

# *Non-Sword Fiore*

## Mounted + Wrestling Combat

Master Llwyd Aldrydd, OP, OD

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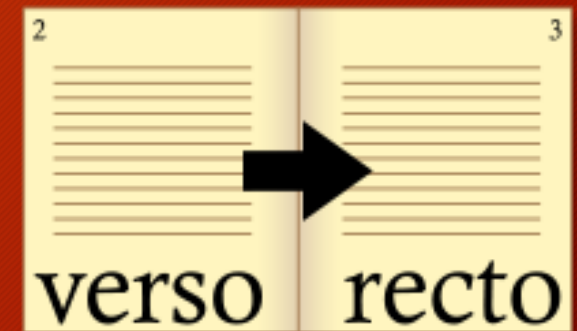
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# Quick Background

- 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 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/>

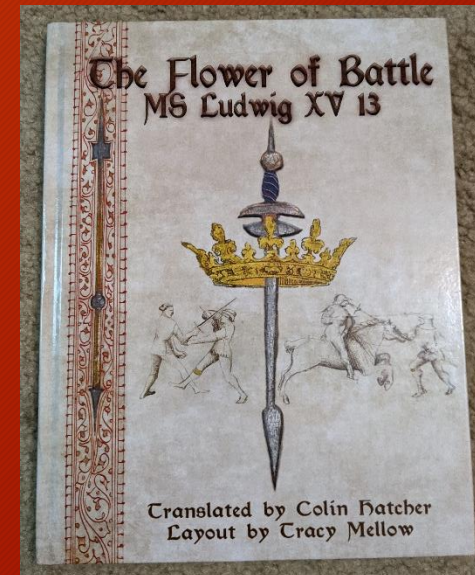
- Translations by Colin Hatcher

The Flower of Battle: MS Ludwig XV13 by Colin Hatcher (Translator), Tracy Mellow (Designer), ISBN-13: 978-0984771684 [Buy it on Amazon](#)

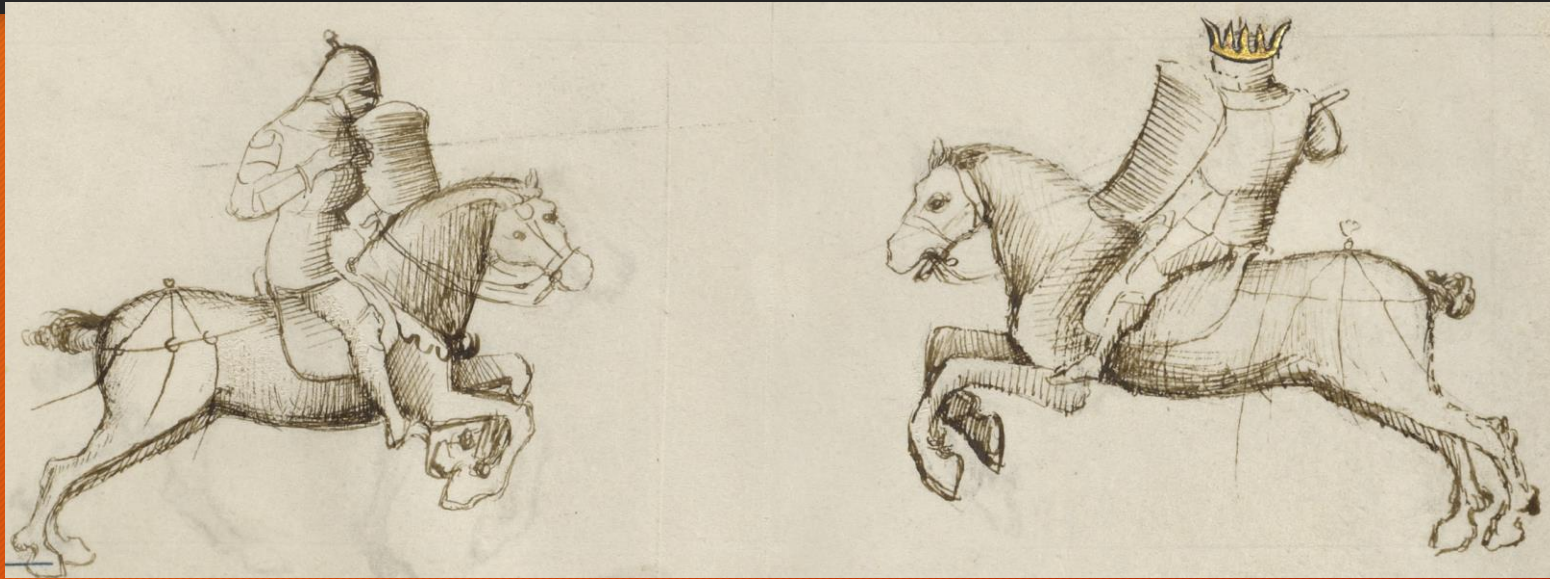
or: [https://wiktenauer.com/wiki/Fiore\\_de%27i\\_Liberi](https://wiktenauer.com/wiki/Fiore_de%27i_Liberi)



- Alternative translations/names (e.g. Bastard/Mixed/Hybrid position) are sometimes inserted and play instructions are highlighted
- Photos and Video from our [LearnFiore.org](http://LearnFiore.org) website



## Plate 1: (41r-a) Boar's Tooth/Tusk



I carry my lance in the guard Boar's Tooth/Tusk, because I am well-armoured and have a shorter lance than my opponent. My intention is to **beat his lance offline as I raise mine diagonally**. And this will result in our lances crossing each other at about an arm's length from the point. My lance however will then run into his body, while his will pass offline far from me. And that is how this is done.



