



Fiore dei Liberi Project

Pisani-Dossi Representation



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Pisani-Dossi Representation

Fiore dei Liberi Pisani Dossi MS Representation

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- Rob Lovett
- Mark Davidson
- Mark Lancaster

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Glossary of Italian Terms

Abrazare	Unarmed Combat, combines elements of both grappling and striking. As in "with arms".
Azza	Axe - refers to Poll Axe
Colpi	Blows, as in strikes.
Colpi Fendente	Downward blows. In Fiore's system take the path from the teeth to the knees on an oblique angle.
Colpi Mezzani	Middle/horizontal blows. These are done with the True Edge leading from the right and the false edge leading from the left.
Colpi Sottani	Upward blows. Normally done with the false edge, enabling a quick return with a fendente, but true edge application should not be ignored.
Coverta	Cover. An action that covers a line of attack enabling the Scholar to move safely behind it to a better position.
Daga	Dagger. The dagger used in Fiore's texts is a rondel with no discernable edge, therefore most techniques are designed to finish with a stab, not a cut.
Fendente	Downward cleaving blow.
Gioco Largo	Wide, loose play - done at distance.
Gioco Stretto	Tight, narrow play. A used to describe technique where the Scholar enters to a close range to sieze and grapple the Player or his weapon.
Guardia	A guard which guards against an attack. Not the same as Posta as Posta is a position that guards and attacks simultaneously. Having said that the term is sometimes used interchangeably with Posta.
Lanza	Spear, when on foot, Lance when on horse
Ligadura Mezana	Middle Bind.
Ligadura Soprana	High Bind
Ligadura di Sotto/ Ligadura Sottana	Under Bind
Mezza Volta	Half Turn. Essentially refers to passing footwork, enabling the Scholar to fight on both sides, in front and behind.
Posta	Position; a position that is adopted which simultaneously defends from attacks and threatens attacks. A sentinal position of readiness.
Pui Fortezza	More Strength - a technique described as a dagger defence from the First Master Remedy of Dagger to provide the cover with more strength against an attack.
Prese	A hold, take or catch. The term is used slightly differently depending on the context in which it is employed.
Punte/Punta/Punto	Thrust or Point depending on context.
Rebattere	Beat. An action of beating back an attack, usually taking the form of cutting under the opposing weapon and knocking it back towards the Player.
Spada	Sword
Spada a Uno Mano	Sword used with one hand.
Spada a due mani	Sword used with two hands
Tagli	Cut or Slice
Tutta Volta	Full/Complete Turn. Footwork where one foot turns about the other in a circular motion.
Volta Stabile	Stable Turn. Footwork where the Scholar turns on the balls of their feet to face the opposite direction. Enables the Scholar to fight in front, behind and to one side.

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Carta 2A

Incipit liber duellandi et dimicandi et uocatur Flos duellatorum in armis sine armis equester et pedester compositus per me florum de liberis de ciuidato austrie aquilegensis diocis quondam domini benedicti de nobilli prosapia liberorum natus.



Lorius foroiuliensis de liberis de ciuidato austrie aquilegensis diocesis quondam domini benedicti progenitus cunctis ludo armorum intendere uolentibus pedestribus sceu equitibus salutem in domino et optatorum prosperum euentum Cum aprimordio iuuentutis appetitu naturali ad bellicosos actus fuerim inclinatus me monit per processum etatis industria ad plurima huius artis ingenia capescenda uelut ensis lançæ dagardi nec minus brachii ludendi pedester uel equester quorum omnium deo dante plenariam notitiam sum adeptus expertorum magistrorum exemplis multifariis et doctrina ytalicorum ac alamanorum Et maxime a magistro Johane dicto sueno qui fuit scholaris magistri Nicholai de toblem mexinensis diocesis ac etiam a pluribus Principibus Ducibus Marchionibus et Comitibus et ab aliis innumerabilibus et diuersis locis et prouinciis Iam uero declinante huius exercicii proposito, ne forte tantum milicie iochalle negligenter deperiret, quod equidem in gueris uel alio quolibet tumultu peritis uiris prestantissimum subsidium elargitur, disposui librum componere prelibate artis utiliora concernentem, uarias in eo pingendo figuras et exemplo pingendo figuras et exemplo ponendo; quibus inuasionum modis defensionum ue pariter et astutiis uti possit armiger siue pugil. Quicumque ergo generosi animi hoc nostrum opus inspenderit quoddam quasi thesaurum diligat et recondat, ne quando inter rurales millatenus propaletur: ipsos enim obtusi sensus et agilitati ineptos ac ut iumenta honoribus applicandos cellum generauit. Quapropter ab hoc precioso archano censeo repellendos et per opositum ad ipsum comitandos Reges duces principes et barones, ceteros denique curiales et alios habiles in duello iuxta illud Imperatoriam mayestatem non solum armis decoratam etc. Nec quisquis in volumine presenti falsam rem aut errorem non promiscuum credat opositum; quoniam ambigua resecando, solummodo uisa et a ame probata et inuenta describuntur. Incipiamus itaque intencionem nostram exponere cum omnipotentis auxilio, cuius nomen sit benedictum et collaudatum in seculla. Amen.

¶ Alter Prologus

¶ E mille quatrocento e noue a di X de lo mese de febraro fo principiada de mi fior furlano dei liberi de Ciuidal dostria che fo de meser benedetto de la casada dei liberi da premergiago aquesta glosa la qual tracta in facto de armar e de combatare a corpo a corpo zoe lança açça spada e daga e abraçare a pe e a cauallo in arme e sença arme e daltre cosse che apertene ad armar e. E de tute queste cosse noy faremo li remedij e li contrarij, si che un signora laltro. E questa presente glosa recitera tuto nostro sauer e nostra intencione de tuto quello che noy auemo ueçudo de multi magistri e scholari e armeçaduri e duchii principi marchesi conti chaulieri e schuderi e de altri innumerabili homeni de diuersse prouincie e anchora cosse trouade da noy: anchora serano guardie de tute arme e zoghi e couerte e feride e prese e ligadure e roture e dislogadure de braçi e gambe e torsion e lesion e in li ochii piu perigolusi, secondo che lo maysterio de questa arte uolle; che male se po tener a mente sença libri e scriptura si longissima arte e non sera çamay nesun bon scholar sença libri guarda como pora essere bon magistro che io predito fior o ueçudo mille chiamati magistri che non sono de tuti loro quatro boni scholari e de quilli quatro boni scholari non seria uno bon magistro. La qual supradita glosa e fata cum tuto lo nostro sauer sopra uno libro istoriado de figure depento sopra lo qualle andarano aqueste glose e rubriche de numero in numero. E le dicte figure dipente serano diuisade cum zo sia cossa che li magistri che començano lor coghi portarano per insegna una corona doro in testa e li lor scholari che seguirano lor çoghi portarano una lista doro soto el zenochio e li magistri che serano contrarij de li altri magistri hauerano corona doro in testa e diuisa doro soto lo zenochio e sopra ogni çogho la sua glosa laqual sopradita glosa e anchora Lo libro istoriado de figure dipente e fato appeticione de lo Illustro et Excelso Meser Nicholo Signor Marchese dela

cita de ferara e de la cita de modena e de parma e de reço citade. In laqual glosa parlaremo cum tuto nostro sauer. E prima diremo de abraçar ape e poy de li altre cosse de armar secondo che uoy uederiti dipente e ordenato per lo dicto fior. E si començaremo a lo abraçar al nome de dio e de meser sant çorço bon chaulier. Lo abraçar uole vij cosse zoe forteça presteça de pie e de braci e prese auantaçade e roture e ligadure e percusion e lesion secondo che uoy uederiti in le figure dipente e masimamente in çoghi che se guadagnano le prese zaschun cum suo sauer e cum sua malitia. Che zoghi che se piglia de concordia, le prese se fa damore e non da ira. E sopra larte de la braçar che se fa a guadagnare le prese tal uolta se fa da ira e alguna uolta per la uita e sono prese e zoghi che non se po çugar de cortesia anche sono çoghi pericolusi da çugar. E sopra quello tractaremo li çoghi auantaçadi e piu forti e quilli che piu bisognano in arme che sença per piu deffesa de lo homo e piu segurtade e faremo si che leçeramente se porano intendere per le parole scripte e per le figure dipente. E principiamo prima de abraçar ape aguadagnar le prese e anchora prese facte de concordia. ¶ Poy serano iiii magistri incoronadi che serano magistri de la daga e de larte che apertene a la daga. ¶ Poy trouariti iij cum septe spade adosso che ano a significar li vij colpi de la spada. ¶ Poy trouariti uno magistro contra iij scolari che fa el zogho de la spada duna mane sença bucolero. ¶ Poy trouariti uno cum uno bastone e cum una daga che magistro che fa contra uno che ha la lança. ¶ Poy trouariti uno altro magistro cum duy bastuni e cum una daga contra uno che ha una lança. ¶ Poy trouariti le guardie de la lança che sono vi magistri li primi iij magistri çogano de parte drita, li altri tri che seguono zogano de parte stanca. ¶ Poy trouariti duy re cum due spade che spetano che illi sia lança de lançe e spade e spetano le proprie guardie che se deno aspetar. ¶ Poy trouariti duy per duy modi como se po desferar uno che sia infera como una lança. ¶ Poy trouariti uno homo cum septe spade adosso cum iij figure intorno e si se pora uedere zo che a significar le dicte figure e le dicte spade. ¶ Poy trouariti vj magistri incoronadi cum vj spade e uno non porta la spada che fa laltro e li uederiti per che rasona una e diuisa da laltra. ¶ Poy uederiti xij magistri incoronadi uno dredo laltro li quali magistri stano in le guardie de la spada. ¶ Poy trouariti duy magistri incrosadi che comença uno ferire de çogho largo in la golla del compagno. ¶ Poy trouariti duy altri magistri incoronadi che hano tri zoghi de zogho largo. ¶ Poy trouariti uno altro magistro incoronado che ha dodexe scolari che fano soy zoghi e lo primo zogho sie lo colpo de lo uilano. ¶ Poy dredo de quisti xij zoghi trouariti uno contrario che mete la punta in lo uolto a lo compagno. ¶ Poy trouariti ij magistri incoronadi che sono incrosadi a meça spada li quali magistri pono far tuti li zoghi che seguono dredo infino che non se troua uno altro re e cussi pono far uno de quilli magistri aquilli zoghi luno como laltro secondo che luno ha piu presteça de laltro saluo che tra quisti zoghi de quisti duy magistri incrosadi trouariti v magistri contrarij de li dicti duy magistri incrosadi che fano contra lor zoghi stricti e maximamente contra çascadun tor de spada e ualeno piu in arme che sença ben che sono boni in una arte e in laltra zoe in arme e sença. ¶ Poy trouariti uno magistro incoronado che incrosado cum uno altro de parte riuersa; e li dredo serano soy duy çoghi. ¶ Poy trouariti uno magistro incoronado che fa uno contrario. ¶ Poy trouariti uno magistro che tiene uno soto lo braço per butarlo in terra cum tuta la spada. ¶ Poy trouariti quatro scolari che fano quatro tor de spada e li finisce lo cogho de la spada a due mane. ¶ Poy trouariti vj magistri incoronadi armati cum spade in mano li qualli magistri stano in lor guardie e una contra laltra per uegner a le prese ali zoghi che seguono li quali zoghi sono x. ¶ Poy trouariti quatro magistri cum iij aççe in guardia e una guardia contra laltra li qualli magistri pono far cinque zoghi ed altri zoghi che sono in lo çogho de la spada che ben in faro mentione

Fiore dei Liberi Pisani Dossi MS Translation

Introduction

Here begins the book on the duel and the combat and is called Flos Duellatorum in armour, without armour, on horse and on foot, composed by me, Fiore dei Liberi of Cividale of Austria of the diocese of Aquileia, been born from Mr. Benedetto of the nobleman house of Liberi.

Fiore Friulano dei Liberi of Cividale of Austria of the diocese of Aquileia, son of Sir Benedetto, to all those who want to learn the game of arms on foot or on horse I wish health in the name of the Lord and a prosperous realization of their desires. Being naturally inclined, since the earliest times of my youth, to warlike actions, I applied myself very diligently, with the passing years, I desired to learn the many abilities of this art, with the sword, the spear, the dagger, and not less the plays of unarmed on foot and on horse: of which, thanks to God, I have received all the knowledge by means of various examples of expert masters and the doctrines of Italians and Germans and above all, from Master Giovanni, called Suveno, who was a Scholar of Master Nicholai of Toblem of the diocese of Metz, and also from many Princes, Dukes, Marquises and Counts and from other numberless and various places and provinces. However, already having a declining desire for this exercise, and so that much experience of military service did not become lost negligently, so that it supplies in war or any other commotion, a most valid subsidy to the expert men, I have decided to compose a book with regard to the things most useful in this splendid art, placing in it several figures and with examples of those methods of attack and defence and parries which the astuteness of the squire or the boxer can themselves be served. Therefore every man of generous mind loves and hides this our work nearly like a treasure, so that it is never divulged in no way among the rural men: which, in fact, Heaven created of obtuse sense and inadequate agility, and in order to carry weights like beasts of burden. Therefore, I decree that of this precious mystery they must reject and to the contrary to it Kings, Dukes, Princes and Barons must be invited, and also the courtiers and the others skilful in duel, secondly to those that said "the Majesty of the Emperor not only must be adorned of arms" etc. And that nobody believes that in the present volume is some mouldy false thing or error; that I have eliminated the ambiguous things, to those things seen and discovered and tried by me are only described to you. We begin therefore to expose our purpose with the aid of the omnipotent, whose name is blessed and praised through the centuries. Amen.

Other prologue

Of 1409 of the 10th of the month of February I begin, me, Fior Furlano dei Liberi of Civald of Austria that I of Sir Benedetto of the House of dei Liberi from Premergiago, this exposition which delivers the facts of armed fighting and of combat of body to body namely spear, axe, sword and dagger and Abrazare on foot and horse in armour and without armour and of others things that pertain to armed fighting. And of all these things we will make the Remedy and the Contrary, so that one will follow the other. And this present exposition will recite to you all our knowledge and our intentions of all that we have seen from many Masters and Scholars and warriors and Dukes, Princes, Marquises, Counts, Knights and Squires and of countless other men from diverse provinces and also things found by ourselves: also the holding (gripping) guards of all arms and plays and covers and striking and prese and ligadure and breaking and dislocation of arms and legs and torsions and lesions and in the most dangerous places, following the Master of this Art's wishes; that badly he can remember without books and writings as it is a large art and there will never be a good Scholar without books: even as one wants to be a good Master; that I the aforementioned Fior have seen thousands call themselves Master that they are not of all four good Scholars and of those four good Scholars not one would be a good Master. Of which, the above named exposition, is made with all our knowledge over one book illustrated with drawn figures that go below these writings in red from number to number. And the said drawn figures shall be so devised; with the Master that begins the plays wears for a standard a crown of gold on the head and the Scholars that follow these plays wear a gold scarf under their knee and the Masters that follow the Contrary of the other Masters have a crown of gold on the head and devise of gold under the knee; and over every play its writing, which the aforementioned writing and also the historical book of drawn figures is made on the request of the illustrious and excellent Sir Nicholo Lord Marquis of the city of Ferara and of the city de Modena and of Parma and of other cities. In this treatise we speak with all our knowledge. And first we will speak of Abrazare on foot and then about other things of fighting with weapons, following that you will see written and ordered by the said Fior. And we begin with Abrazare in the name of God and of Sir Saint George the good Knight. Abrazar wants 7 things: called Strength, quickness of foot and of arms and advantageous holds and breaks and binds and smiting and lesions, following that you will see in the drawn figures; and especially in the plays that will earn the prese each one with its knowledge and with its malice. Because, the plays that are taken with agreement, the holds made of love and they do not give anger. And the above art of Abrazar that he does to earn the prese, sometimes he does it from anger and other times for life and these are prese and plays that he cannot practise with courtesy, also these are dangerous plays to practise. And moreover that the treatment of the plays of advantage and more strength and these that are

better seen in armour than without for more defence of the man and more security and we will make the choices he means to take with the scripted words and the drawn figures. And we will begin first with Abrazar on foot to earning the prese and also the prese you do with agreement.

We shall be the 4 crowned Masters that are the Masters of the dagger and of the art that appertains to the dagger.

We will find 4 with seven swords about their back that signifies the 7 blows of the sword.

We will find one Master against 3 scholars who make the Plays of the sword with one hand without the buckler.

We will find one with a stick and with a dagger who is the Master that makes the contrary to one that has a spear.

We will find one other Master with two sticks and with a dagger against one that has one spear.

We will find the guards of the spear that are 6 Masters: the first 3 Masters know the right side, the other three know the plays of the left side.

We will find two kings with two swords that is special that are darting spears and swords and own special guards that have this aspect.

We will find two for two ways even as he can wound one that is inferior with one spear.

We will find one man with seven swords about his back with 4 figures around him; and if he is able to see that is significant the said the figures and the said swords.

We will find 6 crowned Masters with 6 swords and one does not carry the sword that makes the other and those we see for that reason one is divided from the other.

We will see 12 Crowned Masters one after the other, these Masters stand in the guards of the sword.

We will find two Masters crossed that begins a strike, of the wide (loose) game, to the throat of the companion.

We will find two other Crowned Masters that have three plays of the wide (loose) game.

We will find one other Crowned Master that has 12 Scholars who can do his Plays and the first play is the blow of the villain.

After these 12 plays we will find one contrary that puts the point in the face of the companion.

We will find 2 Crowned Masters that are crossed at half sword, these Masters can make all the plays that follow after, to the end, that he cannot find the other king and he can make one of these Masters do these plays one even as the other, following that one has more speed than the other, safe is he that goes through these plays of the two Masters found at the cross 5 Masters Contrary of those said two Masters crossed that do the contrary plays closely and most of all contrary follows to take the sword and we are worth more in armour than without.

We will find one crowned Master that is crossed with one other on the other side; and after they will do two of his plays.

We will find one crowned Master that does one contrary.

We will find one Master that can take hold of one under the arms so as to throw to the ground with all the sword.

We will find four scholars that do four disarms of the sword and these finish the play of the sword with two hands.

We will find 6 crowned Masters armoured with swords in hand, these Masters stand in their guards and go against the other so as to come to the Catch in the plays that follow; these plays are 10.

We will find four Masters with 4 guards of axe and one guards against the other, these four Masters can do five plays and other plays that they are in the play of the sword that well I shall make mention.

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Carta 2B

Poy trouariti far punte de lança e una lança contra l'altra a chaullo e una lança curta cum la longa e altri parti anchora spada contra lança per diuerssi modi. ¶ Poy trouariti de spada a spada e li ferieri de le spade luno homo contra l'altro e tor de spada e butar da chaullo per diuerssi modi el pro el contra. ¶ Anchora uederiti çoghii de braçe per diuerssi modi. ¶ Anchora uederiti uno che uole uno altro a terra cum tuto lo chaullo. ¶ Anchora uederiti uno che uole trare la brena de mane auno altro. ¶ Anchora uederiti uno magistro ape incoronato cum uno spedo in mane e quello che luy po far cum lo spedo poria far cum una lanza cum uno bastone e anchora cum una spada çoe che questo magistro speta iij da cauallo lo primo porta la lança soto mane lo segundo la porta arestada lo terzo uole butar sua lança contra de quello magistro lo qualle magistro sie suficiente de far soi çoghii che il segueno çoe duy çoghii. ¶ Poy trouariti uno magistro incoronado a cauallo cum una lança arestada che ua contra uno altro per far punte de lança lo qualle dicto magistro si ha una corda che ligada a la lança sua e entra la dicta corda entro la sella de lo suo chaullo laqual corda sie longa ben quatro braça o piu e cum questa lanza uole ferire lo compagno o butare la dicta lança a lo collo de lo compagno per strasinarlo da chaullo. ¶ Poy trouariti uno magistro incoronato cum una daga in mane che speta a uno a uno duy compagni cum spadè contra luy e li uederiti soy çoghii. ¶ Poy uederiti partidi de spada contra daga che ben faro che se porano intendere liçeramente per le parole soprascripte çoe per la glosa. ¶ Poy trouariti una açça sola molto cautelosa e lauorada per modo che lo primo colpo che la fieri in lo uolto lo compagno subito receuudo lo colpo perde la uista per modo che sera grande briga che ueda zamay. ¶ Anchora uederiti uno magistro incoronato cum una açça in mane che abutada una corda con lo stropeduro de la sua açça che graue una libra o piu intorno le gambe a lo compagno tirando luy la sua açça çitara lo compagno in terra. E sopra tuti quisti çoghii desopra nominati serano facte le lor glose cum si facta declaratione che ben se porano intendere liçeramente. Io predicto Fior prego el mio signor marchese che lo libro li sia arecomandado perche V'oy non trouariti may uno parecchio de questo pero che magistri non se trouaria che saueseno far si facti libri ne anchora intendere in lo libro pocho o niente et etiam per lo longo tempo che io sono stato a farlo non sono per fame piu nesuno de tanta quantita como e questo che per mia fede io li sono sta meço anno a farlo si che io non uoio piu de queste brige per lo tempo uechio che me incalça. Dio guardi lo segnore Marchese Nichollo da este signore de la cita de ferara de la cita de modena de la cita de parma e de la cita de reço.

