



Fiore dei Liberi Project

Pierpoint Morgan
Representation

Fiore dei Liberi Morgan MS Representation

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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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Introduction

Fiore Furlan de Civida of Austria that is of Sir Benedeto of the noble family of Liberi of Premagiaco of the Diocese of the Patriarch of Aquilegia in his youth he wanted to learn of armed fighting and the art of combat in the barriers namely to death

Of lance, spear, axe, sword and dagger and of unarmed on foot and on horse in armour and without armour.

Also he wanted to understand the temper of iron.

And the features of each weapon and therefore to defend as well as to attack and most of all of the fight to death.

Also other wonderful and secret things that are evident to few men of the world.

And they are the truest things and of greatest offence and defence and things that he cannot fail as they are so easy to do.

Which art and mastery that is said before.

And the said Fiore learned these things from many German Masters.

Also from many Italians in many provinces and many cities with greatest strain and with large expenses.

And with the Grace of God from many Masters and Scholars.

And in the court of great gentlemen: Princes, Dukes, Marquises and Counts, Knights and Squires he learned much of this art.

That the said Fiore was more and more times required by many gentlemen and knights and squires for learning from the said Fiore made art of all arms and armour and fighting in the barriers.

To the death which art he has demonstrated to more Italians and Germans and other great gentleman who had to fight in the barriers.

And also to countless others that did not have to fight.

And of some that have at times been my scholars who had to fight in the barriers.

Of some I want to make remember here and name

And the first notable and Strong Knight Sir Piero dal Verde that had to fight with Sir Piero da la Corona who were both German.

And the battle was held in Perosa.

Also to the valiant Knight Sir Nicholo Voriçilino a German that had to fight with Nicholo Inghilesso and the field was set at Imola.

Also to the notable valiant and strong knight Sir Galeazo the Captain of Grimello called from Mantoa that had to fight with the valiant knight Sir Briçichardo of France and the field was at Padoa.

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Also to the valiant squire Lanzilotto from Boecharia of Pavia.

That made 6 thrusts of lance of soft iron on horseback against the valiant Knight Sir Baldesar a german

And also had to fight in the barriers and this happened in Imola.

Also to the valiant squire Zohanni of Baio from Milan who made, in Pavia, in the castle, against the valiant squire Sram, a german, three thrusts of lance of soft iron on horseback.

And he made on foot three blows of axe and three blows of sword and three blows of dagger in the presence of the Noble Sir Duke of Milano and of the Lady Duchess and of other countless gentlemen and ladies.

Also to the cautious knight Sir Azo of Castelbarcho that once had to fight with Sir Zohanni di ordelaffig.

And one other time with the valiant and good knight Sir Giacomo de Besen and the field had to be at the pleasure of the Lord Duke of Milan, of these and of others that I Fiore have taught and I am very content because I have been well rewarded and I have the honour and the love of my scholars and of their parents. Also I say that to whom I have shown this art I have shown it in secret that there is no other person other than the Scholar and any of his close relatives. Also that these that they stayed having had holy vows not to reveal to anyone the plays that they have seen from me Fiore.

And mostly I have been wary of Fencing Masters and of their scholars. And they for envy these Masters demanded me to play with swords of cut and of thrust in arming doublet without other armour but for a pair of gloves of chamois and all this is because I did not want to practice with them nor did I want to teach them anything of my art.

And this accident happened 5 times that I have been required.

And 5 times for my honour I met them I played in strange places without relatives and without friends not having hope in other than in God, in the art, and me, Fiore, and in my sword.

And with the grace of God I, Fiore, have remained with honour and without lesions to my person.

Also I, Fiore, say to my Scholars who had to fight in the barriers that fighting in the barriers is of less danger than fighting with swords of cut and of thrust in an arming doublet.

Because in plays with sharp swords one single cover that fails by that blow gives him death.

And one that fights in the barriers and well armoured he can receive strikes yet then gain victory of the fight.

Also it is another other thing that rarely has anyone perished because they had been taken by surprise.

So that I say I would fight three times in the barriers than one single time with sharp swords even as I said before.