## Plate 2: (41r-c) Counter Master



This is the counter to the previous play when one rides against another with sharp steel, but one has a shorter lance than the other. When he who has the shorter lance carries it low in the Boar's Tusk, then **he with the longer lance should similarly carry his lance low, as drawn here, so that the short lance cannot beat aside the long lance.**



## Plate 3: (41v-b) Left Woman's Guard



This is another way to carry your lance when fighting another lance. This Master has a short lance, so he carries it in Guard of the Lady on the left as you can see, so **he can beat aside his opponent's weapon and strike him.**



## Plate 4: (41v-d) Left Woman's Guard



This Master also carries his lance in Guard of the Lady on the left, **in order to knock aside the spear his opponent is about to throw at him**. Just as he can beat it aside using his lance, so too he could beat it aside using a staff or a short sword.



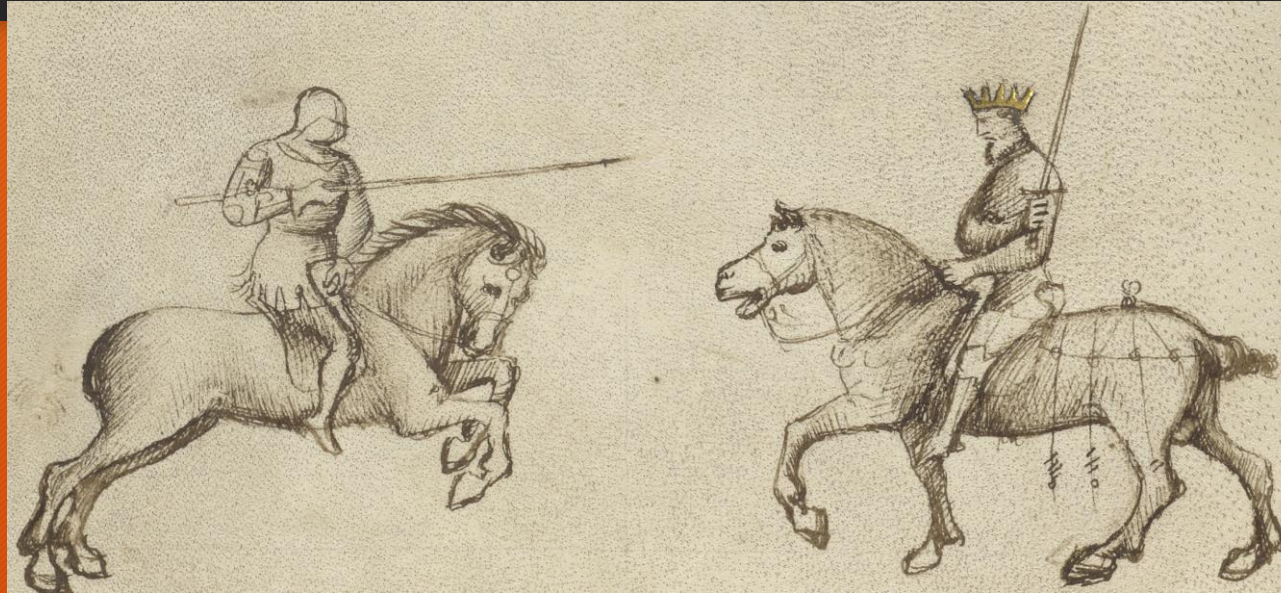
## Plate 5: (42r-b) Remedy Master



This master who is fleeing is not wearing armor and rides a horse built for speed, and as he flees **he constantly throws his lance point behind him so as to strike at his opponent**. And if were to turn his horse to the right he could quickly enter into the Boar's Tusk guard with his lance, or he could take the left side Guard of the Lady, to beat aside his opponent's weapon and finish him in similar fashion to the first and the third plays of the lance.



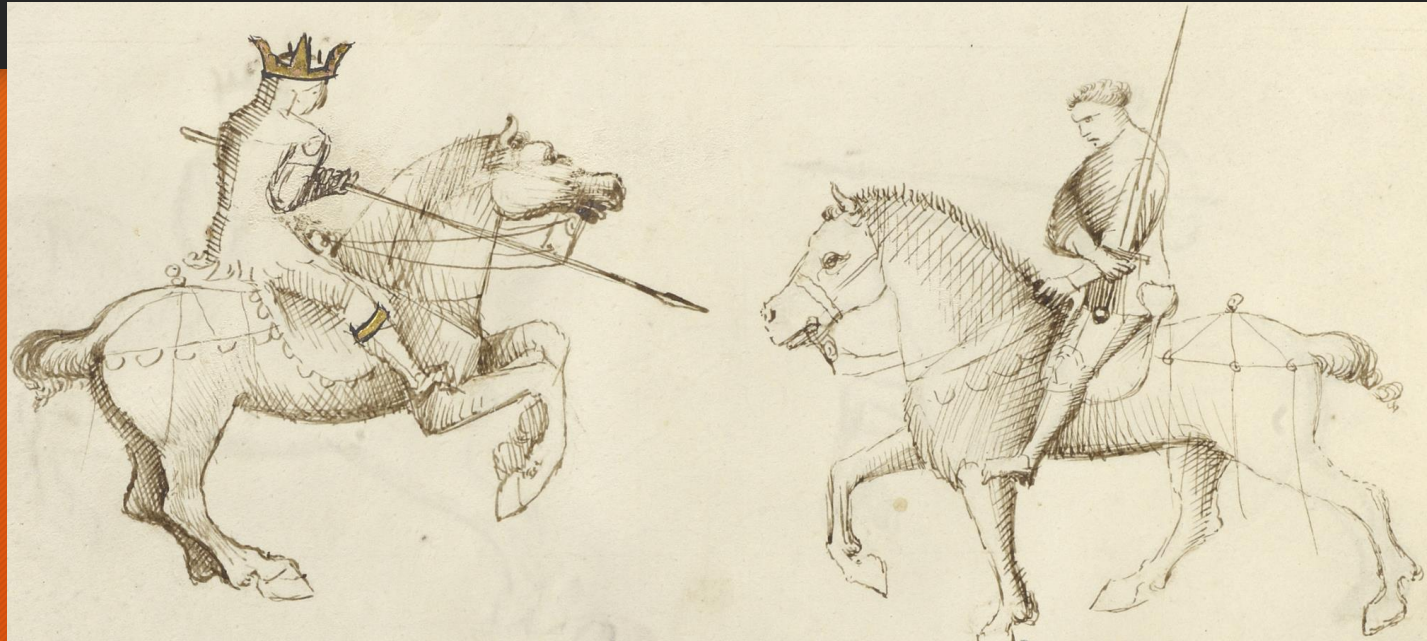
## Plate 6: (42r-d) Sword v Lance Remedy Master



