

Florius, de arte luctandi

Bibliothèque Nationale de France Ms. Latin 11269

Translation

By Kendra Brown and Rebecca Garber

Presented by Wiktenauer,
in conjunction with the
Cambridge Historical European Martial Arts Society



© 2015 by Kendra Brown and Rebecca Garber

Digital images of Ms. Latin 11269 courtesy of the Bibliothèque nationale de France

All rights reserved.

No part of these works may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the authors, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law.

Version 1.0, 2016

Released by Wiktenauer, the free library of Historical European Martial Arts books and manuscripts

A project of the 501(c)(3) H.E.M.A Alliance

www.wiktenauer.com

Introduction

Florius de Arte Luctandi: Challenges and Discoveries in a Contemporary Latin Translation of Fiore dei Liberi

By Kendra Brown and Rebecca Garber, Michael Chidester, Don Kindsvatter, and Mark Millman

This article is based on a presentation given by Kendra Brown at the 2015 Historical Swordplay Symposium hosted by the Massachusetts Center for Interdisciplinary Renaissance Studies. All transcriptions and translations are our own original work, except where otherwise indicated.

Florius de Arte Luctandi is formally designated Ms. Latin 11269 by the Bibliothèque nationale de France in Paris. Based on the content and style of the illustrations, the style of the handwriting, and its probable relation to better-known texts, it was likely created between 1410 and 1430. Little of its history is known, although it was rebound around 1635 and entered the Pontchartrain library in the late seventeenth or early eighteenth century. Its acquisition by the Bibliothèque nationale de France was recorded on March 10, 1756.¹

Florius alongside Fiore

Perhaps the most certain thing about *Florius* is that its material is a translation of an Italic mnemonic verse for learning personal combat, originally authored by a free knight named Fiore Furlano de'i Liberi of Premariacco. Much of the content is immediately recognizable to scholars of the Fiore tradition, quite literally from the very first page.

Fiore's verses and instructions were recorded in a series of manuscripts, each (at one time) containing the complete system (i.e., including grappling and a full range of weapons from spear wielded on horseback in armor to dagger wielded on foot in plain clothes) and understood to be all created in the first quarter of the 1400s.

Until *Florius* was digitized, the available corpus for study was three Italian editions, all with similar titles, extensive illustrations, and substantial but not complete overlap in content.

Novati's 1902 facsimile of *Flos Duellatorum*, the Fiore manuscript in the collection of the Pisani Dossi family, was the first to be made available for study in the modern era;² in the mid-1990s, two other copies (held by the J. Paul Getty Museum and the Morgan Library) were rediscovered and, thanks to collection digitizing projects, are now available for study, and several translations have been published.^{3,4}

In addition to these three copies, Novati indicated that the library records of the D'Este family of Ferrara describe two *Fior*

di Battaglia manuscripts unlike any known extant versions, but the last record mentioning these is dated 1508.⁴¹

The verso of the first leaf of *Florius* shows a design known as the "segno" or "The Seven Swords," which appears in two of the other three extant Fiore texts. In fact, one of those two is an extremely close match to the one in *Florius*—the segno in Novati's facsimile shows a man in the same pose and same clothing, with artwork so similar the two might be watercolor and ink variations of the same piece.

Florius is most directly comparable to the Pisani Dossi manuscript (as we understand it via Novati's facsimile), in that these two have only mnemonic verses for their text, where the manuscripts in the J. Paul Getty Museum and Morgan Library collections have more extensive descriptions. It is tempting to suggest that *Florius* may in fact be a translation of content from the Pisani Dossi manuscript, but as *Florius* includes additional stylistically similar combat techniques which does not appear in any other known copy, it seems most likely to have been based on an older work that is now lost.

The safest speculation would be that *Florius* was based on the same original as Pisani Dossi, although scholarship has so far treated Pisani Dossi as an original itself. The illustrations of *Florius* are likewise similar to those of Pisani Dossi, although there are occasional differences or errors, and some postures are more substantially different.

It seems perhaps significant that the Latin version is most similar to the Italian copy which contains some Latin: in the prose introduction, the labels of the Seven Swords page, and one interior page: the Dagger Masters.

The dagger section in the Pisani Dossi and Getty copies begins with four verses offering broad principles of dagger fighting, with illustrations of men depicted with allegorical representations of these principles. The Morgan copy

does not include dagger combat in its current state, but *Florius* has this page. In the *Florius* version, the figure who in the other copies holds a pair of disembodied arms here only holds up his own empty hand, and the man being trampled in the lower right register has not been colored.

But the most striking thing, when these pages are considered alongside each other, is that *Florius* and Pisani Dossi both enclose the verse captions in banners that curl up to the right of each figure (the Getty version is more consistent with the



format of other pages), and that the text is nearly identical—both, in fact, are in Latin.

However, it doesn't appear that one was copied from the other with minor differences introduced by scribal errors. The words are almost entirely the same and the transcriptions come out nearly identical, but the two versions are abbreviated in different places. This may suggest the two editions were copied from a common original: it's a result that might come from two differently-trained scribes working from the same un-abbreviated text.

Florius stands apart from the other three copies in an important and ultimately frustrating way: the Italian-language copies all feature prose introductions that offer hints about the text's creation, design, patronage, and even the creator himself. *Florius* has no such introduction—in fact, the title we call it by does not appear anywhere within the parchment pages comprising the original material: “*Florius de arte luctandi*” is written on the recto side of the front flyleaf in a late 17th or early 18th century hand, and again in a post-fifteenth-century hand at the top of the recto of the first parchment leaf, which has ample evidence not only of wear, age, and damage but many markings of ownership.

It is unknown whether the title was bestowed by the creator of the manuscript on a component now separated, or if it was added by these later readers or collectors to encapsulate the contents as a Latin version of *Fior di Battaglia*—although *Flos Duellatorum*, the Latin title used in the Pisani Dossi copy, is a more reasonable Latin rendering. *Flos Duellatorum* would be rendered in English as “The flower of duels,” where *Florius de Arte Luctandi* is more nearly “*Florius on the Art of Fighting*”; “*Florius*” is not a common noun in Latin, but the proper-noun version of *flos*. It is interesting, although perhaps not significant, that each version of the title represents the combat knowledge contained within a little differently.

The remarkable similarity to Pisani Dossi has one further None of the three Italian manuscripts is exactly the same as any other, with each featuring a different selection of techniques, so it is no surprise that *Florius* doesn't entirely match any of the three for content. Two of the Italian manuscripts, those now held in the J. Paul Getty Museum and in the Pisani Dossi collection, do share a similar order of sections (for the sections they have in common); the third, the Morgan Library copy, is in a roughly opposite order, and this is the one most similar to *Florius* in organization.

The Manuscript: Codicology

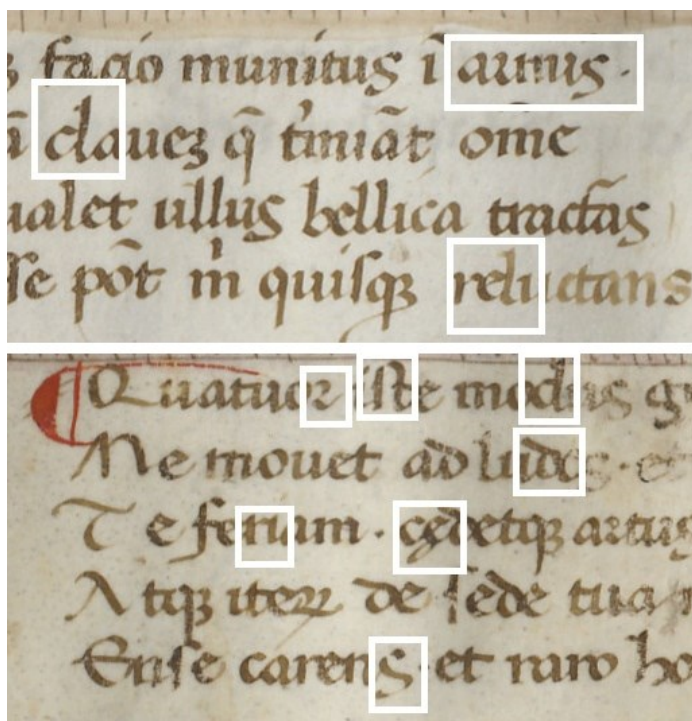
The manuscript itself seems physically unremarkable; it is written on parchment in dark brown ink, and the illustrations are drawn in finer lines of a similar color. The verses all begin with the same symbol in red or blue, also seen in the Getty copy and the first few leaves of the Morgan, but this red and blue paragraph mark is a fairly common feature of medieval manuscripts in general. As the Novati facsimile was not reproduced in color or with ornamentation beyond the black-inked illustrations and their gold-leaf crowns and garters (used in all the Fiore texts to indicate which combatant is performing the described technique), it cannot be entirely certain the Pisani Dossi manuscript doesn't have these markers as well. *Florius* also has faint indications of ruling marks in a combination of pencil and drypoint.

The present binding is in brown leather with boards; a section of the spine is red, with the letters FLOR DE ARTE LUCT -MS- stamped in gold. A paper flyleaf was added before and after the 44 original parchment leaves; the front paste-down has a Pontchartrain bookplate, as well as a later plate with the LATIN 11269 designation. This plate also has a red smudge crossed through with a black X in the high-resolution images; this is the remains of a small red adhesive dot which was still present when the manuscript was scanned previously.

The script, as it turns out, is fairly distinctive: Italian Semigothic, a transitional hand between the Gothic and Humanist styles which was in use from the late fourteenth to early fifteenth centuries, but most popular in the earlier part of this range.⁶ Being a transitional hand, one characteristic feature is that newer forms and conventions are used alongside older ones.

Some particular elements evident in *Florius* are regular use of both the standard lowercase r and the “2-r” in no particular pattern (traditionally, 2-r would come only after certain letters) and likewise rounded and Carolingian forms of lowercase s. A few instances of the vertically-backed d are made particularly confusing by the trend for letters frequently biting together (so that “cl” seems more likely than “d”, which is usually more slanted).

Latin before the modern period is frequently abbreviated, although in the case of *Florius* it's unclear why the scribe so heavily condensed the text, which is not all that long and fits into the space available with plenty to spare. To make matters worse, the author makes heavy use of macrons—calligraphic strokes above words indicating some letters were left out⁷—but only some forms have retained earlier specific meanings; the



Unusual characters on folia 3r (bottom) and 36v (top)

one meaning “m or n” and the one meaning “any letter(s)” are used interchangeably here.

The Semigothic style also included changes to spelling convention, some of which appear in *Florius*; the *a* is often left out of *ae* spellings (frequently also without adding a hook to the *e* to indicate the elision), and older spellings where one letter “strengthens” another such as *mihi* and *cunctis* appear (but not exclusively) without the strengthening letter, becoming *mihi* (the classical form, although in *Florius* it is most often abbreviated) and *cuntis*. In my transcriptions, I have used brackets to indicate where I add letters to render a word with the spelling that would be used by a modern dictionary,⁸ although when these letters are part of an abbreviation I leave the brackets out.

Regarding the creation of the manuscript, we have only guesses. In some places, part of an illustration extends into the area occupied by the text; in these places, extra space is left between words to allow space for the projecting drawing, although at least one page does have the text continue right across the artwork. This would tend to point to the illustrations already being on the page when the text was written, which was not the typical order for manuscript creation. It seems noteworthy that similar examples of text “going around” illustration elements appear in Royal Armouries Ms. I.33, perhaps suggesting that a somewhat modified creation process might have been used for manuscripts where the illustrations were integral to the significance and usefulness of the text.

It is also interesting that the illustrations in *Florius* match those in the Pisani Dossi copy so closely in style and content, while it can hardly be said that the text is an exact translation. We posit that perhaps, in recognition of the importance of precision in the images, the blank pages were taken to the location of the original and the illustrations were meticulously copied, and then the verses were memorized, summarized, or otherwise incompletely recorded, to be translated later.

There is little to hint at the scribe’s process, although a few pages show what might be the marks of a corrector fixing mistakes in the text. One page has “me” corrected to “mea” using a carat and a tiny letter *a*. Three pages have tiny alphabet letters written above words suggesting a reading order, which Clemens and Graham describe⁹ as being used by chancery correctors to show where the order of words in a copy differs from the order in the original. While we certainly believe *Florius* was created from another manuscript, we have

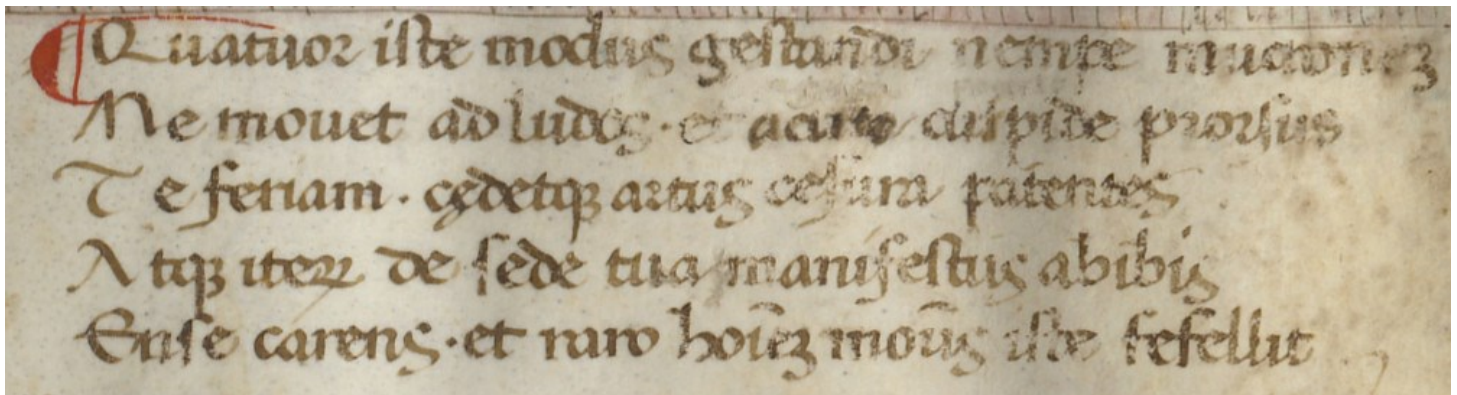
generally assumed it to be a translation from an Italian work, not an exact copy of another Latin text.

