Il Fior di Battaglia

MS XV13

Fiore dei Liberi



English Version

English version of il Fior di Battaglia, "The Flower of Battle", by Fiore dei Liberi
MS Ludwig XV13, Paul J Getty Museum

Digital images of the Ms. Ludwig XV 13 courtesy of the J. Paul Getty Museum's Open Content Program

Credits:

Design/Layout: Tracy Mellow

English Translations: : Michael Chidester
Eleonora Durban
Matt Easton
Colin Hatcher
Tracy Mellow

This project was created by Tracy Mellow for the free use by the Historical European Martial Arts community for training and research purposes. This book is not to be sold, and is free to use and distribute as long as proper credit is given.

The translations of the preface and the sections on sword in one hand, sword in two hands, poleaxe, spear, and mounted fencing are copyright Matt Easton and Eleonora Durban, 2003. They are used here with permission from the authors.

The translations of the grappling and dagger sections are by Colin Hatcher, and the sword vs. dagger, sword vs. spear, and sword in armor by Michael Chidester. They are licensed under the Creative Commons Attribution-NonCommercial-ShareAlike License (CC BY-NC-SA) 4.0. This license lets others remix, tweak, and build upon those works non-commercially, as long as they credit the original authors and license their new creations under identical terms.

The majority of the English Ttranslations came from the Wiktenauer, an Historical European Martial Arts Alliance project headed by Michael Chidester that gathers known fighting manuscripts from various centuries in Europe and presents them to the public to use. For more historical fighting treatises, visit:

www.wiktenauer.com

For more information on the Historical European Martial Arts Alliance (HEMA Alliance), Please visit:

www.hemaalliance.com

Please enjoy this project and train safely.



THE WORK

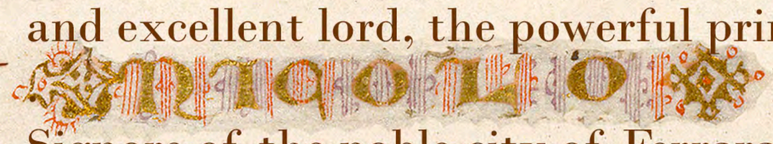
Furlan de Civida d'Austria son of Messer Benedetto, of the noble house of dei Liberi of Premariacco, of the diocese of the Patriarchate of Aquileia, in his youth wanted to learn how to fight and the art of combat in the barriers. ¶Of Spear, Axe, Sword and Dagger, and of fighting on foot or mounted, armoured or not armoured. ¶Also, he wanted know tempere of steel. ¶And features of each weapon, both for defence and for offence, and most of all the matters of combat to the bitter end. ¶Also, other amazing and undisclosed things which are known by very few men in the world. ¶And these are things very true, and of a massive offence and great defence, and they are things you can not fail, as they are very easy to do. ¶Which art and teaching have been mentioned above. ¶And the aforementioned Fiore learnt these things from many German masters. ¶And from many Italians in many provinces and in many cities with immense and great expenses. ¶And for the Grace of God from many masters and students. ¶And in the meantime, in the courts of great Signori, Princes, Dukes, Marquis', and Counts, Knights and Squires, he learnt this art. ¶So that the mentioned Fiore was many and many times requested by many Signori, and Knights, and Squires, so to learn this art from the mentioned Fiore of fighting and combat in the barriers to the bitter end. This art he has shown to many Italians and Germans and other great Signori, who had to fight in the barriers. ¶And also to infinite numbers who did not need to fight.

¶And of some of them, who have been my students, who have had to fight in combat in the barriers. ¶I am going to name and give memory of some of them here: ¶First amongst them was the noble and gallant knight Messer Piero del Verde, who had to fight against Messer Piero de la Corona, they were both German. ¶And the duel was supposed to be in Perugia. ¶Also the valiant knight Messer Nicolò Wàizilino, a German, who had to fight against Nicolò Inghileso. The field was set in Imola. ¶Also the notable, valiant and gallant knight Messer Galeazzo de Capitani da Grimello, called da Mantova, who had to fight against the valiant knight Messer Buzichardo de Fraza. The field was set in Padova. ¶Also the valiant squire Lancillotto de Becharia of Pavia, who inflicted six thrusts [strikes] with sharp-ironed [sharp headed] lance, against the valiant knight Messer Baldassarro, a German, who had to fight in the barriers in Imola. ¶Also the valiant squire Gioanino da Bavo, from Milan, who, in the castle in Pavia, achieved three thrusts [strikes] with sharp-ironed [sharp headed] lance, against the valiant squire Sàam, a German. ¶And then on foot he gave three axe strikes, three sword strikes and three dagger strikes, in presence of the very noble prince a nd Signore Messer the Duke of Milan, and Madonna the Duchess, and infinite other Signori and Donne. ¶Also the cautious knight Messer Azzone da Castell Barco, who one time had to fight against Giovanni di Ordelaffi. ¶And another time, against the valiant and good knight Messer Giacomo da Boson, the field had to be chosen by Signore the Duke of Milan. Of these and of others, to whom I, Fiore, have taught, I am very proud, because I have been well rewarded and I obtained the esteem and the affection of my students and of their relatives. ¶Also, I say

I always taught this art secretly, so that no one was assisting to the lessons except for the student and some discrete relatives, and if someone else who was there by grace or favour, with Sacrament they stayed, promising with faith not to reveal any of the plays they saw from me, Master Fiore. ¶And most of all I was wary of other fencing Masters and of their students. And they, the Masters, out of envy demanded me to fight with cut and thrust swords in a gambeson, without any other armour except for a pair of chamois gloves; and all this had happened because I did not want to practice with them and teach them anything of my art. ¶And this fact happened five times ¶And five times, for my honour, I have had to fight in unfamiliar places without relatives and without friends, not trusting anyone but God and my art and myself, Fiore, and my sword. ¶And by the grace of God, I, Fiore, kept my honour and I was not injured. ¶Also I, Fiore, told my students who had to fight in the barriers that fighting in the barriers is much and much less dangerous than fighting with cut and thrust swords in a gambeson because to the one who plays with sharp swords, failing just one cover gives him death. ¶While the one who fights in the barriers and is well armoured, can be given a lot of hits, but still he can win the battle ¶Also there is another fact: that rarely someone dies because he gets hit. ¶Thus I can say that I would rather fight three times in the barriers than just once with sharp swords, as I said above ¶And thus I say that a man who fights in the barriers, being well armoured, and knowing the art of combat, and having all the advantages which can be obtained, if he is not valiant, he would better hang himself, although I can say that for the grace of god never one of my students I have made a looser in this art. In fact they have always kept their honour. ¶Also I, the aforementioned Fiore, say that these noble knights and squires, to whom I showed this art of combat, have been satisfied of my teachings, not wanting any other master but me.

¶Also I say that none of my students, especially those mentioned above, have ever had a book about the art of combat, except for Messer Galeazzo da Mantova.

¶Because he said that without books no one can be a good master or a good student in this art. ¶And I, Fiore, confirm it to be true, because this art is so vast that there is no one in the world who has such a big memory to remember a fourth of this art without books. ¶Though, knowing only a quarter of this art it, would not be possible to be a master anymore. && So that I, Fiore, being able to read and write and draw, and having books about this art and having studied it for 40 years and more, yet I am not a perfectly good master in this art, although I am considered a good and perfect master in the art I mentioned above, by great noblemen who have been my students. ¶And if I say that if I had studied for 40 years law and politics and medicine as I studied the art of combat, I would have been doctor in those three subjects. ¶And in this science of combat I had big difficulties and effort and consequences, to be just a good student. ¶I, the aforementioned Fiore, considering that of this art there are few Masters in the world, and wanting be remembered in it, I will write a book about the whole art and about all the things I know, of steel and of temper and of other things, following the instructions which that other nobleman gave me, the one who above the others, because of martial virtue, I like the most, and who deserved more this book of mine, for his nobility, than any other nobleman who I will ever meet or could meet, that is, my illustrious and excellent lord, the powerful prince Messer



Marquis d'Este, Signore of the noble city of Ferrara, of Modena, Reggio and Parma et cetera, to whom God may give a good life and future prosperity, with victory over his enemies





Let us start the book following my lord Marquis' directions and let us provide for him so that he lacks nothing in the art, because I am sure that my lord will give me good credit, thanks to his great nobility and courtesy. ¶And let us start from the unarmed combat, which is due to two reasons, which are amusement and anger, that is for life, with any trick, falsehood and cruelty possible to do. And I want to talk about the one which it is done for life, and to show for good sense most of all how to gain holds as it is custom when you fight for life. ¶The man who fights unarmed, wants be told about who he is about to fight. If his opponent is stronger, or if he is bigger in the body, or if he is too young or too old. Also he wants to know if he uses the guards of wrestling, and all these things have to be known in advance. ¶And nothing less [he has to] always put himself more strongly or less strongly in the holds of the binds, and always defend himself from the binds of his opponent. ¶And if your enemy is unprotected, injure him in the most painful and dangerous points, which are the eyes, the nose, in the temples, under the chin, and the hips. And moreover, try if you can, to gain the binds, either being the one or the other armoured or not armoured. ¶Also I say that wrestling requires eight things; which are ***strength***, ***speed***, ***knowledge***, that is, knowledge of binds of advantage, ***knowing how to fracture***, that is how to break arms and legs, ***knowing binds***, that is how to bind arms so that the man has no defense anymore, and cannot leave freely, and ***knowing how***

to injure the most dangerous points. ¶Also, knowing how to put someone on the ground, without danger to himself. ¶Also, knowing how to dislocate arms and legs in different ways. ¶Which things I will write and draw in this book, step by step, as the art requires. ¶We have said what unarmed combat requires, now we will talk about the guards of unarmed combat. ¶The guards of wrestling can be done in different ways, and every way is even better than the other. ¶But these four guards are the best both with armour and without armour, hoping to God that guards are not to be decided on the basis of the holds that one undergoes. ¶The first four Masters that you will see, wearing crowns on their heads, through them the guards of wrestling are shown, which are Posta Longa and Dente di Cinghiale, who fight one against the other, and then they perform Porta di Ferro and Posta Frontale, the one against the other. ¶And these four guards can do all the things that have been said before about fighting with armour and without armour, which are holds, binds, and breaks etc. ¶Now, the guards have to be distinguished from Master players, and students from players, and players from masters, and the remedy from the contrary, because the contrary is always after the remedy, and sometimes the remedy is after, or after all his plays, and we will explain it more clearly. ¶We think that recognizing the guards, or Poste, is easy. First of all the guards have their weapons in their hands and do not touch each other. ¶And they stay ready and still one in front of the other, in order to see what the opponent wants to do. ¶And these are called Poste, or guards, or the First Masters of the Duel. ¶And they wear a crown on their head because they are placed in a position and in a way apt to make a grand defense, in this waiting. ¶And they are the beginning of that art, which is the art of the weapon with which these masters stay in guard. ¶And saying Posta and guard is the same thing. ¶And guard means that the man guards himself and defends himself with it from the wounds inflicted by his enemy. ¶And Posta means the way of waiting for your enemy and offending him, without danger for yourself. ¶The other Master who will follow the four guards descends from the guards and comes to defend himself from another player with the strikes learned from the four guards before. And also this Master wears a crown and he is called Second Master. ¶He is also called Master Remedy, because he does the remedy of avoiding wounds or not to receive injuries during that art that is the aforementioned poste or guards.
¶And this second one, that is the Remedy has some players under himself, who play these plays, which are played by the Master before, that is the Remedy, performing that cover or hold, which the aforementioned Remedy does. And these players wear a garter at the knee. And these players will do all the Remedy plays until there is another Master, who will do the counter to the Remedy and of all his players. And because he fights against the Remedy and against all his players, ¶They will wear the livery of the Master Remedy and of all his players, that is the crown on his head and the garter at the knee. And this King is called Third Master, and he is called Contrary, because he will fight against the other Masters and against their plays. ¶Also I say that sometimes in this art you can find a fourth Master, or King, who fights against the Third King, the Contrary to the Remedy. And this King is the fourth Master, called Fourth Master. ¶And he is called Contra-Contrary. ¶Although few plays go past the Third Master in this art. ¶And the more you do it, the more dangerous it is. ¶And said that it is enough. As we have talked before about the guards of unarmed combat and about the Second Master, the Remedy and about his players; and about the Third Master, Contrary to the Second Master, and to his players; and about the Fourth Master, called Contra-Contrary, in the same as these masters have to manage the art of wrestling in armour or and not in armour, in the same way these Masters, Masters and Players have to manage the art of fighting with spear, Masters and Players with spears and their guards. ¶And in the same way with axe and sword, one handed and two-handed. And in the same way with the dagger. ¶So that, as a consequence, these Masters and Players, mentioned before, with their signs and garments, have to manage the whole art of combat, on foot and mounted, with armour and without armour. ¶As they do in the game of wrestling. ¶And this means that guards and Masters in the other arts and remedies and contraries can be only performed in this way, such as in the art of unarmed combat, in this way the book may be easily interpreted. ¶Because the rubrics, the pictures and the plays show the whole art in such a good way that it will be possible to understand it all. ¶Now let us attend to the drawn pictures and to their plays and to their words, which will show the truth.

I am ***Posta Longa*** and I seek you like this. And in response to the first grapple that you attempt on me I will bring my right arm up under your left arm. And I will then execute the first play of the Abrazare. And with that lock I will force you to the ground. And if that lock looks like it will fail me, then I will switch to one of the other locks that follow.



I wait for you without moving in ***Porta di Ferro***, ready to grapple with all of my skill. And this guard can be applied not only in the art of grappling, but also in the art of the Lanza, the Azza, the Spada, and the Daga. For I am Porta di Ferro, full of danger. Those who oppose me will always end up in pain and suffering. And as for those of you who come against me trying to get your hands on me, I will force you to the ground.



I counter you with ***Dente di Zenghiaro***. And with this move I am sure to break your grip. And from this guard I can transition to Porta di Ferro, which will force you to the ground. And if my plan fails me because of your defense, I will seek other ways to hurt you, for example with breaks, binds and dislocations, as you see depicted in these drawings.



I am ***Posta Frontale***, used to get my hands on you. Now if I come against you in this guard, you may lay hands on me. But I will then move from this guard, and with skill I will take you down to Porta di Ferro. Then I will make you suffer as if you had fallen into the depths of hell. And I will serve you so effectively with locks and dislocations, that you will quickly acknowledge my superiority. And as long as I don't forget my skills, I will gain my superior holds.



This is the first play of Abrazare and from every grappling guard you can arrive at this play, and from this position, proceed as follows: jam his right inside elbow with your left hand, and bring your right hand up behind and against his left elbow as shown. Now quickly make the second play, that is to say, having gripped him like this, turn your body to the left, and as a result he either goes to the ground or his arm will be dislocated.

Remedy Master



1

The scholar that came before me speaks truly that from his hold he will force his opponent to the ground or dislocate his left arm. As he told you, if the Zugadore takes away his left hand from the shoulder of the Remedy Master, then the Remedy Master transitions to the Third Play, as you see depicted here. Thus, the First play and the Second play are really one single play, where the Remedy Master forces the Zugadore to the ground with a turn of his body, while in this Third play the Zugadore is thrown to the ground onto his back.

2nd Scholar



3

As the Scholar of the First Abrazare Remedy Master says, I am certain to put this man to the ground, either by breaking or dislocating his left arm. And if the Zugadore who fights with the First Abrazare Remedy Master takes his left hand off the shoulder of the Remedy Master in order to make a defense, then I will quickly let go of his right arm with my left hand and instead seize his left leg with my left hand, and grip his throat with my right hand in order to throw him to the ground, as you see depicted in the third play.

1st Scholar



2

This is the Fourth Play of Abrazare, by which the Scholaro can easily force the Zugadore to the ground. And if he cannot force him to ground like this, he will seek other plays and techniques and use other methods, as you will see depicted below. You should know that the plays and the techniques will not always work in every situation, so if you do not have a good hold, you should quickly seek one, so as not to let your opponent gain any advantage over you.

3rd Scholar



4

This grip that I make with my right hand at your throat will bring you pain and suffering, and with it I will force you to the ground. Also let me tell you that if I seize you under your left knee with my right hand, I will be even more certain of driving you into the ground.

I am the counter of the Fifth Play that is shown earlier. And let me explain that if with my right hand I push up the elbow of his hand that seeks to harm me, I will turn him in such a way that either I will force him to the ground, as you see here depicted, or I will gain a hold or a lock, and so I will have little concern for his grappling skills.

4th Scholar



5

Counter Master
to
4th & 6th Scholars



6

From this hold that I have gained, and by the way I hold you, I will lift you off the ground with my strength and throw you down under my feet head first with your body following. And as far as I am concerned, you will not be able to counter me.

When I press my thumb under your ear you will feel so much pain that you will go to the ground for sure, or I will make other hold or lock that will be worse than torture for you.
**The counter that can be made is the Sixth play made against the Fifth Play when he puts his hand underneath his opponent's elbow. This counter can certainly be done to me here.

5th Scholar



7

6th Scholar
&
Counter



8

You seized me from behind in order to throw me to the ground, and I turned like this. And if I fail to throw you to the ground you will have a lucky escape. This play is a good finishing move, but unless this is done quickly, this remedy will fail.

This is a play that involves a throw over the leg which is a risky move in Abrazare. So if you want to make this leg throw successfully, you will need to do it with power and speed.

7th Scholar



9

This is a finishing move and it is a good way to hold someone, because they cannot defend themselves. For the counter, **the one who is being held should move as quickly as he can over to a wall or a post and drive himself backwards against it so that the man holding him breaks his head or his back against the aforementioned wall or post.

8th Scholar



10

This student strikes his opponent with a knee to the groin to gain advantage in order to throw him to the ground. To make the counter, **when your opponent comes in quickly to strike you in the groin with his knee, seize his right leg under the knee with your right hand, and throw him to the ground.

9th Scholar
&
Counter



11

10th Scholar
&
Counter



12

If you seize me with both your arms underneath mine, I will strike with both my hands into your face. And even if you were well armored this would still make you let go. **The counter of this play is to place your right hand under the left elbow of your opponent and push hard upwards, and you will be able to free yourself.

This shows how I make the counter to the thirteenth play. As you can see his hands have been removed from my face. And from this hold, if I fail to throw him to the ground I will be worthy of your disdain.

11th Scholar
&
Counter



13

Counter
to
11th Scholar



14

If you come to grips with both your arms underneath your opponent's, then you can attack his face as you see depicted, especially if his face is not protected. You can also transition from here into the third play of the Abrazare.

This is the counter to the fifteeth play, and to any other play where my opponent has his hands in my face while grappling with me. If his face is unprotected, I push my thumbs into his eyes. If his face is protected, I push up under his elbow and quickly move to a presa or a ligadura.