This method of carrying the sword against the lance is well suited for **beating aside your opponent's lance when you are passing him on his right side**. And this guard is effective against all hand held weapons, namely pole axe, staff, sword etc.



## Plate 7: (42v-a) Counter Master



This is the counter to the previous play. This Master attacks with his lance held low in order to strike his opponent's horse either in the head or the chest, and the opponent will be unable to beat aside such a low attack with his sword.

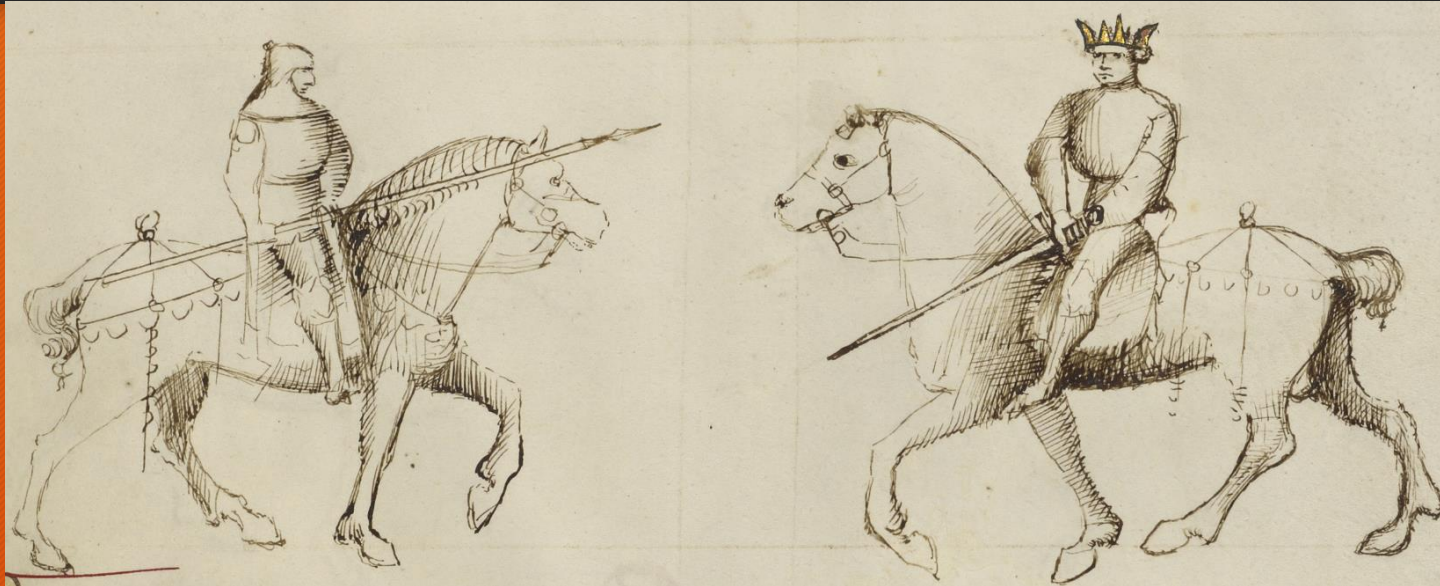


## Plate 8: (42v-d) Counter Master



This is another counter of lance versus sword. In this one, the man with the lance couches his lance under his left arm, so that his lance cannot be beaten aside. And in this way he will be able to strike the man with the sword with his lance.

## Plate 9: (43r-b) Boar's Tooth/Tusk



Here the man with the sword awaits the man with the lance, and he is waiting in the Boar's Tusk guard. As the man with the lance approaches him, the Master with the sword **beats aside the lance to the right side, covering and striking with one turn of the sword.**



## Plate 10: (43r-c) Counter Master



This is the counter to the preceding play of lance versus sword. Here the man with the lance strikes his opponent's (the man with the sword) horse in the head, because he cannot beat aside the lance with his sword since it is too low.