Clemens and Graham add that a “more extensive” version of this was used by early medieval readers of Welsh, Anglo-Saxon, and Irish origin,⁶ although this seems an unlikely explanation for sequences of 2-4 letters clarifying a translation of an Italian text from the late medieval period which is not known to have traveled farther west than Pontchartrain. It is perhaps most likely that the annotation method used by correctors and Insular readers was employed, rather briefly, by a reader of this text who was neither—but without more information, and more research, nothing can be said with certainty.

The *Florius* manuscript’s current condition is far from pristine, although of course after 600 years of even occasional use and circulation, this is somewhat to be expected. Perhaps the most tragic damage is the least obvious; that the segno has suffered more than any other leaf can hardly be questioned, but it is the only page where original content has been rather deliberately destroyed. Fiore’s Seven Swords illustration includes four animals labeled as specific virtues, but where the Pisani Dossi manuscript includes six couplets, *Florius* contains only five; *Florius*’ elephant of strength has no accompanying verse, but it stands above the top line of a blue paragraph marker that runs into the lower margin, suggesting that the pages were cut down at some point in its history (most likely for the Pontchartrain rebinding), at which time achieving a standard size was deemed more important than ensuring the survival of all content.

It is immediately clear even glancing at thumbnails of the page images that not one of the parchment leaves lies flat; Kwakkel describes “buckling” as a common problem with parchment,¹⁰ and worst in books whose bindings do not include clasps to maintain pressure and flatten the pages. On closer examination, at least several pages also appear to have warping from water damage; many pages have stains, drips, and smears that more specifically suggest spills. In some cases, attempts to minimize damage from the spill actually made the situation much worse; the segno and at least one interior page have significantly reduced readability because water-soluble ink has smeared across the page in the act of wiping a spill away.

Some pages have other kinds of dirt and staining, minor or major rubbing damage, and other signs that this manuscript is not merely old, but has been well-used (and perhaps even well-



A smudge across the lower register of folio 3r renders the text difficult to decipher, further hindered by a reader’s poor attempt at correction. Potentially-helpful annotations were once added between the first and second lines, only to be erased later.

loved) by many readers over the centuries. Wear and dirt can be a sign of use, but much more charmingly, some readers have made notes while they worked. One set of annotations in a fine, brown secretarial hand are fairly obvious, but closer study has revealed at least two additional annotators as well as a small assortment of symbols that we have not linked to a particular reader or even period. Additional to these three or more readers, another person has gone through and attempted to remove annotations in French and in a Minuscule Latin hand (and mostly succeeded).

There is one more kind of wear evident in the manuscript, although it seems ordinary by comparison: some of the coloring inks and much of the gold leaf have failed to adhere to the page. A few pages show a more consistent and substantial fading, although most instances are individual pages rather than fading on two-page spreads that would indicate prolonged open display.

The Language: Paleography

Florius is, of course, in Latin, but most modern Latin classes focus heavily or exclusively on classical Latin and rarely discuss regional variations, and so students can get the idea that Latin is fairly monolithic. Any medievalist or paleographer, of course, can immediately set this mistake straight, but even so, it is one thing to know that later eras of Latin differ substantially from earlier ones, and another to be elbows-deep in an ugly mess of unlikely grammar. Prior translation projects involving European combat treatises in Latin have given us some expectation for technical vocabulary, and *Florius* is no exception,¹¹ although context-specific meanings of “point” or “trident” proved to be the least of our concerns.

Because Latin is an inflected language, in which information about each word’s role in the sentence is encoded into the word itself, word order is not as important as in a language like modern English, where position and punctuation are critical. However, there are certainly conventions which most writers obey; in general, the subject of a sentence or clause comes at the beginning, and the main verb at the end, and words that modify each other tend to clump together in recognizable groups.

Not so in *Florius*. While the subject is often in the first half of a clause and the main verb generally in the second, there is little sense of consistency or pattern beyond that. This is perhaps best illustrated by example.

Here is the order of the Latin words in the lower verse on 44r, the final verse of the Ms., followed by my English rendering. This is a reasonably straightforward example, as verses in this text go.

Latin transcription:

*Florius hunc librum quondam peritissimus au[c]tor
Edidit. est igitur sibi plurima laudis honestas
Contribuendo viro Furlana gente profecto.*

Latin word order:

Florius this book previously most skilled authority
Brought forth. It is therefore to him greatest praise you
are honoring
Will be contributing man Friulian people accomplished.

English translation:

Florius the most skilled authority previously brought forth
This book. It is therefore him[,] an accomplished[,]
Contributing man of the Friulian people[,] you are
honoring.

While the Latin order is only sort of meaningful to the English reader, it has a kind of immediate sense about it, and the arrangement of subjects first and verbs last can be seen in the first two lines. However, the top verse from page 11r is more typical of the *Florius* text.

Latin transcription:

*Taliter ipse <scilicet ego> tuos confringam poplite duro
Testiculos | quam nullae aderint in pectore vires.*

Latin word order:

In this way self <i.e., I> your I would destroy knee hard
Testicles, how much none they would be near in breast
strengths.

English translation:

In this way <I> myself would destroy your testicles with a
hard
Knee, so that no strength will be present in the heart.

Here, the main verb of each clause comes in the middle, while the end of the clause has the subject or object of the verb. Case endings allow the reader to correctly match “your” with “testicles,” but it’s unclear why the writer has put them at essentially opposite ends of their clause. “Poplite duro” is in a standard Latin order, although this ablative phrase would usually be expected earlier in the clause.

Interestingly, a previous reader of the work also had trouble: the angled brackets are used, in transcription, to record marginal and interlineal notations appended to the text. The ambiguity being corrected or explained here is a common one throughout the work: the writer has used a form of “ipse” (him/her/itself) instead of a more precise pronoun, and the annotator has added “scilicet ego,” which roughly means “this is known to be ‘I.’”

The difficulty of *Florius* does not stop at word order; the grammar itself is far from straightforward, and often uses constructions which are not taught, or described as rare and unlikely, in most Latin courses. Many verses use future or perfect participles (which are sometimes also passive), often relying on this to convey the character of the central action alongside a much blander or less specific conjugated verb.

The writer has an eerie knack for choosing words that look exactly like other, very different words—working on this project, we’ve discovered an entire heretofore unknown class of little-known adverbs which are spelled just like certain pronouns, prepositions, and adjectives. Nor had we ever previously had cause to ponder the strange similarity of the first person subjunctive verb and the accusative noun (both forms end –am or –em), or the first person passive verb and the comparative adjective (both forms end –or).

Latin teachers will tell you that deponent verbs—which only have a passive form but should always be translated actively—are few in number, but working with late medieval combat manuals has shown that this set is at least three or four times

the promised size, and includes some words where both deponent and standard forms are attested and so it is up to the reader to decide whether a passive reading is correct.

All these penchants for strange and unexpected grammar and haphazard word order lead to the text being unexpectedly difficult; even where the vocabulary is common enough a translator might expect to essentially sight-read the text, this is stymied by the need to examine what part of speech each word is and how the cases group the words.

In the process of this work, we've learned several uses of grammar we'd never seen before. Ablative absolute—in which a participle and an adjective combine to become a pluperfect passive verb and its subject—is not so rare as to require additional research, although the average reader does not expect to encounter it every other page. More frustrating were the times when we had a few words that seemed to be in the wrong case, and so we had to go searching for very thorough Latin grammar lessons in order to discover whether there was an application of that case which fit the sentence at hand.

In this way, we discovered Dative of Possession, which is used in German and, we now know, also Latin to describe something which not only belongs to someone but was made for them, cannot be separated from them, is a part or extension of their self, et c. This is interesting in the context of the weapon as an extension of the self, but confusing when the action concerns a seizure of the opponent's weapon; to recognize the construction in such cases, we render the possessive as “very own” to recall a childish notion of special ownership.

And we have had to refresh ourselves on the relatively uncommon Ablative of Duration (“during”), after several unsuccessful attempts at using Ablative of Means (“using”) instead. Ablative constructions are a particular challenge, because those named here all do not have associated prepositions, so any ablative might be one of them, unless we can associate it with a verb or preposition.

To illustrate what these challenges look like, here is a verse which features an unusual density of strange forms and constructions:

Latin transcription:

Sit brevior licet hasta michi / traiectus abibis
Tu tamen. et iacias modo si libet ante · nec inde
Effugito. lacrimosa manent te praemia mestum.

Translation:

Although my very own spear is shortened, nevertheless
you will
Go away pierced. And you would throw only if it pleased
you before. Do not
Flee from that place. Tearful rewards would flow to
gloomy you.

The verse begins with five small headaches in a row: a subjunctive form of “to be,” a word which looks like a common comparative (“shorter”) but which we had to read as a little-known passive verb in order for the clause to make sense, a special verb which does not typically take a subject and which had to be read idiomatically as “although” rather than “it is permitted,” one beautifully simple nominative noun, and a medieval-spelling dative pronoun standing as a possessive.

The exotic grammar is not quite so dense after that, but it is still far from ordinary. For instance, rather than saying something like “I will stab you,” or “you will go home injured,” the writer says “you will be away from here, pierced.” *Modo* is a common word, in Latin and in combat texts, usually meaning “in this way,” but on this page it's the lesser-known adverbial form meaning “only if.” In rendering the last sentence we went through several variations, since the ideas—tears, gloom, rewards—make reasonable sense for the end of combat, but finding a way to fit all the cases together, and discovering that *manent* meant flow rather than remain, required multiple reexaminations.

Aside from every oddity of grammar, sight-reading is also impeded by frequent use of abbreviations which, in the Semigothic style, are only mostly used in the same way as in the earlier medieval period. It's fairly often necessary to test several readings of a given mark in order to determine which version is a real word that's appropriate for the context. (Sometimes there simply isn't one, and we're left to wonder if it's a word not in our dictionaries, or a misspelling of some similar word.)

The punctuation in this text is also medieval in character; periods are used in (as far as we can tell) roughly the same manner dictated by modern grammar, but there the similarity ends. Comma-like punctuation appears as extremely faint slashes, or sometimes slashes above or through periods; we have been simply rendering all of these as commas, but in researching the script used in the manuscript, we've discovered that the correct method is to transcribe them as they appear on the page and interpret the mark in its medieval meaning before attempting to assign a modern equivalent. Medieval punctuation, it seems, was not used like modern,⁶ but so far we don't understand its actual depth.

The *Florius* text has an additional feature of medieval Latin: it is recognizable as dactylic hexameter, a popular meter for epic verse during the classical period which was used in the early medieval period for popular and literary verse as well as in didactic contexts to give structure to long compositions.¹² Unfortunately, *Florius* does not closely conform to standard classical or medieval rules for dactylic hexameter; it is recognizable to scholars of medieval Latin, but prior to hearing this opinion we had generally considered it to be unstructured translations without rigid meter or intentional rhyme, the obvious and tidy nature of the Italian verse having been literally lost in translation.



Re-examining it in the context of dactylic hexameter—which by the medieval period is a very nebulous form full of exceptions and special rules—we found that while it’s not as finely metered as *The Aeneid* (which is the flagship example of the classical form, and maintains a consistent 15-16 syllable count per line in the sample we examined for reference),¹³ there is a recognizable consistency. In 11 lines we diagrammed, lines had between 14 and 18 syllables (the dactylic hexameter form permits 12 to 18),¹² albeit not in a recognizable pattern. To really assess the text as metered verse, we must understand the writer’s use of dactylic feet within word and concept units and divisions in each line, and in our attempt to understand the quality of the verse in *Florius* we have mostly learned that medieval verse structure contains untold and extremely obscure depths.

Without getting into the technical points of poetic analysis, though, the historical context for structured Latin verse in the early fifteenth century is rather interesting, and sheds some light on the confusing nature of this text in particular. Literary history sometimes refers to the fifteenth century in Italy as “the century without poetry,” and while this actually refers to the lack of imaginative literature written in Italian,¹⁴ twentieth-century critical discussions of Latin verse around the same time tend to range from negative to dismissive. Italians were writing Latin verse, but the quality of the verse seems best described as “famously bad,” beginning with Petrarch’s *Africa*. By the late century, a precedent had grown up for instructional texts in Latin hexameter, but these come decades after all proposed dates for *Florius*.¹⁵

There are too many variables in play to make any kind of statement about whether *Florius* would have been considered bad verse in its day. However, some of the contemporary sentiments about the sorry state of Italian literature at this time were specifically about Italian study and literary development being neglected in favor of Latin, so the inexplicably convoluted nature of the language in *Florius*—which can’t be explained, as far as we can tell, by metrical necessity—is probably not typical of literature or scholarship of its day.

Conclusion

Studying *Florius de Arte Luctandi* has largely been an exercise in discovering how much must be learned in order to really understand and appreciate a historical manuscript. That we can’t even confidently say whether it’s an example of bad or average verse nicely summarizes the difficulty of stating conclusions, at this point in the project and maybe ever. It is hard even to say what *Florius* means for the study of Fiore’s combat, despite the obvious importance of adding a new source to the literature of the field.

Probably the most remarkable thing this project has uncovered is the ways that *Florius* is similar but not identical to the Pisani Dossi Fiore manuscript. These common features raise important questions about relationships within the family of texts that have been largely unexamined by other scholarship. *Florius* also provides similarly important-but-mysterious hints about the relationship of Philippo Vadi’s treatise to the Fiore manuscripts.

For all the frustration of the text itself, *Florius* also has offered hints at insight into the process by which combat styles

and manuals were propagated. That the verses often show signs of imperfect memorization, and that the language seems so often inexpertly rendered, are especially interesting alongside the much more consistently high-quality illustrations. The scribal hand is a reminder of the major cultural transitions surrounding the creation of the manuscript, which surely play an important role in the smaller culture of combat instruction but are infrequently examined in detail.

These are perhaps not the groundbreaking, field-shaking conclusions one hopes for when undertaking the study of a recently-uncovered manuscript in an established corpus. But—especially in a field where research is often done by autodidact scholars without support from institutions, departments, or advisors—these small connections and artifacts of the cultural and human processes inherent to the combat treatise tradition are important and exciting in their own way.