And thus I say that the man who fights in the barriers being well armoured and knowing the art of fighting and having advantage of them that he can take if he is not being of worth he shall be willing to hang himself well that I can say for the Grace of God that not one of my Scholars in this art have not lost. That they have always remained with honour in this art.

Also I say I foretell that these Gentlemen, Knights and Squires who I have shown this art of fighting have remained content with my teaching not wanting other Masters than the said Fiore.

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Also I say that not one of these Scholars here named have had a book about the art of combat other than Sir Galeaz of Manthoa.

Well that he said that without books no one shall be a good Master nor Scholar in this art.

And I, Fiore, confirm it true that this art is long that there is no man of the world of great memory that he can hold in mind without books a quarter part of this art.

Given that not knowing more than a quarter part of this art I shall not be a Master.

That I Fiore knowing how to read and write and to draw and having books in this art and I have studied for 40 years and more, also I am not a very perfect Master in this art. Although it is held by great gentlemen who have at times been my scholars I am a good and perfect Master in this art.

And if I say that I had studied 40 years in law, in politics and in medicine like I have studied in the art of arms that I would be a doctor in those three sciences.

And in this science of arms I also have large contention and hardships and expense to be even a good Scholar we say of other things.

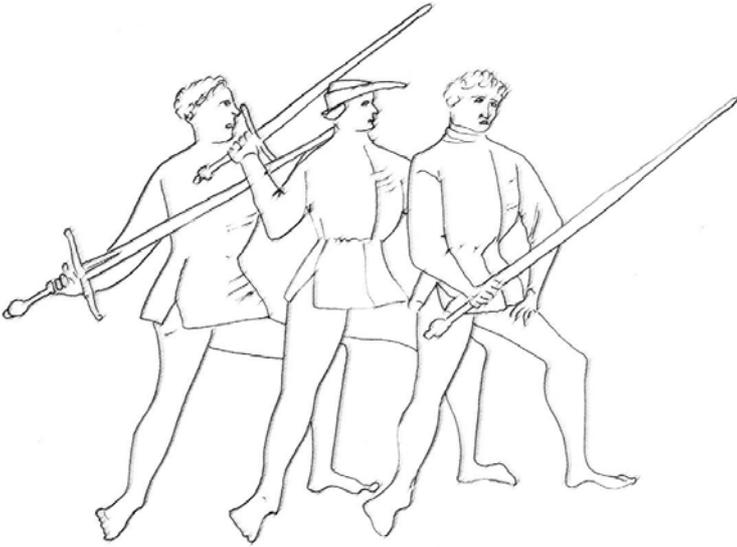
Considering I aforementioned that in this art I would find few Masters in the world and wanting to make a memory of me in this art I will make a book in all the art and of all things that I know and of iron and of temper and of other things following that we know I make for the best and in order for more clarity.

We begin the book following my understanding in the way that anyone can know the meaning easily. And we will make a comparison of five things. Namely of Masters that they are in guard. And of Masters and of Masters that are Remedy and of Scholars and of Players and of Contrary of the Masters and Scholars.

The Masters that are in posta called guards that is so much to say that posta is guard. Posta so much is to say that to position one and guard is to say to guards from one enemy and so much is to say posta and guard that is strong. That *maleasievelmente* he can break the position without coming to danger on purpose. The Masters that stand in guard are one against the other and not touching one arm with the other. And these Masters will wear a crown on the head. The other crowned Masters that follow after they wear also a crown. And are called Master Remedy. Here they that play with this Master and with his Scholars are called Players. And the Scholars of these Masters Remedy carry a device under the knee. And begin the cover and the prese following what Master Remedy does. And they do many plays that the Master Remedy knows to make to the end a lot that is found by the contrary of the Master Remedy and his Scholars. And this Contrary will wear one crown on the head and one device under his knee. For that is the contrary of the Master and his Scholars, because he wears all devices that are of Master Remedy with all of his Scholars. And in any place he finds the quick contrary after the Remedy. And in any place you will find the Contrary after all these plays of the Master Remedy. We know that these Contrary is made to the Master Remedy by that Contrary breaks all his plays of that cover or prese that he goes to do. Following that you will find drawn and written so well that easily they can be understood. And we begin first with horse and lance and of the sword and of Abrazare. And then after the lance on foot And then of the sword in armour And then of the two handed sword with wide (loose) plays.

