

More than the Getty

Introduction

The Pisani Dossi MS (PD) is only preserved through the facsimile copy within Novati's book. In reality this makes it a secondary source, but we tend to treat it as a faithful, photo, copy of the original MS and so treat it as a primary source.

It is natural that most Fiore practitioners concentrate on the Getty MS as this contains a large number of techniques and is very descriptive within its text. Although the PD is much simpler in its text, it is as large as the Getty with regard to the amount of the Art that is presented.

The simpler text within the PD is generally in the form of two line rhyming couplets and this can be difficult to decipher. However, by comparison to the common techniques within the Getty (and Morgan) a better understanding of the PD can be found. This is important as the PD contains several techniques that are not contained within the Getty and limiting ourselves, as Martial Artists, only to the Getty techniques means we are ignoring valid techniques within the overall Art.

The purpose of the lesson was to introduce some of these "additional" techniques from the PD and encourage students of the Art to include the PD within their studies. Although there are lots of differences between the PD and Getty, this lesson focused on some of those additional techniques.

1st Master Daga

Although the Getty discusses the concept of Master Contra-Contrary it does not present any actual plays or techniques for this Master. The PD, however does give us Master Contra-Contrary.

The plays that we introduce actually fall after the 2nd Master Remedy within the PD, but are in a sequence of plays that belong with the 1st Master Remedy, so we have taken these are being 1st Master Daga plays. The sequence to Remedy is the same as in the Getty. Master Battle attacks and Master Remedy counters with a normal left hand wrist stop:



PD Carta 6A

The PD introduces another Master Contrary to this Master Remedy

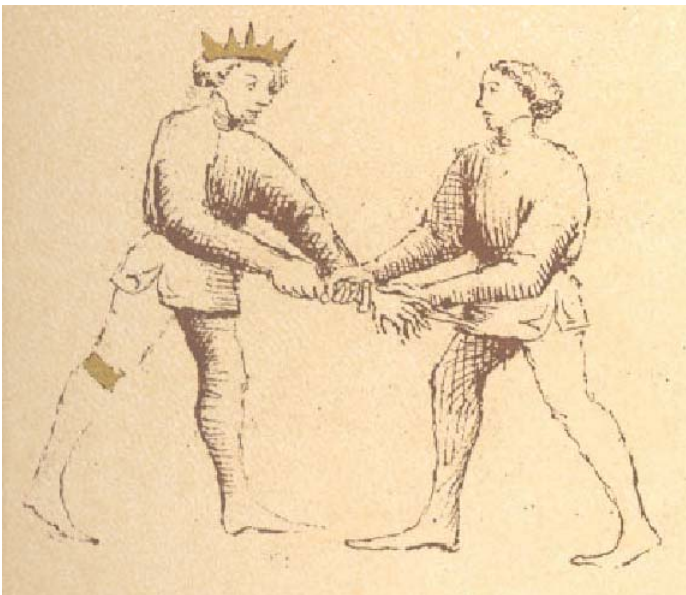
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PD Carta 8A

When this Master Contrary attacked as Master Battle he kept his left hand forward and so was able to grab his own daga as the other player performed the Remedy. Martialy the Master Contrary would now want to lock the dagger onto the player's wrist and zone away from the right hand of the player. Alternatively he could try and rip out, retaining the daga. Either way the fact that he has doubled on the daga means that the Remedy play cannot be completed to disarm.