A Final Note on the Translation

We would like to state from the outset that the translation offered here should not be considered complete or final. Instead we offer it in the spirit of collaboration, with which it was composed, to the wider pool of knowledge in hopes that this will lead to improvements and fruitful discussion. Therefore, this introduction serves both as a brief record of our difficulties with the text, as a springboard to some of our questions, and as an invitation to improve the translation.

There are already two print translations extant. Charl  lie Berthaut’s initial transcription and translation into French (to be included in a forthcoming publication)⁵¹ was unfortunately based on poorer quality scans, which prevented him from identifying many of the later edits/erasures to the text, although Emmeline Baudet’s 2013 French thesis, transcription, and translation takes a much more detailed approach, addressing interlineal and marginal notes.⁵² The more recent Italian translation by Francesco Lod   in 2014 took advantage of the higher-resolution scans that we also used.⁵³ The Lod   transcription is of excellent quality and highly recommended. Due to these publications, an English translation seemed overdue.

The text is difficult. We began this process in mid-2013, when one of our Germanists had to stop attending for a semester due to her teaching schedule. Given our Latinists’ experience with Medieval and Renaissance Latin, including translating the Ms. I.33 and parts of Paulus Hector Mair’s treatise, we expected that a manuscript of just 44 folia and a little over 200 verses would be an easy diversion, possibly not even lasting the full semester.

Instead, the first complete draft took close to two years.

The reasons for this are numerous, and largely given in Kendra’s article. In addition, while it would have been easy to rely on the Pisani Dossi Ms. to guide the translation process (especially since Michael had previously authored a complete translation of it), we discovered early on that even though the two manuscripts often showed considerable overlap in word choice, arranging the text of *Florius* to match the Pisani Dossi would be entirely ungrammatical more often than not. Instead, the Latin was first translated in isolation, and only after this step was the Pisani Dossi (and occasionally the Getty and

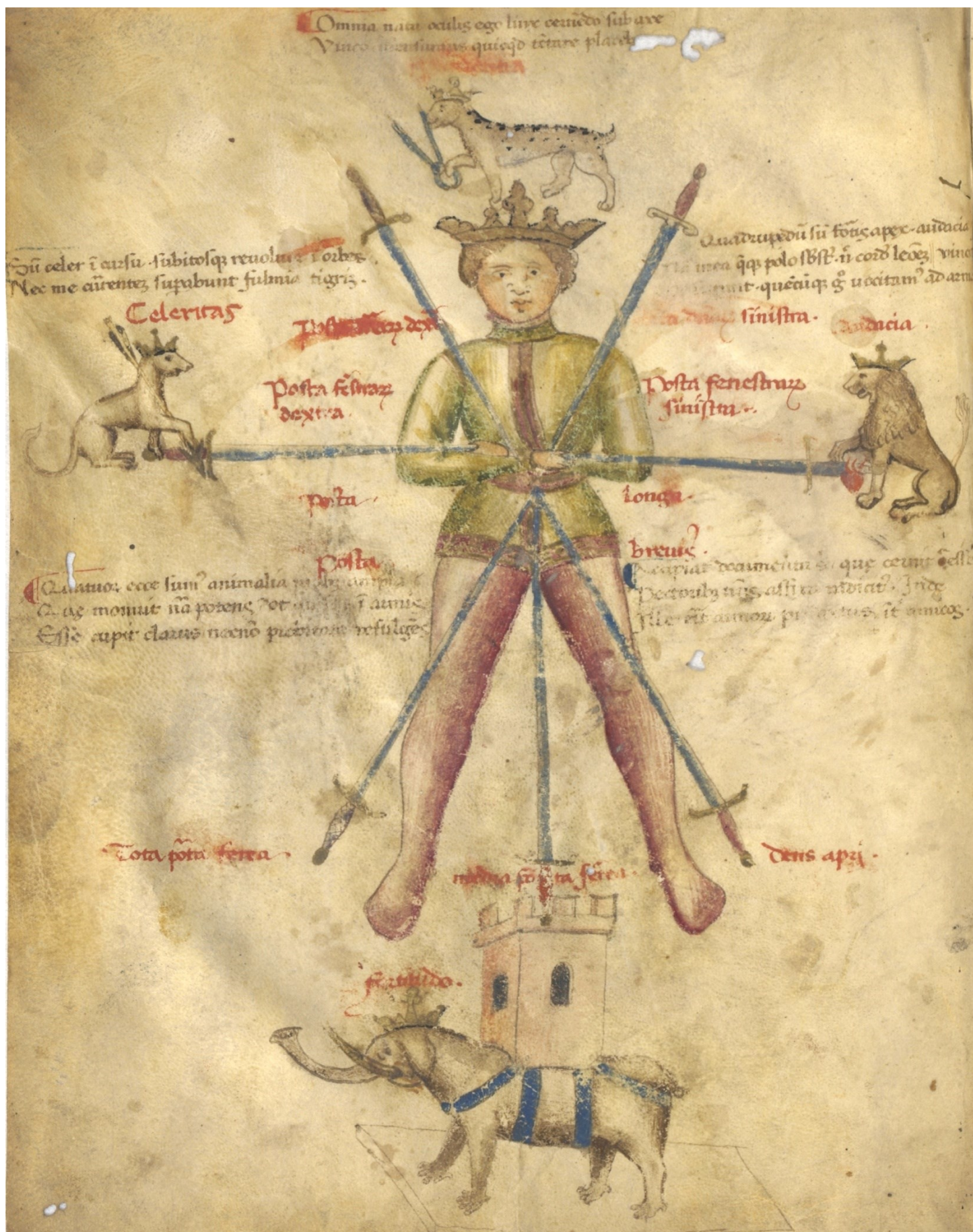
Morgan) consulted to see if it suggested alternative valid readings.

After all that time, this translation is still a work in progress, and we openly invite others to collaborate with us in this endeavor. We freely acknowledge the limits of our expertise, and hope that others will contribute theirs to ultimately yield a high-quality, fluent, English translation, as well as an accurate transcription of the *Florius*.

Notes

1. Mondschein, Ken. "Notes on Bibliothèque Nationale MS Lat. 11269, *Florius de Arte Luctandi*". *Arms & Armour* 8 (2): 117-22, 2011.
2. Novati, Francesco. *Flos Duellatorum, Il Fior di Battaglia di Maestro Fiore dei Liberi da Premariacco*. Bergamo: Istituto Italiano d'Arte Grafiche, 1902.
3. Mondschein, Ken. *The Knightly Art of Battle*. Los Angeles: J. Paul Getty Museum, 2011.
4. Leoni, Tom. *Fiore de' Liberi: Fior di Battaglia (Second English Edition)*. Alexandria, VA: Freelance Press, 2012.
5. The Codex LXXXIV (or Ms. 84) consisted of 58 folia bound in leather with a clasp, and whose first page showed a white eagle and two helmets; the Codex CX (or Ms. 110) was a small, unbound volume consisting of only 15 folia. Both manuscripts are mentioned in the catalog of the d'Este library as late as 1508, along with a third untitled fencing manuscript, but they disappeared some time after that and never resurfaced. See Novati, Francesco. *Flos Duellatorum, Il Fior di Battaglia di Maestro Fiore dei Liberi da Premariacco*. Bergamo: Istituto Italiano d'Arte Grafiche, 1902. pp 29-30. It is conceivable that one of the four extant versions is a fragment of the Ms. 84, but no evidence in support of this proposition has yet surfaced.
6. Clemens, Raymond, and Timothy Graham. *Introduction to Manuscript Studies*. Ithaca, NY: Cornell University Press, 2007. p 172.
7. Cappelli, Adriano. *Lexicon Abbreviatarum*. Leipzig: J. J. Weber, 1928.
8. For this project, two dictionaries were used: Traupman, John C. *The Bantam New College Latin & English Dictionary, Revised and Enlarged*. New York: Bantam Books, 1995; Whitaker, William. *Whitaker's Words*. University of Notre Dame Archives, 1993. <http://archives.nd.edu/words.html>.
9. Clemens and Graham, p 36.
10. Kwakkel, Erik. "Hugging a Medieval Book." October 3, 2014. Accessed May 2015. <http://medievalbooks.nl/2014/10/03/hugging-a-medieval-book/>.
11. Berthaut, Charl  lie. *Florius, de Arte Luctandi – MS Latin 11269 – transcription & traduction*. Paris: Paris 1 Panth  on-Sorbonne, 2013. <http://peamhe.wordpress.com/articles/traduction-du-florius-de-arte-luctandi/>. Accessed 2015-11-23.
12. Ruff, Carin. "The Place of Metrics in Anglo-Saxon Latin Education: Aldhelm and Bede". *Ruff Notes*, 2005. <http://www.ruffnotes.org/storage/medieval-research-docs/Ruff-Metrics.pdf>. Accessed 2015-11-23.
13. Boyd, Barbara Weiden. *Vergil's Aeneid: Selections from Books 1, 2, 4, 6, 10, and 12*. Mundelein: Bolchazy-Carducci Publishers, Inc, 2014.
14. Brand, Peter and Lino Pertile. *The Cambridge History of Italian Literature*. Cambridge, UK: University Press, 1996. p 131.
15. Grant, W. Leonard. *Neo-Latin Literature and the Pastoral*. Durham: University of North Carolina Press, 1965. pp 58-60.
16. Baudet, Emmeline. *  dition du Florius, de arte luctandi, BNF lat. 11269* (Master's thesis). Paris: Universit   Paris Sorbonne IV, 2013. http://www.academia.edu/5420225/%C3%89dition_et_analyse_du_Florius_de_Arte_Luctandi_BNF_Lat._11269. Accessed 2015-11-23.
17. Lod  , Francesco. *Florius. De arte luctandi. Traduzione e cura del testo di Francesco Lod  *. Rome: Bonanno Editore, 2014.

Florius Translation



[01v] ¶ Behold! we are four distinguished animals with these [traits]
Who, for instance, strongly reminds [that] he is able in arms;
He wants to be clear/bright and even shining brightly with honesty.

Prudence

¶ Everything born under the sky will be discerned with [my] eyes; I, the lynx,
I conquer [by] measurement whatever it pleases [me] to attempt.



Courage

I am the quadruped, the strong crown; my brave things,
For instance, are the foundation of every axis. Now conquers the lion of the heart;
[...] Therefore, we call whomsoever to arms.



¶ He undertakes the lessons for himself, [and] determines which [are for] harming.
Impress the evidence made known upon your spirit.
Thenceforth
That [evidence] of arms will have been taught before among friends.

Quickness

¶ I am quick in the hunt and roll the quick ones back in their orbit,
Nor in my running will the lightning overcome the tiger.



Strength

¶ [Bottom of page cut off]



[2r-b] ¶ [Now] I bear [my] spear, but brandishing with the Boar's Tooth

And by my hand, I would be able to mark you with contrasting colors; I will penetrate your marrow.



[2r-d] ¶ Behold! I come, holding the lance in the Woman's [Position] at the chest.

I do not fear touching the earth with pliant knees.

And I would strike a bargain by staining, nevertheless your lance will thrust forward.*

* Depending on the interpretation of the final abbreviation, the last line may be read in different ways; the final verb might be *perdet* (loses) or *praedet* (pillages), or *prodet* (thrusts forward). We have chosen the last of these as it is least specific to whether the lance in question is winning or losing the fight, which is unclear from the rest of the verse.



[2v-b] ¶ The regal Form of the Woman is suitable, and
piercing you
With the sword <with the point> and raging against [you],
this spirit sends
To the shadows; the divine will of heaven would favor that
manner.



[2v-c] ¶ Drawing the members close at the same time, I, the
harsh one, seize the javelin <I delay the javelin>
In the middle. You will have been hindered in breaking [me]
open. Finally,
Your steed <horse>, having been struck a lethal wound, will
depart.



[3r-b] ¶ Correct in opposition, I would make you strong pains.
Whoever <I> runs away cannot defend his own body.



[3r-d] ¶ Truly there are four ways of carrying a sword;
Verily he moves toward the plays. And by means of the sharp
point being forward,
I would hit you. And he will cut the open limbs with cutting,
And again from your seat you will plainly depart
Without a sword. And that method seldom disappoints a man.



[3v-a] ¶ I pierced through the exposed neck with the point of my sword.
For instance, the third master taught me thoroughly using principles.



[3v-c] ¶ Using a wound, I, the fighting one, terrify the neck with a wound.
Prudent with regard to this sword,* the first master teaches me truly.

* Supposing "cuspidē" means sword and not point, "ense" could mean something other than sword, such as "sword technique" or "Sword position".



[4r-b] ¶ You, shamefaced, on account of this will either perhaps abandon your sword,
Or you will lie down, prostrate on the ground; there is no preventing [this].*

* Rebecca notes: small words like “et” or “hoc” may be left out in order to shape it into something like meter.



[4v-b] ¶ I now protect myself from the cutting, and also the strong point.
And I strike the face with the hilt <of the grip> lest this sword be seized
From me. I shall not yet be thrown to the farthest ground.



[4r-c] ¶ He disengages lest I trample the beating heart on the ground.
Anything that I would like concerning you I will be able to try afterward.



[4v-c] ¶ I will throw you and your horse, prevented by none,
By whose raging haunches the chest of mine will stay.
I will not relinquish the resounding bridle of your quadruped
While you would strike the muddy ground precipitously with the crown of the head.
That best deception certainly prevails when [one is] wearing armor; afterward
He himself begins to fear being unable to injure anyone in armor.



[5r-b] ¶ I hold you captured by the helmet, whereby you turn your back backward.
Afterward, I will send you with flying chest into the ground.

[5r-c] ¶ It is useful that you merely beat the ground
With the trampled corpse. The counter actions accomplish this. Spiteful,
You nevertheless wish to attempt that same thing on myself.



[5v-b] ¶ Lifting the leg simultaneously by the stirrup, this, my Powerful right [hand], turns you to the furthest. Nor will your leg be made better.



[5v-c] ¶ Look how strongly I hold your neck by the shoulder, <in front of you>
Which in this way you evade the attempt: you vainly try
To fling the unarmed [man] to the ground.* But the counters conquer you.

