

School of European Swordsmanship
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The School of European
Swordsmanship
Basic Training
Guide 2011

Punta: point (of a weapon), or a thrust.

Rebattere: to beat aside, specifically an incoming weapon.

Remedio: remedy; specifically the defence against an attack, usually some form of parry.

Rompere: to break, as in *rompere di punta*, to break the thrust (a defensive action).

Roverso: backhand

Scambiare: to exchange. Specifically, *scambiare di punta*, the exchange of thrust (a defensive action).

Sinistra: on the left.

Sottano: a rising blow.

Strada: way, line. Specifically the line between two fencers. Usually in context “*fora di strada*”, off the line.

Tondo: a horizontal blow (as *mezano*).

Tornare: to pass backwards.

Tutta: whole or full.

Vera croce: true cross. Specifically a guard position.

Volta: turn, specifically *volta stabile*, stable turn; *meza volta*, half turn; *tutta volta*, whole turn.

Zenghiaro: wild boar. Specifically a guard position. Usual form “*posta di dente di zenghiaro*”, position of the wild boar’s tooth.

Zogho largo: wide play. Specifically actions with weapons that occur at wide measure.

Zogho stretto: close play. Specifically actions with or without weapons that occur in close measure.

These terms are frequently combined, such as the names of the blows; *mandritto fendente*, for example, is a forehand descending blow.

Glossary

This is a list of terms from Fiore's treatise that are commonly used in training. The translations offered are specific to this treatise, and not necessarily in common Italian usage. Students should also note that the terms are often spelled several different ways in the source.

Those interested in the translation process should read "Half Full? Translating Meza and Tutta in Fior di Battaglia" by Guy Windsor, available on the school website.

Abrazare: to wrestle.

Accressere: a step forwards without passing

alla traversa: across, or diagonally.

Bicorno: two-horned. Specifically a guard position.

Breve: short. Specifically a guard position.

Cinghiale: see *zenghiaro*

Colpe: a blow, either cut or thrust

Destra: on the right

Discressere: a step back without passing

Donna: lady. Specifically a guard position.

Falsa: false

Fendente: a descending blow

Fenestra: window. Specifically a guard position.

Fora di strada: off the line; as in "*accresco fora di strada*", "I step off the line"

Frontale: frontal. Specifically a guard position.

Giocco: see *zogho*

Ligadura: a lock. *Ligadura soprana*= high lock; *ligadura mezana*= middle lock; *ligadura sottana*= lower lock.

Longa: long. Specifically a guard position.

Mandritto: forehand

Meza/ mezana: middle or half, depending on context.

Mezano: one of the 6 blows, these are horizontal. Literally, "middle blow".

Passare: to pass; to step passing one foot past the other.

Passo: a passing step; also the space between your feet. Hence "*passo alla traversa*", pass across.

Porta di ferro: iron door. Specifically a guard position, either middle (*mezana*) or whole (*tutta*).

Posta: Guard position. Plural *poste*.

Welcome to The School of European Swordsmanship.

This booklet is intended to help you orient to school life, and to track your progress through the basic training curriculum. It includes most of the techniques you will see, and is arranged in the approximate order you might expect to cover them. Each group of techniques is followed by a few sample questions: if you can answer them accurately you have probably absorbed the fundamentals of that section. Answers are at the end of each section.

Similar booklets on the intermediate level syllabus, and the other systems taught at the school (such as rapier, I.33 sword and buckler etc.) are planned.

The Sources

The Art that we practise at the school comes from two main sources.

- All technical and theoretical material regarding the Art of Swordsmanship comes from one or other of the historical treatises in our library. These books were written by masters of the Art during the time that training in these weapons was a matter of life or death, and so we defer to them. All guard positions, blows, defences, etc that are taught at the school can be traced to a specific historical source. A list of our primary sources for the basic syllabus is at the back of this booklet, and all of these books are held in the library at the salle for all students to study.
- The training method itself has been developed by the School's founder, Guy Windsor. It includes drills and forms combining techniques from the treatises, conditioning exercises, and some additional martial practices. Much material has been contributed or developed by students over the years that the school has been running.

