



# Fiore dei Liberi Project

## Pisani-Dossi Representation

## Fiore dei Liberi Pisani Dossi MS Representation

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This document is an accumulation of the research, transcriptions, translations and art work of the following main contributors:

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# Fiore dei Liberi Pisani Dossi MS Representation

## Glossary of Italian Terms

<b>Abrazare</b>	Unarmed Combat, combines elements of both grappling and striking. As in "with arms".
<b>Azza</b>	Axe - refers to Poll Axe
<b>Colpi</b>	Blows, as in strikes.
<b>Colpi Fendente</b>	Downward blows. In Fiore's system take the path from the teeth to the knees on an oblique angle.
<b>Colpi Mezzani</b>	Middle/horizontal blows. These are done with the True Edge leading from the right and the false edge leading from the left.
<b>Colpi Sottani</b>	Upward blows. Normally done with the false edge, enabling a quick return with a fendente, but true edge application should not be ignored.
<b>Coverta</b>	Cover. An action that covers a line of attack enabling the Scholar to move safely behind it to a better position.
<b>Daga</b>	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.
<b>Fendente</b>	Downward cleaving blow.
<b>Gioco Largo</b>	Wide, loose play - done at distance.
<b>Gioco Stretto</b>	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.
<b>Guardia</b>	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.
<b>Lanza</b>	Spear, when on foot, Lance when on horse
<b>Ligadura Mezana</b>	Middle Bind.
<b>Ligadura Soprana</b>	High Bind
<b>Ligadura di Sotto/ Ligadura Sottana</b>	Under Bind
<b>Mezza Volta</b>	Half Turn. Essentially refers to passing footwork, enabling the Scholar to fight on both sides, in front and behind.
<b>Posta</b>	Position; a position that is adopted which simultaneously defends from attacks and threatens attacks. A sentinal position of readiness.
<b>Pui Fortezza</b>	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.
<b>Prese</b>	A hold, take or catch. The term is used slightly differently depending on the context in which it is employed.
<b>Punte/Punta/Punto</b>	Thrust or Point depending on context.
<b>Rebattere</b>	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.
<b>Spada</b>	Sword
<b>Spada a Uno Mano</b>	Sword used with one hand.
<b>Spada a due mani</b>	Sword used with two hands
<b>Tagli</b>	Cut or Slice
<b>Tutta Volta</b>	Full/Complete Turn. Footwork where one foot turns about the other in a circular motion.
<b>Volta Stabile</b>	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.

# 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 Premerigiago, 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.

# Fiore dei Liberi Pisani Dossi MS Translation

## 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 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.

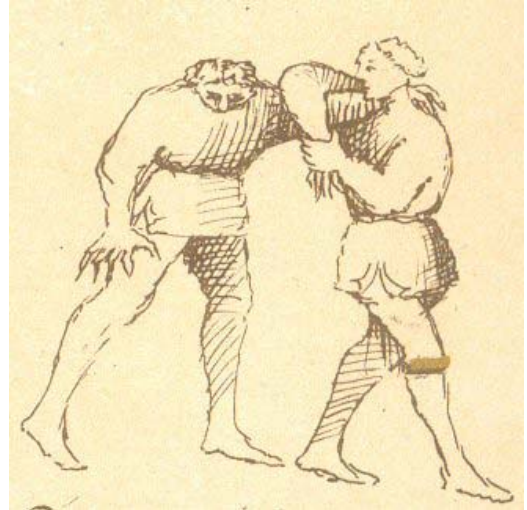
# Fiore dei Liberi Pisani Dossi MS Translation

## 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 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.



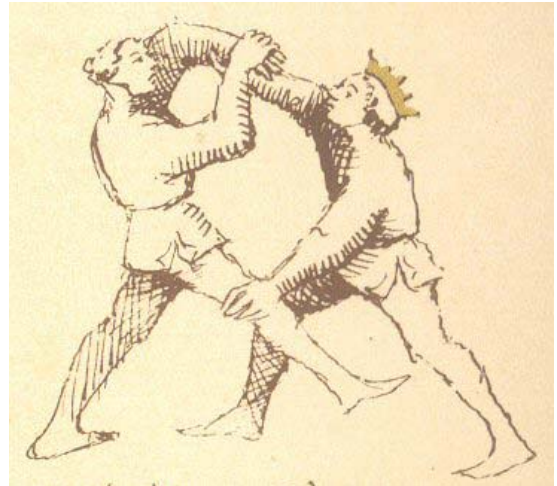
## Fiore dei Liberi Pisani Dossi MS Translation

### 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.



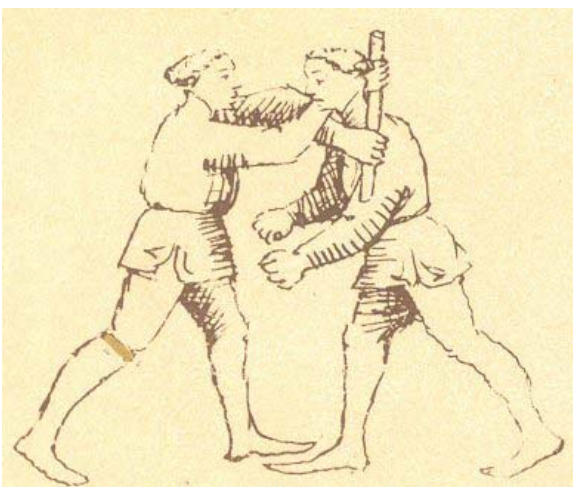
#### Fifteenth Play

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

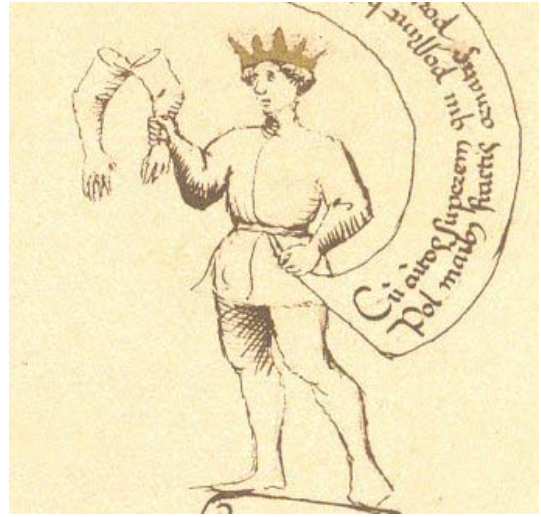
If you do not go to ground with this small stick,  
I will not believe that this art is true.

# Fiore dei Liberi Pisani Dossi MS 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

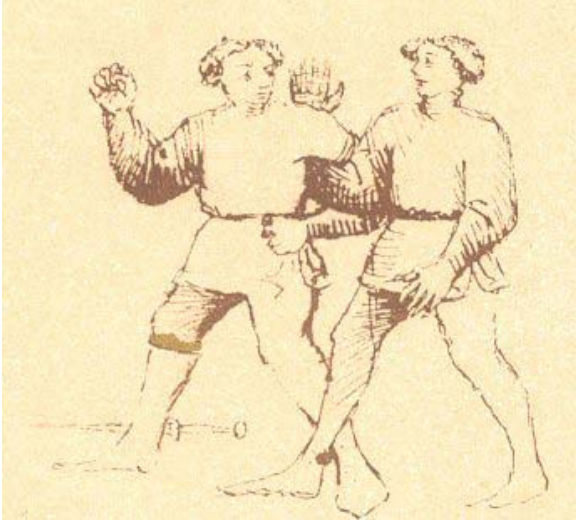


### First Master Second Play

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

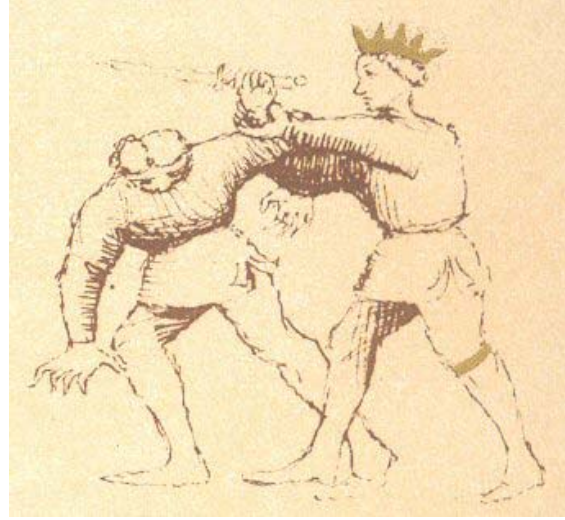
# Fiore dei Liberi Pisani Dossi MS Translation

## Daga First Master Plays Three to Eight



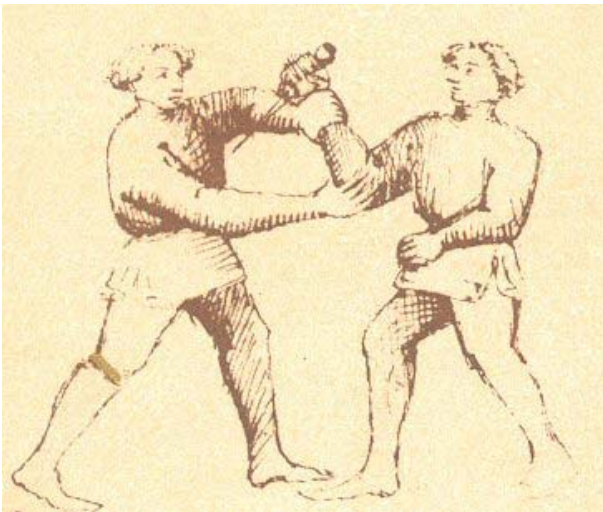
### First Master Third Play

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



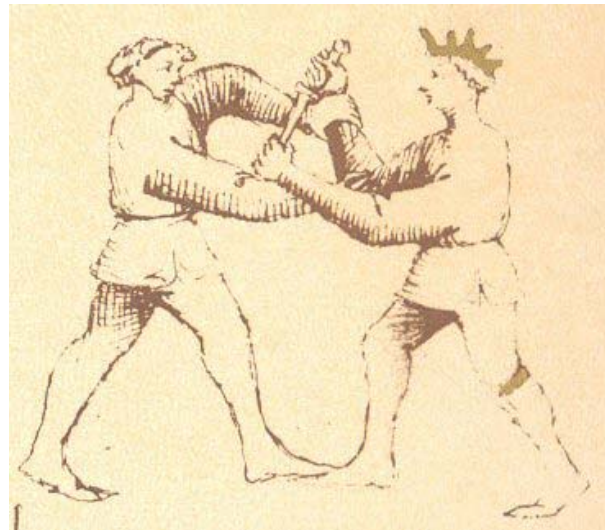
### First Master Fourth Play (Contrary)

