

Virtual Fiore Book Club

Sword in Two Hands Largo Plays



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Sources used

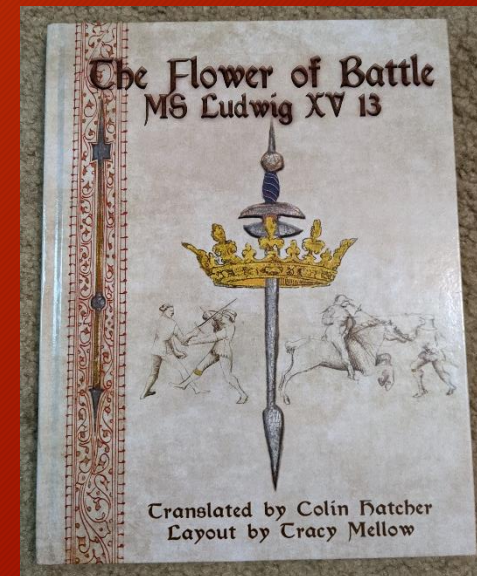
- Images from Getty Museum

<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



Fiore's Sword in Two Hands Plays

- Long Range (Zogho Largo) 20 plates on Getty pg 25r-27v
- Short Range (Zogho/Zogo Stretto) 23 plates on Getty pg 27v-30v
- A simplified definition: Short/close range is when grappling is possible. Long range is when grappling is not possible.
- “Master” plays introduce a situation
- “Student” plays are variations/alternates

(28r-a) Sword in Two Hands Introduction

I am the sword, deadly against all weapons. Neither spear, nor poleaxe, nor dagger can prevail against me. I can be used at long range or close range, or I can be held in the half sword grip and move to the Narrow Game. I can be used to take away the opponent's sword, or move to grapple. My skill lies in breaking and binding. I am also skilled in covering and striking, with which I seek always to finish the fight. I will crush anyone who opposes me. I am of royal blood. I dispense justice, advance the cause of good and destroy evil. To those who learn my crossings I will grant great fame and renown in the art of armed fighting.

Plate 1: (25r-c) 1st Remedy Master



Here begins the Wide Play of the sword in two hands.

This Master who is crossed at the point of his sword with this player says: “When I am crossed at the points, I quickly switch my sword to the other side, and strike him from that side with a downward blow to his head or his arms. Alternately, I can place a thrust into his face, as the next picture will show.”

Plate 2: (25r-d) Student



I have placed a thrust into his face, as the previous Master said. Also, I could have done what he told you, that is, when my sword was crossed on the right I could have quickly switched sides to the left, striking his head or arms with a downward blow.