*¶ Armorum actus si te delectat amice
Noscere tecum habeas totum quod carina monstrant
Sis audax ui atam animo nec senix adesto
Nil menti sit timor ades perficere posses
Huius in exemplum mulier sit pauida nunquam
Nudum expectaret gladium formidine capta
Sic homo formidans ut femina nulla ualebit
Deforet et totum cordis si audatia deesset
Audatia et uirtus talis consistit in arte*

*¶ Chi uole uedere de armar un bello tenor
Studij in questo libro che a fato lo scolar fior
Loqual libro e chiamato fior de bataya
Aquello recitera de armar de ognitruaya
çoe de lança açça spada daga e dabraçar
A cauallo a pe in arme e sença como se defar
E uederiti prese couerte ligadure e roture
E per combatere in sbarra lor zoghi e lor mesure
E de altre cosse che in lo libro uoy uederiti
Abiandolo examinado ben credere lo poriti
Che cinquanta anni in tal arte ostudiado
Chi inmen tempo piu sa elne bon mercado.*

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Introduction

We will find thrusts of the lance and one lance against the other on horse and one short lance with long and the others leaving also sword against lance in diverse ways.

We will find sword at sword and strikes of the sword one man against the other and disarms of the sword and throws from the horse on diverse ways for the good and the contrary.

Also we will see plays of arms in diverse ways.

Also we will see one that wants the other to go to ground with the horse as well.

Also we will see one that wants to pull the other's bridle.

Also we will see one crowned Master on foot with a Boar's Spear in hand and that which he can do with the Boar's Spear he can do with a lance with a stick and also with a sword namely that this Master expects three on horse the first carries the lance under the hand, the second carries the lance set on a rest, the third wants to throw his lance against this Master, which Master is sufficient of doing his plays that he knows namely two plays.

We will find a crowned master on horse with a lance set on the rest that goes against another for doing a thrust with the lance which said master one has a rope that is tied to his lance and enter the said rope within the saddle of his horse even as the rope he wants his long well worst arm or more and with this lance he wants to strike the companion or to throw the said lance to the neck of the companion so as to drag him from the horse.

We will find one crowned master with a dagger in hand that expects to go against two companions with sword one by one and you can see his plays.

You will see a finish of sword against dagger that he does well that he intends to take easily for the words written above namely for the exposition.

We will find one axe single much cautious and labours in this way that the first blow that is struck to the face the companion suddenly receives the blow loses sight in this way that he shall have great trouble to see anything.

Also we will see a crowned master with an axe in hand that throws a rope with a wrenching of his axe that has a heavy weight or more around the legs of the companion pulling his axe summoning the companion to ground. And above all these plays named above there shall be made their writing with its drawing so I declare that it is intended to be very easily understood. I, the aforementioned Fior, prays my Sir Marquis who the book is recommended to because he cannot find one equal of this because he cannot find Masters that know to make books nor also means in the book little or nothing and moreover for the long time that I profuse state I cannot make it profuse for wanting more no one of so great quality and this that for my faith I profuse abide half a year to make it that I do not want more of this trouble for I have become old. God watches Sir Marquis Nichollo from Este gentleman of the city of Ferrara of the city of Modena of the city of Parma and of the City of Reço.

If the activities of arms you want to know, friend,
have with you all that that the poem shows.
Be audacious with force and mind and not be old.
Have no fear in the mind; show you are brave, you can make it.
The woman is an example of this; fearful, never
will she wait for the naked sword, taken with panic.
Therefore a frightened man is the same as a woman worth nothing
So he also lacks all if he lacks the audacity of the heart;
Audacity is the virtue that makes this art.

Who intends to see of armed fighting one beautiful song
Study this book that is made by the Scholar Fior
This book is called Flower of Battle.
Which will recite of armed fighting of every type,
Namely of spear, axe, sword, dagger and of Abraçar
On horse and on foot, in armour and without, even as he does;
And you will see prese, covers, ligadure and breaks
And for fighting in the barriers these plays and these measure.
And of other thing that in the book you will see
To be able to study well believe the important ones;
That for fifty years in such arts I have studied;
Who in such a time knows more is not a good liar.

Fiore dei Liberi Pisani Dossi MS Transcription

Carta 4A

Principiamo prima in nome de dño e de meser sant zorzo de lo abraçare ape aguadagnare le prese. Le prese non son guadagnade se le non son cum auantaço. Pero noy .iiij. magistri cerchamo prese auantaçade chomo positi uedere dipento.

*Per guadagnar le prese e son aperichiato
Se non te ingano tu harai bon merchato*



*De pugna mutacion cercho defare
E cum quella in tera ti faro andare*



*Se per inçeugno non me uinceray zo creço
Che cum mia força ti faro male e peço*



*Cum li braci uegno acusi ben destese
Per guadagnar in ogni modo le prese.*



Fiore dei Liberi Pisani Dossi MS Translation

Abrazare Posta

Let us first begin in the name of God and of Saint George with abraçare on foot so as to gain the prese. The prese are not gained if they are not with advantage. But we 4 Masters are looking for prese of advantage with the postures you see drawn.



Posta Longa

In order to earn the prese I am prepared
If I do not deceive you, you will have a good deal.



Dente di Zenghiar

Of the changed fight I look to make
And with this to ground I will make you go.



Porta di Ferro

If with cunning you will not conquer me, I believe,
That with my strength I will make you ill and worse.



Posta Frontale

With the arms I come with them well forward
In order to win the prese in every way.

Fiore dei Liberi Pisani Dossi MS Transcription

Carta 4B

*Cum questa presa in terra andare ti faro
Ouero el braço senistro ti deslogaro*



*Cum la bocha la terra ti faro basare
O in la chiaue de soto ti faro intrare.*



*E te faro cadere in terra cum la schiena
E non te lassaro leuare sença pena*



*Se tu fussi magistro de lo abraçare
In terra cum questa presa ti faro andare*



*Per la presa che ioho desoura eti desota
Faro che la testa in terra ti sera rota*



*Le man al uolto si to ben poste
Che de altre prese ti faro lemostre*



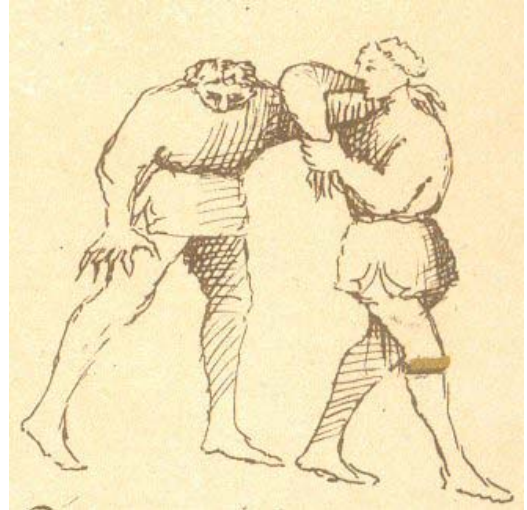
Fiore dei Liberi Pisani Dossi MS Translation

Abrazare Plays One to Six



First Play

With this presa to ground I will make you go,
Or I will dislocate your left arm.



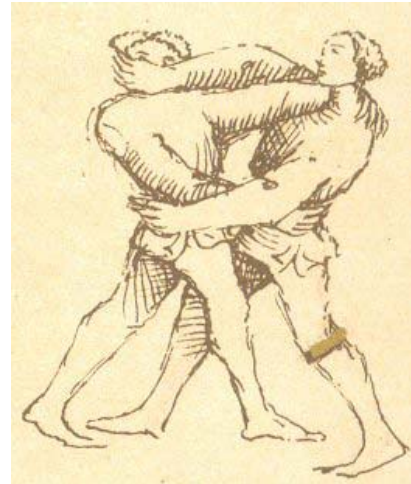
Second Play

With your mouth I will make you kiss the earth
Or to the under key I will make you enter.



Third Play

And you I will make fall to ground on your back
And I will not let you rise without pain.



Fourth Play

If you were a master of abraçare,
I will make you go to ground with this prese.



Fifth Play

With the prese that I have above and below you
I will turn your head into the ground.



Sixth Play

The hand he holds to the face is well placed
So that of other prese I will show to you.

Fiore dei Liberi Pisani Dossi MS Transcription

Carta 5A

*Per la testa che io o posta soto el tuo braço
In terra ti faro andare cum pocho mio impaço*



*Per lo dedo che io te tegno soto la rechia stanca
Veço che la presa che tu auiui te mancha*



*Dedredo me prendisti a grande tradimento
E questa presa te manda in terra sença falimento*



*Se tu fussi magistro de lo abraçare
In terra cum questa presa ti faro andare*



*Questa si e deconcordia strania presa
Asai ti posso stentare sença deffesa*



*In li chogiuni ti faro tal percossa
Che tuta tua força si sera rimossa*



Fiore dei Liberi Pisani Dossi MS Translation

Abrazare Plays Seven to Twelve



Seventh Play

Because my head that I have placed under your arm
To ground I will make you go with my little effort.



Eighth Play

Because of the thumb that I hold under your left ear
I see that the presa that you had fails you.



Ninth Play

From behind you grabbed me with great treason
And this presa will send you to ground without failing.



Tenth Play

This is a gambarola of abrazare
That of the five, one does not succeed



Eleventh Play

This is by agreement a wonderful presa
You will find it difficult without defense.



Twelfth Play

In the testicles I will make such a blow to you,
That you will have all your strength removed.

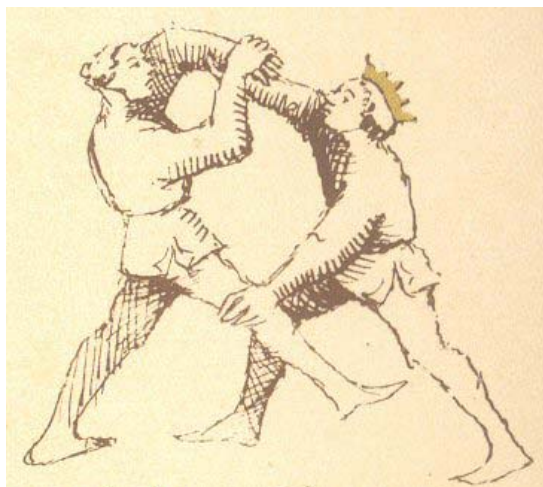
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 5B

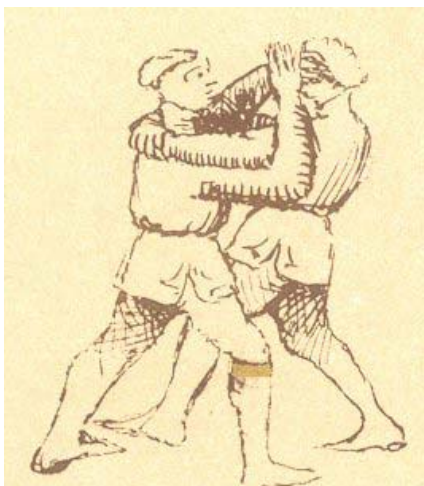
*In tuo naso faço tanta pena e doia
Che a lassarme tosto sera tua uoia*



*E le uero che de tal presa to lassato
E cum questo contrario seray aterrato*



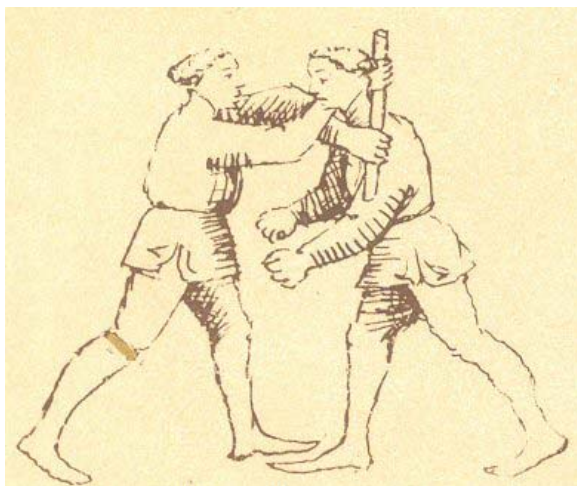
*Soto elmento ti faço doia e greueza
Che in terra cum la schena andarai infreça*



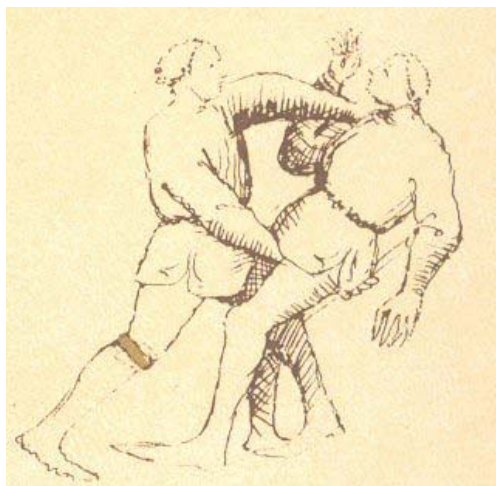
*Cum le man al uolto tu me fa impaço
E a questo contrario alo chio piu te fa impaço*



*Cum un bastoncello lo collo to legato
Se non te meto in terra ayne bon merchato.*



*Se tu non ua cum questo bastoncello in terra
Non credero may che questa arte sia uera*



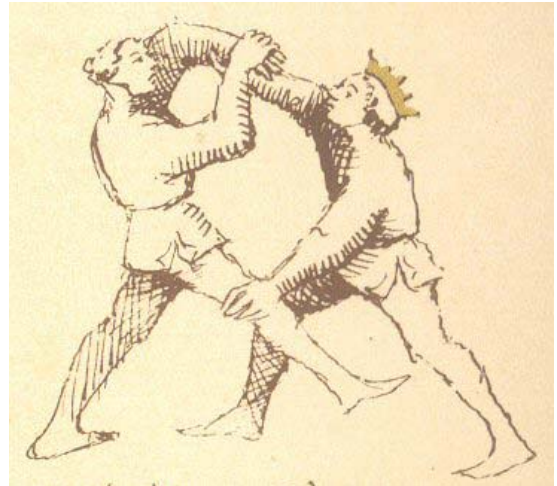
Fiore dei Liberi Pisani Dossi MS Translation

Abrazare Plays Thirteen to Sixteen, Bastoncello Plays One and Two



Thirteenth Play

In your nose I fashion much pain and sorrow,
So to leave quickly you will want to go.



Fourteenth Play (Contrary)

It is that from such a prese I have left you
And with this contrary I will ground you.



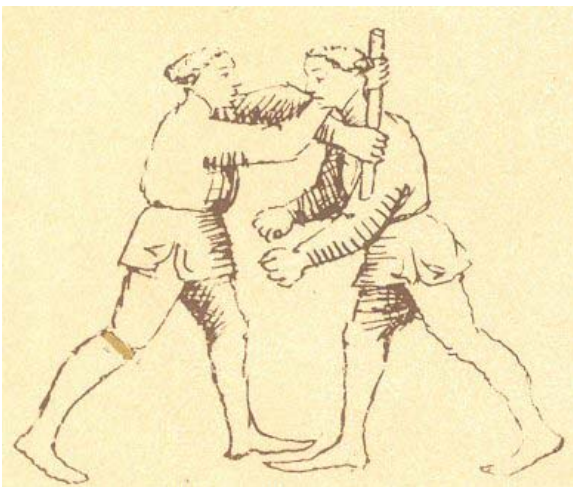
Fifteenth Play

Under the chin I fashion for you sorrow and grief,
So that to the ground with your back you go quickly.



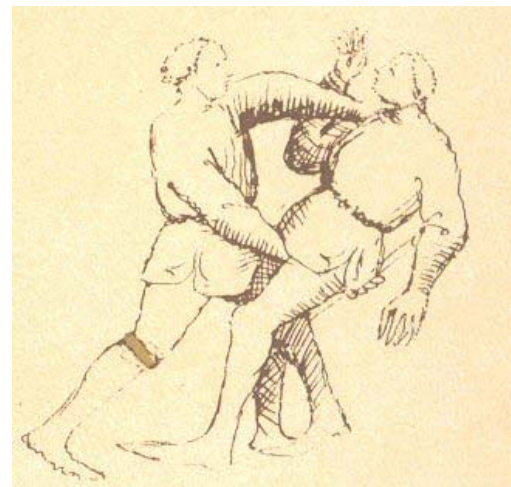
Sixteenth Play (Contrary)

With the hands on the face you make me mad,
And with this contrary to the eyes I make you more mad.



Bastoncello First Play

With a small stick I have tied your neck
If I do not put you to ground I am worthless.



Bastoncello Second Play

If you do not go to ground with this small stick,
I will not believe that this art is true.

Fiore dei Liberi Pisani Dossi MS Transcription

Carta 6A

*Nam palma tuta signo, sie refero daga
Cum manibus tollam custis gestantibus ipsam.*



*Brachia cumclauans custis bellantibus orbe
Taliter ut tutam nequeant protendere dextram,
Nunc letus clauas manibus sic cungero binas.*



*Magistro primo son de daga pieno de ingano
Et cum man stancha torote la daga de mano
E asay altri zoghi io posso far inueritade
E li mie scholari li farano cum falsitade*



*Cum custos superem qui possunt bellica mecum,
Poli manibus fractis ornatos porto lacertos.*



*Queris cur pedibus pessundo gloria talles
Cur luctando uiros dicho prosterne cuntos
Palma, quidem nostra pretenditur sistere dextram.*



*Cum mia daga intorno tuo braço faro uolta
E in lo peto te feriro e non me sera tolta*

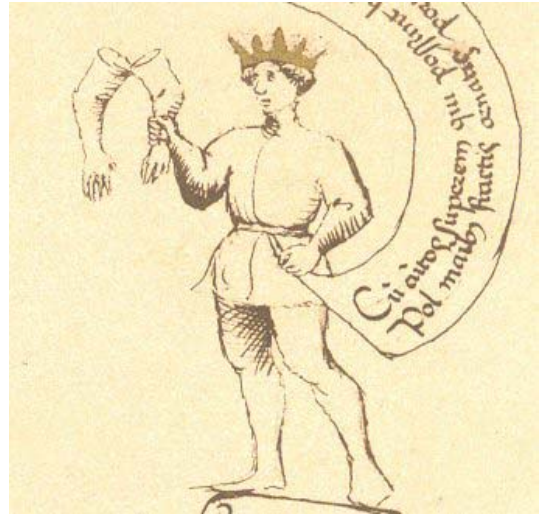


Fiore dei Liberi Pisani Dossi MS Translation

Masters, Daga First Master Plays One and Two



For sure victory I represent, so I carry the dagger,
With this hand raised see my gesture.



With this hold I avail above all that fight with me
Truly this hand elegantly carries broken arms



To beat the arms of all seen fighters,
So they will not consider extending safely their right hand,
Now I happily carry two keys in my hands.



You ask why I gloriously crush these people under my feet
The reason is I overcome all of them in combat
The palm of victory expects to be in my right hand.



First Master First Play

I am the First Master of dagger full of deceit
And with the left hand I take your dagger from your hand
And also other plays I can make in truth
And my scholars do this with guile



First Master Second Play

With my dagger I will turn around your arm
And in your chest I will strike and it will not be taken from me.