As a matter of intellectual honesty, the source of any given practice is usually stated in class by whoever is teaching it; "this drill comes from Fiore", for example, or "this exercise is a variation on the first play of plate 7 from Capo Ferro", or simply "I made this up".

Serious students are expected to check the website for downloadable articles, by Mr. Windsor and others, on various aspects of the systems we train and our general training methodology. They are also expected to acquire their own copies of the books on the recommended reading list (page 6).

Etiquette

As with all martial arts schools, and indeed any social organisation, there is a general code of conduct which students are expected to follow. The two basic rules are:

- 1) Safety first: for your fellows and for yourself.
- 2) Respect: for each other, for the weapons, and for the Art of swordsmanship. This is demonstrated by courtesy, and leads to safe practice.

There are a host of other customs that derive from these two rules:

- What do I call the instructor? It is normal school practice to address the person leading the class as “sir” or “miss”, or if you know their surname, use that preceded by Mr/ Miss (e.g. Mr Hartikainen, Miss Sirkkala). If the person leading the class is not a qualified instructor, and you know them personally, then it is acceptable to use their first name.
- Uniform: the school uniform is simple and inexpensive to acquire. On the beginner’s course we expect dark trousers and a white t-shirt with no logos. Once through the beginner’s course, we require all students to wear white t-shirts and black training trousers, both with the school logo. Thin-soled training shoes are also required. Students are expected to be reasonably clean and neat at the beginning of class.
- Punctuality: it is rude to be late. If a student is late to class (i.e. come to the line dressed and ready to train but have missed the opening salute), they are required to do 20 push-ups before joining the class. If they have missed the warm-up, they have missed the class, and may not join in. They may however watch.
- Salutes: all classes begin and end with a salute (for details of how to do it, see *The Swordsman’s Companion*). All pair drills with

31: What is a feint?

An action that draws a parry, which is avoided, allowing you to strike on the other side.

32: What sword grips are shown in the manuscript?

Normal grip; throwing the sword, sword in one hand; right hand on pommel for longer thrust, halfsword for armoured combat, both hands on blade. Also, bicorno grip, and finger over crossguard.

33: Where would you find information on defending from the left with a sword?

In the sword in one hand section, at the end of the zogho stretto section; cross reference also the text with the spear porta di ferro mezana.

34: What are the components of a warm-up?

Loosen the joints (joint rotations), warm the body (cardio), activate stabilisers and core strength, stretching.

Feint drill	Attacker	Defender
Starting guards	Donna destra, rear weighted	Donna destra, rear weighted
Attack	Thrust: volta stabile to bicornio, pass.	
Remedy		Frontale, covering with a volta stabile, thrust to face.
Counter-remedy	On cover, before swords meet (and before back foot has left the ground), avoid contact by dipping point under his blade, and thrust with pass.	
Counter-counter-remedy		As attacker's blade comes up, parry with false edge and strike to face with mandritto fendente.

Questions and Answers

27: What are the five things one should know to do against the dagger?

Disarm, strike, lock, break, takedown.

28: Summarise the first *eight* plays of the first master of the dagger.

Cover and disarm, counter; lock, counter; break, counter; takedown; alternative cover.

29: What are the conditions in the crossing that make it “zogho stretto”, and what should you do when it happens?

Pressure in the bind, point in presence, ideally right foot forwards. Pass with the cover and come to the close plays.

30: Where in the manuscript is the punta falsa?

17th play 2nd master of zogho largo

weapons also begin and end with a salute. The Helsinki salle has an icon, which represents, among other things, the higher goals of training. You will notice the instructors and senior students saluting the icon whenever they take a weapon off the rack; this is an optional custom, which reminds the student that of swordsmen, more is expected.

- “Of swordsmen, more is expected”: while at the salle, all students are expected to behave in a civilised fashion. This includes things like drinking out of glasses, not from the tap, using polite language, doing minor salle chores like cleaning the floor before class, washing the dishes etc. Look to the senior students for examples, and expect to make at least a few etiquette mistakes in your first few months. These will be pointed out, usually sanctioned with push-ups, and then forgotten.
- Cameras: students in class have a reasonable expectation of privacy. If you wish to take pictures or video of any part of a class, it is absolutely essential to ask first, though permission is almost always given. Pictures taken during class must not be made generally available (such as on a website) without further specific permission.
- Visitors: if you have friends or relatives who wish to see what we do here, then they are welcome to come and watch. Introduce them to the senior person present, show them round, and offer them refreshment (tea etc.). While they are here you are responsible for their conduct.
- If in doubt, ask. Students are welcome to ask questions in class (so long as it does not become disruptive), and are positively encouraged to ask senior students or the instructor for help with anything, from “where’s the bathroom” to “why do we do an *acrescimento fora di strada* when breaking the thrust?”

