The Flower of Battle
of Master Fiore Friulano de’i Liberi

Being a Concordance of the Preface, Grappling, Dagger,
and Sword in One Hand from His Four Known Manuscripts

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Dagger

I am the noble weapon named the dagger who plays at very close range, and he who understands my malice and my art will also gain a good understanding of many other weapons. And since I finish my fight fiercely and quickly, there is no man who can stand against my method. Whoever witnesses my deeds of arms will see me make covers and thrusts as I move to grapple, and will see me take away the dagger by dislocating and binding arms, and against me neither weapons nor armor will be of any use. [Ms. Ludwig XC 13, fol. 9v]

Pisani Dossi translation by Colin Hatcher
Florius translation by Kendra Brown and Rebecca Garber
Getty translation by Colin Hatcher
**Master of Disarms**

[6a-a] After taking away your dagger, to signify my victory I hold it in my raised hand in this manner.

[21r-a] Now sealed with the palm, thus I carry the safe dagger. With my hands I would lift [the dagger] itself[,] all having been carried.

[10r-a] ¶ In my right hand I hold your dagger, and I gained it through my skill, which is so good that if you draw a dagger on me, I will take it from your hand. And I know well how to strike to finish you, no matter what advantage you might have.
Master of Breaks  
[6a-b] Because I triumph over those who fight with me, I carry torn-off broken arms as a decoration.  

[21r-b] Whereas I would overcome all which can war with me Distinguished[,] I carry before me broken arms in [my] hands.

[10r-b] ¶ I choose to symbolize my skill with the broken arms I carry. And I do not lie when I tell you that I have broken and dislocated many arms in my life. And whoever chooses to go against my art, will find me always ready to use that art against him.
Master of Locks
[6a-c] Locking the arms of all opponents
In such a way that none can safely extend their right hand,
To show my success I carry a pair of keys in my hand.

[21r-c] Nailing together the arms of all fighting in the region
In such a way that they would not be able to extend the safe right,
Now happily I thus collect two keys in my hands.

[10r-c] ¶ I am the Master of the unlocking and locking of the arms of those who choose to oppose me. I will cause them great pain and suffering with my techniques of binding and dislocating. And therefore I carry these keys to signify the value of my art.
Master of Throws

[6a-d] You ask how I force others to the ground under my feet with such prowess,
I tell you that because I grapple each man and throw him down;
The victory palm is appropriately held in my right hand.

[21r-d] You ask why I, boasting, ruined so great [a person] with [my] feet
Because by wrestling men of courage I assert to lay them all low;
Certainly the palm is extended to stand on our right.

[10r-d] ¶ You ask how it is that I have this man held under my feet. Thousands have suffered this fate because of my art of Abrazare. And I carry the victory palm in my right hand, because no one can stand up to my grappling skills.
Everyone should take care when facing the perilous dagger, and your arms, hands and elbows must go quickly against it. To do these five things, namely: take away the dagger; strike; dislocate the arms; bind the arms; and force your opponent to the ground. And never fail to do one or the other of these five things. And may he who seeks to defend himself protect himself in this way.

With the fendente I can strike to the head and the body from the elbow up to the top of the head. But below the elbow I cannot be sure that I can make this strike without danger, and therefore I am reluctant to strike lower.

From the left (reverse) side, you can strike from the elbow to end at the temple of the head. And these are called the colpi mezani (middle strikes). And these reverse strikes from the left cannot be delivered if you are still waiting to make cover against your opponent’s attack.

From the right side you can strike or cover if needed, and your target ranges from the elbows to the temples of the head. And this strike is more safely made from the right side than made from the left side.

The dagger that goes through the middle towards the head strikes below the chest and never higher. And while striking you should at all times make cover with your left hand.

[All text from the Getty. Not found in the Morgan.]
These five figures are the guards of the dagger; and some are good in armor; and some are good without armor; and some are good both in or out of armor; and some are good in armor but not good without armor; and all these are displayed below.

I am Full Iron Gate Single. And I am good in armor and without armor, because I can ward off an attack with or without moving to grapple. And I can play with or without a dagger when I make my covers.
I am Full Iron Gate Doubled, and I am good in armor and without armor, but in all situations I am better in armor than without armor, and with a guard like this I cannot use a dagger.
Middle Iron Gate (Double)

[9r-e] I am Middle Iron Gate with dagger in hand and I am doubled, and I am better and more strong than any of the others, and I am good in armor and without armor, and I can cover low and high on either side.
Full Iron Gate (Double, Crossed)

And I am Full Iron Gate with the arms crossed and doubled. And I am like a mighty fortress, and in armor I am especially strong. But without armor I am not sufficient, because I cannot cover long.
[9r-c] ¶ And I am Middle Iron Gate doubled and crossed [with dagger]. And I am good in armor but not without armor, because I cannot cover long, but I can cover above and below, from the right and the left, with or without a dagger.