12th Scholar



15

Counter
to
12th Scholar

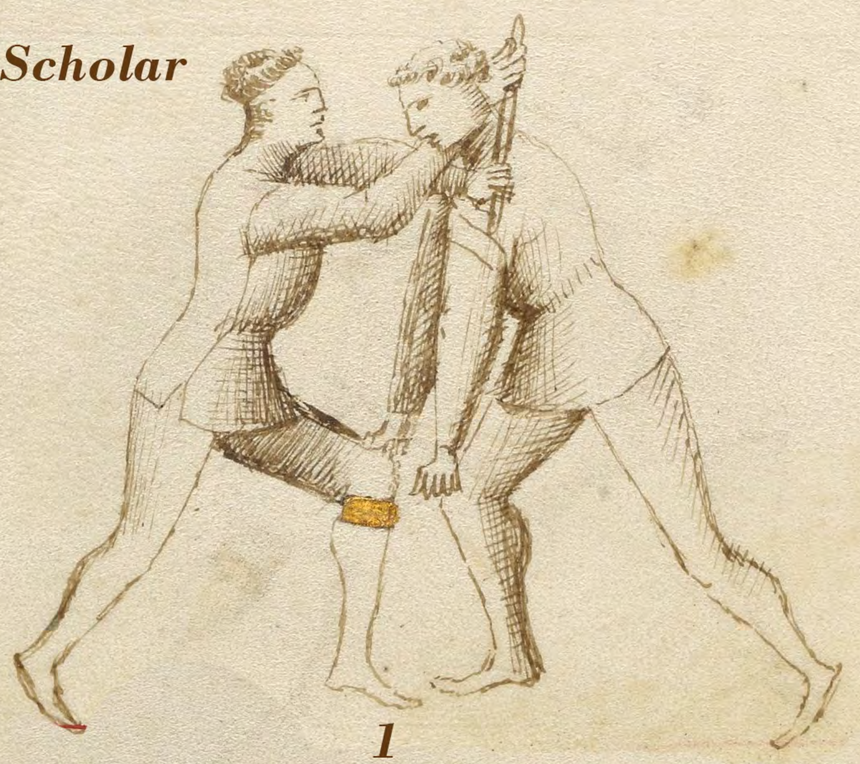


16

See how with a short staff I hold you bound by your neck. And from here if I wish to throw you to the ground I will have little trouble doing so. And if I choose to do worse to you I can keep this strong bind applied. And you will not be able to counter this play.

If you were well armored then I would prefer to make this play against you than the previous one. Now that I have caught you between your legs with the short staff, you are stuck riding it like a horse, but you won't be trapped like this long before I turn you upside down onto your back.

1st Scholar



1

2nd Scholar



2

I am the Student of the Eighth Remedy Master of the Daga, who counters in this way with his dagger. And it is in his honor that I make this cover with my short staff. And from here I will rise quickly to my feet and I will make the plays of my Master. And this cover that I have made with a short staff can also be done with a hood.
**And the counter to this move is the same counter shown by my Master (17RD)

I have taken this remedy from the Eighth Remedy Master of the Dagger, and I can defend myself armed only with this short staff. And having made this cover I rise to my feet, and I can then make all of the plays of my Master. And I could defend myself in this way equally well with a hood or a piece of rope.
**And the counter to this move is the same counter shown by my Master.(16VC)

3rd Scholar
&
Counter



3

4th Scholar
&
Counter



4

These five figures are the guards of the dagger; and some are good in armor; and some are good without armor; and some are good both in or out of armor; and some are good in armor but not good without armor; and all these are displayed below.

I am ***Tutta Porta di Ferro, Single*** (Full Iron Gate Single). And I am good in armour and without armour, because I can ward off an attack with or without moving to grapple. And I can play with or without a dagger when I make my covers.

I am ***Tutta Porta di Ferro, Doubled*** (Full Iron Gate Doubled), and I am good in armour and without armour, but in all situations I am better in armour than without armour, and with a guard like this I cannot use a dagger.



I am ***Porta di Ferro Mezana, Double Crossed*** (Middle Iron Gate doubled and crossed). And I am good in armour but not without armour, because I cannot cover long, but I can cover above and below, from the right and the left, with or without a dagger.





I am ***Porta di Ferro Mezana Double*** (Middle Iron Gate) with dagger in hand and I am doubled, and I am better and more strong than any of the others, and I am good in armour and without armour, and I can cover low and high on either side.

I am ***Tutta Porta di Ferro, Double and Crossed*** (Full Iron Gate with the arms crossed and doubled). And I am like a mighty fortress, and in armour I am especially strong. But without armour I am not sufficient, because I cannot cover long.





Everyone should take care when facing the perilous dagger, and your arms, hands and elbows must go quickly against it, to do these five things, namely: take away the dagger; strike; dislocate the arms; bind the arms; and force your opponent to the ground. And never fail to do one or the other of these five things; And may he who seeks to defend himself protect himself in this way.

From the ***riverso*** (left side), you can strike from the elbow to end at the temple of the head. And these are called the colpi mezani (middle strikes). And these reverse strikes from the left cannot be delivered if you are still waiting to make cover against your opponent's attack.

With the ***fendente*** I can strike to the head and the body from the elbow up to the top of the head. But below the elbow I cannot be sure that I can make this strike without danger, and therefore I am reluctant to strike lower.



From the ***mandritto*** (right side) you can strike or cover if needed, and your target ranges from the elbows to the temples of the head. And this strike is more safely made from the right side than made from the left side.

The dagger that goes through the ***middle*** towards the head strikes below the chest and never higher. And while striking you should at all times make cover with your left hand.

I am the noble weapon named the ***dagger*** who plays at very close range, and he who understands my malice and my art will also gain a good understanding of many other weapons. And since I finish my fight fiercely and quickly, there is no man who can stand against my method. Whoever witnesses my deeds of arms will see me make covers and thrusts as I move to grapple, and will see me take away the dagger by dislocating and binding arms, and against me neither weapons nor armour will be of any use.

In my right hand I hold your dagger, and I gained it through my skill, which is so good that if you draw a dagger on me, I will take it from your hand. And I know well how to strike to finish you, no matter what advantage you might have.



I am the Master of the unlocking and locking of the arms of those who choose to oppose me. I will cause them great pain and suffering with my techniques of binding and dislocating. And therefore I carry these keys to signify the value of my art.



I choose to symbolize my skill with the broken arms I carry. And I do not lie when I tell you that I have broken and dislocated many arms in my life. And whoever chooses to go against my art, will find me always ready to use that art against him.



You ask how it is that I have this man held under my feet. Thousands have suffered this fate because of my art of Abrazare. And I carry the victory palm in my right hand, because no one can stand up to my grappling skills.



I am the ***First Master*** and I am called Remedy, because I know how to remedy so well that you cannot harm me whereas I on the contrary can strike you and hurt you. And I cannot make a better play against you than to make your dagger go to the ground, by turning my hand to the left.

I will turn my dagger around your arm. And because of this counter you will not be able to take the dagger from me. And also with this turn I can drive it into your chest without a doubt.

1st Master



1

Counter to 1st Master



2

I will lock your arm in the ***middle bind***, and I will do it in such a way that you will not be able to give me any trouble. And if I wish to put you to the ground I will do so with little effort, and you will have no chance of escaping.

I make the counter to the play that came before me. You can see the kind of position that I have put him in. I will break his arm or quickly throw him to the ground.

1st Scholar



3

Counter to 1st Scholar



4

This is a good cover from which to take the dagger from your hand, and with this grip I will be able to bind you well. And this art is so effective that if I place my right hand under your right knee, then I will put you to the ground.

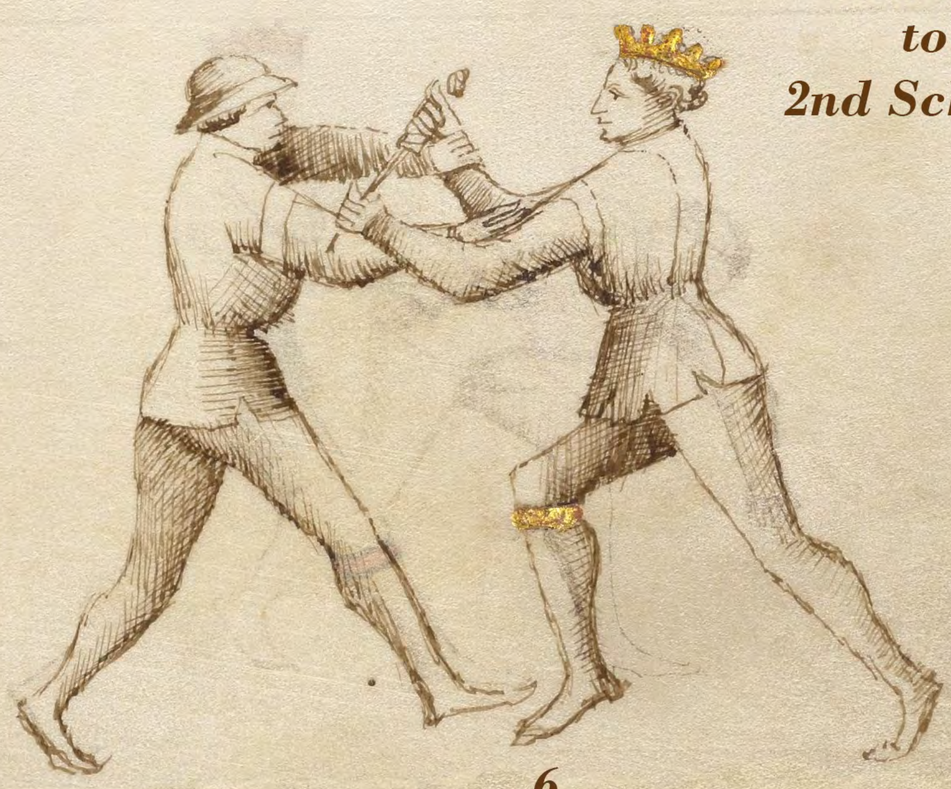
I make the counter to the play that came before me, so that you will not be able to throw me to the ground, nor take the dagger from me, nor bind me either. You will have to let go, or else you will be quickly stabbed by my dagger.

2nd Scholar



5

Counter to 2nd Scholar



6

This is a play with no counter, and it is inevitable that the player will go to the ground and lose his dagger if the student performs this technique as depicted. And when the player is thrown to the ground, the student can finish him in various ways.

This play is rarely used in the art of the dagger, yet it is an additional defense to know. For after beating aside the attack in this way, the scholar can then strike with a counter to the ribs or the stomach.

3rd Scholar



7

4th Scholar



8

I am a counter to the First Dagger Remedy Master. Woe to he who remedies with techniques that allow his left hand to be seized. And from this hold I will be able to drive the dagger into his back.

Counter to 1st Master



9

This flows from the counter referred to in the previous play. It also flows from the counter referred to two plays back, where the Counter Remedy Master has trapped the hand of his opponent with his dagger, and where he told you that he can drive the dagger into his opponent's back. My play comes from that play, but where he says you drive the dagger into your opponent's back, I drive it into his chest. But this still flows from the previous play, even though I choose to finish it differently.

Contra-Counter to 2nd Counter



11

I am also the counter of the First Dagger Remedy Master, and when his student grips me like this, I will strike him, and make him let go. And if he tries to do other plays against me, I will counter him without hesitation.

2nd Counter to 1st Master



10

I am the student of the first Master of [Dagger] Remedies. And with this grip I seek to take your dagger and bind your arm, and since I do not believe that you know how to counter me, I will do this to you without delay.

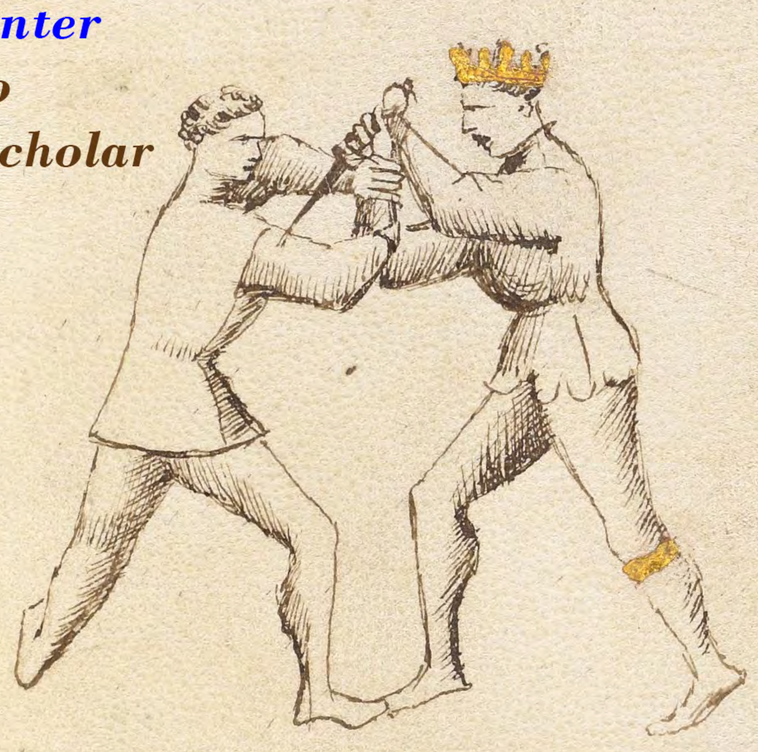
5th Scholar



12

I counter you like this, so that you will neither take my dagger nor bind my arm, and my dagger and I will remain at liberty. And then I will be able to strike you when you let go of me in such a way that you will have no defense.

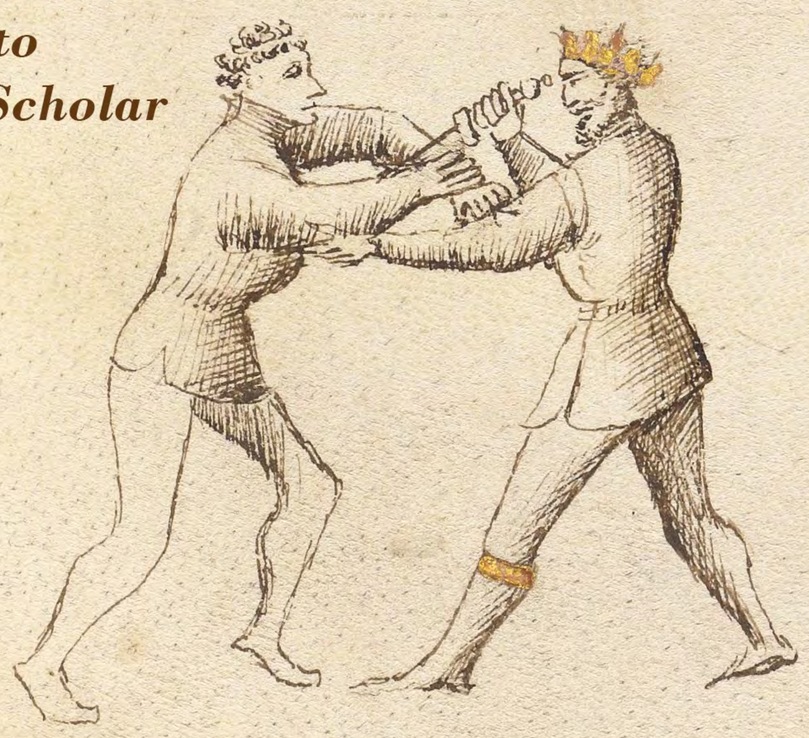
Counter
to
5th Scholar



13

This is the counter to the cover that came before, that I told you was much stronger. And I will turn him with my left hand. Having turned him, I will not fail to strike him.

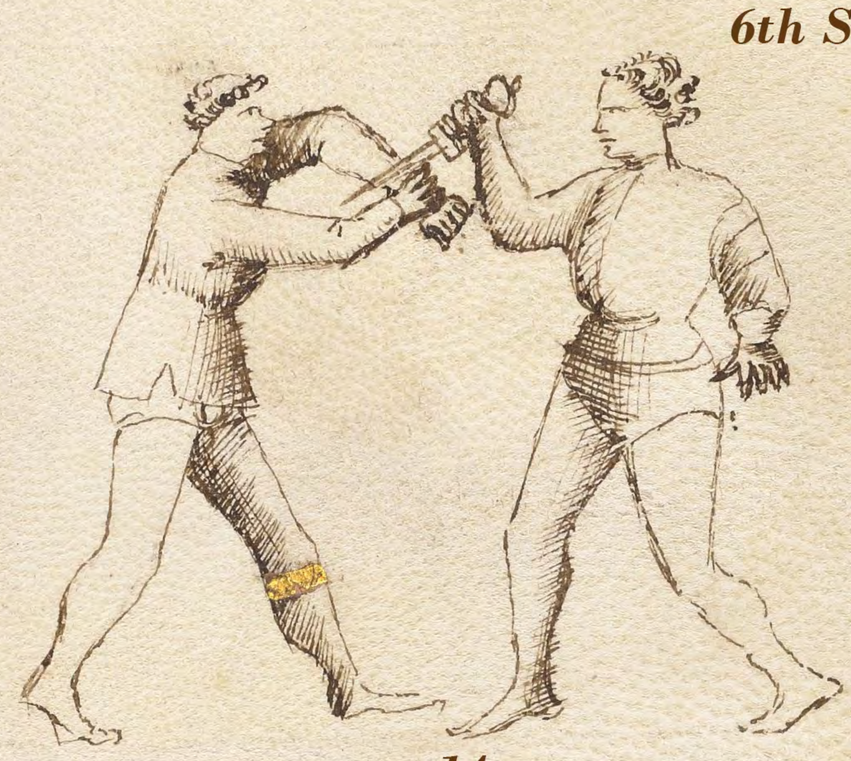
Counter
to
6th Scholar



15

This cover is known to be much stronger and I make it so as to be able to obstruct you with various plays. And you cannot overcome such a strong cover, because two arms can easily oppose one arm.

6th Scholar



14

With this excellent presa that I have made against you, I will not fail to break your arm over my left shoulder. And afterwards I can strike you with your own dagger, since this play will not fail me.

7th Scholar



16

I make this counter to you who in the previous play intended to break my arm over your shoulder. I will throw you to the ground to your death with great force and you will cause me no further injury.

I am in a good position to take the dagger from your hand, and to do it I push the point upwards, close to your elbow. And you will lose it, and I will quickly strike you with it. I took the dagger in this way because I was not able to bend your arm.

Counter to 7th Scholar



17

8th Scholar



18

I make the counter of the play that came before, so that you will not be able to take my dagger in that way. I will press my dagger into your hand, to make you let go, and with the cruel point I will strike you for your trouble.

In this way you will be driven into the ground, and you will not be able to make any defense or counter. And I will quickly make the dagger that you hold in your hand go far from you, because of my skillful knowledge of this art.

Counter to 8th Scholar



19

9th Scholar



20

What you plan to do cannot always be done. I am the counter of the scholar who came before, and this counter will make him look very foolish, because in this way I will make him let go my leg. And I will drive the dagger into his face to demonstrate that he is indeed a great fool.

