

VISS

VANCOUVER INTERNATIONAL **WORDPLAY** SYMPOSIUM

February 15 – 17, 2013
Vancouver, BC, Canada

Program Guide

PRESENTED BY



academie duello
CENTRE FOR SWORDPLAY

412 West Hastings Street, Vancouver, BC
VancouverSwordplay.com | 604-568-9907

VISS

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Welcome to VISS

On behalf of Academie Duello, I'd like to welcome you to the second Vancouver International Swordplay Symposium! The first VISS, in 2011, received high praise from our guests from near and far for the passion of the instructors, the quality of our events—in particular the gala—and for the camaraderie of our students. This year we are endeavouring to meet everyone's expectations and delight with a few new additions.

Our goal this time around was to not only bring Western Martial Arts practitioners from around the world to Vancouver but also to invite the broader community of people, excited about swordplay and European history, to take part in our passion. To support this we have an expanded lecture series, a rich 4-track workshop program and even more opportunities to socialize and connect.

Centering VISS around Academie Duello at the heart of one of North America's most beautiful cities has continued to be a priority for us. I feel it is important for events like ours to not only cater to existing swordplay enthusiasts but to share our passion with the broader community, and what better way than by being in the middle of an international city like Vancouver.

Within this theme, the development of VISS this year has very much been about community. All of our venues have been

made available to us by local businesses and some of them are quite spectacular. I'd like to thank our fantastic slate of volunteers from inside and out of Academie Duello—many of them who have had very little to do with Western Martial Arts until this event—and of course our tremendously dedicated board. Thank you to all of our instructors for making this event possible and in particular Christian Tobler and Sean Hayes who have gone above and beyond in helping build this year's VISS and our community.

I'd also like to take this moment to thank our sponsors, without whom we would not have been able to make this event possible: VanCity, Red Room, Premium Springs Water Company, R & B Brewing, Passionate Grape wine blog, Victorian Hotel, Capital T Branding, Air Canada, Gold Financial Pty Ltd., Omen Studios, Blue Gauntlet and Bella Gelateria, thank you for your generous support.

Last but not least, thank you all for coming here to Vancouver, whether you're from down the block or have travelled a great distance. We look forward to shaking hands, crossing blades, and raising a glass with you.

The VISS board and I wish you a terrific time this weekend.

Devon Boorman
*Chair, Vancouver International
Swordplay Symposium*



TIMETABLE

Friday

	Room 1	Room 2	Room 3	Room 4	Panels/Lectures
9:00 am	Opening Ceremonies at Academie Duello (1/2 hour)				
10:00 am– 1:00 pm	Liechtenauer's Art in three weapons (Day 1: Longsword)	Italian Rapier (Day 1: Single Sword)	Applied Combatives	Bringing Down the Big Guy	N/A
2:00– 5:00 pm	Iberian Swordplay (Day 1: Sword in one hand)	Armizare (Day 1: The Iron Gate)	Classical Italian Dueling Sabre	Burgundian Pollaxe I	N/A
5:00– 10:00 pm	Free Fencing at Academie Duello				

Saturday

	Room 1	Room 2	Room 3	Room 4	Panels/Lectures
10:00 am– 1:00 pm	Liechtenauer's Art in three weapons (Day 2: Messer)	Italian Rapier (Day 2: Single Sword, Sword and Dagger)	Does Fiore Wind?	Burgundian Pollaxe II	(10:00 am) Shakespearean Swordplay (11:30 am) Deconstructing Film Fights I
2:00– 5:00 pm	Iberian Swordplay (Day 2: Sword and Dagger, Grappling)	Armizare (Day 2: Tactics of Armizare)	Abracar and Sine Armis: Unarmed Fighting in Italy	German Medieval Dagger	(2:00 pm) Knighthood and Chivalry: Uneasy Companions (3:30 pm) Writing Western Martial Arts in Fiction
7:00 pm– 12:00 am	Saturday Evening Gala at Academie Duello				

VISS VANCOUVER INTERNATIONAL
SWORDPLAY SYMPOSIUM

Sunday

	Room 1	Room 2	Room 3	Room 4	Panels/Lectures
10:00 am–1:00 pm	Liechtenauer’s Art in three weapons (Day 3: Wrestling)	Italian Rapier (Day 3: Sword and Dagger)	Italian Stick Fencing	Pommel Play	(10:00 am) TBA (11:30 am) From Destruction to Creation: How a Spanish Knight used Science to Reform the Fighting Arts
2:00–5:00 pm	Iberian Swordplay (Day 3: Montante)	Armizare (Day 3: Close Play)	Liechtenauer’s Sword & Buckler	Rapier Disarms	(2:00 pm) Deconstructing Film Fights 2 (3:30 pm) Pen and Sword: Imagining Weaponry in Medieval Manuscripts
5:00–10:00 pm	5:30 pm Closing Ceremonies at Academie Duello 6:00 – 10:00 pm Free Fencing at Academie Duello				



