

Virtual Fiore Book Club

Sword in Two Hands Stretto Plays



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Sunday, Nov 22, 7pm <https://meet.google.com/mgr-tozd-buc>

Websites for the manual

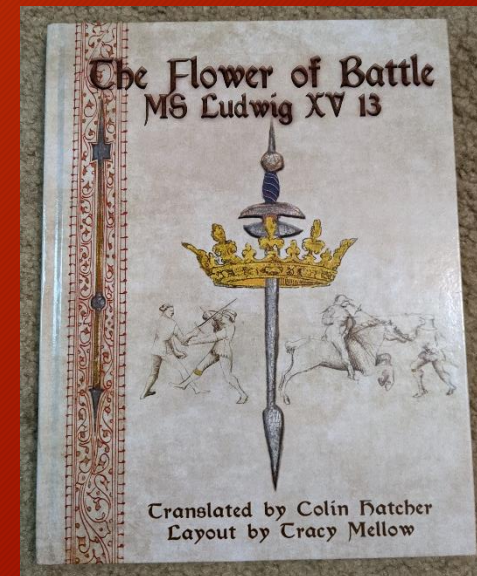
- Images from Getty Museum

<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

(27v-d) Stretto Introduction

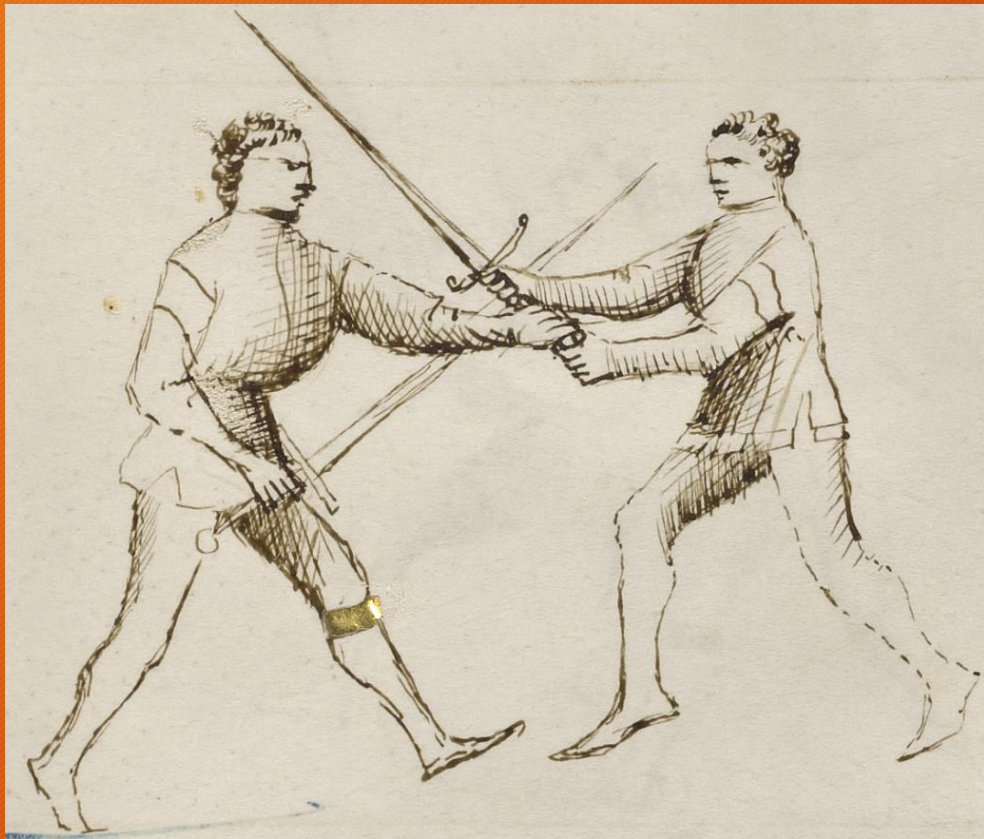
Here we begin the Narrow Play of the two handed sword, in which you will see all manner of covers, strikes, locks, dislocations, sword disarms and throws to the ground. There will also be the remedies and the counters needed for each situation, whether you are attacking or defending.