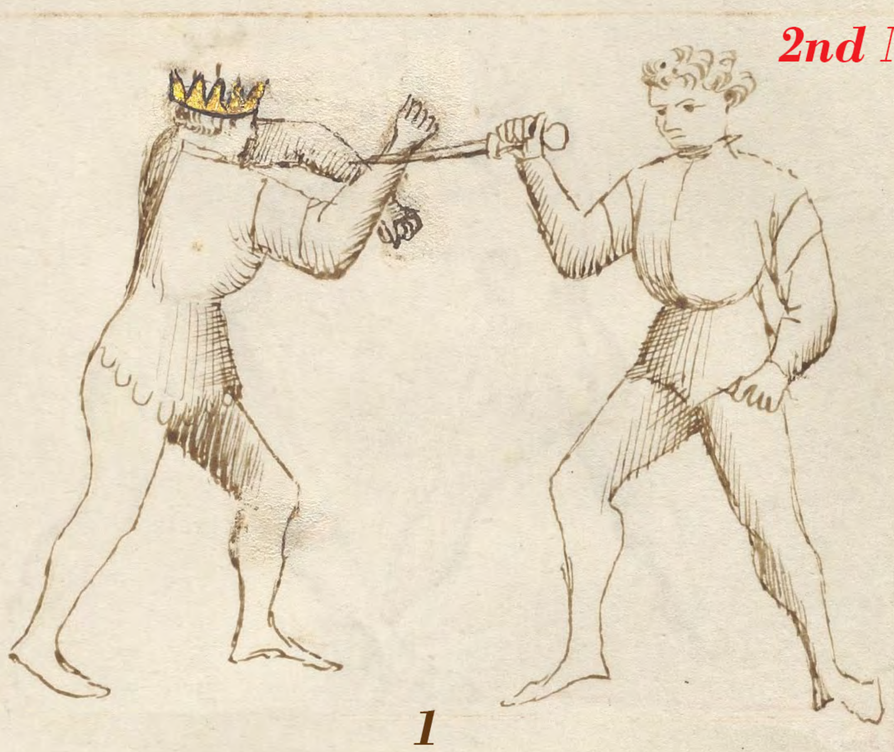
Counter to 9th Scholar



21

I play with my arms crossed, and can make all the remedies that were previously shown. And if we were both armoured, you could not make a better cover. No other crowned [Dagger] Remedy Master makes a stronger cover than I, for I can play both to the right and to the left, and I can cross from both underneath and from above.

2nd Master



1

I counter the Remedy Master who made the cross before me, so he will not be able to cause me any problems with his crossing. I will give a push to his elbow to make him turn, and then I will quickly strike him.

Counter to 2nd Master



2

I believe that this very strong grapple is fatal to anyone, because I can break your arm, throw you to the ground, or take your dagger. I can also hold you bound in the upper bind. And as a result of these four things, you will be unable to get away.

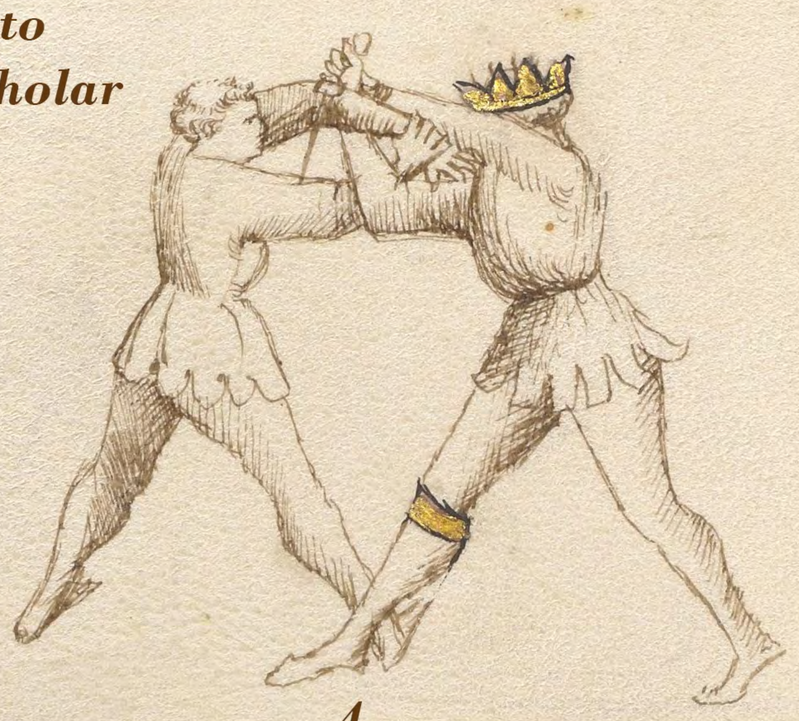
Scholar



3

I know the counter to the previous play. And with this grapple I will counter all four of the plays he said he could do before. And as soon as he sees me, I will throw him to the ground, for this grapple is strong and fierce.

Counter to Scholar



4

With this method you will be driven into the ground. And I could not make a safer throw, being armoured. But even without armour, there is nothing you can do. And even if you were strong and powerful, I would still be able to do this to you.

1st Scholar



2

Here begin the plays of the reverse strikes, through which countless men have lost their lives. And the plays of my scholars will follow, demonstrating the cover made with the right hand. This play depicted is easy to do, and in this way I will throw this man into the ground.

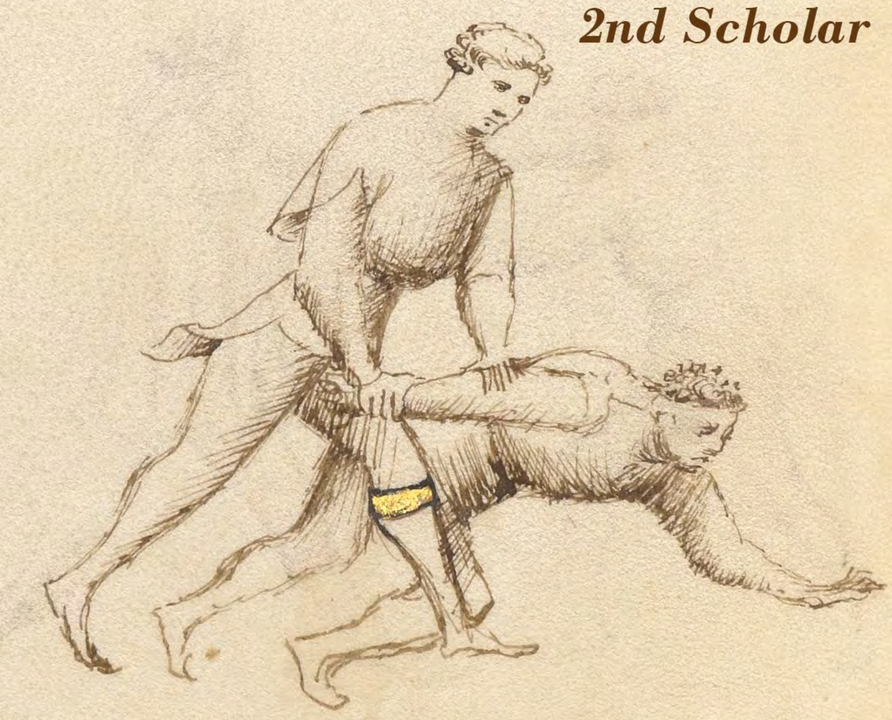
3rd Master



1

You will go to the ground and your arm will be dislocated by the skill of my crowned Master. And there is not one counter that you can do to me, for I hold you like this and will make you suffer greatly.

2nd Scholar



3

This is a lock that has no counter and no defense. And in this way I can take your dagger, and it will be no trouble to bind or dislocate your arm. You will not be able to get away without my permission. And I can ruin your arm if I choose.

3rd Scholar



4

This is called the lower lock, also known as the "strong key", and from this bind I can kill you, whether you are armoured or unarmoured, because from here I can strike you in all of your most vulnerable places. And no one can escape from this bind. And if you are put into it, as depicted in the drawing, there you will remain enduring much pain and suffering.

5th Scholar



6

You will lose your dagger by the way I hold you. And after taking your dagger I can bind you. and make you suffer in the lower lock, which is one of the key binds, and which I will use on you. And whoever is put into this lock cannot escape, because of the great pain and suffering they will be forced to endure.

4th Scholar



5

This is the counter to the Third Daga Remedy Master, who covers the reverse attack. I have made this bind against him. Whether he is armoured or unarmoured, this bind is strong and secure. And if I trap a man who is unarmoured in this way, I will ruin his hand and dislocate it. And the pain will be so great I will make him kneel at my feet. And should I wish to strike him, this I can also do.

Counter to 3rd Master



7

I am the Fourth Master, and I play from this grip. From covers like this my students will hurt many, And if I turn to the right without releasing your arm, I will take your dagger and put you in great pain.

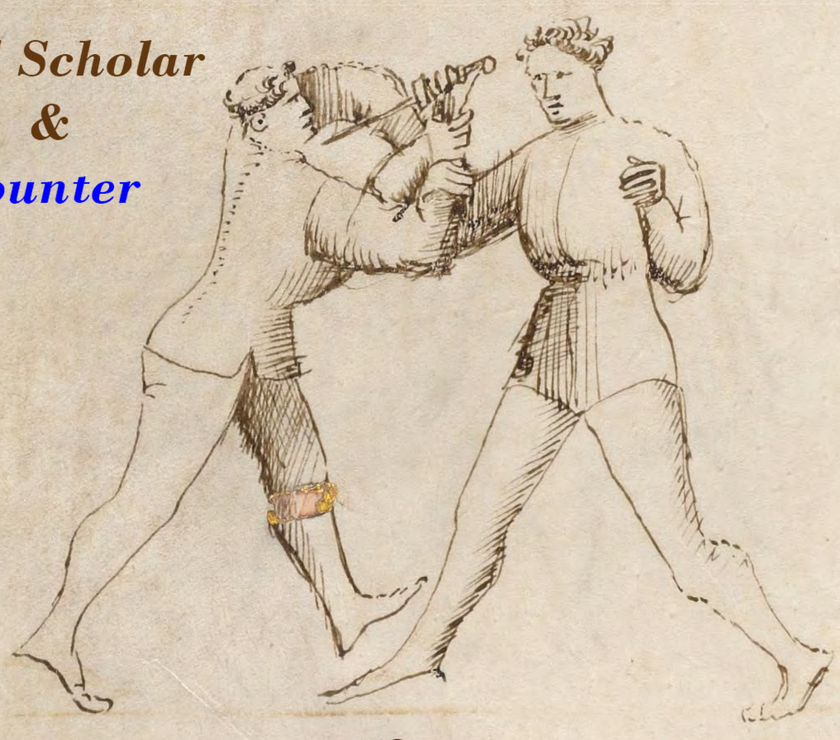
4th Master



1

This is another upper bind that is very powerful. And with this I am certain to throw you to the ground. And if I wish I can dislocate your arm. **To counter me, you grip your right hand with your left hand. Then your grip will be strong and mine will be weak.

2nd Scholar
&
Counter



3

This is an upper bind that locks you up very well. I will take your dagger from you and throw you to the ground. And I can also dislocate your arm. **If however you grip your right hand with your left hand, then you can counter me and make me let go of you.

1st Scholar
&
Counter



2

After I made the cover of my Master, I put my left hand under your right elbow. And my right hand quickly gripped you under your knee in such a way that I could throw you to the ground, and there was no counter that you could do to me.

3rd Scholar

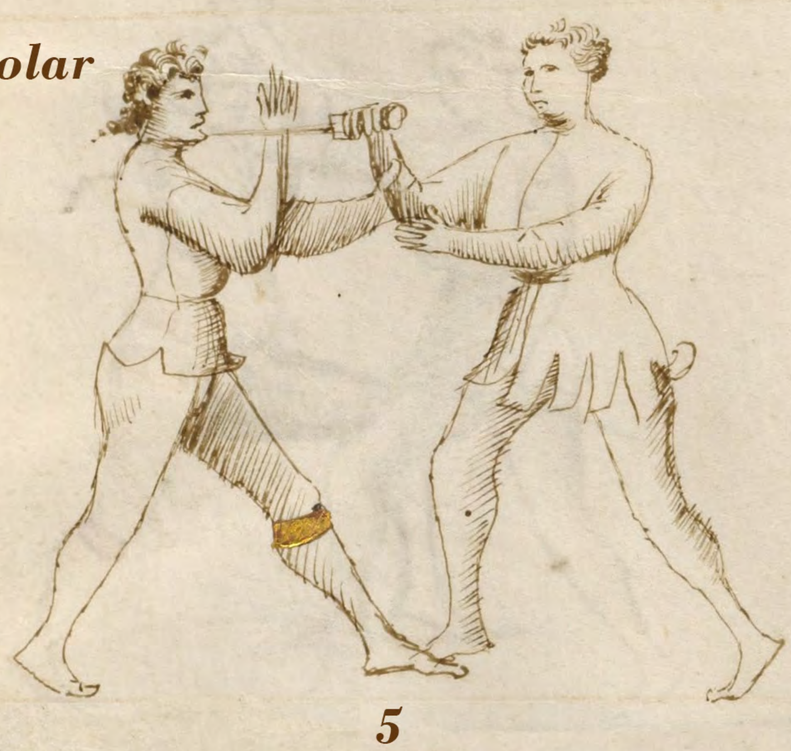


4

With my right hand I will make a horizontal turn to your dagger, pushing it round close to your arm that I am holding. And your dagger will be mine to control. And then I will deal with you as you deserve.

If I raise your dagger upwards close to your elbow, I will keep it in my hand and strike you for certain. But I will need to make this play very quickly, to make sure that the you cannot counter me with your left hand.

4th Scholar



5

5th Scholar



6

I am the Counter-remedy against the Fourth Remedy Master. And I counter all his plays that came before me. And with one quick wrench like this I will ruin this student's hand and his master's too. And if they are well armored the ruin of their hands will be all the more certain.

I am the Fifth Dagger Remedy Master who defends against the collar grab made by this player. Before he can strike me with his dagger I destroy his arm like this, because the grip he has on me is actually to my advantage. And I can do all of the covers, holds and binds of the other remedy masters and their students who came before me. And I say this from experience: all who study this art should be aware that you cannot successfully defend the collar grab unless you move quickly.

Counter to 4th Master



7

5th Master



8

This is another way to destroy the arm. And from this play I can move to other plays and holds. Also, if you are pinned by a spear then by making this strike against it you will either unpin yourself or break off the haft from the spearhead.

This is another way to make you let go, and is also a better method of breaking off the head of a spear. Also if I strike you hard in the wrist joint of the hand holding my collar, I am certain to dislocate it unless you let go.**I wish to tell you the counter. As the student strikes down with his arms to dislodge the player's hand, the player quickly withdraws his hand from the student's collar, and he then quickly strikes the student in the chest with his dagger.

1st Scholar



2

2nd Scholar
&
Counter



3

This play will make you let go of me. And in addition, if I advance my right foot behind your left foot, you will be thrown to the ground without fail. And if this play is not enough, I will try others on your dagger, because my heart and my eyes are never focused anywhere other than upon taking away your dagger quickly and without delay.

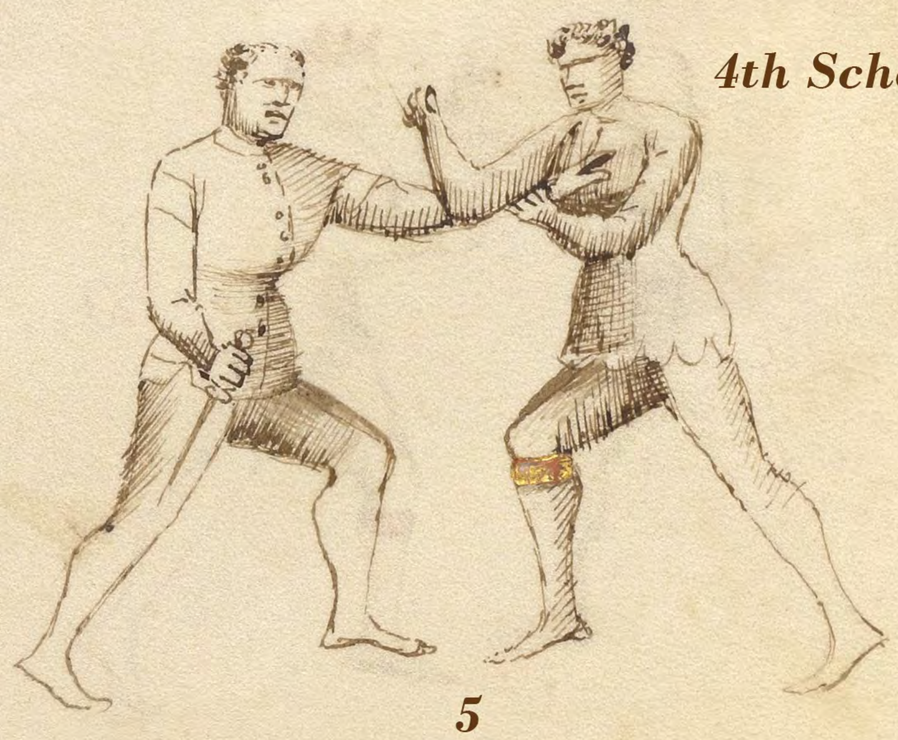
I will throw you to the ground like this, before your dagger can get near me. And if your dagger comes down the center line to strike at me, I will release my grip and deal with your dagger, so that you will not be able to injure me in any way. Then with the remedy plays I will make you suffer.

3rd Scholar



4

4th Scholar



5

This player had me grabbed by the collar, but before he could strike me with his dagger I quickly seized his left hand with my hands and pulled his arm over my shoulder so as to dislocate it, and then I completely dislocated it. But this play is safer to do in armor than unarmored.

In this way I will hurl you to the ground without fail. And I will surely take your dagger. And if you are armored that may help you, since I will be aiming to take your life with your own dagger. But even if we are armoured, this art will not fail me. And if you are unarmored and very quick, other plays can be made besides this one.

5th Scholar



6

6th Scholar



7

This cover is very good in armor or without armor. And against any strong man such a cover is good for covering an attack from below as well as from above. And from this play you can enter into a middle bind as shown in the third play of the First Dagger Remedy Master (*10VC*). And if the cover is made in response to an attack from below, the student will put the player into a lower lock also known as "the strong key", as shown in the sixth play of the Third Remedy Master who plays to the reverse hand attack. (*14RC*)

If I can turn this arm I will be certain to put you into the lower lock also known as "the strong key"(*14RC*). I will however be able to do this more safely if I am armored. I could also do something else against you: if I grip your left hand firmly and seize you under your left knee with my right hand, then I will not lack the strength to put you to the ground..