INSTRUCTOR BIOS

Christian Tobler

Christian Henry Tobler has been a longtime student of swordsmanship, especially as it applies to the pursuit of the chivalric ideals. A passionate advocate of the medieval Liechtenauer School, his work in translating and interpreting Sigmund Ringeck's commentary firmly established him as an important contributor to the growing community of Western martial artists. This work is encapsulated in the 2001 book *Secrets of German Medieval Swordsmanship: Sigmund Ringeck's Commentaries on Johannes Liechtenauer's Verse*, and *Fighting with the German Longsword* (2004), a training guide for students of the Liechtenauer tradition. In 2006 he authored *In the Service of the Duke*, a full-color 1:1 scale reproduction, translation and analysis of the magnificent manuscript of Paulus Kal, a 15th c. master at arms to the Duke of Bavaria. In 2010 he published *In Saint George's Name: An Anthology of Medieval German Fighting Arts*, and his most recent work is *Captain of the Guild*, a translation and color facsimile of Peter Falkner's *Fechtbuch*. He has also produced two training DVDs as part of the "German Martial Arts" series, one on the poleaxe and the other on the messer, sword and sword and buckler.



David Mc Cormick

Fight choreographer, stage combat instructor and performer, David McCormick has taught stage combat at the Sears Drama Festival, George Brown College, Rapier Wit Stage Combat, the Hamilton



Urban Shakespeare Workshop, and many workshops for Forward Theatre (Mississauga).

David has recently choreographed fights for *Fat Pig* (Performance Works, Granville Island), *Beauty and The Beast* (Pembroke), *Sherlock Holmes and the First English Gentleman* (Toronto Fringe), *Conversations with My Father* (Teatron, Toronto), and five seasons of Forward Theatre's Shakespeare productions, including *Macbeth*, *Romeo and Juliet*, *Hamlet*, *King Lear*, *Twelfth Night* and others.

His martial arts expertise includes karate, judo, wing chun and bartitsu, as well as experience in parkour (free-running). He has over 10 years of training through Fight Directors Canada with such Canadian and international stage-combat veterans as Daniel Levinson, John Stead, Simon Fon, Ian Rose, and Tony Wolf.

David is an alumnus of the University of Waterloo's drama department and Rapier Wit Stage Combat in Toronto. David is excited to bring a full stage combat program to Vancouver, through Academie Duello. He also teaches a weekly Bartitsu class at the Academie.

Devon Boorman

Devon Boorman is the Co-Founder and Director of Academie Duello Centre for Swordplay, which has been active in Vancouver, Canada since 2004. Devon's expertise centres on the Italian swordplay tradition including the arts of the Renaissance Italian rapier, sidesword, and longsword, as well as knife and unarmed techniques. He has won international competitions, taught workshops and seminars throughout the



world on both the study and practice of historical techniques and on practical combat implementation. Devon is actively involved in the translation, interpretation, and revival of Western Martial Arts from surviving historical manuals, some of which are on display at his school.

Eric Myers

Eric Myers is a Master at Arms in classical Italian fencing, certified by the San Jose State University Fencing Masters Program in 2008. He teaches classical and historical fencing at the Sacramento Sword School, and at the Sonoma State University Fencing Masters Certificate Program. He is a cofounder of the Sacramento Sword School.



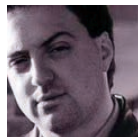
Maestro Myers began fencing in 1984, and researching Historical European Martial Arts in 1997. Since 2005 his historical research has focused on the martial arts of Spain and Portugal, and in 2010 he co-authored (with Steve Hick) a monograph and translation of the 17th century “Memorial of the Practice of the

Montante” by Diogo Gomes de Figueredo. He has taught from this and other works at several large, international WMA events.

Greg Mele

Greg has had an abiding love for all things medieval since early childhood.

His current interests and research focus on the Italian martial traditions from the 14th to mid-16th centuries, and he has presented several papers on this topic at the International Congress on Medieval Studies in Kalamazoo, Michigan and at the University of Chicago and Loyola University.



Within the Western martial arts community, Greg is best known for co-founding the Chicago Swordplay Guild in 1999 in order to create a formal venue for the study of historical European swordsmanship and its adjunct arts. In October of that year he also organized and hosted the first Western Martial Arts Workshop for the purpose of promoting these arts amongst practitioners throughout North



America. Now approaching its tenth anniversary, the workshop draws participants from three continents.