* We have rendered "per terram" as "to the ground" rather than "through the ground".



[6r-b] ¶ If Roland, and likewise Pulicanus and the rude one,
would attack me, the foot-soldier
With ashen spear, I would wait while considering,
And on the right he would hold either a javelin or a wild staff.
And I will strike a more furious blow against the spears.
To the greatest extent with this action I would withdraw while
striking down the high heads.



[6v-b] ¶ I, the clever one, strike your lips with this hard thrust,
Anticipating renewing a wound with the heavy point.



[6r-d] ¶ Now that lance cuts your gloomy head with a great
wound.
And he moves with the caution of a proud master.*

* Or "the precaution of the proud master moves me".



[6v-c] ¶ This is commonly employed: changing, and
withdrawing
The spear which has been extended in opposition; now I delay
all with a short javelin.



[7r-a] ¶ Although my very own spear is shortened,
nevertheless you will
Go away pierced. And you would throw only if it pleased you
before. Do not
Flee from that place. Tearful rewards would flow to gloomy
you.



[7v-a] ¶ This particular thing lies in ruins by means of the
three preceding masters; it concerns striking back,
And the method is to cross the man through the chest with the
javelin,
Or sooner the face and the visage with sad blood.



[7r-c] ¶ Now penetrating, my spear refutes your javelin,
And in your chest I will rush forth a great wound.



[7v-d] ¶ So that you would not harm me more, I stir up
counters in opposition,
And I wedge into you, resisting, with beaten spikes.*

*Possibly "pulsating/throbbing teeth".



[8r-a] ¶ In the same way, holding fast to dagger and staff,
I delay you while the staff offers cover to me, and that
Dagger strikes the breast. Nevertheless, I drive out everything
the sword would have accomplished,
Using the staff. However, we can use the better
Plays herein easily, exercising the nimble shoulders.



[8v-a] ¶ This deed having been done, [that] which the master
now says will be told,
And however I affix this particular dagger in the breast.



[8r-c] ¶ Here, I delay you with two clubs at the same time and
also a dagger.

But I will throw the first [club], and I will hold the remaining
Covering limb in that place, when we will both press in.
From here I would strike you quickly, but with the dagger in
the opening of the breast.



[8v-c] ¶ Behold, with grasping hands I am called the Short
Spear Position
Among mortals. And if the spear point would not try to
deceive,
Perhaps I will deceive you, Man. Jupiter is near on a mountain.



[9r-a] ¶ Behold, I am pure of faith standing in the Position of
the Woman.
And I work deadly things by doubling a strike of strikes.



[8v-d] ¶ Behold, I am a Position of strength, and I am called
the Cross. No blow is
Bothersome to me, nor as yet the point of the poleaxe* at any
time.

* Literally "trident", perhaps referring to the three striking surfaces of the axe head.



[9r-b] ¶ I am the strong Boar's Tooth and, horribly daring,
By no means do I fear those strikes you make. It cannot be
believed.



[9r-c] ¶ I will certainly throw your poleaxe down to the earth,
But mine will strike the face with listless wounds.



[9v-a] ¶ Now from the Boar's Tooth and the particular
poleaxe, ready I immediately sprang forth.
And I pierced the face using that thing with the strength of
oak.

[9v-d] ¶ Lo, I press your very own face with the strong hand,
and you feel that.
My sacred poleaxe will now extract these, your very own
teeth.



[10r-b] ¶ By means of this taking, I will possibly have made a whirling around.
From here yours will be plundered, but my poleaxe will strike your forehead.
In this way fate wants the strong to survive.



[10v-b] ¶ Taking a step, I cover my limb using my raging sword;
Thence I will penetrate your breast immediately with it.



[10r-d] ¶ If a wild one throws a sword, or if
The other would prepare to cut to pieces, still that one would only favor me with the point;
This caution teaches, in order that I would not be ridiculed or alarmed.



[10v-d] ¶ In order to do it again, I will strike a bargain with you using my gloomy point;
Then the left hand retains that sword with strength.



[11r-a] ¶ Here I struck the forehead, causing a bloody wound,
Because in giving this [wound], I cover myself in rapid motion
with a cover.



[11v-b] ¶ I uncover you in order to strike a bargain with the
point extended. I will avenge after this;
The soul having been ground into small pieces, we will be
perfected.*

* Lit. "made to the fingernails", an expression meaning to be a perfect person.



[11r-d] ¶ You would mock me with your voice, and I shall call
you blind;
If your sword, when I catch it by the hilt openly,
Will not fall to the ground, your weakness will remain
henceforth.



[11v-d] ¶ I decide to pluck the sword out of your slow hands;
This more-clever hand snatched that of yours in such a
manner.*

* Romans used dative to describe body parts.



[12r-b] ¶ Now I consider cutting the middle of your neck using the sword;
Then, therefore, I am superior because I throw this forearm back.



[12r-d] ¶ At any time, with the hand, I would have turned the elbow, turning my sword around.
I make you covered in blood. I cannot be deceived.



[12v-a] ¶ Each one <read: us> calls the position by name, and the deceptive guard.

The second is similar to another, and indeed to the counter. And just as this has been placed, so we understand similar action.

¶ I am called the Iron Gate, equal to the earth from all; I always prepare something again, chop and strike with the point.



[12v-c] ¶ I am this the regal Position, certainly, of the True Window,
And fleeting,* I always disclose in accordance with my clear art.

* i.e. quick.

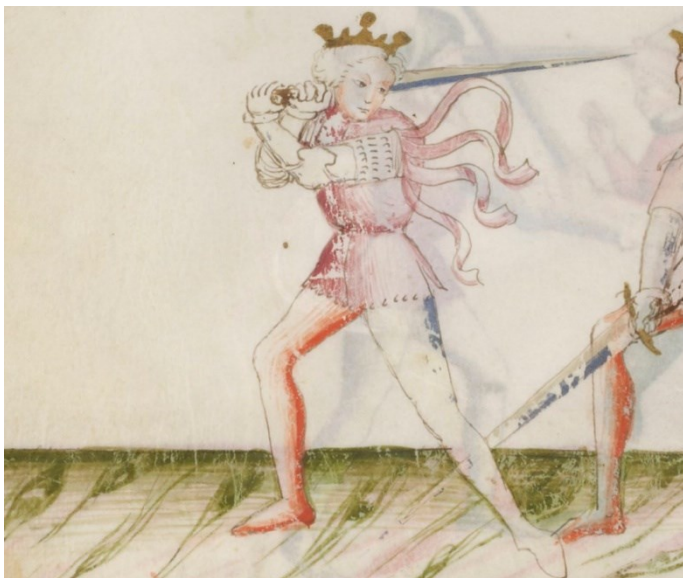
[12v-b] ¶ Brave, elevated, I am the Lady's Position, high, And in any quarter by this manner I defend limbs with fury.



[12v-d] ¶ I am the strong Iron, and named* Door** in the Middle,
And I give heavy blows, and I seek death with the point.

* This is an additional instance of "dicor," which on 19v we identified as a pun (also meaning consecrated) when used to describe the "True Cross."

** Note that this verse says "janua" rather than "porta" in the previous Iron stance; we've rendered porta as gate and janua as door.



[13r-a] ¶ I remain the short sword, but, however, in this Position I am called Long, very often cutting the neck using this clever device.



[13r-c] ¶ I am the Boar's Tooth Position* placed opposite the Lady's,** Bearing hindrance to many with wily*** heart.

* A revelation: the umlauts placed over the words seem to correspond with two words which form the name of a guard but which are not placed near each other.

** The text contains an error here; the illustration shows the Lady's Position, not the Boar's Tooth.

*** versito: full of stratagems, wily, cunning.



[13r-b] ¶ I am called the famous Crown, the Frontlet Position itself.

I don't spare each one,* destroying with cuts and the point.

* i.e. I show compassion to no one.



[13r-d] ¶ I am the Position of the Wild Boar, brave and immoderate of strength, Well-proved to extend with all precautions.



[13v-a] ¶ I am this, the Shorter Position, and I go back over the long sword.
I often threaten with the point; nevertheless, thenceforth I return thither.



[13v-c] ¶ Behold! I am dragged forward into the ground, the Long Tail Position. And before
And after I very often drive, piercing blows to blows.



[13v-b] ¶ I* am called the On the Left Position itself, and Of the True Window.
Thus, I am certainly fast on the right, just as this way on the left.



[13v-d] ¶ I am surely called by all the actual Two-Horned* Position.
Don't even ask how deceptive, how clever I would be according to you.



* The umlaut theory falls down here: there's only one. Possibly, the i in ipse is meant to have two dots, which would make the pair here "I Myself."

* The superscript says "certainly I"; we believe this note represents an incorrect reading of the line, and have not incorporated it into our translation.

[14r-a] ¶ I hold the sword constricted in the cross[ing] with the point.
Of the others I am first; I burden the chest with the point.



[14v-a] ¶ I, the clever one, holding the sword now in the middle, with the sword
As if in a cross, would certainly beat your left* shoulder
So much this time, however greatly briefness would be recommended.

* Levum previously appeared on 13v; it is likely laevum (left, rather than levum light (weight sense)) despite not having the ae ligature used on earlier pages in this text (an e with a narrow loop sticking off the lower left side, pointing down and left). Several of these e-for-ae substitutions have happened; maybe he has stopped using the ae symbol.



[14r-c] ¶ Now hear my discussion of the earlier master:
The impatient point of the sword approaches the juicy throat.



[14v-c] ¶ I strike a bargain with you just as that earlier master before said.
He who holds back the sword in the cross[ing], he would be able to deceive.



[15r-a] ¶ If, suddenly, we turn our sword by means of the play,
Thus we have the strength to injure the head using the palm
during the play.



[15v-a] ¶ We remain in the form of the cross now in this
playing.
The knowledgeable one will always have more conquering
plays.



[15r-c] ¶ Although you hold me with hands, anything is
overthrown. I would
Strike you in this way, [your] dripping* face having been split
with the point.

* "madentem" means dripping with either sweat or tears.



[15v-d] ¶ Now your wicked hand would suddenly drag the
point through the
Earth. Henceforth, I would strike you immediately with a high
wound.



[16r-b] ¶ I hold the point above the neck, and you feel that.
Now you will suffer the labor of death, the fates do not deny.



[16r-d] ¶ The sword will fall on your right side.
I travel around quickly to the left, the limb having been drawn tight, if I am in front.



[16v-b] ¶ You can perceive that I have beaten* your hand**
with great wounds.
I would be able to make a bargain at the same time using the
hilt.

* lit. "pounded to pulp"

** lit. "palm"



[16v-d] ¶ Here I strike you truly in the hand; the thing
I sought out with great pains will henceforth be bound to me,
because he expresses contempt for grand weapons.



[17r-b] ¶ Learned in my art, I will turn your body face-up onto the ground.
Henceforth, I will penetrate your gloomy self with my point.



[17v-b] ¶ This taking makes <me> safe from your sword.
Therefore it happens that
Truly my <sword> is free. On the other hand, yours remains
imprisoned.
And moreover, the sword brings about the play which is
considered the fourth.
In the art of the two-edged axe,* [the reader] will easily see
the same kind of thing.

* "Bipennifera" (two-edged axe) likely refers to the poleaxe, even though in that section the manuscript refers to it as three-pointed instead.



[17r-d] ¶ Either you will leave your very own sword from the
left part,
Or you, gloomy one, are going into the ground. You cannot
deny this.



[17v-c] ¶ Indeed, by means of this lower bind you will depart
on your face.
And moreover, I strike deadly wounds in your chest.



[18r-a] ¶ I am called Serpentinus, and Raised. And, point high,
I put my members below the lowest flat [of the sword].



[18r-c] ¶ By using this covering, you would now be sure to
repel whomsoever,
Just as you will see the students play at any time.



[18r-b] ¶ In this Position of the Leopard,* I truly observe the
Serene One,
And always checking the deepest cuttings of the point.

* The position shown is called True Cross in Fiore's other manuscripts,
whereas Vadi calls it the Leopard's Tail. Vadi also has a Serene Leopard, but it
is Fiore's Bastard Cross (called the True Cross in this manuscript).



[18v-a] ¶ I would do other plays if ever it will be pleasing;
This point escapes from the deepest covering of the master.



[18v-c] ¶ You will depart on your face, with the point of the
sword in the ground,
And then I would make the unluckier thing itself settle in your
mind.



[19v-a] ¶ We are in deeds of arms six greatly skillful acts.
Whatever master of arms will acquire these,
He will surpass sword or dagger and then two-edged ax.

¶ I am the Short Position itself. I am called by the proper name
Serpentinus;
I am skilled at penetrating with a point.



[19v-c] ¶ Here the sword will shift into a Malignant Position
by penetrating;
Now I cover with my arm, for I hold my limb strongly upright.



[19v-b] ¶ I am the Position consecrated* as the True Cross by
many masters.
The point is not a nuisance to me, nor will the cutting edge
harm [me].

* "Dicor" could be a present passive indicative first person conjugation of either *dicere* (say, talk, name/call, et c) or *dicare* (dedicate, consecrate, deify, devote) – since the stances are usually named using the verb "vocol," perhaps this was intentionally chosen as a pun. Also, in other Fiore texts, this is the Bastard Cross.



[19v-d] ¶ I am the guard in the formerly established Middle
Iron Gate.
I do not do much harm with the point, and I am always
frightful.



[20r-a] ¶ This is made plain in the picture, constructed with great care, having been pointed out by a witness. And henceforth you will see how I am able to subdue utterly with the dagger.



[20v-b] ¶ And whoever would have struck the sword into me and under the crown of the head, I will have made this covering, the elbow having been seized by the left [hand]; And using my own hand, the back of the one playing would be turned. Thence the dagger would have struck, his kidneys having been penetrated.



[20r-d] ¶ Your dagger is not strong; I set your back in motion so that I have compelled [you] to turn Around. You will not be able to reveal to me [your] sad face.



[20v-d] ¶ That best moving of what will have been played, and [is] careful in the art. I would neither cover nor likewise strike the point to that left unprotected.



[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.



[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.



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



[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.



[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.



[21v-d] ¶ Truly I sweep the dagger away around your
shoulder.

Not wasting that [attack], I would pulp you, miserable, in the
chest.