Gradings

Gradings at the basic levels are not examinations so much as skill-level assessments, which are conducted by assistant instructors and above only. The idea is to go over the syllabus with the student, see what needs to be taught next and whether the student has completed the requirements for their next level or not. More than anything else, they are intended to give the student a clear idea of how far they have come, and a picture of the road ahead.

Once students pass their basic level II assessment, they are considered “intermediates”. Formal examinations are reserved for the teaching grades (class leader, assistant instructor, instructor).

Reading list

Fior di Battaglia (Fiore dei Liberi, trans Tom Leoni)

The Swordsman's Companion (Windsor)

Mastering the Art of Medieval longsword (Windsor, forthcoming in 2011).

Suggested further material:

Fighting with the German Longsword (Tobler)

Knightly Art (Ringeck, trans Lindholm)

Codex Wallerstein (trans Zabinski)

De Arte Gladiatoria (Vadi, trans Porzio, Mele)

First drill, punta falsa	Attacker	Defender
Starting guards	Donna destra	Donna destra
Attack	Mandritto Mezano	
Remedy		Frontale parry, mandritto mezano, as attacker parries, turn sword, grab blade with left hand, thrust (punta falsa)
Counter-remedy	As attacker's sword turns, place point in his face and pass, going to half-sword.	

First drill, stretto form	Attacker	Defender
Starting guards	Donna destra	Tutta porta di ferro
Attack	Mandritto Fendente	
Remedy		Parry with mandritto fendente, passing offline, thrust to face.
Counter-remedy	Bind the parry, grab hilt and enter	
Counter-counter-remedy		On attacker's bind, pommel strike

Second drill, stretto form	Attacker	Defender
Starting guards	Donna destra	Dente di zenghiaro
Attack	Mandritto fendente	
Remedy		Rebattere, strike mandritto fendente
Counter-remedy	Bind the parry, cut head	
Counter-counter-remedy		Yield and enter with cover, left hand to wrist, thrust to face.

VIII: Through cut, thrust

25. Roverso fendente with pass to coda longa
26. Immediately thrust to bicorno, with pass.
27. Look over left shoulder, bring sword to coda longa

IX: Punta falsa

(against any attack)

28. Parry attack in frontale; in one motion, mandritto mezano to the head
29. (When he covers) Turn the sword to the other side of his blade, grab your blade with the left hand, and thrust.
30. Pass with a half-sword pommel strike (opponent has parried on the outside).
31. Volta stabile to vera croce and move the front foot to adjust direction.

X: Half sword cover (first play of the sword in armour)

32. Half sword cover with a volta stabile.
33. Half sword thrust with a pass.
34. Look over right shoulder, bring sword to posta di donna sinistra.

XI: Cut to hands

(against any blow)

35. Roverso fendente with tornare to tutta porta di ferro.

XII: Colpo di villano

(Against an over-committed mandritto fendente)

36. Cover with frontale, accessere.
37. Allow his sword to blow through (looks like a molinello) while passing,
38. Roverso fendente with another pass, to tutta porta di ferro

Basic Training

The ultimate goal of the basic level syllabus is to provide students with a solid grounding in one style of western martial arts, and to form a common technical base for all School branches. The style chosen is that of Fiore dei Liberi, from his treatise *Fior di Battaglia* written in 1410. This includes swordsmanship, of course, specifically the use of the longsword, but also basic wrestling, dagger and close-quarter combat skills.

Readers will note that the techniques and drills are not described in detail; this is not a training manual, but an aide-memoire. Make notes and sketches to help you associate the terminology with the actions.

Basic Training Part I:

Basic training starts with the beginners' course, and continues through to the end of part two of the basic level syllabus. The material may be learned in any order, and is laid out here in approximately the order that most students will encounter it in class: the usual content of the beginners' course first, followed by the rest of part one, then part two.

