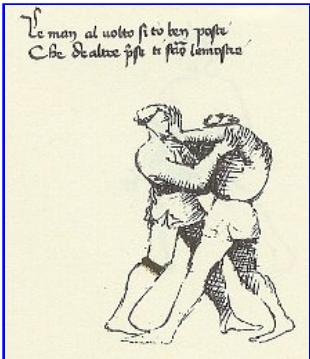


Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

**1 abrazare - grappling**

**1.2 gioco de magistro secundo - second master plays**

**1.2.1 gioco primo - first play** - elbow push and around to iron gate



*Le man al volto si t'ò ben poste  
Che de altre prese ti faro le mostre.*

**The upturned hand is a good position  
Which the other grip I play you as shown.**

**Interpretation:** This play now moves into the area of counters. Although the scholar is not depicted wearing a crown, signifying a remedy master, using the Getty's version of the treatise, we will follow the pattern as defined in the Getty's, and refer to these plays as the second master. Fiore writes in the first line of the couplet that the *zugagore* has achieved a good hold onto the face of the scholar/master. However, in the second line of the couplet, he reveals that another grip (prese) can be used to counter the face attack, as the illustration depicts with a lift at the elbow of the *zugagore*. [Click on the images view a larger image of the same.](#)



**Application:** The play illustrates another application of *dente di zengchiar* in which the scholar/master has his face being attacked, and being aware of the various queues, counters the attack with an attack to the *zugadore*'s elbow by applying a *dente di zengchiar*, raising the elbow up, across the scholar/master's face in a clock-wise direction, and around in order to twist the body of the *zugadore* thus releasing the face attack. This movement must be deployed with high energy, and which should achieve an improved positioning by placing the scholar/master behind the *zugadore* enabling the scholar/master to deploy other offensive strikes to the *zugadore*.

**example applications**

Section	Play	Carta
abrazare	6	Training Video: Face Push => Elbow Push

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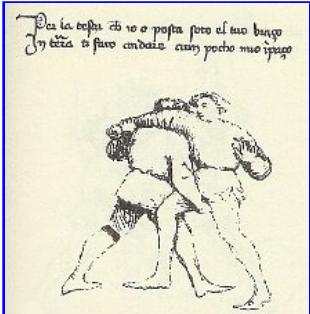
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Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

**1 abrazare - grappling**

**1.2 gioco de magistro secondo - second master plays**

**1.2.2 gioco secondo - second play - wrist grab, arm bar and dislocate**

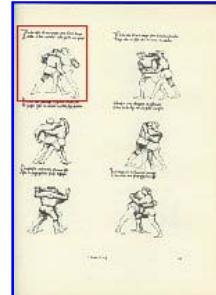


*Per la testa che io o posta sotto el tuo braco  
In terra ti faro andare cum pocho mio impaco.*

**For the head I positioned under your arm  
To the earth I make you go with little effort of mine.**

**Interpretation:** The couplet is clear, in that the scholar positions his head under the arm of the *zugagore* while gripping the *zugagore*'s hand with the scholar's left hand. Given the illustration, by virtue of the position of the scholar, he only needs to stand to either damage the shoulder or easily throw the *zugagore* to the ground. [Click on the images view a larger image of the same.](#)

**Application:** This play depicts the first play in which a possible dislocation of the *zugadore*'s shoulder may occur. The scholar, gripping the right wrist of the *zugadore* (perhaps from an intended strike by the *zugadore*), the scholar would extend the arm and while extending and remaining vertical, lower himself to "step" under the arm bar. At this point, once the arm is resting against the back of the scholar's neck, and the grip is still maintained on the wrist, the scholar only needs to stand to cause a possible dislocation. The *zugadore* in order to save his arm, may become imbalanced which may present to the scholar the *zugadore*'s right leg which can be grabbed by the scholar to aid in the throw.



**example applications**

Section	Play	Carta

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Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

**1 abrazare - grappling**

**1.2 gioco de magistro secundo - second master plays**

**1.2.4 gioco terzo - fourth play** - grab from behind ==> counter throw onto his back

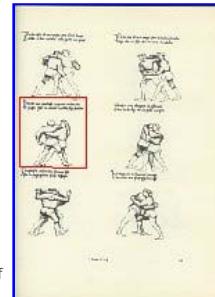


*Dedredo me prendisti a grande tradimento  
E questa presa te manua in terra senca falimento.*

With great cunning you grab me from behind  
Without fail this hold will send you to the ground.