[This guard is placed at the end because, even though it appears in the center of the page, it seems to have been inserted there after the other four were written and drawn.]
First Remedy Master of Dagger
First Remedy Master
[6a-e] I am the First Master of the Dagger, full of guile, And with my left hand I will wind the dagger around your arm, And truth to tell I can make many other plays, And my students will do them cunningly.

[10v-a] ¶ I am the first master and I am called Remedy, because I know how to remedy so well that you cannot harm me whereas I on the contrary can strike you and hurt you. ¶ And I cannot make a better play against you than to make your dagger go to the ground, by turning my hand to the left.

[21v-a] ¶ The first master of the dagger, I am called caution itself. At any time the left hand having been extended to lift the dagger away.
Contrary Master to the First Master

[6a-f] If I make a turn around your arm with my dagger, I will strike you in the chest, and it will not be taken from me.

[21v-d] ¶ Truly I sweep the dagger away around your shoulder. Not wasting that [attack], I would pulp miserable you in the chest.

[10v-b] ¶ I will turn my dagger around your arm. And because of this counter you will not be able to take the dagger from me. ¶ And also with this turn I can drive it into your chest without a doubt.
First Scholar of the First Master

[6b-a] With your right arm locked under my left, I can cause you much harm while keeping you trapped.

[24r-a] ¶ And behold your right confined under my left Shoulder. Far too many misfortunes delay you[,] the imprisoned one.

[10v-c] ¶ I will lock your arm in the middle bind, and I will do it in such a way that you will not be able to give me any trouble. And if I wish to put you to the ground I will do so with little effort, and you will have no chance of escaping.
Contrary Master to the First Scholar
[6b-b] If you wind around my arm and try to lock it in this way, I will put you in the lower bind and this hold will make things hard for you.

[24r-d] ¶ It is permitted that you hold me pressed hard inward / the lower key having been retained Then pressed hard will harm the shoulder.

[10v-d] ¶ I make the counter to the play that came before me. You can see the kind of position that I have put him in. I will break his arm or quickly throw him to the ground.
Second Scholar of the First Master

[6b-c] If I can turn this arm of yours, I will make you suffer with a middle bind.

[24v-a] ¶ If I myself can now turn the shoulder using the hands, Sad you will remain eternally in that middle key.

[11r-a] ¶ This is a good cover from which to take the dagger from your hand, and with this grip I will be able to bind you well. And this art is so effective that if I place my right hand under your right knee, then I will put you to the ground.
Contrary Master to the Second Scholar

[6b-d] You will not make me suffer in the middle bind
When I meet you with this counter and make you let go.

[24v-d] ¶ You will not make [me] endure in the middle key.
But now
By means of that counter, it is convenient for you, if you will yield to me.

[11r-b] ¶ I make the counter to the play that came before me,
so that you will not be able to throw me to the ground, nor take the dagger from me, nor bind me either. You will have to let go, or else you will be quickly stabbed by my dagger.
[11r-c] ¶ This is a play with no counter, and it is inevitable that the player will go to the ground and lose his dagger if the student performs this technique as depicted. And when the player is thrown to the ground, the student can finish him in various ways.
Fourth Scholar of the First Master

[11r-d] ¶ This play is rarely used in the art of the dagger, yet it is an additional defense to know. For after beating aside the attack in this way, the scholar can then strike with a counter to the ribs or the stomach.
Second Contrary Master to the First Master

[8a-d] This bind is easy for me to do
And from it I will be able to strike you in the back.

¶

It is neither labor nor pain to me to make a persistent bind.
By which route now I will be able to injure you.
And possibly I will strike your kidneys with a great wound.

Woe to he who remedies with techniques that allow his left hand to be seized. And from this hold I will be able to drive the dagger into his back.
Contra-Contrary Master to the Second Contrary Master

[8a-e] I make the counter-counter to the First Master,
For the counter-counter is a fine master.
Second Contra-Contrary Master to the Second Contrary Master

[8a-f] I make the counter-counter against the First Master,
And I will be first to take away the dagger every time.
Third Contrary Master to the First Master

[8a-a] I counter the First Dagger Master
And I will strike your arm from above.

[43v-b] I am of the first king[, ] you retain the dagger, openly
I make the counter. This is well known [to] strike the
shoulder.
Fourth Contrary Master to the First Master
[8a-b] I make the counter to the First Master
With this cover I will hurt him and worse.

[43r-d] I certainly keep the counter of the first master.
And I will now prove this covering using many bad things.

[11v-b] I am also the counter of the First Dagger Remedy Master, and when his student grips me like this, I will strike him, and make him let go. And if he tries to do other plays against me, I will counter him without hesitation.
**First Scholar of the Fourth Contrary Master**

[8a-c] In the previous counter I told you that you could hurt him and worse;
Here I show you how this can be done.