And then the Close and then the plays of the axe and then sure you leave and then of one handed sword and then plays of Abrazare on foot and then plays of the dagger. And in this way you see all the art of armed fighting in this book that he cannot possibly fail nothing very rarely well the words over the painted figures.

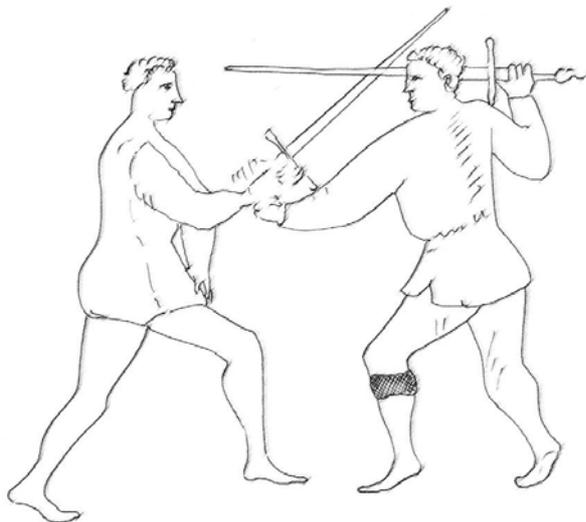
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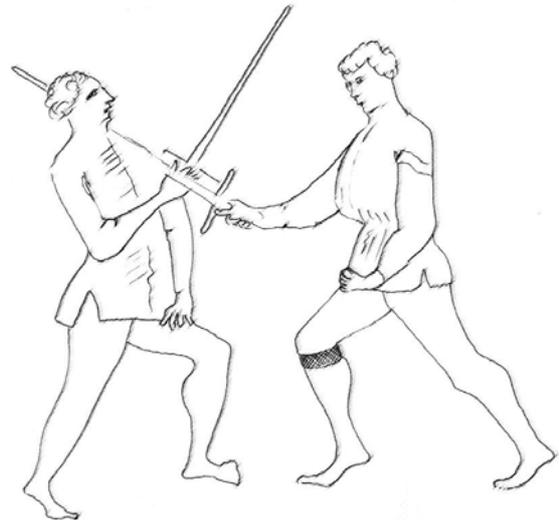
We are three Players that want to hurt this Master. One he will thrust the point, the other cuts, the other will throw his sword against the said Master. As well it is a very great fact that this Master is not dead that God made him very wily.



You have wicked desires and of this art know little, you especially do things that have no place in words, come one by one who knows how to do it and even if you were one hundred I will ruin you all because of this guard that is therefore good and strong. I accrese the foot that is forward a little out of the way, and with the left I pass to the side. And with this pass I cover beating the sword and I find you uncovered and of striking you I will be certain. And of a spear or sword that is thrown at me, I will beat them all as I have said passing out of the way. As you will see in my plays that follow here after. Look at them I pray to you, and therefore with the sword of one hand I will make my art.

