

Virtual Fiore Book Club

Dagger part 4

Master Llwyd Aldrydd, OP, OD

BaronLlwyd.org

LearnFiore.org

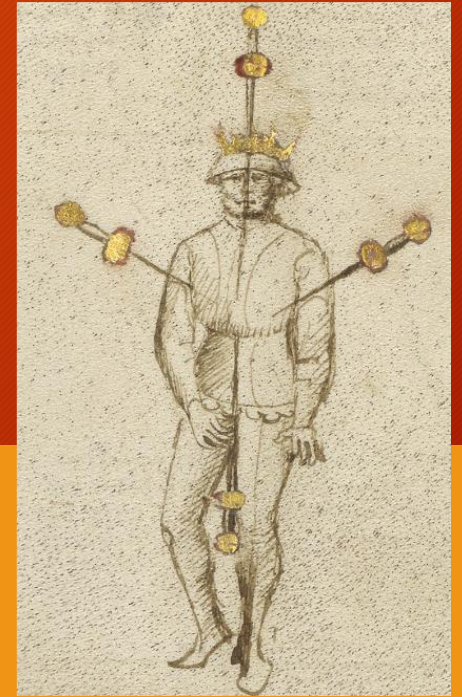
BaronLlwyd@gmail.com

Getty Pages 16v-20r-a

7pm Eastern, April 11, 2021

Fiore Dagger Part 4

<https://meet.google.com/akj-tgms-smu>



Sources used

- Images from Getty Museum

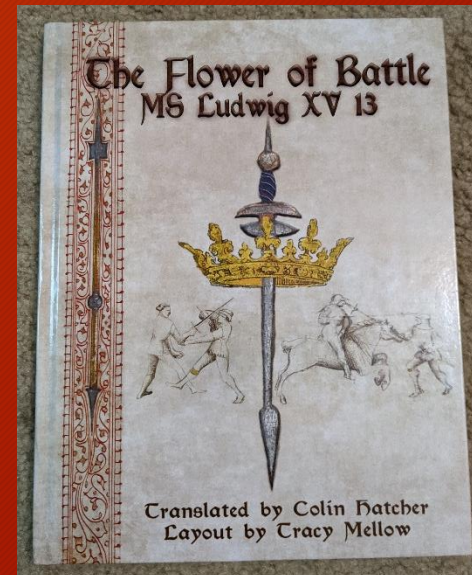
<http://www.getty.edu/art/collection/objects/1443/unknown-fiore-furlan-dei-liberi-da-premariacco-il-fior-di-battaglia-italian-about-1410/>

- 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

- Alternative translations/names are sometimes inserted and play instructions are highlighted
- Photos and Video from our LearnFiore.org website



Fiore's Dagger

- Five postas (Getty pg 9r)
 - All are variations on Iron Gate
- Two introduction pages (pg 9v-10r)
- 19 pages of plays (76 plays on 10v-18v)
 - Most plays have one fighter with a dagger and one unarmed
- 2 ¼ pages of dagger vs sword plays (19r-20r)
- Expect it will take 4 meetings, each covering ~21 plays to finish

Gear and Safety

- A variety of dagger simulators are available
- Cold Steel Roundel dagger (bottom) is \$8 from Amazon: <http://amzn.to/2x2QdB8>
- Eye protection is very important even in slow practice due to lots of strikes at the face



Rewind: Plate 53: (16r-a) 6th Remedy Master



I am the Sixth [Dagger Remedy] Master and I tell you that this cover is good either in armor or without armor. And with this cover I can cover attacks from all directions and enter into all of the holds and binds, and strike to finish, as the students who follow me will show. And each of my students will make this cover, and then they will make the plays shown after, as they are qualified to do.

Plate 57: (16v-a) 4th Student



Having made the cover of my Master, I made this grip. And I can strike you whether you are armored or unarmored. And I can also put you into the lower lock of the first scholar of the Fourth Dagger Remedy Master.

