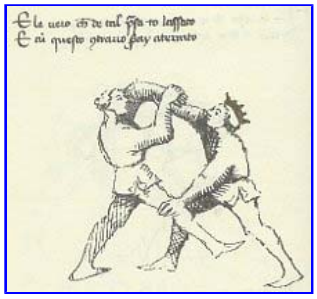
Fiore dei Liberi: *Flos Duellatorum*, 1410 (Pisani-Dossi, F. Novati, Bergamo, 1902)

1 *abrazare* - grappling

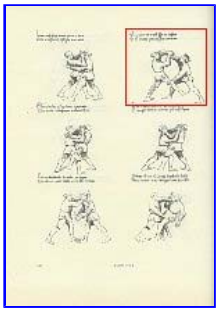
1.3 *gioco de magistro terzo* - third master plays

1.3.1 *gioco primo* - first play - intended face attack ==> to elbow lift and throw (counter)



E le uero che de tal presa t'o lassato
E cum questo contrario seray aterrato.

It is the truth that I have left your hold
And with this counter you will be grounded.



Interpretation: This first play of the third master begins with an illustration depicting the master countering an intended face attack which could've been deployed as the one in the previous play, by pushing up the *zugadore's* elbow avoiding the face attack, all the while, the master is depicted as lifting the leg of the *zugadore* to facilitate the intended throw. Click on the images view a larger image of the same.

Application: The third master begins a series of counters which are oriented towards either receiving a face attack or deploying a face attack as a counter. The third master depicts an elbow push which effectively disrupts the intended facial attack by the *zugadore*. The intensity of the elbow push and angle creates an imbalanced stance by the *zugadore* as the elbow is pushed upwards then across the *zugadore's* chest causing a great imbalance so that the *zugadore's* left is lifted in his attempt to regain stability. The third master is depicted simply grabbing the upward moving leg to facilitate a throw to the ground.

example applications

Section	Play	Carta

Translation and interpretation by David M. Cvet. For queries on Liberi's 1410 treatise (Pisani-Dossi version), contact David M. Cvet or AEMMA.
Images used in this presentation were sourced directly from: Pisani-Dossi MS: F. Novati, Flos duellatorum: Il Fior di battaglia di maestro Fiore dei Liberi da Premariacco (Bergamo, 1902)

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

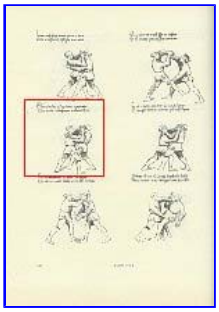
1 *abrazare* - grappling

1.3 *gioco de magistro terzo* - third master plays

1.3.2 *gioco secundo* - second play - shoulder grab ==> face attack (counter)

Soto el mento ti faco doia e greueza
Che in terra cum la schena adarai in freca.

Under your chin I fashion sorrow and suffering
That to the ground your back will go swiftly.



Interpretation: The illustration depicts the scholler attacking the *zugadore's* face by placing his hands under the lower part of the face and chin and evidently pushing back to attempt to counter with a throw. Click on the images view a larger image of the same.

Application: Recognizing opportunities to counter is an extremely important skill to develop in *abrazare*. This play, part of the series of counters depicted by the third master highlights the first master described in this *abrazare* section, that of the *magistro de ferrire* or the master of strikes. In this play, the *zugadore* manages to deploy a shoulder grab on the scholler. The scholler is depicted as being able to move his arms under the *zugadore's* arms and attack the face by pushing up and back the *zugadore's* head. This will create two responses, the first where space is created between the scholler and *zugadore* and secondly, where the face push will eventually cause an imbalance and the *zugadore* will be thrown to the ground onto his back. This movement is intended to be done with vigour so that the *zugadore* who is receiving such a blow is surprised and may not be able to recover from the strike.

example applications

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

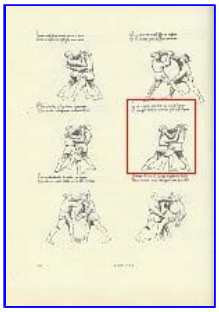
1 *abrazare* - grappling

1.3 *gioco de magistro terzo* - third master plays

1.3.3 *gioco terzo* - third play - face attack => strike the eyes (counter)

Cum le man al uolto tu me fa impaco
E aquesto contrario a l'ochio piu te fa impaco.

You anger me with the hands on my face
And with this counter to your eyes I anger you even more.



Interpretation: The *zugadore* has learned about the face attack from the previous plays and deploys a similar causing the scholler to become angry, however, the second line of the couplet clearly indicates a counter to this attack by attacking the *zugadore's* eyes in return. Click on the images view a larger image of the same.

Application: The scholler finding himself at the wrong end of a face attack, is depicted as deploying a counter which is a face attack in return. However the text clearly indicating the face attack in both cases, the scholler is depicted as focusing his attack on the *zugadore's* eyes. The basic instinct that every human experiences is the self-preservation of their eyes, and this attack would create an immediate opportunity for the scholler to perhaps move behind the *zugadore* and turn the engagement into his favour. This play again illustrates the application of the *magistro de ferrire*.

Note: The convention at AEMMA is whenever an attack to the eyes is to be practiced, the "scholler" would place his/her thumbs against the forehead of the "zugadore" simulating an attack to the eyes. The training partner will by convention accept this "attack" to the eyes and respond accordingly.

example applications

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