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



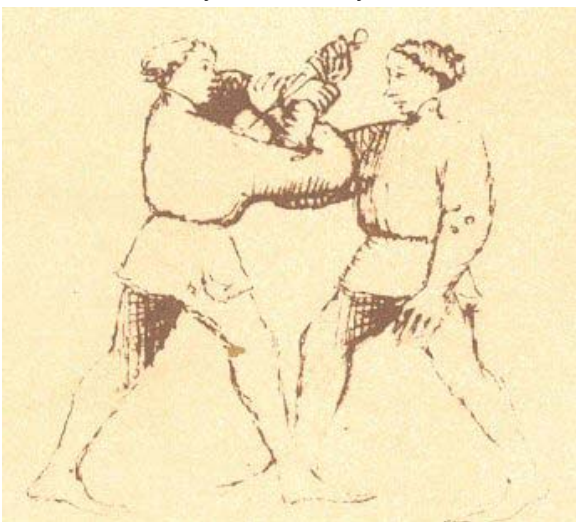
### First Master Fifth Play

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



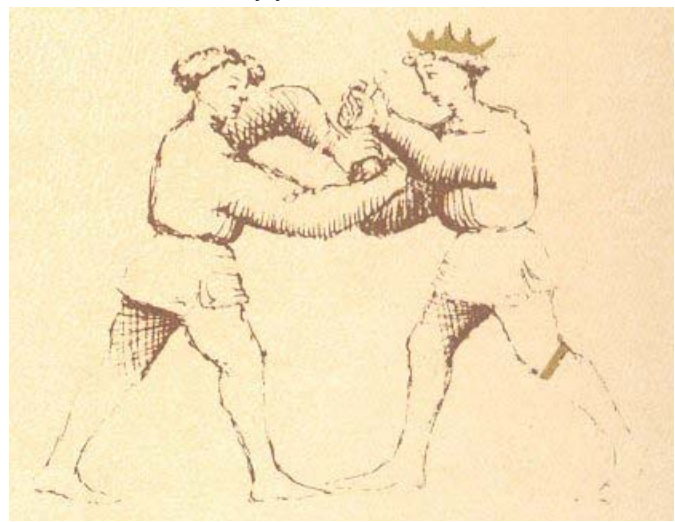
### First Master Sixth Play (Contrary)

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.

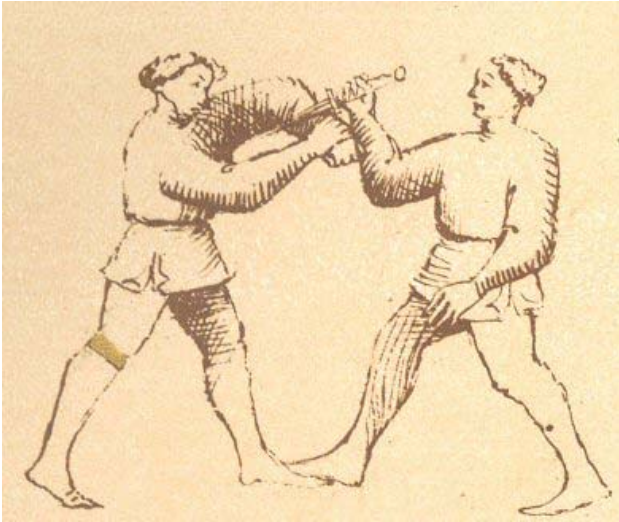


### First Master Eighth Play (Contrary)

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

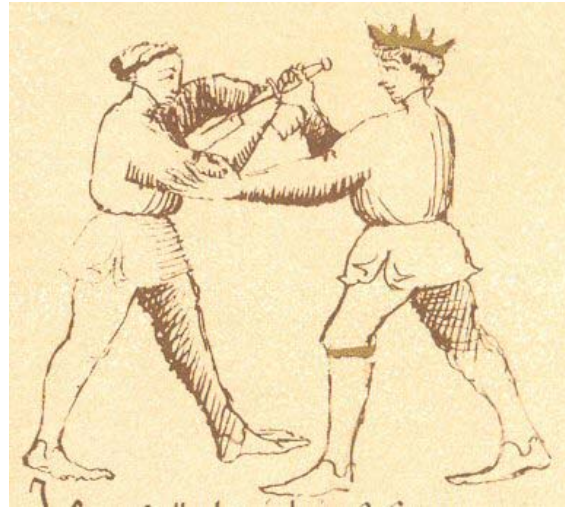
# Fiore dei Liberi Pisani Dossi MS Translation

## 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



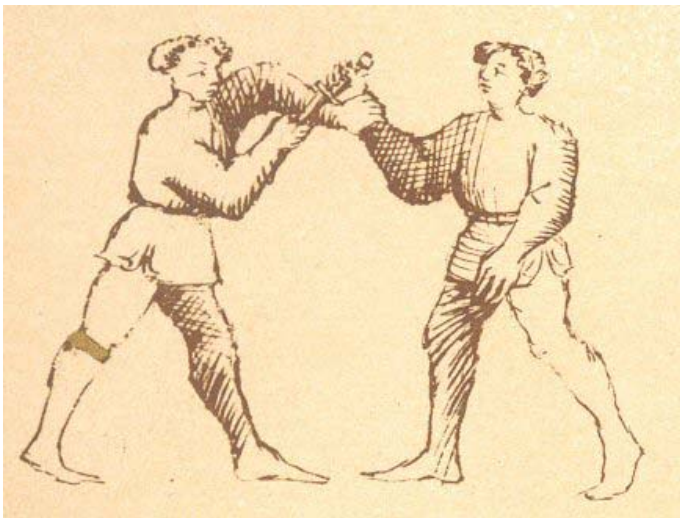
### First Master Eleventh Play

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



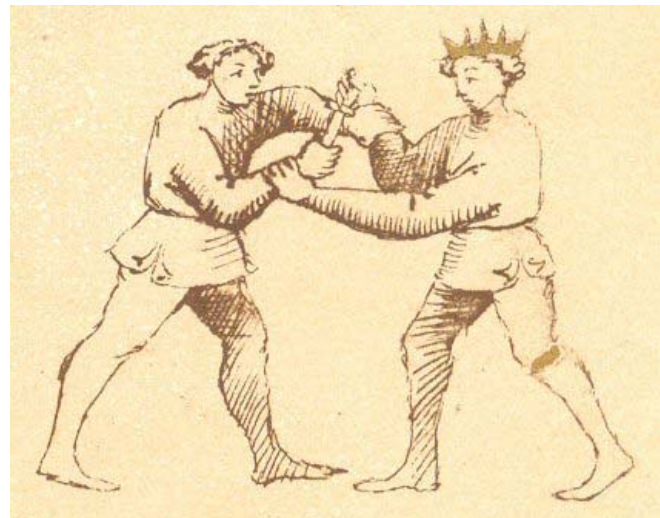
### First Master Twelfth Play (Contrary)

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)

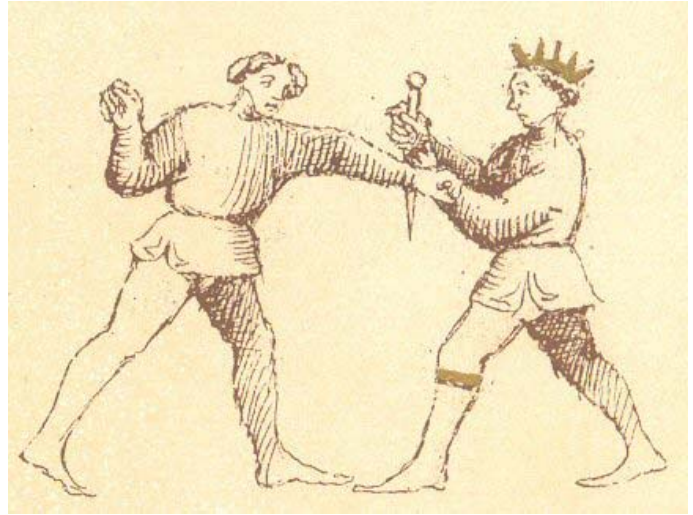
The dagger shall not be taken from me with your turn,  
Also with mine I will hurt you without fail.

