

## ***Il Fior Di Battaglia Ms Ludwig Xv 13***

*This sixteenth-century German guide to sword fighting and combat training is a crucial source for understanding medieval swordplay techniques. Following his translation of Joachim Meyer's The Art of Combat, Jeffrey L. Forgeng was alerted to an earlier version of Meyer's text, discovered in Lund University Library in Sweden. The manuscript, produced in Strasbourg around 1568, is illustrated with thirty watercolor images and seven ink diagrams. The text covers combat with the longsword (hand-and-a-half sword), dusack (a one-handed practice*

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*weapon comparable to a sabre), and rapier. The manuscript's theoretical discussion of guards sheds significant light on this key feature of the historical practice, not just in relation to Meyer but in relation to medieval combat systems in general. The Art of Sword Combat also offers an extensive repertoire of training drills for both the dusack and the rapier, a feature largely lacking in treatises of the period and critical to modern reconstructions of the practice. Forgeng's translation also includes a biography of Meyer, much of which has only recently come to light, as well as technical terminology and other essential information for understanding and contextualizing the work.*

*(Includes maps) From September 1943, when Allied troops*

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*came ashore near Salerno, until German surrender in May 1945, 312,000 Allied soldiers were killed, wounded, or missing in Italy. Was a campaign that from the first faced the bleak prospect of coming to a dead end against the forbidding escarpment of the Alps worth that cost? Was the objective of tying down German troops to avoid their commitment in northwestern Europe all that the campaign might have accomplished? The answers to those questions have long been sought but, as is the nature of history, must forever remain conjecture. What is established bet, as this volume makes clear, is the tenacity and intrepidity displayed by American and Allied soldiers in the face of a determined and resourceful enemy, harsh weather, sharply convoluted terrain, limited numbers, and indefinite goals in*

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*what many of them must have looked upon as a backwater of the war. This volume relates the story of the last year of their struggle. Three volumes previously published tell of the campaign in northwest Africa, the conquest of Sicily and covert politico-military negotiations leading to surrender of the Italian armed forces, and the campaign from the Allied landings on the mainland through the bitter disappointment of the amphibious assault at Anzio. This volume is thus the capstone of a four-volume series dealing with American military operations in the western Mediterranean.*

*Description to come*

*The Flower of Battle is Colin Hatcher's translation of Fiore dei Liberi's art of combat from the early 15th century. The*

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*work included high-resolution images and English text laid out in the manner of the original.*

*Philippo Vadi's De Arte Gladiatoria Dimicandi*

*The School, Or Salle : Nicoletto Giganti's 1606 Rapier*

*Fencing Curriculum : with New Introduction, Complete Text Translation, and Original Illustrations*

*Medieval Combat in Colour*

*A Fifteenth-Century Manual of Swordfighting and Close-Quarter Combat*

*Modern Practice of a 15th-Century Art*

*A Training Manual*

*Late Medieval and Early Modern Fight Books*

***Ever wonder how good you'd be with a sword? This book is for you. Do love movie sword fights? Learn***

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***how real sword fights work. Are you into stage combat? Add depth with historically accurate technique. You're a bad uncle looking for a present for your niece? Get her this book, though her parents might hate you. Or do you just like swords? If you've ever wanted to turn your sword dreams into reality, then this book is for you. Anyone can learn the medieval Art of the longsword. This book will give you a thorough grounding in the techniques and tactics from the 600-year-old manuscript Il Fior di Battaglia, and includes free access to additional resources such as videos and full-sized images, to help you translate the movements from page to real***

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***life. Sure, it's a 600-year old manuscript, but you know what? People who studied this manuscript lived. Why not stick with something that works? The Medieval Longsword covers everything you need to know from tools of the trade, to footwork, strikes and defences, to how to exploit your adversary's mistakes, and how to disarm your opponent. This complete and approachable guide to the Art of Arms provides a gateway to a world-wide community of likeminded people also practicing this historical martial art. Whether you're an absolute beginner or a competent fencer, this book by author and internationally renowned swordsman Guy Windsor***

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***will guide you towards mastery of this ancient Art. Armizare: the Medieval Italian Martial Art Do you want to learn authentic medieval Italian martial arts and knightly combat? With a training partner, some simple equipment, and this innovative workbook, you can. Incorporating over 40 video clips, text instruction, and many images, this workbook is the most up-to-date way to learn the ancient art of Armizare. Armizare is the Italian word for the Art of Arms, as taught by Fiore dei Liberi in his extraordinary treatise The Flower of Battle, written in about 1400. It is challenging to learn directly from the manuscript, so let the acclaimed and respected***