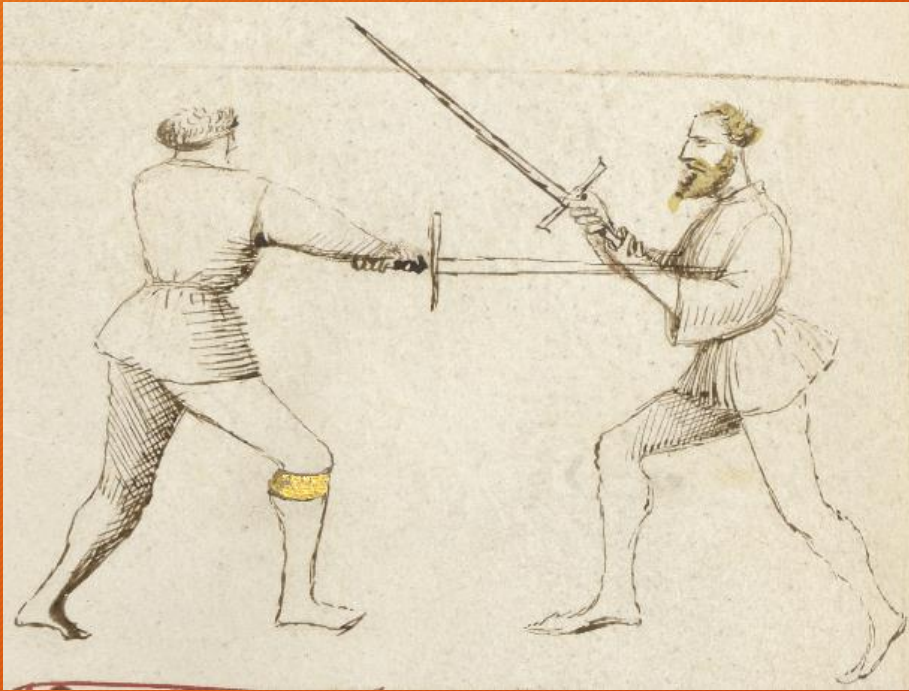
Plate 3: (25v-c) 2nd Remedy Master



I too am crossed in the Wide Play, but this time at the middle of the swords. And immediately after making my cross I let my sword drop down to slide forwards and backwards over his hands. Or, if I choose to pass forward with my right foot and move offline, I can then make a thrust into your chest, as you will see drawn next.

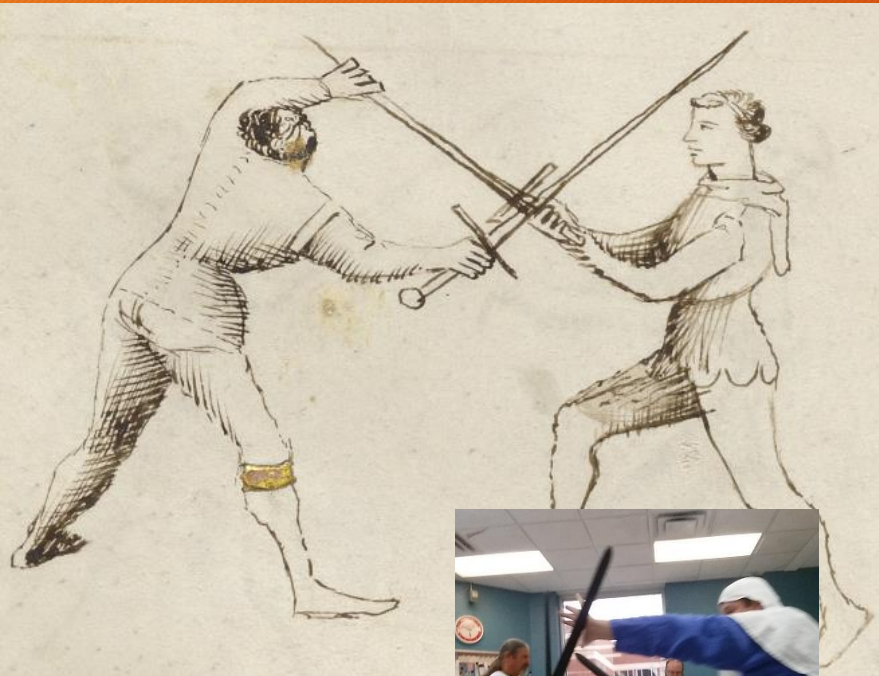
Video: <https://youtu.be/M3NPHXSwD4U?t=24>

Plate 4: (25v-b) 1st Student



Here you see me completing the play of my teacher. I have made his cover, and then immediately I do what he said to do, that is I strike first to my opponent's arms, and then I continue with a thrust into his chest.

Plate 5: (25v-c) 2nd Student



My master previously instructed me that when I am crossed at mid-swords with my opponent, I should immediately advance forward and seize his sword as shown, and then strike him with a cut or a thrust. Also I could destroy his leg as you see drawn next, by stomping with my foot against the side of his knee or under the kneecap.

Plate 6: (25v-d) 3rd Student



As the previous student told you*, our Master taught us this technique. Here I show you how it's done, and as you can see my opponent can do nothing to stop me.

*I could destroy his leg ... by stomping with my foot against the side of his knee or under the kneecap.

Plate 7: (26r-a) 4th Student (Peasant's Blow/Strike)



This play is named “The Peasant’s Strike” and you do it like this: take a narrow stance with your left foot forward, and wait for the Peasant to attack first with his sword. When he launches his attack, immediately advance your left foot to the left off the line, and step diagonally off line to the left with your right foot, receiving his strike in the middle of your sword. Now let his sword slide off yours to the ground, and then quickly counter-attack with a downward strike to his head or arms, or a thrust into his chest as you see drawn in the next picture. This is also a good play if you are fighting sword versus poleaxe, or against a heavy or light staff.