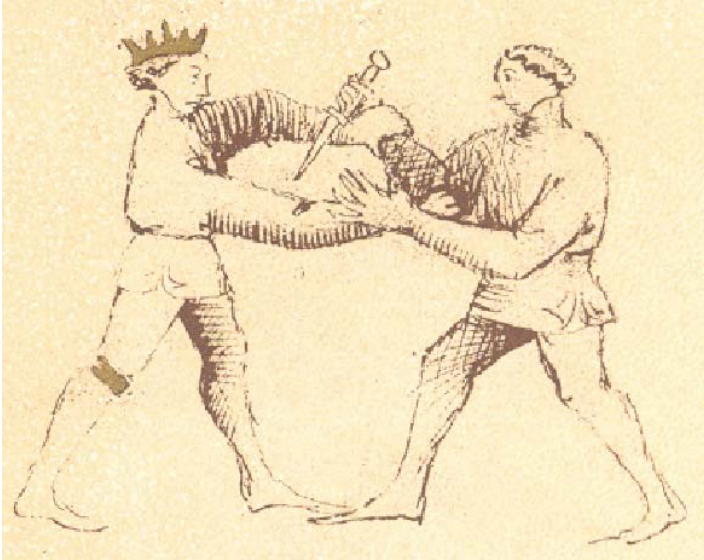
The following Master Contra-contrary plays are counter to this Master Contrary.



PD Carta 8A

Master Remedy has now moved onto being Master Contra-contrary to counter the Master Contrary in the previous play. As soon as Master Contrary grabs his own daga and before any wrist lock pressure is introduced, Master Contra-contrary drops his left hand down onto the left hand wrist of Master Contrary, pushing his (doubled) hands down. At the same time Master Contra-contrary brings his right hand down onto the end rondel of the daga and this combined action will swing the daga into the other player.

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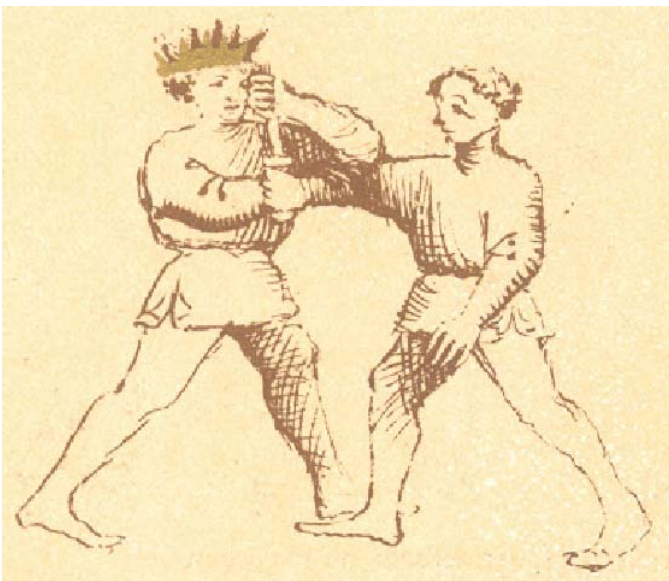
PD Carta 8A

This is another Master Contra-contrary counter to the Master Contrary. Here the left hand of Master Contrary has been intercepted and blocked before it could double on the daga and form the Master Contrary play. Master Contra-contrary could now move back to his Master Remedy plays as he has removed the Master Contrary threat.

3rd Master Daga

The Getty start 3rd Master Daga with a neck grab that does not seem to follow the presentation method used with the other Daga Masters. If, however, we look at the PD we will see that this is the 3rd Play of 3rd Master Daga.

The PD starts 3rd Master Daga with a more logical Master Remedy.



PD Carta 8B

Here we can see that the Master Remedy has taken control of the player's wrist with his right hand and twisted it around to present the daga. This presentation, or even only half presentation,

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means that all Remedy plays that follow within both the PD and the Getty make a lot more martial sense.