Fiore dei Liberi Pisani Dossi MS Transcription

Carta 6B

*Lo tuo braço drito soto elmio mancho e serato
Asay male ti posso far e roma inpresonato.*



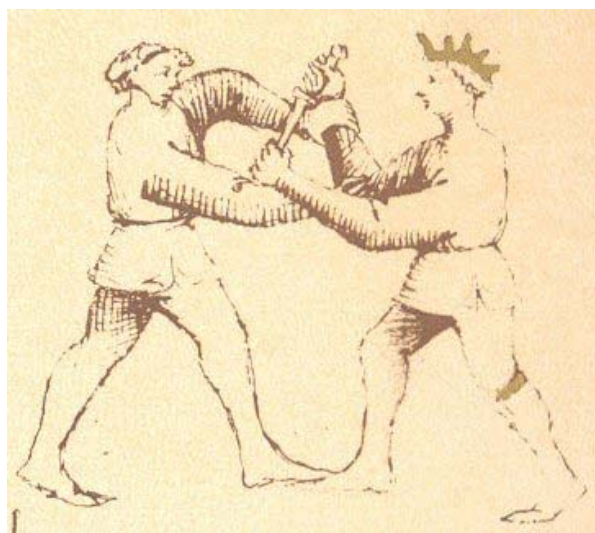
*Perche tu mabij cusi asserato mio braço
In la chiaue de soto tal presa ti fara impaço*



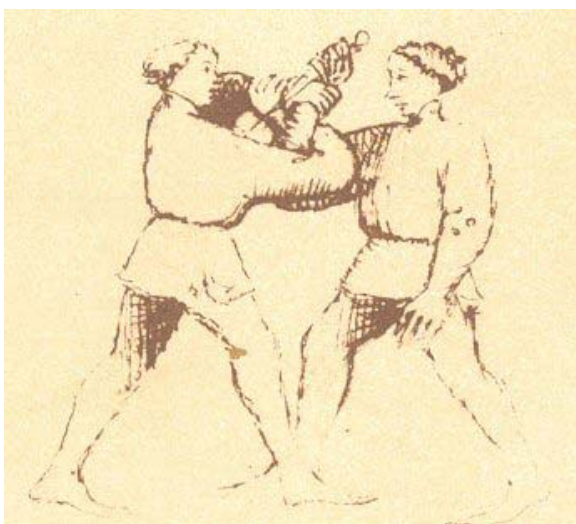
*Si questo braço ti posso uoltare
In la chiaue meçana ti faro stentare*



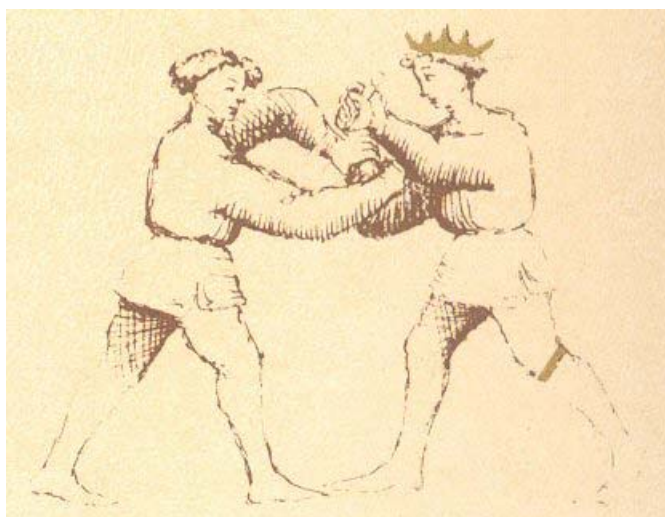
*In la chiaue mezana non mi fara stentare
Che cum questo contrario me conuen lassare*



*Permandarte in terra e son ben acunço eposto
Si lo chontrario mancha farotelo ben tosto*

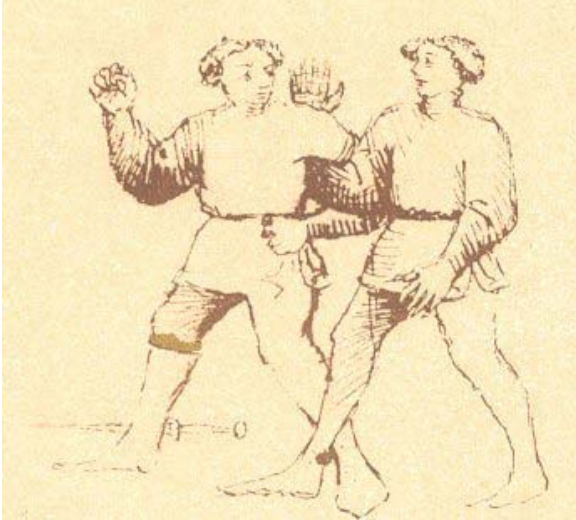


*Lo contrario per questo modo o aparichiato
E de ferirte uoio esser ben saciato*



Fiore dei Liberi Pisani Dossi MS Translation

Daga First Master Plays Three to Eight



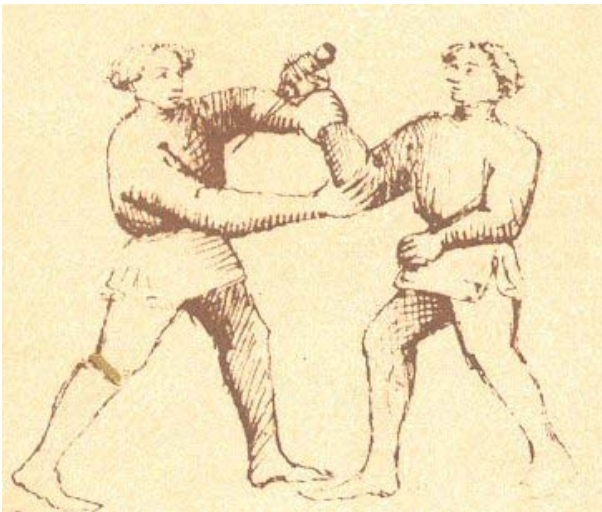
First Master Third Play

Your right arm is held under my left;
I can make it bad for you and keep you held.



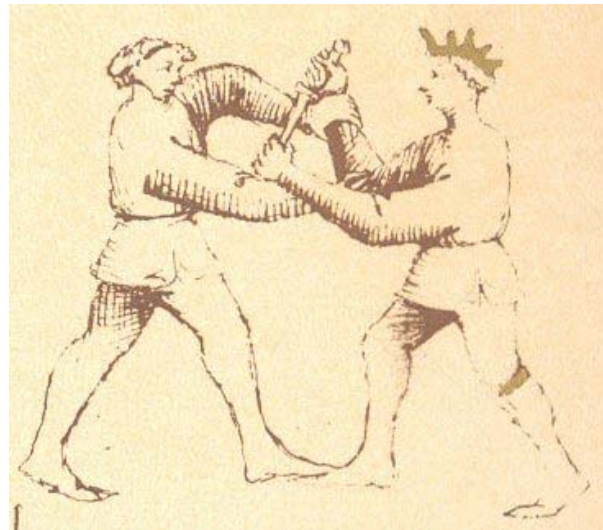
First Master Fourth Play (Contrary)

Because you have held my arm this way,
I will put you in the Under Key with such holds you become mad.



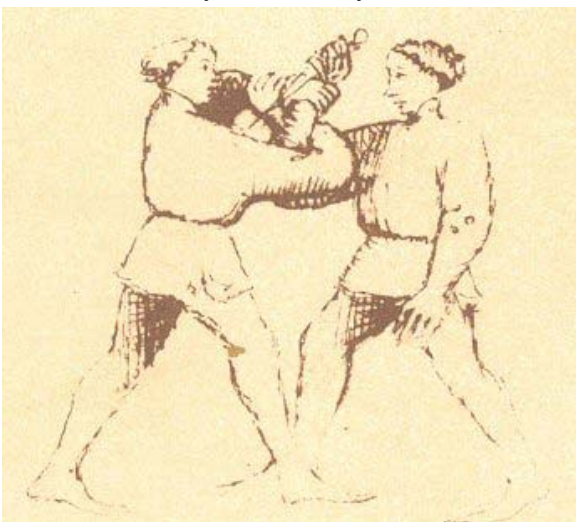
First Master Fifth Play

If I can turn your arm
In the Middle Key I will make you suffer.



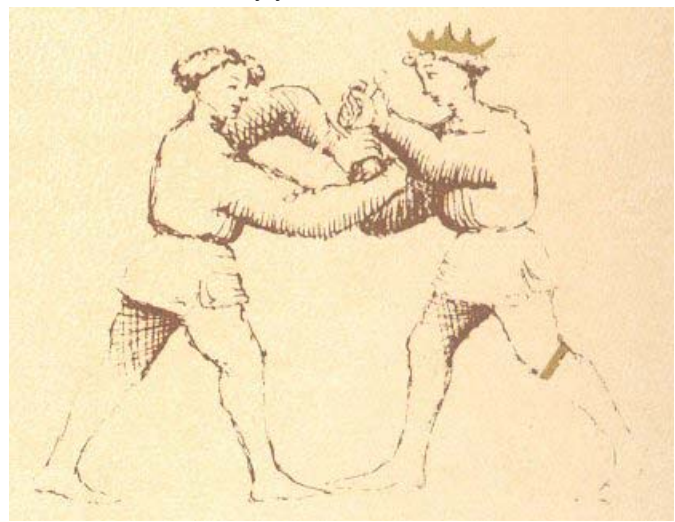
First Master Sixth Play (Contrary)

In the Middle Key you will not make me suffer,
Because with this contrary you find it better to let me free.



First Master Seventh Play

For to send you to ground and I am well clever and placed:
If the contrary you do not have I toast myself well.



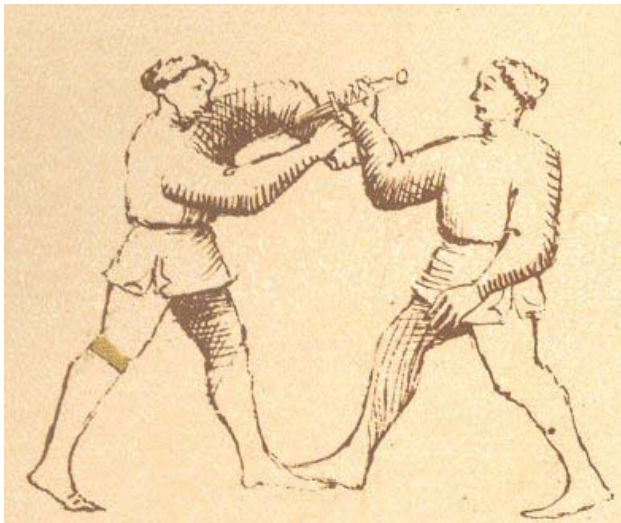
First Master Eighth Play (Contrary)

I have done the contrary in this way
And I will want to strike you [so] well I know.

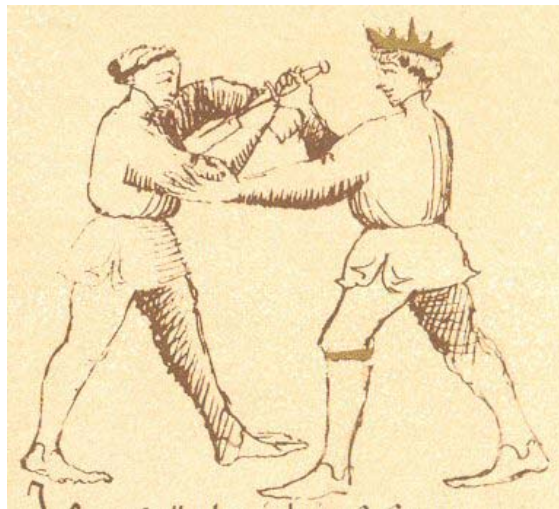
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 7A

*Per piu forteça io crouo a questo partito
De tuti li remedij denançi io ti faço inuito*



*Per questo contrario li zoghi denanço conuen falar
Cum mia daga ti feriro tal uolta ti faro far.*



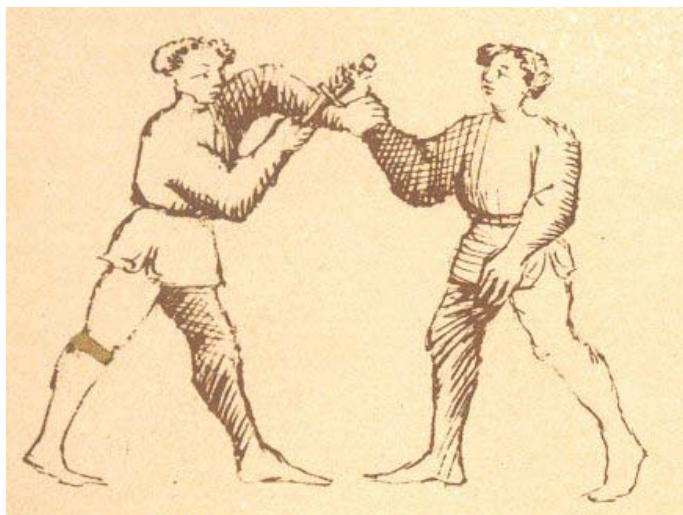
*Per la presa delo magistro ami non falla
Che non ti ronpa el braço sopra mia spalla*



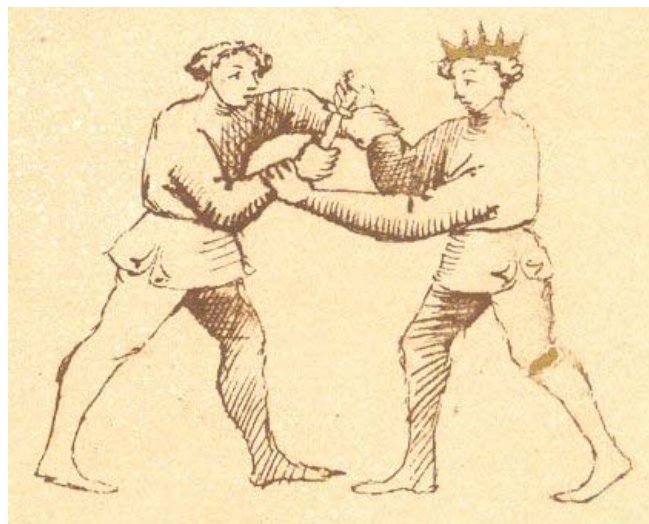
*In la chiaue mezana non mi fara stentare
Che cum questo contrario me conuen lassare*



*La tua daga ben presta ti sera tolta
Per apresso el tuo cubito façando uolta*

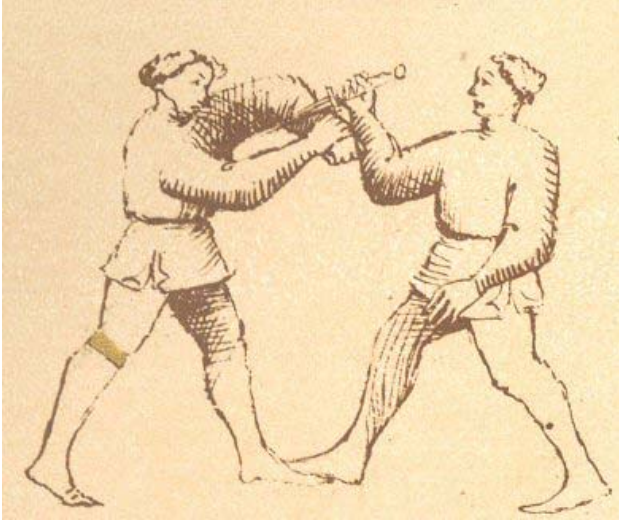


*La daga non me sera tolta per tuo uoltare
Anche in lo mio ti feriro sença fallare*



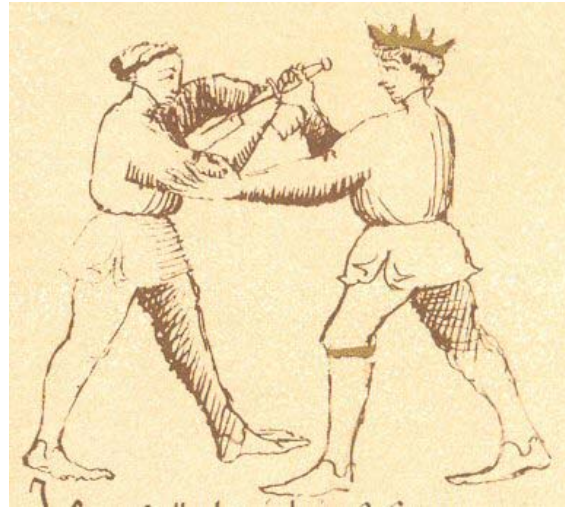
Fiore dei Liberi Pisani Dossi MS Translation

Daga First Master Plays Nine to Fourteen



First Master Ninth Play

For More Strength I cross in this finish;
Of all these remedies before I desire to do to you.



First Master Tenth Play (Contrary)

With this contrary those plays before you will fail:
With my dagger I will hurt you, such turns I will make you do



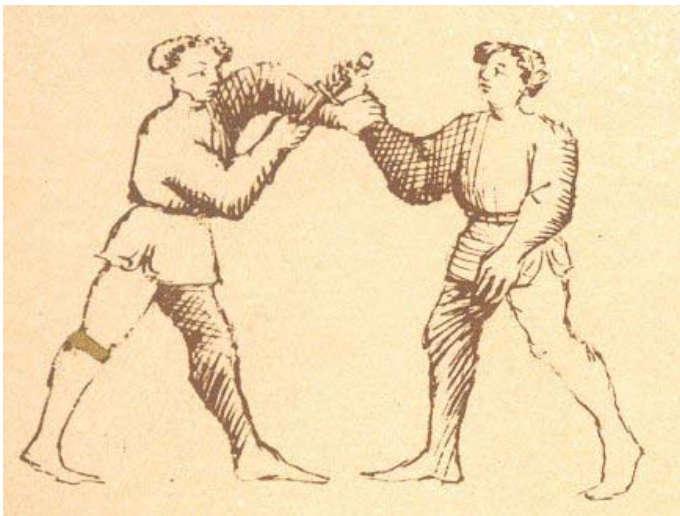
First Master Eleventh Play

Because the presa of the Master does not fail me
That I will break your arm over my shoulder.



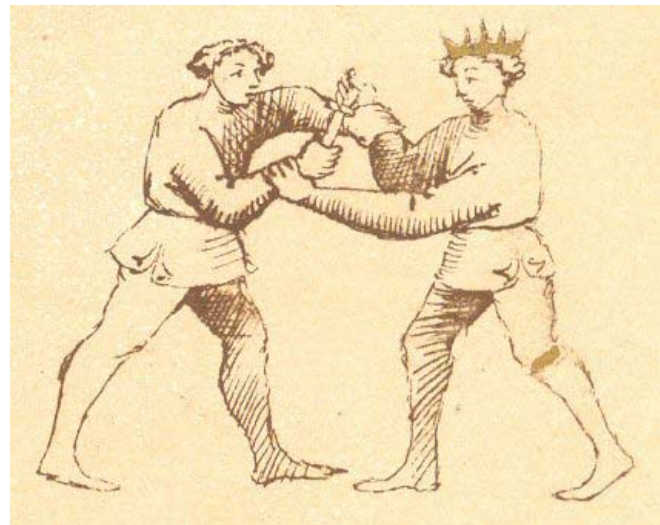
First Master Twelfth Play (Contrary)

You will not break my arm over your shoulder,
But for this contrary to ground you will be thrown.



First Master Thirteenth Play

Your dagger will be very quickly taken from you
With this hold your elbow will be turned.



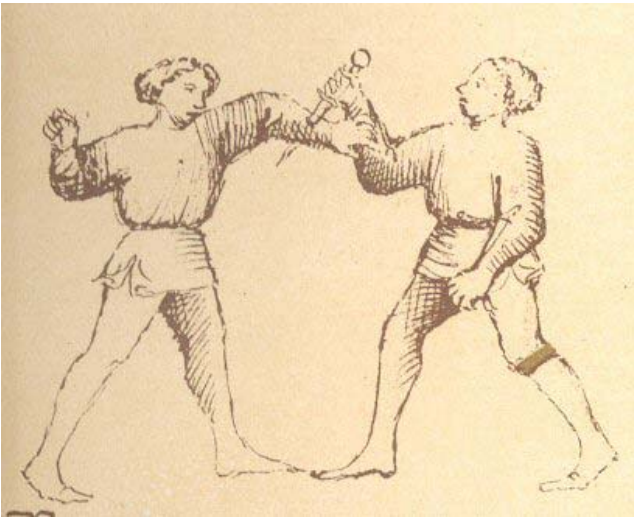
First Master Fourteenth Play (Contrary)

The dagger shall not be taken from me with your turn,
Also with mine I will hurt you without fail.