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***researcher, practitioner and teacher Dr. Guy Windsor make it easier for you with this workbook. Everybody learns differently, so there are options presented at various points in the workbook, allowing you to choose what to practise next, based on your interests. There are many paths up the mountain, and with this workbook you get to choose your own. The video clips include instruction for both right and left handers. The printed workbooks include abundant space for writing notes, and are available for both right and left-handers. The workbook is organised into eight classes, for you to take at your own pace. Every movement and technique is clearly***

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***described, with images from Fiore's manuscript, and links to video clips showing you the technique in action. Join Guy as he teaches you... Unarmed techniques The four guards of abrazare (wrestling) The first six plays of abrazare The four steps (footwork) The three turns (footwork) With the Dagger The four blows of the dagger Disarms against forehand, backhand, and rising dagger thrusts Counters to the disarms Arm locks and counters How to fall safely A basic takedown/throw With the Longsword Six ways to hold the longsword The seven blows of the longsword How to parry and strike How to counter the parry with a pommel strike***

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***How to counter the pommel strike The exchange of thrusts Breaking the thrusts Training on the pell And above all you will learn how to train safely and effectively. Guy has spent the last 20+ years developing his approach to learning and teaching historical martial arts, so you are in safe and expert hands. Begin your journey into historical martial arts today with this ground-breaking Armizare workbook. "A volume that will interest a wide spectrum of readers."—Patrick Geary, University of California, Los Angeles***

***This volume offers an intriguing look into the world of late medieval martial arts, from wrestling to***

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***swordsmanship and to the subtle tricks that could be employed when jousting on horseback. Using exceptional pen drawings (with gold leaf highlights) the book features some of the most interesting abstracts from Fior di Battaglia (The Flower of Battle), a manuscript by the renowned Italian fencing master Fiore dei Liberi depicting the knightly arts of fighting. The copy in the collection of the J. Paul Getty Museum, created in the early 15th-century, is the finest and most complete manuscript to survive. Offering detailed visual documentation of Fiore's techniques coupled with the author's genius for explaining sophisticated methods of offense and***

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***defence, the manuscript provides a comprehensive record of the skills by which men lived and died in the Middle Ages.***

***Fior Di Battaglia - MS M. 383***

***Part One: The Beginners' Course***

***The Art of Sword Fighting in Earnest***

***Il Fior Di Battaglia***

***Mastering the Art of Arms Vol 1***

***De Arte Gladiatoria Dimicandi***

***Swordfighting, for Writers, Game Designers and Martial Artists***

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**“Useful, helpful, absorbing, entertaining. Whether**

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**you are interested in weaponry or, like me, researching details for a novel, this is the book for you.” - Helen Hollick Your search for a book that will feed your passion for and deepen your knowledge of swordsmanship ends here. Guy Windsor’s Swordfighting offers insight into this magnificent historical European martial art: you will find answers to your burning questions about swordsmanship, its theory and practice. This carefully crafted book provides essential information on diverse topics with piercing clarity. “Whether you are a writer or game-maker seeking the kind of information I sought while writing *The Baroque Cycle*, or just a**

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**general reader with an interest in the arts to which Guy Windsor has dedicated his career, you should find much that is rewarding in these pages.” - Neal Stephenson, New York Times bestselling and multi-award-winning author** Made up of a selection of Guy's essays and articles, with a great deal of brand new material, this engaging and revealing book makes this complex subject accessible, enabling you to deep-dive into — - Benefits of training - Types of weapons - Sword fighting principles - Historical accuracy If you are an actor, writer or games designer creating or writing fight scenes, this book provides cutting-edge research on our

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**European martial arts heritage. You will also discover the dos and don'ts of producing a stunningly realistic sword fight. Swordfighting is not a training manual. For technical instruction on specific swordsmanship styles, pick up The Medieval Longsword and The Duellist's Companion. Dating from the 1520's, Bolognese swordmaster's Antonio Manciolino's Opera Nova is the earliest surviving printed book on Italian martial arts. This seminal and eclectic Renaissance work contains clear and systematic instruction on the use of the sword and small buckler, sword and large buckler, sword and targa, sword and dagger, sword and**