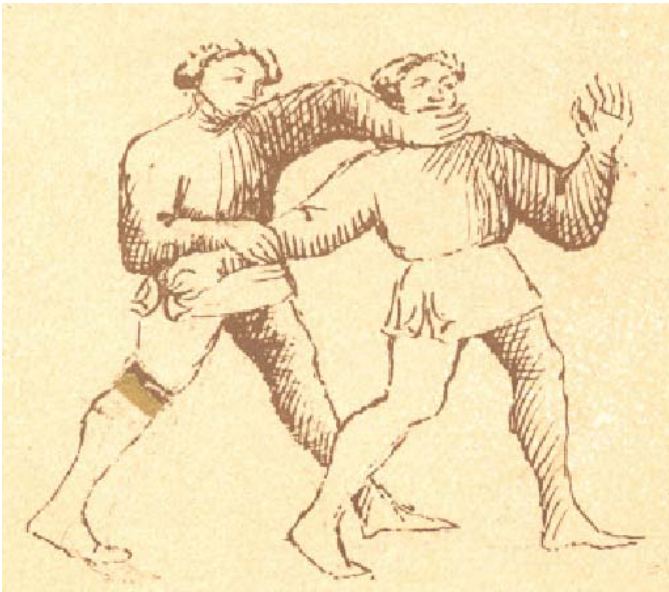
The next play within the PD continues directly from this Master Remedy.



PD Carta 8B

Here the Scholar moves on to show a completion of this Remedy play where the daga has been stripped and the player's arm bound.

If we now look at the 3rd play, which is the opening Master Remedy play within the Getty.



PD Carta 8B

The Scholar within the PD has discarded the stripped daga and taken control of the player's right arm. This allows for the quick completion of this throw. This differs from the Getty, where the player still retains his daga, possibly as the strip from the PD was not available.

The PD also introduces some additional Remedy plays for 3rd Master Daga.

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PD Carta 8B

This is an alternative to the elbow push down that is common to both the Getty and the PD. It is a powerful strike with the elbow and very effective when the players are closer to each other.



PD Carta 9A

Although both the Getty and the PD show the Strong Key only the PD gives us the setup technique which leads into the Strong Key

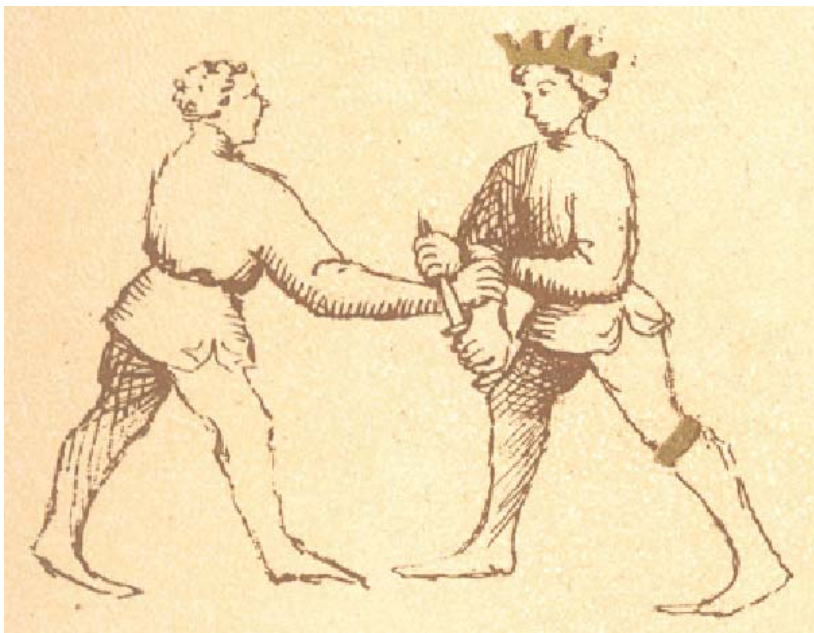
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PD Carta 9A

Here the Strong Key is completed and this is common to both the Getty and the PD.

The 3rd Master Daga has one Master Contrary.