He has been an invited instructor at the Western Martial Arts Workshop, the Schola St. George Swordplay Symposium in the San Francisco Bay area, the Symposium on the Western Arts of Swordsmanship through History at the Royal Armouries, Leeds, UK, the Vancouver International Swordplay Symposium, and a number of private seminars in the USA and Canada.

Greg is the co-owner of Forteza Fitness, Physical Culture & Martial Arts – an innovative studio blending traditional western martial arts with old-school fitness and personal training. He is also the author, co-author and contributor of several texts, including: *Arte Gladiatoria Dimicandi: the 15th Century Swordsmanship of Master Filippo Vadi* (co-authored with Luca Porzio); *SPADA: An Anthology of Swordsmanship*; *In the Service of Mars: Proceedings from the Western Martial Arts Workshops 1999 – 2009*; and the 2010 edition of the *World Martial Arts Encyclopedia*. He is a regular contributor to *Western Martial Arts Illustrated*, on whose editorial board he serves, and is the co-founder and president of Freelance Academy Press (www.freelanceacademypress.com), a publisher dedicated to Western martial arts, history and chivalric culture. He is also the author of the forthcoming *The Art of Arms: Medieval Italian Swordsmanship*, the first in an instructional series on the martial arts of Fiore dei Liberi.

Jason Smith

Jason is the principal instructor and curriculum director for Les Maitres D'Armes. A full-time teacher, he is currently



working towards a degree in pedagogy. His focus within the school is on refining the curriculum, training new recruits and ensuring the continued advancement of advanced students. He has taught internationally at such events as Chivalric Weekend and the Western Martial Arts Workshop. Current projects include translating and interpreting the 15th century Burgundian pollaxe text *Le Jeu de la Hache*, creating curriculum guides and exploring and enhancing his understanding of the grappling aspects of Fiore dei Liberi's *Arte dell'Armizare*.

Jessica Finley

Jessica Finley has been a student of the sword for over twelve years. Her interest began in stage combat, but quickly branched out to German Medieval Swordsmanship. She has been a student of Christian Tobler's since 2003, is an instructor at Selohaar Fechtschule, within which she holds the rank of Free Scholar, and is the head instructor of Old Dominion Fechtschule in Herndon Virginia, and is a regular instructor at the Western Martial Arts Workshop. She is also an experienced Judo student, under the tutelage of Arden Cowherd of Topeka Judo Club.



Jessica recently moved to the greater Washington DC area with her family. In between "kid-wrangling" her seven and four year old children, she runs Fühlen Designs, designing and creating custom uniforms and protective clothing for the Western Martial Arts community. She is a published author, with a contributing article in *In the Service of Mars* (Freelance Academy Press) and a forthcoming book on the wrestling techniques of Master Ott.

Marco Quarta

Marco Quarta is a biomedical scientist at the School of Medicine of Stanford University, CA, USA. His research is focused on skeletal muscle physiology, biomechanics and on bioengineering of stem cells for regenerative medicine. He currently teaches and gives seminars of Nova Scrimia at Stanford University and in the San Francisco Bay Area.



Marco grew up in Bologna, Italy. His journey in the martial art world moved from judo and jujitsu (where he earned a 3rd dan black belt) to mixed martial arts (in particular Gracie BJJ). His interest in the Italian martial traditions started in the early Nineties with the study of modern fencing. He eventually joined Nova Scrimia in 1998, and became Istruttore di Sala (Senior Instructor) and Mastro of "Scrimia Scuola d'Armi", the historical fencing research group of Nova Scrimia. He is also one of the founders and promoters of the "Hic Sunt Leones", a non-official fighting club inspired by Italian martial traditions.

He really enjoys promoting the Italian martial arts through seminars and events in Europe, USA and Mexico. In particular, he focused his work on Italian stick fencing methods, on Italian dagger and knife fencing, and on scrimia sine armis and abracar. Marco is particularly intrigued by the physiological principles and biomechanics in the Western martial arts.

Also he investigates the body-mind aspects of Western martial arts and their correlation with the Western philosophies.

Puck Curtis

Maestro Puck Curtis began studying historical fencing in 1992 and began researching Spanish fencing



in 1994. He is the cofounder of the Destreza Translation and Research Project and currently teaches historical sword arts at the Sacramento Sword School. Puck certified as a classical Italian fencing master in a traditional board examination with the San Jose Fencing Master's program. He is also a member of the SCA's Order of the White Scarf.