Plate 58: (16v-b) 5th Student



Without abandoning the cover of the Sixth [Dagger Remedy] Master, **I make this turn [with my dagger]**. Your right hand will lose the dagger, and seeing that you have been reversed, my dagger will quickly strike you, and your dagger will be lost to you. Also I can make a turn with my left arm and make you suffer in the lower lock.

Plate 60: (16v-d) 6th Student



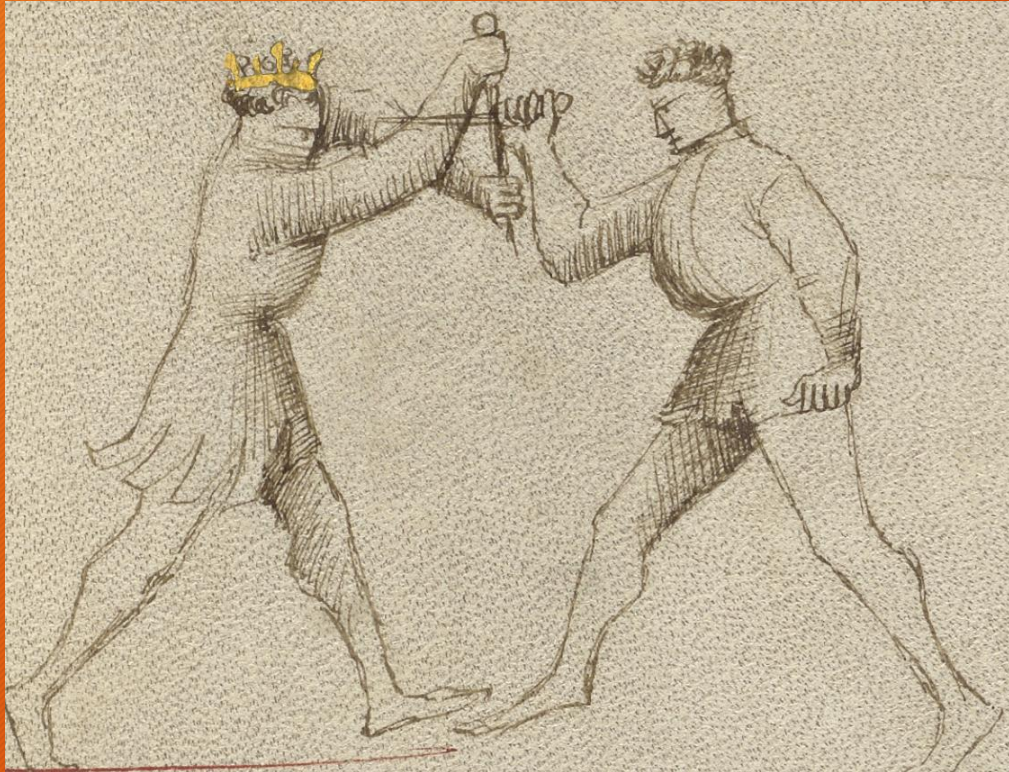
Although I am placed after the counter-remedy to the Sixth Master, I should logically be placed before him, because I am a student of the Sixth [Dagger Remedy] Master and my play belongs to him. And this play makes more sense in armor than unarmored, because if he is armored I can strike him in the hand where he cannot fully protect himself; whereas if he is unarmored, I would aim to strike him in the face or in the chest, or in some other vulnerable place.

Plate 59: (16v-c) Counter Master



I make the counter-remedy of the Sixth King [Dagger Remedy Master], **turning your body with an elbow push**, and in this way I can strike you, because with this elbow push that I quickly do, I will be able to defend against many close plays. And this is a particularly good counter-remedy to the all of the holds of the close-range game.

Plate 61: (17r-a) 7th Remedy Master



I am the Seventh [Dagger Remedy] Master and I play with arms crossed. And this cover is better made when armored than unarmored. The plays that I can do from this cover are the plays that came before me, especially the middle bind which is the third play of the first Dagger Remedy Master. Also I can turn you by pushing your right elbow with my left hand. And I can strike you quickly in the head or in the shoulder. This cover is better for binding than any other cover, and is a very strong cover to make against the dagger.