Video: <https://youtu.be/XBzDAkUCLAI?t=48>

Plate 8: (25r-d) 5th Student (counter and counter-counter)



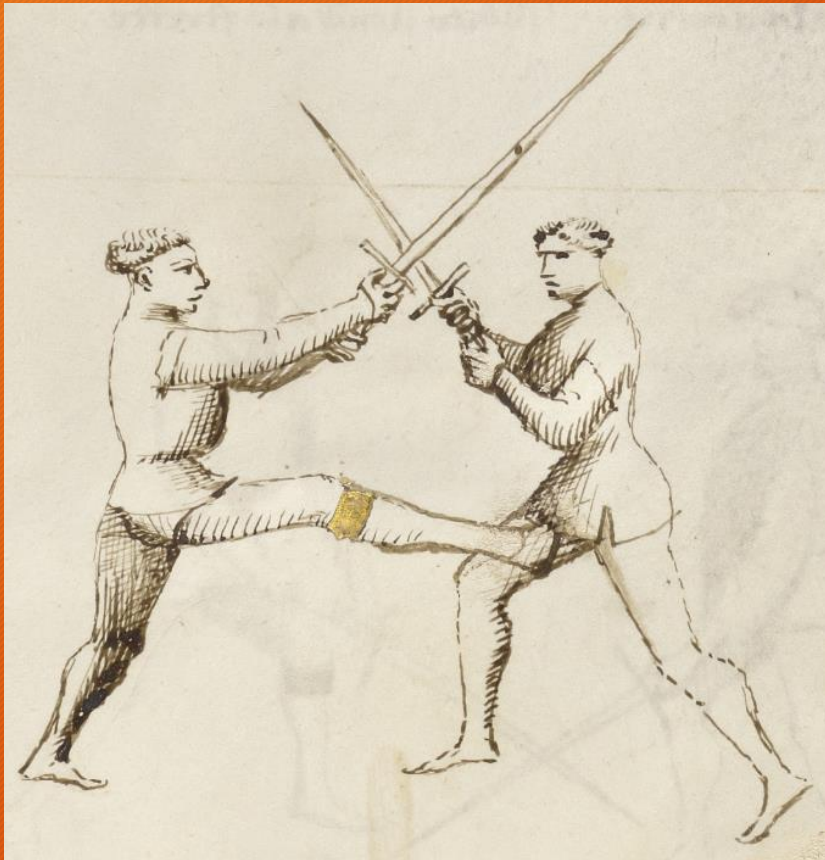
In the previous drawing you saw the Peasant's Strike, in which you saw a thrust well-placed into the attacker's chest. And alternatively he could have struck a downward blow to the opponent's head or the arms, as I explained previously. Also, if the opponent seeks to counter me by striking back up with a rising blow to my arms from the left, I quickly advance my left foot and place my sword over his, and from this position he can do nothing to me.

Plate 9: (26r-c) 6th Student



If your opponent strikes to your leg, withdraw your front foot, or pass backwards and strike downwards to his head, as shown in the drawing. With a two handed sword it is unwise to strike to the knee or below, because it is too dangerous for the one striking. If you attack your opponent's leg, you leave yourself completely uncovered. Now, if you have fallen to the ground, then it is all right to strike at your opponent's legs, but otherwise it is not a good idea, as you should generally oppose his sword with your sword.