Sean Hayes

Sean Hayes is a fencing master trained in classical Italian fencing pedagogy under Dr. William M. Gaugler at the San Jose State University Fencing Masters Program. He has studied Western Martial Arts since the early 1990's, and is also a well-known and respected researcher, teacher and practitioner of Fiore dei Liberi's *L'arte dell'Armizare (the Art of Arms)*, and the system of Royal Armories Manuscript I.33. Hayes is a full-time teacher and practitioner of Western Martial Arts, teaching six centuries of Italian martial arts privately through his own school, Northwest Fencing Academy, in Eugene, Oregon, and a member of the Chivalric Fighting Arts Association. He also teaches classical fencing and martial arts at Lane Community College. He is the author of "The Importance of Skill Progressions in Studying Western Martial Arts," an article featured in the book *In the Service of Mars*. During the last 10 years he has taught seminars both across North America and in Europe.



Tom Leoni

Tom was born in Locarno, Switzerland and grew up in the Brianza region of Northern Italy. His extensive education in the humanities included the study of Latin,



ancient Greek, history, philosophy, Early Music and philology. Tom continued his academic studies at the Schola Cantorum Basiliensis (Switzerland) and then at Texas Christian University where he earned a Bachelor's degree cum laude in classical music composition and a Master's in business administration.

Tom's interest in swordsmanship began in the early Nineties, at which time he started a serious and thorough investigation of most extant primary sources from 16th and 17th century Italy. This analysis lead him to a lifelong commitment to the rapier system of Salvator Fabris (1544-1618). Thanks in great part to Tom's research, Fabris has emerged from the mists of history as one of the most celebrated rapierists of his time and the founder of a long and illustrious fencing lineage traceable well into the 18th century.

Tom's methodology as a researcher and a teacher is strongly philological, and relies on the direct and precise analysis of the period texts within their cultural context. Thanks to this approach, he and his students have been recognized as being singularly true to their source and "looking like the book." As the leading researcher of the rapier system of Fabris, Tom has published the first complete critical English translation of the *Scienza d'Arme*. More recently, he has completed and published translations of Fiore de' Liberi's *Fior di Battaglia*, Antonio Manciolino's *Opera Nova*, Nicoletto Giganti's *La Scuola*, overo il Teatro and Ridolfo Capoferro's *Gran Simulacro*.

He is currently completing a MA/PhD in medieval studies at Catholic University of America.

LECTURER BIOS

C.C. Humphreys

Chris (C.C.) Humphreys was born in Toronto and grew up in the UK. All four grandparents were actors and since his father was an actor as well, it was inevitable he would follow the bloodline. He has acted all over the world and appeared on stages ranging from London's West End to Hollywood's Twentieth Century Fox. Favorite roles have included Hamlet, Caleb the Gladiator in NBC's Biblical-Roman epic mini-series, *AD – Anno Domini* and Jack Absolute in Sheridan's *The Rivals*.

Chris has written eight historical novels. The first, *The French Executioner* told the tale of the man who killed Anne Boleyn and was runner up for the CWA



Steel Dagger for Thrillers 2002. Its sequel, *Blood Ties*, was a bestseller in Canada. Having played Jack Absolute, he stole the character and has written three books on this '007 of the 1770s – *Jack Absolute*, *The Bleeding of Jack Absolute* and *Absolute Honour*—shortlisted for the 2007 Evergreen Prize by the Ontario Library Association. All have been published in the UK, Canada, the US and been translated into Russian, Italian, German, Greek and Czech. *Vlad: The Last Confession*—the true history of Dracula—was published in 2008, was a bestseller in Canada, and has been translated in Germany, Spain, Russia, Poland, Czech Republic, Serbia, Turkey and Brazil. In May 2011 it was published by Sourcebooks in the USA.

His new adult novel, *A Place Called Armageddon*, about the fall of Constantinople 1453, was released in the UK in July 2011, in Canada in August 2011, and the USA in September 2012

He has also written a trilogy for young adults 'The Runestone Saga'. A heady brew of Norse myth, runic magic, time travel and horror, the first book in the series *The Fetch* was published in North America in July 2006, with the sequel, *Vendetta* in August 2007 and the conclusion, *Possession*, August 2008. They are also published in Russia, Greece, Turkey and Indonesia. His latest Young Adult novel *The Hunt of the Unicorn* was released by Knopf in North America and Spain in March 2011.

Chris lives on Salt Spring Island, BC, Canada, with his wife and young son.

Dr Noelle Phillips

Noelle Phillips received her PhD from UBC and is currently a Social Sciences and Humanities Postdoctoral Research Fellow at the University of Toronto's Centre for Medieval Studies. She has published on fourteenth- and fifteenth-century English poetry and book production and is an adjunct editor for the Piers Plowman Electronic Archive. She is also mother to two young children and, in her spare time, performs and teaches Middle Eastern dance (during which she is often found balancing swords on her head).