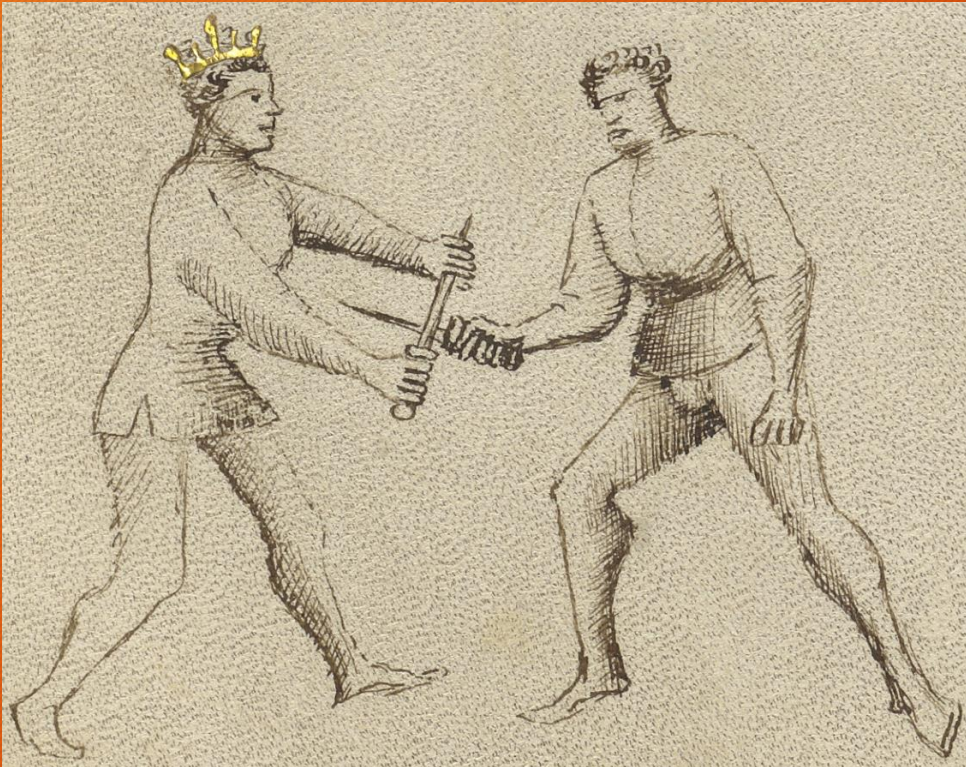
Plate 62: (17r-b) Counter Master



This is the counter remedy to the plays of the Seventh [Dagger Remedy] Master who came before me. **With the push that I make to his right elbow**, let me tell you that this counter-remedy is good against all close range plays of the dagger, the poleaxe, and the sword, whether in armor or unarmored. And **once I have pushed his elbow I should quickly strike him in the shoulder.**