7th Scholar



8

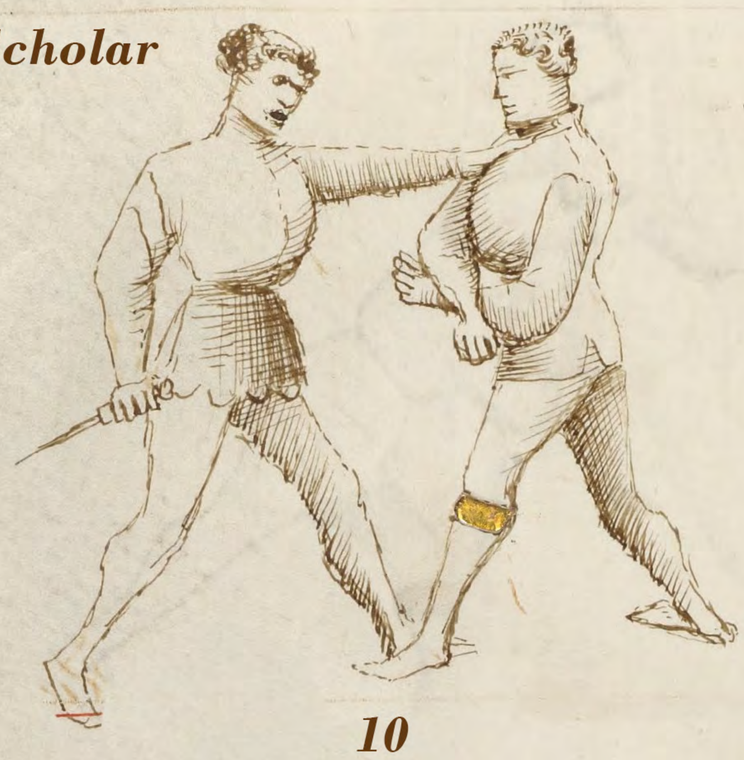
8th Scholar



9

With arms crossed I await you without fear. And I don't care whether you come at me from above or below, because however you come at me, you will be bound. You will be locked either in the middle lock or the lower lock. And if I wished to make the plays of the Fourth Dagger Remedy Master (14V), I would cause you great harm with these plays. And I will have no difficulty in taking your dagger.

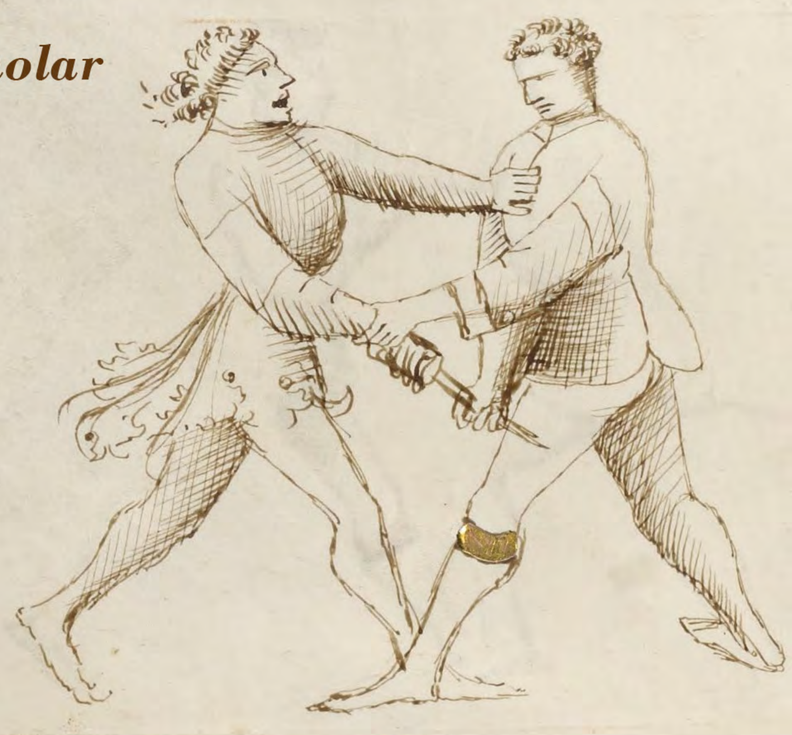
9th Scholar



10

This is the play referred to by the student who came before me, and I take away this dagger as he indicated. And to disarm him I push his dagger downwards and to the right as written above. And then by making a turn with his dagger I will thrust the point into his chest without fail.

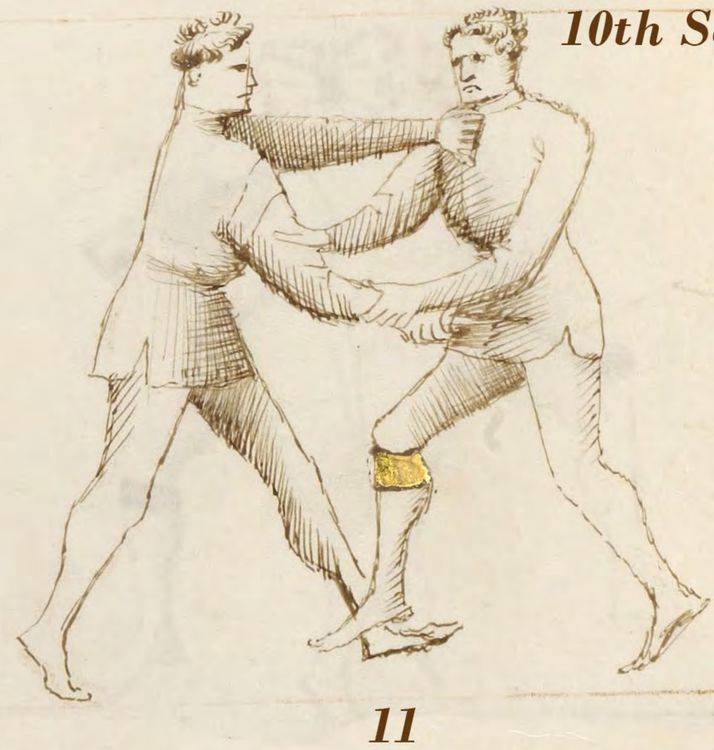
11th Scholar



12

This grip is sufficient to to prevent you being able to touch me with your dagger. And from here I can do the play that comes after me. And I could also certainly do other plays to you. I disregard the other plays for now, however, because this one is good for me and very fast.

10th Scholar



11

So that this student cannot dislocate my arm, I pull it towards me and bend it. And the farther I pull it towards me and bend it, the better, because in this way I make the counter to the Remedy Master of the close play of the dagger.

Counter to 5th Master



13

I am the Sixth Master and I tell you that this cover is good either in armor or without armor. And with this cover I can cover attacks from all directions and enter into all of the holds and binds, and strike to finish, as the students who follow me will show. And each of my students will make this cover, and then they will make the plays shown after, as they are qualified to do.

I made the cover of the Sixth Master who preceded me. And as soon as I have made this grip I will be able to strike you. And because I position my left hand in this way, I will not fail to take away your dagger. I can also put you in the middle bind, which is the third play of the First Dagger Remedy Master (10VC). I could also make other plays against you, without abandoning my dagger.

6th Master



1

1st Scholar



2

I have made this meza volta from the cover of my Sixth Master and I have quickly positioned myself to strike you. And even if you were armored I would care little, for in that case I would thrust this dagger in your face. However, as you can see, in this case I have thrust it into your chest because you are not armored and you do not know the close range game.

I have not abandoned the cover of my Sixth Master. I turn my left arm over your right. And moving my right foot at the same time as my left arm I turn myself to the outside. You are now partly bound, and you will have to admit that you will quickly lose your dagger. And I make this play so quickly that I have no concern or fear of your counter.

2nd Scholar



3

3rd Scholar



4

Having made the cover of my Master, I made this grip. And I can strike you whether you are armored or unarmored. And I can also put you into the lower lock of the first scholar of the Fourth Dagger Remedy Master.

4th Scholar



5

I make the counter-remedy of the Sixth King, turning your body with an elbow push, and in this way I can strike you, because with this elbow push that I quickly do, I will be able to defend against many close plays. And this is a particularly good counter-remedy to the all of the holds of the close-range game.

Counter to 6th Master



7

Without abandoning the cover of the Sixth Master, I make this turn [with my dagger]. Your right hand will lose the dagger, and seeing that you have been reversed, my dagger will quickly strike you, and your dagger will be lost to you. Also I can make a turn with my left arm and make you suffer in the lower lock.

5th Scholar



6

Although I am placed after the counter-remedy to the Sixth Master, I should logically be placed before him, because I am a student of the Sixth Master and my play belongs to him. And this play makes more sense in armor than unarmored, because if he is armored I can strike him in the hand where he cannot fully protect himself; whereas if he is unarmored, I would aim to strike him in the face or in the chest, or in some other vulnerable place.

6th Scholar



8

I am the Seventh Master and I play with arms crossed. And this cover is better made when armored than unarmored. The plays that I can do from this cover are the plays that came before me, especially the middle bind which is the third play of the first Dagger Remedy Master. Also I can turn you by pushing your right elbow with my left hand. And I can strike you quickly in the head or in the shoulder. And this cover is better for binding than any other cover, and is a very strong cover to make against the dagger.

7th Master



1

This is the counter remedy to the plays of the Seventh Master who came before me. With the push that I make to his right elbow, let me tell you that this counter-remedy is good against all close range plays of the dagger, the poleaxe, and the sword, whether in armor or unarmored. And once I have pushed his elbow I should quickly strike him in the shoulder.

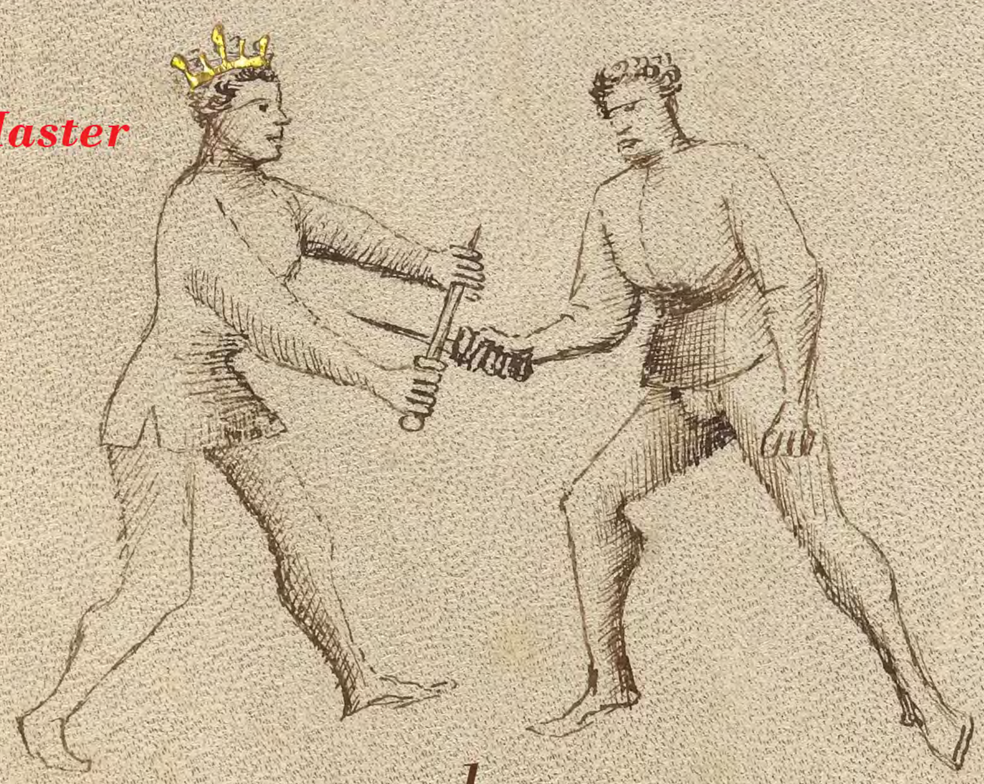
Counter to 7th Master



2

I am the Eighth Master and I cross with my dagger. And this cover is good both armored or unarmored. And some of my plays are shown before me, and some are shown after me. In the play that is shown before me, three plays back, the Zugadore was struck in his hand with the point of his opponent's dagger. Similarly in this play I could strike downwards to his hand just as in the earlier play I struck upwards to his hand. Also, I could seize his hand at the wrist with my left hand, and then strike him hard with my right hand, just as you will find demonstrated by the ninth student [94] of the Ninth Master, who strikes the Zugadore in the chest. Also, I could do the last play that follows after where I drop my own dagger and take his.

8th Master



1

I am the counter-remedy to the Eighth Master that preceded me, and to all of his students. If I extend my left hand to his elbow, I can push it so strongly that I can strike him obliquely. Also, as I make him turn I can throw my arm around his neck and hurt him in a variety of possible ways.

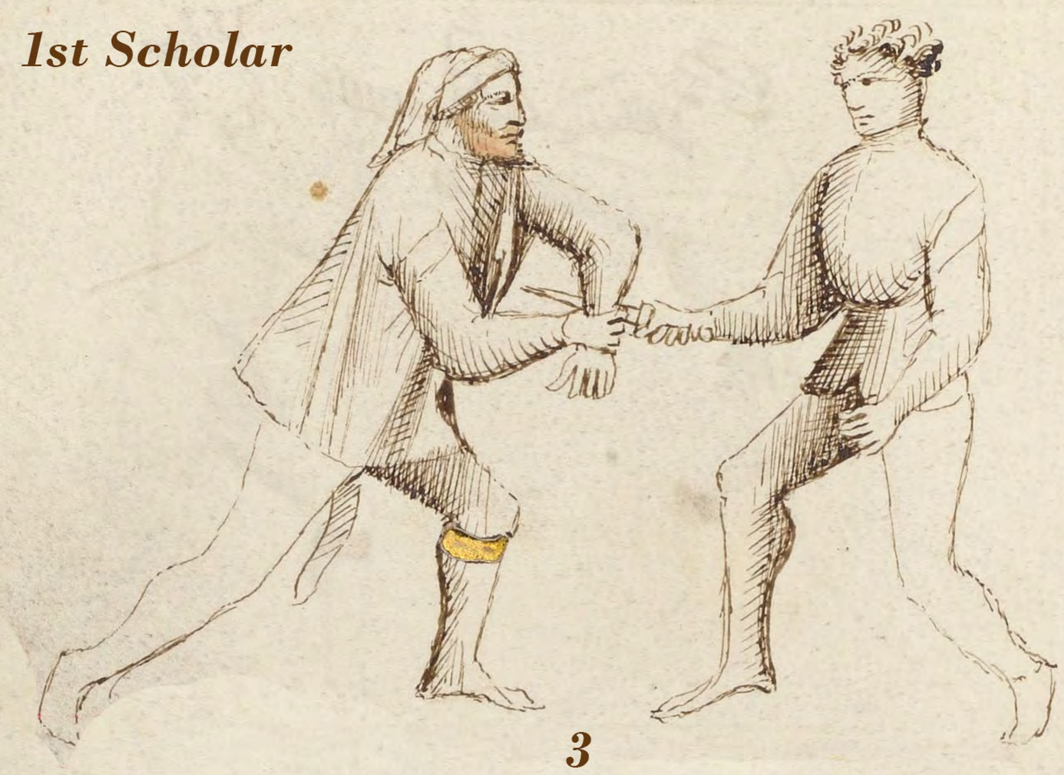
Counter to 8th Master



2

This is a guard that is a strong cover in armor or unarmored. It is a good cover because from it you can quickly put your opponent into a lower lock or "strong key." This is what is depicted by the sixth play of the Third Master who defends against the reverse hand strike and who uses his left arm to bind the Zugadore's right arm.

1st Scholar



3

I am the Ninth King and I no longer have a dagger. And this grip that I make from the low attack is similar to the grip made by the Fourth King [and Dagger Remedy Master], only this one is made against the low attack instead of the high attack, and my plays are not the same as his. This grip is good whether in armor or unarmored, and from it you can make many good strong plays, as shown below. Whether in armor or unarmored there is no doubt of their effectiveness.

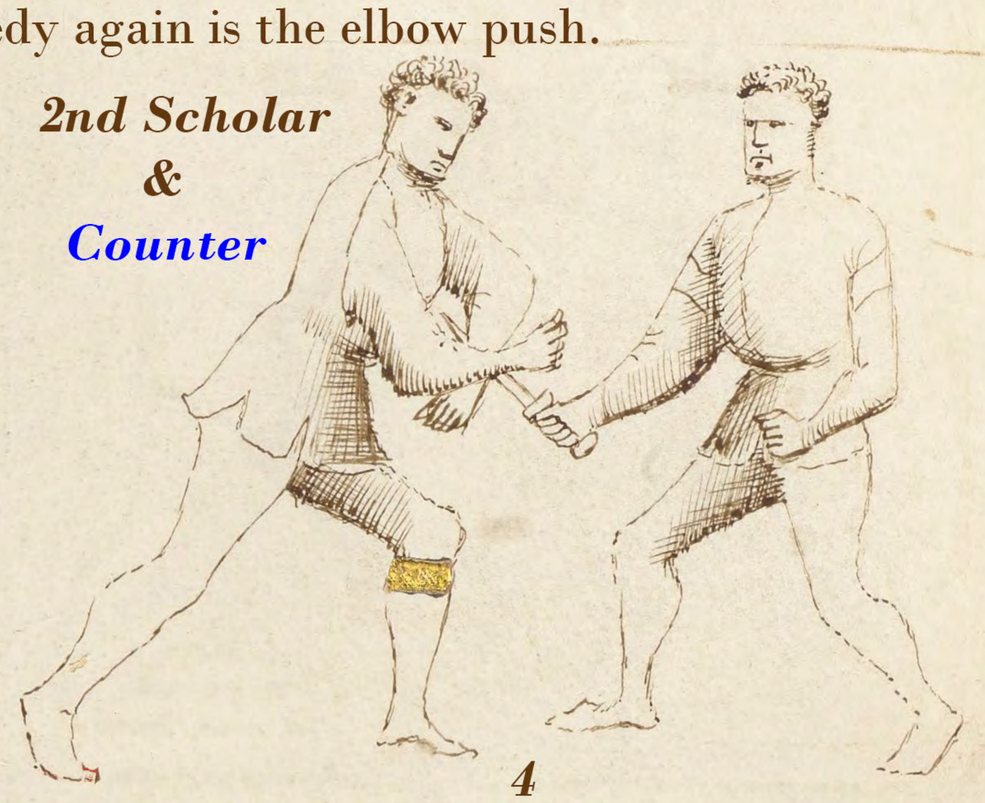
9th Master



1

This cover that I make like this with arms crossed is good in armor or unarmored. And my play puts the Zugadore into the lower lock, which is also called the "strong key," which the scholar who preceded me told you about, namely the sixth play of the Third Master who defends with his right hand against the reverse hand strike. And this play is made similarly to the play that immediately preceded me, but is begun in a slightly different way.** And our counter remedy again is the elbow push.

2nd Scholar
&
Counter



4

I have followed on from the presa of the Ninth Master. Taking my right hand from the grip, I seize your dagger as shown and I rotate it upwards close to your elbow. And I will then thrust the point into your face for certain, or I will deal with you as the next student will demonstrate.

1st Scholar



2

I complete the play of the student who came before me, and from his grip this is how he should finish his play. Other students will make different plays from his grip. Watch those who follow, and you will see their techniques.