Dr Robert Rouse

After completing doctoral work at the University of Bristol, Robert joined the Department of English at the University of British Columbia in 2005, being promoted to Associate Professor with tenure in 2007. He teaches Medieval Literature at both



the undergraduate and graduate levels, supervise undergraduate theses and graduate dissertations, and has served as Chair of the Faculty of Arts Committee for Medieval Studies (2008-10) and most recently as the Chair of the Department of English Majors Committee (2009-11).

Robert Rouse's research has been primarily concerned with medieval romance (both Arthurian and non-Arthurian), writing on issues of historiography (in particular post-conquest perceptions of the Anglo-Saxon Past), English national identity, saracens and other medieval others, the law, the medieval erotic, and – most recently – the medieval geographical imagination. He has published two books and numerous articles on medieval romance and culture.

Joseph Brassey

Joseph Brassey lives in the Pacific Northwest with his wife and two cats. He teaches medieval fighting techniques to members of the armed forces. The Mongoliad is his first published fiction.



Neal Stephenson

Neal Stephenson is the author of the three-volume historical epic "The Baroque Cycle" (Quicksilver, The Confusion, and The System of the World) and the novels Cryptonomicon, The Diamond Age, Snow Crash, and Zodiac. He lives in Seattle, Washington.



David McCormick, Greg Mele & Puck Curtis will be lecturing as well – read about them in the Instructor Bio's section.

Free Fencing & Social Opportunities

Fight Nights (Friday and Sunday)

Friday evening from 5:00 p.m. to 10:00 p.m. Academie Duello's training floor will be open for open freeplay and social opportunities.

The floor will also be open on Sunday starting from ~6pm, after the closing ceremonies. All reasonable activities are fair game: any weapon, slow-work, drills, or full-speed. At all times, an Academie Duello Lead Instructor must be present on the training floor in order for fighting to proceed. Make sure you know who the instructor in charge is before you begin.

Minimum equipment

(Rapier, knife): Mask, rigid throat protection (groin/chest protection recommended!)

(Longsword*, cut-and-thrust*, staff, cane): Mask, rigid throat protection, rigid hand protection, rigid elbow and knee protection (groin/chest protection recommended!)

If fighting with a sword that does not have a rubber blunt attached, padded torso protection is required (e.g. fencing jacket/gambeson), with rigid reinforcement recommended.

*Minimum equipment listed above for longsword and cut-and-thrust is for slow-work and controlled sparring only. Full-speed, full contact freeplay also requires rigid forearm protection and padded torso protection, with rigid torso protection recommended, as well as back of the head protection.

Tournament

All participants in the freeplay on Friday night, including spectators and instructors, will be given one vote each for their favourite fighters in three categories:

- Rapier
- Longsword
- Cut-and-thrust (includes sidesword, broadsword, etc.)

Voting is at the discretion of each voter, picking their choices based on skill, proficiency, and general panache. These votes may be cast on Friday night and Saturday morning, up to the start of the first block of classes (10am).

The top four fighters by vote in each category will square off at the Saturday Gala, in a classical fencing-inspired judged tournament.

Gala

Saturday 20:00 till late.

Come and join us for a night of dancing, fighting and frivolity! You will see dazzling demonstrations by the VISS Instructors as well as our illustrious Performance Teams, cheer on the finalists in the exciting conclusion to the VISS Tournament and enjoy a scrumptious dessert buffet. This will be a chance to rub elbows with some of the most respected names in sword-fighting from around the world!

To top it all off, we are pleased to welcome Lache Cercel and the Roma Swing Ensemble and their amazing blend of Eastern European gypsy jazz! Dance the night away then get up again the next morning for more sword-fighting!

LECTURES

Shakespearean Swordplay: Smack talk and Dojo Busting in the Reign of Elizabeth I

Greg Mele, C.C. Humphreys

Saturday, 10:00 a.m. – 11:30 a.m.

Come hear Greg Mele (co-founder of the Chicago Swordplay Guild) and C.C. Humphreys (whose new novel *Shakespeare's Rebel* deals with this very topic) discourse on what happens when England plays Italy—but not on the soccer field—with honour as the prize.

Deconstructing Film Fights 1

David McCormick, Academie Duello

Saturday, 11:30 a.m.–1:00 p.m.

The Princess Bride. 'nuff said. Together we'll watch some of the most famous film fights, then isolate some important elements using still frames and slow motion. Our discussion will include historical accuracy, stage combat safety concerns, dramatic impact, and your questions.