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[43v-d] Using a counter to the former, which threatens many evils[.] I direct myself in these circumstances, so that I would strike the associate with a deadly wound.

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**First Master of Dagger — 89**

[11v-c] ¶ This flows from the counter referred to in the previous play [Fourth Contrary Master]. It also flows from the counter referred to two plays back [Second Contrary Master], where the Counter Remedy Master has trapped the hand of his opponent with his dagger, and where he told you that he can drive the dagger into his opponent’s back.

My play comes from that play, ¶ but where he says you drive the dagger into your opponent’s back, I drive it into his chest. But this still flows from the previous play, even though I choose to finish it differently.
**Fifth Scholar of the First Master**

[6b-e] I am well placed and positioned to force you to the ground;
If you do not know the counter, I will throw you down immediately.

[11v-d] ¶ I am the student of the first Master of Remedies. And with this grip I seek to take your dagger and bind your arm, and since I do not believe that you know how to counter me, I will do this to you without delay.

[25r-a] ¶ I am ready now to beat gloomy you into the ground. And if the counter would miss, I would do this to you readily.
Contrary Master to the Fifth Scholar
[6b-f] I make the counter like this, and I know well how to strike you from here.

[25r-d] ¶ Now I do this counter quickly, you see duly just as it were. The spirit becoming enflamed I would then beat your limbs.

[12r-a] ¶ I counter you like this, so that you will neither take my dagger nor bind my arm, and my dagger and I will remain at liberty. And then I will be able to strike you when you let go of me in such a way that you will have no defense.
**Sixth Scholar of the First Master**

[7a-a] To make a much stronger cover I cross my arms in this manner; And from here I can do all the previous remedies.

[25v-a] ¶ I cover myself using great bodily strength as you see the movements. I attack in this way before anyone can bring about anything.

[12r-b] ¶ This cover is known to be much stronger and I make it so as to be able to obstruct you with various plays. And you cannot overcome such a strong cover, because two arms can easily oppose one arm.
Contrary Master to the Sixth Scholar
[7a-b] With this counter the previous cover will meet with failure;
After I have made you turn I will strike you with my dagger.

[25v-d] ¶ Now by means of this counter I cheat the earlier plays.
In such a way and I would turn you behind in order to wreck you <as in, bring you to ruin> with wounds.

[12r-c] ¶ This is the counter to the cover that came before, that I told you was much stronger. And I will turn him with my left hand. Having turned him, I will not fail to strike him.
Seventh Scholar of the First Master
[7a-c] Since my Master’s technique will not fail me, I will break your arm over my shoulder.

[23r-a] ¶ Because of how that master now brings about the taking, I believe you will not withdraw without shoulders having been broken.

[12r-d] ¶ With this excellent presa that I have made against you, I will not fail to break your arm over my left shoulder. And afterwards I can strike you with your own dagger, since this play will not fail me.
Contrary Master to the Seventh Scholar
[7a-d] You will not break my arm over your shoulder,
For with my counter I will throw you to the ground.

[12v-a] ¶ I make this counter to you who in the previous play
intended to break my arm over your shoulder. I will throw you
to the ground to your death with great force and you will
cause me no further injury.
Eighth Scholar of the First Master

[7a-e] Your dagger will quickly be taken from you, When I twist it upwards close by your elbow.

[23r-c] I would seize the arm(s) in front suddenly <I> the strong one would bring the dagger around in a violent whirling motion close by the elbow.

[12v-b] I am in a good position to take the dagger from your hand, and to do it I push the point upwards, close to your elbow. And you will lose it, and I will quickly strike you with it. I took the dagger in this way because I was not able to bend your arm.
Contrary Master to the Eighth Scholar
[7a-f] My dagger will not be taken by your turning it,
And I will strike you with it without fail.

[12v-c] ¶ I make the counter of the play that came before, so
that you will not be able to take my dagger in that way. I will
press my dagger into your hand, to make you let go, and with
the cruel point I will strike you for your trouble.
Ninth Scholar of the First Master

[7b-a] I will have no problem making you fall to the ground,
But you will have a major problem trying to get up.

[23v-a] It is not any work to me laying you out fallen.
You will not be able to rise freely without a large wound.

[12v-d] In this way you will be driven into the ground, and
you will not be able to make any defense or counter.
And I will quickly make the dagger that you hold in your hand go
far from you, because of my skillful knowledge of this art.
**Contrary Master to the Ninth Scholar**

[7b-b] I do not want to fall to the ground with the previous play,
So with this grip I will take away all of your strength.

[13r-a] ¶ What you plan to do cannot always be done. I am the counter of the scholar who came before, and this counter will make him look very foolish, because in this way I will make him let go my leg. And I will drive the dagger into his face to demonstrate that he is indeed a great fool.