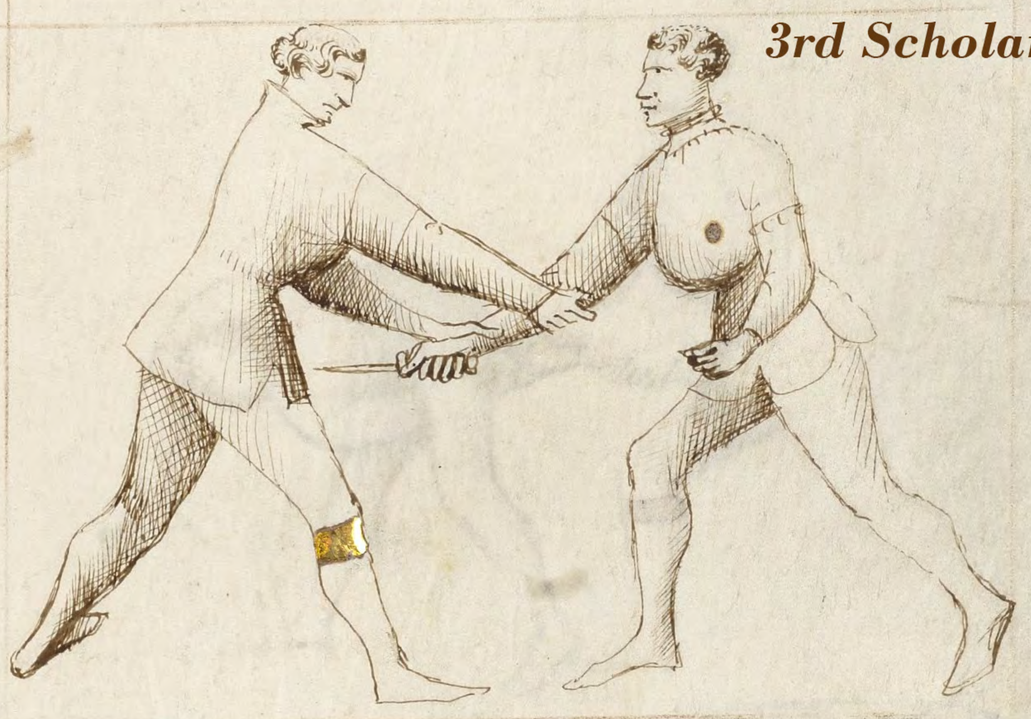
My Master's grip has already been demonstrated. Here my right hand leaves his grip. And if I grip you under your elbow, I can dislocate your arm. And also from this grip I can put you into a bind, namely the "strong key", which is one the third King and Master showed in his plays In his sixth play he shows you how this one is done.

2nd Scholar



3

3rd Scholar

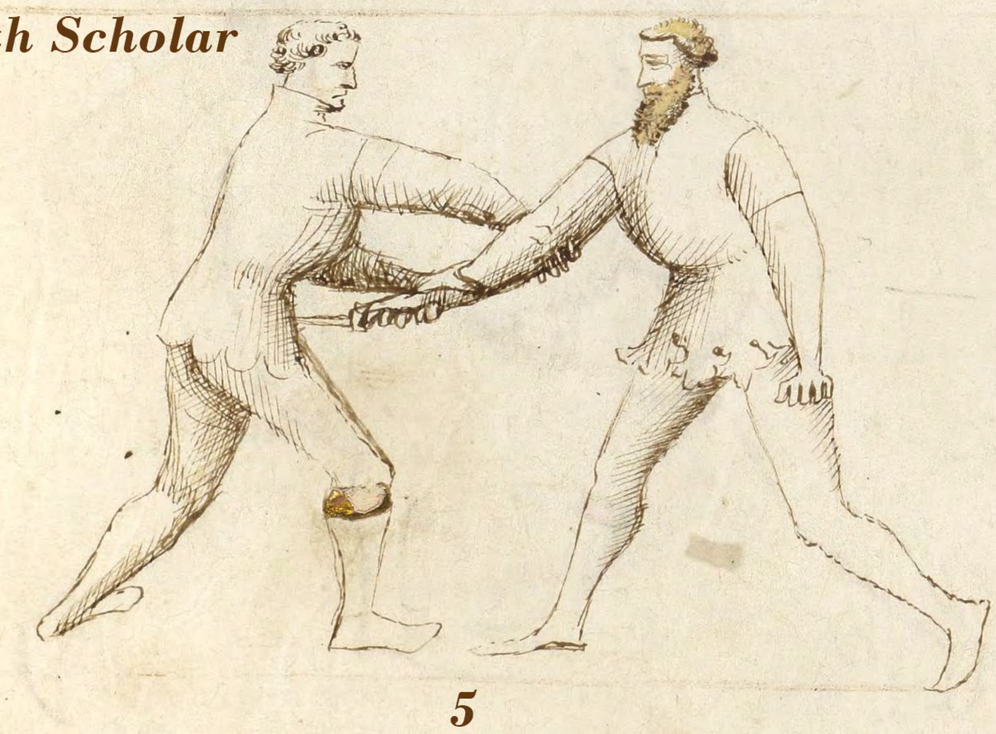


4

I have arrived at this position from the grip of my Master, and I do not remain in this grip but move into the lower bind, also known as the "strong key." This I can do without difficulty, and I can then easily take your dagger.

I have not abandoned the grip of my Master [the Ninth Dagger Remedy Master], but I have quickly entered under his right arm, to dislocate it with this grip.

4th Scholar



5

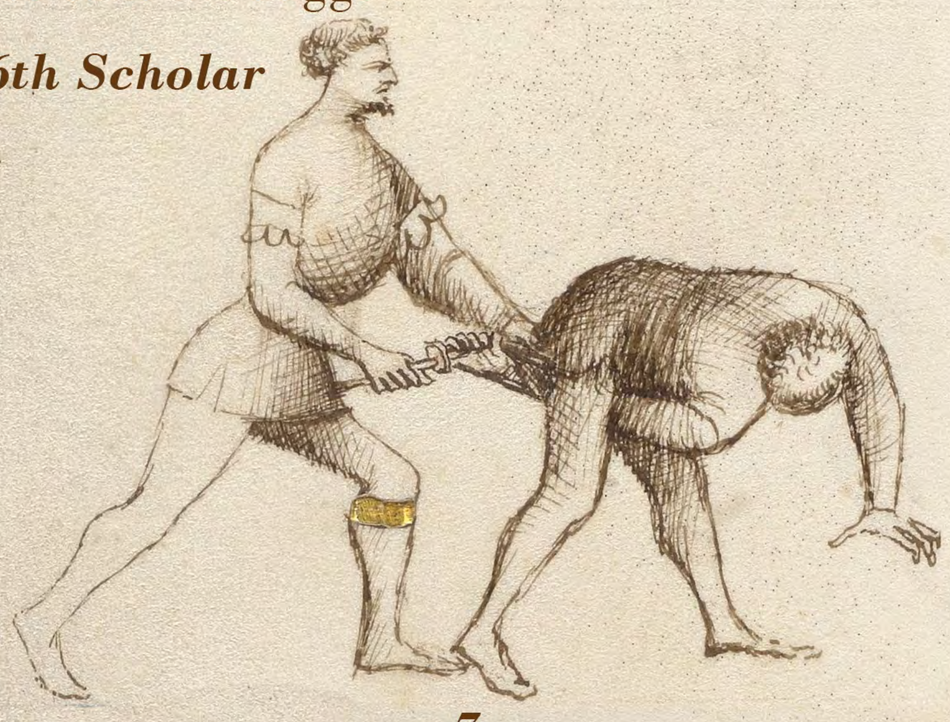
5th Scholar



6

I did not abandon the grip of my Master and the Zugadore saw that he could not break my grip on his arm. And as he pressed downwards towards the ground with his dagger, I quickly reached through his legs from behind and grabbed his right hand with my left hand. And once I had a good grip on his hand, I passed behind him. And as you can see in the picture, he cannot dismount his own arm without falling. And I can now also do the play that follows me. If I let go of the dagger with my right hand, and I grab his foot I will send him crashing to the ground, and I cannot fail to take his dagger.

6th Scholar



7

I made the cover of my Master and then quickly I gripped him in this way with my left hand. And then I drew my dagger and thrust it into his chest. And if I do not have time to draw my dagger, I will make the play that follows me.

8th Scholar



9

The student who preceded me performed the first part of this play, and I make the finish by driving him into the ground, as has already been explained. Although this play is not commonly performed in the art, I wish to show you that I have a complete knowledge of it.

7th Scholar



8

With this play I complete the play of the student who preceded me, who left his [sheathed] dagger where it was and instead decided to take your live dagger. I have already explained how this play is performed.

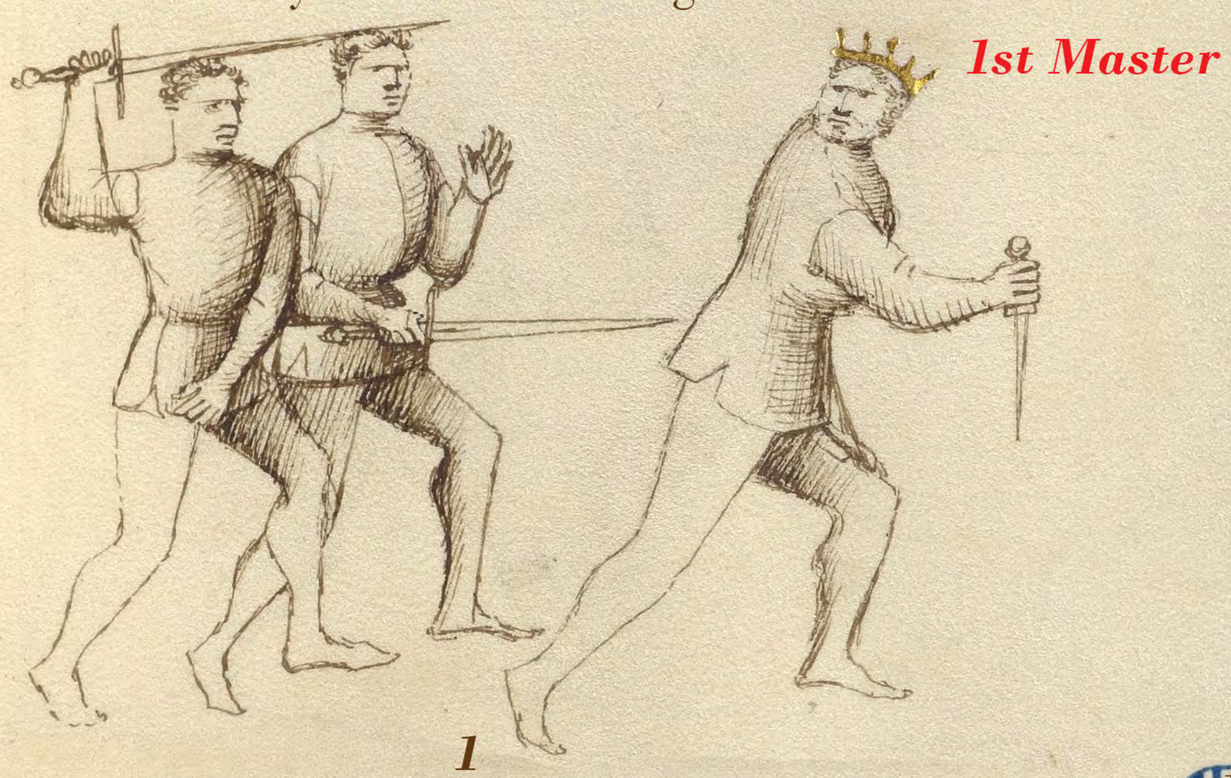
The Counter-remedy to this Ninth Master's play is as follows: **when the Zugadore with his left hand has seized your right hand that has the dagger, then you should quickly seize your dagger near the point and strongly draw or pull it back towards you so that he has to let go of it, or alternately press the dagger point into his elbow to make him think twice.

9th Scholar
&
Counter



10

Here the sword and the dagger begin to play. The advantage is great to he who knows how to do it. The Master awaits in this guard with the dagger, and the guard is called ***Dente di Cinghairo***. Come cuts or thrusts, I know how to guard myself from these: I will withdraw my right foot as I deflect. I understand the narrow play so well that I cannot possibly fail. Come one by one whoever wants to work against me, and if you don't flee from me, I will waste you in one turning.



1st Master

1

If the Player that came before me had known to do this defense, he would have put his left hand to the Scholar behind his elbow in this way, turning him in the way that is demonstrated here. Then I should have had no need to make the counter to the Master that is in guard with the dagger.

Counter to 1st Scholar



3

My Master makes this cover against the thrust and immediately strikes to the face or to the chest. And with dagger against sword, I always seek the narrow play. Here I am in the narrow and I can strike you well. Like it or not, you must suffer.



1st Scholar

2

If, to the Master that stands in guard with the dagger against the sword, someone comes attacking with a downward blow to his head, he steps forward and he makes this cover quickly, and from the turn [the Master] pushes his elbow and then he can immediately strike him. Also, he can bind the sword with his arm in the way that the fourth play of the sword in one hand is done ***(20VC)***, and you can also find the Middle Bind in the third play of the dagger (where the hold is a hand's width from the face). . ***(14RC)***,



2nd Scholar

4

This is a match that is of the dagger against the sword. He who has a dagger and holds the swordsman by the chest says "I will strike with my dagger before you draw your sword from the scabbard." He of the sword says "Attack, for I am ready." And with that, the swordsman does that which is depicted hereafter.

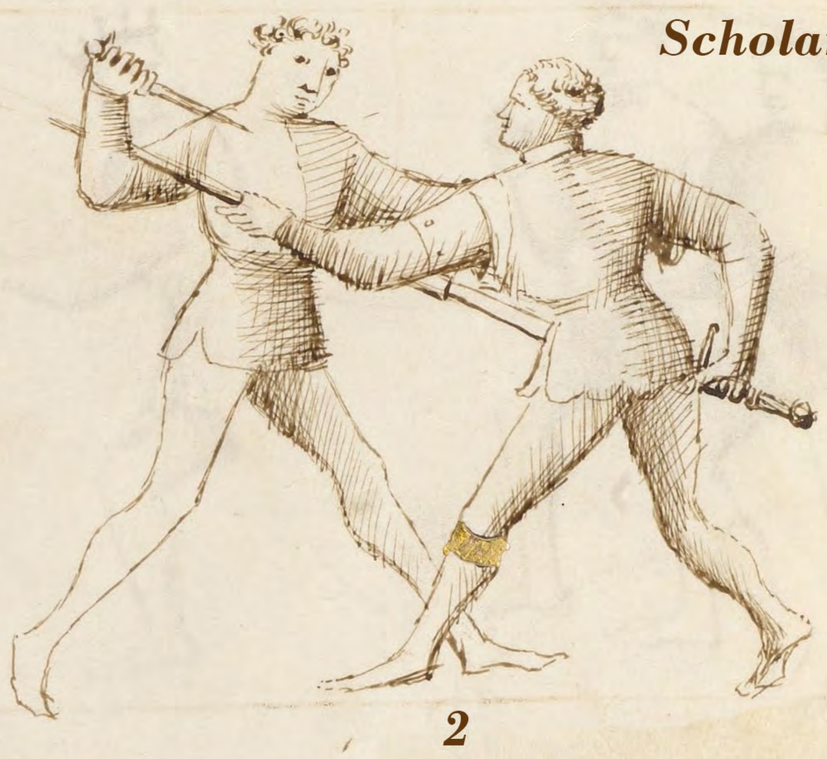
When he lifts his arm to give it to me with the dagger, instantly I put my scabbard on his dagger arm in such a way that he cannot give me grief. And quickly I draw my sword, and I can strike before he can touch me with his dagger. Also, I can take the dagger from his hand in the same way as does the First Master of dagger. And again, I can bind him in the Middle Bind that is the third play of the dagger, of the First Master that is Remedy.*(10V)*

2nd Master



1

Scholar



2

This is another match of the sword and dagger. He that holds the sword with the point on the ground in the way that you see says to he of the dagger (that holds him by the chest) "Attack with that dagger that you hold, and when you wish to attack with the dagger, I will beat my sword over your arm, and with that I will draw my sword while withdrawing my right foot behind, and in this way I will be able to strike you with my sword before you strike me with your dagger."

This is a similar match to that which came before, except that it is not done in the same way that was stated before. This play is done in the way that is stated before in that when this one with the dagger raises his arm to strike me, I suddenly raise my sword up under his dagger, thrusting the point of my sword's scabbard in his face while withdrawing my front foot backward. And thus I can strike according to that which is painted after me.

3rd Master



1

4th Master



1

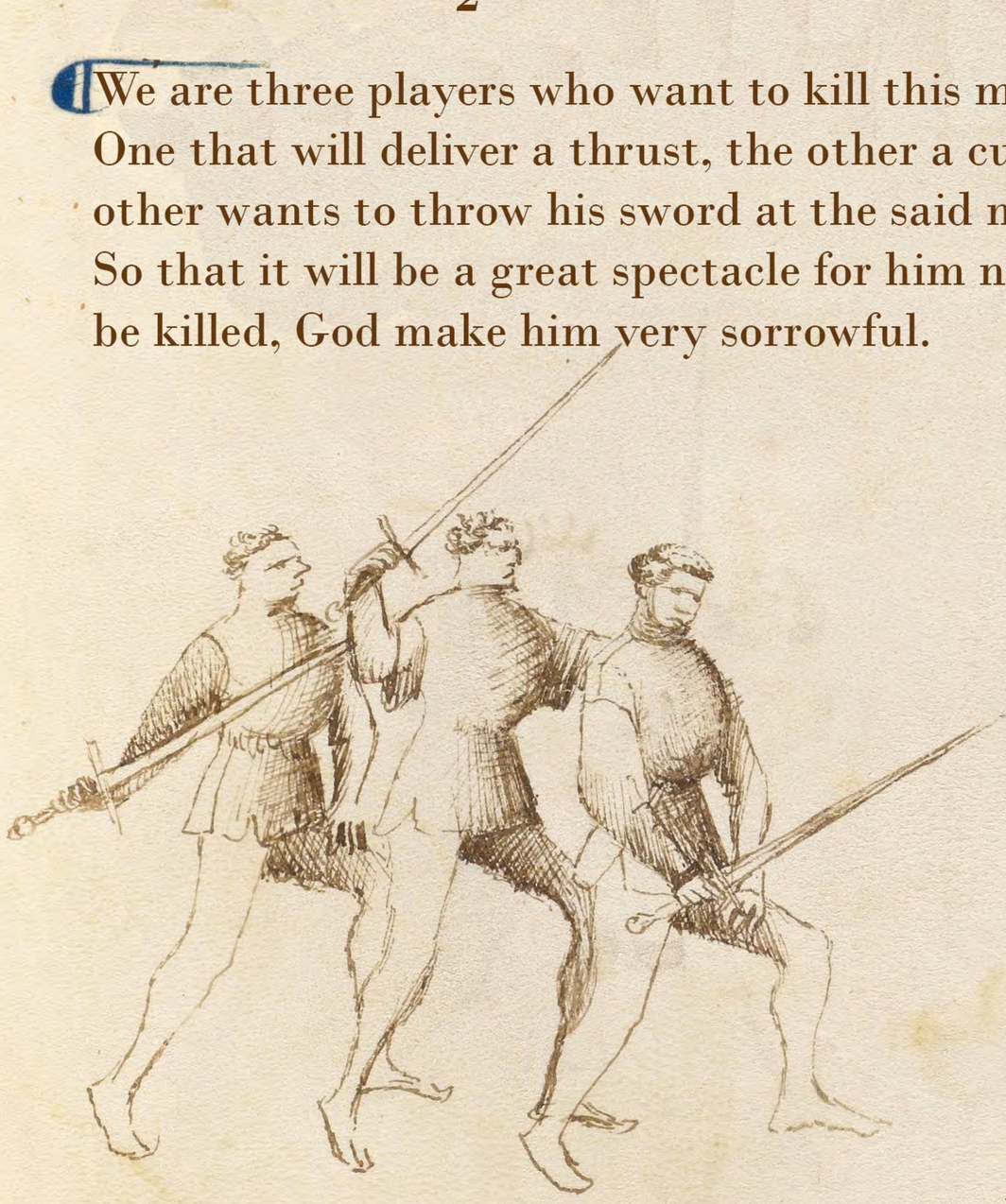
This play is that of the Master who does the match from before, and following that which he said, in this way do I do it: that you see well that your dagger cannot upset me in the slightest.