Knighthood and Chivalry: Uneasy Companions

Dr. Robert Rouse, UBC

Saturday, 2:00 p.m.–2:30 p.m.

This lecture will address the development of the ideologies of Knighthood and Chivalry in the Medieval West from around the year 1000 AD to 1500 AD (mainly focusing on Medieval England).

Writing Western Martial Arts in Fiction

Neal Stephenson, Joseph Brassey

Saturday, 3:30 p.m.–5:00 p.m.

Join Neal Stephenson and Joseph Brassey, two of the authors behind the *Mongoliad*, as they talk about the steps taken to create a literary martial arts epic.

From Destruction to Creation – How a Spanish Knight used Science to Reform the Fighting Arts

Puck Curtis, Sacramento Sword School

Sunday, 11:30 a.m.–1:00 p.m.

Based primarily on the research of Mary Curtis this lecture will tell the story of one man and how his work reformed combat theory from a killing art into the complete Renaissance art of living a good life.

Deconstructing Film Fights 2

David McCormick, Academie Duello

Sunday, 2:00 p.m.–2:30 p.m.

The Princess Bride. 'nuff said. Together we'll watch some of the most famous film fights, then isolate some important elements using still frames and slow motion. Our discussion will include historical accuracy, stage combat safety concerns, dramatic impact, and your questions.

Pen and Sword: Imagining Weaponry in Medieval Manuscripts

Dr. Noelle Phillips

Sunday, 2:30 – 4:00 p.m.

This lecture will explore the representation of medieval weaponry – swords in particular – in a variety of medieval manuscripts.

SINGLE WORKSHOPS

Bringing Down the Big Guy

David McCormick, Academie Duello

Friday, 10:00 a.m.–1:00 p.m.

We'd all like to believe that skill will prevail over brute strength and size. Can you be Jack the Giant Killer? David versus Goliath? Maybe just improve your sparring against those with a few inches more reach? We'll explore unarmed techniques for the street fight against a huge thug sourced from Savate and Bartitsu.

Applied Combatives: Improve Your Fight

Devon Boorman, Academie Duello

Friday, 10:00 a.m.–1:00 p.m.

Being able to conduct a technique in drill or slow play does not determine whether you are physically or mentally prepared to conduct that technique under the duress of combat. Using Fiore's four core combative principles as a guide and mnemonic, this workshop will take students through drills and exercises that can be used to bridge the gap between rote action and effective combat.

Classical Italian Dueling Sabre

Sean Hayes, Northwest Fencing Academy

Friday, 2:00 p.m.–5:00 p.m.

This 3-hour intensive class will cover the elements of dueling sabre, including guards, simple and complex attacks with cut and point, defenses, counteroffense, and tactics. We will also cover coordinated footwork, so that complex attacks and defenses can be made with the body in motion. Students will leave the class with a solid grounding in classical dueling sabre which will inform and improve their studies of earlier forms of swordsmanship.

Burgundian Pollaxe: Le Jeu de la Hache (part I)

Jason Smith, Les Maitres D'Armes

Friday, 2:00 p.m.–5:00 p.m.

The first portion of this class will introduce students to the basic mechanics, techniques and tactical framework outlined in the anonymous 15th century manuscript *Le Jeu de la Hache*. Students will acquaint themselves with the basic footwork, attacks and parries of the system, providing them with a solid framework for continued practise.

The second portion will address the left-handed plays of the manuscript, working both as and against the left-handed combatant, applying the principles acquired in the first portion of the seminar. The tactical scenario of playing against an off-handed combatant is interesting, and we will explore the similarities and differences in method.

Burgundian Pollaxe: Le Jeu de la Hache (part II)

Jason Smith, Les Maitres D'Armes

Saturday, 10:00 a.m.–1:00 p.m.

This workshop will examine the different binds or crossings that may occur in the Burgundian pollaxe method of *Le Jeu de la Hache*, exploring sensitivity in the bind, the tactical implications of each type of crossing, as well as the plays and implied techniques for dealing with various situations arising out of the various binds.

Does Fiore Wind? The Volta Stabile di Spada, Angulated Thrusts and Opposition Thrusts in L'arte Dell'Armizare

Sean Hayes, Northwest Fencing Academy

Saturday, 10:00 a.m.–1:00 p.m.

Prerequisites: A working knowledge of medieval two-handed sword, either Italian or German.