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**cape, two swords, sword alone, and sword and rotella, plus a fascinating compendium on the use of polearms. Clearly and elegantly written, Manciolino's text is one of the best and clearest presentations of the martial skills required of the ideal Renaissance man. For the first time since its original publishing, this book has been translated into English by experienced historical fencing instructor Tom Leoni. Also included is a valuable and extensive technical introduction, complete with illustrations from both original sources and modern photographs, making it easy to follow Manciolino's instructions, sword-in-hand, even by beginners,**

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**while providing years of training for veteran martial artists.**

**"A wide range of artists is included. Two of the most well-known, Pisanello and Girolamo de Cremona, worked for distinguished patrons at court, while others worked in obscurity and are known today only through their illuminations. One of the finest miniatures in this collection, for example, is credited to an artist known only as the Master of Gerona."--BOOK JACKET.**

**The Medieval Longsword  
Fiore Dei Liberi's Armizare  
The Complete Renaissance Swordsman**

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### **Italian Illuminated Manuscripts in the J. Paul Getty Museum**

#### **The Theory and Practice of Historical Martial Arts**

#### **The Art of Defence on Foot, 1798**

#### **Lance, Spear, Sword, and Messer**

Hans Talhoffer's professional fencing manual of 1467 illustrates the intricacies of the medieval art of fighting, covering both the 'judicial duel' (an officially sanctioned fight to resolve a legal dispute) and personal combat. Combatants in the Middle Ages used footwork, avoidance, and the ability to judge and manipulate timing and

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distance to exploit and enhance the sword's inherent cutting and thrusting capabilities. These skills were supplemented with techniques for grappling, wrestling, kicking and throwing the opponent, as well as disarming him by seizing his weapon. Every attack contained a defence and every defence a counter-attack. Talhoffer reveals the techniques for wrestling, unarmoured fighting with the long sword, pole-axe, dagger, sword and buckler, and mounted combat. This unparalleled guide to medieval combat,

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illustrated with 268 contemporary images, provides a glimpse of real people fighting with skill, sophistication and ruthlessness. This is one of the most popular and influential manuals of its kind.

Armizare ("the Art of Arms") was the name the warriors of medieval Italy gave to their martial art, which included the wielding of sword, axe and spear with wrestling, knife-fighting and mounted combat. In the waning years of the 14th century, Fiore dei Liberi was a famed master of this art, whose students included

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some of the most renowned and dangerous fighting men of his day. Toward the end of his life, Master Fiore preserved his teachings in a series of illustrated manuscripts, four of which have survived to the present day, and have become the basis of a world-wide effort to reconstruct this lost martial art. However, because medieval books were written for an audience with different expectations than the modern readers "how-to" manuals, today's students often have trouble understanding the old swordsman's choices in including, omitting

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or organizing information as he did. They may see that fighting art was a system, but lack the background to see the systematic instruction of the book itself. In *Armizare: The Chivalric Martial Arts System of il Fior di Battaglia*, Robert Charrette brings together his experiences as a martial artist and respected 14th century living historian with his skills as a professional author graphic artist to not only take readers on a walking tour of Master Fiore's manuscripts, but into the mindset behind its creation. More than just an

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interpretation of an old book's contents, this is a tool-kit that reveals Fiore dei Liberi's brilliance as not just a fighter, but as martial arts teacher. Whether a long-time student, a newcomer to the art or a more academic devotee of the medieval warrior and his craft, readers will find themselves educated and entertained as a door is opened into another time and place - the training hall of the medieval knight.

The term "medieval martial arts" conjures images of armour-clad knights wielding sword, lance and axe. While the image is correct, at



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the foundation of knightly combat was a sophisticated form of close quarter combat, instantly recognizable to students of classical Asian arts such as jujutsu or practitioners of modern, military combatives. At the heart of this system was fighting with - and against - the dagger, a vicious weapon of both self-defense and last resort that was dangerous to those in and out of armour alike. In *Mastering the Art of Arms, Volume One: The Medieval Dagger*, renowned instructor, author and researcher, Guy Windsor, presents a complete

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guide to the principles and practice of Italian dagger combat. Drawing from Il Fior di Battaglia, a manuscript written in 1410, students are guided step-by-step through the process of mastering this six hundred year old art, from choosing a dagger to striking with it; from guard positions to steps and turns; from disarms to locks and takedowns; from safe falling practice to formal drills, and finally sparring, or free-play. Both a primer on the art and a methodology for on-going training, this book will give the complete novice a solid

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starting point, while providing useful drills and ideas for advanced martial artists.