Plate 1: (28r-a) Remedy Master



We stand with crossed swords, and from this crossing either one of us can make all of the plays that follow. And as I told you earlier, these plays will follow one after the other.

Plate 2: (28r-b) 1st Student



Using the crossing my Master made with his right foot forward, I now complete the first play as follows: I pass forward with my left foot, and I reach over my right arm with my left hand, seizing his sword-grip in the middle, between his hands. And from here I can strike him with either my edge or my point. This grip can be made when fighting with the two-handed sword or the one-handed sword. And I can make this grip by reaching either under or over the crossed swords.

Plate 3: (28r-c) 2nd Student



This is another play that flows from the crossing of my Master. And from that crossing I can make this play and all of the others that follow. In this play I grip my opponent at the elbow as shown, and then strike him in the face with the pommel of my sword. After that I can also strike him in the head with a downward strike before he has a chance to make cover against me.

Plate 4: (28r-d) 3rd Student



This is another pommel strike, which is effective against a man with or without armor. Make this strike quickly if his face is unprotected, and you will certainly hurt him. I can tell you from experience that with this strike you'll have him spitting out four teeth. From here, if you wish, you can also throw your sword around his neck, as my fellow student will show you next.

Plate 5: (28v-a) 4th Student



As the student who preceded me told you, after doing the previous play I now put the sword-edge into your neck. And from here, if I discover that you have no neck armor, I will easily cut your throat.

Plate 6: (28v-b) 5th Student



When I am crossed, I pass with a cover, and I injure you in your arms in this part. And this thrust you get in the face. And if I advance the left foot, both your arms will be bound. Or, that in the other play after me of grabbing you, you are bound at the sword by the hilt's retention.

Plate 7: (28v-c) 6th Student



This is the grip that the student before me said to do to you. I can injure you without danger. **I retain your sword's hilt, I will give you cuts and thrusts cheaply** (with no risk?). And this play breaks all sword-disarms, and doing it immediately spoils the narrow play.

Plate 8: (28v-d) 7th Student



When I am crossed I move to the Narrow Game, and I place the hilt of my sword between your two hands. Then I push your two hands upwards so that your sword is high. From here I throw my left arm over your arms from the left, binding them with your sword pinned under my left arm. Then I will strike multiple times until I am exhausted. The student who follows me will show you what happens next.

Plate 9: (29r-a) 8th Student



The student who is before me has completed the play which I said to do. Your arms have been bound in *ligadura mezana* (middle bind). Your sword is prisoner, and it can not help you. And with mine I can cause you a lot of injuries. Without doubt I can put my sword to your neck. I can immediately do the play which is after me.

Plate 10: (29r-b) 9th Student



This play follows on from the previous one, where the student struck his opponent multiple times while using his left arm to keep the opponent's arms and sword pinned. Now I throw my sword at my opponent's neck as depicted. Then I throw him to the ground to complete the play.

Plate 11: (29r-c) 10th Student



If he covers from his left side, grab his left hand including his pommel with your left hand, and pull it upwards and backwards. From there you will be able to strike him with thrusts and cuts.

Plate 12: (29r-d) 11th Student



If he covers from his right side, seize his sword with your left hand as shown and strike him with a thrust or a cut. Then after striking him hard, if you wish, you can drop your own sword and cut his face or neck with his own sword, in the manner shown by the student in the next picture.

Plate 13: (29v-a) 12th Student



Following on from the play of the student before me, I cut my opponent's face with his own sword, then force him to the ground. Here I am demonstrating just how effective this art really is.

Plate 14: (29v-b) 13th Student



This play is taken from the first play of the *First Dagger Remedy Master*, who places his left hand over the opponent's wrist to take the dagger from his hand. In similar fashion the student here places his left hand over the opponent's right forearm, rotating it outwards to remove the sword from his right hand. Or from here he can transition to a middle bind, as shown in the second play of the above-mentioned *First Dagger Remedy Master*. And that bind belongs to this student

(Plate 10v-a) First Dagger Remedy Master



I am the first master and I am called Remedy, because I know how to remedy so well that you cannot harm me whereas I on the contrary can strike you and hurt you. And I cannot make a better play against you than to make your dagger go to the ground, by turning my hand to the left.