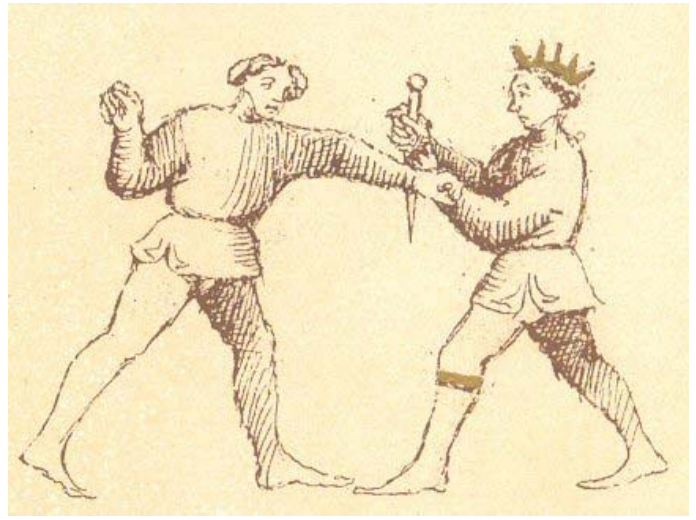
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 8A

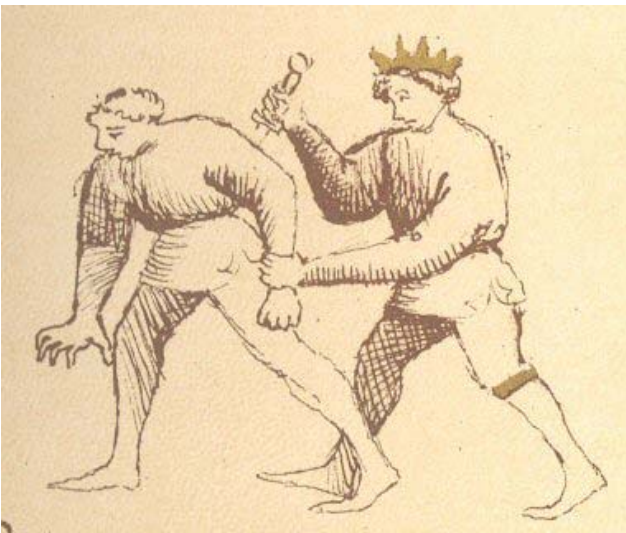
*De lo primo re de daga elcontrario faço
E per uezuda io li o ferido el braço*



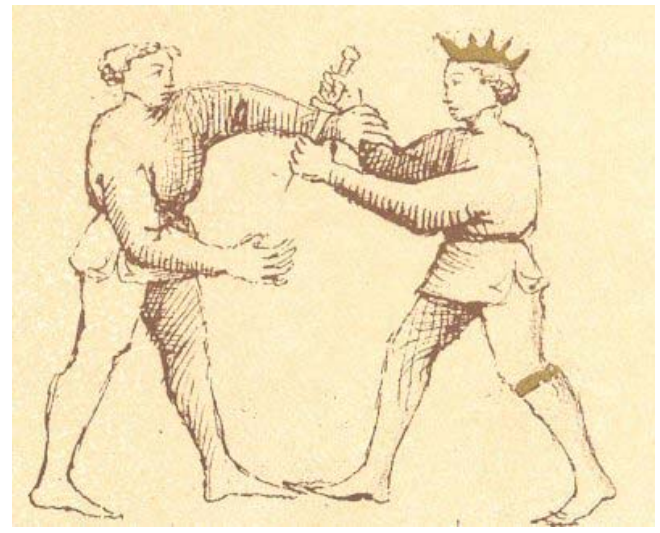
*De lo primo magistro lo contrario reço
Cum tal couerta li faro mal e peço*



*Per lo contrario che dise de far mal e peço
Aquello che po far aquello aqui reço*

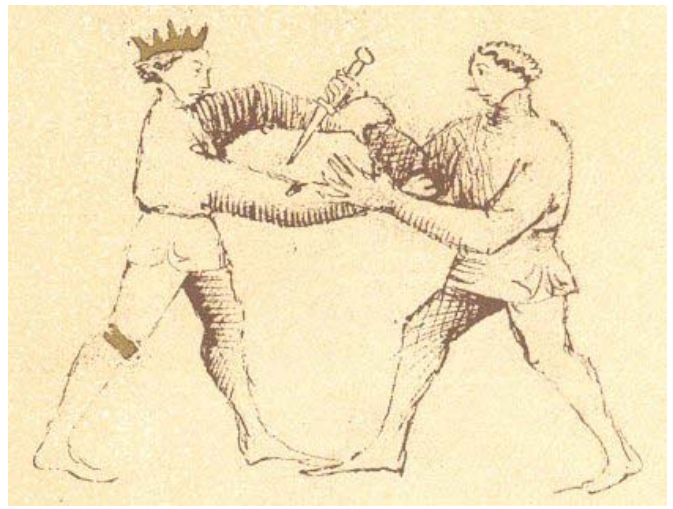
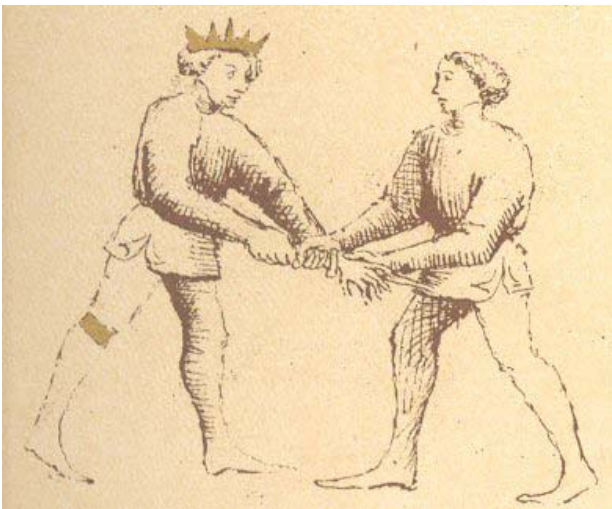


*Aquesta ligadura a farla non me pena
E per lei te poro ferire in la tua schena*



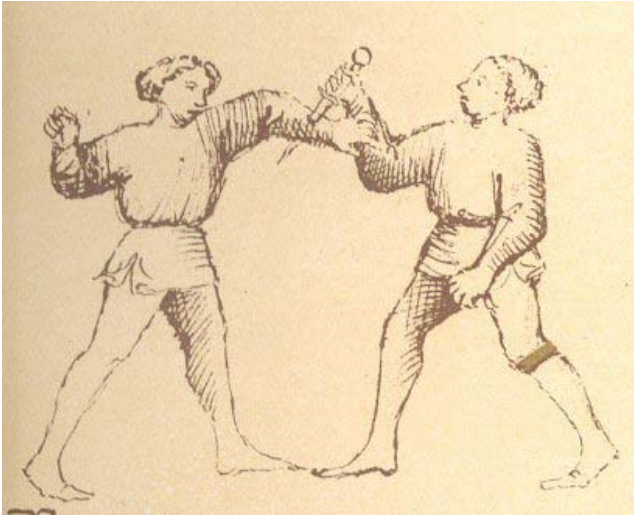
*Contra contrario io faço per lo magistro primo
Perche de contra contrarij e magistro fino*

*Per lo primo re faço contra el contrario
Lo primo tore de daga faro si non suario*

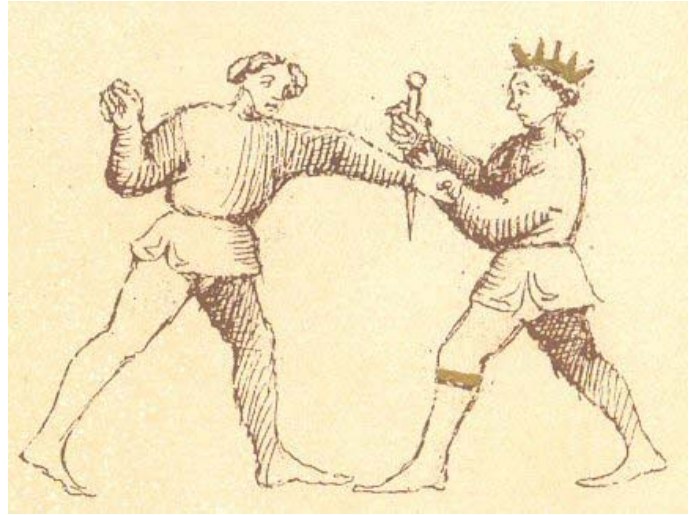


Fiore dei Liberi Pisani Dossi MS Translation

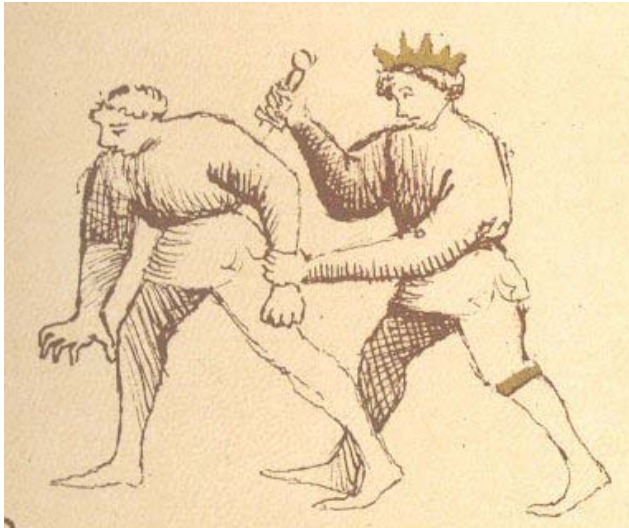
Daga First Master Plays Fifteen to Twenty



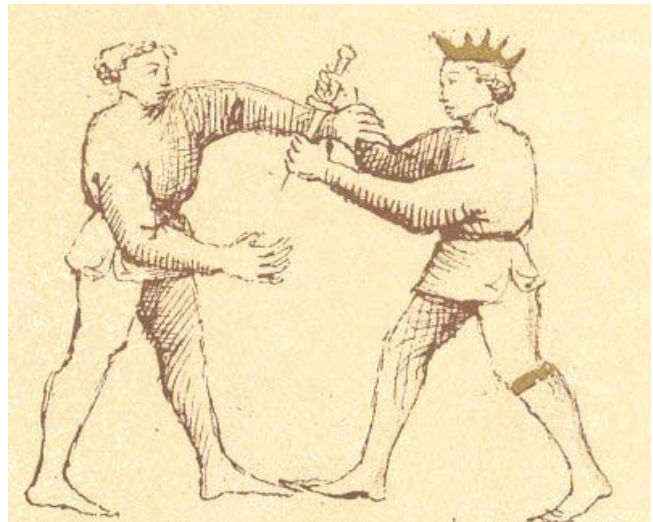
First Master Fifteenth Play (Contrary)
I do the contrary of the first king of dagger
And as can be seen I have injured his arm



First Master Sixteenth Play (Contrary)
Of the First Master the contrary I govern
With such a cover I make them bad and worse



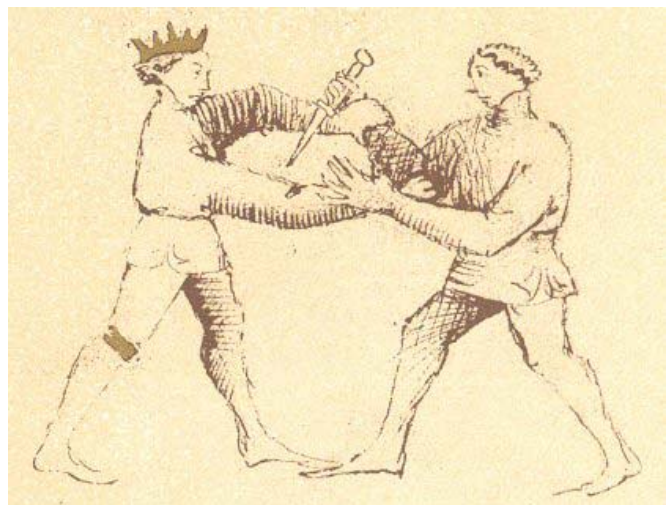
First Master Seventeenth Play (Contrary)
With the contrary that says I make you bad and worse
By that I then govern you as is here



First Master Eighteenth Play (Contrary)
By that tie to make it does not pain me
And with it I can strike your back



First Master Nineteenth Play (Contra-Contrary)
The contra of the contrary I do for the first master
Because of the contra contrary this master is finished

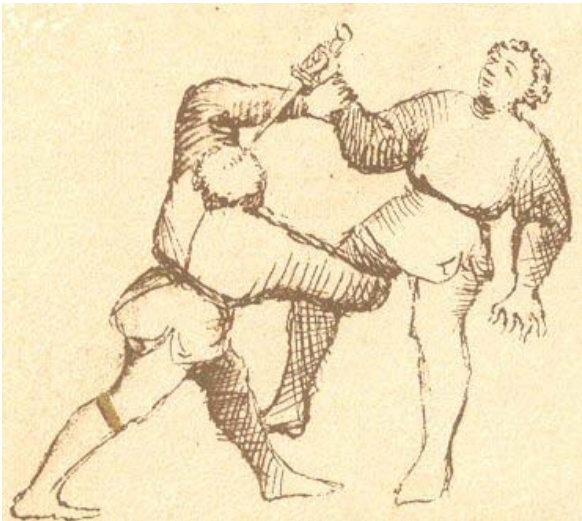


First Master Twentieth Play (Contra-Contrary)
For the first King I make the counter to the contrary
First I take his dagger without variation

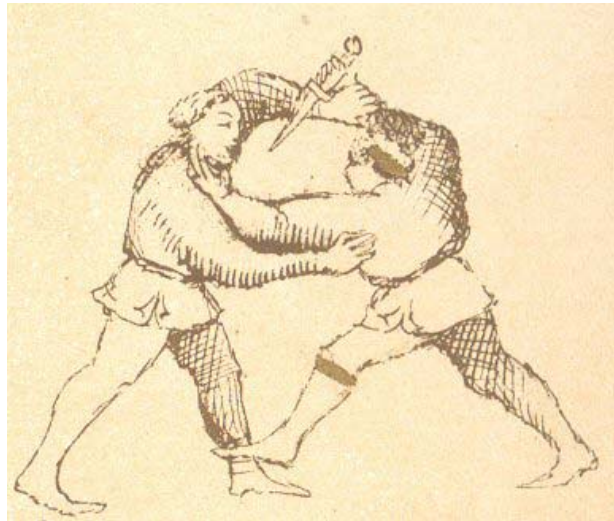
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 7B

*A farte cadere non me neguna fadiga
Mo aleuarte te sera grande briga*

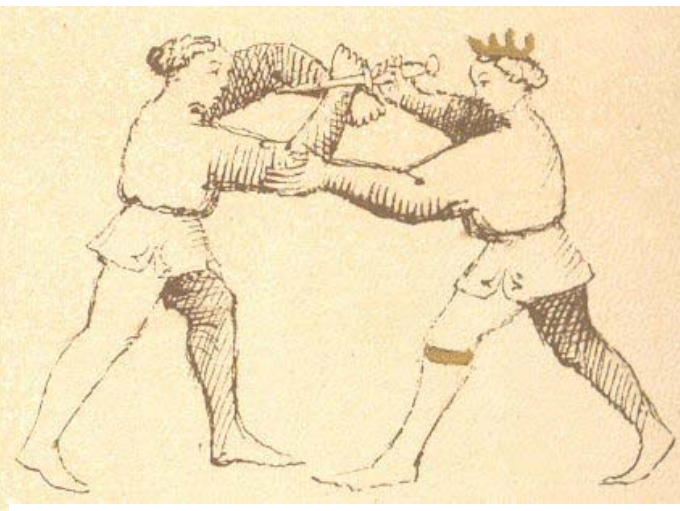
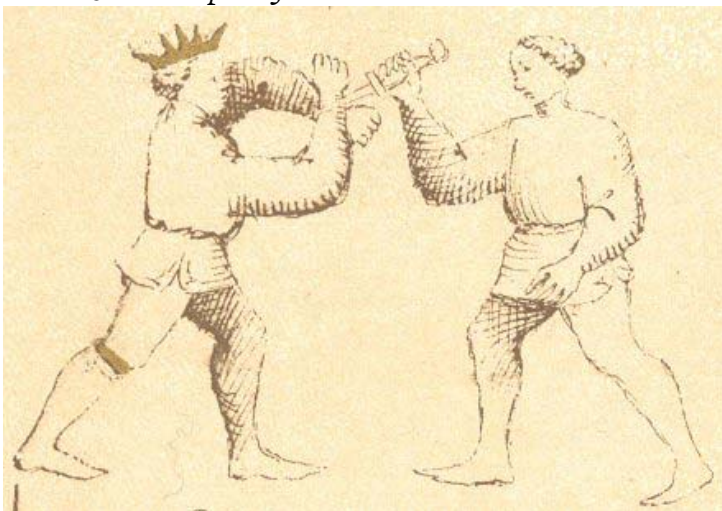


*De andare in terra de questo niente uoio
Che cum questa presa tuta la força ti toio*



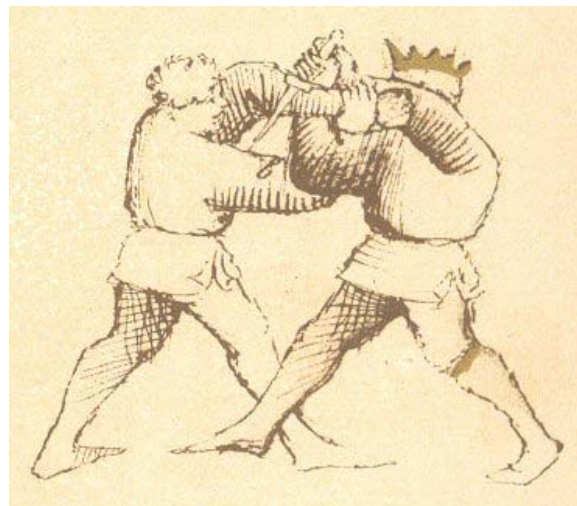
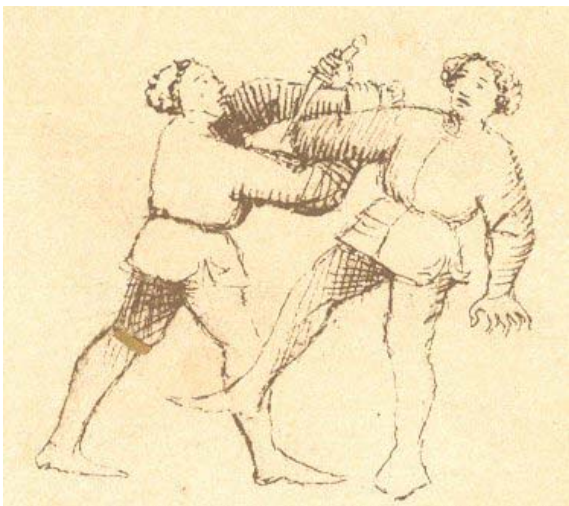
*E me couro cum libraci incrosadi
E posso far i zoghi tuti denanci passadi
E aquilli de man riuerssa non cauo nessuno
Che tuti li posso far auno auno*

*Ghi zoghi denançi ne quilli de man riuerssa
Per questo contrario la tua couerta intuto e perssa*



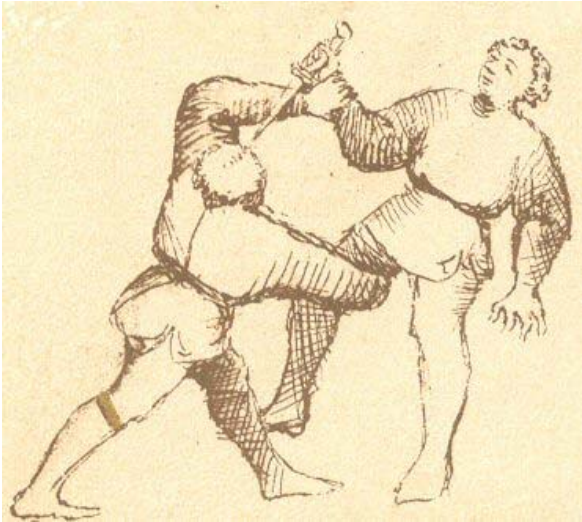
*La daga tore dislogare e anche ligare
E metere in terra queste cosse posso fare*

*De le quatro cosse luna solla non me po far
Anche cum questo contrario in terra ti uoio butar*



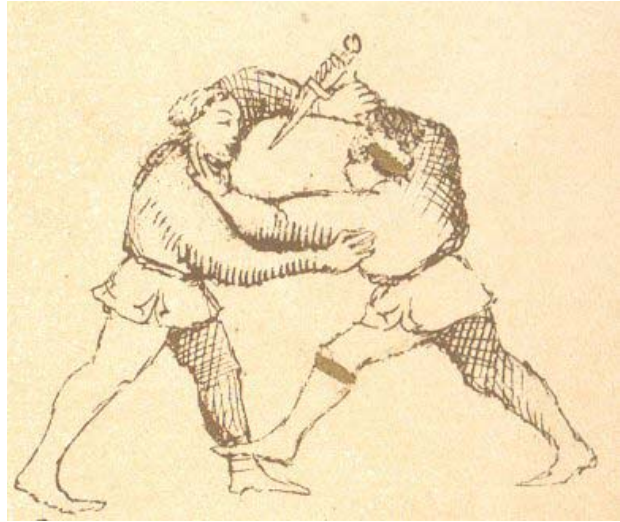
Fiore dei Liberi Pisani Dossi MS Translation

Daga First Master Plays Twenty One and Twenty Two, Second Master One to Four



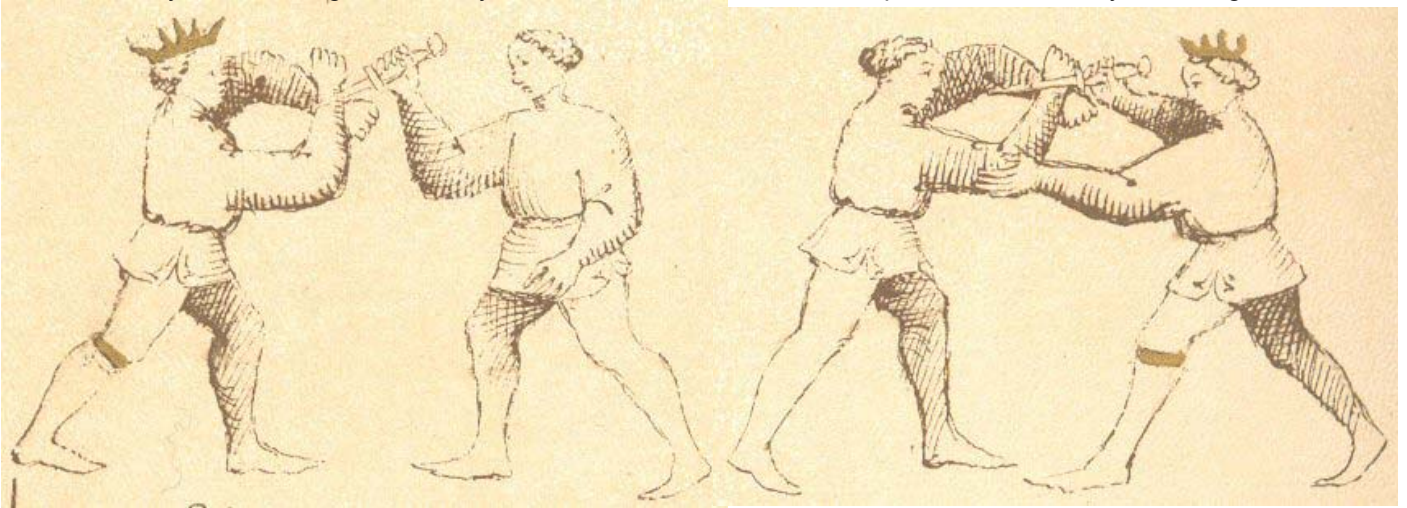
First Master Twenty First Play

To make you fall it is not any trouble to me,
But to rise you will have great difficulty.