"The only attribution I have seen concerning the illustrations ... is to the Bolognese engraver Edoardo Fialet."--Introd.

An Anthology of Texts and Pictures

Can These Bones Come to Life?

Miral

The Medieval Dagger

From Medieval Manuscript to Modern Practice

Historical Painting Techniques, Materials, and Studio Practice

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*This book builds on the foundation laid in The Medieval Longsword, and teaches you how to train Fiore dei Liberi's Art of Arms, as shown in his 1410 manuscript Il Fior di Battaglia. Renowned swordsman and author Guy Windsor explains three of the longsword forms that are used every day in The School of European Swordsmanship: The Cutting Drill, The Farfalla di Ferro, and The Longsword Syllabus Form. Each form is explained step by step and application by application, with abundant photographs and images from Fiore's manuscript. Guy takes you through each step first as a pair drill, then as part of the form, then*

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*as a starting point for further training, or for further research into Il Fior di Battaglia. Within these pages you will find in-depth instructions and analysis, dozens of tips for how to improve your skills, and enough material for years of study.*

*Per chi si dedica allo studio dei metodi di combattimento del Medioevo e del Rinascimento occupa un posto d'onore un manoscritto italiano che si pone come fondamento della storia del combattimento schermistico in Italia: il trattato del Maestro Fiore dei Liberi detto il Fior di Battaglia. La trascrizione attenta e fedele della copia del Fior di Battaglia permette a tutti di avvicinarsi al trattato, per poter poi*

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*sviluppare il proprio punto di vista in merito, ed eventualmente confrontarlo con l'altra copia già trascritta dall'autore, quella conservata al J.P.Getty Museum di Los Angeles. Un passo in più verso la conoscenza della nostra Storia, i cui grandi eventi e personaggi famosi sono in realtà fatti ciascuno della somma di tanti piccoli dettagli, l'approfondimento dei quali passa proprio per documenti come questo.*

*Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University*

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*of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as*

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*well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.*

*Understanding the past takes more forms than historiography. Since 2005, professional and amateur scholars have come together at the annual International Medieval Congress in Western Michigan University to*



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*discuss the role re-construction, re-enactment, and re-creation can play in "breathing life into these dry bones" to deepen our knowledge of the past. Under the sponsorship of the Higgins Armory Museum and the Oakeshott Institute, presenters have looked at subjects ranging from ore smelting to equitation to the use of recreation and reenactment in the classroom. A special focus of these sessions has always been the critical examination of European fencing books, or Fechtbucher-not only for the sake of reconstructing the arts found therein, but also for what these sources can tell us about intellectual, cultural, and social history. Thanks in part to editors' Mondschein and Cramer's work, the study of*

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*fencing books has rapidly become a recognized field of academic study. This volume brings together eight papers examining the study and reconstruction of medieval and early modern fight-books and related subjects. The subjects covered range from manuscript studies to philology, from Aristotelian physics to martial musicality, from medieval textuality to women and warfare. It will be of interest not only to professional historians, musicologists, literary scholars, and art historians, but also to the vast army of impassioned and enthusiastic practitioners who endeavor, as a labor of love, to make the past come to life.*

*il fior di battaglia di maestro Fiore dei Liberi da*

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*Premariacco*

*MS Ludwig XV 13*

*Venetian Rapier*

*Medieval Wrestling*

*Flos Duellatorum ... Il Fior Di Battaglia Di Maestro Fiore  
Dei Liberi Da Premariacco. Testo Inedito Del MCCCCX.*

*Publicato Ed Illustrato a Cura Di F. Novati. [With a  
Facsimile of the MS.].*

*Flowers of Battle*

*Advanced Longsword: Form and Function*

"Having been born a freeman, and for more than thirty years  
enjoyed the blessings of liberty in a free State—and having at

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the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve years—it has been suggested that an account of my life and fortunes would not be uninteresting to the public." -an excerpt