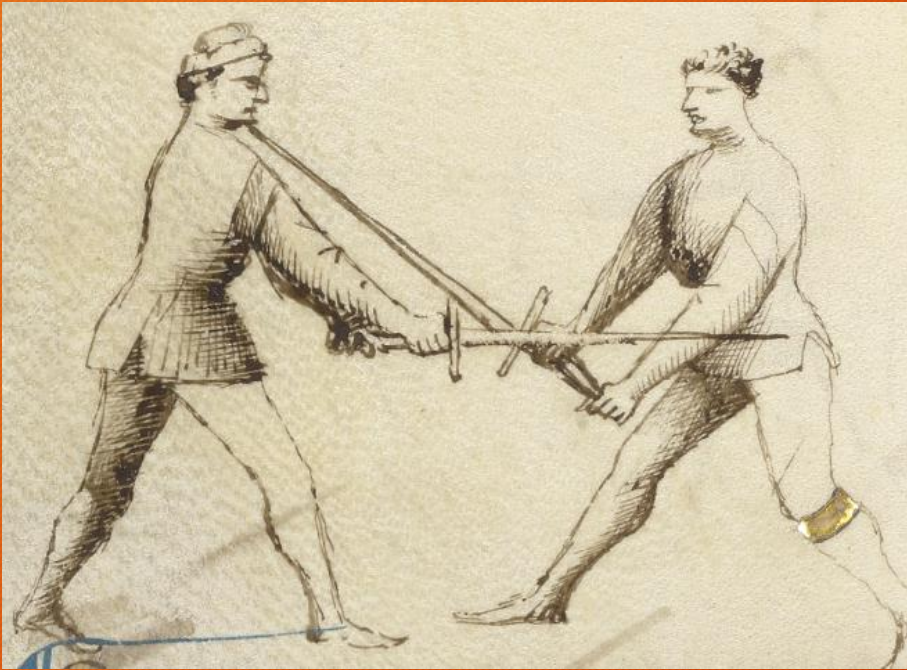
Plate 10: (26r-d) 7th Student and counter



This play, where I strike you with a kick to the groin, is made to hurt you so much that your cover will falter. When you make this play you should do it quickly, to prevent your opponent from being able to counter it.

The counter to this play must be done quickly, and is made by the player grabbing the student's right leg with his left hand, and then throwing him to the ground.

Plate 11: (26v-a) 8th Student “Exchange of Points/Thrusts”



This play is named “The Exchange of Points”, and it is done like this: when your opponent thrusts at you, quickly advance your front foot off the line, and with the other foot step to the side, also moving off the line, crossing his sword with your hands low and with your point high into his face, or chest, as you see drawn here.

Plate 12: (26v-b) 9th Student



This play comes from the exchange of points that came before me. If you make the thrust, and your opponent fails to immediately position his point either into your face or into your chest, perhaps because you are in armor, then you should quickly pass forward with your left foot, and seize his sword as shown here. Then strike him hard with your sword, since you have his sword gripped and he cannot escape.

Plate 13: (26v-c) 10th Student “Breaking the Thrust”



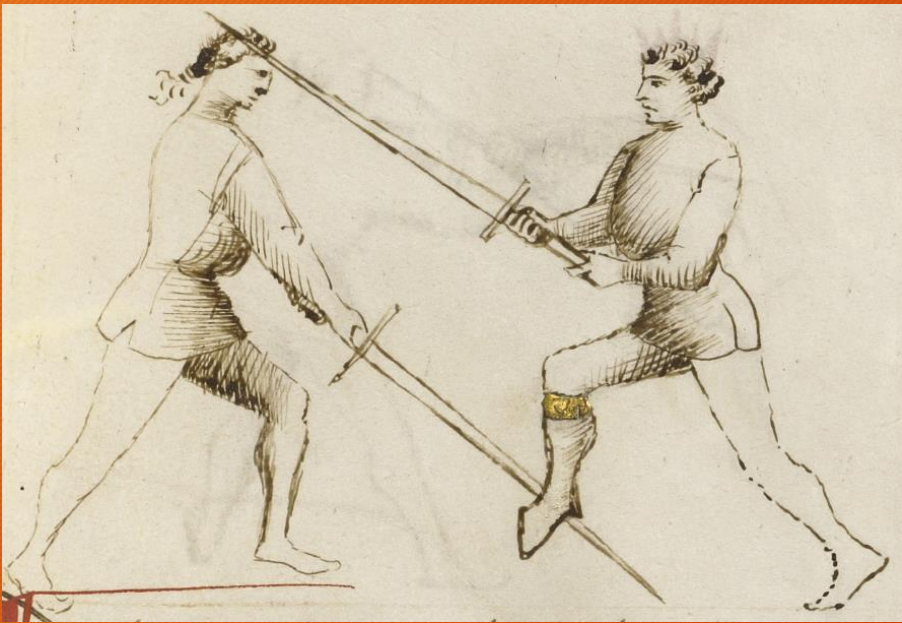
This is another defense you can make against the thrust. When someone thrusts at you as described in the “Exchange of Thrusts”, two plays before me, then you must advance and step off the line. You should do the same thing in this play, except that in the “Exchange of Points” you thrust back with your hands low and your point high, as I explained earlier. But in this play, which is named “Breaking the Thrust”, you proceed with your hands high and as you advances and step off the line you strike downwards, crossing the opponent’s thrust at mid-sword, and driving it to the ground. Then you quickly close to grapple