First Master Twenty Second Play (Contrary)

Of going to ground I want nothing of this
That with this presa I will take all your strength.

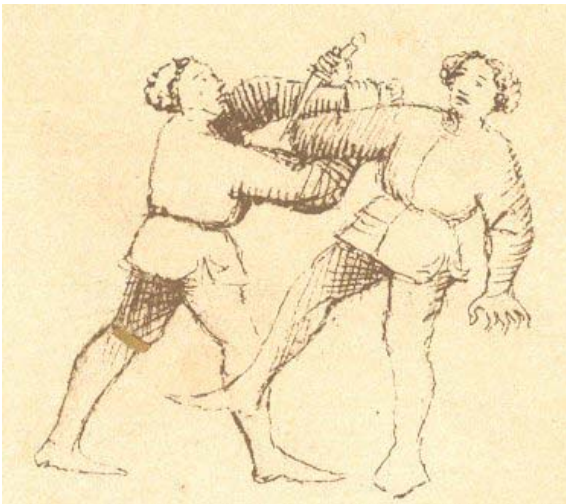


Second Master First Play

And I cover with the arms crossed
And I can do all the plays that have gone before with it
And by those of the other hand I will not be damned
That I can do them all one by one

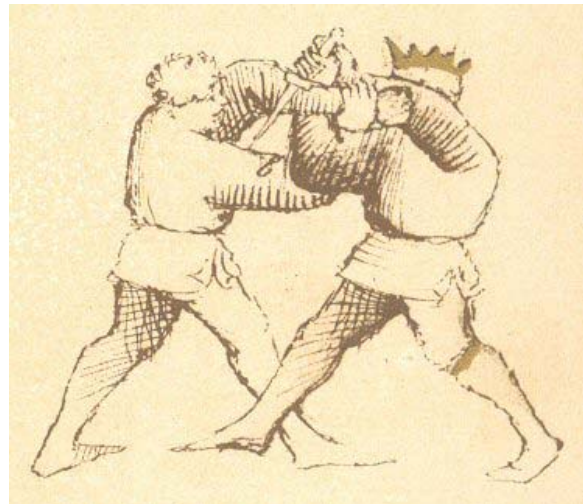
Second Master Second Play (Contrary)

The plays before nor those of the other hand
Because of this contrary your safe cover is broken



Second Master Third Play

I take the dagger, dislocate and also I bind
And I put you to ground all these things I can do



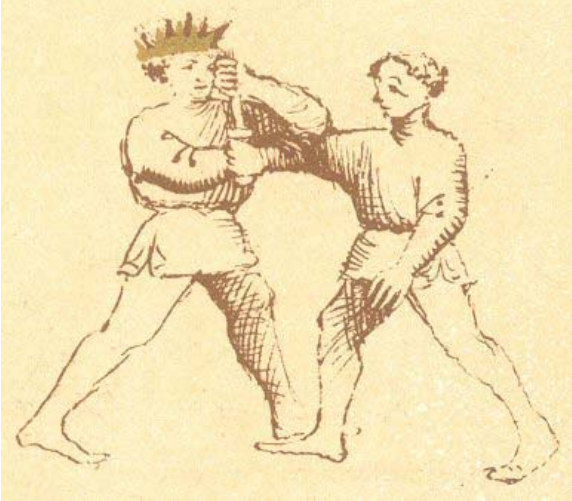
Second Master Fourth Play (Contrary)

Of the four things not one thing he can do to me
Also with this contrary to ground I will want to throw you

Fiore dei Liberi Pisani Dossi MS Transcription

Carta 8B

Qui comença zoghi de man riuerssa zoghi forti
Per tali zoghi non sauer asay ne sono morti
E li zoghi li mie scholari seguirano
E pur de parte riuerssa començarano



Aqui ua in terra ço me creço
Aquesto ti faço poti faro peço

Per lo zogho del magistro la daga ouadagnada
E de ferirte te faro grande derada



Tu ua in terra per tuo pocho sauer
E in arme piu seguro se po tener



Aquesto e un guastare çaschadum braço
Al modo che tu senti che io ti tegno e faço

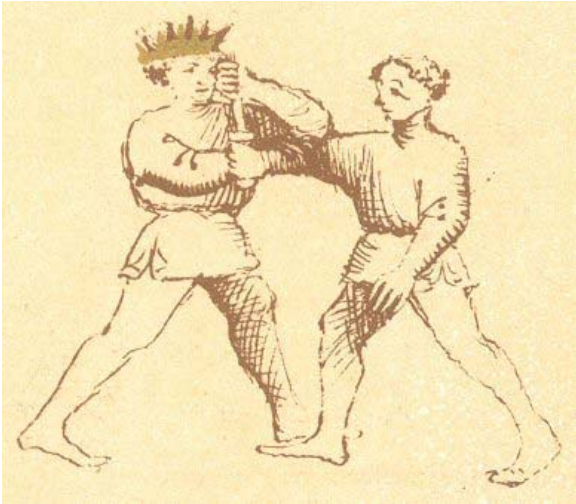


Adislogarte lo braço non no fadiga
E la daga ti posso tore sera briga



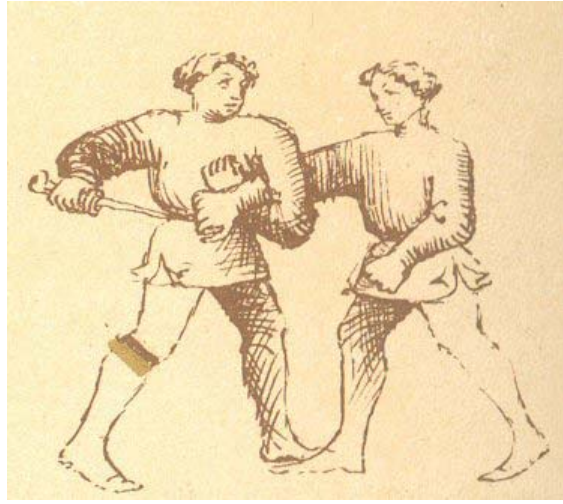
Fiore dei Liberi Pisani Dossi MS Translation

Daga Third Master Plays One to Six



Third Master First Play

Here begins the plays of the other hand, strong plays
With these plays I do not know how many died
And these plays my scholars follow
And so of the other side we begin



Third Master Second Play

For the play of the Master the dagger has been acquired,
And of striking you I make a large bargain



Third Master Third Play

Here you go to ground so I believe
By the strength I use on you I make it worse



Third Master Fourth Play

You go to ground because you know little
and in armour more follows if I can hold fast



Third Master Fifth Play

And with this fall I will put your arm out of order
In the way you feel that I hold you and do it to you



Third Master Sixth Play

To dislocate the arm is not trouble
And I can take your dagger without trouble

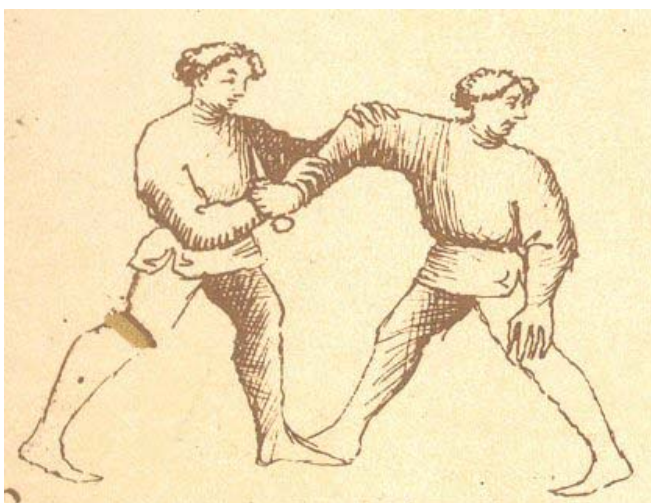
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 9A

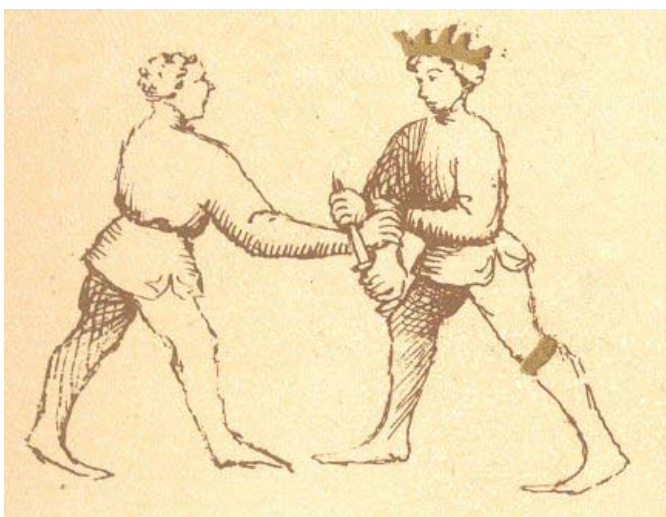
*Aquesto e uno altro deslogare forte
E cum tua daga ti posso dare morte*



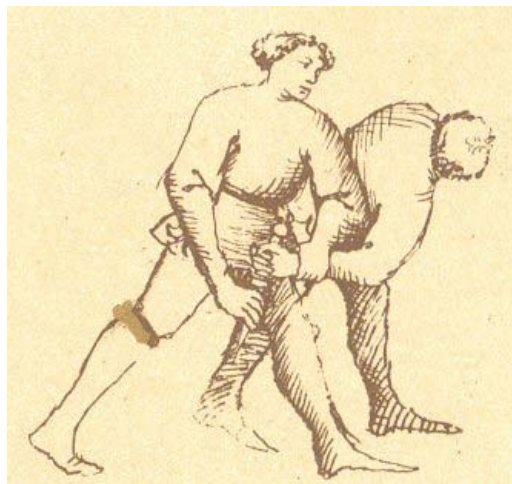
*Reuoltaro tua daga persopra mio mancho braço
E subito in la chiaue de soto ti faro impaço*



*Contrario del magistro de man riuerssa questo so fare
E per questa presa in terra ti faro inzenochiare*



*La daga ti toio a questo uoio far
E si io uoio in la chiaue ti posso ligar*



*Questa e chiamata la chiaue de soto forte
E de ligadura perigolosa de morte
Laquale ligadura sença nessun mentire
Chi ghi entra male ghi po ensire*



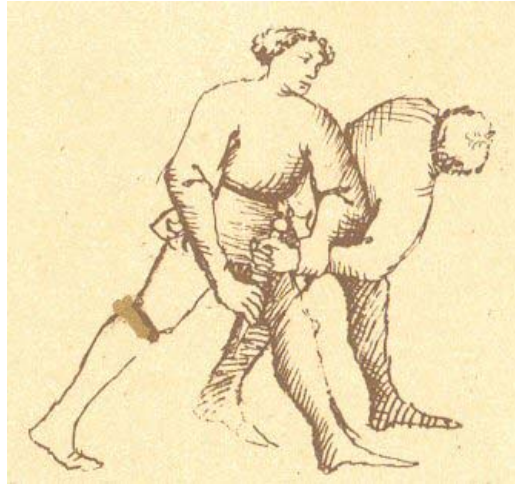
Fiore dei Liberi Pisani Dossi MS Translation

Daga Third Master Plays Seven to Eleven



Third Master Seventh Play

This is another strong dislocation
And with your dagger I can give death to you



Third Master Eighth Play

I take your dagger this I want to do
And I want you in the key where I can bind you



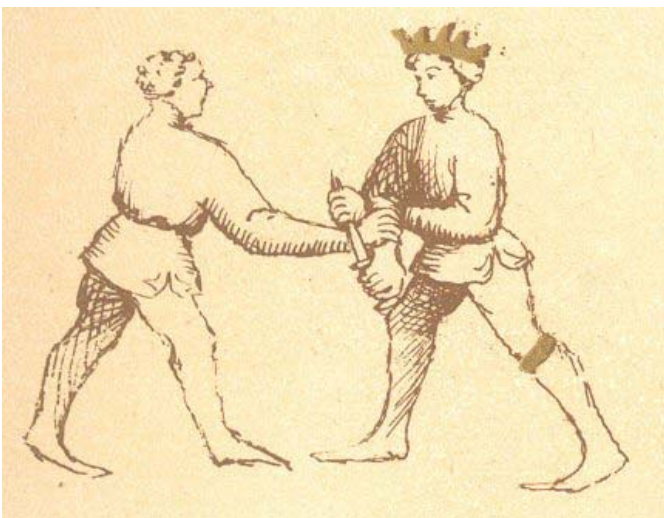
Third Master Ninth Play

Turning your dagger over my left arm
and suddenly in the under key I will make you suffer



Third Master Tenth Play

This is called strong under key
and of the perilous bind of death
What bind without anybody lying
He who enters badly then he can escape



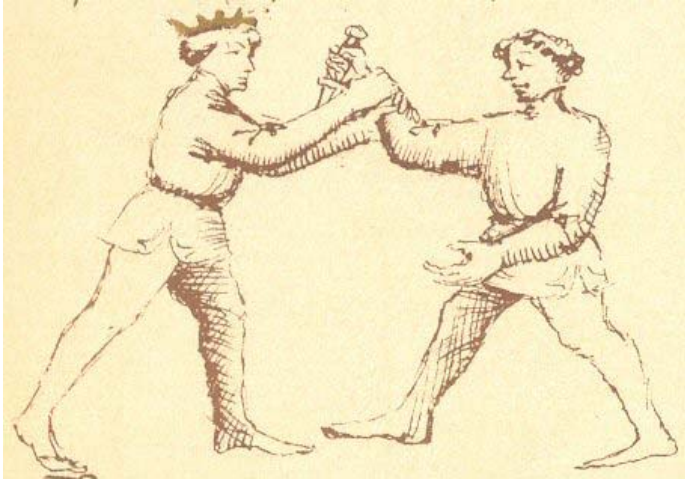
Third Master Eleventh Play (Contrary)

I know to do this the contrary of the master of the other hand
and with this presa to ground I will make you kneel

Fiore dei Liberi Pisani Dossi MS Transcription

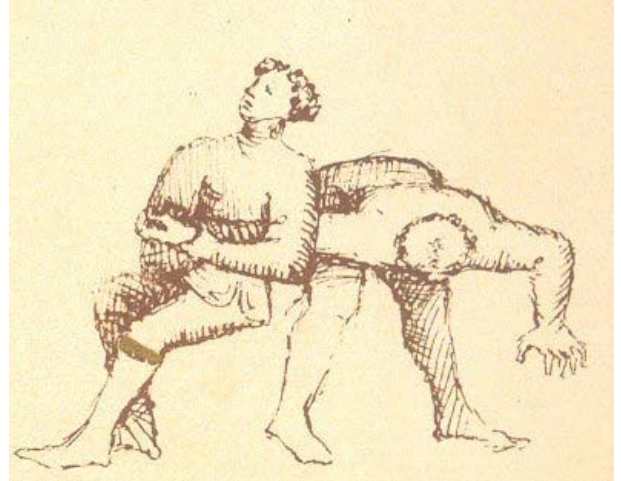
Carta 9B

*Io son magistro che cum due man faço presa
E desopra e desota io posso far offesa
Si io te uolto le spalle e non te lasso lo braço
Per tal modo el primo scholar ti fa impaço*

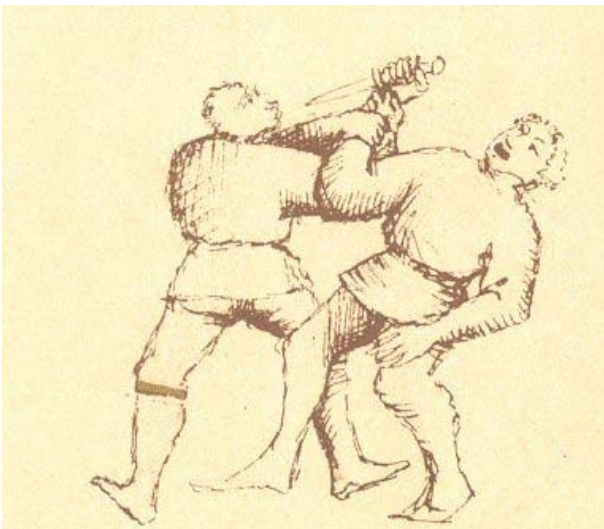


*Per mandarte in terra eson ben aparichiato
Stu non te ronpi la testa ayni bon merchatò*

*El mio magistro a dito el uero sença falir
La daga ti posso tore e non ti po partir*



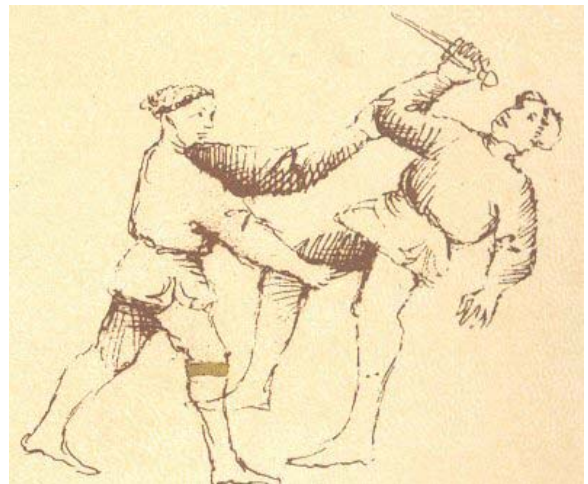
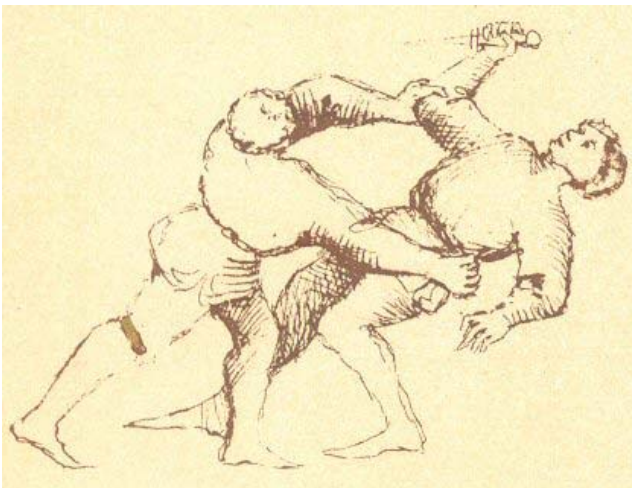
*Questo e un altro mandare in terra e ligadura
E contra tal presa non e la persona ben segura*



*Io ueço che in terra tu sei subito per andar
De questo tente certo mo non de leuar*

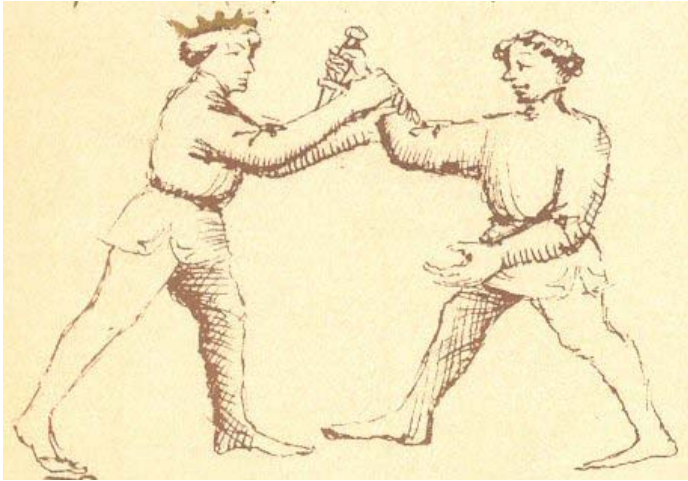


*Anchora per questo modo in terra ti metero
Quando tu serai in terra peço io ti farò*