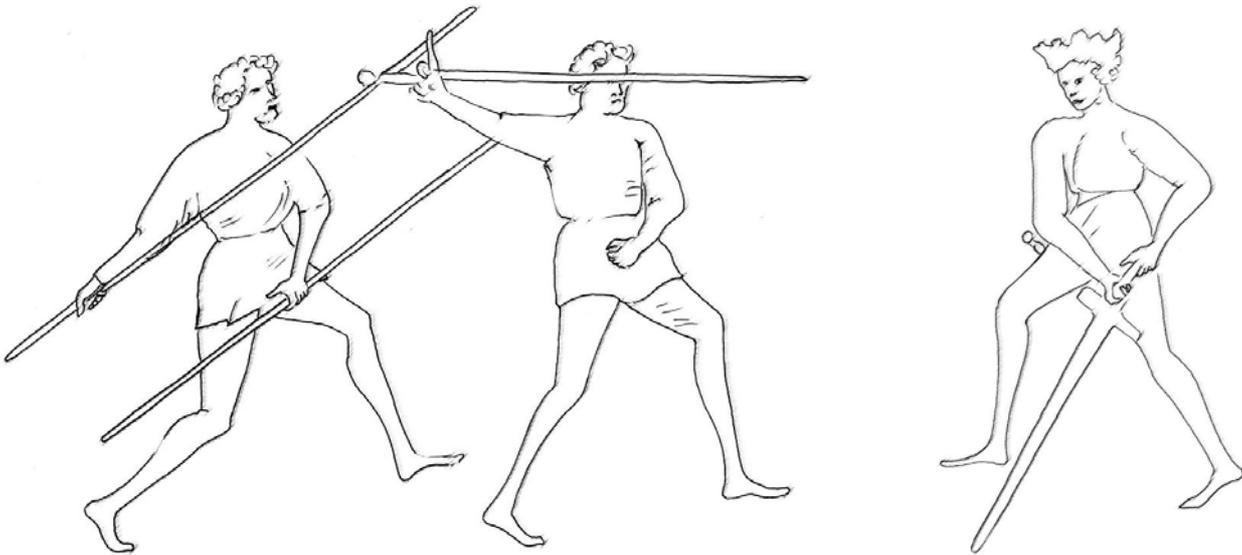


What the Master has said I have done very well, namely that I passed out of the way employing a good cover. And I find the Player uncovered, so that I want to put a thrust in his face for sure. And with the left hand I want to try to make your sword go to ground if I can.

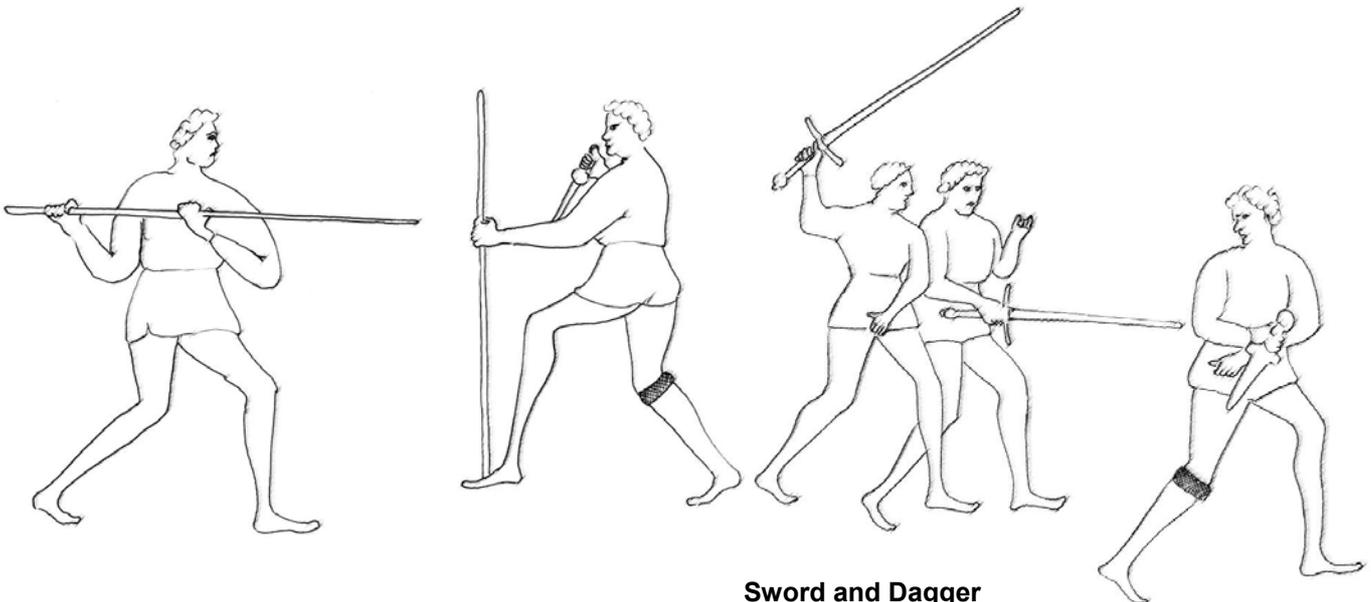


In all I have found you uncovered and your head I have wounded for sure. And if I, with my rear foot, want to pass forward I can do Close Plays against you namely binds and breaks through abrazare.