PD version's Master has reversed feet

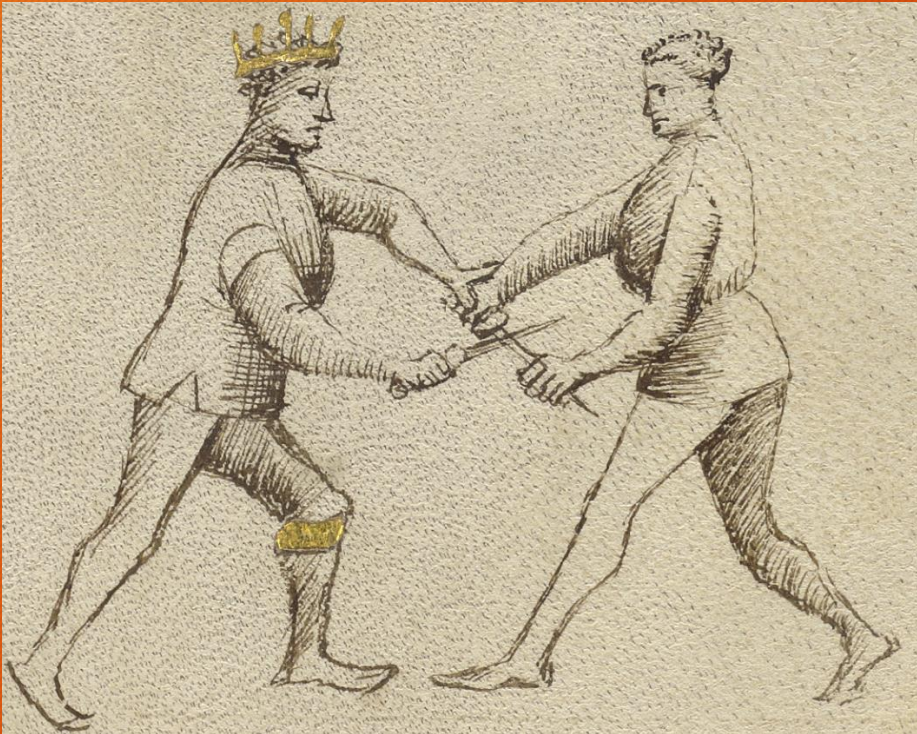
Plate 63: (17r-c) 8th Remedy Master



I am the Eighth [Dagger Remedy] Master and I cross with my dagger. And this cover is good both armored or unarmored. And some of my plays are shown before me, and some are shown after me. In the play that is shown before me, three plays back, the *Zugadore* was struck in his hand with the point of his opponent's dagger. Similarly in this play I could strike downwards to his hand just as in the earlier play I struck upwards to his hand.

Also, I could seize his hand at the wrist with my left hand, and then strike him hard with my right hand, just as you will find demonstrated by the ninth student of the Ninth [Dagger Remedy] Master, who strikes the *Zugadore* in the chest. Also, I could do the last play that follows after where I drop my own dagger and take his.

Plate 64: (17r-d) Counter Master



I am the counter-remedy to the Eighth [Dagger Remedy] Master that preceded me, and to all of his students. If I extend my left hand to his elbow, I can push it so strongly that I can strike him obliquely. Also, as I make him turn I can throw my arm around his neck and hurt him in a variety of possible ways.

Plate 65: (17v-a) 1st Student



This is a guard that is a strong cover in armor or unarmored. It is a good cover because from it **you can quickly put your opponent into a lower lock** or “strong key.” This is what is depicted by the sixth play of the Third [Dagger Remedy] Master who defends against the reverse hand strike and who uses his left arm to bind the *Zugadore*’s right arm.

Rewind: Plate 31: (14r-c) 5th Student



This is called the lower lock, also known as the “strong key”, and from this bind I can kill you, whether you are armoured or unarmoured, because from here I can strike you in all of your most vulnerable places. And no one can escape from this bind. And if you are put into it, as depicted in the drawing, there you will remain enduring much pain and suffering.