[22r-b] ¶ By this counter your covering is refuted; and behold:
Neither the play of the reversed palm, nor the prior [plays]
Accomplish. Then you, miserable one, will die lying on your
back.

[22r-c] ¶ I believe you, treacherous one, will now indeed touch
the earth.
And itself <read: I> would do worse to you, henceforth lying
dead.



[22v-a] ¶ You, incautious one, will touch the earth with [your]
chest prostrated.
This armor-wearer will more safely impart the play.



[22v-c] ¶ Each is able to break the shoulder of the associate in
wrestling, as I comprehend.
It will be pleasing to know whatever has been imparted.



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



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



[23r-c] ¶ I seize the dagger using a sudden violent whirling motion near the elbow;
Yet before [that], I strongly turn the lower arms.*

* Alternative with accusatives in opposite order:
"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."



[23v-c] ¶ I certainly cover myself during wrestling using arms as in the cross.
And I can make sport with all the first rules.



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



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



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



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

* Possibly a scribal error-- the first sentence seems to be missing a "me" and the second has one it doesn't need.



[25r-a] ¶ I am ready now to beat you, gloomy, into the ground.
And if the counter would miss, I would do this to you readily.



[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.



¶ Hec nunc quatuor ludo ego fallo

[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.



[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 <that is, bring you to ruin> with wounds.



[26r-b] ¶ So, of course, quickly I would tear open your face by means of this action.

The student teaches [that] by means of this cross[ing], the leading sword [was] covered By the ground. But your sword will depart either bent Or broken, and never will you be able to wield that sword <by laboring>.



[26v-a] ¶ I strike to your face using this hilt, obviously ferocious.

This because you had knocked the sword using the deepest touch.



[26r-c] ¶ I would strike, and I will hold your sword; restrained by no

Pledge, you conduct yourself so disgracefully By laws holding me, [which] pierced, you will now die.



[26v-c] ¶ This second blow is striking the companion in return using the hilt,

While yet in this place [both] the art and master himself would be speeds.*

* The compound subject in the Latin necessitates the plural comparison, but would be rendered with a singular in English.



[27r-b] ¶ I, the very strong, seize your sword in the cross[ing].
From here I would pierce you, already gloomy, with the
Cutting point. And I am called “counter of the sword”, raising
The hand higher. And I prevail to strike a bargain openly with
your limb.
You will not be able to touch the sword with any violations.



[27v-a] ¶ Using the sword to strike back, I become acquainted
with your very own shoulder,
Or I would pierce you, or even at once I would confine this
<that> arms.



[27r-c] ¶ I, the great one, throw you to the ground, you
anticipating something,
I am not cheating to put the sword to your neck using this
action.



[27v-c] ¶ How prudently I drive your very own shoulder and
sword by means of [their being]
Joined together. And soon I am able to strike a bargain with
you.



[28r-b] ¶ In order for you to be able to overthrow my sword, with the left hand
You have come. But here also, you yourself will die by means of the counter.



[28v-a] ¶ On my sword I enclose the palm. You, miserable, also endure many wounds
To the crown of your head. But whatever I bring about Myself, I make the counter* with the sword. And it has very much superior
Power in the bind, because it furnishes very many deeds.

* While contra is not normally a noun and contrario has been the noun for counter thus far, it seems to work best here to make contra a noun.



[28r-d] ¶ You wanted to confine the sword under your very own deceptive
Shoulder. I am the counter, and this overthrows you to the greatest extent.



[28v-c] ¶ I steal in on [you] in the sly part from the honest part;*
Therefore, you will quit this sorrowful life by means of the point.

* Or "I extend underneath into the oblique part from the straight part."



[29r-a] ¶ That movement by which I rob the man during the playing with the sword
Is called by nearly all “the high on the right” in close fighting weapons,
Which I, Florius, myself demonstrated by many exchanges.



[29v-b] ¶ The sharp sword is seized thus in the lower position,
Because a skilled person in this art would make anything
endure.



[29r-d] ¶ I immediately execute the “middle sword taking”
Blow, pressing your limbs using a raging sword,
Either with my own, or by chance yours, which you rely on to
be present.



[29v-d] ¶ I consider the sword to be mine, which you certainly
see.
And by means of turning, I would certainly provide shame for
you.
And also I would draw back using my very own hands, unless
the fates disagree.



[30r-a] ¶ A covering more on the right foretells when I will catch [you] by the throat;
You, sad, are then laid out into the dark earth.



[30v-a] ¶ I undertake with my hands the special taking for a Long time, so that I am able to pitch you, miserable one, into the earth.



[30r-c] ¶ During a similar play, we bring you down into the deep earth.
I will accomplish this also; nevertheless I myself <I> remain on my feet.



[30v-c] ¶ You will be on your back again on the earth, and my sword will hold
Your face. This thoroughly teaches the covering of the powerful right.



[31r-a] ¶ He was able to dislocate* the shoulder of any companion for himself,
And sentence him to death with the point of the dagger.

* Denodare – appears to be a technical term for breaking or dislocating limbs; appears only in Ducange.



[31v-a] ¶ The lower key is brought under the strong name;
It is the bind of death by means of excessive distinction.
If any enters into this, he will hardly prevail to escape this.



[31r-c] ¶ I now take hold of your dagger, nor can I be mistaken.

And if I want, I am able to bind you, who is [sic] being overthrown <read: thrown back> in the key.



[31v-c] ¶ I, the efficient counter of the master, during this wrestling
Finish whomever by means of the reverse palm of the hand;
And you will sink down on bended knee by means of this taking.



[32r-a] ¶ Using both hands, <I> the master now take hold of the associate.
From above and beneath, I am able to injure you with a weapon.



[32v-a] ¶ This movement is another to strike down the associate to the earth.
Nevertheless, it is not safe because he attempts a similar playing.



[32r-c] ¶ I am certainly prepared in order to cast you down into the earth.
And I will give many evils to your head, if it remains because of courage.*

* "Demittere mentem" is recorded (by Bantam dictionary) as an idiom meaning "to lose heart". Possibly mente sedebit is referencing this, in a pun (e.g., demittere in the sense of depose, and sedeo in the sense of hold court).



[32v-c] ¶ Certainly in this way I can send you a second time To the ground. Hereafter, <I> myself will approve worse things to you.



[33r-a] ¶ In this way, <I> myself coil your dagger up using the whirlwind,
Because I would capture you, whether you would prevent or you would fight back.



[33v-b] ¶ By this means I will now seek the opponent, using both palms(
In order to defend myself, just as the master does
Who seizes the companion with both hands during wrestling.

* Literally "the two palms".



[33r-c] ¶ Now if I attempt to lift your elbow [and] very own dagger,
You yourself certainly will see it has been suddenly freed.



[33v-d] ¶ You would grasp my chest. Thus far you have not been able to wound me.
I will, nevertheless, dislocate this, your shoulder, during wrestling.



[34r-b] ¶ I would now strike close by your elbow. You will then move past me,
And I, the strong one, will unexpectedly attempt your dagger.



[34v-b] ¶ I put to the test where I would at once lay you sharply on your back.*
If, perchance, I do not strew you, I will [scribal error]
<actually try> something better.

* Or "I put to the test where I would at once bend you back acutely."



[34r-d] ¶ Either I will strike over the elbow, or near the fist,
And in this place I will dislocate the wretched one. Henceforth
you will quit the entire chest.*

* Note: "pectora" is plural, perhaps meant to indicate both halves of the chest.



[34v-d] ¶ I am able to safely believe that you will go into the
ground now;
Neither will your dagger be able to accomplish harming me.



[35r-b] ¶ I will not have been cheated of breaking the left shoulder;*
I am holding that which is loaded down on the right using the leg during wrestling.

* Or "I will not be deceived while breaking the left shoulder."

** Weighed?



[35v-b] ¶ Now I make this cover, for which reason <read: in order that> I would be able to take away the dagger,
Not to mention [that] I can strike you using many plays.



[35r-d] ¶ I hold you using this form, and I will catch the lamenting one;
Now, with the leg, you will be strewn as deep into the earth as possible.



[35v-d] ¶ If I can now twist your shoulder while fighting,
I will readily cause [that] you will be overwhelmed in the lower key.



[36r-b] ¶ Now because I am holding you using both hands during wrestling,
I certainly would take hold of [your] dagger just as if you had truly deserved.



[36v-a] ¶ I do not recognize the man with whom I can't play.
If we both lead while turning dagger in dagger,
Either I would be armed [with both], or by chance we would be without weapons,
And that movement is pleasing, provided that it would be a close play.



[36r-d] ¶ Now I teach taking the dagger away while wrestling the associate;
This first student does not know how to play.



[36v-c] ¶ I, well-fortified, make this cover in arms,
And suddenly, I will enter* into the middle key, which ends all Wars;
neither is any strong against the conducting of war,
Nor is any opposition able to oppose me.

* N.B. "I will enter" begins the fourth line in the Latin. It was moved to fit English sentence structure.



[37r-a] ¶ In this way, I carry my dagger while fighting during the cross[ing]. Any defense Which the dagger offers does not oppose itself in the play, But I will be strong to lay waste in playing using many moves.



[37v-b] ¶ The student will perhaps be able to make this play of that master [of yours], And would have snatched the powerful dagger away.



[37r-c] ¶ That movement certainly prevails over the dagger while held in the cross[ing], And on the other hand it can work above and beneath in armor. This lower play openly goes to the outside Bind. The middle [bind] lies below, or perhaps [the] highest.



[37v-c] ¶ Behold! I crossed beneath the shoulder during play, And furthermore, I left behind the taking. But I will burden the back.



[38r-a] ¶ I prepare to take away your life using the Lower bind, if by chance I can twist your shoulder.



[38r-c] ¶ I can truly dislocate your shoulder in this same way; Furthermore, I can lead to using the lower key.



[38v-a] ¶ Even if you capture me, I would win; I am truly prepared.
If I do not deceive you, you will be able to benefit for a short while.



[38v-c] ¶ If you do not conquer with a trick, I can, of course, believe [that]
By my strength, that one <that is, you> will suffer many calamities.



[38v-b] ¶ I seek to shift, <for> which reason I would be able to deceive you well.
Henceforth, I would turn you, using the speeding chest, through the dirt.



[38v-d] ¶ Behold! I am coming, eager to overcome by means of the stretched shoulder,
In order that I gain for myself a powerful capturing during the playing.



[39r-b] ¶ In this way, I, using a capturing, would make you touch the earth.
I will dislocate your left shoulder, or perhaps the other.



[39v-b] ¶ I would throw you, without pause, into the farthest earth up to the kidneys.
Without you being able to rise from ominous punishment at all.*

* "Nec sine" is an emphatic, not a negation.



[39r-d] ¶ I would compel you, ugly, to lick the ground with your mouth;
Not to mention I would even make you, wretched, enter the lowest key.



[39v-d] ¶ In this way, I would make you sink down to the earth using a capturing,
If you were being better during the entire playing by the masters.



[40r-b] ¶ Because of capturing, <by> wrestling above and below

You will pound the earth with the top of your head. The fates will not refuse.



[40v-a] ¶ You, confused one, will be spread on the ground (like a tarp) in sadness and disorder;

This, because I am holding [your arm] on the left <and put> the head of this person <that is, me> under the shoulder.



[40r-c] ¶ I served up* the palms to the face. But still I cheerfully moved

Those [palms] from that place, <in order that> I would therefore be able to

Bury you using the other capturing.

* "Apposui" is clearly "I served up," but with the convention that the captions are spoken by the wearer of the crown or garter, this makes little sense (as the palms are in the face of that person). Further, the Italian verse begins "You put the palms in my face."



[40v-d] ¶ But I hold this finger to the left ear during wrestling, In order that you destroy the capturing by which you were keeping the upper hand on me.



[41r-a] ¶ <If you>, Traitor, by your art have seized me from behind,
This capturing nevertheless puts <and buries> you in the deepest ground.



[41v-a] ¶ By the joint, thought and mind, the capturing is called Outsider.
In this way, at last, I will force you, gloomy one, to endure.



[41r-c] ¶ Here, meanwhile, the play of turning of legs is discussed.
However it is not suitable; it often fails at holding.



[41v-d] ¶ In this way, <I> myself would destroy your testicles with a hard
Knee, so that no strength will be present in the heart.



[42r-a] ¶ I will redouble so many* pains which your nose is suffering
That I believe you will quickly release me [who is] fighting with you.

* Tot: so many, such a number.



[42v-a] ¶ And I drag many pains to you below your chin,
So that I touch the farthest earth with the sorrowful kidneys.



[42r-d] ¶ I set up your limbs using a similar capturing (and so we demonstrate).

Nevertheless, <you>, miserable ruined one, will depart
By means of the counter, as you will duly see if you examine [it] by the light of day.



[42v-d] ¶ Here, by this twin play, you press the face with the hand.
But the counter, thenceforth, will injure the eye more greatly.



[43r-a] ¶ It is granted that this play could scarcely be learned by this art,
Yet this one honestly succeeds by means of the practiced man.*

* The illustration clearly shows a thrust to the arm, not the shoulder.



[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.



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



[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.



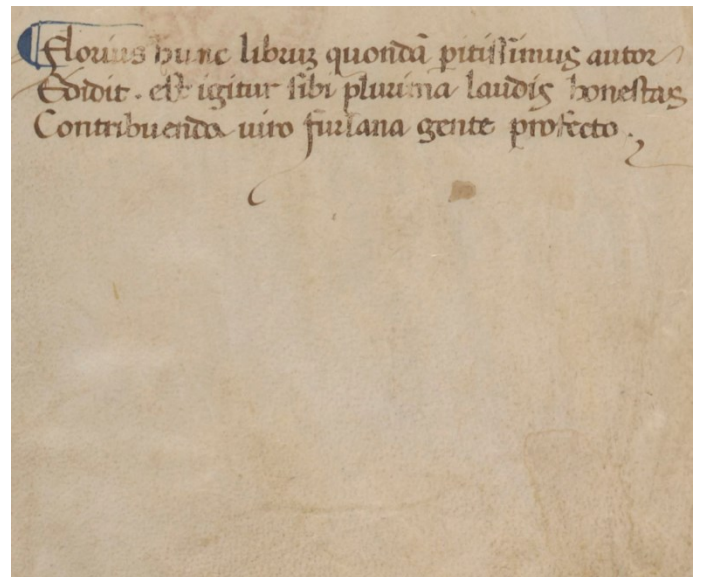
[44r-b] ¶ It is neither labor nor pain to me to make a persistent bind,

By which route now I will be able to injure you,
And possibly I will strike your kidneys with a great wound.