(Plate 10v-c) Dagger middle bind



I will lock your arm in the middle bind, and I will do it in such a way that you will not be able to give me any trouble. And if I wish to put you to the ground I will do so with little effort, and you will have no chance of escaping.

Plate 15: (29v-c) 1st Counter Master to 13th Student



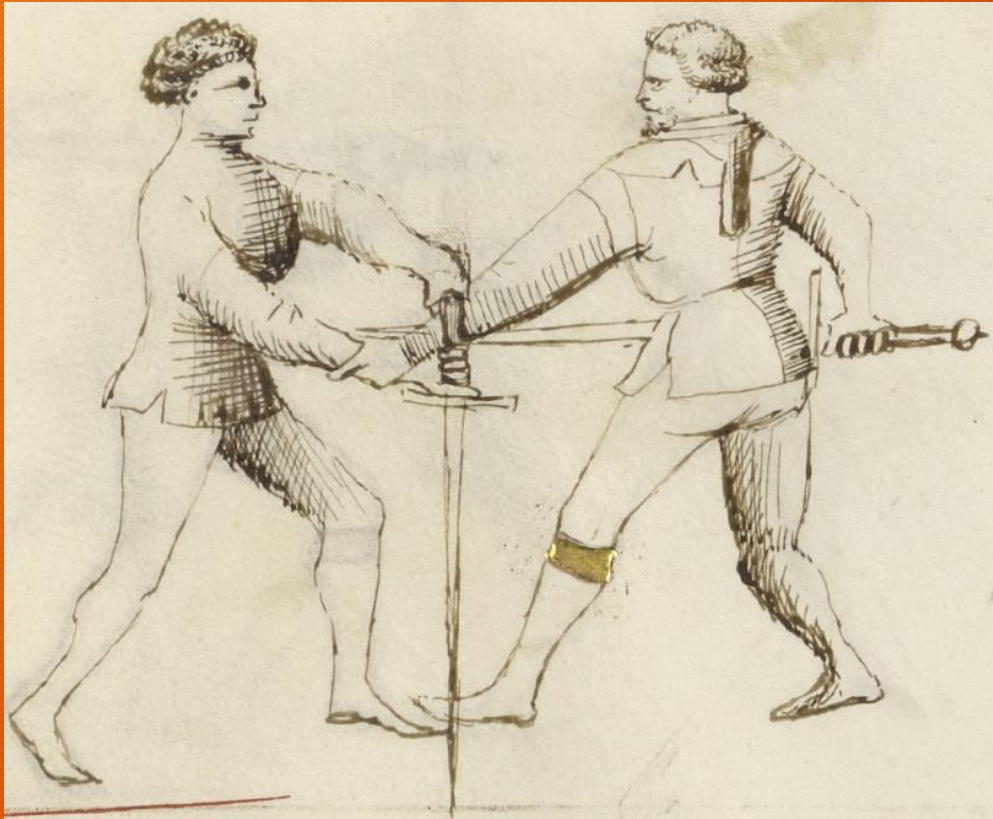
I am the counter to the student who preceded me, if he tries to use the second play of the First Dagger Remedy Master against me that you heard about previously, and this is how I am done. And when I do this play I doubt you will be able to remain on your feet holding your sword.

Plate 16: (29v-d) 2nd Counter Master to 13th Student



I am also a counter to the student who tried to use the second play of the First Dagger Remedy Master against me. From the previous picture, if I now start to cut into his throat, he will stand up a little, and then if I move quickly, I can throw him backwards to the ground.