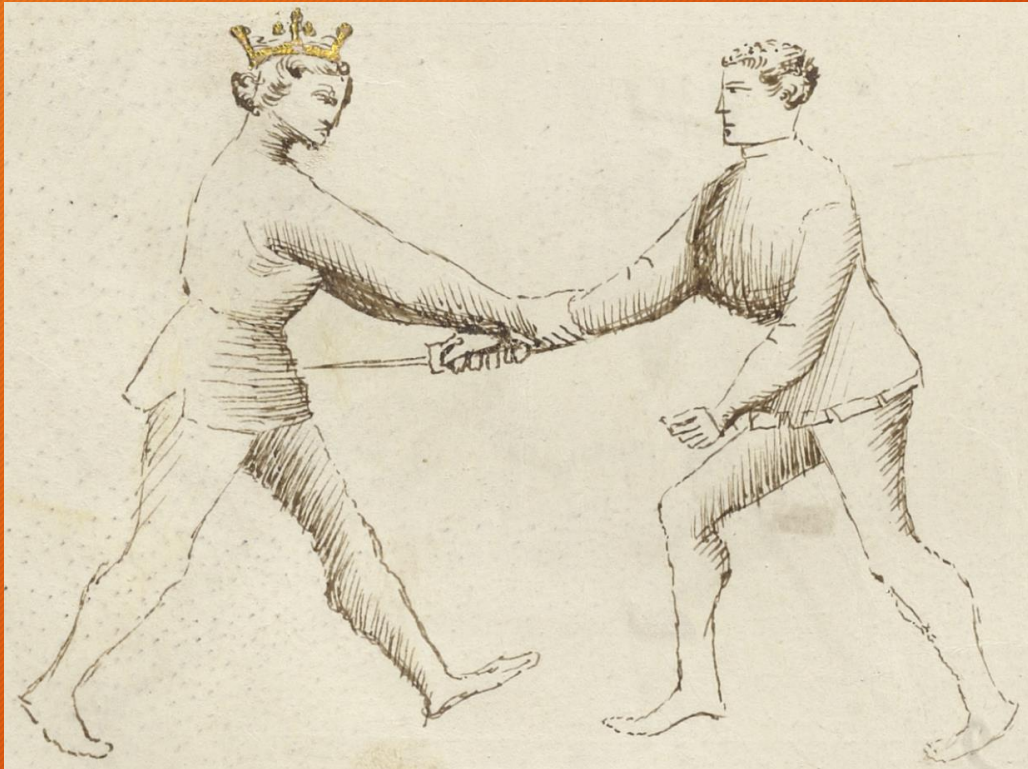
Plate 66: (17v-b) 2nd Student and Counter



This cover that I make like this with **arms crossed** is good in armor or unarmored. And my play puts the Zugadore into the lower lock, which is also called the “strong key,” which the scholar who preceded me told you about, namely the sixth play of the Third Master who defends with his right hand against the reverse hand strike. And **this play is made similarly to the play that immediately preceded me, but is begun in a slightly different way.**

And our counter-remedy again is the elbow push.

Plate 67: (17v-c) 9th Remedy Master



I am the Ninth King [and Dagger Remedy Master] and I no longer have a dagger. And this grip that I make from the low attack is similar to the grip made by the Fourth King [and Dagger Remedy Master], only this one is made against the low attack instead of the high attack, and my plays are not the same as his. This grip is good whether in armor or unarmored, and from it you can make many good strong plays, as shown below. Whether in armor or unarmored there is no doubt of their effectiveness.

Plate 68: (17v-d) 1st Student



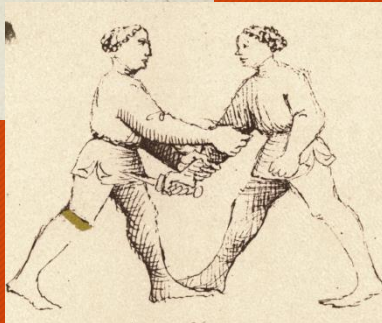
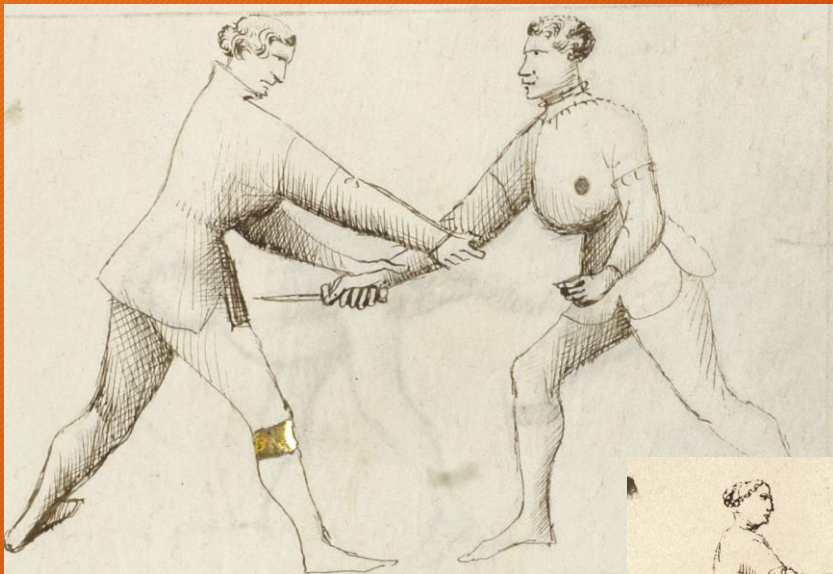
I have followed on from the grip of the Ninth [Dagger Remedy] Master. Taking my right hand from the grip, I seize your dagger as shown and I rotate it upwards close to your elbow. And I will then thrust the point into your face for certain, or I will deal with you as the next student will demonstrate.