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I wait here safe in *Dente de Zenghiar* for cuts and thrusts I will return; throwing spears, and swords, and darts I know what to do, for safely I know how to recover. And namely that I fashion the *Posta de Coda Longa* then others I do make. I pass forward a step traversing with a *rebat* such that I come away from the spearing and when I have beat the thrust from him the remainder of the arm I am not uncertain that I am the fiercer the person, so that with another turn I do not need to beat suddenly.

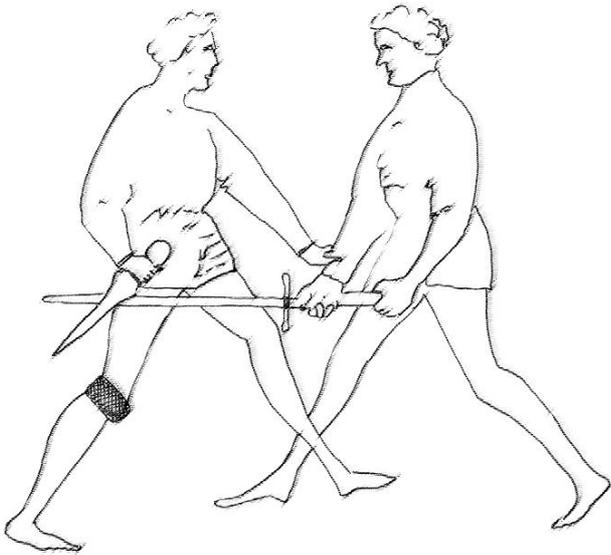


To this match which is of stick and dagger against spear the scholar awaits the spear in *Tuta Porta di Fero* which is best against this fellow, and without moving his feet on the ground his stick inverses to the right side. And when the one with the spear closes on the scholar with his spear, the scholar *acreses the left foot a little out of the way beating and avoiding the spear*. And passes to the back of him without delay and with the dagger wounds him. This play if done with intent will not fail.

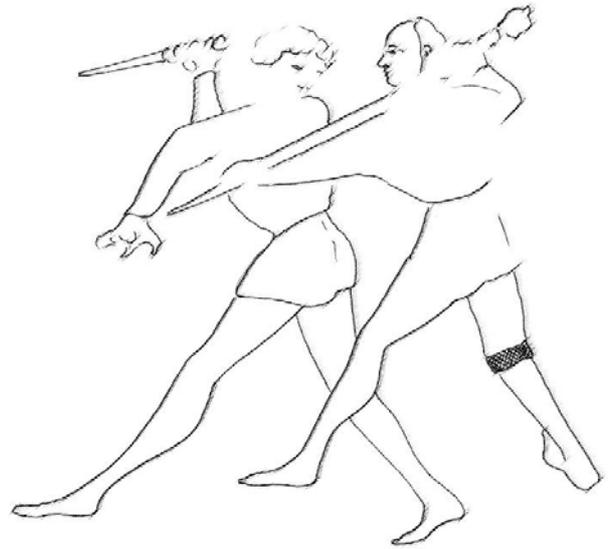
Sword and Dagger

Here begins the sword and dagger plays, the advantage is great to he who can to do it. The Master stays in this guard with the dagger. And the guard is called *Tooth of the Wild Boar* come with your cuts and thrusts for of those I know to guard myself the right foot with a beat following I will make it turn. The Close Play I know with understanding and I cannot fail. For one by one to whoever comes against me I will act that if he does not escape me, I will break him in turning.