**Interpretation:** The first line, appearing almost sarcastic, indicates that the *zugadore* managed to deploy a hold from behind using his great "cunning or skill", however, the second line depicts a counter deployed by the scholler with the intent to throw the *zugadore* to the ground. [Click on the images view a larger image of the same.](#)

**Application:** The *zugagore* successfully deploying a hold from behind, with the obvious intention of throwing the scholler to the ground, finds himself in a reversed situation, in which the scholler deploying a *posta longa* across the face/neck of the *zugagore* and then bending the right arm at the elbow and applying force to the *zugagore* all the while stepping behind the *zugagore* with the scholler's right foot to complete the throw. While the scholler completes the positioning of his arm across the face/neck of the *zugagore*, the stepping behind will require the scholler to momentarily apply some of his weight to the shoulder of the *zugagore* to aid in stabilizing the scholler as he lifts his right foot and places it behind the *zugagore*'s left leg. When force is applied by the scholler's right arm, his right leg prevents the *zugagore* from regaining his balance, and down he will go to the ground.



**example applications**

Section	Play	Carta

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Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

### 1 abrazare - grappling

#### 1.2 gioco de magistro secundo - second master plays

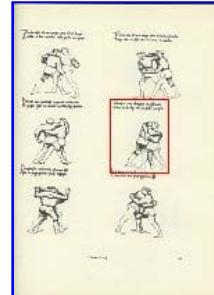
##### 1.2.5 gioco cinque - fifth play - gamberola to a throw (counter)



*Questo e un abracare de gambarola  
Che de le cinq non uen facta una sola.*

**This is one of gambarola in grappling  
that from the fifth his sole cannot not handle.**

**Interpretation:** The first line of the couplet conveys a situation that Fiore discusses a number of times in the treatise, that of a "gambarola" which roughly means "to be in the same posture/position". He definitely encourages against any combatant reaching this situation in which both combatants are essentially in the same state. The second line of the couplet, although the confidence in the translation is around 70%, appears to indicate that by using the principles of the fifth master, one can get "out" of a *gambarola*. [Click on the images view a larger image of the same.](#)



**Application:** The *zugagore* and *scholler* have achieved the same state in the engagement, with both having one arm over the shoulder and the other under the armpit of the opposite side. Fiore's treatise conveys that "*gambarola*'s are NOT a good thing, and the one who will achieve success if a *gambarola* should materialize is the one that has the presence of mind to change the state quickly. In the case of the above play, the *scholler* is depicted as shifting his right leg to behind the *zugadore*'s leg with the intent of throwing him to the ground, hence the reference to the fifth master of *abrazare*. In this situation, the *scholler* must "lean" on the *zugadore* when shifting his foot placement and once a stable structure is achieved, can easily throw the *zugadore* and therefore, the reference to the "sole" may imply that the *zugadore* will not be able to keep the soles of his feet firmly in place on the ground!

#### example applications

Section	Play	Carta

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Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

### 1 abrazare - grappling

#### 1.2 gioco de magistro secundo - second master plays

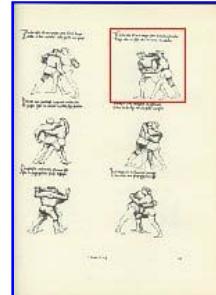
##### 1.2.3 gioco terzo - third play - attack the left ear then a throw back



*Per lo dedo che io te tegno sotto la rechia stancha  
Veco che la presa che tu auui te mancha.*

**Because of my thumb which is held on you under the left ear  
You're in trouble because your main hold quickly failed.**

**Interpretation:** The first line basically describes the placement of the scholar's thumb on the *zugagore*'s head below the ear. This scenario is more fully elaborated in the second line of the couplet implying that the hold (prese) that the *zugagore* had on the scholar will disipate very quickly due to the scholar's attacking a very sensitive area on the head. [Click on the images view a larger image of the same.](#)



**Application:** Should the *zugagore* be able to deploy a grab, such as the one illustrated where his left arm goes over the scholar's right shoulder, and his right arm attempting to grip close to create a tight hold, the scholar utilizes the pain points indicated by Fiore in the dagger section, the *magistro de ferire*, in which the scholar places his thumb under the jaw and applies pressure to that point. This is a very sensitive point on most people, and thus he creates space between himself and the *zugagore* which allows him to deploy some other technique, perhaps a long guard to throw the *zugagore* onto his back.