Scholar



2

We are three players who want to kill this master. One that will deliver a thrust, the other a cut, the other wants to throw his sword at the said master. So that it will be a great spectacle for him not to be killed, God make him very sorrowful.



1

You are bad, and of this art know little. You do things which have no place in words. Come then, one by one, who can do it. And even if you were one hundred, I would wound you all, because of this guard, which is a good and powerful thing. I advance the foot which is in front a little out of the way and with the left I pass traversing. And in this passing cross beating the swords I find uncovered and surely I will make injuries. And if a spear or sword is thrown at me, all will be beaten away, as I said, passing out of the way, as you will see in my plays hereafter. I pray you to look at them. And even with a sword one-handed I will do my art, as is shown in these papers.

Remedy Master



What the master said I have done well; that is I passed out of the way making a good cover. And I find the player uncovered, so that I surely want to put a thrust in his face. And with my left hand I want to try to make your sword go to the ground if I can.

1st Scholar



2

I can injure you with a cut and a thrust. Also, if I advance the forward foot, I can bind you in ligadura mezana, which is drawn before, at the 3rd play of the 1st Master, Dagger Remedy (10VC). Also, I can do this play which is after me. And in this way I can injure and also bind you.

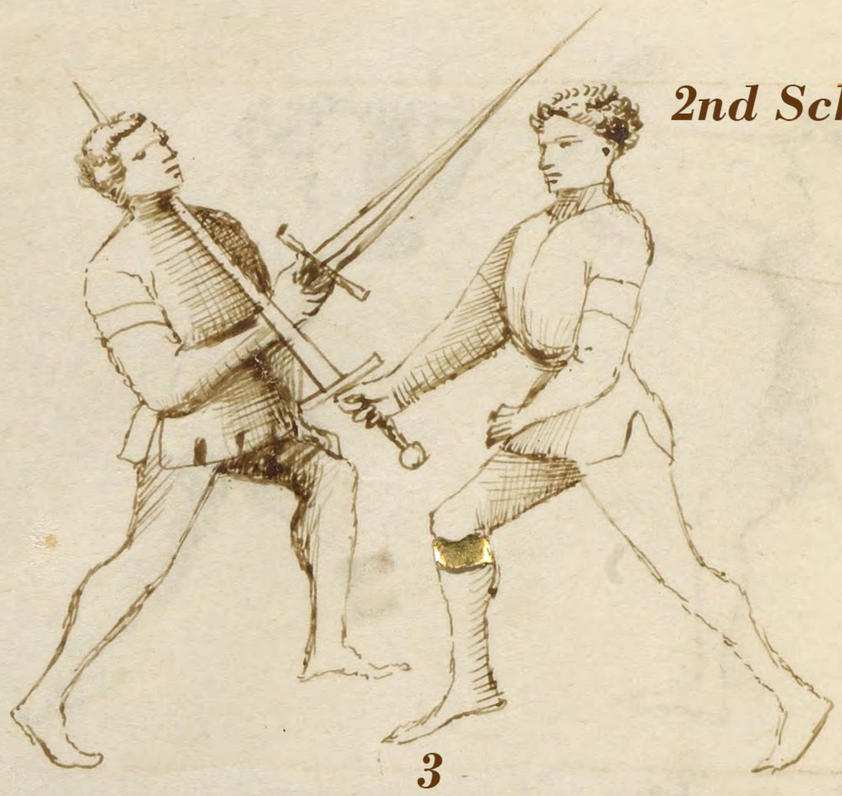
3rd Scholar



4

In everything I have found you uncovered, and I surely have injured you in the head. And if I want to pass forward with the rear foot, I can do a lot of gioco stretti against you; that is binds, breaks and wrestling.

2nd Scholar



3

Your sword and your arm are well entrapped, and you cannot free yourself, that you don't get hurt by my way, because you seem to know little of this play.

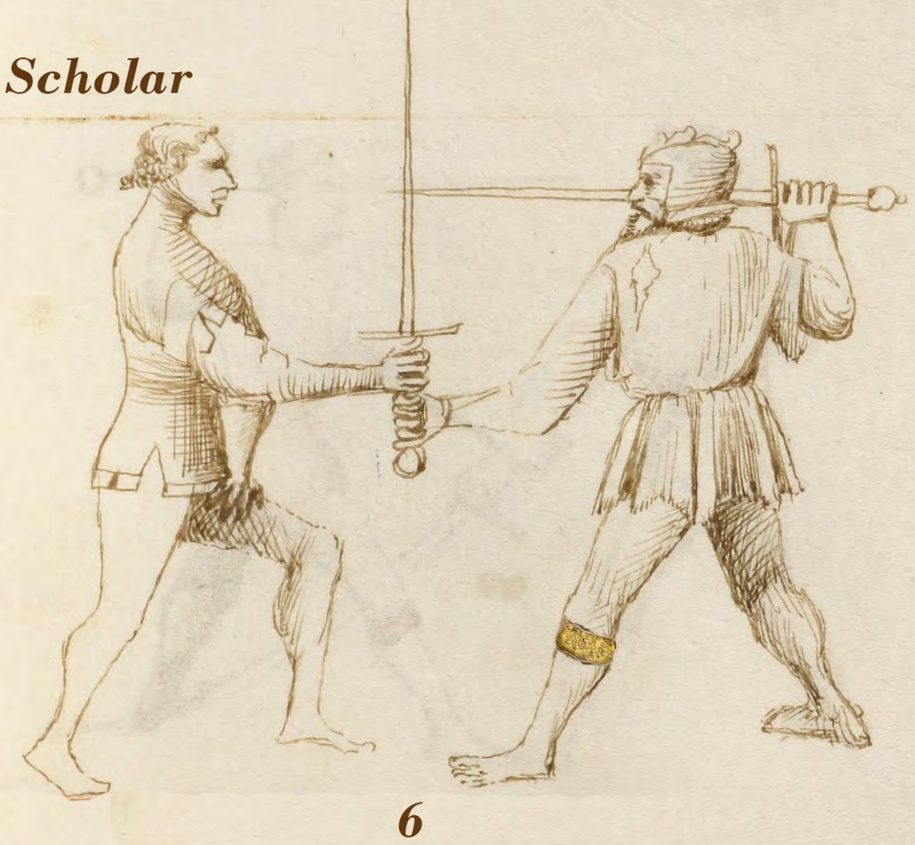
4th Scholar



5

Here I can injure you well, and disarm your sword without fail, turning it around the hand, I will make you turn, in a way that it is better for you to release the sword.

5th Scholar



6

For that play which is before me, in the way I made you turn, and immediately I shoved my sword to your neck. If I do not cut your throat, then I am sorrowful and foolish.

7th Scholar



8

Here I can injure you in the front, and this is not enough for me, for pinching you at the elbow I will make you turn, to injure you in the rear, and I will shove my sword at your neck, so that you will not defend yourself from this.

6th Scholar



7

You cast a thrust at me, and I beat it to the ground. You see you are uncovered, and I can injure you. Again, I want to make you turn, to injure you worse. And I will injure you in the middle of you back.

8th Scholar



9

For the turn I made you do, pushing you by the elbow, to this part I have come well and immediately, for the chance to shove you to the ground, so that you do not make war on me nor any other again.

This one I dragged by the head, and I beat his sword. I have come to this part. Also, I will make you turn, not to fail. And I put the sword to your neck, while I am daring.

9th Scholar



10

10th Scholar



11

This is a play in which, wanting to be armoured wants to put a thrust. When someone delivers thrusts and cuts, you do the cover, and immediately put this to him in the way that is drawn.

11th Scholar



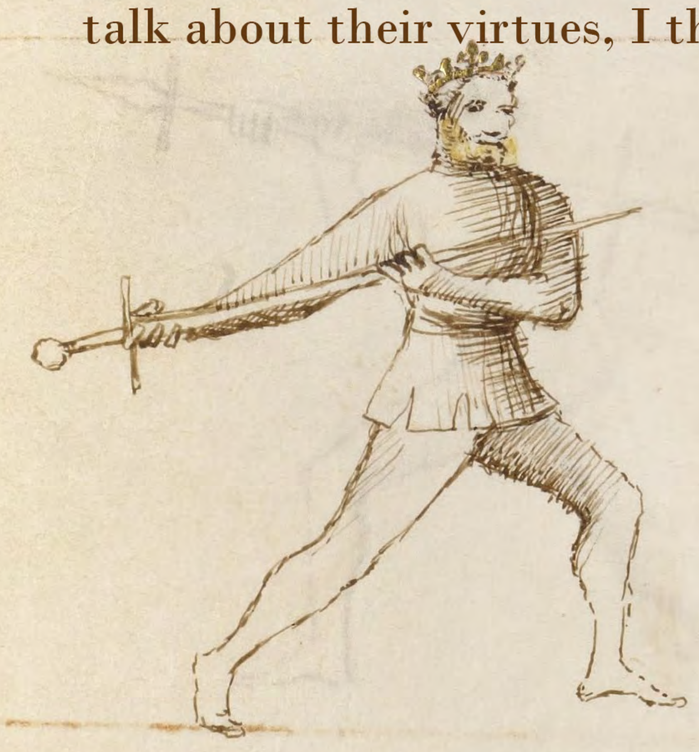
12

We are two guards, one is made like the other, and one is the countrary to the other. And any other guard in the art is similar to the other, and is its contrary, except the guards which stay in point, which are ***Posta Longa*** and ***Breve*** and ***Mezza Porta di Ferro***, because point by point the longer one offends before. And what the one can do, the other can. And each guard can do ***Volta Stabile*** and ***Mezza Volta***. ***Volta Stabile*** is when standing still, you can fight in front and behind on one side. ***Meza Volta*** is when one makes a pass forwards or backwards, so that he can fight on the other side in front and behind. ***Tutta Volta*** is when one goes turning about one foot with the other foot; the one stands firm and the other circles. And because of that, I say the sword has three movements, which are ***Volta Stabile***, ***Mezza Volta*** and ***Tutta Volta***. And these guards are called, the one and the other, ***Posta di Donna***. Also, there are four things in the art, which are ***passing, turning, advancing and retreating***.





We are six guards, and one is not similar to the other. And I am the first one, who talks of my reason. Of throwing my sword, this is my function. The other guards which are after me will likewise talk about their virtues, I think.



I am a good guard in armour and without, and against spear and sword thrown by hand, which I know how to beat back and avoid. But I assure myself that they cannot harm me.



I am a guard for casting a long thrust. So much do I maintain the sword for longer reach. And I am good when both myself and the other are armoured, because I will not be mistaken if I have my point short in front.



Posta di Donna I am called, because I am used with this other grip of sword, because one grip is not the same as the other, really as this that is against me seems to be my guard if it was not axe shaped that the sword enters.



I am a good guard against sword, pollaxe and dagger wearing armour, because I carry the sword with the left hand in the middle. And I do it against the dagger, which can harm me in a worse way than the other arms.



This sword is a sword and a axe. And heavy weights cause big troubles to the light. This is also the ***Posta di Donna***, the High, which with your malice, often deceives the other guards, because you think I will swing a blow, I cast a thrust. I have nothing other to do but lift my arms over my head. And I can strike with a thrust, which I have quickly.



We are the ***Fendenti*** and in the art our function is to cut the teeth and go to the knee with reasoning. And every guard which is done at the ground [low guard], we go one guard to the other without trouble. And breaking the guards with intelligence and with the blows we make a sign of blood. We, fendenti, will not wait to injure, and return to guard move after move.



Colpi Fendeni

Mezani we are called, because we go in the middle of Fendenti and Sottani cuts. And with the right edge cut to the right side, and of the reverse side we go with the false edge cut. And our path is from the knee to the head.



Colpi Mezani

We are ***Sottani***, and we commence at the knee, and go for the middle of the forehead, for the path which is taken by the fendenti. And for this way that we enter per this path we return, or we will remain in the Posta Longa.



Colpi Sottani

We are the thrusts, cruel and mortal. And our path is for the middle of the body, commencing at the groin, finishing at the forehead. And we are thrusts of five reasons, which are two high , one on one side, the other on the other. And two of low similarly; one on one side, the other on the other. And one in the middle, which is from Meza Porta di Ferro, or of the Posta Longa and Posta Breve.



Le Punte

Here begins the guards of sword two handed and there are twelve guards. The first one is ***Tutta Porta di Ferro (Full Iron Gate)***, which stays in great strength and she is good for waiting for every hand weapon; long and short and if she has a good sword, not one that is too long. She passes with a cover and goes to close. She exchanges the thrusts and puts hers in. Also, it strikes back the points to the ground, and always goes on with a pass, and to every strike she makes a cover. And who in this one gives great defence does it without tiring.

Tutta Porta di Ferro / Pulsativa



This is ***Posta di Fenestra (Window Position)***, which is always ready for malice and tricks. And of covering and injuring it is a master. And with all guards she makes question, and with the soprane (high guards) and with the terrene [low guards]. And from one guard to the other she often goes, to trick the companion. And placing great thrusts and knowing how to break and exchange, these plays she can do well.

Posta de Fenestra / Instabile



This is ***Posta di Donna (Woman's Position on the right)***, which can do all the seven blows of the sword. And of all the blows she can cover. And break the other guards, for the great blows which it can do. And for exchanging the thrust she is always ready. The foot which is in front advances out of the way, and that which is back passes ala traversa [traversing across]. And the it makes the companion remain uncovered and this can injure him immediately for certain.

Posta di Donna Destraza / Pulsativa



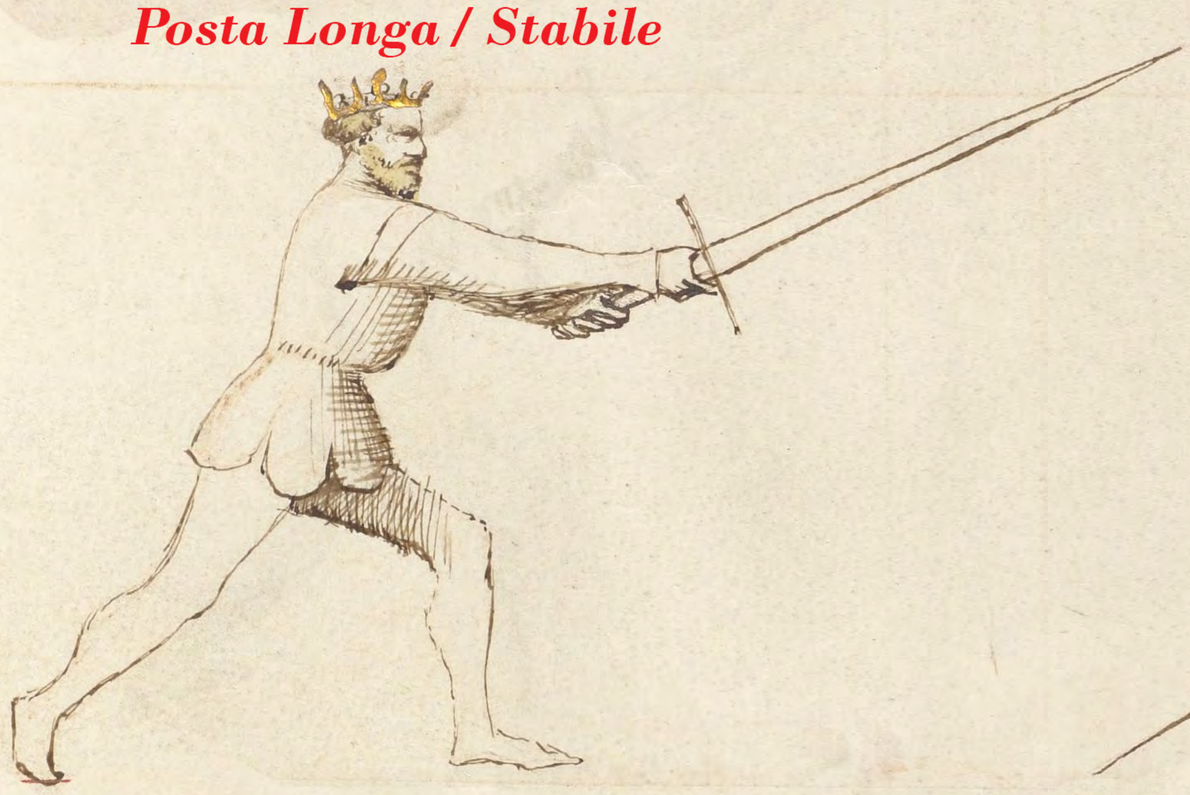
This is ***Posta di Donna la Sinestra (Woman's Position on the left)***, which of covering and of injuring she is always ready. She makes great blows and breaks the thrusts and beats them to the ground. And enters into Gioco Stretto [Close Play], thanks to the knowledge of how to cross/traverse. This guard knows how to do these plays well.

Posta di Donna la Sinestra / Pulsativa



This is ***Posta Longa (Long Position)***, full of deception. She goes, testing out the guards, if it can trick the companion. If she can injure with the point, then it knows well how to do it and it avoids blows, and can injure them. She can use deception more than the other guards.

Posta Longa / Stabile



This is ***Posta Breve (Short Position)***, which wants a long sword and is a malicious guard which does not have stability. Furthermore, it always moves and sees if it can enter with a thrust or with a pass against the companion. And this guard is more appropriate in armour than without armour.

Posta Breve / Stabile



This is ***Porta di Ferro Mezana (Middle Iron Gate)***, because it stays in the middle and is a strong guard. But, she wants a long sword. She throws strong thrusts and beats with force the swords upwards, and returns with a Fendente for the head or arms, and returns to its guard. But it is called Porta (Gate), because it is strong and it is a strong guard that badly it can break without danger, and without coming to the close.

Porta di Ferro Mezana / Stabile



This is ***Dente di Cinghiaro (Boar's Tooth)***, because the boar takes this way to injure. She delivers great thrusts under-hand, finishing at the face, without moving to pass and returns with a fendente downwards through the arms. And sometimes delivering a thrust at the face and going with the point high, and in that act of thrusting she immediately advances the foot which is in front and returns with the fendente for the head and for the arms, and she returns in its guard, and immediately commits another thrust, with an advance of the foot. And it defends itself well from Gioco Stretto.

Dente di Cinghiaro / Stabile



This is the ***Posta di Choda Longa (Position of the long tail)***, which is right sided backwards to the ground. She can place thrusts, and in front can cover and injure. And if she passes on the front and delivers a fendente, she enters into Gioco Stretto without failing, because this guard is good for waiting, because it can enter into the other ones.