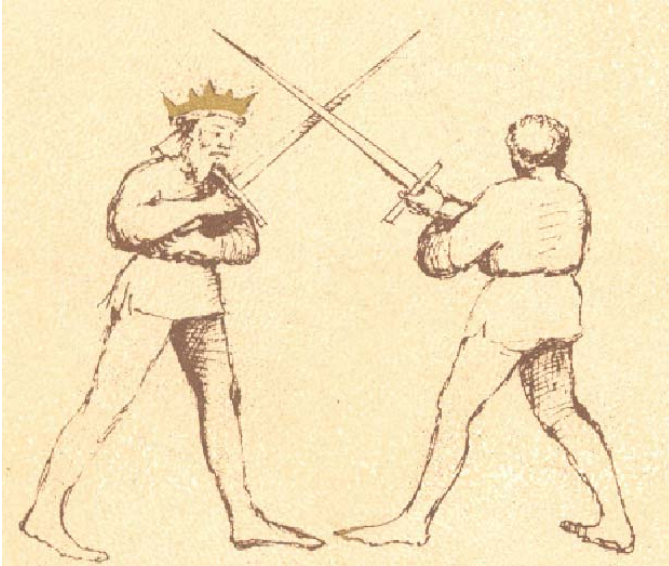
PD Carta 9A

This Master Contrary is common to both the Getty and the PD, but it makes a lot more sense with the 3rd Master 1st play Remedy from the PD as it moves directly on from that Remedy. If we look at the 3rd Master 1st play Remedy from the Getty, which is the 3rd Play in the PD, then it would be much more difficult to form this Master Contrary counter. This implies that this Master Contrary is specifically there to counter the Remedy shown in the PD and thus is lacking from the within the Getty.

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Spada Zogho Stretto

The PD gives us a new set of close plays for the left that seemed to have been ignored within the Getty.

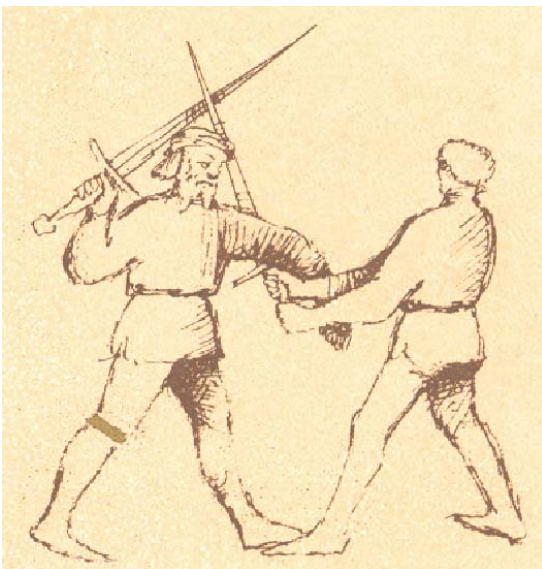


PD Carta 23B

As normal with Fiore Spada this sequence of plays starts with showing the incrossada. Note, however that the PD is showing the same cover from front and back for illustrative purposes. The non-Master player in this image is also demonstrating the same cover, but the players within the actual techniques will be more extended as part of a proper colpi attack.

Here the Master and Player show how this strong cover is to be formed for these plays on the left. It is possible to form this cover against a right foot forward colpi, but it shown against a left foot forward colpi within the PD.

The first play shown is common to both the Getty and the PD



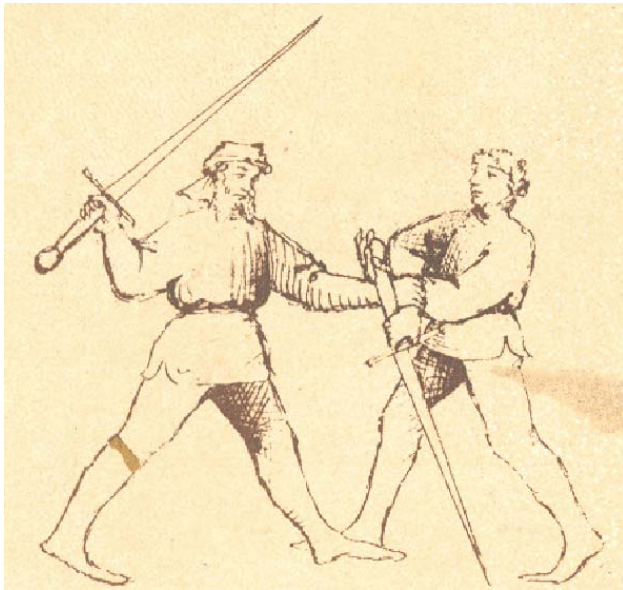
PD Carta 23B

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Within the Getty the player has his right foot forward, which makes this technique much more difficult to form, especially without the left cover from the incrossada. Within the PD the left cover incrossada will present the player's arms and allow for this Ligadura Mezana to be formed much more easily and in a way that is more consistent with the Ligadura Mezana that shown within other sections of the MS.