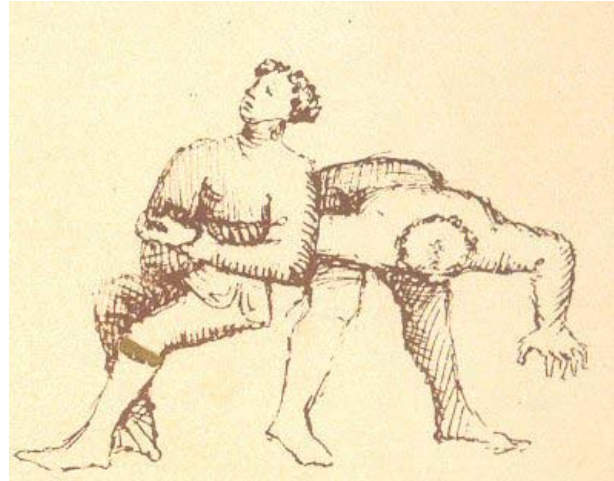
Fiore dei Liberi Pisani Dossi MS Translation

Daga Fourth Master Plays One to Six



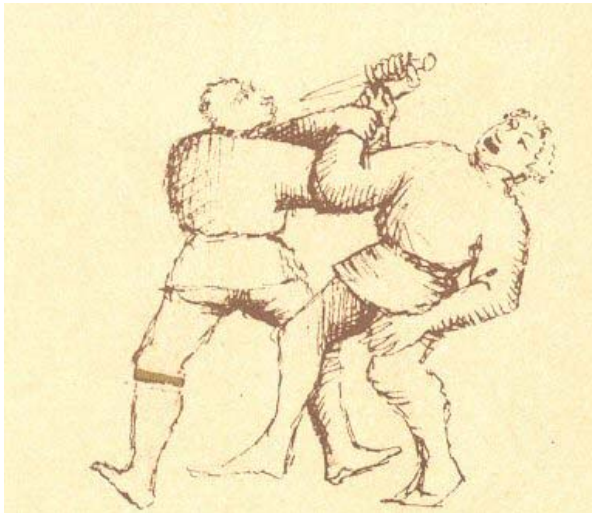
Fourth Master First Play

I am a master that does the presa with two hands
And above and below I can make offence
If I turn your shoulders and do not leave go your arm
In this way the first scholar will do this to you



Fourth Master Second Play

My master said the truth without fail
The dagger I can take from you and you cannot leave



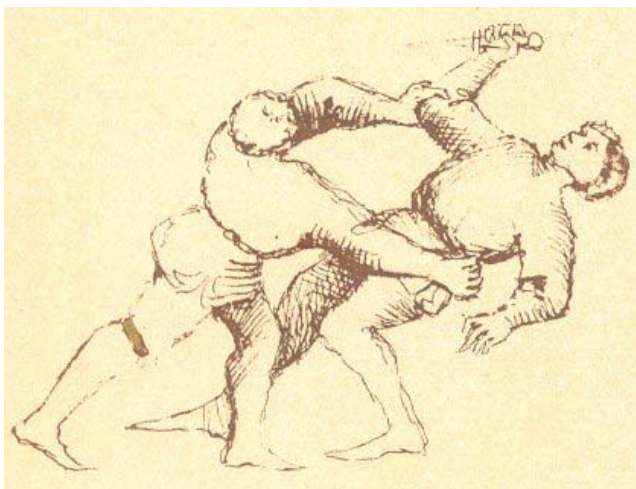
Fourth Master Third Play

In order to send you to ground I am well prepared
If you do not break the head you won't have a good deal



Fourth Master Fourth Play

This is another way to send you to ground and bind
And there is nothing against such a presa and the body is well secured



Fourth Master Fifth Play

I see that you will suddenly go to ground
Of this I am quite sure and you will not get up



Fourth Master Sixth Play

Also in this way to ground I will put you
When you are on the ground I will do worse to you

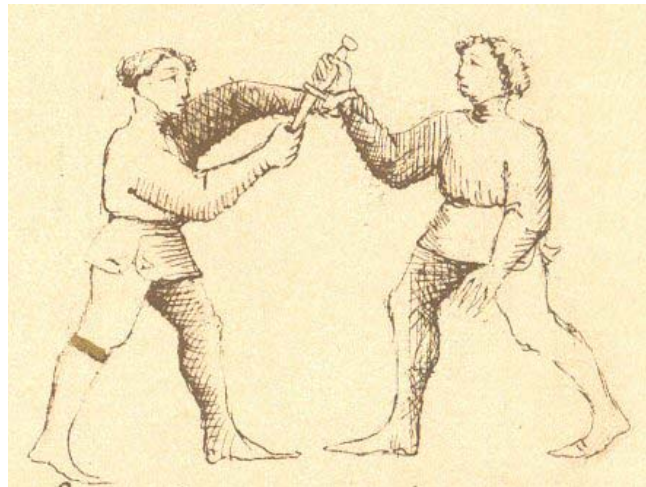
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 10A

*A la tua daga faro far una uolta
Che per quella subito ti sera tolta*



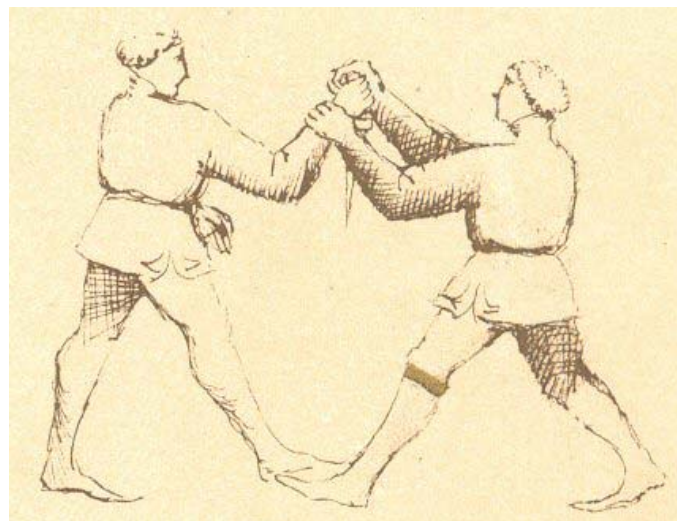
*Si io leuo la tua daga per apresso tuo cubito
Tu sentira che te sera tolta subito*



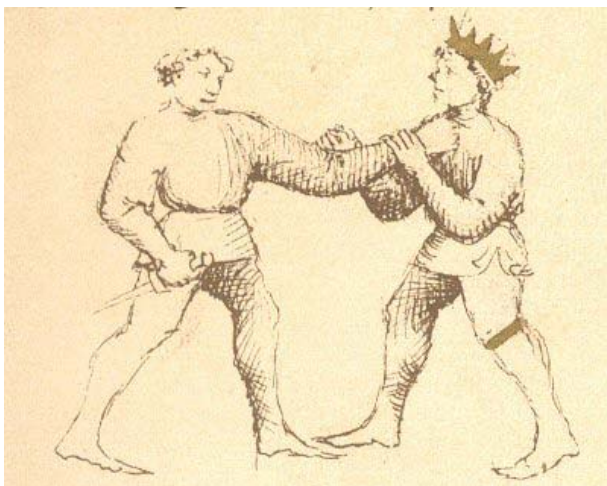
*Del magistro che fa cum due mane presa
Aquesto contrario faço per mia defesa*



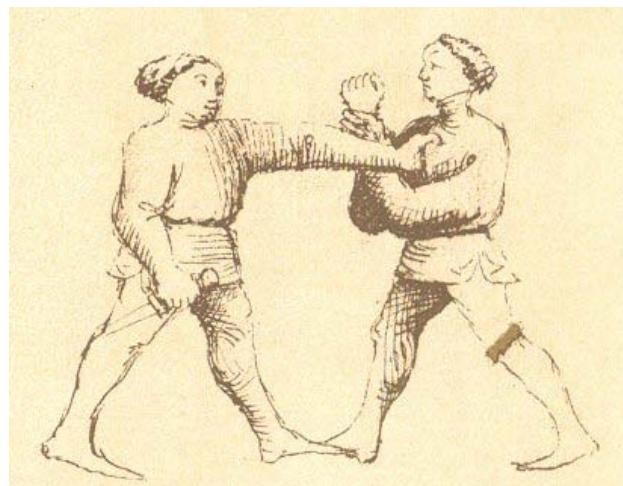
*Cum la man drita io o fata tal mossa
Che tua daga ti faro ficar in la cossa*



*Io uoio che çaschadun de mi magistro saça
Che presa de caueço defesa nesuna impaçà
Per lo ferir che io faço in lo tuo cubito
Sentira deslogare lo tuo braço ben subito*



*Per questo ferire apresso el tuo cubito me conuen lassar
E subito la tua daga uegniro atrouar*



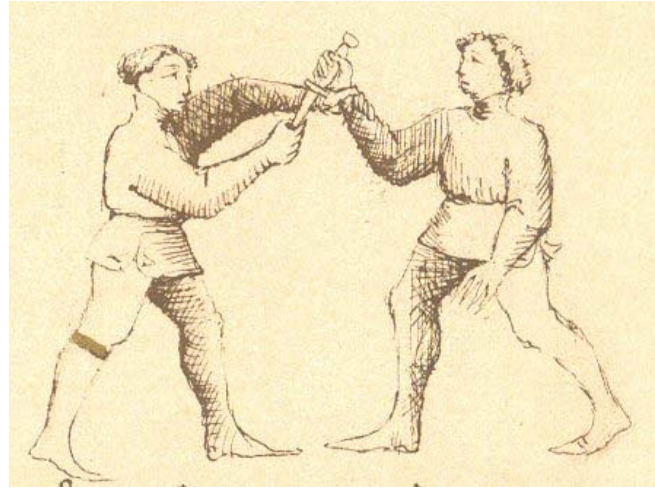
Fiore dei Liberi Pisani Dossi MS Translation

Daga Fourth Master Plays Seven to Ten, Fifth Master Plays One and Two



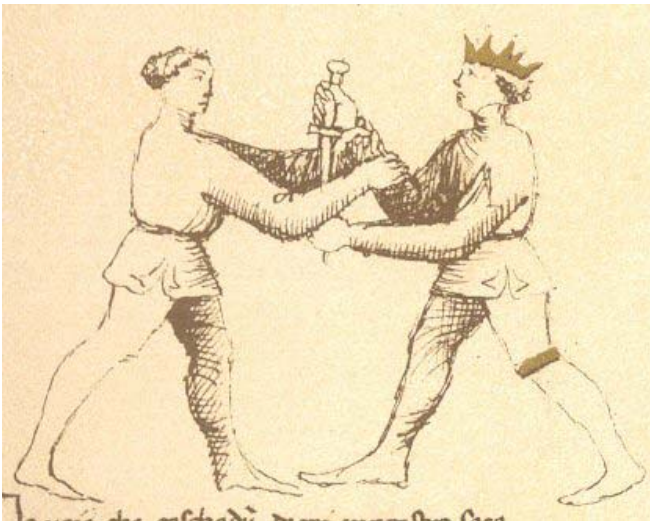
Fourth Master Seventh Play

To your dagger I will make a turn
For with that quickly it shall be taken from you



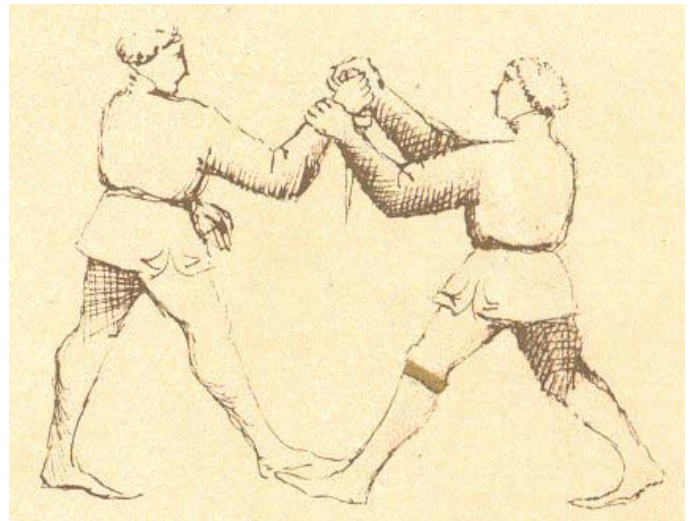
Fourth Master Eighth Play

If I lift your dagger behind your elbow
You perceive that it shall be quickly removed from you



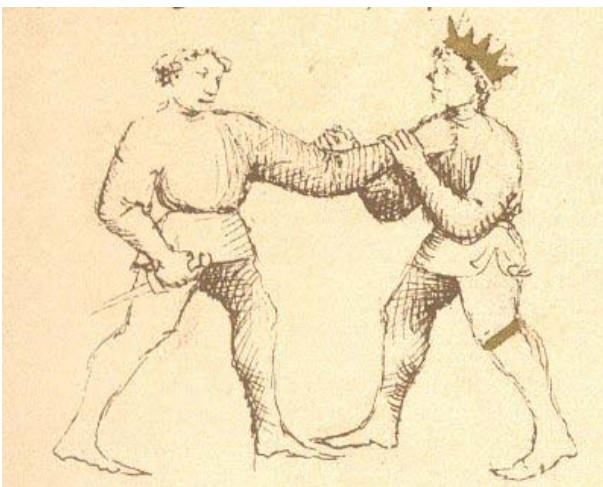
Fourth Master Ninth Play (Contrary)

Of the master that makes this presa with two hands
This contrary I do for my defence



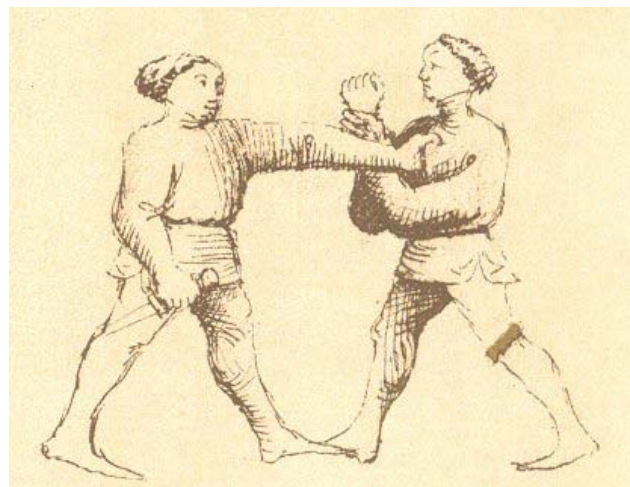
Fourth Master Tenth Play

With the right hand I have done this motion
That your dagger I make you thrust in the thigh



Fifth Master First Play

I want that everyone of my master knows
That the collar presa no-one can defend
For the strike that I do to your elbow
I feel your arm dislocate very quickly



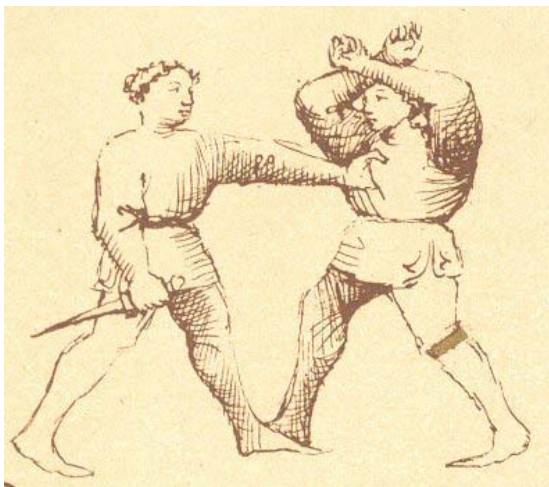
Fifth Master Second Play

With this strike against your elbow it is better to leave me
And quickly I will come to find your dagger

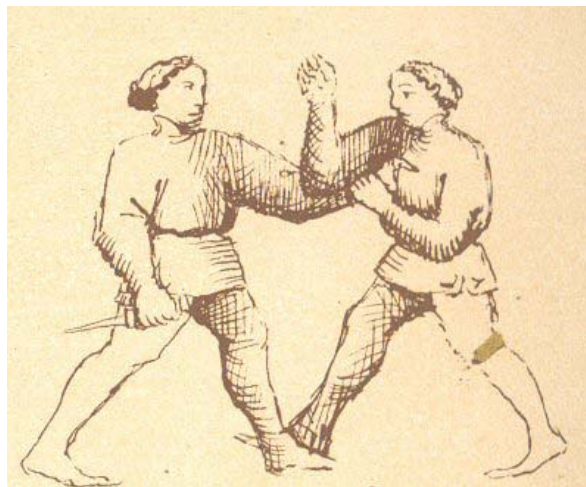
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 10B

*Aprresso tuo pugno feriro o sopra el cubito
Dislogarote in lo lago e lassarame subito*



*Per riuersarte in terra io uoio prouare a questo modo
Si per questa non uay farote uno altro zoglio*



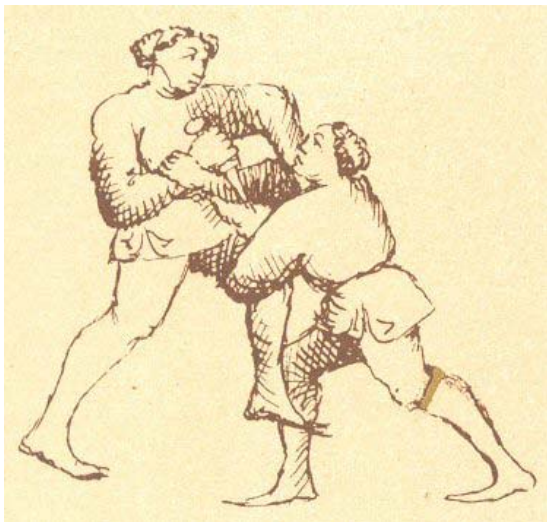
*De andar in terra tentene certo e seguro
E de tua daga pocho o niente me curo*



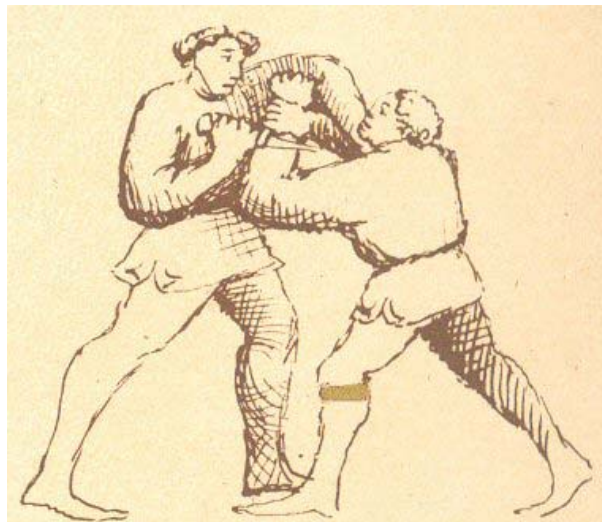
*Tu senti che sopra la mia drita spalla
A ronper tuo stancho braço non me falla*



*Per lo modo chio ti tegno e to preso
Cum le spalle in terra andaray disteso*

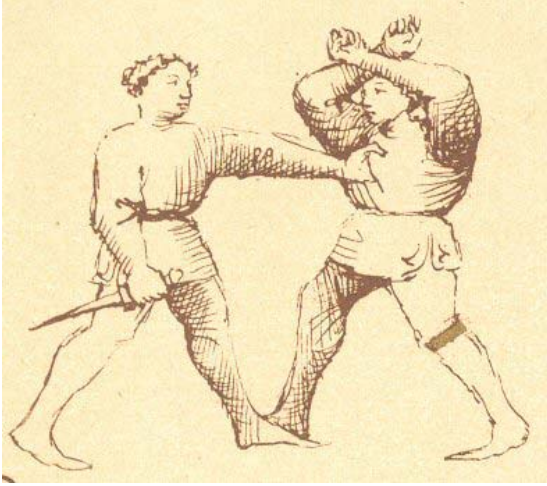


*Per tor tua daga tal couerta io faço
E cum altri zoghi asai ti faro impaço*



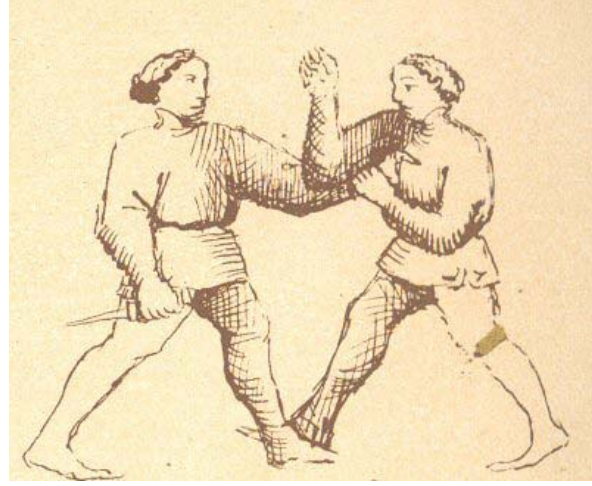
Fiore dei Liberi Pisani Dossi MS Translation