Required Equipment: gambeson, mask or helmet, gorget, sturdy gloves, steel longsword with thrusting blunt

Intensity Level: Moderate to High

Does Fiore wind? Liechtenauer's *winden* are essentially oppositions that regain mechanical advantage and angulations that cede to gain a tempo advantage in response to pressure and tempo in the bind. Later Italian swordsmanship develops similar actions and classifies the tempi in which they can occur. Students of medieval arms often focus so much on the fully developed and expressed system of winds in the Liechtenauer tradition that they find it difficult to accept a wind-like action in Fiore's Armizare. Yet Fiore classifies among his actions a *volta stabile di spada*, or stable turn of the sword, details five different angles from which thrusts can be made, teaches opposition thrusts such as the *scambia di punta* (exchange of thrusts), shows thrusts arising from the *incrosada*, and further outlines which guards can make, break or exchange thrusts.

Using these elements from his tables of actions, we will correlate what Fiore does say and present a skeletal framework of oppositions and angulations from the *incrosada*. The result will be a simple yet fully tactically functional set of thrusts from within *l'arte dell'armizare* that oppose the adversary's blade to regain strength, or angulate around it in *mezzo tempo*. Time permitting we will also examine the use of *fendenti*, *mezzani* and *sottani* when employed from the *incrosada*.

German Medieval Dagger

Christian Tobler, Selohaar Fechtschule

Saturday, 2:00 p.m.–5:00 p.m.

Required Equipment: Mask, gloves, a wooden rondel dagger simulator.

With a focus on the treatise left by the late 15th c. master Peter Falkner, this class will present an overview of the lines of attack and defense described in German fight books of the late Middle Ages. Students should leave with a basic understanding of how to defend, and counter-attack, with or without a dagger of their own.

Abracar and Sine Armis: The Art and Tradition of Unarmed Fighting in Italy

Marco Quarta, Nova Scrimia

Saturday, 2:00 p.m.–5:00 p.m.

Prerequisites: Some experience in boxing, wrestling or MMA can help in the practice, but are not required.

Required Equipment: light boxing gloves, dagger trainer, arm protection (some sort of shin protection can be used), boxing training pads. Some equipment will be provided, but you can also bring your own.

The class will introduce a theoretical and historical framework of the principles of *abracar* and some of the unarmed fencing methods developed in the Italian peninsula over the centuries. The focus of this class will be on the methods “*conservativi*” (for self-defense).

Italian Stick Fencing

Marco Quarta, Nova Scrimia

Sunday, 10:00 a.m.–1:00 p.m.

Prerequisites: some familiarity with basic fencing time, measure and method will help in the practice, but not required

Required Equipment: fencing mask, 90 cm rattan or polymer stick, heavy gloves

(like hockey/lacrosse), knee and elbow protection gears. Some equipment will be provided, but you can also bring your own.

This seminar will open with an historical priming of the Italian school of stick fencing. It will introduce the development of the stick methods (*il legno*), that paralleled the sword and dagger (*il ferro*), eventually finding its Renaissance in the 19th century.

The practical part of the class will introduce the basics of the stick fencing, footwork, attacks, parries and will give the skills to start training in “*spratico and assalto per la sala*” (competitive sparring and assault). The stick practice will move to the “*conservazione della vita per il terreno*” (self defense for the street), and “*gioco stretto*” (close distance).

The class will close, time permitting, with a short overview of the Academic schools (like of *Maestri Martinelli*, *Ceselli*, *Cerri*), and of the popular regional methods (like the *Siciliano*, *Pugliese*, *Napoletano*, *Veneto*).

Pommel Play

Jason Smith, Les Maitres D'Armes

Sunday, 10:00 a.m.–1:00 p.m.

The pommel is an oft-overlooked implement in our arsenal of techniques with the longsword. That said, the pommel is an implement with which we can trap, bind, strike, and throw given the proper tactical set up for such actions. Designed with a playful mindset, this class will explore those different tactical scenarios

and the plays that may arise given particular set-ups with respect to distance or measure, counters to plays involving the pommel as well as safe entering techniques.

Sword and Buckler of the Liechtenauer Tradition

Christian Tobler, Selohaar Fechtschule

Sunday, 2:00 p.m.–5:00 p.m.

Required Equipment: Mask, gloves, a single-handed steel sword, buckler.

Drawing from the 6 plays of Master Andres Lignitzer and sundry examples from Hans Talhoffer and Paulus Kal, this class will expose the student to the basics of buckler play as documented in 15th c. German sources, stressing tactical principles universal to the Liechtenauer tradition.

Rapier Disarms

Devon Boorman, Academie Duello

Sunday, 2:00 p.m.–5:00 p.m.

In this 3-hour workshop students will explore how to take the opponent's rapier safely and effectively. Students will start with the fundamental mechanics for conducting disarms on the inside and outside, then build to the timing and tactical implementation of disarms based on the opponent's intention and direction of movement. Finally students will work on methods for responding to and countering disarms with entries to wrestle and disarms of their own.