Plate 14: (26v-d) 11th Student



The student who preceded me beat his opponent's sword to the ground. Now I am going to complete his play, as follows: **after I beat my opponent's sword to the ground I stomp on it with my right foot.** This will either break it or prevent him from being able to lift it. But wait—there's more. As soon as I have pinned his sword to the ground with my foot, **I strike him with the false edge of my sword under his beard or into his neck. And then immediately I will return with a downward strike of my sword to his arms or his hands, as you see drawn here.**

Plate 15: (27r-a) 12th Student



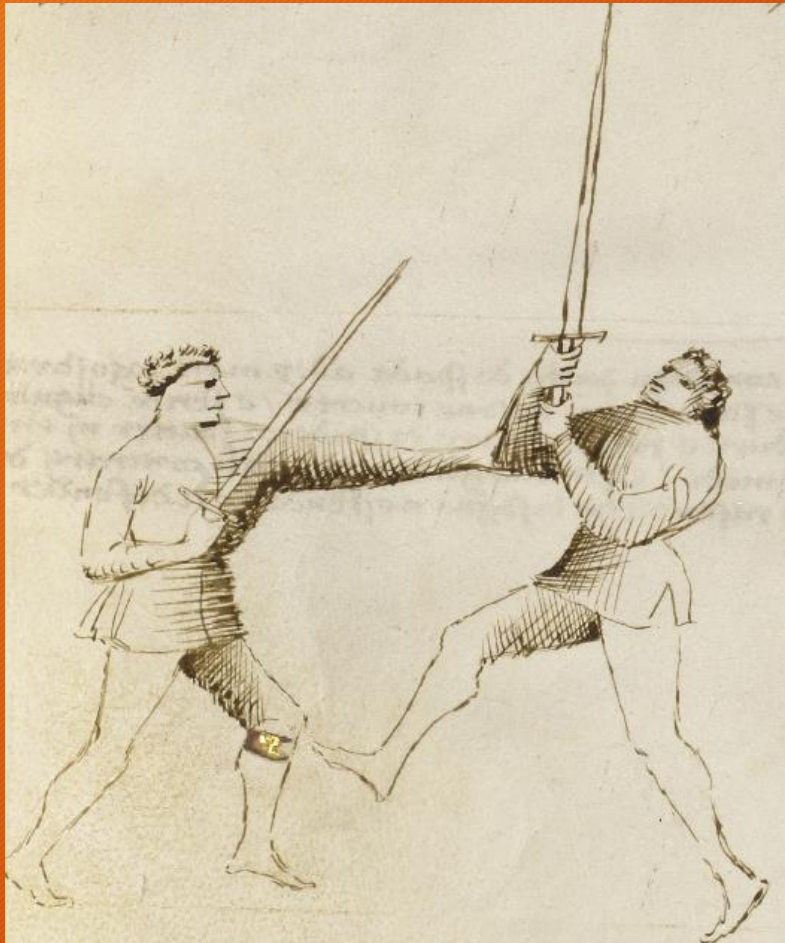
Here is another drawing of the “Breaking the Thrust” play, that you saw first two drawings previously. After I have beaten his sword to the ground I quickly pin it to the ground with my right foot, and then strike him in the head, as you see shown here.