[44r-c] ¶ Florius, the most skilled authority, previously* brought forth

This book. It is therefore him, an accomplished,
Contributing man of the Friulian people, you are honoring.

* This word was the source of considerable trouble. We initially assumed, as others have, that it denoted that Fiore was deceased when the manuscript was prepared (quondam Florius, "the late Fiore"). However, further research on the word indicated that such a reading was simply not possible for most examples of the word in Medieval literature, e.g. "ubi quondam Deus" is probably not seeking to describe a deceased God. In fact, "quondam" is generally an adverb rather than a quasi-adjective, and some dictionaries, such as Lewis & Short, specify that it only has the meaning of "the late" if the person it is applied to is deceased. Rather than becoming trapped in a loop of circular reasoning (assuming Fiore is deceased and translating quondam that way, and then concluding that Fiore is deceased due to the translation of quondam), we interpreted the word in its more normal adverbial sense and applied it to "edidit". For more definitions of quondam, see the entries in Logeion: <http://logeion.uchicago.edu/index.html#quondam>



Florius Transcription

Folio 1v

Prudentia

¶ Omnia nata oculis ego linx cerne[n]do sub axe
Vincō [mensura[n]s] quisq[ue] uod[us] te[n]tare placeb[is]

Celeritas

¶ Su[m] celer i[n] cursa subitōque revolv[em] in orbes
Nec me cur[r]ente[m] sup[er]abunt fulmia tigris[m].

Audacia

Quadrupedu[m] su[m] fo[r]tis apex, audacia
[Non/nam] mea q[ui]s/uo[que] polo [subsunt]. [nunc]
cord[us?] le[onem] || vincit
[] que[']cumq[ue] [ergo] gvocitam['] ad arm[a]

¶ Quatuor ecce sum[us] animalia [mor]ibus ampla
Quae monuit na[m] potens Pot[uit] [...] i[n] armis
Esse cupit clarus necno[n] prob[itate] refulge[n]s

¶ Accipiat [documenta] s[ibi?] / qu[a]e cernit o[?]esse
Pectoribus [nuncius] affixe indicit[us]. Inde
Ille e[ri]t [armorum] p[er?] [doc]tus i[n]t[er] amicos.
<below doctus: ...et (hand M?)>

Fortitudo

¶ [Elephant verse cut off]

[around the master]

Posta m[u]l[ie]r[u]m dextri
Posta Do[mi]na[rum] Sinistra
Posta fe[ne]stra[rum] dextra
Posta fenestra[rum] sinistra
Posta longa
Posta brevis
Tota porta ferea
Media porta fe[r]rea
dens apri

Folio 2r

[Nunc/mihi] [hastile] gero [sed] aprino dente coruscans
Utque ma[nu] que[r]a / penetrabo medullas.*

* The second line has been over-written to darken worn-away letters. If there were annotations, they have not survived.

¶ En venio retine[n]s muliebrj pecto[r]e telum.
Nec vereor t[er]ram genib[us] [con]tinge[re] lentis.
Et feriam variata t[ame]n tua lancea p[rae]det.

Folio 2v

¶ Regia forma [d]ecet [m]uliebris . teque ^{de la pointe} mucrone
P[er]cutiens [contra] que [f]urens transmittet ad umbras
Hic [a]n[i]m[us] / faveant illi m[odo] numi[n]a c[a]el[i].

¶ Stringe[n]s membra simul, iaculu[m] [com]plector ^{remoror}
[a]c[er]bus

In medio. tardat[us] eris refringe[re] tandem
Vulne[m] letal[i] sonipes ^{equus} tuus ictus abibit.

* Probably meant to be “equus”, but the two q’s are fairly clear.

Folio 3r

¶ Rectus i[n] oppositu[m] facia[m] tibi forte dolo[r]es.
^{ego} Qu[i] fugiens propriu[m] nequ[e]o defende[re] corpus.

¶ Quat[t]uor iste modus gestandi nempe mucrone[m]
Ne movet ad ludos. et [acute]* cuspidē prorsus
Te feriam. c[a]edetq[ue] artus cesura patentes
Atq[ue] ite[rum] de sede tua manifestus abibis
Ense carens. et raro ho[m]i[n]em mo[d]us iste fefellit

* This word was obliterated somehow (“et” and “cesura” both show uncorrected damage) but has been written over by a later hand in similarly-colored ink. Further, someone has tried to write something above it, perhaps a French equivalent—the superscript is unreadable, but the second word, above cuspidē, appears to end in “te” and could be “pointe”. The superscript above “acute” may have been in the D1 or F hand, but not enough is clear. There may have been a superscript above mucronem that was erased, although the remaining strokes look like they may have suffered the same damage as the rest of the page. None of the superscripts are clear enough to certainly identify the hands.

Folio 3v

¶ Cuspide mucronis transfigo guttur apertu[m]
Tertius edocuit na[m] me cu[m] lege magister.

¶ Vulnere ter[r]ifico ce[rv]ice[m]* vulnere luctans
Cautus i[n] ense prior decet hoc me nempe mag[iste]r.

* There is an erasure above “cervice”, but we were not able to discern any letters.

Folio 4r

¶ Tu pudibundus obhoc ense[m] [vel] forte relinques
Vel prostratus humi nullo p[ro]hibente iacebis.

¶ Expedit ut ter[r]am calcato pectore pulses.
Quidq[ue] veli[m] de te potero tentare deinde.

Folio 4v

¶ Protego ^{te juc g???et} cesura me nu[n]c / ac cuspidē forti.
Et capulo ^{de la poignée} facie[m] ferio / ne prensus hic ensis
Sit [mihi] / sun t[er]ram nec adhuc proiectus ad ima[m].

¶ Teq[ue] tuu[m] iacia[m] nullo prohibente
caballu[m] ^{equus}
Cuius clune / mei pectus fremita[n]do sedebit.
Quadrupedis n[ec] linq[ue] tui resona[n]tia frena ^{te madé}
^{de per bride}

Donec humu[m] p[rae]ceps limosa[m] v[er]tice tangas.
Ista quide[m] armato valet optima captio / postq[ue]
Ledere no[n] armis ullu[m] s[ibi] posse pavescit

Folio 5r

¶ Te galea ^{??eeu vit*} prensu[m] teneo | qui terga revolvit.
In t[er]ram post te cu[r]rendo pecto[r]e mita[m].

* Could this be heeume, misspelling of heaume, old french for helmet? There are certainly letters beginning above the g in galea and reaching to above the e in prenum, but we can't make out enough to guess further. If the latter word is meant to be "heaume," this must be hand F.

¶ Ut [modo] tellure[m] calcato corpo[r]e tundas
Est opus . hoc faciu[n]t [con]traria gesta . malign[us]
Tu t[ame]n illud ide[m] m[ihi] met tentare cupisti.

Folio 5v

¶ Crure simul stafile levans / te v[er]tet ad imu[m]
Nec mea dextra potens. n[ec] e[r]it q[ue] molliat artus.*

* There is a marginal notation to the right of the verse beginning with +. The marginal note seems likely to be hand F, but the + may be from one of the Latin hands. My best guess: ??a??e tram ? perm

¶ Aspice q[uam] forti teneo tua ^{p[ro] tui} colla lacerto
Qui m[odo] per te[r]ra[m] frustra conat[us]
i[n]erme[m] ^{scilicet}
Sparge[re]* tentabas. [sed] te [con]traria vincu[n]t .

* Or 'Si pargere', but Rebecca says there is a scribal practice for separating the first letter of a line in this manner.

Folio 6r

¶ Si me rolandus ^{nom[en] [proper]um*} pedite[m]
pulicanus ^{nom[en] [proper]um} et asper
Fraxinea ^{de fresne} peterent hasta spectando morarer [/]**
Dextraque vel iaculum teneat [vel] turbida
clavam ^{matr[eque?]}.
Atque reperiussis feriam furibundior ^{four words that might be}
^{latin} hastis./
Q[uam] primum hoc actu retraham capita alta
p[er]me[re??]tum.***

* Partially obliterated

** To the right of the first two lines, there appear to be three lines of smudgy pencil (most likely M or F), but nothing specific can be made out.

*** Berthaut has prementum

¶ Nunc secet ista tuum caput amplo vulne[re] mestum
Lancea. meque movet tum[idi] cautela mag[ist]ri.

Folio 6v

¶ Callidus hoc ictu percussi labia duro,
Expectans reparare ^{reparar renouvelir} gravi[.] cu[m] cuspidem
vulnus.

¶ Consuetus mutare t[ame]n [con]tra[que] refer[er]e
Cuspidem p[er]tenta breve n[un]c moror om[n]ia telo.*

* Telum refers specifically to a distance weapon, which can include any of the following: missile weapon, dart, shaft, spear, javelin, sword, axe, sunbeam, lightning (the last two are the specific province of Jove)

Folio 7r

¶ Sit brevior licet hasta michi traiecit[us] abibis
Tu t[ame]n. et iacias m[od]o si libet ante. nec inde
Effugito. lacrimosa mane[n]t te p[rae]re[m]ia mestu[m].

¶ Hasta tuu[m] telu[m] mea nu[n]c penetra[n]do refellet.
In[que] tuu[m] pect[us] [pro]rumpa[m] vulne[re] grandi.

Folio 7v

¶ Hoc tribus ante iacet p[ro]p[ri]u[m] referire mag[ist]ris.
^{...trare} Et mo[d]us* est transire ho[m]i[n]em [per] pecto[r]a
telo /
Seu facie[m] vultu[m][que] prius cu[m] sanguine tristi.

* This is not the first time "contraria" has had the '+'—is it marking where the word is a technical term (ie, counter rather than contrary)?

¶ Ne michi plus noceas / [con]traria ⁺ misceo [con]tra.
Te[que] reluctantem pulsatis dentib[us] arcto.

Folio 8r

¶ In simili forma daga clavaq[ue] tenaci
Te moror, At clava tegmen m[ih]i p[re]bet. et ista
Daga ferit pectus. Quicq[ui]d t[ame]n exigo clava,
Effice[re]t mucro [.] q[uam] vis meliorib[us] uti
Possum[us] hoc ludis , faciles agita[n]do* lac[er]tos.

* A tiny note (M, perhaps) may have been removed above "agitando".

¶ Hic te cu[m] binis baculis / simul et quoq[ue] daga
Co[n]moror. at primu[m] iacia[m]. reliquu[m]q[ue] tenebo
^{+ hoc ego} Illo me[m]bra tegens / cu[m] nos arctabimus
ambos.
Hi[n]c cito te feria[m] s[e]d aperto pecto[r]e daga.

Folio 8v

¶ Hoc opor factis, q[uo]d nu[n]c na[r]rando magi[ste]r
Inquit[.] et hanc daga[m] [pro]prio s[e]d pecto[r]e figo.

¶ Manib[us] astringe[n]s Jaculu[m] / brevisⁱ en vocor
int[er]
Mortales / situsⁱ. et ni cuspis fallere tentet
Decipia[m] te forte Viru[m]. mo[do?] [Jupiter] adsit.

¶ Sum situs en fortis. vocor et crux. n[ec?] m[ihi]
[quisquem?] ^{quisq...?}
Ictus obest. nec adhuc cuspis[que] tricuspidis un[?]q?].

Folio 9r

¶ Sum fidei sincerus ego situs en ^{con ecce} muliebris.
Letiferos[que] op[er]or geminatis ictib[us] ictus.

¶ Dens aprinus ego su[m] fortis et ho[r]ridus audax.
Quos facis [haud?] vereor ictus[.] nec posse fate[re?]m

¶ In t[er]ram projecta fuit tua ne[m]pe tricuspis.
Sed me^a p[er]cutiet langue[n]ti vulne[re] vulnu[m].

Folio 9v

¶ Dente ab aprino nu[n]c [pro]pria[que] t[ri]cuspide
p[ro?]sito ^{scilicet subito}
Erupi. at[que] illa p[er]cussi robora vultus.

¶ En premo forte manu t[ibi] vultu[m]. sentis et istud
Extrahet ac dentes h[a]ec nu[n]c mea ^{+ tibi} sacra t[ri]cuspis.

Folio 10r

¶ Hac ego captura faciam fortasse rotatu[m].
Hinc tua p[rae]detur [/?] mea s[um] te fronte tricuspis
[Per]cutiet mo[do] fata velit[?] su[per]esse potenti

¶ Ensis sive ferus iaculet[ur] / scindere^{*} sive
Pr[a]eparet alter / adhuc cupiat me cuspide solu[m] /
H[a]ec cautela docet / ne n[un]c ridendo pavesca[m].

* The second letter appears to have been corrected.

Folio 10v

¶ Ense me[?] / faciens passu[m] tego me[m]bra furentj.
Inde [vium?] pectus penetrabo p[ro]tinus illo.

¶ Ut[??] iteru[m] feriam nu[n]c te cu[m] cuspide mestu[m]
/
Le[va?] manus retinet ense[m] cu[m] [V]irib[us] istu[m].

Folio 11r

¶ Hic ego sanguineo^{*} p[er]cussi vulne[re] fronte[m].
Hoc q[ua?] me texi volueri cu[m] tegmi[n]e dante[m].

* Possible letter “a” above sanguineo, but nothing else.
Unclear whether the “a” is the end of a mostly-erased note,
or part of a word-order note that has been erased.

¶ Derideas me voce tua / cecum[que] vocato /
Si tuus hic ensis | capulo que[m] prendo patenter
No[n] cadet i[n] te[r]ram. nudus tu d[e]inde maneto

Folio 11v

* ¶ Detego te ut feriam p[re]tenta cuspide. Post h[a]ec
Viride[n?]am frende[n]te a[n]i[m]o faciem[us] ad
Unguem.

* This page is showing ink from the other side much more
than usual.