#### example applications

Section	Play	Carta

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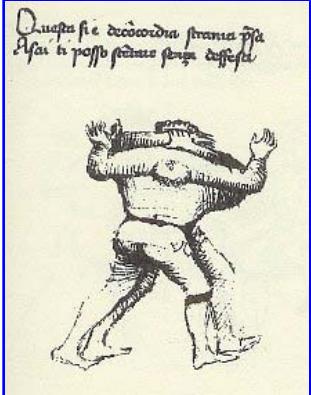
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Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

**1 abrazare - grappling**

**1.2 gioco de magistro secundo - second master plays**

**1.2.6 gioco sexto - sixth play - full nelson => finding a wall (counter)**

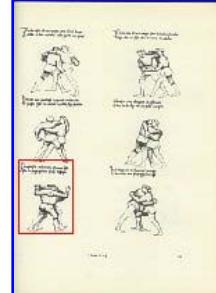


*Questa si e de concordia strana presa  
Asai ti posso stentare senca deffesa.*

**This hold is of a wonderful arrangement  
Without a defense you will only toil in pain.**

**Interpretation:** The first line of the couplet indicates that the hold or *prese* is a very good hold and should and will render the *zugagore* incapacitated and who will only suffer more pain if he doesn't have a defensive plan to execute. [Click on the images view a larger image of the same.](#)

**Application:** The illustration depicts the *zugagore* receiving a classic "full-nelson" hold by the scholler. The scholler has both arms under the armpits of the *zugagore* with his hands clasped behind the neck of the *zugagore*. This is a very difficult hold to get out of, and leveraging the text describing the same play from the Getty's, Fiore suggests that the counter to such a hold would be to find a wall or tree and either force the one deploying the hold against the wall or tree, or on a similar line, the *zugagore* being held would raise his legs and "jump" off the tree or wall causing both the holder and the *zugagore* to fall to the ground thus breaking the hold.



**example applications**

Section	Play	Carta

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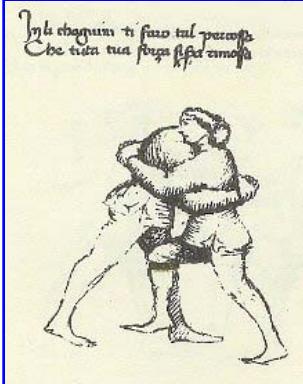
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Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

### 1 abrazare - grappling

#### 1.2 gioco de magistro secundo - second master plays

##### 1.2.7 gioco septo - seventh play - finding the privates



*In li choguin ti faro tal percossa  
Che tutta tua forza si sera rimossa.*

I do such a blow to your "privates"  
That all of your strength will be withdrawn to the last.

**Interpretation:** Fiore always presents an opportunity to the scholler even though all looks lost. In this case, following suit, the first line of the couplet indicates that even in such a hold, the scholler is able to strike at the *zugagore*'s privates, which will result in his strength or desire to continue to fight to immediately dissipate. [Click on the images view a larger image of the same.](#)

**Application:** The illustration depicts a classic hold which one would find himself/herself in most grappling engagements. Typical of Fiore, whenever it appears that all is lost for the scholler, he reminds the scholler of opportunities which may exist, and suggests that a blow to the "privates" of the *zugagore* will dramatically change the state of the engagement offering even more new possibilities for the scholler. The strike to the "privates" is a reminder of the *magistro de ferrire* who was described earlier in this *abrazare* section. Grappling as described by Fiore is far more than holds, as striking the sensitive areas of the *zugagore* is a perfectly valid and appropriate action to take.



#### example applications

Section	Play	Carta

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Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

**1 abrazare - grappling**

**1.2 gioco de magistro secundo - second master plays**

**1.2.8 gioco octavo - eighth play** - waist hold ==> face push (counter)



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

**On your nose I will create such pain and suffering  
That you will want to leave right away.**

**Interpretation:** Furthering the Fiore tradition, the scholler is receiving a waist hold by the *zugadore* and he suggests that attacking the face, specifically the nose would provide an excellent counter to the hold as the *zugadore* will be on the receiving end of pain. [Click on the images view a larger image of the same.](#)

**Application:** The illustration depicts another classic hold which one would find himself/herself in many grappling engagements. Again, typical in Fiore fashion, the scholler being compressed by the *zugadore* with a waist hold, Fiore suggests that an attack to the face, specifically, attacking the

nose of the *zugadore* will create the desired results, that being, creating space between the scholler and *zugadore* allowing the scholler to deploy some other counter by searching for other opportunities to deploy an arm bar or key lock counter move. The key principle here is if the scholler finds himself/herself in a very close hold, Fiore recommends that space must be made and this is the first task of the scholler. Once a bit of space is created between the scholler and *zugadore*, other opportunities may present themselves to the scholler to exploit.



**example applications**

Section	Play	Carta

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