Posta di Choda Longa / Stabile



This is ***Posta Frontale (Front Position)***, called by some masters ***Posta di Corona (Position of the Crown)***, which for crossing is good, and for the thrusts she is also good, because if they strike at her with a high thrust, she crosses it, passing out of the way. And if the strike is delivered low, also she passes out of the way, beating the thrust to the ground. Also, she can do another thing, because in delivering a thrust, returning with the rear foot and makes a fendente for the head and for the arms and arrives in Dente di Cengiaro and immediately stabs a thrust or two with an advance foot and returns with a fendente to its own gaurd.

Posta Frontale Ditta Corona / Instabile



This is ***Posta di Bichorno (Two Horn Position)***, which stays cossì serada which always stays with the point in the middle of the path. And that which Posta Longa can do, this can do. And I say the same for Posta di Fenestra and Posta Frontale.

Posta di Bichorno / Instabile



This is ***Dente di Cinghiaro Mezana (Middle Boar's Tooth)***, and because the full one is two teeth of boar, the other is half and called meza, because she stays in the middle of the person. And that which the said tooth can do [Dente di Cenghiaro], the middle tooth can do [Dente Cinghiaro Mezana]. And in the way that the boar does "a la traversa" of the sword of the companion. And always gives a thrust and uncovers the companion and always slices the hands and sometimes the head and arms.

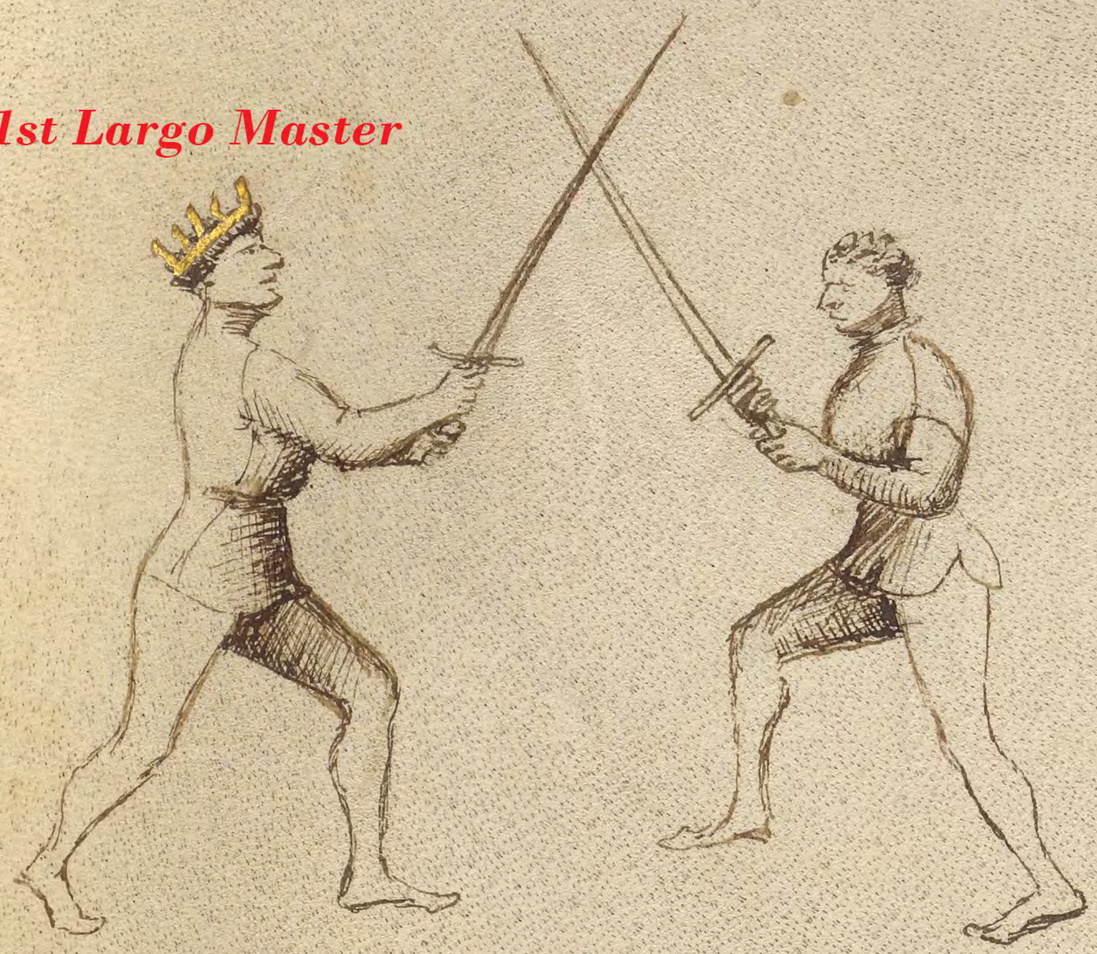
Poste Dente di Cinghiaro Mezana / Stabile



The Sword, I am mortal against any weapon; no spear, no axe, no dagger, is effective against me; long or short I can do. And I will come to the Close Play; and come to sword disarms and to wrestling; with my art I can do breaks and binds, I know well how to make covers and injuries; always in these I want to finish. I will make those who fight against me weep. And I am Royal and I maintain the justice; I increase goodness and I destroy malice. Those who will look at me making my crosses, of facts of armed combat I will make famous and vose.

Here commences play of the ***Sword in Two Hands, Gioco Largo (Wide Play)***. This Master, who crosses with this player, in the point of sword, says, "when I am crossed in point of sword, I immediately turn my sword and I injure him from the other side, with a fendente downwards into the head and arms, or I thrust him in the face, as you see drawn after".

I positioned a thrust in your face, like the master which was before said. Also, I could have done what he says, that is, retract my sword immediately when I was crossed by the right side: I had to turn my sword on the left side in a fendente to the head and arms, like my Master said, who was before me.



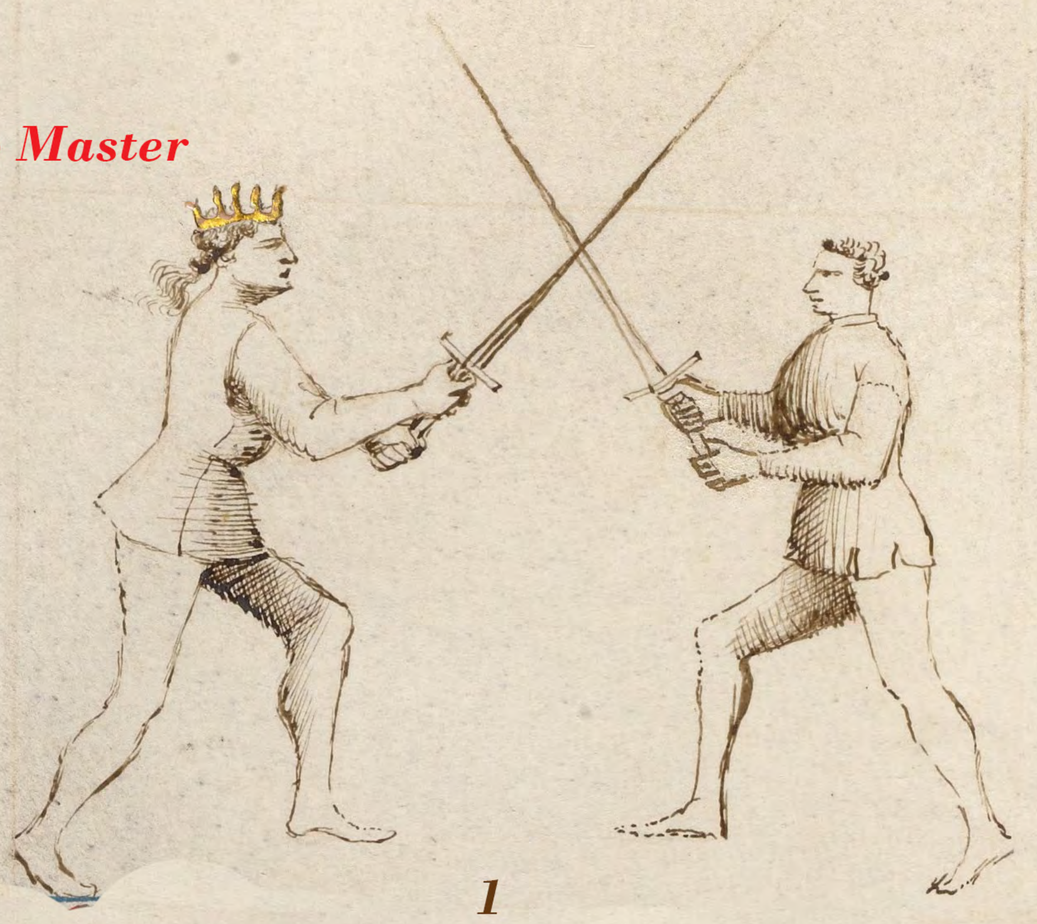
1



2

Again, I am crossed at Gioco Largo at the middle of the blade. And immediately when I cross, I let my sword slip over his hands, and if I want to pass with my right foot out of the way, I can deliver a thrust in his chest, as is drawn hereafter.

2nd Largo Master



1

My Master, who is before, taught me that when I am crossed in the middle of the blade, I have to immediately step forward and grab his sword, to wound with a cut or a thrust. Also, I can incapacitate his leg in the way you can see drawn here by injuring him with my foot over the back of the leg or under the knee.

2nd Scholar



3

The play of my master has been completed, because I have done his cover, and immediately done what he said, that first I have injured the arms, then I have positioned the point/thrust in his chest.

1st Scholar



2

The student which is before says that his Master, and mine, taught him this play, and for which I now do it. There is no problem for me to do it easily.

3rd Scholar



4

This play is called ***Colpi di Villano (Peasant's Strike)***, and is made in this way. That is, you have to wait for the peasant to strike with his sword, and the one who is waiting has to stay in narrow stance with the left foot advanced. And immediately when the peasant attacks to wound, step forward with your left foot out of the way, towards the right side. And with the right foot pass traversing out of the way, taking his blow in the middle of your sword. And let slide his sword groundwards, and immediately respond with a fendente in the head or in the arms, or with a thrust to his chest, as is drawn. Also, this play is also good with a sword against an axe, against a big stick, serious or in practice.

4th Scholar



5

When someone strikes to your leg, step back/slip (discresse) with your forefoot. You retreat backwards and strike a fendente in his head as shown here. With a two handed sword you can not strike well from the knee downwards, because it is very dangerous for the one who strikes, because the one who attacks the leg remains all uncovered. Unless one has fallen on the ground, then he can injure the leg well, otherwise you can not, being sword against sword.

6th Scholar



7

This before me is the ***Colpi di Villano (Peasant's Strike)***, which I have positioned my point in his chest well. And in the same way, I could have made a blow at his head and at his arms with a fendente, as said before. Also, **if the player wants against me to injure me with the riverso under my arms, ***I immediately step forward the left foot, and put my sword over his, and he can do nothing to me.

5th Scholar,
Counter
&
Contra Counter



6

This parting I will do, with my foot in your bollocks, I do it to cause you pain, and to make you loose the cover. Because this play has to be done immediately, not to have doubts against it. **The counter to this play has to be done quickly, which is; the player has to grab the student's right leg with his left hand, and he can throw him to the ground.

7th Scholar
&
Counter



8

This play is called ***Scambiar de Punta (Exchange of the Thrust)***, and you have to do it in this way: When someone delivers you a thrust, immediately step forward your forefoot, out of the way, and with the other foot pass traversing again out of the way, crossing his sword with your arms lowered and with the point of your sword high, to his head or his chest, as is drawn.

From this ***Scambiar de Punta*** which is before me, comes this play. That immediately that the student which is before me does not stab the thrust in the face of the player, and letting it not be delivered in the face or chest, and because it was that the player was armoured, immediately this student has to pass forward with his left foot, and he has to grab in this way. And he can injure him well with his sword, because the player has grabbed his sword and can not flee.

8th Scholar



9

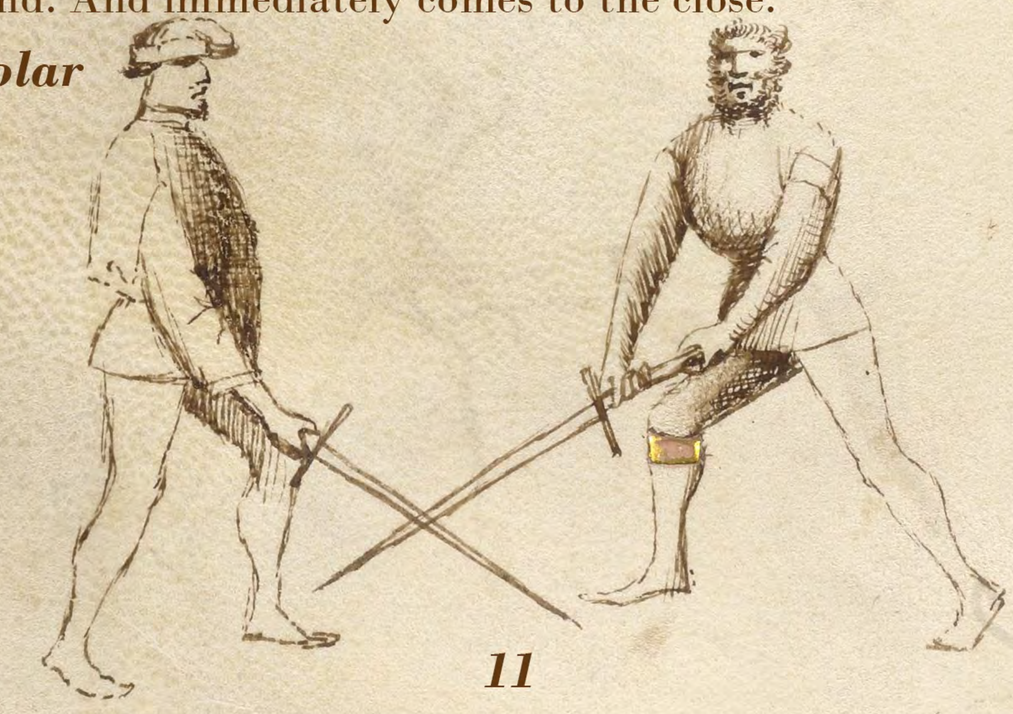
9th Scholar



10

This is another defence to do against a thrust, which is when someone delivers a thrust at you, as I told you in the Exchanging Thrusts, in the second play which is before me, you have to step forward and pass out of the way. In the same way you have to do this play, except that the Exchanging Thrusts goes with a thrust, and with the arms lowered, and with the point of the sword high as I said before. But this is called ***Rompere de Punta (Breaking of the Thrust)***, because the student goes with his arms high, and snatches [gives] a fendente in stepping forward and passing out of the way, and strikes across the thrust, nearly to the middle of the sword, to beat it to the ground. And immediately comes to the close.

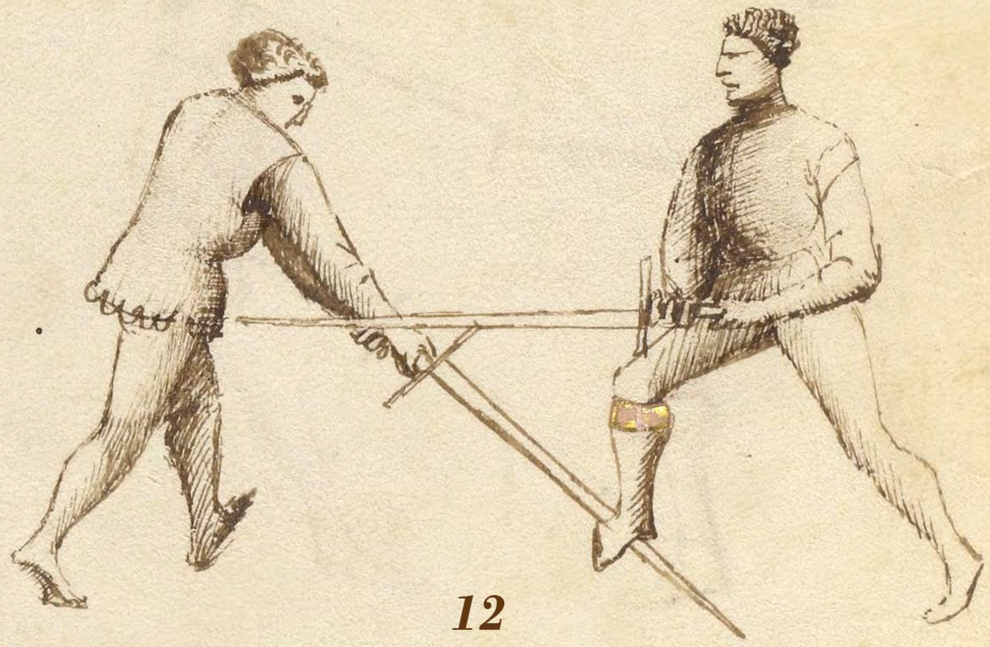
10th Scholar



11

The student which is before me has beaten the player's sword to the ground, and I complete his play in this way. Having beaten his sword to the ground, I put my right foot strongly onto his sword. I can break it, or I can grab it in a way that he can not offend me any more. And if this is not enough for me, immediately when I put my foot on his sword, I injure him with the false edge of my sword, under his beard, in his neck. And immediately I return with a fendente of my sword, to his arms or to his hands, as is drawn.

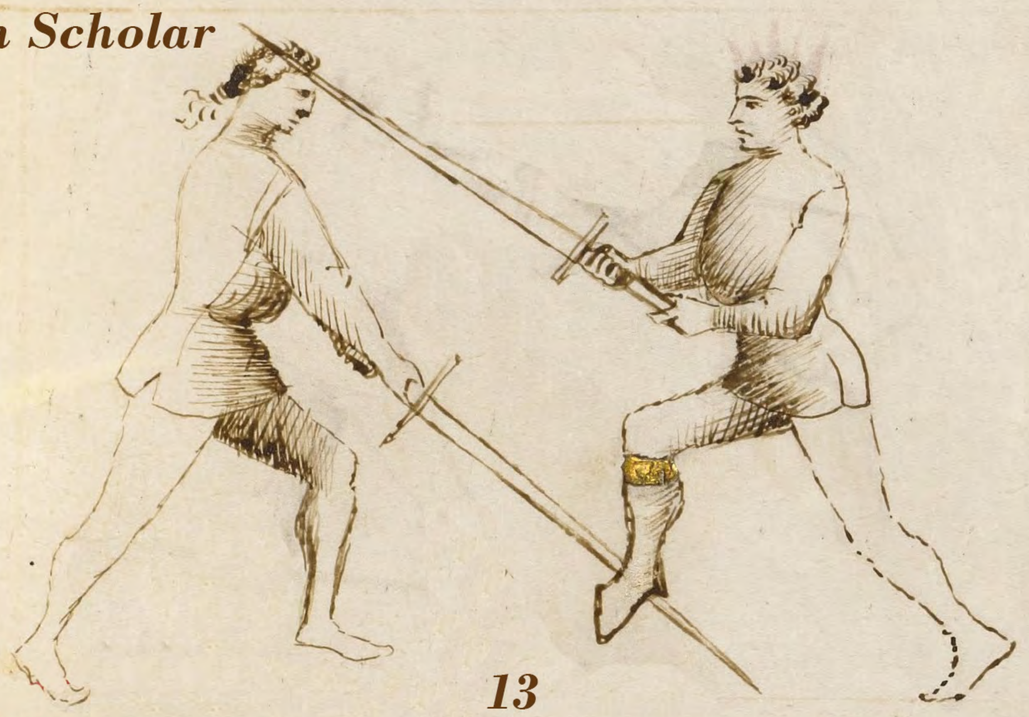
11th Scholar



12

Again, this is a play of Breaking Thrust, which is as the second play which is before me. That when I have beaten the sword to the ground, I immediately put my right foot on his sword. And in that deed, I injure him in the head, as you can see.