"[A] remarkable how-to . . . offers freeze-frame instructions on medieval martial arts using swords, shields, poleaxes, daggers and wrestling" (Publishers Weekly). Written by German fencing master Hans Talhoffer in 1467, this book illustrates the intricacies of the medieval art of fighting, covering both the "judicial duel" (an officially sanctioned fight to resolve a legal dispute) and personal combat. Combatants in the Middle Ages used footwork, avoidance, and the ability to judge and manipulate timing and distance to exploit and

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enhance the sword's inherent cutting and thrusting capabilities. These skills were supplemented with techniques for grappling, wrestling, kicking and throwing the opponent, as well as disarming him by seizing his weapon. Every attack contained a defense and every defense a counterattack. Talhoffer reveals the techniques for wrestling, unarmored fighting with the long sword, poleaxe, dagger, sword and buckler, and mounted combat. This unparalleled guide to medieval combat, illustrated with 268 contemporary images, provides a glimpse of real people fighting with skill, sophistication and ruthlessness. This is one of the most popular and influential manuals of its kind. "This superb treatise, amply illustrated, provides valuable insight into the real world of medieval combat. Magnificent!" —Books Monthly

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The 14th century - a paradoxical time of world-shattering plague, the Hundred Years War, the Peasants' Revolt, but also literary and artistic innovation, formed the basis of the Renaissance. In the later years of this turbulent time a shadowy figure named Johannes Liechtenauer systematized lessons for swordsmanship, wrestling, armoured, and mounted combat. Recorded in cryptic, rhyming verses, it fell to masters of the 15th and 16th century to record, clarify and expand the grandmaster's instructions in an extensive body of fencing manuals. As the world of the knight receded into history, these texts - many extensively and beautifully illustrated - were forgotten by all but German-language antiquarians and fencing historians until the last decade of the 20th century, when they were rediscovered by a new

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audience of martial artists and historians. In *Lance, Spear, Sword and Messer*, Christian Tobler makes a 'deep dive' into these fighting traditions, creating a rich anthology that has extensive, instructional material on topics as diverse as the two-handed sword, spear, poleaxe, wrestling, and the use of long shields, combined with thought-provoking analysis and historical commentary that will occupy the mind - and challenge the preconceptions - of long-time students of medieval German martial arts. Finally, the martial career - in arms and in the literature of arms - of the famed Emperor Maximilian I, often called "the Last Knight," who was himself a devoted student of the tradition, serves as a capstone of this collection, much as his literary output, including a planned, but unwritten fight book, did in his own lifetime at the

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waning of the Middle Ages and start of the Northern Renaissance.

A facsimile of Il Fior di Battaglia, Getty ms Ludwig XV 13, written ca 1410

Preprints of a Symposium, University of Leiden, the Netherlands, 26-29 June 1995

A Knight's Own Book of Chivalry

The Armizare Workbook

The Longsword Techniques of Fiore dei Liberi  
MS Latin 11269

The Medieval Craft of Memory

Fior Di Battaglia (Ms. Ludwig XV 13) Facsimile

Soon to be a major motion picture from the award-winning director Julian Schnabel,



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starring Freida Pinto. WRITTEN BY the much-admired Italo-Palestinian journalist Rula Jebreal, *Miral* is a novel that focuses on remarkable women whose lives unfold in the turbulent political climate along the borders of Israel and Palestine. The story begins with Hind, a woman who sacrifices everything to establish a school for refugee Palestinian girls in East Jerusalem. Years later Miral arrives at the school after her mother commits suicide. Hind sees that Miral has the potential to change the world peacefully-

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but Miral is appalled by the injustice that surrounds her, and flirts with the notion of armed resistance. Hind desperately works to persuade her to stay the course of education, hard work, and non-violent resolution—but is she too late? Watch a Video

Late Medieval and Early Modern Fight Books offers insights into the cultural and historical transmission and practices of martial arts, based on interdisciplinary research on the corpus of the Fight Books (Fechtbücher) in 14th- to 17th-century

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Europe.