# Fiore dei Liberi Pisani Dossi MS Translation

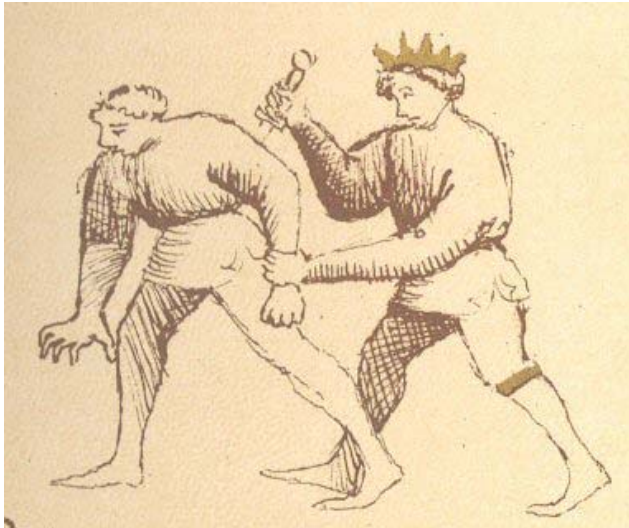
## Daga First Master Plays Fifteen to Twenty



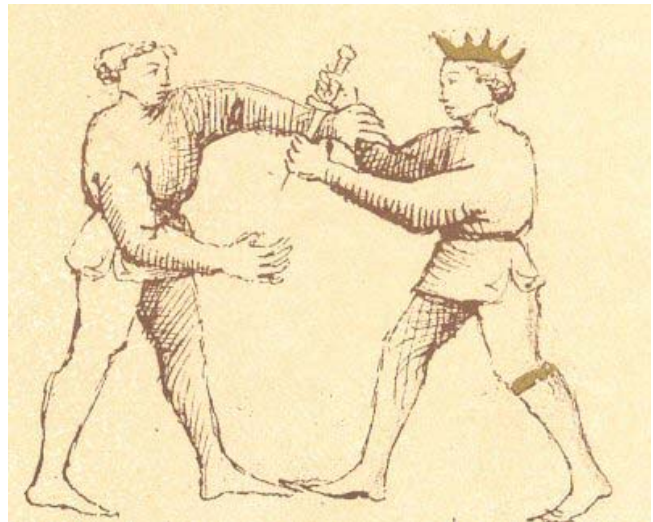
**First Master Fifteenth Play (Contrary)**  
I do the contrary of the first king of dagger  
And as can be seen I have injured his arm



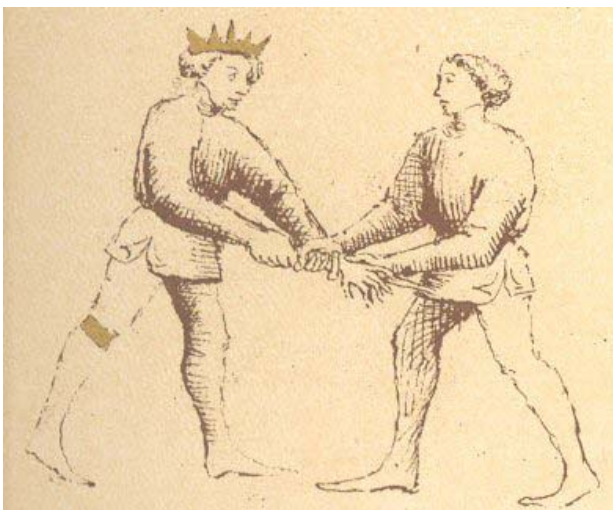
**First Master Sixteenth Play (Contrary)**  
Of the First Master the contrary I govern  
With such a cover I make them bad and worse



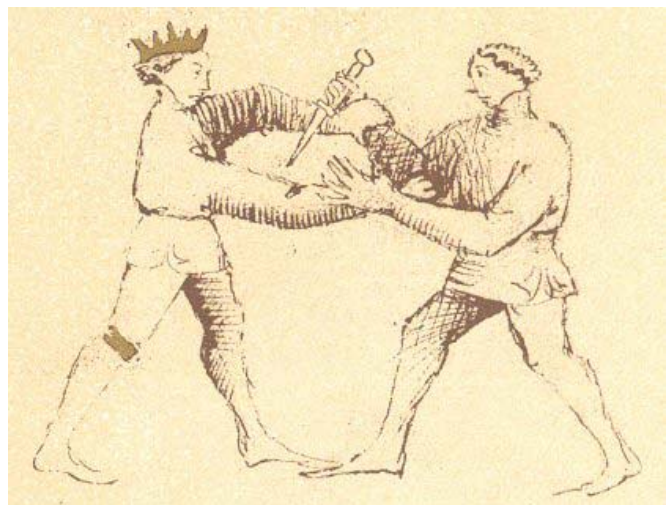
**First Master Seventeenth Play (Contrary)**  
With the contrary that says I make you bad and worse  
By that I then govern you as is here



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



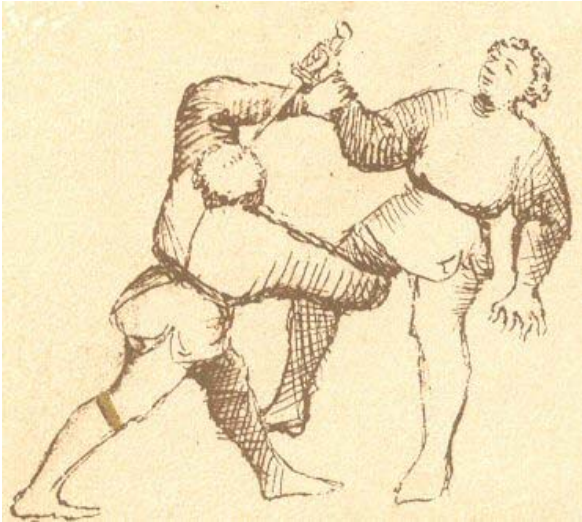
**First Master Nineteenth Play (Contra-Contrary)**  
The contra of the contrary I do for the first master  
Because of the contra contrary this master is finished



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

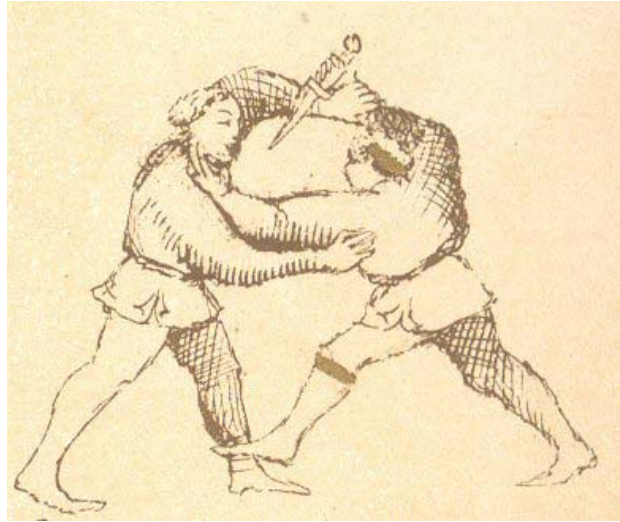
## Fiore dei Liberi Pisani Dossi MS Translation

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



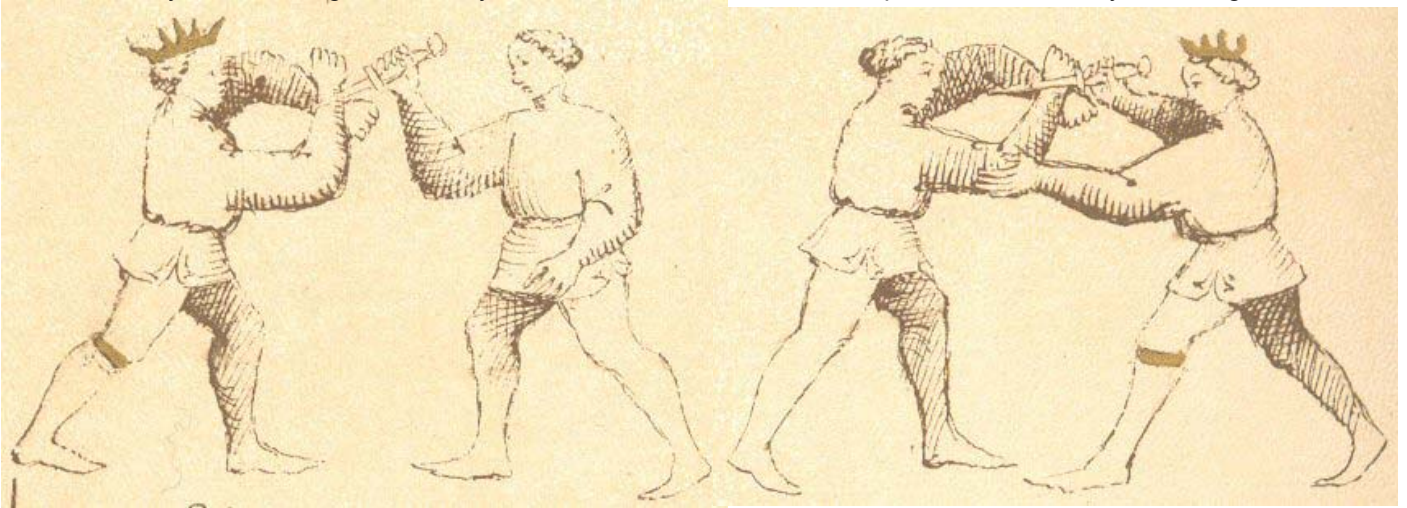
### First Master Twenty First Play

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.

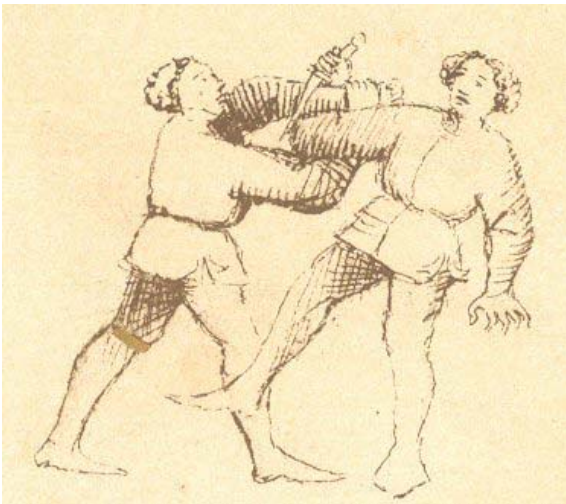


### Second Master First Play

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

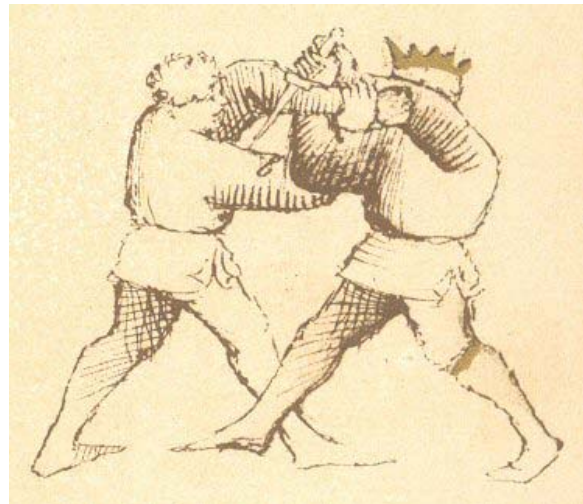
### Second Master Second Play (Contrary)