Plate 69: (18r-a) 2nd Student



I complete the play of the student who came before me, and from his grip this is how he should finish his play. Other students will make different plays from his grip. Watch those who follow, and you will see their techniques.

Plate 70: (18r-b) 3rd Student



My Master's grip has already been demonstrated. Here my right hand leaves his grip. And if I grip you under your elbow, I can dislocate your arm. And also from this grip I can put you into a bind, namely the “strong key” [lower bind], which is one the third King and [Dagger Remedy] Master showed in his plays In his sixth play he shows you how this one is done.

PD: Scholar feet reversed

Plate 71: (18r-c) 4th Student



I have arrived at this position from the grip of my Master [Ninth Dagger Remedy Master], and I do not remain in this grip but move into the lower bind, also known as the “strong key.” This I can do without difficulty, and I can then easily take your dagger.

PD: Scholar feet reversed

Plate 72: (18r-d) 5th Student



I have not abandoned the grip of my Master [the Ninth Dagger Remedy Master], but I have quickly entered under his right arm, to dislocate it with this grip. I can do this whether he is wearing armor or not, and once I have him held from behind and in my power, I will show him no mercy as I hurt him.

Plate 73: (18v-a) 6th Student



I did not abandon the grip of my Master [the Ninth Dagger Remedy Master] and the *Zugadore* saw that he could not break my grip on his arm. And as he pressed downwards towards the ground with his dagger, I quickly reached through his legs from behind and grabbed his right hand with my left hand. And once I had a good grip on his hand, I passed behind him. And as you can see in the picture, he cannot dismount his own arm without falling. And I can now also do the play that follows me. If I let go of the dagger with my right hand, and I grab his foot I will send him crashing to the ground, and I cannot fail to take his dagger.

Plate 74: (18v-b) 7th Student



The student who preceded me performed the first part of this play, and **I make the finish by driving him into the ground**, as has already been explained. Although this play is not commonly performed in the art, I wish to show you that I have a complete knowledge of it.

Plate 75: (18v-c) 8th Student



I made the cover of my Master [the Ninth Dagger Remedy Master] and then quickly I gripped him in this way with my left hand. And then I drew my dagger and thrust it into his chest. And if I do not have time to draw my dagger, I will make the play that follows me.

Plate 76: (18v-d) 9th Student and Counter



With this play I complete the play of the student who preceded me, who left his [sheathed] dagger where it was and instead **decided to take your live dagger**. I have already explained how this play is performed.

The Counter-remedy to this Ninth [Dagger Remedy] Master's play is as follows: when the *Zugadore* with his left hand has seized your right hand that has the dagger, then **you should quickly seize your dagger near the point and strongly draw or pull it back towards you so that he has to let go of it, or alternately press the dagger point into his elbow to make him think twice.**

Plate 1: (19r-a) Dagger v Sword 1st Remedy Master



Here begin sword against dagger plays, and you will have a significant advantage if you know how to do these. The Master waits in a guard named Boar's Tusk, a guard that will protect me from both cuts and thrusts. As I beat back my opponent's sword, I pass backwards with my right foot, for I know the Narrow Play so well it cannot fail me. Attack me one by one as you wish. None of you will escape as I destroy each of you with this turn of my dagger.