## Plate 11: (43v-b) Long Tail Guard



This way of carrying the sword is named “the Long Tail Guard”. When you are riding to your opponent’s right side, this is a very good guard to use against the lance and all other hand held weapons. **Keep firmly in your mind that thrusts and strikes from the left side should be beaten aside to your outside line, beating them diagonally upwards, not vertically. And the downward strikes should similarly be beaten aside to the outside, lifting your opponent’s sword a little as you do so. You can make these plays as these drawings show.**



## Plate 12: (43v-d) Long Tail Guard



This version of the Long Tail Guard is a good guard when your opponent attacks you from his sword on his left shoulder, as this opponent is shown doing here. And be advised that this guard will work against all attacks from both the right and the left sides, and against anyone, whether right handed or left handed. Hereafter begin the plays from the Long Tail that always begin with beating aside the opponent's weapon, as you saw drawn in the first guard of the Long Tail.



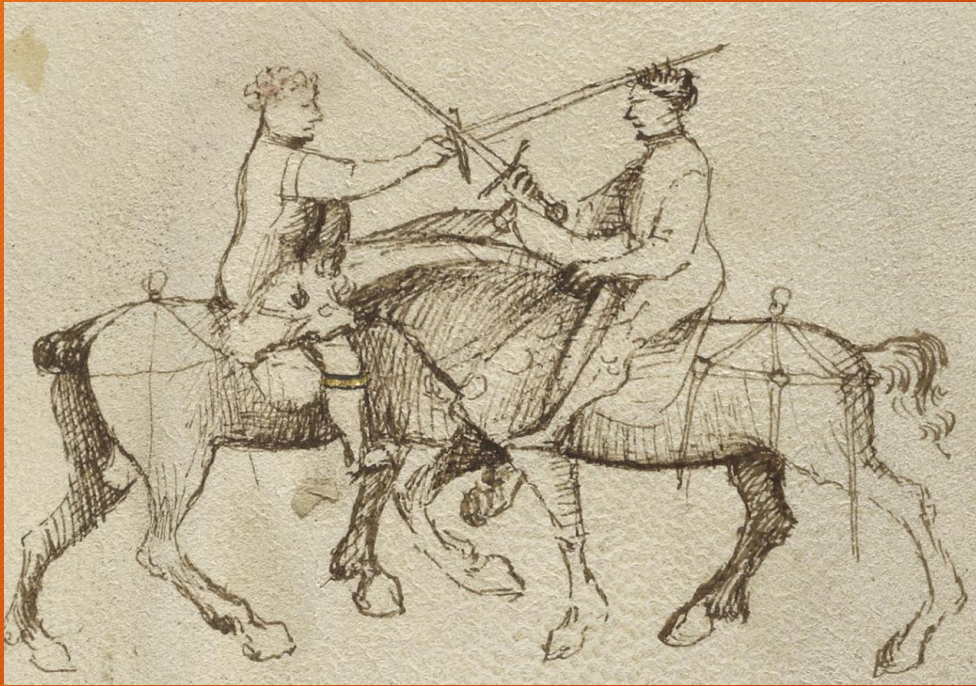
## Plate 13: (44r-a) 1<sup>st</sup> Student



This is the first play that comes from the Long Tail Guard shown above. Here the Master beats aside his opponent's sword, and then places a thrust into his chest or his face, as you see drawn here.



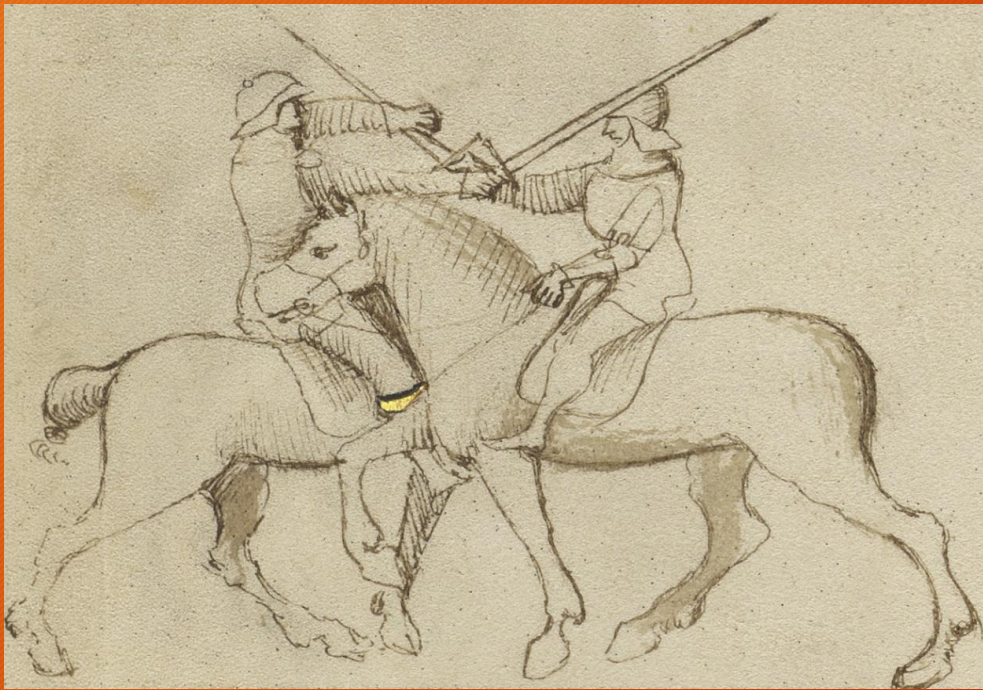
## Plate 14: (44r-b) 2<sup>nd</sup> Student



This is the second play that you can do after beating aside your opponent's weapon. Here I strike this man over the head, because I see his head is unarmored.



## Plate 15: (44r-c) 3<sup>rd</sup> Student



This is the another play, the third, where, after beating aside your opponent's sword, you grab it with your left hand and strike him in the head. You could also strike him with a thrust.