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

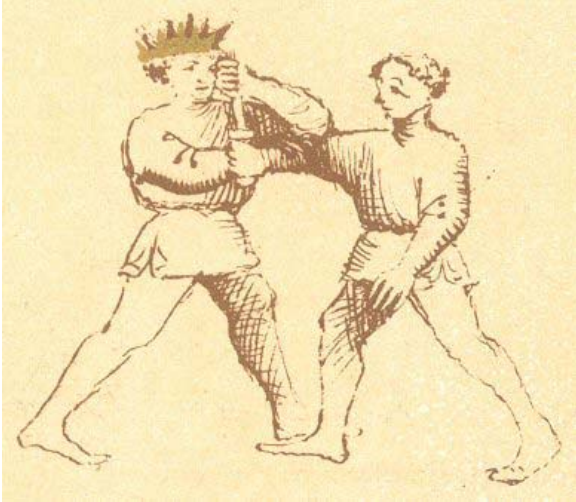


### Second Master Fourth Play (Contrary)

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 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

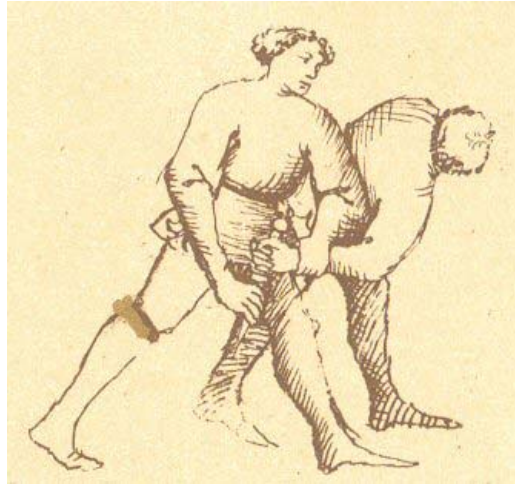
# Fiore dei Liberi Pisani Dossi MS Translation

## Daga Third Master Plays Seven to Eleven



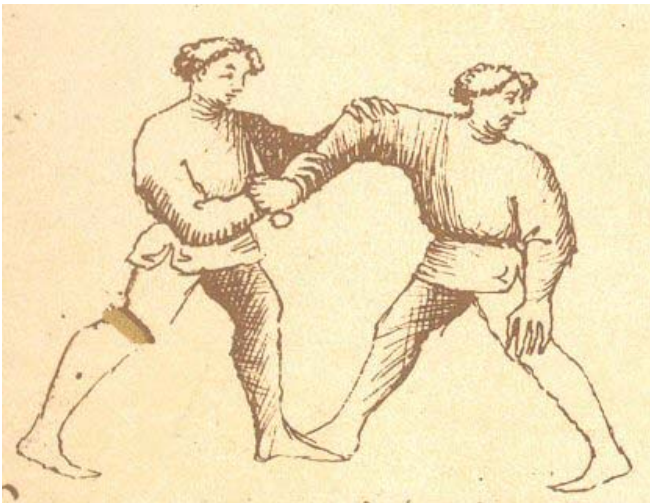
### Third Master Seventh Play

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



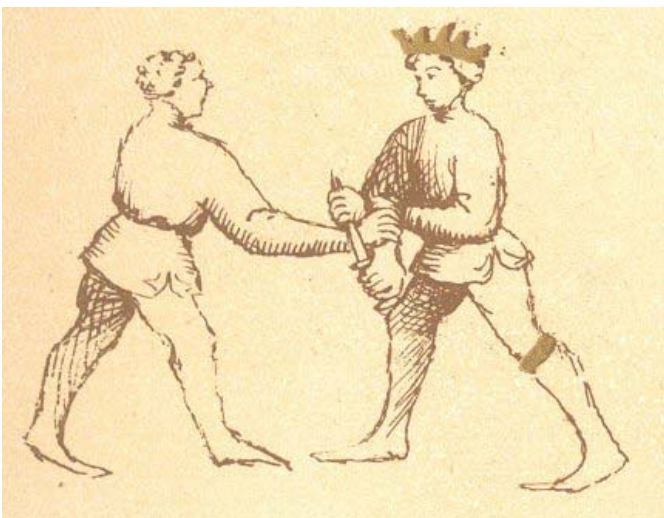
### Third Master Ninth Play

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



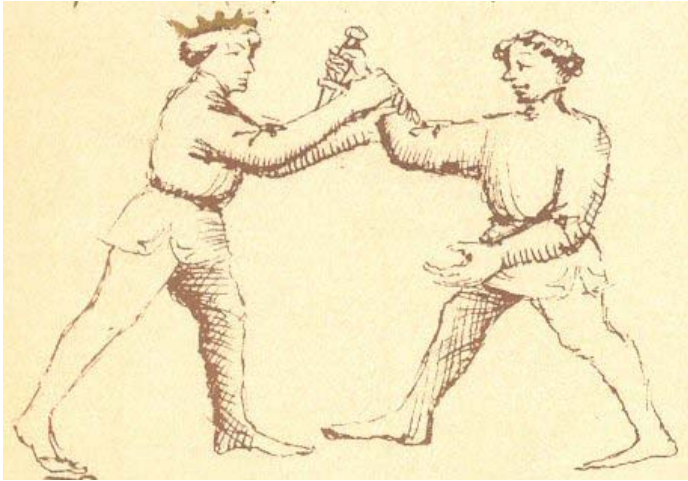
### Third Master Eleventh Play (Contrary)

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



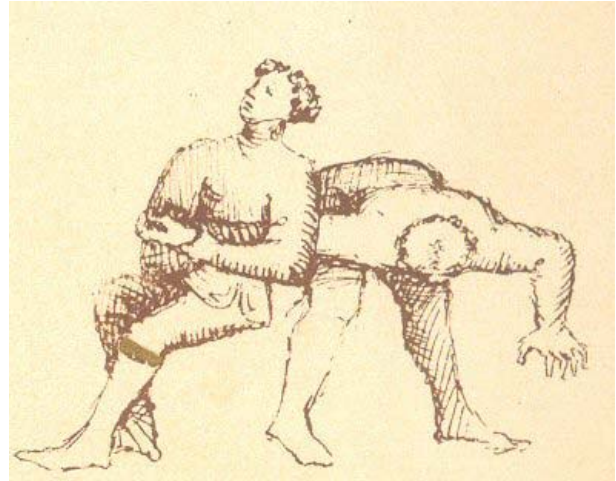
# Fiore dei Liberi Pisani Dossi MS Translation

## Daga Fourth Master Plays One to Six



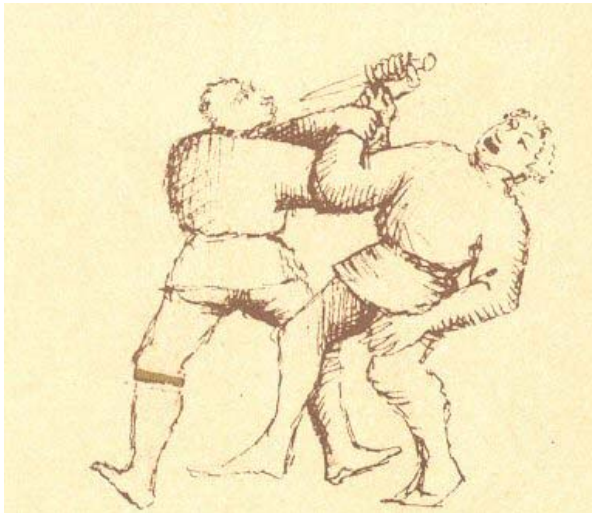
### Fourth Master First Play

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



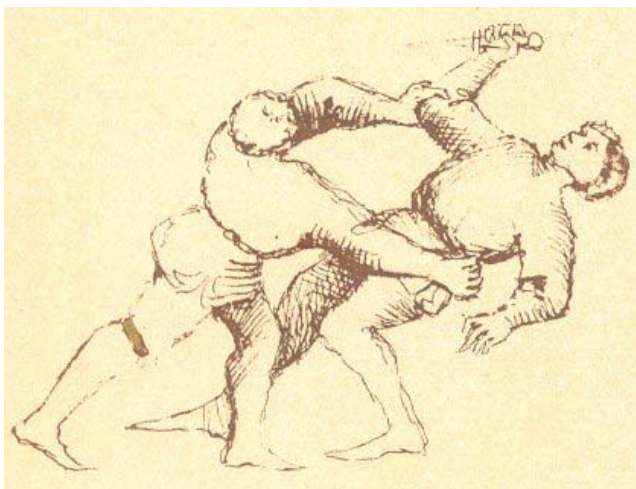
### Fourth Master Third Play

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

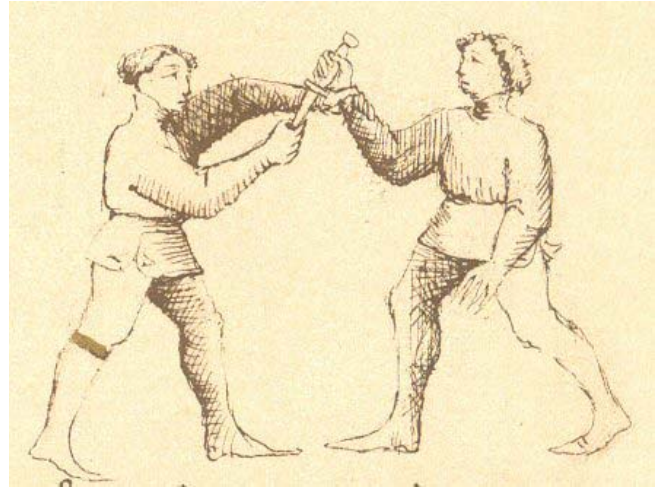
## Fiore dei Liberi Pisani Dossi MS Translation