Includes three bonus chapters on Mythology and Religion of Ancient Mexico. When the Spanish took over Central America in the 16th and 17th centuries they destroyed the writings and holy books of the native Mayans in an effort to convert them to Christianity. Few texts survived, yet one did. It is called The Popol Vuh, the creation story of the Mayan culture. This was the first English rendering of that text. Tells the story of a great flood, gods who created mankind, and a number of

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other interesting parallels to mythologies from around the world. All of the gods and deities are fully explained and at times compared to those from Greece, Rome and Egypt. A fascinating collection of mythology from Central America and Mexico. Fiore dei Liberi was a weapons-master from Italy who was active in the 14th and early 15th century. After fifty years of training Italy's elite, he put his art to paper and created the Flower of Battle. The Flower of Battle covers unarmed combat, the use of the dagger, sword,

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spear, axe as well as fighting in armor, without and on horseback as well as other odds and ends. MS Latin 11269 is a copy of the Flower of Battle in full color with Latin prose. The Latin has been translated by Benjamin Winnick and an interpretation provided by Richard Marsden in which brief explanations are provided as well as comparisons to the other copies of the Flower of Battle. The art has been restored by Henry Snider.

A 1568 German Treatise on Swordmanship

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A Novel

The Chivalric Martial Arts System of Il  
Fior Di Battaglia

Antonio Manciolino's Opera Nova (1531)

Flos duellatorum in armis, sine armis,  
equester, pedester

The Knightly Art of Battle

**Fiore dei Liberi was a weapons-master from Italy who was active in the 14th and early 15th century. After fifty years of training Italy's elite, he put his art to paper and created the Flower of Battle. The Flower of Battle covers the use of the dagger, sword,**

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spear, axe as well as fighting in armor, on horseback, and other odds and ends. MS M 383, owned by the Morgan Library and Museum, differs from the other Italian versions by beginning with fighting on horseback and moving to foot combat with progressively smaller weapons. This edition includes high-resolution scans alongside a new transcription and translation by Michael Chidester, who also wrote a codicological analysis and an overview of dueling at the turn of the 15th century to help contextualize the treatise. An appendix includes a paper by Jay Leccese that analyzes the artwork

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and explores artistic connections to others of Fiore's manuscripts.

"Benefit from the experience of one of the most accomplished experts in the field. A must-read for beginners and advanced practitioners alike." - Roland Warzecha, DIMICATOR The warriors, knights and duellists of old depended on their skill at arms for their lives. You can learn their techniques and tactics too. From renowned swordsman and teacher Guy Windsor comes an indispensable resource for anyone interested in martial arts, swordsmanship, and history. Through this book Guy



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will teach you how to train your mind and body to become an expert in historical martial arts. It includes the seven principles of mastery, considers the ethics of martial arts, and goes into detail about the process of recreating historical martial arts from written sources. On the practical side, Guy explains how to develop your skills, and lays out the path for students to become teachers, covering the basics of safe training, looking after your body, and even starting your own training group and teaching basic classes. An accessible, motivating read that includes many suggestions for further study, including

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courses, books and other resources, this book sets out to answer every question about historical martial arts you may have. Note that this is not a training manual for a specific style: it provides the foundations for every style. Your journey starts here. You decide where it ends.

In the Middle Ages, wrestling was practiced as both pastime and self-defense by every level of society - nobles, townsman, and peasants alike - and was regarded as the foundation of all other martial arts. And no medieval wrestler's name looms as large as that of the Jewish master Ott, "wrestler to the noble

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Princes of Austria", whose treatise is included in over a dozen fencing manuscripts. In this first of its kind book, Jessica Finley of the renowned medieval martial arts association, the Selohaar Fechtschule, guides the reader on a journey that begins with the historical background of Ott's wrestling and culminates in step-by-step instruction for practicing the techniques of this ancient fighting art. Both the lover of history and the wrestler on the mat will find this work an invaluable resource.

The term "medieval martial arts" conjures images of armoured knights wielding sword, lance, and axe.

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While the image is correct, at the foundation of knightly combat was a sophisticated form of close quarter combat, centered on fighting with-and against-the dagger, a deadly weapon of both self-defense and last resort. In *Mastering the Art of Arms, Volume One: The Medieval Dagger*, Guy Windsor presents a complete guide to the principles and practice of Italian dagger combat, as set down in *Il Fior di Battaglia* a manuscript written in 1410. Readers are guided step-by-step through the process of mastering this six hundred year old art, from choosing a dagger to striking with it; from guard

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positions to steps and turns; from disarms to locks and takedowns; from safe falling practice to formal drills, and finally pressure testing their skills with sparring. Both a primer on the art and a methodology for on-going training, this book will give the complete novice a solid starting point, while providing useful drills and ideas for advanced martial artists. Those who study other traditional knife arts, and modern military combatives, will find many familiar techniques present in this ancient system.