## Plate 16: (44r-d) 4<sup>th</sup> Student



This is the fourth play, in which the student strikes his opponent in the head and then takes his sword in the manner shown here.



## Plate 17: (44v-a) 5<sup>th</sup> Student & Counter



This is the fifth play that flows from the cover where you beat aside his sword. **Here I throw my arm around his neck and turn quickly, and with the base of my sword I drive him to the ground.**

My counter is the second play that follows me, but this counter will not work if your opponent is armored



## Plate 18: (44v-b) 6<sup>th</sup> Student



This is the sixth play, where you take away your opponent's sword. You use the hilt of your sword to lift his hilt upwards, which will make his sword fall from his hands.



## Plate 19: (44v-c) Counter Master to 5<sup>th</sup> Student



This is the seventh play, which is the counter to the fifth play above. It employs a strike to your opponent's leg. But if your opponent is armored, you can't trust this counter to work.



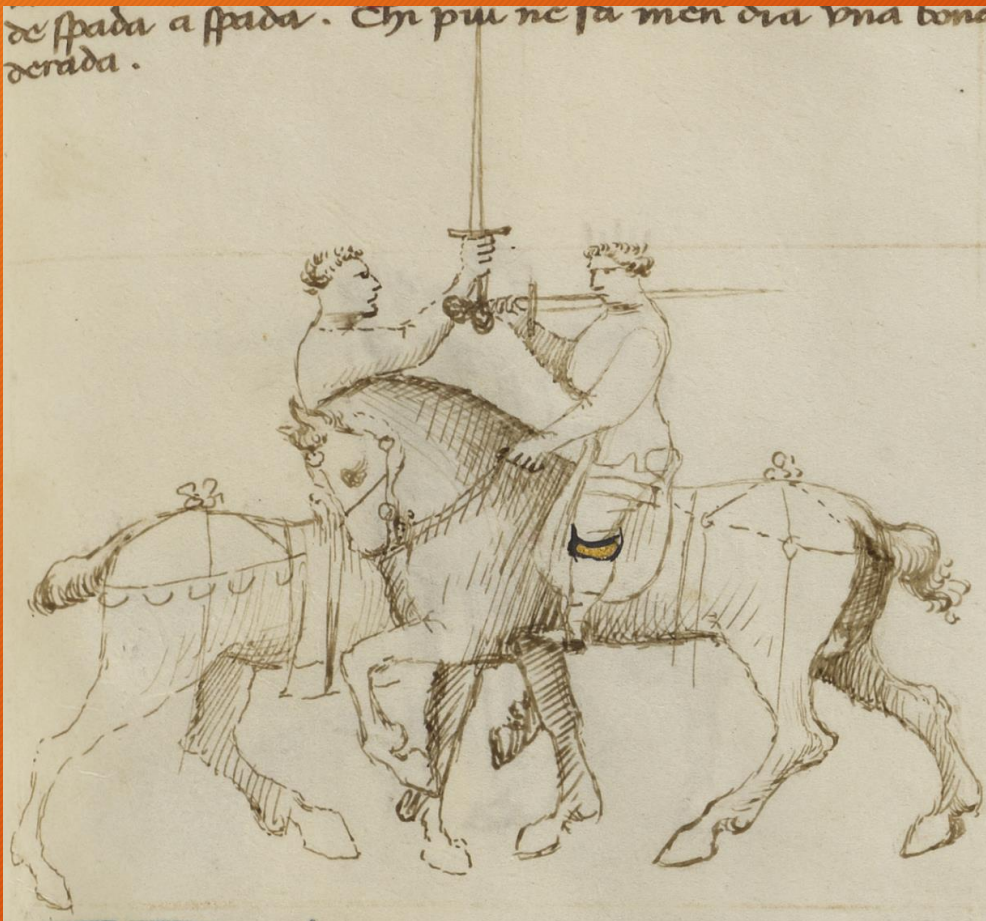
## Plate 20: (44v-d) Counter Master to all preceding plays



This is the eighth play, which is the counter to all of the preceding plays, but especially the plays of the mounted sword when the masters are in the Long Tail guard. When the Masters or their students are in this guard, and when I strike or thrust at them, and when they quickly beat my attack aside, then I quickly turn my sword and strike them in the face with my pommel. Then I move quickly from my position and strike them in the back of the head with a horizontal backhand strike.



## Plate 21: (45r-a) Counter-Counter Master



I am the ninth play, which is the counter to the counter that preceded me. When he turns his sword, I quickly place my hilt as you see drawn here, so that he cannot strike me in the face with his pommel. And if I raise my sword up, and turn it to the left, you could well have your sword taken away. And if I am unable to do that, I could instead strike you with a backhand strike to the face, or with a quick turn of my sword strike you in the head with my pommel. Here ends the plays of sword against sword on horseback. If you know more of this, please share it.



## Plate 22: (45r-b) 1<sup>st</sup> Student of Grappling



This is a grappling play, that is a play of the arms, and this is how you do it: if your opponent is fleeing from you, you come up behind him to his left side. Now with your right hand grab the cheek piece of his bascinet, or if he is unarmored, grab him by the hair or by the right arm from behind his shoulder. In this way you will make him fall backwards to the ground.



## Plate 23: (45r-c) Counter to 1<sup>st</sup> Student



This is the counter to the previous play, and that play will not work when this counter is quickly applied as follows: **when he grabs you from behind you quickly switch hands on the reins, and with your left hand you lock him up as shown here.**



## Plate 24: (45r-d) 2<sup>nd</sup> Student



This student is about to throw his opponent off his horse, **by grabbing the stirrup and pulling it upwards**. If his opponent does not fall to the ground, he'll be helpless in the air, and unless his opponent is tied to his horse, this play will not fail him. If he does not have his foot in the stirrup, **the student can grab him by the ankle and raise him up into the air in the same way**, as I described above.