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



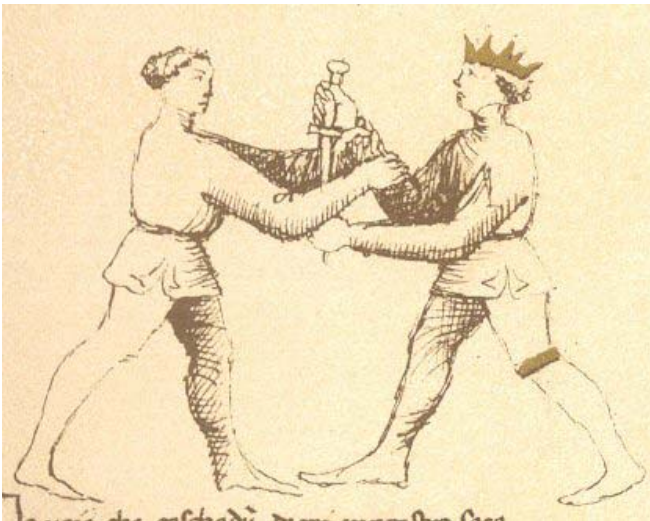
### Fourth Master Seventh Play

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



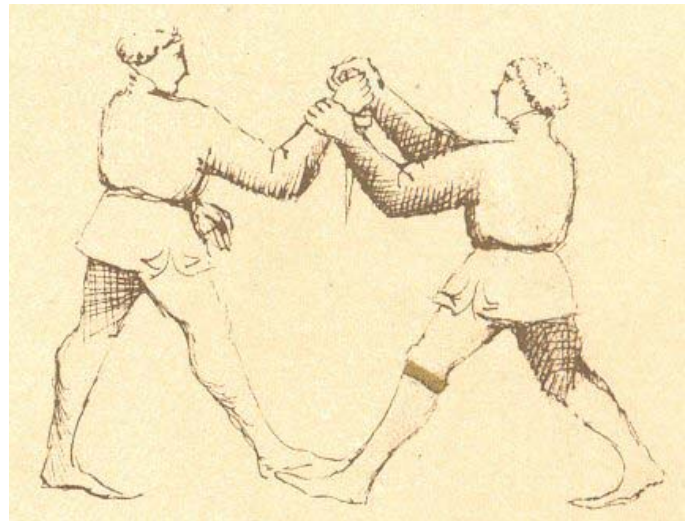
### Fourth Master Eighth Play

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



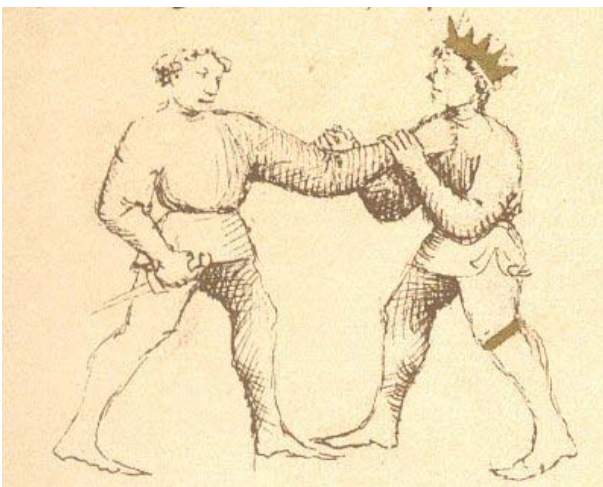
### Fourth Master Ninth Play (Contrary)

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



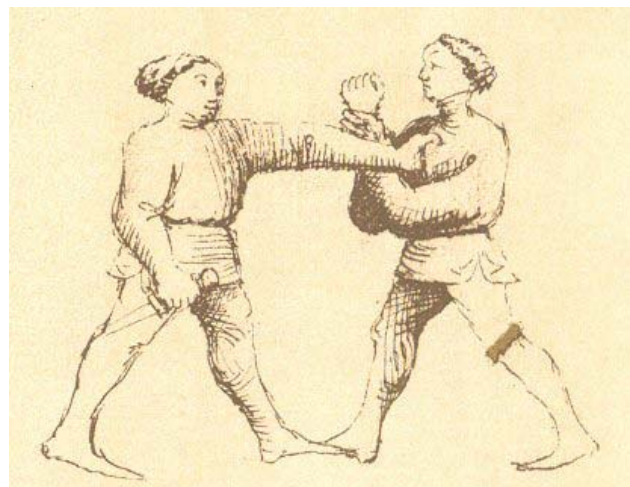
### Fourth Master Tenth Play

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

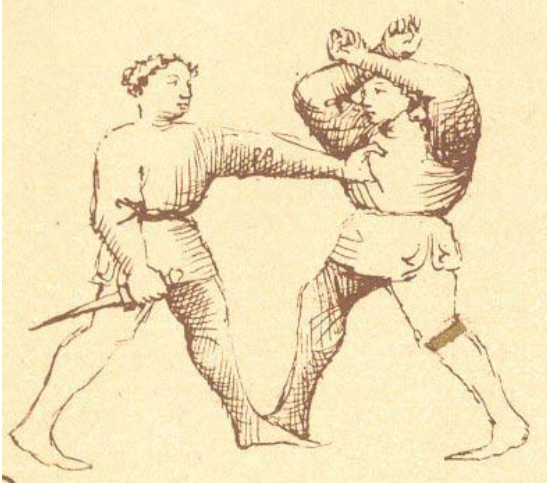


### Fifth Master Second Play

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

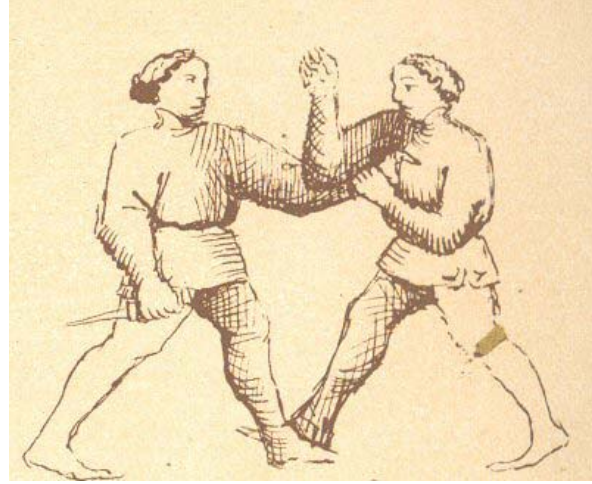
# Fiore dei Liberi Pisani Dossi MS Translation