Plate 17: (30r-a) 14th Student



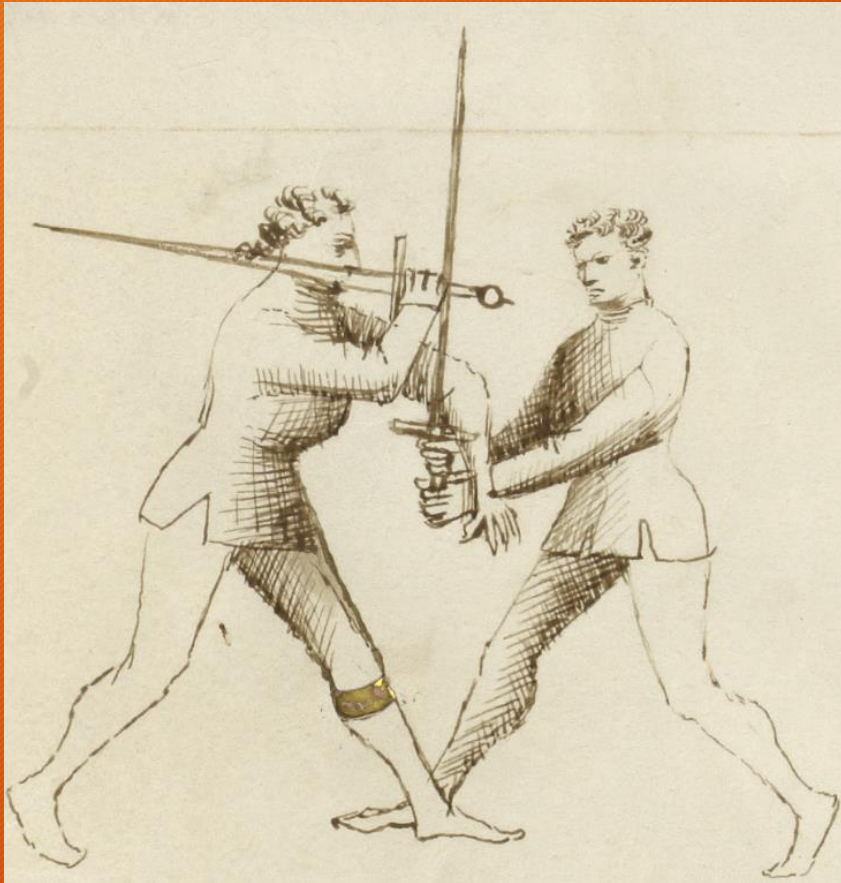
If I am crossed at Narrow Play with someone, I can quickly make this move to prevent him from attacking me by taking my sword, or a lock.

Plate 18: (30r-b) 15th Student



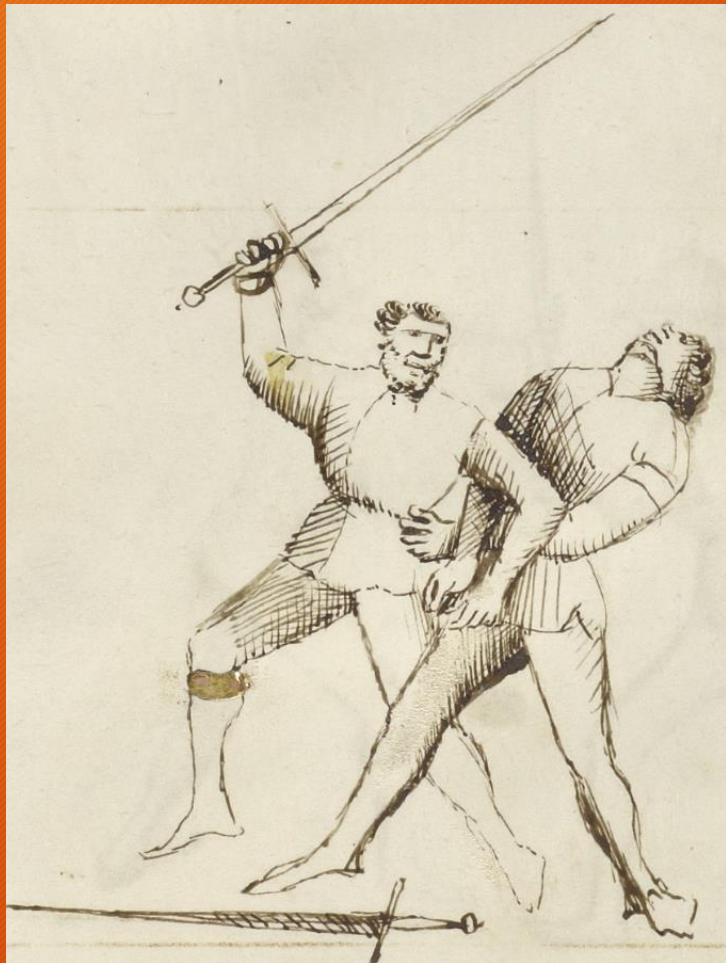
This play is performed as follows: against a crosswise strike from his left, you meet it with a crosswise strike of your own from your left. Then you quickly move to close range under cover, and then throw your sword around your opponent's neck, as you see drawn here. From here you can easily throw him to the ground.