## Plate 25: (45v-a) Counter to 2<sup>nd</sup> Student



Here is the counter to the previous play: **when your opponent grabs your stirrup or your foot, throw your arm quickly around his neck, and in this way you will be able to unhorse him.** Follow this advice and he'll end up on the ground for sure.



## Plate 26: (45v-b) 3<sup>rd</sup> Student



This is a method of throwing your opponent to the ground by throwing his horse. It's done like this: when you and your mounted opponent close, ride to his right side. Then throw your right arm over the neck of his horse, and grab the bridle close to where the bit enters its mouth, and forcefully wrench it upwards and over. At the same time make sure your horse's shoulders drive into his horse's haunches. In this way you will bring down both him and his horse at the same time.



## Plate 27: (45v-c) Counter to 3<sup>rd</sup> Student



This is the counter to the play before, where you throw your opponent to the ground together with his horse. This is an easy counter: when the student throws his arm over the neck of your horse to grab the bridle, **you should quickly throw your arm around the student's neck, and you will effectively make him let go.** Just do as the drawing shows.



## Plate 28: (45v-d) 4<sup>th</sup> Student



In this play you take the reins of your opponent's horse out of his hands, as you see drawn here. When you and your mounted opponent close, ride to his right side, and throw your right arm over his horse's neck and grab the reins near his left hand with your right hand turned down. Now pull the reins over his horse's head. This play is safer to do in armor than unarmored.



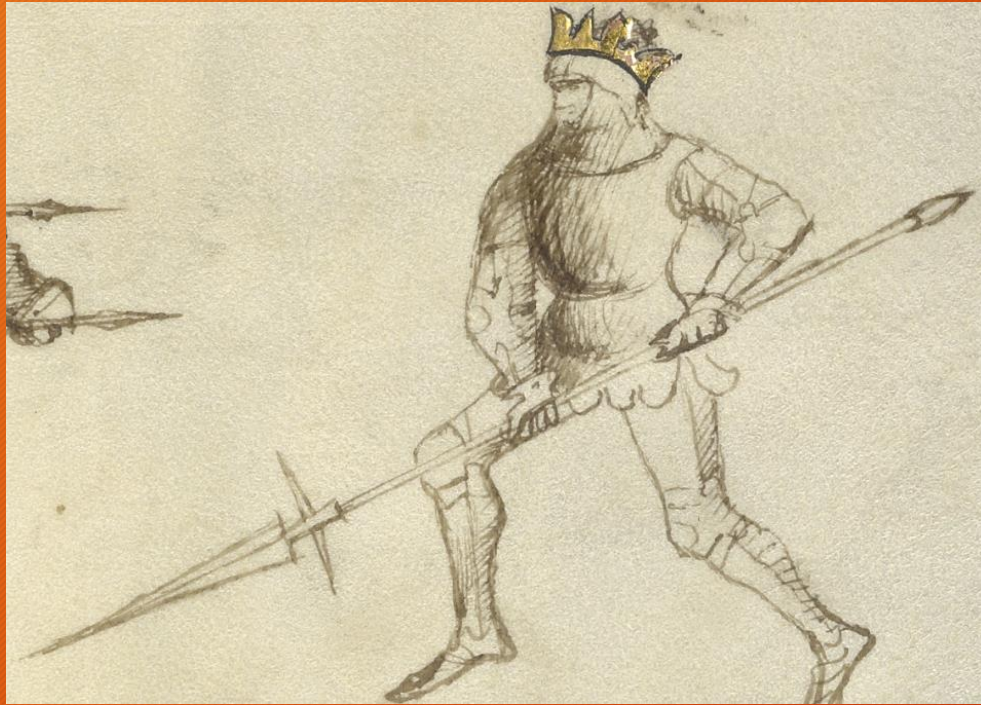
## Plate 29: (46r-a) Three Opponents



Here are three opponents who wish to kill this Master. The first intends to strike underhand, and he holds his spear at the mid-point. The second carries his lance couched and fully extended. The third intends to throw his spear. They've agreed that no one will make more than one strike each. They've also agreed to take turns.



## Plate 30: (46r-b) Boars Tooth/Tusk Guard



Attack me one after another if you choose, because I'm not going anywhere. I'm ready and waiting for you in the Boar's Tusk guard. When the spear is launched against me, whether held tightly or thrown from the hand, I quickly advance my right foot off the line and step crosswise with my left foot, and beat aside the spear that comes to strike me. Even if I were attacked a thousand times, my defense would never fail me. What I can do with my winged spear, I could also do with a staff or a sword. Likewise I could also use the defense I make against the spear, against a sword or staff. My plays are shown next.



## Plate 31: (46r-c) 1<sup>st</sup> Student



This is the play of the Master who waits with his winged spear in the Boar's Tusk guard, for an attack from the three on horseback. To do this play **he steps off line and beats aside his opponent's spear.** And even if my opponent may know this play, I'll show him my spear is so fast that **I can strike my opponent with either thrusts or cuts against his head.**



## Plate 32: (46r-d) 2<sup>nd</sup> Student



This is another play made by the Master above, who waits in the Boar's Tusk guard. In his place I'll show this play instead of the previous: **if he beats aside my spear with his spear, I rotate my spear and strike him with the butt**, which is capped with well-tempered steel.



