Renaissance and Reformation
Renaissance et Réforme

Mondschein, Ken. The Knightly Art of Battle

David R. Lawrence

Volume 34, Number 4, Fall 2011

URI: https://id.erudit.org/iderudit/1106092ar
DOI: https://doi.org/10.33137/rr.v34i4.18668

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Publisher(s)

Iter Press

ISSN

0034-429X (print)
2293-7374 (digital)

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Cite this review

Lawrence, D. (2011). Review of [Mondschein, Ken. The Knightly Art of Battle]. *Renaissance and Reformation / Renaissance et Réforme*, *34*(4), 160–162. https://doi.org/10.33137/rr.v34i4.18668

comprise the epic. While avoiding the complexities of doctrine, Stallard could, in some places, speak to biblical literary *topoi* such as the *protevangelium* or the *felix culpa.* The extensive bibliography of secondary sources he provides will, however, direct readers to studies that explore the many biblical topics in *Paradise Lost.*

Stallard places his notes beneath the text on each page. This position provides quick access for readers, and visibly illustrates that the Bible is indeed the deep structure of *Paradise Lost*. Stallard demonstrates this principle through judicious editorial choices and insightful annotations. This timely and welcome edition will prove valuable for all readers of *Paradise Lost.*

DAVID GAY, *Univerity of Alberta*

Mondschein, Ken.
The Knightly Art of Battle.
Los Angeles: J. Paul Getty Museum, 2011. Pp. 128 + ill. ISBN 978-1-60606-076-6 (paperback) $14.95.

Just how did knights train for individual combat and how did they put their skills to good use in tournaments, judicial duels and on the battlefield? For those interested in the complex puzzle that is late medieval combat, Ken Mondschein's *The Knightly Art of Battle* will certainly be useful in helping to connect some of the more illusive pieces. The book is a fascinating window into the world of Renaissance martial arts as seen through the Getty Museum's copy of Fiore dei Liberi's beautifully illustrated manuscript, *The Flower of Battle* (*Fior di battaglia*) (Ms. Ludwig XV 13). As Mondschein points out, this short, but delightful introduction to Fiore's ca. 1410 *Fechtbüch* is not meant to be either exhaustive or "a full, scholarly exploration" but is instead "a visual tour of the Getty manuscript" (21).

The Knightly Art of Battle opens with a brief introduction describing the history of the manuscript, of which there are extant copies located at the Getty, the Morgan Library, the Bibliothèque Nationale in Paris, as well as the privately-owned Pisani-Dossi copy. The Getty copy, Mondschein concludes, is the most complete and "by far the finest" (9). The manuscript's author, Fiore de Liberi,

was a Friulian who received his martial arts training from the German master Johan the Swabian. Fiore then went on to serve as a military inspector, diplomat and fencing master in the Friulian civil wars in the 1380s. Mondschein informs readers that though little is known of Fiore's career after 1389, the constant struggles within and between the northern Italian city-states at the end of the Trecento provided fencing masters of Fiore's stature with ample opportunities to find and train new students. Like other European masters, Fiore was very protective of his methods (he is said to have fought five duels just to protect his secrets from other masters) and his decision to write *The Flower of Battle* came at the end of a long and fruitful career and at the urging of his wealthy patrons. Mondschein argues that the Getty manuscript's dedication to Niccolò III d'Este, the Marquis of Ferrara, has led some to place Fiore at d'Este's court. However, it is most likely that by the late 1390s the author was in Pavia, then under Milanese control, and that the Getty and Morgan manuscripts were presents from Gian Galeazzo Visconti to Niccolò. Mondschein speculates that the earlier Paris and Pisani-Dossi copies, which lack the detailed captions found in those presented to Niccolò, were initially presented to the Marquis but left him wanting more.

Mondschein sees *The Flower of Battle* as a liminal text; a forerunner to the Renaissance treatises on the practical arts that expected readers to be well-versed in fighting before they leafed through the manuscript. Therefore Fiore's manuscript was not concerned with teaching thrusts and parries, but sought to construct "a complete system of martial arts" (10). That system was meant to serve the reader in training for battles, tournaments, or judicial duels, or even to thwart assassination attempts. Despite having kept his secrets protected for much of his life, Fiore did recognize the value of martial arts manuals as adjuncts to training. He believed students could not commit techniques to memory alone and that they could benefit from studying the theoretical alongside the practical.

The Knightly Art of Battle is divided into seven short chapters, each accompanied by a brief introduction, that highlight the pen and ink illustrations depicting the martial arts of wrestling, self-defence, sword play, fighting in armour, hafted weapons, equestrian combat and dirty tricks and improvised weapons. Mondschein's focus is on the expressive nature of the illustrations (which he believes were most likely the work of a group of artists) and he has not attempted to overburden readers either with translations of Fiore's captions or with his own detailed analyses. Rather, it is the illustrations that speak for

themselves. The method of hatching, or shading, used by the artists brings the figures on the page to life and the strength, finesse, cunning, and brutality of the Renaissance martial arts are evident for all to see (and to learn from). Even the fully armoured figures appear nimble and flexible in their movements. As was common to many Renaissance and early modern manuals, Fiore moves from the simple to complex, from wrestling to equestrian combat, but as Mondschein is quick to point out, the *guardie* (stances) or *poste* (positions) used for wrestling were equally applicable to fighting with sword, polearm, or on horseback.

Mondschein and the Getty have done readers a great service by granting us access to *The Flower of Battle* in the pages of *The Knightly Art of Battle* and via the Getty Museum's website, which offers visitors a chance to view the manuscript in its entirety. Medieval and military historians, students and scholars of Renaissance court studies and masculinity, as well as enthusiasts and practitioners of the European martial arts will find both the book and the website a visual tour well worth taking.

DAVID R. LAWRENCE, *Glendon College, York University*

Moura Ribeiro Zeron, Carlos Alberto de.
Ligne de foi : La Compagnie de Jésus et l'esclavage dans le processus de formation de la société coloniale en Amérique portugaise (XVI^{e}–XVII^{e} siècles).
Les Géographies du monde, 10. Paris: Honoré Champion, 2009. 573 p. ISBN 978-2-7453-1759-9 (broché) 67 €

La grande étude de Carlos Alberto de Moura Ribeiro Zeron est utile à de nombreux égards. Tout d'abord, elle s'inscrit dans les travaux récents (voir entre autres, pour le domaine francophone, ceux de J.-Cl. Laborie, A. Motsch, A. Paschoud) qui s'intéressent au corpus jésuite de l'époque moderne… sans être issus de l'historiographie propre à la Compagnie. Or cette dernière, comme le rappelle l'auteur, a longtemps eu le monopole des recherches sur son passé, conditionnant ainsi la réception des activités missionnaires, au point d'être à l'origine d'une véritable légende dorée qui idéalise le processus d'évangélisation et qui surtout le détache des conditions réelles de son application. On s'en