Plate 2: (19r-b) 1st Student



I have made the cover against the thrust that my Master showed you, and now I quickly strike my opponent in the face or the chest. **With dagger versus sword you should always aim to close with your opponent.** Here, since I am at close range I can strike you effectively, and like it or not, you will have to endure it.

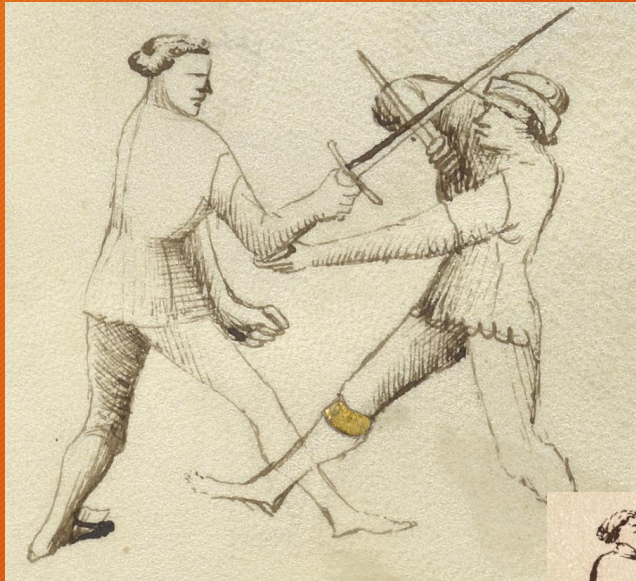
PD: Scholar left foot inside vs Getty outside

Plate 3: (19r-c) Counter Master



If the attacker in the previous picture had known how to defend himself, **he would have reached across with his left hand and seized the opponent behind his left elbow, turning him in the manner shown here.** Then he would have no need of a counter to the remedy of the dagger Master.

Plate 4: (19r-d) 2nd Student



If the dagger Master is attacked with a downward strike to the head, he passes forward immediately making the cover shown, turns his opponent by pushing his elbow, and then strikes him immediately. He can also bind the opponent's sword with his arm, as shown in the fourth play of the sword in one hand. You will also find this Middle Bind shown in the third play of the dagger, which is made a hands-breadth from the face.

PD: Different depth of engagement (and arm lengths)

Plate 1: (19v-a) Sword v Dagger 1st Remedy Master



This is one way to defeat dagger against sword. The man with the dagger grabs the man with the sword by the collar and warns: “I will strike you with my dagger before you can draw your sword from its scabbard.” The man with the sword says “Try and strike me then, for I am ready.” And as the man with the dagger attacks, the man with the sword responds in the manner shown in the next picture.

Plate 2: (19v-b) Student



When the man with the dagger raises his arm to strike me, I immediately press the sheath of my sword against his dagger arm in such a way that his arm is jammed. I then quickly draw my sword, and I can strike him before he has a chance to even touch me with his dagger. I could also take the dagger from his hand using the method of the First Dagger Remedy Master, or I could put him into the middle bind, using the third play of the First Dagger Remedy Master.

Plate 3: (19v-c) 2nd Remedy Master



Here is another way for the sword to defeat the dagger. In this one I hold my sword with its point on the ground, as you see drawn here, and I say to the man with the dagger, who has grabbed me by the collar: “Go ahead and attack me with your dagger from this position. And when you try I will strike against your arm with my sword still in the scabbard, then I will draw my sword as I pass backwards with my right foot, and in this way I will be able to strike you with my sword before you are able to strike me with your dagger.

Plate 4: (19v-d) 3rd Remedy Master



This is a similar defense to the one shown before, although it is done slightly differently. As the man with dagger raises his arm to strike, I quickly raise my sheathed sword up under his dagger, aiming the point of my sheathed sword into his face, while at the same time passing back with my lead foot. From here I can strike him as you see drawn in the next picture.