¶ Arbitror a manib[us] anse[m] t[ibi] carpere lentis /
Callidior manus h[?] rapuit t[ibi] tal[ite]r illu[m]

Folio 12r

¶ Nu[n]c ego p[re]pendo mediu[m] scidis mucrone
Gutturis. hoc ideo / cubitu[m] q[ua?] p[re]sto revolui

¶ Cum[que] manu volua[m] cubitu[m] voluendo
aventu[m]
Te faciam mucrone meo. nec falle[re] possum.

Folio 12v

¶ Nomine quis[que] vocat ^{scilicet nob[is]} situs / et custodia
fallax.
Altera [con]similis ali[a]e / [con]traria ⁺ necnon.
Sicut et hic posite / similes sic p[re]ndim[us] actus.

¶ Fe[r]rea porta vocor t[er]rena [a]equal[iter] ab omni /
Qu[a]e semp[er] reparo / cesur[a]e et cuspidis ictus.

¶ Audax excelsus muliebris su[m] situs. alta
Et quocun[que] mo[do] defendo me[m]bra furentis.

¶ Regalis ver[a]eⁱ situs hic sum ne[m]pe fenestr[a]eⁱ
Et volvere[m] ^{i.e. velocem} fateor clara me semp[er] i[n] arte.

¶ Fer[r]ea sum fortis / mediana[que] Janua dicor.
Do[que] graves ictus. et cuspide querito mo[r]te[m].

Folio 13r

¶ Ense brevi maneo. situs att[ame]n hic ego longus
Nomi[n]or / ingenio guttur sepiissime scindens.

¶ Frontalis situs ip[s]e vocor / famosa corona.
Nec cui[que] parco / cesura [et] cuspide ru[m]pens.

¶ Oppositus dentiⁱ muliebris su[m] situs apriⁱ /
Impedime[n]ta ferens v[er]suto ^{aftraro?} pecto[r]e multis.

¶ Su[m] situs aprinus audax / [et?] virib[us] ingens /
Expertus cu[n]tis[?] cautelis pande[re] Vires.

Folio 13v

¶ Sum situs hic brevior. longu[m][que] remetior ense[m].
Cuspide sepe* minor. illuc t[ame]n inde re[r?]utor.

* Or saepe (often), which may be more likely than sepe
(hedge or defensive barrier)


¶ L[a]evus* e[.]go ip[s]e vocor [/] Ver[a]e[que] fenestr[a]e.
Sic celer i[n] dextra velut hac su[m] ne[m]pe sinistra.

* More likely laevus than levus

¶ Protrahor i[n] t[er]ram situs en caudat[us]. et ante /
Post[que] ago p[er]s[a]epe traiectis ictib[us] ictus.

¶ Nomi[n]or a cun[c]tis certe situs ip[s]e ^{scilicet ego.} bicornis.
Nec pete [quam] falsus / [quam] sim n[un]c callid[us] i[n] te

Folio 14r

¶ In cruce comp[re]ss[a]m teneo cu[m] cuspide
spata[m]. 
Ex alia s[u]m [per]te gravo cu[m] cuspide pectus.

¶ Audito sermone mei nu[n]c ante mag[ist]ri
Guttur adit madidu[m] mucronis turbida cuspis.

Folio 14v

¶ In medio nu[n]c ense tene[n]s ego callid[us] ense[m]
Ce u cruce[/] p[er]cutia[m] l[a]evu[m] t[ibi] ne[m]pe
lac[er]tum
Sit nimis hoc t[em]p[us] breve q[uam]uis ta[n]ta
p[ro]bando

¶ Te ferio velut ille prior tulit ^{dixit} ante mag[ist]r.
Qui cruce mucrone[m] retinet / ^{con? ut.} q[uo] fall[er]e possit.

Folio 15r

¶ Si subito n[ost]r[um] ludendo v[er]timus ense[m] /
Sic capiti ut palmis lude[n]do nocere valem[us].

¶ Q[uam]vis me teneas manib[us] / quid p[ro]de[r]it[ur].
Hac te
Cuspide p[er]cutia[m] vultu[m] scindendo madente[m].

Folio 15v

¶ In forma crucis hic nos nu[n]c lucta[n]do manem[us].
Plura sciens ludos Victrices semp[er] h[ab]ebit.

¶ Nu[n]c tua p[er] t[er]ra[m] subito man[us] impia
punta[m]
Protrahat . hinc feria[m] te vulne[re] p[ro]tinus alto.

Folio 16r

¶ Colla sup[er] teneo mucrone[m]. sentis et istud.
Nu[n]c mortis patieris op[us]. nec fata negabu[n]t.

¶ Dexteriore tui cadet ensis parte / sinistra
Si me voluo celer [/] s[u]m strictis artib[us] ante.

Folio 16v

¶ To sentire potes [,] q[uam] magno vulne[re]
palma[m] ^{scilicet manu[m]}
Contude[r]i[m]. capulo posse[m] simul atq[ue] ferire.

¶ Hic ferio te ne[m]pe ⁱⁿ manu ut nexura sit inde
Conquisita m[ihi] / q[uo] grandia despiat arma.

Folio 17r

¶ Doctus i[n] arte mea resupi[n]o pecto[r]e verta[m]
In t[er]ram. dehinc te penetrabo cuspide mestu[m].

¶ Vel linques ense[m] p[ro]priu[m] de p[ar]te sinistra.
In t[er]ra[m] ut mestus eas. nec posse negabis.

Folio 17v

¶ Ense tuo tutu[m] ^{scilicet me} facit hec* captura. fit ergo
Nempe meus ^{scilicet ensis} liber. tuus at s[u]b carce[re] restat.
Efficit atq[ue] ensis ludu[m] qui quartus h[ab]etur.
Arte bipe[n]nifera / facile ceu quisq[ue] videbit.

* Likely haec

¶ Inferiore quide[m] nexura stratus abibis,
Atq[ue] tuu[m] feriam letali vulne[re] pectus.

Folio 18r

¶ Serpentinus ego vocor / et sopranus, et alta
Cuspide planitie[m] pono mea membra [sub] ima[m].

¶ Inq[ue] situ aspecto leopardi ne[m]pe s[er]enum*
Cesuras se[m]p[er] et cuspidis ima refrena[n]s

* Totally uncertain

¶ Hac nu[n]c tectura que[m]cu[m]q[ue] refelle[re] credas /
Lude[re] discipulos veluti quandoq[ue] videbis.

Folio 18v

¶ A tectura exit cuspis haec una mag[ist]ri.
Atq[ue] alios facia[m] ludos si q[ua]n[do] libebit.

¶ Cuspide mucronis i[n] t[er]ram stratus abibis.
Et pejora tibi faciam si[bi] mente sedebit.

Folio 19r

Blank

Folio 19v

¶ Sex sumus i[n] factis armor[um] valde p[er]iti
Actus. Quos faciet quicu[m]q[ue] mag[iste]r i[n] armis
Ense[m] seu daga[m] sup[er]abit et inde bipen[n]e[m].

¶ Su[m] situs ip[s]e brevis. vocor et sub no[m]i[n]e recto
Serpentinus adhuc penetra[n]do cuspide doctus.

¶ Sum situs, et dicor crux multis v[er]a mag[ist]ris.
Nec m[ihi] cuspis obest, cesura n[ec] ip[s]a nocebit.

¶ Hic mucro mutabit statu[m] penetra[n]do malignu[m].
Nam mea membra tego validis erect[us] in ^{p[ro]cu[m]} armis

¶ Sum mediana q[uo]nde[m] fer[r]i stans [con]dita porta.
Cuspide nec noceo nimis. At su[m] se[m]p[er] i[m]m[un]is.

Folio 20r

¶ Hoc patet i[n] textu pictura teste docente.
Hincque vides q[ue] daga [con]tunde[re] possu[m].

¶ Nil valuit t[ibi] daga / cito ta[m] t[er]ga coegi
Volve[re]. / nec vultu[m] pot[er]is m[ihi] pande[re]
triste[m].

Folio 20v

¶ Inijceret quicu[m]q[ue] m[ihi] [sub?] ^{scilicet si} u[r]tice
spata[m] /
Tectura[m] hanc facere[m] cubitu[m] [pre]nde[n]do
sinist[ra].
Atq[ue] manu p[ro]pria ludentis t[er]ga rota[r]e[m].
Inde suos renes daga[m] penetra[n]te ferire[m].

¶ Optimus iste mov[en]s ludendi et cautus i[n] arte.
Neq[ue] tega[m] feriamq[ue] simul nuda[n]do
mucrone[m].

Folio 21r

Na[m] palma tuta[m] sig[no] sic defero daga[m].
Cu[m] manib[us] tolla[m] cu[n]ctis gesta[n]tib[us] ipa[m].

Cu[m] cun[c]tos supere[m] qui possu[n]t bellica mecu[m]
Pro manib[us] fractis ornat[us] po[r]to lace[r]tis.

Brachia co[n]clava[n]s cu[n]ctis bella[n]tib[us] orbe
Talit[er] ut dextra[m] nequeant p[rae]te[n]de[re] tutam /
Nunc letus claves manib[us] sic [con]gero binas.

Queris cur pedib[us] pessundo gloria tales
Cur luctando viros dico p[ro]st[er]ne[re] cuntos
Palma q[ui]de[m] n[ost]ra pr[a]etenditur siste[re] dextra.

Folio 21v

¶ Primus ego dag[a]e cautus vocor ip[s]e mag[iste]r.
Cumq[ue] manu leva p[re]tento tolle[re] dagam.

¶ Circu[m] ne[m]pe tuu[m] daga[m] [con]volvo
lac[er]tu[m].
Nec p[ro]clens illa[m] miseru[m] te pecto[r]e tu[n]da[m].

Folio 22r

¶ Hoc tua [con]trario tectura reffellit[us?] ecce
Et neq[ue] [con]u[r?]se palme ludj / no[n] atq[ue]
p[ri]ores
P[ro]ficient. tu deinde miser moriture recu[m]bes.

¶ Credo quide[m] t[er]ram q[uam] nu[n]c tu p[ro]fide
tanges.
Et faciam peiora tibi dehinc ip[s]e ^{scilicet ego} jacentj.

Folio 22v

* ¶ Incautus t[er]ram p[ro]strato pecto[r]e tanges.
Armiger hu[n]c poterit securius adde[r]e ludu[m].

* This page has lots of dirt smudges, drips, and stains;
some—to the left of the combatants in the upper register,
and just below the verse in the lower—look like they might
be handwritten smudges, but without clear meaning.

¶ Frange[re] quisq[ue] po[n?]t socio luctando lacertu[m]
Ceum teneo . sentire dat[us] quicu[m]q[ue] libebit.

Folio 23r

¶ Propt[er] captura[m] qua[m] nu[n]c facit ille mag[iste]r
/
No[n] sine fractura discedes credo lacertj.

¶ Arripiam supito violento turbine dagam
Ante t[ame]n cubitu[m] p[ro]pe volva[m] brachia
fortis ^{scilicet ego}

Folio 23v

* ¶ Non labor est ullus m[ihi] te st[er]nendo cadente[m].
Surge[re] nec pot[er]is sine grandi vulne[re] lib[e]rj.

* Interestingly, this page appears to be dirty and damaged;
the recto looks like it's warped from water damage. The
next several pages also show warping; the art quality has
also declined substantially.

¶ Me tego luctante[m] sicut cruce ne[m]pe lac[er]tis.
Om[ni]b[us] atq[ue] modis possu[m] collude[re] primis.

Folio 24r

¶ Subq[ue] meo levo* dext[er] tuus ecce lac[er]to
Claudit[ur]. inclusu[m] mala te q[uam] plura morant[ur].

* Maybe laevo

¶ Me licet imp[re]ssum teneas / retine[n]do lacertu[m]
Inferiore tu[m] clave p[re]ssura nocebit.

Folio 24v

¶ Volue[re] si possu[m] manibu[s] nu[n]c ip[s]e
lac[er]tu[m] /
Tristis [illo?] eternu[m] mediana i[n] clave manebis.

¶ Degere no[n] facies mediana i[n] clave. s[ed] isto
Me nu[n]c [con]trario / t[ibi] [con]venit / ut m[ihi] cedas.

Folio 25r

¶ Aptus ego i[n] ter[r]a[m] su[m] nu[n]c te pelle[re]
mestu[m].
Et si [con]trariu[m] deerit / facia[m] tibi pr[a]esto.*

* Could be praesto, Latin adv. “ready, available” or Italian presto.

¶ Hoc nu[n]c [con]trariu[m] p[re]pero / ceu rite videbis.
P[er]cutia[m] flagrante[re] a[n]i[m]o tua me[m]vra
d[e]inde.

Folio 25v

¶ Me tego ceu cernis grandi valitudine motus.
Ante mo[di]s quos quisq[ue] pot[uit] effice[re] tento.

¶ Hoc nu[n]c [con]trario ludos ego fallo priores.
Tal[ite]r et voluam q[uam] post vulne[re] p[re]da[m] ^{scilicet}
condam(?)

Folio 26r

¶ Tam celer hoc actu facie[m] tibi ne[m]pe rescinda[m].
Discipulus docet hoc cruce ducens ensis []ctum
P[er] t[er]ram. S[ed] mucro tuus v[el] flexus abibit
Vel fractus nu[m]q[uam] poteris op[er]arier ^{p[er]}
op[re]ari illum.

¶ Percutia[m] nulloq[ue] tuu[m] p[ro]hibente tenebo
Pignore mucrone[m] / ta[m] turpiter ip[s]e gub[er]nas
Jura tenedo meum. quo nu[n]c traiect[us] obibis.

Folio 26v

¶ Hoc capulo vultu[m] ferio t[ibi] ne[m]pe feroci.
Hoc / q[uea] mucrone[m] pulsasti tactib[us] imis.

¶ Ictus hic est alter capulo referire sodale[m] /
Du[m]t[ame]n hic cel[er]es sint ars atq[ue] ip[s]e
mag[iste]r.

Folio 27r

¶ In cruce p[re]validus p[ro]prui tibi carpo mucrone[m].
Hinc te iam mestu[m] cesura cuspidē sive
P[er]cutia[m]. spāt[ae]q[ue] manus attolle[re] dicor
Contrāriu[m]. et valeo tua m[em]bra ferire patent[er].
Tange[re] nec pot[er]is ullis violatib[us] ense[m].