Students are encouraged to follow their interests, within reason. If the material you are most interested in is not part of the basic syllabus (such as spear) or comes from another system (such as rapier), then ask a senior student or the instructor how to get training in that area.

Note the Italian terminology, which students are expected to learn. A glossary of the most common terms is at the end of this booklet. By the end of the beginners' course, the students should be familiar with the following material:

Solo exercises

Basic warm-ups and light conditioning exercises

Basic solo falling

The following actions:

Actions	Date first seen	Notes
The guard position		
3 turns: volta stabile, meza volta, tutta volta		
4 steps: passare, tornare, accessere, discessere		
4 unarmed poste: longa, dente de zenghiaro, frontale, porta di ferro		
The footwork combinations: 1) accessere fora di strada, passare alla traversa 2) accessere, 3 passi, with tutta volta.		
Testing the guards using pressure; grounding exercise.		
Stick avoidance exercise		
Basic falling, solo, in pairs		
Basic falling as part of a technical drill.		

1: Who was Fiore, who did he work for, what is his book called and when did he write it?

2: How many copies of his book are known to exist, and where are they?

3: How can you tell who is winning in the plays pictured in *Fior di Battaglia*?

4: What is the definition of a meza volta?

V: Rompere di punta

(Against a thrust to the belly from zenghiaro)

11. Parry with point high and hands low, accessere.
12. Flick blades down to mezana porta di ferro, follow through with passo alla traversa. (step on his blade)
13. False edge sottano roverso to the throat.
14. whip blade through, and roverso fendente to his head, passing to tutta porta di ferro.

VI: Rebattere

(against a sword blow to the head)

15. Parry with frontale, accessere
16. drop point to bicorno, thrust (back foot follows).

VII: Master of the sword in one hand

(against any blow to the head)

17. Lower sword to the guard of the sword in one hand, let go with pommel hand, look over your shoulder
18. rebattere with a true edge roverso sottano, accompanied by an acrescimento, and extending the left hand forward.
19. Pommel strike with a wrap, and pass. (If rebattere does not open attacker's inside line, push elbow instead of wrap.)
20. Mandritto fendente to posta longa, with another pass, return pommel hand to grip.
21. Follow through with a tutta volta 135 degrees anti-clockwise to dente di zenghiaro.

VII: rebattere

(against any blow to the head)

22. Parry with false edge roverso sottano accompanied by an accessere.
23. Mandritto fendente to posta longa.
24. Volta stabile to posta di donna sinistra.

The Syllabus Form

Start with the sword in its scabbard, held in the left hand, feet parallel and shoulder width. (left handers should reverse all left/right instructions)

I: Drawing the sword (defence against dagger fendente)

1. Lift the sword in its scabbard, stepping back with right foot, parry dagger strike, sottano roverso to fenestra, strike to face with scabbard.
2. Strike mandritto fendente with pass forwards (longa)

II: Strike

3. Bring sword to donna sinestra
4. Roverso fendente with a meza volta to posta longa.
5. Volta stabile to posta di fenestra.

III: Exchange of thrust

(Against a thrust to the face from fenestra destra)

7. Wind sword through frontale (with accessere) to fenestra (with a passo alla traversa)
8. Volta stabile to posta di donna sinestra.

IV: Rompere di punta

(Against a thrust to the face from fenestra destra)

9. break the thrust with a roverso fendente, accompanied by an accessere and a volta stabile.
10. Follow through to tutta porta di ferro with a passo alla traversa.

With the dagger:

Actions	Date first seen	Notes
4 lines of attack: mandritto, fendente, roverso, sotto.		
The 5 things: disarm, strike, lock, break, takedown		
First remedy master (against mandritto or fendente)		
Third remedy master (against roverso or fendente)		
Ninth remedy master (against sotto)		

5: With which hand do you defend, when covering using the third remedy master of the dagger?

6: Which version of the treatise does the roverso disarm in the dagger disarm flowdrill come from?

7: How many dagger remedy masters are there?

8: What is a remedy?