Plate 19: (30r-c) 16th Student



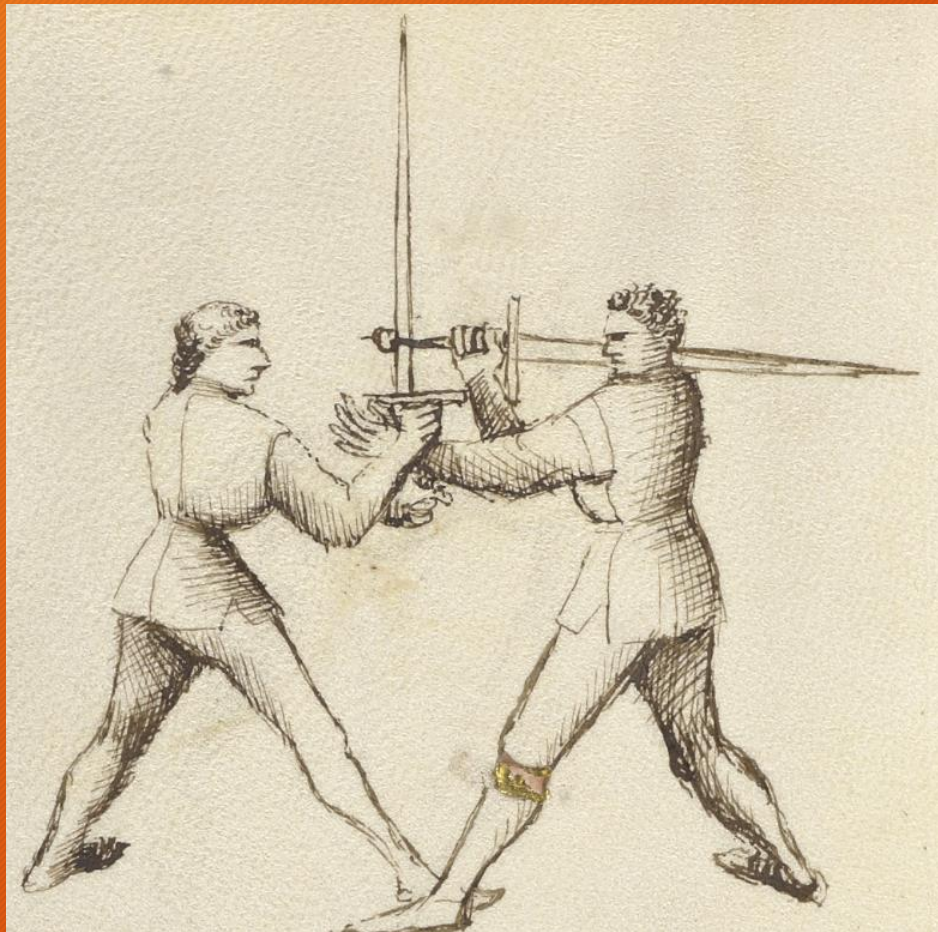
This is a *high sword disarm*. With my left hand I pin his hands, while at the same time I press forwards against his blade with the grip of my sword so that he loses his grip on his sword. Then I will deal him several good strikes. The student who comes after me will show how this play finishes with the opponent's sword lying on the ground.