A Project to Find the Fundamental Theory of Physics  
The Complete Martial Works of Fiore Dei Liberi, a

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*The 'Getty Manuscript' (Il Fior di  
Battaglia/The Flower of Battle) by the  
greatest fencing-master of the late  
1300s, Fiore Furlan dei Liberi,*

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*instructs the reader in the intricacies of combat. Lively illustrations of charging horses and armoured knights accompany the text; through words and pictures, the manuscript teaches a variety of fighting techniques including single combat on foot with sword, dagger and axe, and mounted combat in all its variations. Fiore's magnum opus, The Flower of Battle, composed in 1409, is one of the oldest, most extensive and most clearly*

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*elucidated martial arts treatises from the medieval period. It is a record of a complete medieval martial tradition, and provides unique insights into the life and milieu of the professional fighting man at the birth of the Italian Renaissance. Fiore preserved his teachings in a series of illustrated manuscripts, four of which have survived to the present day. The first volume in this new four-part series (see SERIES NOTE) presents a*



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*complete translation, transcription and reproduction of the largest and most complete of those four manuscripts. It includes chapters on the life of Fiore dei Liberi, his students and patrons, arms and armour in the Getty Manuscript, duelling and chivalric culture in Italy at the close of the 14th century, a detailed analysis of the manuscripts' use of pedagogy, number and metaphor and The Flower of Battle's relationship to other medieval*

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*Il Fior di Battaglia (The Flower of Battle). This magnificent, illustrated manuscript described how to fight on foot and on horseback, in armour and without, with sword, spear, pollax, dagger, or with no weapon at all. Windsor spent the last twenty years studying Fiore's work and creating a modern practice of historical swordsmanship from it. In this book, Windsor takes you through all of Fiore's longsword techniques on foot*

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*without armour. Each technique (or "play") is shown with the drawing from the treatise, Windsor's transcription and translation of the text, his commentary on how it fits into the system and works in practice, and a link to a video of the technique in action. The book also contains a detailed introduction describing Fiore's life and times, and extensive discussion of the contexts in which Fiore's art belongs. From Medieval*

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*Manuscript to Modern Practice is essential reading for all martial artists and historians of the medieval and early Renaissance.*

*This is a detailed facsimile of the manuscript Ludwig XV 13 in the collection of the J. Paul Getty Museum, written in the 15th century by fencing master Fiore de' i Liberi. It replicates the look and feel of the original manuscript, including a goatskin leather cover, paper selected to*

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*simulate the original parchment and bound in the correct quire structure, high-resolution scans illuminated with gold and silver ink, and so forth. On the great influence of a valiant lord: "The companions, who see that good warriors are honored by the great lords for their prowess, become more determined to attain this level of prowess." On the lady who sees her knight honored: "All of this makes the noble lady rejoice greatly within*

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*herself at the fact that she has set her mind and heart on loving and helping to make such a good knight or good man-at-arms." On the worthiest amusements: "The best pastime of all is to be often in good company, far from unworthy men and from unworthy activities from which no good can come." Enter the real world of knights and their code of ethics and behavior. Read how an aspiring knight of the fourteenth century would conduct*



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*himself and learn what he would have needed to know when traveling, fighting, appearing in court, and engaging fellow knights. Composed at the height of the Hundred Years War by Geoffroi de Charny, one of the most respected knights of his age, A Knight's Own Book of Chivalry was designed as a guide for members of the Company of the Star, an order created by Jean II of France in 1352 to rival the English Order of the Garter. This*

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*is the most authentic and complete manual on the day-to-day life of the knight that has survived the centuries, and this edition contains a specially commissioned introduction from historian Richard W. Kaeuper that gives the history of both the book and its author, who, among his other achievements, was the original owner of the Shroud of Turin.*

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sword, the spear, the pollax, and the dagger. The Art of Sword Fighting in Earnest includes a detailed introduction, setting Vadi and his combat style in their historical context, a complete translation of the manuscript, and a detailed commentary from the perspective of the practising martial artist. Please note it does not include a facsimile of the manuscript, but that may be downloaded from a link provided in the text. This volume is

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the second edition of Dr. Windsor's earlier work, *Veni Vadi Vici*, updating the translation and the introduction. This is essential reading for any practitioner of knightly combat, academic historian, or enthusiast for the quattrocento period of Italian history.