## 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



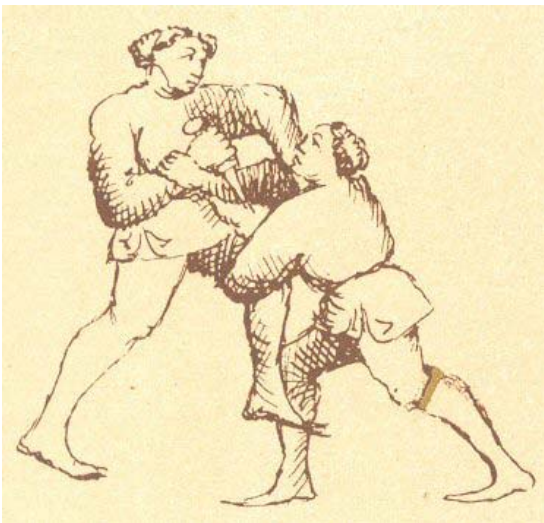
### Fifth Master Fifth Play

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



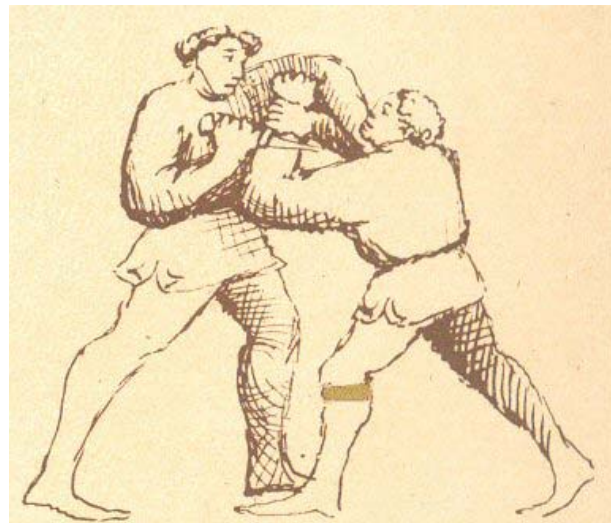
### Fifth Master Sixth Play

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

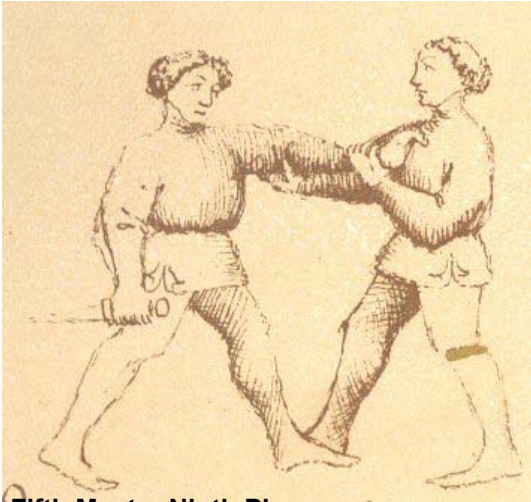


### Fifth Master Eighth Play

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 Translation

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



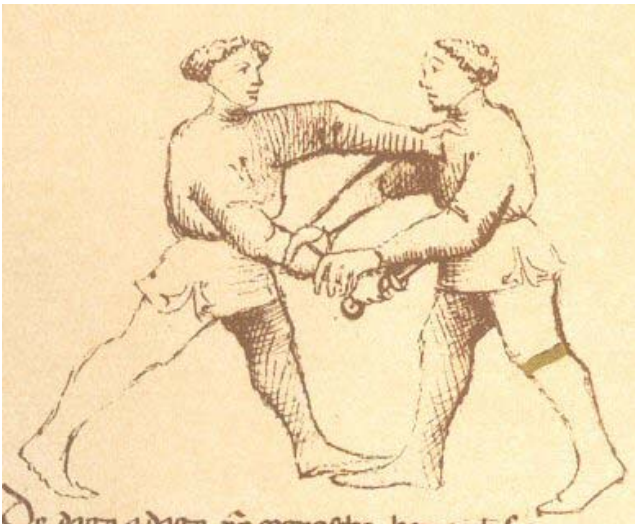
**Fifth Master Ninth Play**

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



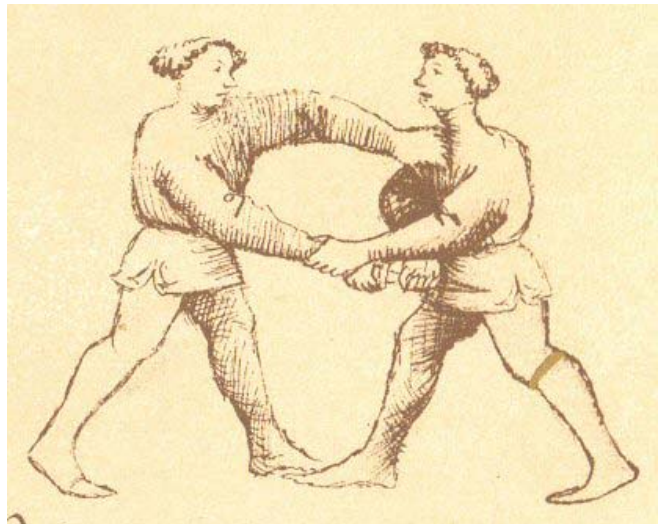
**Fifth Master Tenth Play**

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



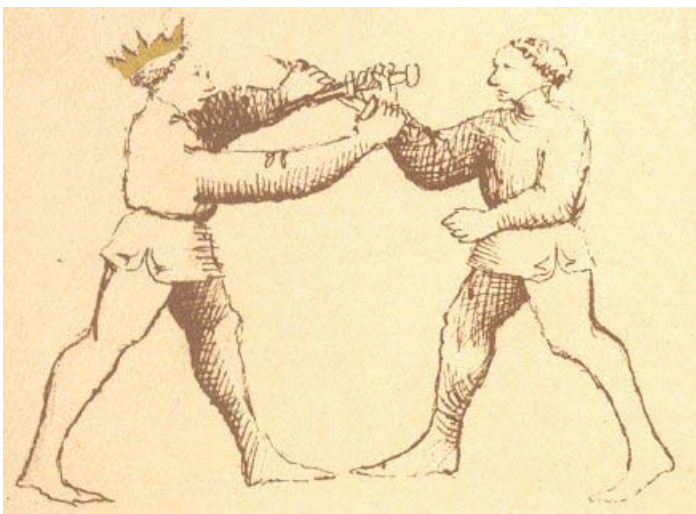
**Fifth Master Eleventh Play**

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



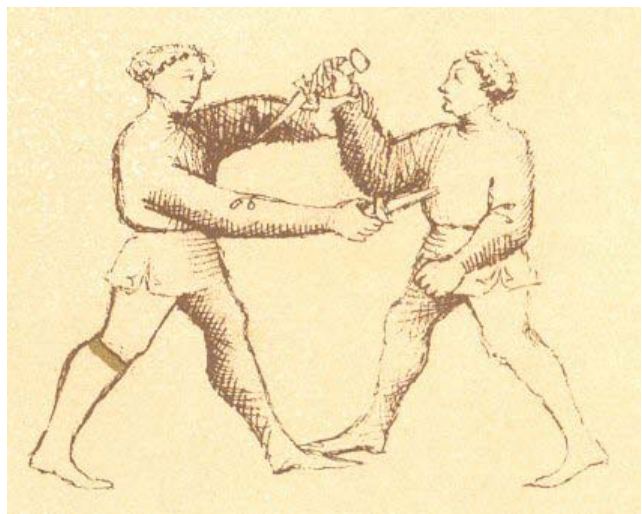
**Fifth Master Twelfth Play**

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

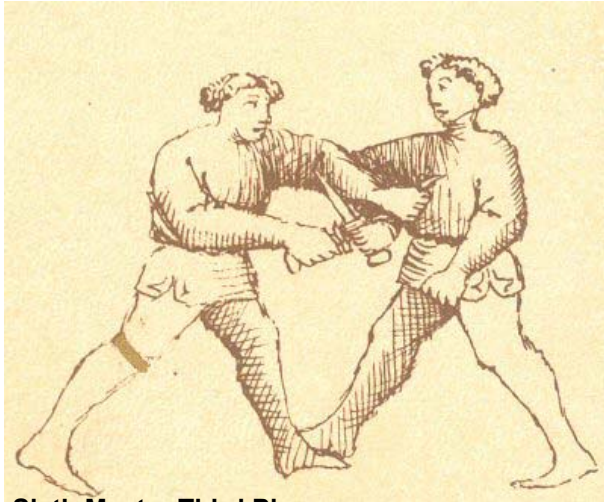


**Sixth Master Second Play**

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

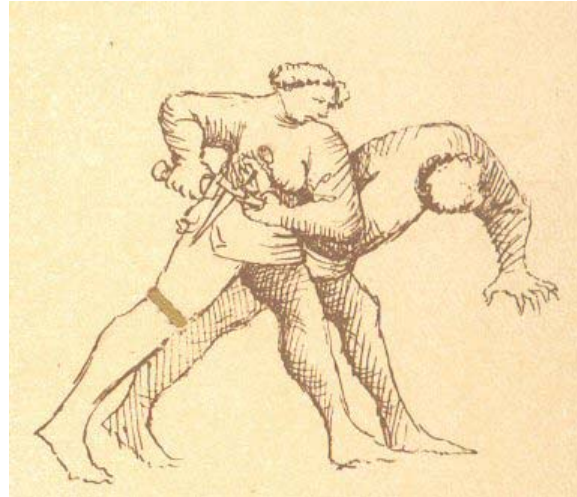
## Fiore dei Liberi Pisani Dossi MS Translation

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



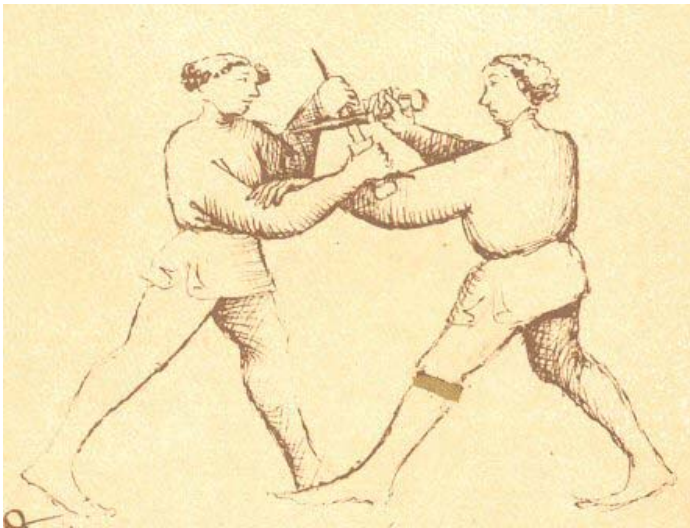
#### Sixth Master Third Play

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



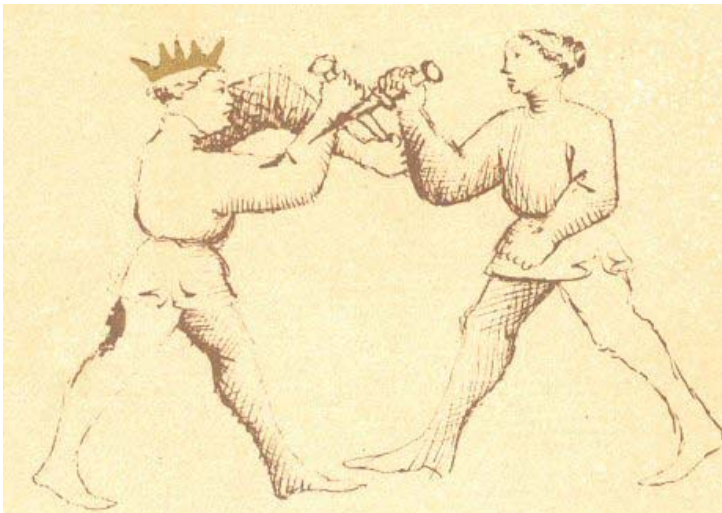
#### Sixth Master Fifth Play

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 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



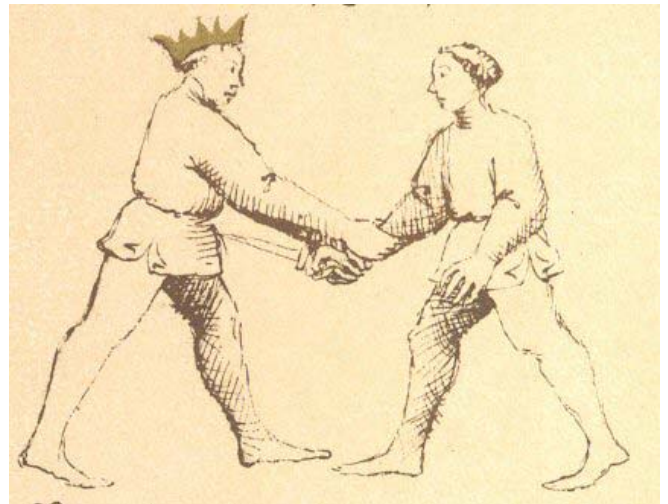
### **Eighth Master Second Play**

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

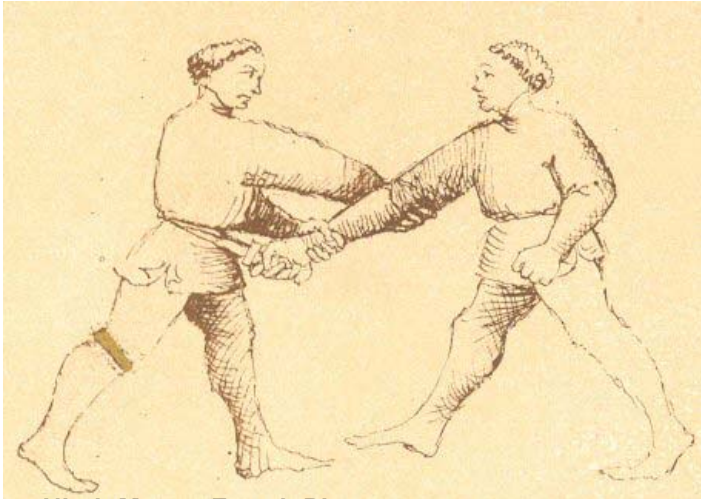


### **Ninth Master Third Play**

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

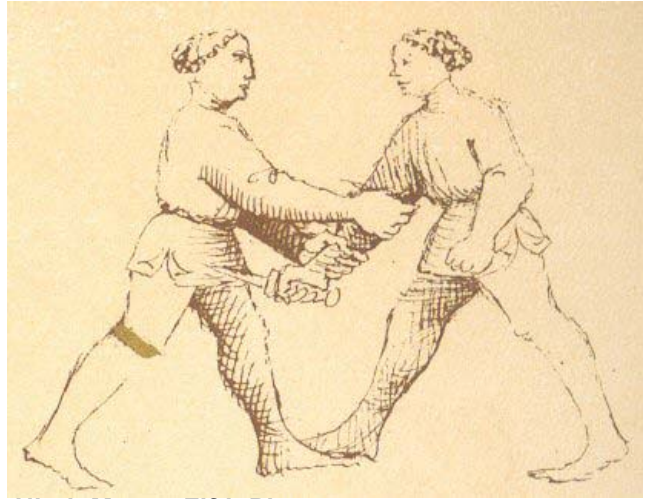
# Fiore dei Liberi Pisani Dossi MS Translation