## Plate 33: (46v-a) Remedy Master



This Master has bound one end of a strong rope to his horse's saddle, and the other end to the butt of his lance. First he strikes his opponent, then he will cast the lance to the left side of his opponent, over his opponent's left shoulder, and in this way he can drag his opponent from his horse.



## Plate 34: (46b-c)



This scoundrel was fleeing from me towards a castle. I rode so hard and fast at full rein that I caught up with him near to his castle. And I struck him with my sword in his armpit, which is a difficult area to protect with armor. Now I withdraw to avoid retaliation from his friends.



# Plate 36: (47r)





# Posta 1: (6r-a) Posta Longa/Long Guard



I am named the **Long Guard (*Posta Longa*)** and I seek you like this. And in response to the first grapple that you attempt on me I will bring my right arm up under your left arm. And I will then execute the first play of Grappling. And with that lock I will force you to the ground. And if that lock looks like it will fail me, then I will switch to one of the other locks that follow



## Posta 2: (6r-b) Dente di Zengiar / Boar's Tusk / Boar's Tooth



I counter you with **Boar's Tusk** (*Dente di Zenghiaro*). And with this move I am sure to break your grip. And from this guard I can transition to *Porta di Ferro*, which will force you to the ground. And if my plan fails me because of your defense, I will seek other ways to hurt you, for example with breaks, binds and dislocations, as you see depicted in these drawings.



## Posta 3: (6r-c) Porta di Ferro/Iron Gate



I wait for you without moving in *Porta di Ferro*, ready to grapple with all of my skill. And this guard can be applied not only in the art of grappling, but also in the art of the Spear, the Poleaxe, the Sword, and the Dagger. For I am *Porta di Ferro*, full of danger. Those who oppose me will always end up in pain and suffering. And as for those of you who come against me trying to get your hands on me, I will force you to the ground.



## Posta 4: (6r-d) Posta Frontale/Forward Guard



I am named the **Forward Guard (*Posta Frontale*)**, used to get my hands on you. Now if I come against you in this guard, you may lay hands on me. But I will then move from this guard, and with skill I will take you down to *Porta di Ferro*. Then I will make you suffer as if you had fallen into the depths of hell. And I will serve you so effectively with locks and dislocations, that you will quickly acknowledge my superiority. And as long as I don't forget my skills, I will gain my superior holds.



# Plate 1: (6v-a) Remedy Master



This is the first play of *Abrazare* and from every grappling guard you can arrive at this play, and from this position, proceed as follows: **jam his right inside elbow with your left hand, and bring your right hand up behind and against his left elbow as shown.** Now quickly make the second play, that is to say, having gripped him like this, **turn your body to the left**, and as a result he either goes to the ground or his arm will be dislocated.



## Plate 2: (6v-b) 1<sup>st</sup> Student, Counter and Counter-counter



As the Scholar of the First *Abrazare* Remedy Master says, I am certain to put this man to the ground, either by **breaking or dislocating his left arm**. And if our opponent were to take his left hand off your shoulder in order to make a defense, then I will **quickly let go of his right arm with my left hand and instead seize his left leg with my left hand, and grip his throat with my right hand** in order to throw him to the ground, as you see depicted in the third play.



## Plate 3: (6v-c) 2<sup>nd</sup> Student



The scholar that came before me speaks truly that from his hold he will force his opponent to the ground or dislocate his left arm. As he told you, if the opponent (*Zugadore*) takes away his left hand from the shoulder of the Remedy Master, then the Remedy Master transitions to the Third Play, as you see depicted here. Thus, the First play and the Second play are really one single play, where the Remedy Master forces the *Zugadore* to the ground with a turn of his body, while in this Third play the *Zugadore* is thrown to the ground onto his back.



## Plate 4: (6v-d) 3<sup>rd</sup> Student



This is the Fourth Play of *Abrazare*, by which I can easily force the *Zugadore* to the ground. And if I cannot force him to ground like this, I'll need to seek other plays and techniques and use other methods, as you will see depicted below. You should know that the plays and the techniques will not always work in every situation, so if you do not have a good hold, you should quickly seek one, so as not to let your opponent gain any advantage over you.



## Plate 5: (7r-a) 4<sup>th</sup> Student



This grip that I make with my right hand at your throat will bring you pain and suffering, and with it I will force you to the ground. Also let me tell you that if I seize you under your left knee with my right hand, I will be even more certain of driving you into the ground.



## Plate 6: (7r-b) Counter Master to 4<sup>th</sup> and 6<sup>th</sup> Students



I am the counter of the Fifth Play that is shown earlier. And let me explain that if **with my right hand I push up the elbow of his hand that seeks to harm me**, I will turn him in such a way that **either I will force him to the ground**, as you see here depicted, or I will gain a hold or a lock, and so I will have little concern for his grappling skills.



## Plate 7: (7r-c) 5<sup>th</sup> Student



From this hold that I have gained, and by the way I hold you, I will lift you off the ground with my strength and throw you down under my feet head first with your body following. And as far as I am concerned, you will not be able to counter me.



## Plate 8: (7r-d) 6<sup>th</sup> Student and Counter



When I press my thumb under your ear you will feel so much pain that you will go to the ground for sure, or I will make other hold or lock that will be worse than torture for you. The counter that can be made is the Sixth play made against the Fifth Play when you put his hand underneath his opponent's elbow and push up. This counter can certainly be done to me here.



## Plate 9: (7v-a) 7<sup>th</sup> Student



You seized me from behind in order to throw me to the ground, and I turned like this. And if I fail to throw you to the ground you will have a lucky escape. This play is a good finishing move, but unless this is done quickly, this remedy will fail.