¶ Te iacio i[n] ter[r]am mango / que[m] p[re]cipis / actu
Nec su[m] decetus ense[m] t[ibi] ponere collo.

Folio 27v

¶ Ense tuo p[ro]prios disco referire lacertos.
Aut te p[er]cutia[m]. simul hoc ^{eu[m]} ve[l]t[er] brachia
clauda[m].

¶ Q[uam?] prudent[er] ago spata[m] p[ro]priu[m]q[ue]
lac[er]tu[m]
Co[n]nectendo tuu[m]. pot[er]o te na[m]q[ue] ferire.

Folio 28r

¶ Ut m[ihi] tu posses ense[m] [con]velle[re] leva
Venisti. hic tande[m] [con]trario at ip[s]e p[ro]rbis.

¶ Claudere sub [pre]prio voluisti false lacerto
Ense[m]. [con]trariu[m] s[um] et hoc te v[er]tet i[n]
imu[m].

Folio 28v

¶ Ense meo clausi palma[m]. tu v[er]tice tande[m]
Vulnera multa muser patieris. Quicq[uo]d at ip[s]e
Efficio / [con]tra facio mucrone. et p[re]valet ista
Nexio p[er]multu[m]. q[ui]a pl[ur]ima facta mi[ni]strat.

¶ Obliqua[m] i[n] parte[m] recta d[icitur] p[ar]te subruj.
Hac igit[ur] vita[m] linques cu[m] cuspidē triste[m].

Folio 29r

¶ Iste mo[t]us q[uo] privo viru[m] ludendo mucrone
Dicit[ur] a cun[c]tis sopranus dexter i[n] armis.
Que[m] multis vicib[us] ego Florius ip[s]e p[re]bavj.

¶ Accipiens ense[m] | medianu[m] p[er]tinus ictu[m]
Efficio / mucrone p[re]mens tua m[em]bra furentj
Vel p[ro]prio / ul[ter] forte tuo que[m] credis adesse.

Folio 29v

¶ Inferio[r]e loco capit[ur] sic ensis acutus.
Q[uo]d face[re]t quicu[n]q[ue] manet ^{scilicet} ac arte
p[ro]it[ur].

¶ Esse meu[m] reputo que[m] cernis ne[m]pe mucrone[m]
Et volvendo / t[ibi] facia[m] p[re]fecto pudo[r]e[m].
Ac manib[us] retraha[m] p[ro]prijis ni fata repugne[n]t

Folio 30r

¶ Dext[er]ior tectura monet / ut gutture p[re]nda[m].
In t[er]ram tu deinde miser st[er]neris opaca[m].

¶ Te similj i[n] te[r]ra[m] ludo [con]sternim[us] alta[m].
Hoc q[uo]q[ue] p[er]ficia[m]. pedib[us] t[ame]n
ip[s]e ^{ego} manebo.

Folio 30v

¶ Accipio manib[us] captura[m] t[em]p[or]e longo
Quesita[m] ut possi[m] miseru[m] te st[er]ne[re]
t[er]r[a]e.

¶ In t[er]ram respinus ibis. vultu[m]q[ue] tenebit
Ensis. hoc edocuit dextr[a]e tectura potentis.

Folio 31r

¶ Denodare po[tui]t socio sibi quisq[ue] lacertu[m].
Atq[ue] sua damnare necj cu[m] cuspide dag[a]e.

¶ Arripio dagam t[ibi] nu[n]c. nec falle[re] possu[m].
Si q[ue]m volo i[n] clayj pot[er]o te nect[er]e
v[er]su[m]. ^{scilicet revolutu[m]}

Folio 31v

¶ Inferior clavis fert[ur] sub no[m]i[n]e fortis
Est nexura quid[es?] nimio discrimi[n]e mortis.
Si quis i[n] hac intrat[,] vix hac exire valebit.

¶ Hoc ego contr[ar]ium p[er]ago luctando m[ag]ist[ri]
Efficiens palma manuu[m] q[uo]cunque rev[er]sa.
Tuq[ue] hac captura p[ro]cumbes poplite flexo

Folio 32r

¶ Ambab[us] manib[us] sociu[m] nu[n]c p[re]ndo
mag[iste]r. ^{ego s.}
Desup[er] et subt[er] possu[m] te l[a]edere fer[r]o.

¶ Ut te demitta[m] i[n] t[er]ram su[m] ne[m]pe parat[us].
Et capiti mala multa dabo[,] si me[n]te sedebit.

Folio 32v

¶ Ut te demitta[m] i[n] t[er]ram su[m] ne[m]pe parat[us].
Et capiti mala multa dabo[,] si me[n]te sedebit.

¶ Hoc iter[um] te ne[m]pe modo demitte[re] possu[m]
In t[er]ram. Dehinc ip[s]e ^{ego si} tibi peiora p[ro]babo.

Folio 33r

¶ Taliter ip[s]e ^{scilicet ego} tua[m] [con]volva[m] turbine
daga[m] /
Q[uod] t[ibi] sive vetes* capia[m] / tu sive repugnes.

* This looks like it may have originally said “veter” but was corrected to “vetes” (e.g. from first person present passive to second active present).

¶ Si p[ro]p[ri]e nu[n]c cubitu[m] daga[m] tibi tolle[re]
tento [,]
Illa te subito privatu[m] ne[m]pe videbis.

* See capelli 285

Folio 33v

¶ Hoc ego [con]trariu[m] palmis nu[n]c querito binis[,]
Ut me defende[m]* veluti facit ille mag[iste]r.
Qui capit ambab[us] manib[us] luctando sodale[m].

* Should be defendam

¶ Pecto[r]e me prendis. Nec adhuc m[ichi] lede[re] posses.
Denoclabo tuu[m] t[ame]n hunc luctando lacertu[m].

Folio 34r

¶ Te prope nunc cubitu[m] feria[m]. me deinde
reli[n]ques.
Atque validus daga[m] tentabo repente.

¶ Vel supra cubitu[m] feriam v[el] deprope pugnu[m].
Inq[ue] loco nus[us]u[m] denodabo. Hi[n]c pectora linques.

Folio 34v

¶ Experi quo te resupi[n]e[m] p[ro]tinus actu[m].
Si te no[n] sterna[m] melio[r]e[m] forte p[er]abo. ^{vel probabo?}

¶ Tutus ut i[n] t[er]ram nu[n]c hadas[,] crede[r]e possum.
Nec tua daga michi pote[r]it p[er]fecto noce[re].

Folio 35r

¶ No[n] deceptus ero levum frangendo lac[er]tu[m].
Que[m] dextra teneo spatula luctando gravatu[m].

¶ Te tali teneo forma / prendoq[ue] gemente[m] /
Q[uam] nu[n]c cu[m] spatulis t[er]ram st[er]neris i[n]
ima[m].

Folio 35v

¶ Ha[n]c nunc tectura[m] facio / ~^{ut} quo tolle[re] dagam /
Possim. Sed multis possu[m] te lede[re] ludis.

¶ Volve[re] si possu[m] tibi nu[n]c certando lac[r]tum /
Inferio[r]e cito facia[m] te i[n] merge[re] clave.

Folio 36r

¶ Nu[n]c quia te manib[us] teneo lucta[n]do gemellis
Arripia[m] daga[m] veluti tu ne[m]pe mereris.

¶ Tollere nu[n]c doceo daga[m] ludendo sodalj.
Hoc q[uam] discipulus nescivit lude[re] primus.

Folio 36v

¶ Non cognosco ho[m]i[n]em cu[m] quo no[n] lud[er]e
possem
Si daga[m] i[n] daga[m] v[er]tendo ducim[us] ambo
Armatus v[e]l sim vel forte carentibus armis
Et placet iste mo[t]us sit strict[us] dum[mod]o lud[us]

¶ Hanc ego tecturam facio munitus i[n] armis
Et subito i[n] media[m] clavem q[uae] t[er]mi[n]at om[n]e
Bellum, nec [con]tra valet ullus bellica tracta[n]s,
Intrabo. nec obesse pot[uit] m[ihi] quisq[ue] reluctans

Folio 37r

¶ Hac cruce porto mea[m] daga[m] luctando. nec obstat
Ulla sibi i[n] ludo dantis defensio dag[a]e.
Sed multis ludendo mo[t]is vastare valebo

¶ Pr[a]evalet iste mo[t]us cruce daga[m] ne[m]pe tenentj.
Supra nanq[ue]* pot[uit] op[er]arj & subter i[n] armis.
Vadit ad extrema[m] nexura[m] hic ludus ap[er]te
Inferior. Mediana iacet sub forte sup[er]mo.

* Variant of namque

Folio 37v

¶ Hu[n]c ludu[m] pot[er]it istius forte mag[ist]ri
Discipulus fac[er]e. daga[m] q[ue] auf[er]are pote[n]tem

¶ En ego transivj subt[er] ludendo lac[er]tum.
Captura[m]q[ue] et[iam] liquj. S[ed] t[er]ga gravabo.

Folio 38r

¶ Inferio[r]e tibi nexura tollere vita[m]
Pr[a]eparo / si possu[m] t[ibi] volue[re] forte lac[er]tu[m].

¶ Denodare m[odo] si[mi]li t[ibi] nempe lac[er]tum
Inferio[r]e etiam clave c[on]nect[er]e possum.

Folio 38v

¶ Vt m[ihi] prensuras lucrer, sum ne[m]pe p[ar]at[us].
Si te no[n] fallo pot[er]it p[ro]desse paru[m]p[er].

¶ Querito mutare^{p[ro]} quo te c[on]fall[er]e possim.
Hinc te p[er] t[er]ram p[ro]peranti pecto[r]e v[er]tam.

¶ Si no[n] ingenio vinces q[ui]d[em] cred[er]e possum
virib[us] ip[s]e^{scilicet tu} meis patieris pessima multa.

¶ En venio tensis cupie[n]s sup[er]are lacertis.*
Ut m[ihi] prensuras lucrer ludendo potentes.

* It looks like the period maybe was changed to a slash/comma.

Folio 39r

¶ Hac ego p[re]nsura, facia[m] te tang[er]e t[er]ram.
Denodabo tuum l[a]evum ut[er] forte lac[er]tum.

¶ Ore tuo t[er]ram te cogam lamb[er]e turpem.
Vel faciam intrare miseru[m] te clave [sed] ima.

Folio 39v

¶ Renib[us] i[n] t[er]ram iaciam te protinus imam.
Nec sine tristifica pot[er]is c[on]surg[er]e pena.

¶ Hac te p[re]nsura fac[er]em p[ro]cu[m]bere t[er]re,*
Si melior cun[c]tis esses lude[n]do mag[ist]ris

* Maybe should have been terra?

Folio 40r

¶ Propt[er] p[re]nsura[re?], sup[er?] qua^a[?] luctor et
i[n]fra],
Vertice c[on]tundes t[er]ram. nec fata negabu[n]t.

¶ Apposui palmas faciei. S[ed] t[ame]n illas
Inde libens movi. Quo^{+ut} te d[er]m[er]g[er]e possem
P[re]rensuris aliis. quas nu[n]c ostend[er]e tento.

Folio 40v

¶ In ter[r]am tendes tristi [con]fusus honore.
Hoc q[ui]a sub l[a]evo teneo + posuj caput ip[s]e^{scilicet}
ego lac[er]to.

¶ Aure [sed] hac digitu[m] teneo luctando sinistra
Prensura[m] ut p[er]das qua me sup[er]are tenebas.

Folio 41r

¶ situ Proditor arte tua carpsisti me q[uo]que retro.
H[a]ec p[re]nsura t[ame]n t[er]ra[m] te ponit + mergit? i[n]
ima[m].

¶ Ludus^b hic^a interdu[m] celebrat[ur] crura^d rotandi^c.
No[n] t[ame]n est aptus. Fallit na[m] s[a]epe tenentes.

Folio 41v

¶ Concordi [con]cepta a[n]i[m]o, p[re]nsura vocat[ur]
Extranea. Hac tande[m] facia[m] te dege[re] mestu[m]

¶ Tal[ite]r ip[s]e^{ego} tuos [con]fringa[m] poplite duro
Testiculos, q[uam] null[a]e aderint i[n] pecto[r]e vires.

Folio 42r

¶ Tot t[ibi] congemi[n]o naso patiente dolo[r]es
Q[uam] cito me tecu[m] ludente[m] credo relinq[ue]s.

¶ Destitutuj si[mi]li p[re]nsura (sicq[ue] fatemur)
Membra tuj[.] t[ame]n ip[s]e^{tu scilicet} mis[er?] ruitur[us]
abibis
Contrario. Ceu rite vides, si lu[m]i[n]e c[er]nis.

Folio 42v

¶ Subq[ue] tuo mento plures t[ibi] tracto dolo[r]es.
Renibu[s] ut t[er]ram [con]tinga[m] t[ri]stib[us] imam.

¶ Cu[m] manib[us] facie[m] p[re]mis hic lude[n]do
gemellis.
Contrariu[m] [sed] et hoc oculo magis[tris?] inde nocebit.

Folio 43r

¶ Iste licet ludus vix sit hac cognit[us] arte
Exp[er]to t[ame]n ip[s]e viro succedit honeste.
¶ Contrariu[m] p[re]mi s[er]vo profecto mag[ist]ri.
Atq[ue] hac tectura mala nu[n]c q[uam] plura p[ro]babo.

Folio 43v

¶ Regis ego primi daga[m] retinentis, aperte
Contrariu[m] facio. Patet hoc feriendo lacertum.
¶ Contrario illius, mala q[uod] q[uam] plura minat[ur]
Hic rego me, ut sociu[m] letalj vulne[re] leda[m].

Folio 44r

¶ Neclabor est nec pena m[ihi] faciendo tenace[m]
Nexura[m]. qua nu[n]c pot[er]o t[ibi] lede[re]. Renes
Et feriam fortasse tuos cu[m] vulne[re] grandj.
¶ Florius hunc libru[m] quonda[m] p[r]itissimus au[c]tor
Edidit. Est igitur sibi plurima laudis honestas
Contribuendo viro Furlana gente profecto.