Plate 16: (27r-b) 13th Student



This is another play that flows from the “Breaking of the Thrust” play. After I break his thrust, if he raises his sword to cover as I strike upwards, I quickly drop the hilt of my sword inside his right arm, near his right hand, then I grab my blade near the point with my left hand, and then strike him in his face. Or alternatively, if I chose, I could drive my sword edge into his neck, slicing him across his throat.

Plate 17: (27r-c) 14th Student



Also, after I have beaten aside or crossed my opponent's sword, I can press my left hand to his right elbow and push strongly. This will turn him and leave him unprotected, after which I can strike him.

Plate 18: (27r-d) 15th Student



The student who preceded me spoke truly when he told you that he could turn the opponent and cut to his head. In addition, before you could turn back to make cover I would give you a major wound in your back with the point of my sword.

Plate 19: (27v-a) 18th Student “False Thrust”



This play is named “The False Point” or “The Short Point”, and I will explain how to do it. I make it look like I am making a powerful attack against my opponent with a crosswise strike to his head. As he makes cover I strike his sword but only lightly. Then I quickly turn my sword to the other side of his blade, gripping my sword with my left hand at about mid-sword. From there I can quickly make a thrust into his throat or chest. This play is however better in armor than without armor.

Plate 20: (27v-b) Counter to 16th Student



This play is the counter to the previous play, the False Point or the Short Point. And this counter is made like as follows: when the student strikes my sword lightly and then turns his sword around to the other side, I turn my sword around his in exactly the same way, stepping sideways to the left as I do so to gain his unprotected side. From here I can make a thrust into his face. And this counter is good both with or without armor

(27v-c) Largo Conclusion

Here ends the Wide Play of the sword in two hands, made up of plays that are all connected to each other, including remedies and counters from both the right and left sides, and counter-thrusts and counter-cuts to each situation, with breaks, covers, strikes and locks, all things that can be easily understood.

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

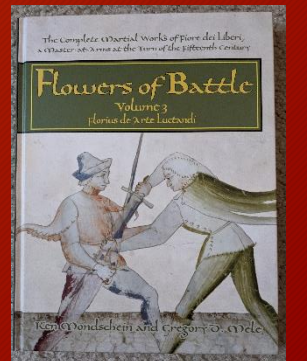
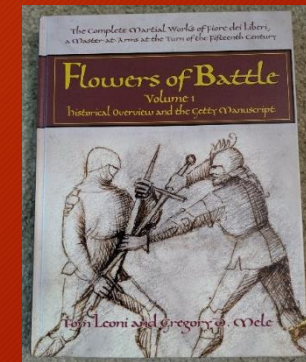
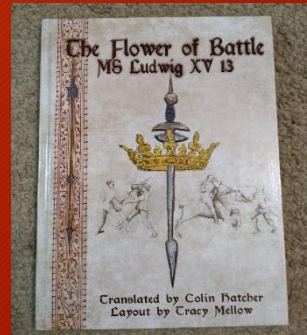
The Flower of Battle: MS Ludwig XV13, Hatcher, Colin and Mellow, Tracy, ISBN 978-0984771684, \$40. [Buy it on Amazon](#) Fiore's manual with text replaced by typed English in similar font.

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

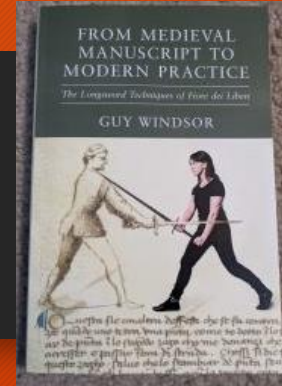
- [Volume One: The Getty Manuscript and Historical Context](#), ISBN: 978-1-937439-18-7, \$125.
- [Volume Three: The Florius Manuscript](#), ISBN: 978-1-937439-19-4 , \$100.

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

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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](#)

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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](https://www.learnfiore.org)

YouTube channel:

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

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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



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3:13



Using Fiore in SCA Combat
16:17

Next meeting

Fiore's Grappling

Getty Pages 6r-8r

7pm Eastern, January 24, 2021

<https://meet.google.com/pas-rbng-meh>