## Daga Ninth Master Plays Four to Seven, Spada Cuts



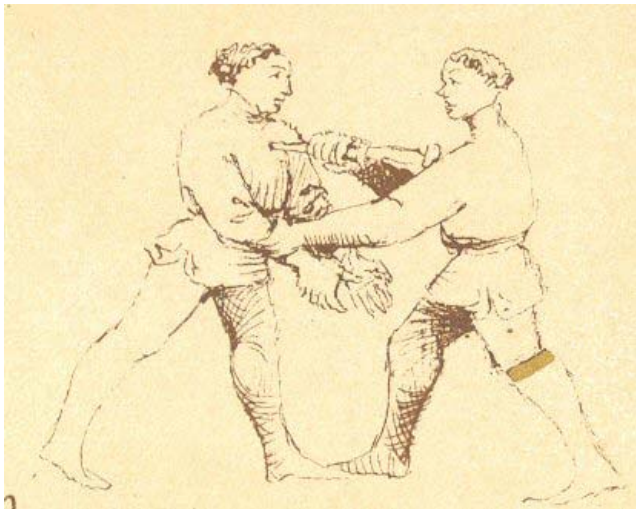
### Ninth Master Fourth Play

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



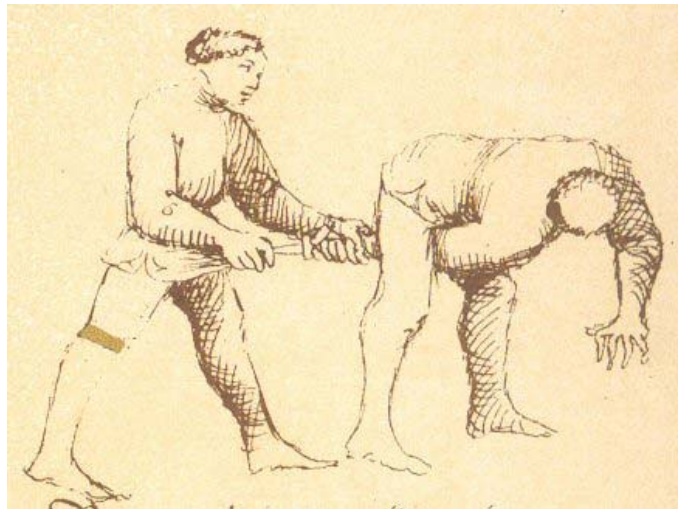
### Ninth Master Fifth Play

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

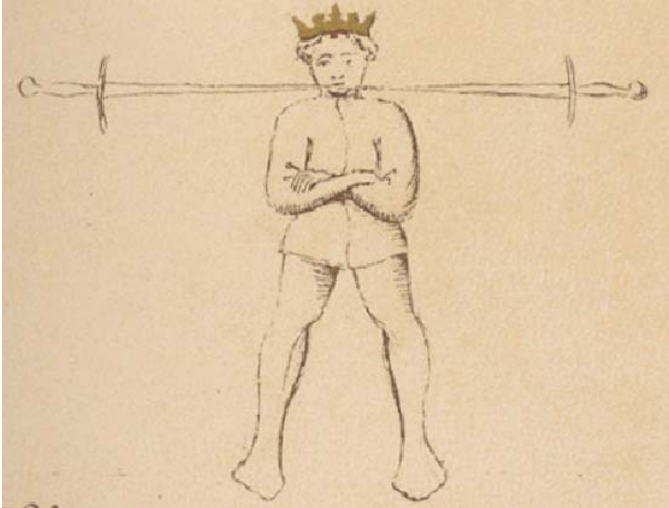


### Sotani

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

## Fiore dei Liberi Pisani Dossi MS Translation

### Spada Cuts and Spada a una mano Plays One and Two

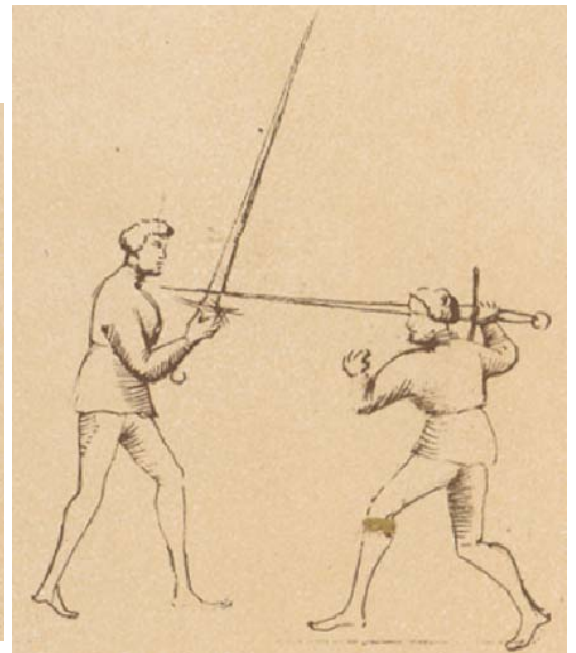
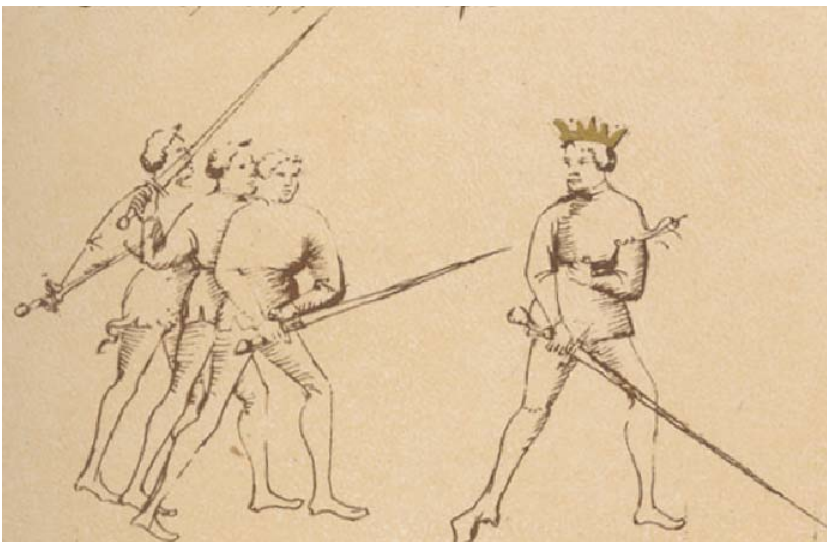


#### Mezzani

We are the Mezzani blows we go across  
From the knees upwards we damage  
And we beat the thrust out of the way  
And we redouble the wounding blow easily  
And we are of the middle blow between the Fendente  
Also with such blows we execute hundreds

#### Punte

Thrusts we are of the greatest offence  
And of all blows we make issue  
Venomous we are more than a snake  
And more than all blows we kill hundreds  
And we thrust at the blows we say  
Not many throats are not sewn like a needle



#### First Play

For throws of the sword and cuts and thrusts  
With the guard that I have nothing troubles me  
Come one by one to the contrary I want to make  
That with all I stand against you  
And he who wants to see covers and strikes  
Taking the sword and binding without failure  
Watch what my scholars can do  
If they do not find the contrary he has no equal

#### Second Play

With a step I have made a cover with my sword  
And suddenly it has entered your chest



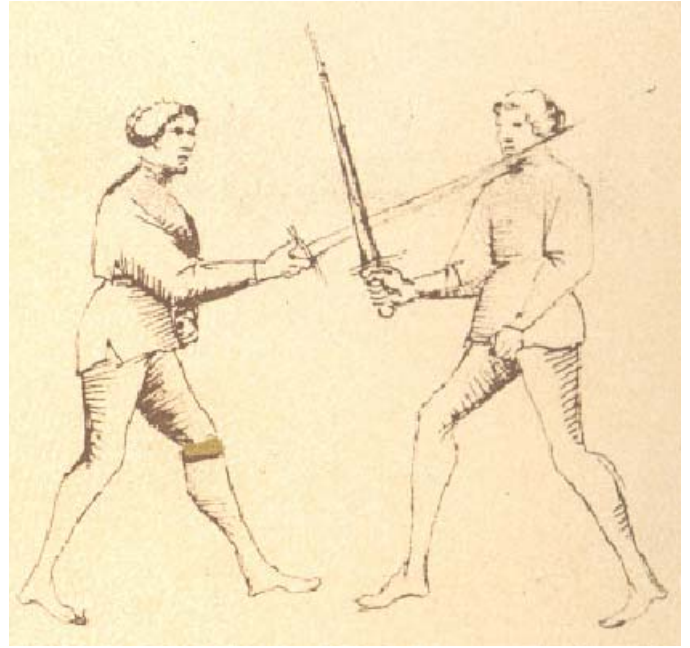
# Fiore dei Liberi Pisani Dossi MS Translation