With swords:

Actions	Date first seen	Notes
The salute		
Guard positions: tutta porta di ferro,		
posta di donna,		
posta longa,		
posta frontale,		
posta di dente di zenghiaro,		
Blows: mandritto fendente		
roverso fendente		
mandritto sottano		
roverso sottano		
mandritto mezano		
roverso mezano		
Punta (all 5 punte)		
Standard cutting drill: first half : 6 blows in total.		
Remedies (defences): rebattere with true edge from tutta porta di ferro		
rebattere with false edge from dente de zenghiaro.		
Counter-remedy: turn to the other side, pommel strike.		

Break the thrust, 17-20 drill		
Starting guards	Dente de zenghiaro	Tutta porta di ferro
Attack	Thrust	
Remedy		Parries, beats sword down, accrescimento fora di strada, passo alla traversa, cuts throat with roverso mezano. (11 th play 2 nd master zogho largo)
Counter-remedy	Parries and strikes with a mezano (cf 18 th play zogho stretto)	
Counter-counter-remedy		Soprana tor di spada (19 th and 20 th plays zogho stretto)

Complete cutting drill:	Notes:
<ol style="list-style-type: none"> 1. Begin in posta di donna destra 2. Cut mandritto fendente through longa to dente di zenghiaro, passing 3. Cut roverso sottano (or thrust) to longa, false edge, passing 4. Go to donna destra 5. Cut mandritto fendente to longa 6. Go to donna la sinistra 7. Cut roverso fendente to tutta porta di ferro or coda longa 8. Cut mandritto sottano (or thrust) to longa, false edge, passing 9. Go to donna la sinistra 10. Cut roverso fendente to longa, passing 11. Go to fenestra 12. Break thrust to mezana porta di ferro, with accrescimento and pass 13. Cut roverso mezano, false edge, no pass 14. In one motion, continue with roverso fendente, pass to coda longa or tutta porta di ferro 15. Parry with frontale and cut mandritto mezano, 16. Turn to punta falsa, with acrescimento, 17. Pommel strike, passing 18. Volta stabile to sword in one hand 19. True edge roverso sottano, with accessere fora di strada 20. Mandritto fendente, through to donna la sinistra rear weighted, with volta stabile 21. Thrust into bicornio, passing 22. Return to donna destra, and start again from step one. 	

Cutting drill: first half :	Notes:
<ol style="list-style-type: none"> 1) Begin in posta di donna destra 2) Cut a full mandritto fendente through posta longa to dente di zenghiaro, passing 3) Cut roverso sottano to posta longa, with the false edge, passing. 4) Go to posta di donna destra 5) Cut a half mandritto fendente to posta longa 6) Go to posta di donna la sinistra 7) Cut a full roverso fendente to tuta porta di ferro 8) Cut mandritto sottano to posta longa, false edge, passing. 9) Go to donna la sinistra 10) Cut a half roverso fendente to posta longa, passing 11) Go to donna destra 	

9: What do mandritto and roverso mean, and what are the divisions of the sword?

10: How many longsword guards are there in *Fior di Battaglia*?

11: If my sword is on my left shoulder, what guard am I in?

12: How should a rebattere be done?

13: How should I step when parrying from the left?

14: What is a counter-remedy?

15: What does a counter-remedy master wear?

Having completed the beginners' course, students may work towards completing the first section of the basic material. This comprises the following material:

Unarmed:

The first six plays of abrazare:

Play	Date seen	Notes
1 st : remedy master		
2 nd : arm break		
3 rd : throw		
4 th : throw		
5 th : throw		
6 th : counter remedy		

16: What is *abrazare*?

17: What are lines of strength and weakness

18: How many *abrazare* plays are there?

With the dagger:

Dagger disarm flowdrill.	Date seen	Notes
4 th master		
5 th master		
6 th master		
8 th master		
2 nd master		
7 th master		

19: Why are 2nd and 7th remedy masters of the dagger considered different to the rest?

20: What does 5th master defend against?

21: What is a hyperextension of the arm?

22: What is a lock?

In addition to the Fiore-specific training, the student should know how to keep himself in good condition, with the following:

- Knee to toe and elbow to finger self-massage techniques.
- Basic strength training exercises (body weight, small free weights, staff).
- Basic breathing exercises.
- Crane breathing exercise.
- Be able to lead a safe, competent warm-up, understanding the theory behind it.