Daga Fifth Master Plays Three to Eight



Fifth Master Third Play

Against your fist I strike or over the elbow
Dislodge your choke deeply and you quickly leave me



Fifth Master Fourth Play

For reversing you to the ground I try in this way
If I cannot do this I will do another play



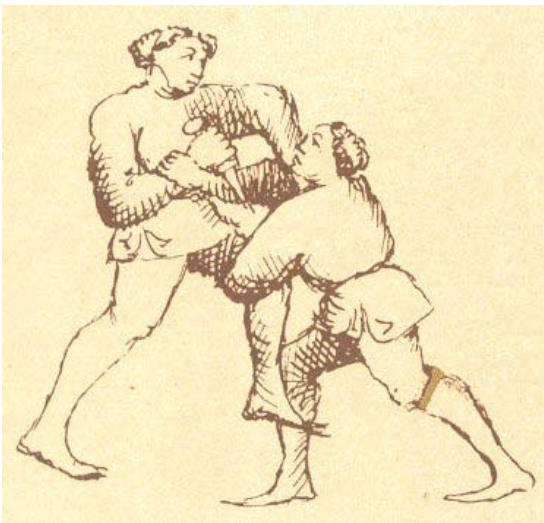
Fifth Master Fifth Play

Of you going to ground I am certain and sure
And of your dagger I care little or nothing



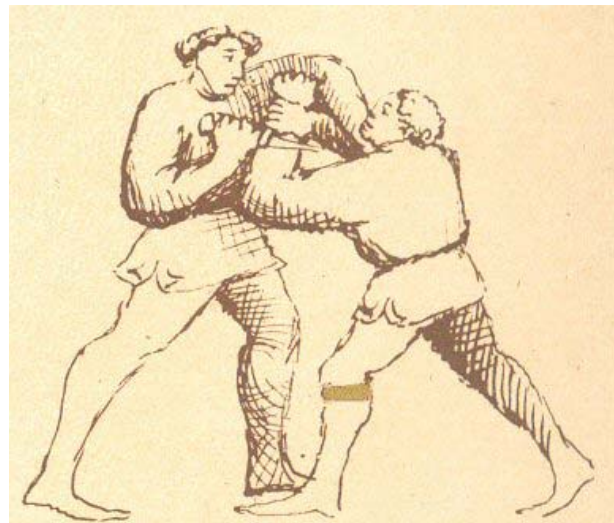
Fifth Master Sixth Play

You feel that over my right shoulder
To break your left arm I will not fail



Fifth Master Seventh Play

In the way that I grabbed you and I have held you
With the shoulders spread to ground you will go



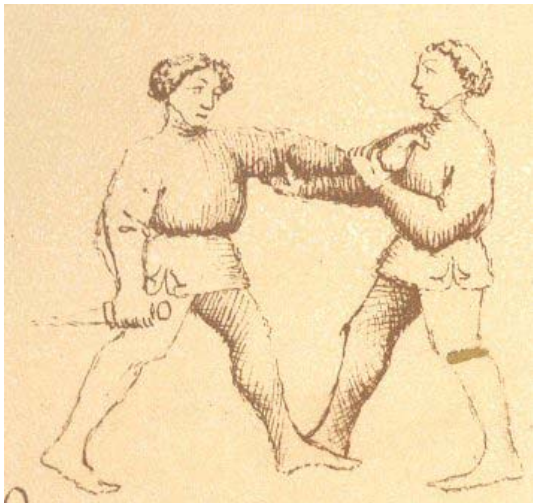
Fifth Master Eighth Play

For I take your dagger with this cover I make
And with other plays I will make you mad

Fiore dei Liberi Pisani Dossi MS Transcription

Carta 11A

*Si io posso a questo tuo braço uoltare
In la sotana chiaue ti farò intrare*

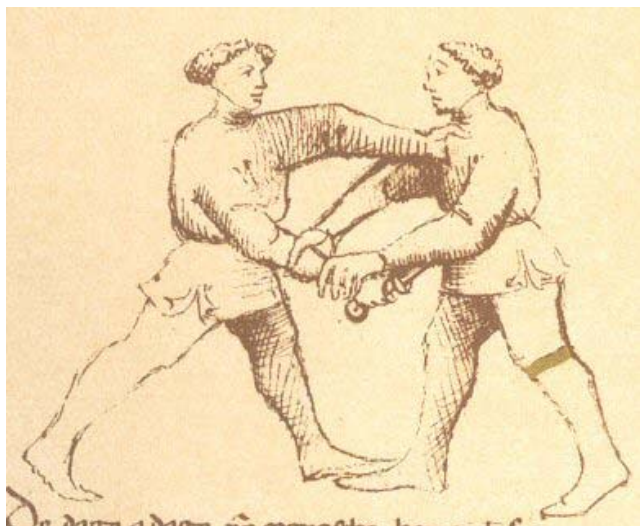


*Per lo tuo braço che cum due man e tegno
De man ti toro la daga con tu e degno*

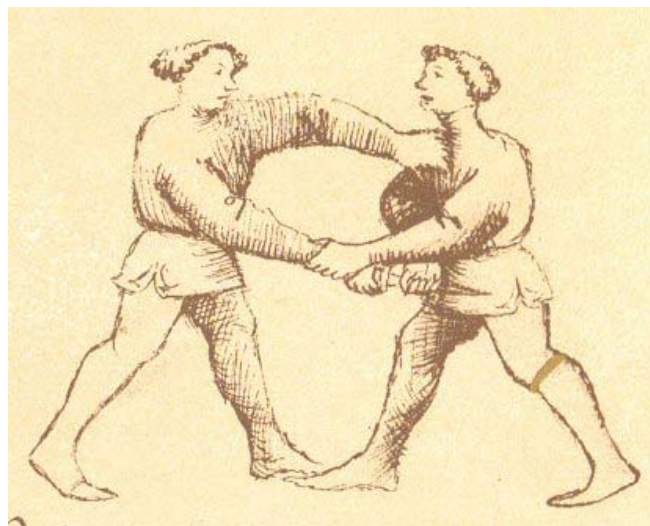
*Si de soto o desoura tu te miti atrare
Perderay la daga per questo incrosare*



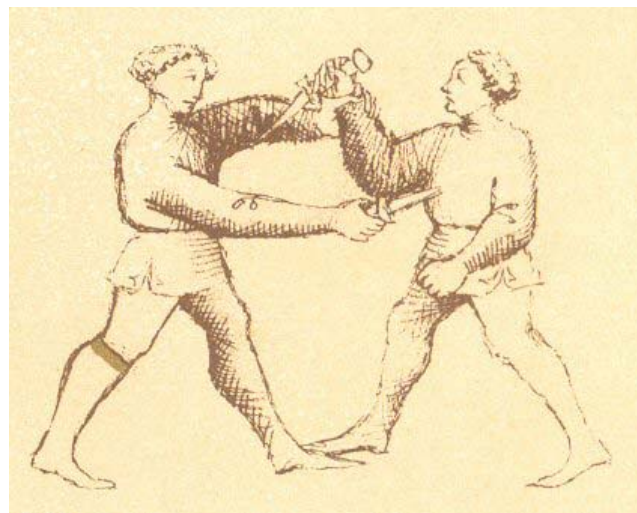
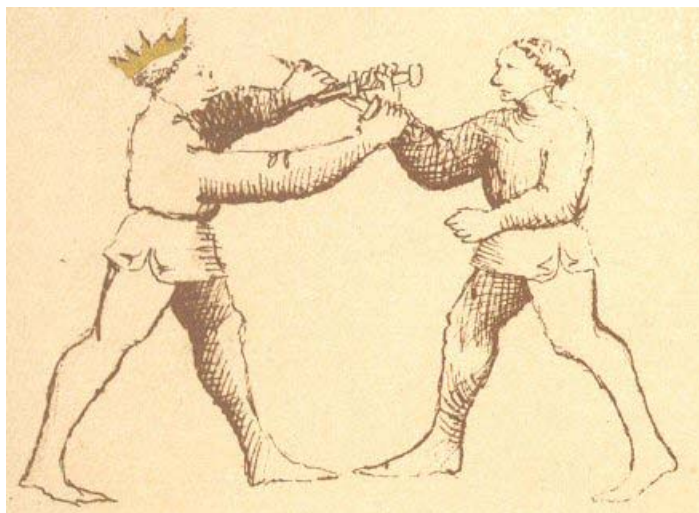
*Lo scolar che denanci non fa suo zogho
E atore la daga io mostro in suo logho*



*De daga a daga non cognoscho homo che sia
In arme esença gli farò grande Vilania
E de combater in sbarà quello e mio dileto
Che zaschum Vinçero per tal zogho stretto*

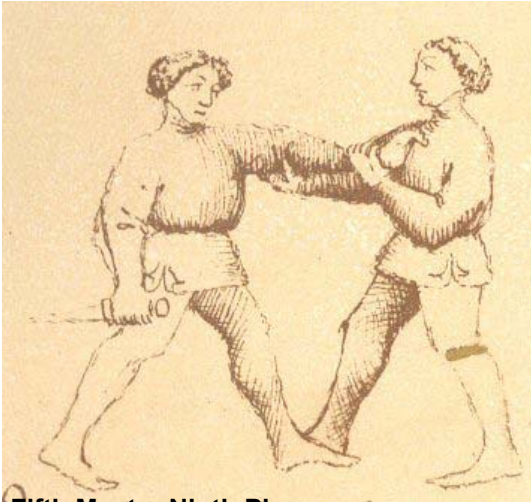


*Per la couerta che a fato el mio magistro
In questa presa e couerta ti faço tristo*



Fiore dei Liberi Pisani Dossi MS Translation

Daga Fifth Master Plays Nine to Twelve, Sixth Master Plays One and Two



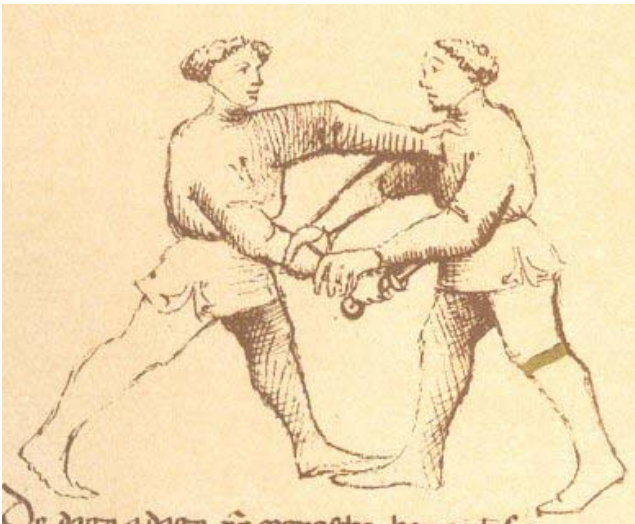
Fifth Master Ninth Play

If I can turn this arm of yours
To the under key I will make you to enter



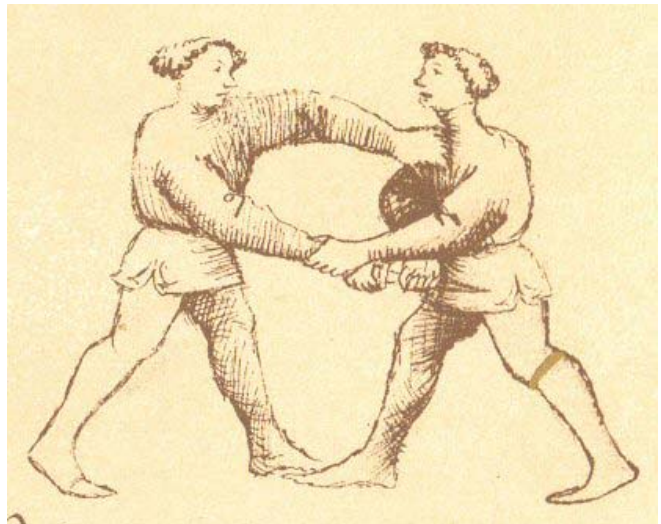
Fifth Master Tenth Play

If from under or from above you pull me to you
You will loose your dagger with this crossing



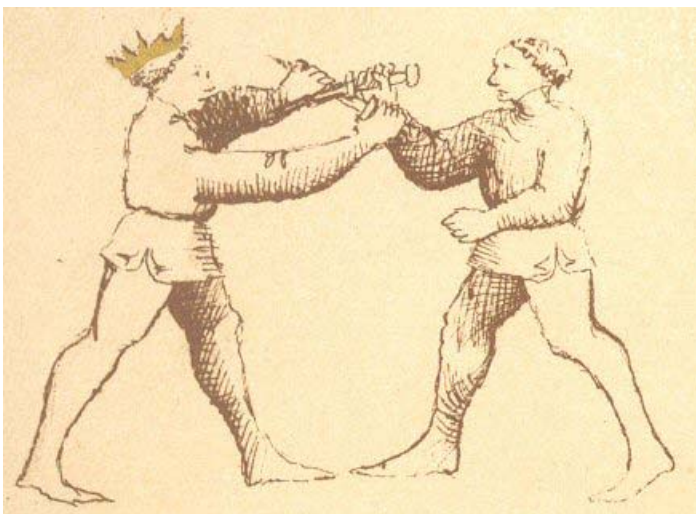
Fifth Master Eleventh Play

For your arm that with two hands I will hold
From your hand I will take the dagger from you as is worthy



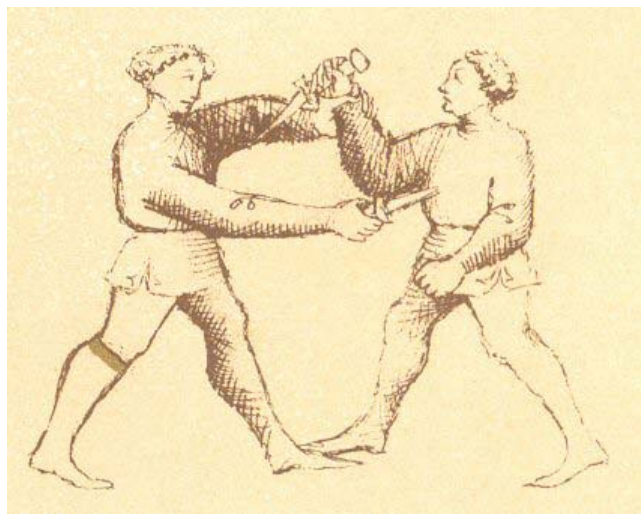
Fifth Master Twelfth Play

The Scholar that is before cannot do his play
And I demonstrate taking the dagger in his place



Sixth Master First Play

Of dagger to dagger there is no man that knows more
In armour and without I will injure him greatly
And of fighting in barriers this is my delight
That everyone I will conquer with such close plays



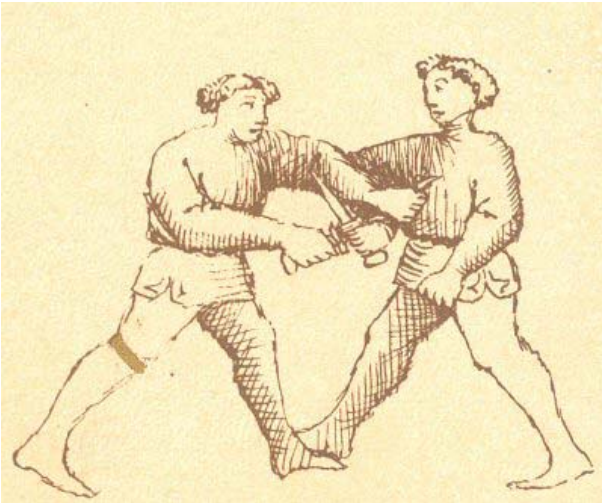
Sixth Master Second Play

Because of the cover that is done by my master
In this presa and cover I make you sad

Fiore dei Liberi Pisani Dossi MS Transcription

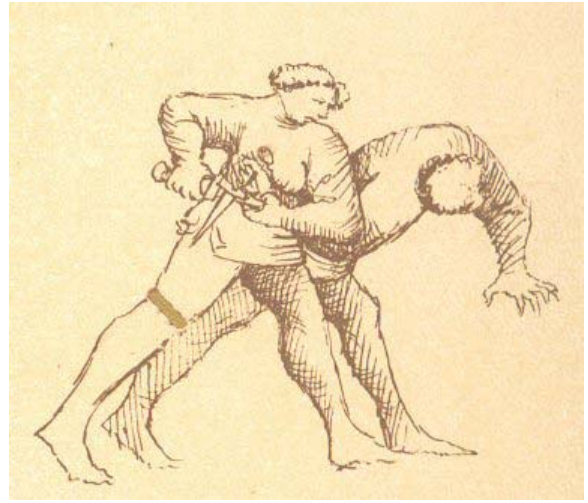
Carta 11B

*Per la couerta del magistro che tanto perfecto
Cum meça uolta to ferito in lo peto*

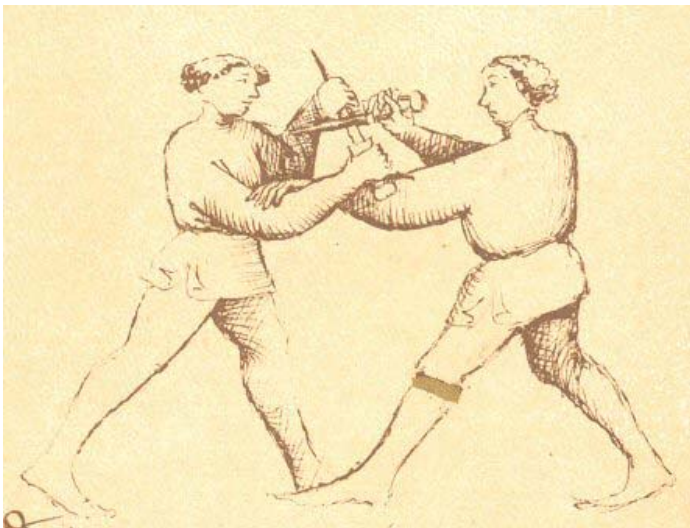


*La man stancha ometuda atal deffesa
Che questo contrario subito ti fara offesa*

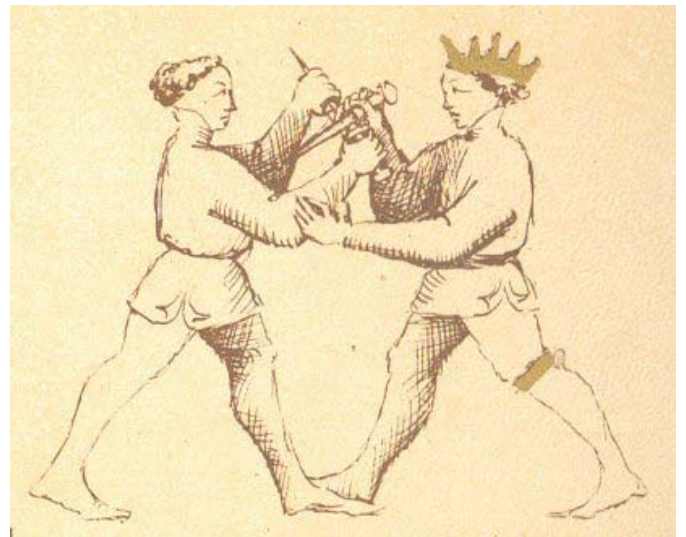
*Per la couerta del magistro cum meça uolta difora
Ferir e ligar e la daga tore posso anchora*



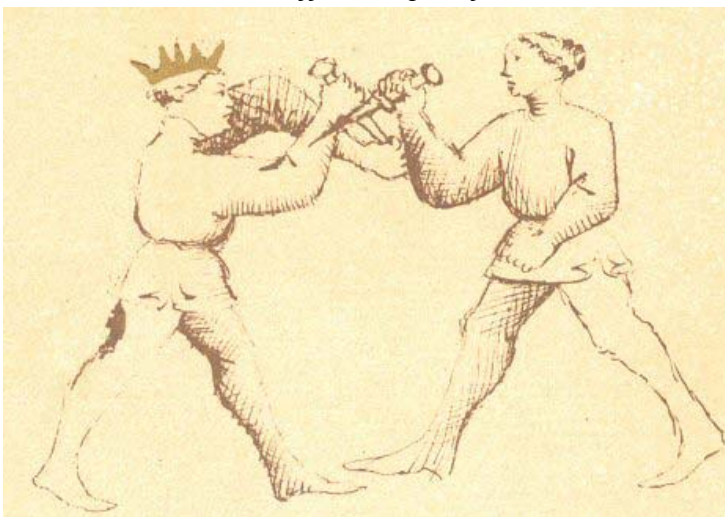
*Cum la man manca e ti faro uoltar o discourire
E per tal contrario e ti poro ben ferire*