Once bound the Master can twist out with his body to the right to pull the player or gain a sword strip or he can simply pommel straight into the player's face. (NOTE: The PD does show an earlier Ligadura Mezana technique the same as the Getty where it states that the sword can be stripped).

The PD also gives us a very clever wrist grab from the left cover.



PD Carta 23B

This is based on the psychology of the player. The Remedy Scholar has simply slipped his hand onto the player's right wrist and twisted. The player however has kept hold of his sword with both hands, which is natural. If the player had taken his left hand off the hilt then he would not have ended with his arms crossed. This is still a good technique if the player resists as the twist may not occur, but the player's arms will still be locked up, whilst the Scholar will have his sword free to strike.

Still working from the left cover we looked at how the PD shows full use of the hands on the sword.

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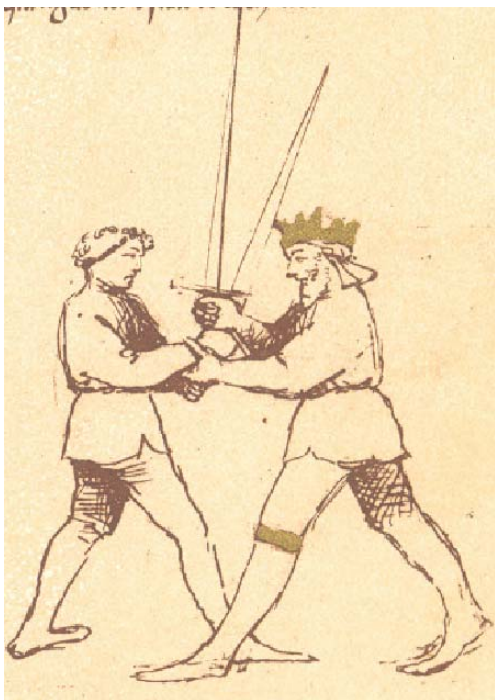


PD Carta 24A

From the left cover, although this could be achieved from the right, the Master was not able to go for a normal Ligadura Mezana or another technique as the player's arms were not presented correctly. The player, however, did present his right arm and so the Remedy Scholar has moved in to bind the arm with his right arm. The Scholar is then using his sword left handed to thrust the player in the face.

Additional Techniques

The end of lesson would be filled by additional techniques from the PD. In reality we only had time for one from Zogho Stretto, which we moved onto rather than stay with the left cover options.



PD Carta 23A

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From the normal right incrossada the Master has stepped forward again and taken control of the player's right wrist. In tempo he brings the pommel of his sword in to fully control and bind the player's hand. From here he can quickly pull down on the player's arms, displacing his sword, and move onto half-sword/shortened-point plays.

It is interesting to note that the PD shows a Master Contrary, which differs in the visual sequence that would be expected from the Getty. This use of Master Contrary appears several times after the incrossada, but the PD also shows a normal Remedy Scholar. It is possible that the PD is using the Master Contrary for the more advanced/difficult techniques to illustrate a level of required knowledge and ability.

Conclusion

In the lesson we touched upon only a few of the techniques that appear within the PD and not with the Getty. The techniques themselves are all valid and work martially and in several cases make more sense of techniques within the Getty. This means that the PD should not be ignored as the "poor brother" of the Getty due to its less descriptive text, but should be studied along side the Getty – as should all the Fiore MS.

The PD also shows a more complete use of the hand on the sword – with one right hand; one left hand; both hands; shortened point/half-sword and the no-hand throw or drop. This is an important lesson to consider as the PD also better shows the dangers of keeping both the hands "sticky" on hilt.