This material is covered in more detail in the conditioning syllabus guidelines (expected in June 2011)

29: What are the conditions in the crossing that make it “zogho stretto”, and what should you do when it happens?

30: Where in the manuscript is the punta falsa?

31: What is a feint?

32: What sword grips are shown in the manuscript?

33: Where would you find information on defending from the left with a sword?

34: What are the components of a warm-up?

Sword in one hand plays: 1 st (cover and enter) 2 nd (beat sword aside and strike) 8 th (break the thrust)		
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Zogho largo: First master, both plays. Second master, 2 nd play (strike over arm) 3 rd play (grab blade) 5-6 th plays (colpo di villano) 9 th play (exchange thrust) 11 th play (break thrust) 17-18 th plays (punta falsa and counter)		
Zogho stretto: 2 nd play (grab hilt) 3 rd play (pommel strike) 11 th play (v. cover from left) 12 th play (v. cover from right) 17 th play (grab wrist) 18 th play (mezano v. mezano) 19-20 th plays (soprana tor di spada)		

Students are expected to have read the articles on Fiore available on the website.

Equipment requirements: mask, longsword.

With swords:

Guards and Actions	Date seen	Notes
Fenestra		
Breve		
Porta di ferro mezana		
Bicorno		
Coda longa		
1 st drill (cover from right)		
2 nd drill (cover from left)		
Exchange of thrust drill		
Break the thrust drill		

23: What is the structural difference between posta longa and bicorno?

24: In which guards might a roverso fendente finish?

25: Why does first drill begin with tutta porta di ferro matched against posta di donna destra?

26: What is the footwork difference between a rebattere from the right and from the left against the opponent's mandritto fendente?

First drill: parry from the right.	Attacker	Defender
Starting guards	Donna destra	Tutta porta di ferro
Attack	Mandritto Fendente	
Remedy		Rebattere to frontale, strike mandritto fendente over arm and thrust, with passo fora di strada (2 nd play 2 nd master zogho largo)
Counter-remedy	On rebattere, pass in with pommel strike, pommel hand to elbow.	
Counter-counter-remedy		Lift pommel and strike (cf 9 th play sword on horseback)

Second drill: parry from the left.	Attacker	Defender
Starting guards	Donna destra	Dente de zenghiaro
Attack	Mandritto Fendente	
Remedy		Rebattere with accrescimento, false edge. Strike mandritto fendente
Counter-remedy	On rebattimento, pass in with pommel strike, wrap with ligadura mezana.	
Counter-counter-remedy		Counterwrap to the ligadura sottana (fourth play of first remedy master of dagger).

With swords:

Drills:	Seen	Notes
Sword handling drill (grip changes)		
4 crossings		
Complete cutting drill		
Syllabus form		
Punta falsa		
1 st drill stretto form		
2 nd drill stretto form		
17-20drill (continues from break of thrust, into plays 17-20 zogho stretto)		
Feint drill		
Pell training (not touching or touch lightly, for control)		
Tyre training (hitting, for power)		

Ways to vary the set drills:

- 1) Defender can start in different guard (e.g. "round the box" or "4 corners").
- 2) Attacker can strike with edge or point from either side (e.g. "round the box" or "4 corners").
- 3) Remedy can strike with point or edge
- 4) Counter-remedy can resist the bind; counter-counter-remedy goes to other side.
- 5) Go one counter further
- 6) Add one degree of freedom.

Basic training Part II

Having covered the content of part one, students are ready to tackle the more advanced material in part II. Once part II is completed, students will have a broad technical understanding of Fiore's art done out of armour and on foot, and be ready to work on the intermediate level material, and develop freeplay skills. In addition they should be sufficiently familiar with *Fior di Battaglia* that they can work directly from it. Not every play is included in the basic syllabus, but having completed it, students should be able to reconstruct whichever plays interest them.

Unarmed:

Unarmed flowdrill

Falling competence in pair drills

Basic kicks: front, round and side. (Note that Fiore includes a front kick and a side kick in *Fior di Battaglia*, the round kick is included partly for completeness, partly as it is part of our hip conditioning exercises.)

Dagger:

Drills:	Date seen	Notes
Five things from Nine masters.		
First seven plays of the first master.		
Break the flow		
Counter the break		

27: What are the five things one should know to do against the dagger?