THREE-DAY WORKSHOP SERIES

Liechtenauer's Art in three weapons

Jessica Finley, Selohaar Fechtschule

Friday, 10:00 a.m.–1:00 p.m.,

Saturday, 10:00 a.m.–1:00 p.m.,

Sunday, 10:00 a.m.–1:00 p.m.

Experience Level: All levels welcome.

Prerequisites: A familiarity with basic German Longsword terms will be useful, but not required. The ability to safely fall during wrestling with and without weapons is helpful.

Required Equipment: Fencing mask, Longsword trainer, Messer Trainer (single-hand sword is acceptable), leather gloves. A wrestling jacket, fencing jacket, judogi or some other jacket that can withstand being pulled upon will be helpful for the third day. Even a Jean jacket can work in a pinch!

“No one can defend himself without danger”

- Day One: Maintaining and Recapturing the Vor when using the Longsword
- Day Two: Here they fight with Messer, May God remember them
- Day Three: Wrestling with Master Auerswald

Three Days of Italian Rapier

Tom Leoni, Order of the Seven Hearts

Friday, 10:00 a.m.–1:00 p.m.,

Saturday, 10:00 a.m.–1:00 p.m.,

Sunday, 10:00 a.m.–1:00 p.m.

Experience Level: All levels welcome.

Prerequisites: None.

Required Equipment: Blunted rapier made safe for fencing, left-handed dagger (used for parrying only), fencing mask, gloves. Check with event coordinators for other possible required protective

equipment. Also important is the willingness to perform some light wrestling.

This class will be evenly split between single sword (day 1, half of day 2) and sword and dagger (remainder). The focus will be to learn and memorize the must-know set plays in both weapon combinations—from the fundamentals to throws and disarms—so that eventually you'll be able to place every move by the opponent in a context where you know exactly what to do not just instinctively, but “by the book.” We will place great emphasis on theory, flow-charting the actions and using and repeating proper nomenclature for the set plays: in this manner, the clarity of the actions in the mind will, with practice, eventually be reflected in the clarity of the performance sword-in-hand.

Three Days of Iberian Swordplay

Eric Myers, Puck Curtis

Friday, 2:00 p.m.–5:00 p.m.,

Saturday, 2:00 p.m.–5:00 p.m.,

Sunday, 2:00 p.m.–5:00 p.m.

Experience Level:

Prerequisites: Willingness to reject dogmatic fencing

Required Equipment: Fencing mask (or equivalent), jacket, gloves, training weapons including single-handed training sword, dagger, two-handed training sword

In the middle of the 16th century a Spanish knight rejected dogmatic fencing theory, wiped the board clean, and rebuilt swordplay based on the science of authors such as Aristotle and Euclid. Elegantly simple yet rich in theory La Verdadera Destreza, or the True Art of Arms, reaches beyond the mechanics of combat and explicitly seeks the improvement of the human being as a whole. This reformation

of sword theory and pedagogy triggered a revolution within the martial culture of Spain that lasted into the 19th century with a particularly conservative emphasis on defending and striking while defended.

The attendees will be presented with a simple martial system that integrates theory and technique from diverse Destreza authors including Carranza, Pacheco, Ettenhard, and Figueiredo which will include the sword in one hand, hilt-grappling, sword and dagger, and montante (great sword). Students of Destreza are educated with effectively lethal technique but ultimately are empowered to create and live a life that improves the world around them.

Understanding Armizare: A Walking Tour of Fiore dei Liberi's Art of Arms

Greg Mele, Chicago Swordplay Guild

Friday, 2:00 p.m.–5:00 p.m.,

Saturday, 2:00 p.m.–5:00 p.m.,

Sunday, 2:00 p.m.–5:00 p.m.

Prerequisites: A basic knowledge of Fiore and the building blocks of his art:

footwork, volte and blows is assumed. Students should be comfortable with taking basic falls.

Required Equipment: Fencing mask, dagger trainer, longsword trainer (wood, nylon or steel, steel preferred), 5–7' staff or pollaxe.

Armizare, the “art of arms”, is an integrated martial art that covers the entire knightly arsenal, from wrestling to mounted combat, the dagger to the pollaxe. One of the greatest virtues of the art is the sophisticated didactical method set down by the tradition's founder Fiore dei Liberi, which defines a series of core actions and then demonstrates their use across the entire spectrum of weapons.

Rather than look at “the swordwork of Fiore dei Liberi” or “the use of the dagger:”, in this three day course we will look at armizare conceptually and holistically, identifying a core principle or technique and then applying it to multiple combat scenarios, from close quarter combat to mixed weapons.





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CENTRE FOR SWORDPLAY

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