Plate 5: (20r-a) Student



This is the continuation of the play of the Master who made the preceding defense. And I am performing it exactly as he said to do it. And as you can plainly see, you will give me no trouble with your dagger.

Bibliography - The Manual Itself

Il Fior Di Battaglia: MS Ludwig XV 13, Fiore Dei Liberi , ISBN 978-9527157114, \$30. [Buy it on Amazon](#) Facsimile of book with original Italian

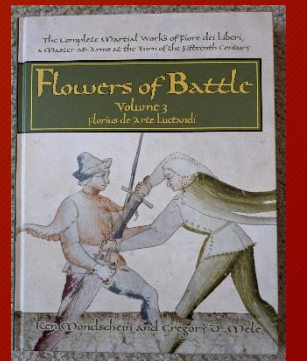
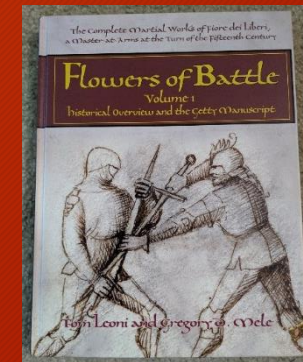
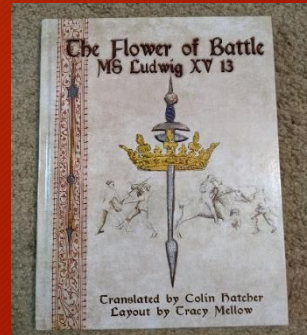
The Flower of Battle: MS Ludwig XV13, Hatcher, Colin and Mellow, Tracy, ISBN 978-0984771684, \$40. [Buy it on Amazon](#) Fiore's manual with text replaced by typed English in similar font.

Flowers of Battle: The Complete Martial Works of Fiore dei Liberi

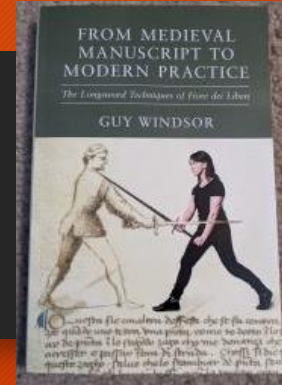
- [Volume One: The Getty Manuscript and Historical Context](#), ISBN: 978-1-937439-18-7, \$125.
- [Volume Three: The Florius Manuscript](#), ISBN: 978-1-937439-19-4 , \$100.

Buy at freelanceacademypress.com. Each page presented as a facsimile with translation on opposite page, plus lots of background information

Amazon links are affiliate links



Bibliography - Interpretations



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Mastering the Art of Arms Series by Guy Windsor

Vol. 1: *The Medieval Dagger*, ISBN: 978-1937439033, \$24. [Buy it on Amazon](#)

Vol. 2: *The Medieval Longsword*, ISBN: 978-9526819327, \$30. [Buy it on Amazon](#)

Vol. 3: *Advanced Longsword: Form and Function*, ISBN: 978-9527157060, \$30. [Buy it on Amazon](#)

From Medieval Manuscript to Modern Practice: The Longsword Techniques of Fiore dei Liberi, Windsor, Guy, ISBN-13 : 978-9527157558, \$25. [Buy it on Amazon](#)

Tir-y-Don Fiore Study Group


Website: LearnFiore.org

YouTube channel:

https://www.youtube.com/channel/UCm_ZYLv4GLH4deU5NXXhUWQ

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Using Fiore del Liberi's Combat techniques in the SCA



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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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Practice and Drills
4:14



Using Fiore in SCA Combat
3:13



Using Fiore in SCA Combat
16:17

Next meeting

Fiore's Spear and Poleaxe

Getty Pages 31r-v, 35v-40r

7pm Eastern, April 25, 2021

<https://meet.google.com/djw-acnt-tux>