## Spada a una mano Plays Three to Six



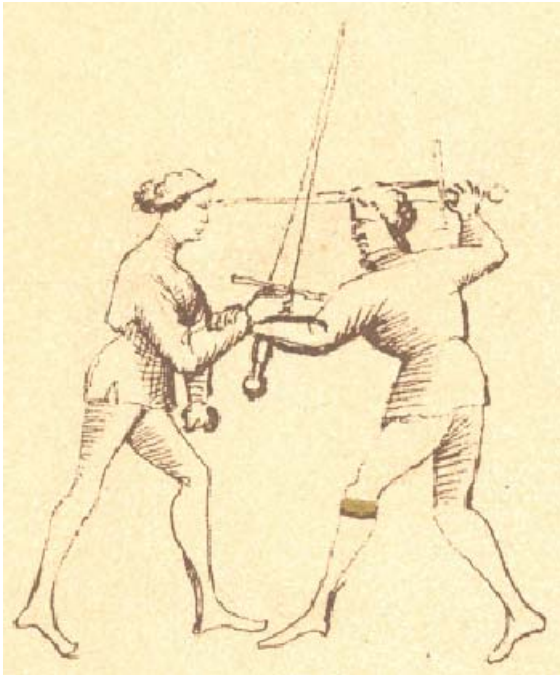
### Third Play

To wound you also with this thrust  
I have added the left hand to the sword



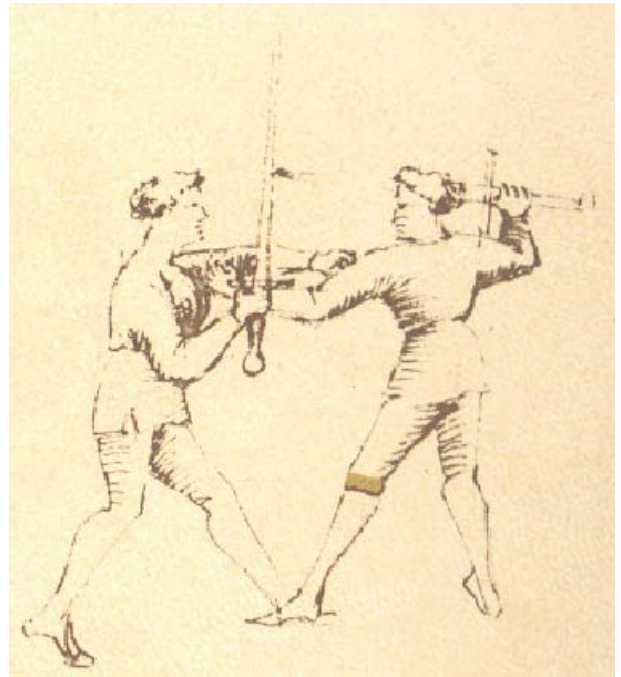
### Fourth Play

And here I have struck your head  
Because of the cover that I have made so quickly



### Fifth Play

Because of the hand that I have placed under your hilt  
If your sword does not go to ground I will be grieved

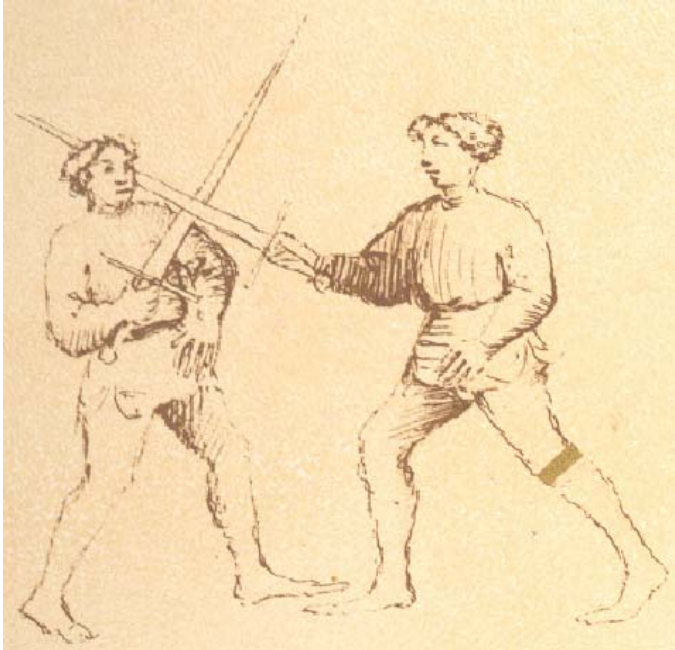


### Sixth Play

Because of the way I uncover you I can strike  
you with a thrust  
For I punish you of every neglect and offence

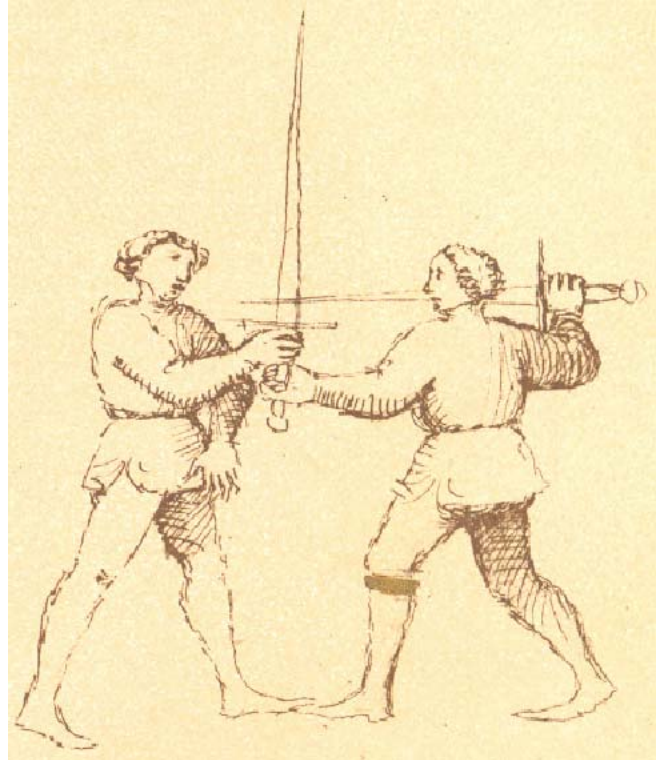
# Fiore dei Liberi Pisani Dossi MS Translation

## Spada a una mano Plays Seven to Ten



### Seventh Play

Again I have struck your head without stepping  
Because of the good cover that I know to make



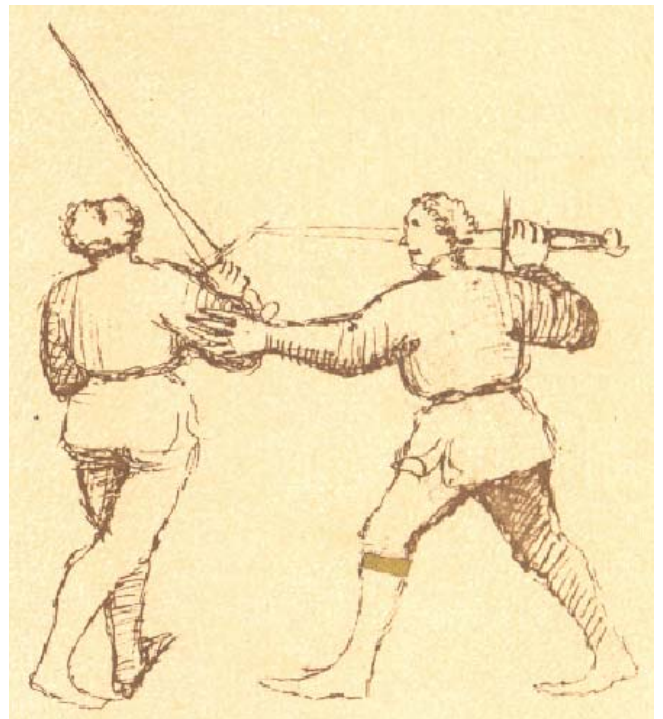
### Eighth Play

Because of the way I have caught your sword  
I take it from your hand into my care



### Ninth Play

With my left arm I have bound your right  
And I will be ready with many strikes



### Tenth Play

With the left hand I will make you turn  
And in that one great blow I want to give you

# Fiore dei Liberi Pisani Dossi MS Translation

## Spada a una mano Plays Eleven to Fourteen



### Eleventh Play

Because of the turn that with your elbow I have given to you  
I think I have cut the middle of your throat



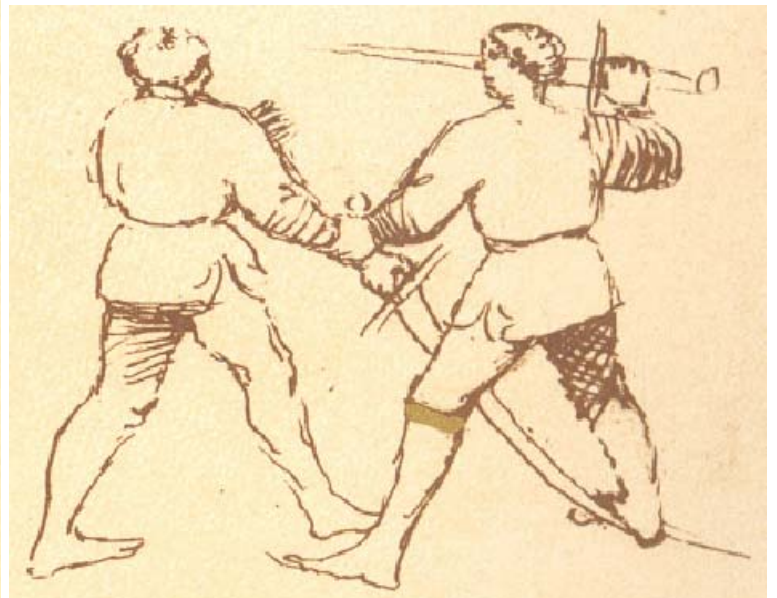
### Twelfth Play

This is a good break of the thrust to ground  
And it will go to the close in this way



### Thirteenth Play

Of putting you to ground I have thought  
And so uncovered I can possibly strike you



### Fourteenth Play

Either your sword is bent or it is broken  
And with mine I can strike you from high and from low