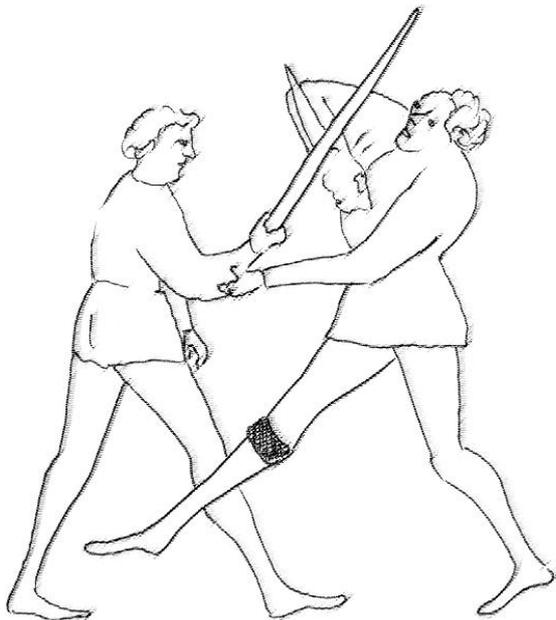
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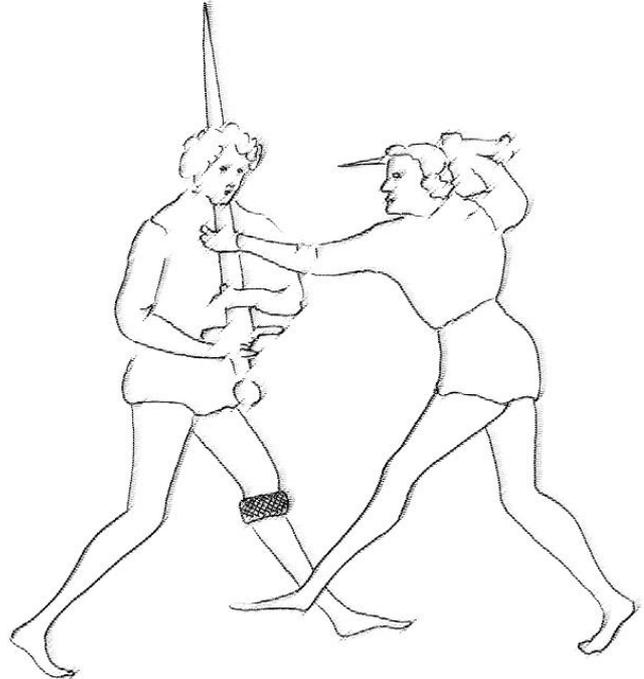
My Master against the thrust makes such a cover and quickly strikes him either in the face or in the chest. And with the dagger against sword I always want to play close. Here I am close and I can strike you well. Where it is the least that you will necessarily suffer.



If the player that is before me had known to do this defence. If he had placed the left hand to the Scholar's posta in this way behind his elbow turning him in this way which is shown here, I would not have a need to do the contrary of the Master that stands with the dagger in his posta.



If the Master that stands in position with the dagger against the sword when it is thrown fendente to the head, he passes forward and this cover he makes quickly and from the turn pushes the elbow. And he can strike him immediately. Also the arm with the sword he can bind, in such a way that the fourth play of the sword with one hand knows to do and also in the dagger third play you will find that middle bind, where he shall be standing near the



This is one finish that is of dagger against the sword. The one who has the dagger holding that one with the sword with a collar hold, says "I will hurt you with my dagger before you can draw the sword from the sheath". That one with the sword says, "Strike for I am prepared". And with that the one with the sword does the following that is drawn here after.

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When he lifts his weapon arm with the dagger ,
Immediately I have purposely placed my sheath on
his dagger arm in a way that he cannot make me
trouble. And immediately I unsheathe my sword
and so I can strike him before he can touch me
with his dagger. Also I could take his dagger from
the hand in the way that the First Master of Dagger
does. Also I could bind him in the middle bind that
is the Third Play of Dagger, of the First Master that
is Remedy.

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This is Play that I want to be armoured when I want to place such a thrust. When one gives you a thrust or a cut, you make the cover, and suddenly you do this in the way that is drawn.