Plate 20: (30r-d) 17th Student



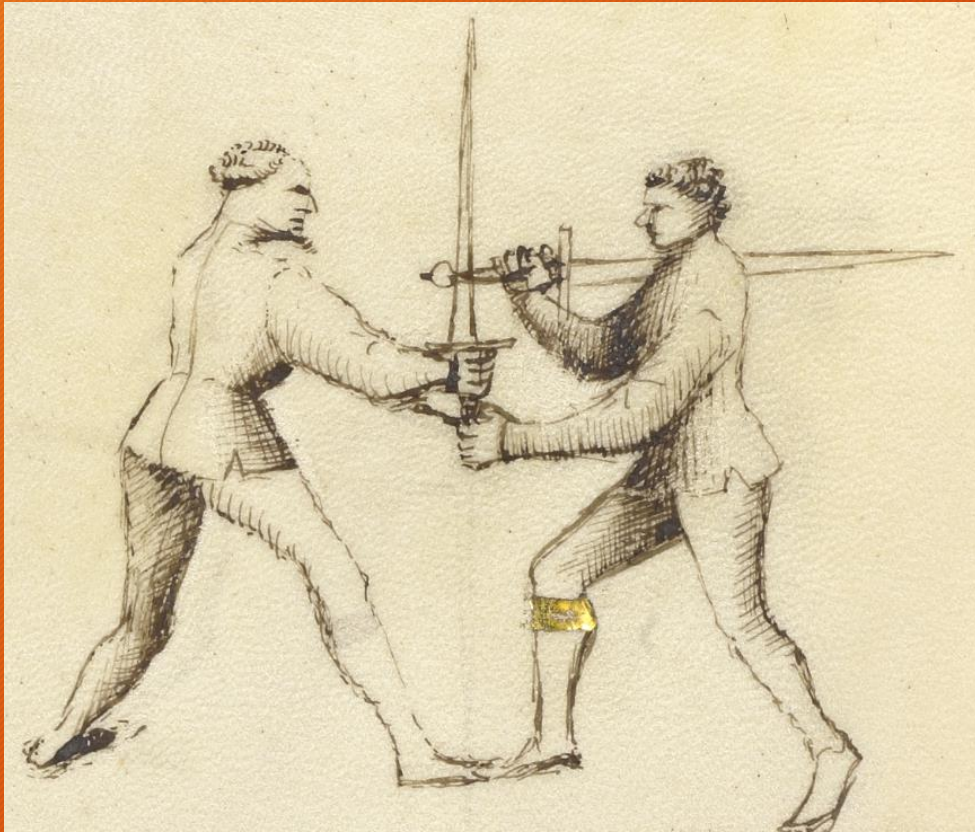
Following the disarm performed by the student who came before me, you will feel your sword fall to the ground. And now there is no question as to whether I can strike you.

Plate 21: (30v-a) 18th Student



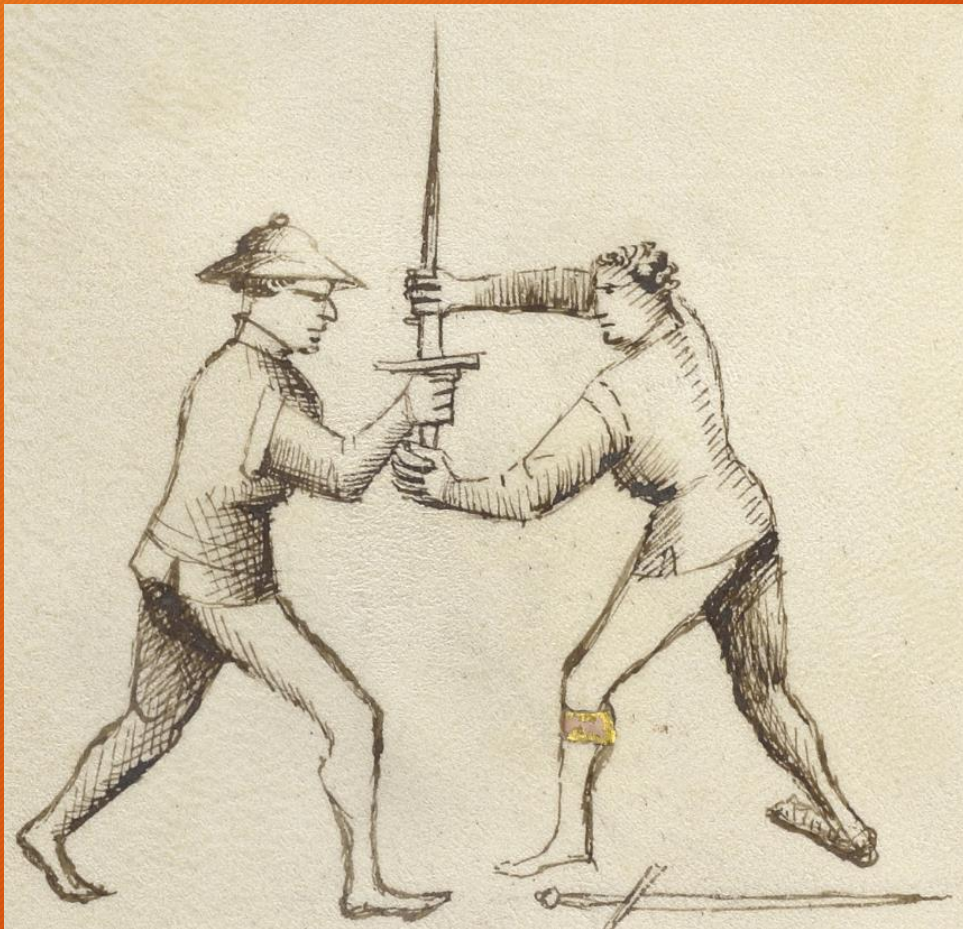
This is how you do the *middle sword disarm*. The rotation of the opponent's sword is the same as in the first disarm, but the grip on his arm is not the same.