*Siando arma questa couerta uoio pigliar
E subito in la chiaue mezana uoio intrar
Aquella che finimento de bataya
E contra lei non ne deffesa che gli uaya*

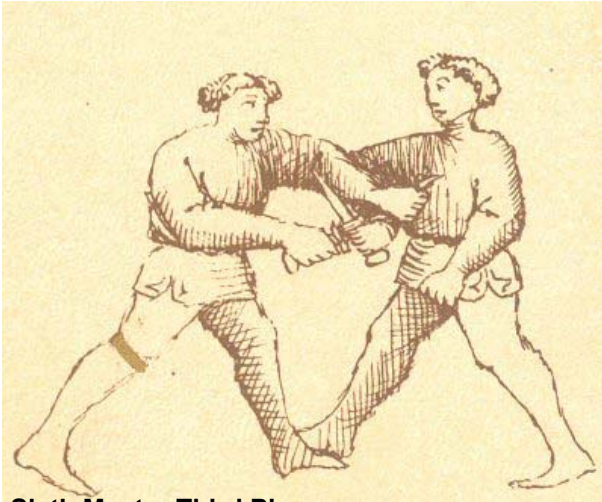


*In la ligadura meçana non son per intrare
Anche son per ferirte infarte uoltare*



Fiore dei Liberi Pisani Dossi MS Translation

Daga Sixth Master Plays Three to Six, Seventh Master Plays One and Two



Sixth Master Third Play

Because of the cover of the master that is so perfect
With a half turn I have struck you in the chest



Sixth Master Fourth Play

Because of the cover of the master with a half turn outward
I can strike and bind and also take the dagger



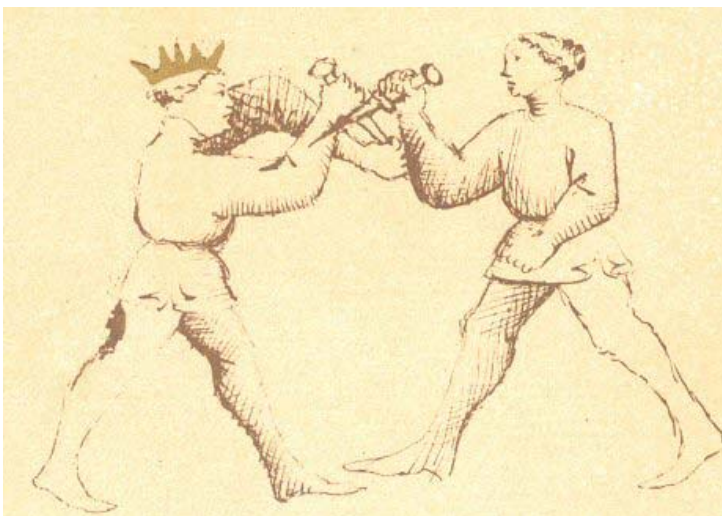
Sixth Master Fifth Play

The left hand I have placed for such a defense
That this contrary will quickly make offense to you



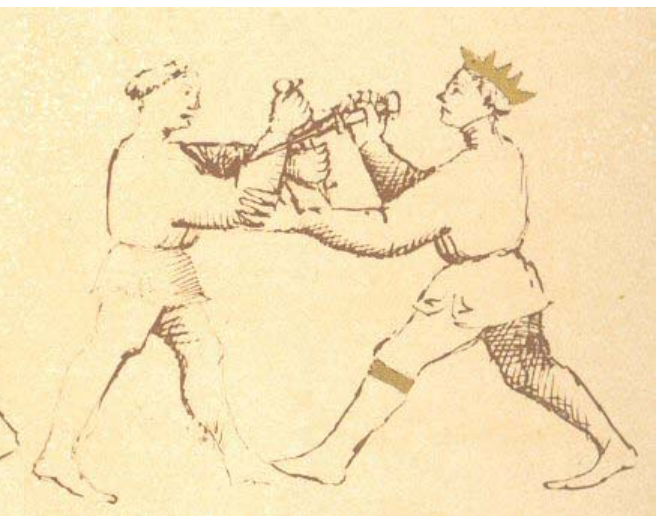
Sixth Master Sixth Play (Contrary)

With the left hand I will make you turn or uncover
And with such a contrary I can hurt you well



Seventh Master First Play

Being armoured I want to take this cover
And quickly into the Middle Key I want to enter
And with this the battle is finished
And against it there is no defence will go



Seventh Master Second Play (Contrary)

I am not entering in the middle bind
Also I am striking you as you make a turn

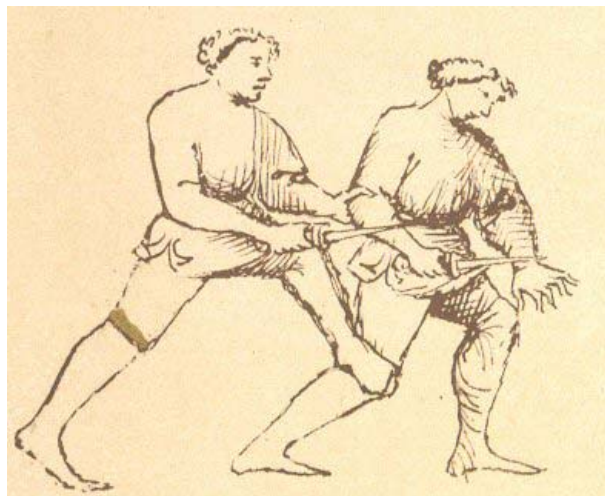
Fiore dei Liberi Pisani Dossi MS Transcription

Carta 12A

*Siando ti armato e mi armato
Tu uidi che lo cortello in la man to ficato*

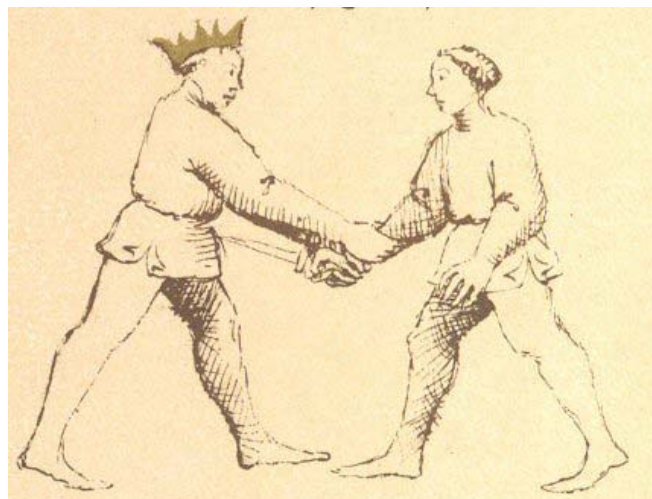


*Per la uolta che presta to fata far
Ferendoti in terra ti faro andar*



*In arme a questo e un fortissimo incrosar
Che desopra e desota sepo ligar
A questo ua ala ligadura sotana
E quello desopra ua ala meçana*

*Per questa presa che io asay zoghi posso far
Tore la daga ronper ferir e ligar
E la piu presta sie atore la daga de mano
Per non receuere dal compagno nesun ingano*



*Si io uolto la daga per apresso tuo cubito
Tua daga sera mia de zo non dubito*

*Non lassando la presa pasay per soto tuo braço
Dedredo le tue spalle ti faro impaço*



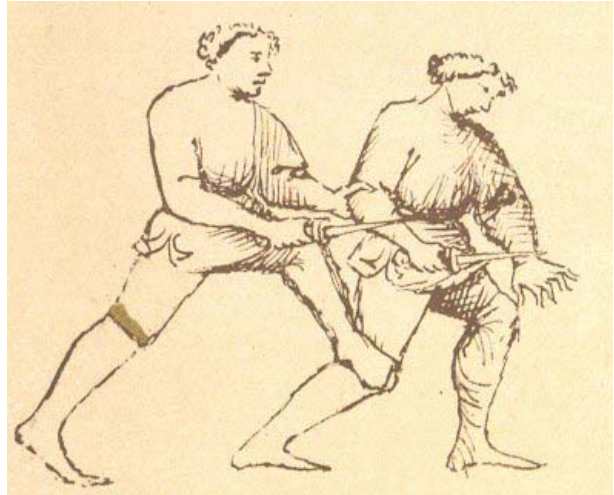
Fiore dei Liberi Pisani Dossi MS Translation

Daga Eighth Master Plays One to Three, Ninth Master Plays One to Three



Eighth Master First Play

If you were armoured and I was armoured
You see that quickly in the hand I have thrust you



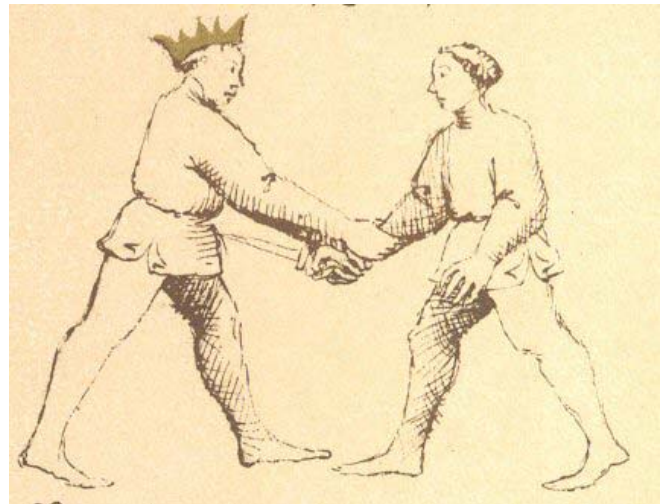
Eighth Master Second Play

With the turn that quickly I have made you make
Hurting you I will make you go to ground



Eighth Master Third Play

In armour this is a strong crossing
Because from above and from under I can bind him
This goes to the under bind
And the one from above goes to the middle



Ninth Master First Play

With this prese I have there are many plays I can make
Take the dagger, break, strike and bind
And the quickest is to take the dagger from the hand
In order to not receive any of your deceit



Ninth Master Second Play

If I turn the dagger for towards your elbow,
Your dagger it will be mine, of this I have no doubt



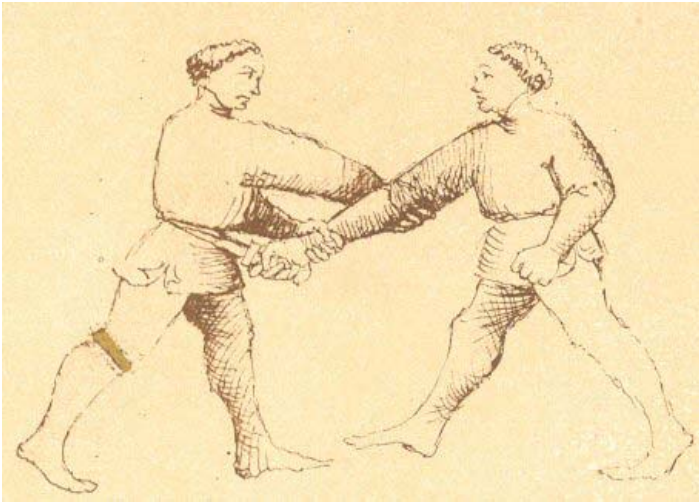
Ninth Master Third Play

Not leaving the presa I pass under your arm
From behind your shoulders I will make you mad

Fiore dei Liberi Pisani Dossi MS Transcription

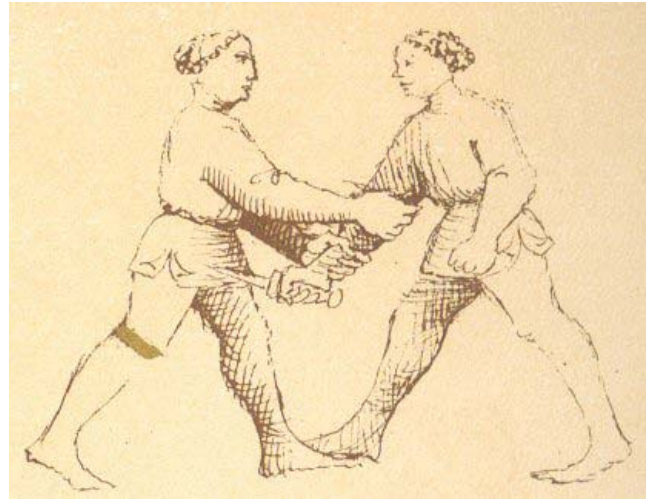
Carta 12B

*Si a tuo braço posso dare meça uolta
In la ligadura de soto la uita ti sera tolta*

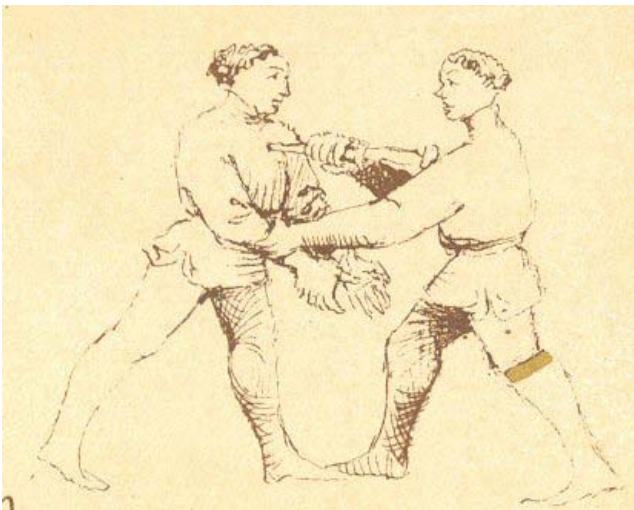


*De questo mio magistro lo primo suo scolar
Po tore la daga e questo zogho po far*

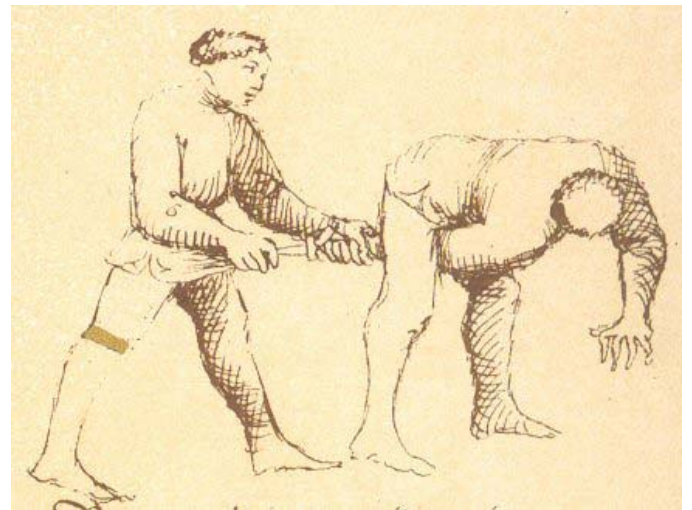
*A questo modo ti posso lo braço dislogare
Anche in la chiaue desoto ti poria ligare*



*Ben che a questo zogho non sia tropo usado
Ello uen ben fato a chi la praticado*



*Noy semo fendenti e façemo questione
De fender gli denti cum drita raxone
Noy del ferir non auemo tardo
E tornamo in guardia de uargo in uargo*

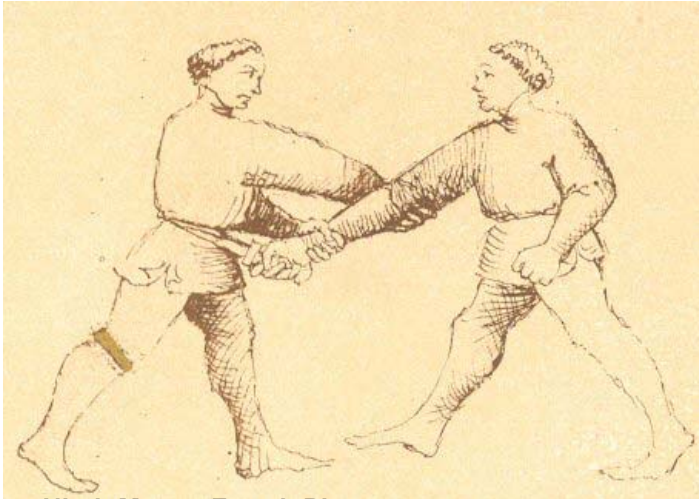


*Noy semo colpi chiamadi li sotani
Che sempre may cerchamo de ferir le mani
E dal zenochio in su façemo questione
E tornando cum fendenti fazemo lexione*



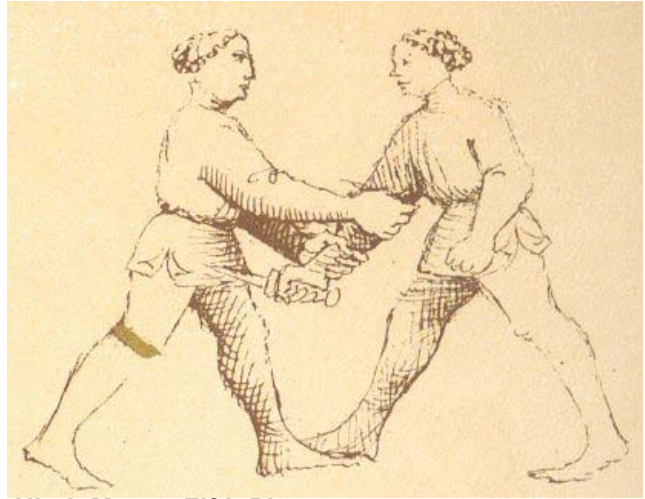
Fiore dei Liberi Pisani Dossi MS Translation

Daga Ninth Master Plays Four to Seven, Spada Cuts



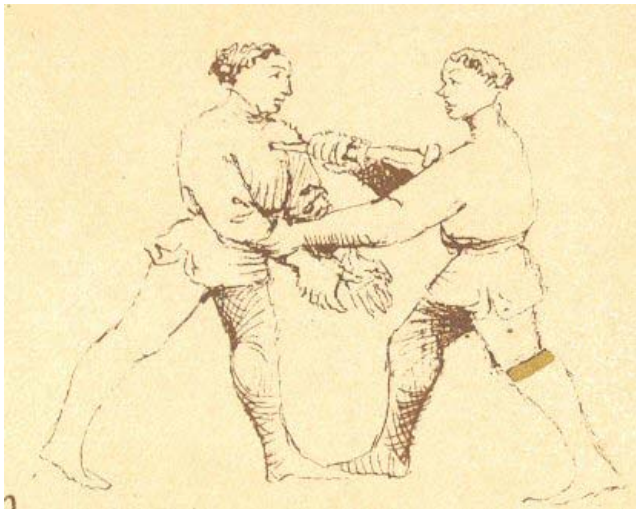
Ninth Master Fourth Play

If to your arm I can give a half turn
In the under bind I will remove your life



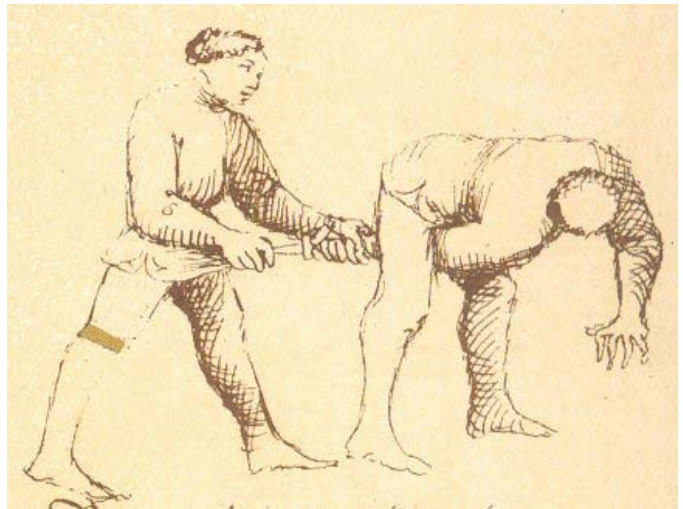
Ninth Master Fifth Play

In this way to you I can dislocate the arm
Also in the under key I can bind you



Ninth Master Sixth Play

With this my master's first scholar
He can take the dagger and he can make this play



Ninth Master Seventh Play

Although this play is not often used
It is done very well by he who has practised it



Fendenti

We are *fendenti* and our manner is
To cleave through the teeth in a straight line
We are not slow in the wounding
And come back on guard from step to step



Sotani

We are blows that are made *sotani*
That always try to wound the hands
And through the knees is our manner
And coming back with a *fendenti* we are king