## Plate 10: (7v-b) 8<sup>th</sup> Student



This is a play that involves a **throw over the leg** [*Gambarola*] which is a risky move in grappling. So if you want to make this leg throw successfully, you will need to **do it with power and speed**.



## Plate 11: (7v-c) 9<sup>th</sup> Student and counter



This is a finishing move and it is a good way to hold someone, because they cannot defend themselves. For the counter, the one who is being held should move as quickly as he can over to a wall or a post and drive himself backwards against it so that the man holding him breaks his head or his back against the aforementioned wall or post.



## Plate 12: (7v-d) 10<sup>th</sup> Student and counter



This student strikes his opponent with a **knee to the groin** to gain advantage in order to throw him to the ground. To make the counter, when your opponent comes in quickly to strike you in the groin with his knee, **seize his right leg under the knee with your right hand**, and throw him to the ground.



## Plate 13: (8r-a) 11<sup>th</sup> Student and counter



If you seize me with both your arms underneath mine, I will strike with both my hands into your face. And even if you were well armored this would still make you let go. The counter of this play is to place your right hand under the left elbow of your opponent and push hard upwards, and you will be able to free yourself.



## Plate 14: (8r-b) Counter to 11<sup>th</sup> Student



This shows how I make the counter to the thirteenth play. As you can see his hands have been removed from my face. And from this hold, if I fail to throw him to the ground I will be worthy of your disdain.



## Plate 15: (8r-c) 12<sup>th</sup> Student



If you come to grips with both your arms underneath your opponent's, then **you can attack his face** as you see depicted, especially if his face is not protected. You can also transition from here into the third play of grappling.



## Plate 16: (8r-d) Counter Master to 12<sup>th</sup> Student



This is the counter to the fourteenth play, and to any other play where my opponent has his hands in my face while grappling with me. If his face is unprotected, I push my thumbs into his eyes. If his face is protected, I push up under his elbow and quickly move to a lock or a bind.



# Short Staff/Baton Plate 1: (8v-a) 1<sup>st</sup> Student



See how with a short **staff** I **hold you bound by your neck**. And from here if I wish to throw you to the ground I will have little trouble doing so. And if I choose to do worse to you I can keep this strong bind applied. And you will not be able to counter this play.



## Plate 2: (8v-b) 2<sup>nd</sup> Student



If you were well armored then I would prefer to make this play against you than the previous one. Now **that I have caught you between your legs with the short staff**, you are stuck riding it like a horse, but you won't be trapped like this long before I turn you upside down onto your back.



## Plate 3: (8b-c) 3<sup>rd</sup> Student and counter



Text incorrectly says “sixth”

I am the Student of the Eight Dagger Remedy Master, who counters in this way with his dagger. And it is in his honor that I make this cover with my short staff. And from here I will rise quickly to my feet and I will make the plays of my Master. And this cover that I have made with a short staff can also be done with a hood. And the counter to this move is the same counter shown by my Master [in the dagger section]



## Plate 4: (8v-d) 4<sup>th</sup> Student and counter



Text incorrectly says “eighth”

I have taken this remedy from the Sixth Remedy Master of the Dagger, and I can defend myself armed only with this short staff. And having made this cover I rise to my feet, and I can then make all of the plays of my Master. And I could defend myself in this way equally well with a hood or a piece of rope. And the counter to this move is the same counter shown by my Master.



# 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

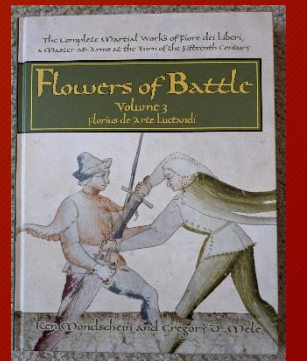
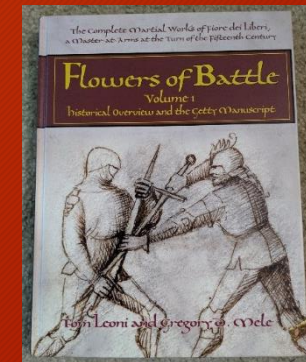
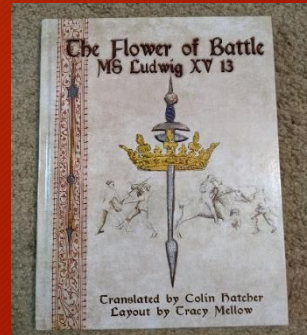
*The Flower of Battle: MS Ludwig XV13*, Hatcher, Colin and Mellow, Tracy, ISBN 978-0984771684, \$40. [Buy it on Amazon](#) Fiore's manual with text replaced by typed English in similar font.

*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.

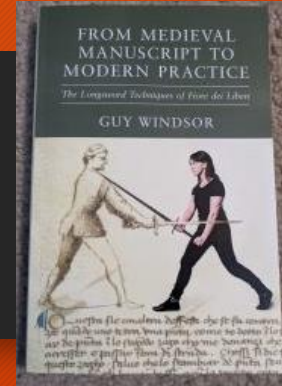
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# Bibliography - Interpretations



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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](#)



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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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## Introduction to Learn Fiore

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Some introductory videos explaining our purpose, our sources, our tools, and some safety issues. Some introductory videos explaining our purpose, our sources, our tools, and some safety issues.




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## Using Fiore

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Videos on analyzing Fiore's approach and drilling skills to use that approach. Videos on analyzing Fiore's approach and drilling skills to use that approach.



**Practice and Drills**  
4:14



**Using Fiore in SCA Combat**  
3:13



**Using Fiore in SCA Combat**  
16:17