28: Summarise the first *eight* plays of the first master of the dagger.

Exchange the thrust	Attacker	Defender
Starting guards	Tutta porta di ferro	Tutta porta di ferro
Attack	Thrust	
Remedy		Parries with accrescimento fora di strada, passo alla traversa, thrusts to face, continues with hilt grab and disarm (9 th play 2 nd master zogho largo)
Break the thrust		
Starting guards	Dente de zenghiaro	Tutta porta di ferro
Attack	Thrust	
Remedy		Parries with accrescimento fora di strada beating sword down, , passo alla traversa, cuts throat with roverso mezano. (11 th play 2 nd master zogho largo)

Questions and Answers:

1: Who was Fiore, who did he work for, what is his book called and when did he write it?

He was an Italian martial arts expert working for the Marquis of Ferrara, Niccolo d'Este. He wrote *Fior di Battaglia* (The Flower of Battle) in 1410.

2: How many copies of his book are known to exist, and where are they?

Four. The Getty (in the JP Getty museum, Los Angeles), the Pisani Dossi (in private hands in Italy), the Morgan (in the Pierpont Morgan museum, New York) and the BnF (in the Bibliotheque Nationale de France, Paris). There are others mentioned in catalogues, but have not yet surfaced.

3: How can you tell who is winning in the plays pictured in *Fior di Battaglia*

The winner is wearing a garter, a crown, or both.

4: What is the definition of a meza volta?

When with a pass forwards or backwards you can play on the other side.

5: With which hand do you defend, when covering using the third master?

The right.

6: which version of the treatise does the roverso disarm in the flowdrill come from?

Pisani Dossi

7: How many dagger remedy masters are there?

Nine

8: What is a remedy?

A successful defence against an attack, followed by a counter-offensive action (e.g. defend against the dagger strike, throw the attacker to the ground).

9: What do mandritto and roverso mean, and what are the divisions of the sword?

Forehand and backhand; the balde is divided into *tuta spada* (near the hilt), *meza spada* (the middle section of the blade) and *punta di spada* (the last 20cm or so of the blade). The true edge points away from you, the false edge points towards you.

10: How many longsword guards are there in *Fior di Battaglia*?

Twelve, with a further six out of armour, and another six in armour.

11: If my sword is on my left shoulder, what guard am I in?

Posta di donna la sinistra

12: How should a rebattere be done?

Beat the attack away from you, edge to flat, middle to middle

13: How should I step when parrying from the left?

Accressere fora di strada

14: What is a counter-remedy?

The attacker's counter to the defender's remedy

15: What does a counter-remedy master wear?

A garter AND a crown.

16: What is *abrazare*?

Wrestling, specifically that of Fiore's system.

17: What are lines of strength and weakness?

The directions in which you and your opponent can or cannot support pressure. Direct your strength into a line in which your opponent is weak.

18: How many *abrazare* plays are there?

20.

19: Why are 2nd and 7th remedy masters of the dagger considered different to the rest?

They have their arms crossed and therefore are used only in armour.

20: What does 5th master defend against?

A grab to the jacket and a strike or the threat of a strike.

21: What is a hyperextension of the arm?

An arm-breaking technique in which the arm is locked straight, and force is applied to the elbow to push it past that point.

22: What is a lock?

A technique in which you lock the opponent's arm with one of yours, to strike him with the other. Locks may also break or dislocate the arm.

23: What is the structural difference between *posta longa* and *bicorno*?

In *posta longa*, the edges are in line with the forearm, and therefore stable; in *bicorno*, the flats are in line with the forearm and therefore stable. So, *longa* supports the edges and point; *bicorno* supports the flats and point.

24: In which guards might a roverso fendente finish?

Longa, *tutta porta di ferro*, *coda longa*, *posta di donna destra*.

25: Why does first drill begin with *tutta porta di ferro* matched against *posta di donna destra*?

Because they are the first two guards shown in the "Twelve guards" section of the manuscript.

26: What is the footwork difference between a rebattere from the right and from the left against the opponent's mandritto fendente?

From the right you stand still or pass offline to the right; from the left you always do an *accrescimento fora di strada*.