Plate 22: (30v-b) 19th Student



This is another sword disarm, named the *low disarm*. The low disarm is performed in a similar way to the high disarm, with the same rotation of the opponent's sword, following the same path. **With your right hand you press his blade forwards, making his sword handle rotate upwards, and you must keep your left hand on his handle as it turns.**

Plate 23: (30v-c) 20th Student



Here's another way you can take his sword if you are crossed at close range: put your right hand above his and grab his sword at mid-blade keeping it upright, then immediately drop your sword to the ground. Now with your left hand you grab your opponent's sword under the pommel, and turn it to his left. Then immediately your opponent will be forced to release his sword.

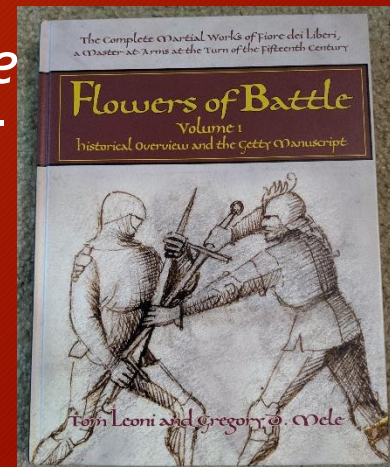
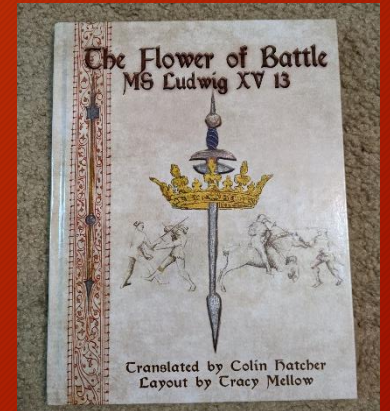
Bibliography - The Manual Itself

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

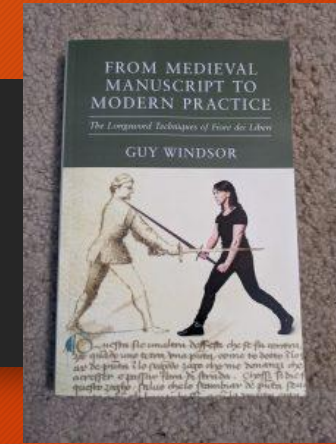
The Flower of Battle: MS Ludwig XV13, Hatcher, Colin and Mellow, Tracy, ISBN 978-0984771684, \$40. [Buy it on Amazon](#) Fiore's manual with text replaced by typed English in similar font.

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. [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



Fiore dei Liberi's Armizare: The Chivalric Martial Arts System of Il Fior Di Battaglia, Charrette, Robert N., ISBN: 978-0-9825911-7-8, \$40. [Buy it on Amazon](#)

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:

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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 Sword vs Armor

Getty Pages 32v-35r as time permits

7pm Eastern, December 6, 2020

<https://meet.google.com/edt-wcuo-edb>