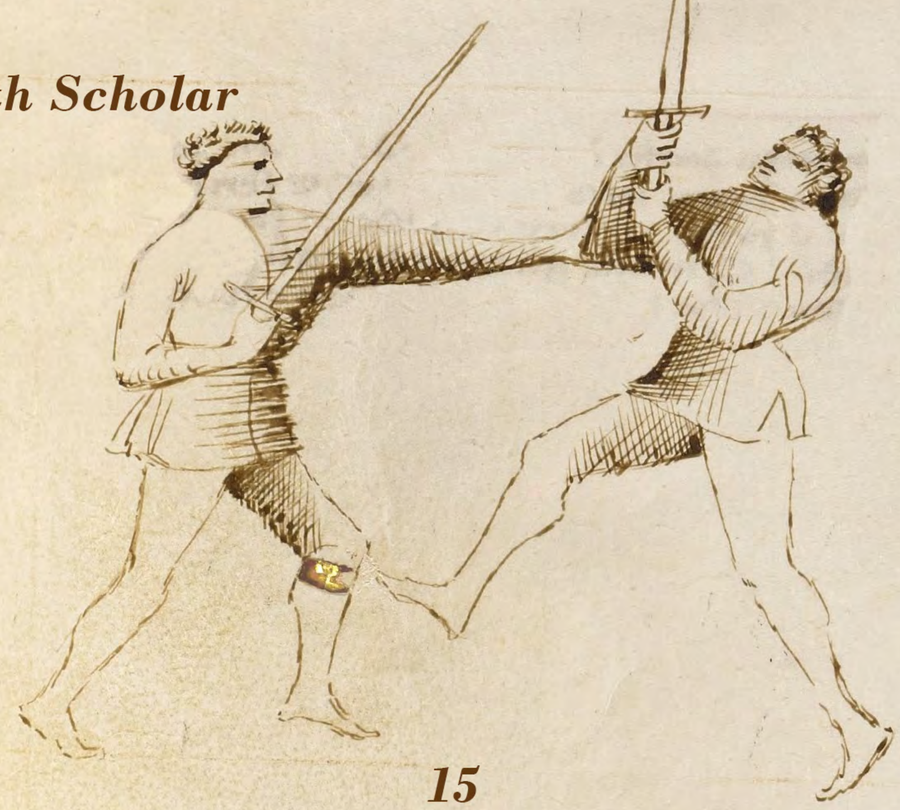
12th Scholar



13

Also, when I have beaten back the thrust, or when I am crossed with a player, I put my hand behind his right elbow, and I push it strongly in a way that makes him turn and uncover himself, and then I injure him in that turning I make him do.

14th Scholar



15

This is also another play of Breaking Thrust, because if the player being broken (because I have broken his thrust), lifts his sword to cover from mine, then I immediately put the pommel of my sword in the part of his right arm near his right hand. And then I immediately grab my sword with my left hand near the point, and I injure the player in his head. And if I want, I can put it to his neck, to slice the windpipe of his throat.

13th Scholar



14

This student who is before me, says the truth, because of the turn he makes you do. In this way, I will cut you in the back of your head. Also, before you could return to your cover, I could give you an open wound in your back with a thrust.



15th Scholar

16

This play is called ***Punta Falso (False Thrust)*** or ***Punta Curta (Short Piont)***, and I will tell you how I do it. I pretend to come with a great force to injure the player with a mezano blow in his head, and immediately when he does the cover, I strike his sword lightly. And immediately turn my sword on the other side, grabbing my sword almost in the middle with my left hand, and immediately I put the point/thrust in his throat or chest. And this play is better in armour than without.

16th Scholar



17

This is the counter to the play before me, which is ***False Thrust***, or ***Short Point***. And this counter is done in this way; when the student strikes my sword, in that turning he does with his sword, I immediately turn mine in the way he is turning his, but I pass across to the traverse, to find the fellow more uncovered. And then I put my point in his face. And this counter is good in armour and without.

Counter to 16th Scholar



18

Here finishes the ***Gioco Largo (Wide Play)*** with the two-handed sword, which has united plays, which has plays that are the remedies and counters from the right and from the left sides, and counter thrusts, and counter cuts for every reason, with breaks, covers, injuring and binds; which are things that are all easily understandable.

Here commences play of ***Gioco Stretto (Narrow Play)*** with a sword two handed, in which it will be of every reason covers and injuries and binds and dislocations and grips and disarms of swords and beats to the ground in diverse ways. And there will be remedies and their counters of every reason, which you need to offend or defend.

We stay here crossed, and from this crossing which we do, we can do all the following plays, one of us as the other one. And all these plays will follow one another, as I said before.

Stretto Master



1

This is another play which comes from the crossing of my Master. And like that one is crossed that can do this play and these others which follow: That the player can grab the player in this way and injure him in the face with the pommel of his sword. Also he can injure him with a fendente in the head, before he could do a cover quickly.

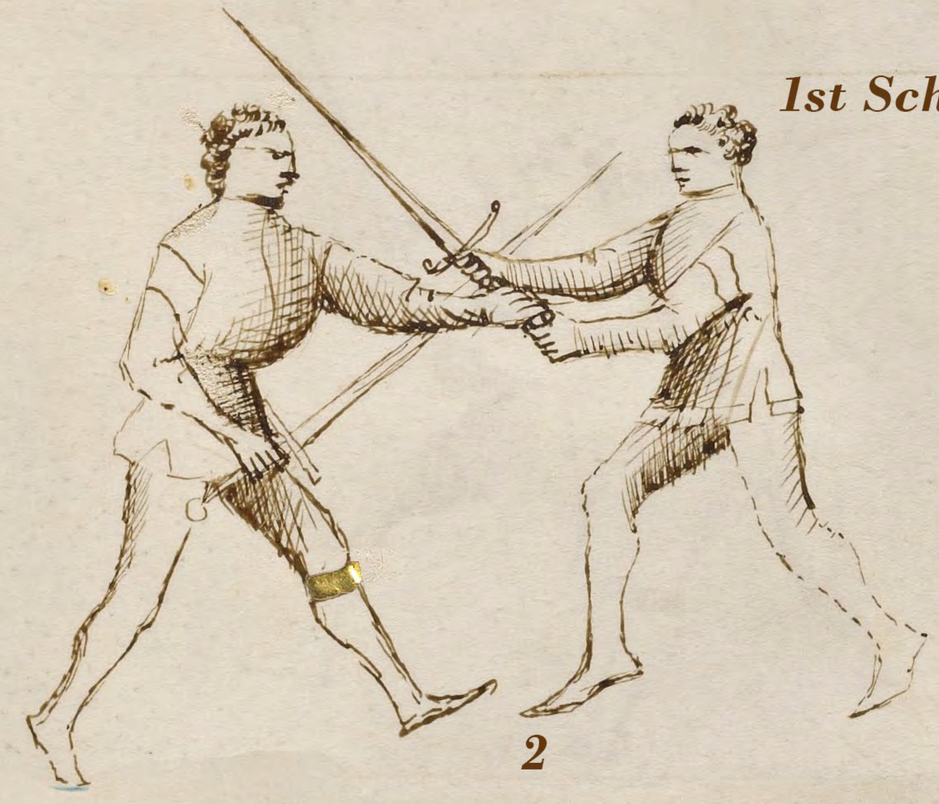
2nd Scholar



3

Because of the crossing that the Master did, with the right foot forward, I complete the first play, that is: I pass with the left foot, and with my left hand I pass over my right arm and grab the handle of his sword in the middle of his hands, in the middle of his handle. And with cuts and thrusts I can injure him. And this grip can be done with one-handed sword or two handed sword. The crossing can be done either from above or underhand if making this grip.

1st Scholar



2

This is another injuring with the pommel. And if you can do it immediately, if he has his face uncovered, then do it without doubt, because you can do it armoured or unarmoured. With this play you can take four teeth out of one's mouth, as he has experienced. And if you wanted, you could shove the sword at his neck, as the student does after me.

3rd Scholar



4

For the play which is before me, and as the student said, I have positioned my sword at your neck, and I can cut your throat well, because I see that you don't have neck protection.

4th Scholar



5

This is the grip that the student before me said to do to you. I can injure you without danger. I retain your sword's hilt, I will give you cuts and thrusts cheaply. And this play breaks all sword disarms, and doing it immediately spoils gioco stretto.

6th Scholar



7

When I am crossed, I pass with a cover, and I injure you in your arms in this part. And this thrust you get in the face. And if I advance the left foot, both your arms will be bound. Or, that in the other play after me of grabbing you, you are bound at the sword by the hilt's retention.

5th Scholar



6

When I am crossed, I come to gioco stretto. The hilt of my sword enters between your hands, and lifting your arms with your sword high. I put my left arm over yours, with reversed hand, and I will injure your arms with your sword under my left arm. And I will not finish injuring you until I am tired. The play which is after me, done by the student, is my play, and my play that one wants to do.

7th Scholar



8

The student who is before me has completed the play which I said to do. Your arms have been bound in ***ligadura mezana*** (middle bind). Your sword is prisoner, and it can not help you. And with mine I can cause you a lot of injuries. Without doubt I can put my sword to your neck. I can immediately do the play which is after me.

From the play before, you can do this play, which is: When the student has injured the player well, retaining these arms with the sword bound well with his left arm, you shoved your sword to his neck, and put him in this part. And if I shove him to the ground I have completed the play.

8th Scholar



9

9th Scholar



10

If someone covers himself on the left side, grab his left hand with your left hand, with all the pommel of his sword, and push forwards, and with a thrust and cut you can injure him well.

If someone covers himself on the right hand side, grab his sword with your left hand, in this way, and injure him with a thrust or with a cut. And if you want, you can cut him in his face or neck with his own sword, as is drawn. Also, when I have injured you well, I can abandon my sword and grab yours, in the way that the student after me does.

10th Scholar



11

11th Scholar



12

From the play that the student before me does, I do this play: With his sword I cut his face, sending him to the ground. I will show you well how true this art is.

12th Scholar



13

I am the counter, and do the counter to the student who is before me, who wants to do dagger plays, which are from the 1st Master Remedy; his second play, which is after him. If with your sword you remain on your feet, I do not believe it.

This play is taken from the play of the dagger which is the 1st Master Remedy (10V), in which he put his left hand under the dagger to disarm (torgella di mane); in the same way this student has put his left hand under the right hand of the player to take the sword from his hand. Or he can put him in ***ligadura mezana*** (middle bind), like the second play after the 1st Master Remedy of dagger as said before. And that bind belongs to this student.

13th Scholar



14

Again, I am the counter to that student who wants to do dagger plays, that is, the second play before me: To that student I do the counter. If I rise a little I slice the throat. And to the ground I can shove him quickly if I want.

1st Counter to 13th Scholar



15

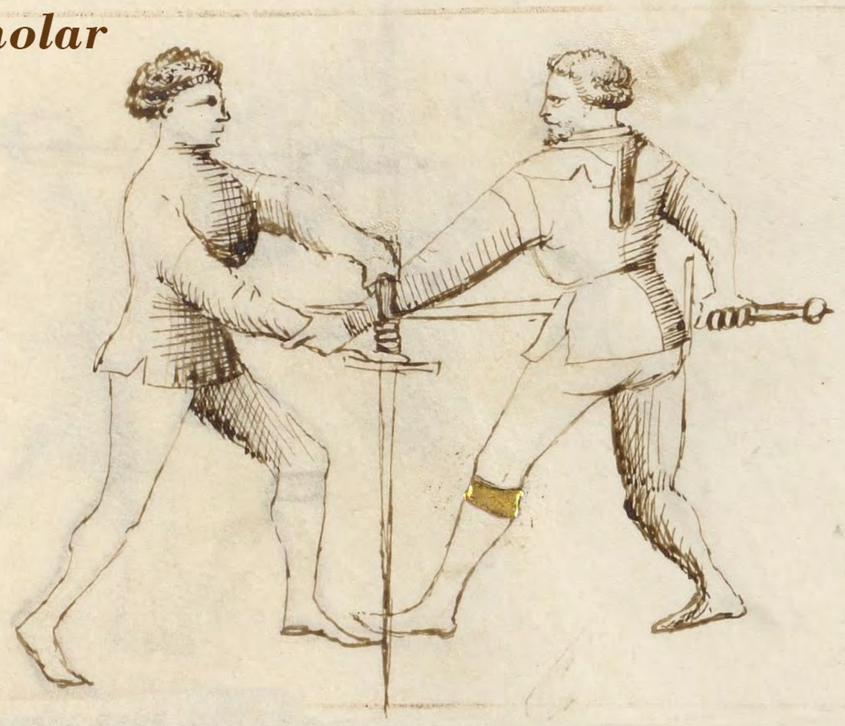
2nd Counter to 13th Scholar



16

If I get crossed close with someone, I immediately do this grip, because neither with a sword disarm nor with a bind am I offered. Also, I can injure with thrusts and with cuts without any danger to myself.

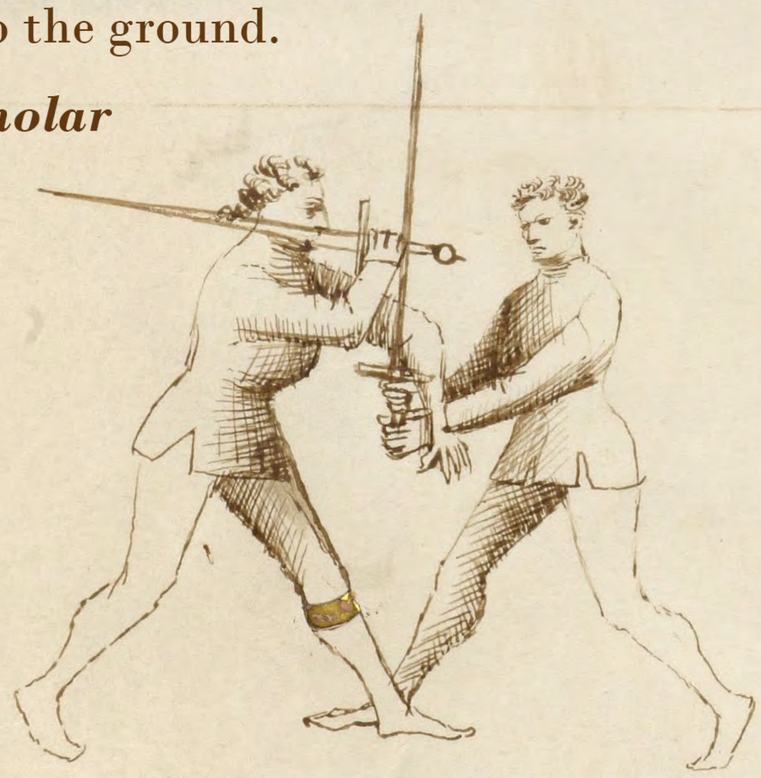
14th Scholar



17

This the high disarming of the sword; by keeping back my sword, I push forward and with my left hand I clench/compress his arms in a way that he would be better off to lose his sword. And I will cheaply cause great injuries. The student which is after me, this play shows how the player's sword goes to the ground.

16th Scholar



19

This play has to be done in this way; that is, someone comes with a colpi mezano against the mezano of the left hand side and I immediately come with a cover close and shove the sword at the neck of the companion, as it is drawn here. I can shove him to the ground without fail.

15th Scholar



18

For the grip which the student before me has done, your sword has fallen to the ground; you can feel it. Many injuries can I cause you, without lying.

17th Scholar



20

32

This is the middle sword disarm, who can do it. In this one, you have to do this sword rotation, as in the first one, except for the grips which are not the same.

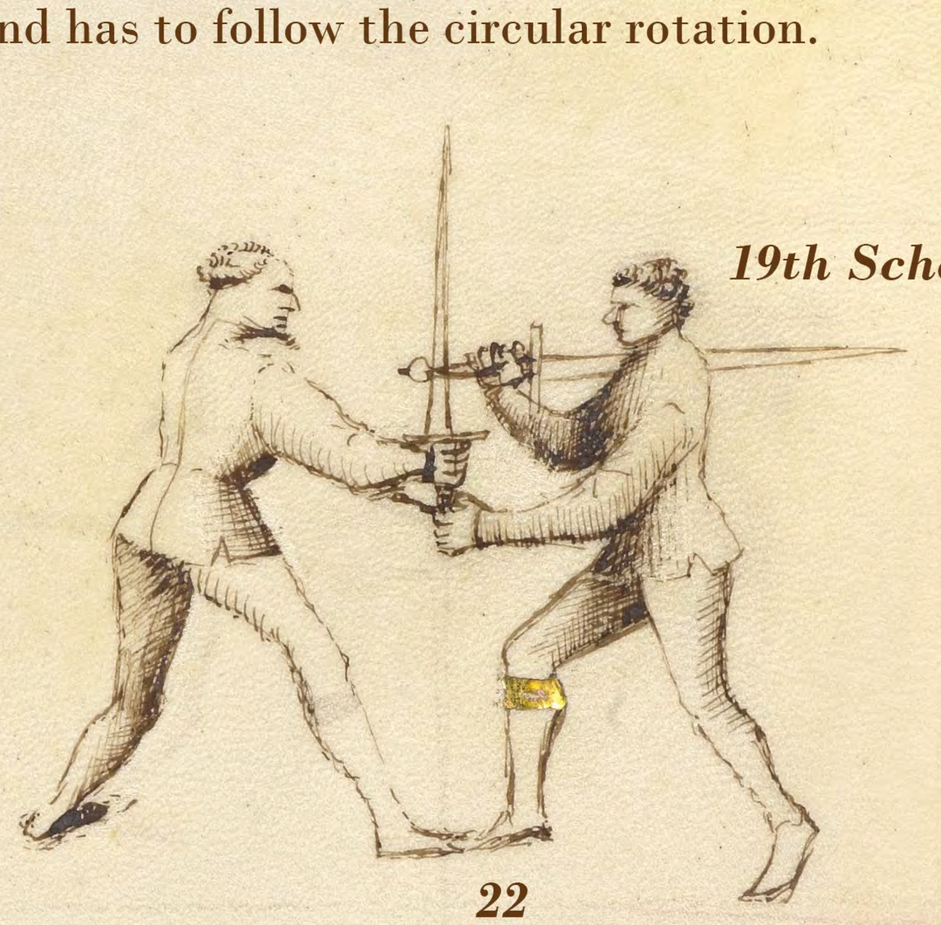
18th Scholar



21

This is another sword disarm, called sottano. For you do the sottano in a similar way to the soprano; that is, with this rotation of the sword, this goes through the same path as the others. Pushing forward with the right hand, giving it a rotation, keeping it. And the left hand has to follow the circular rotation.

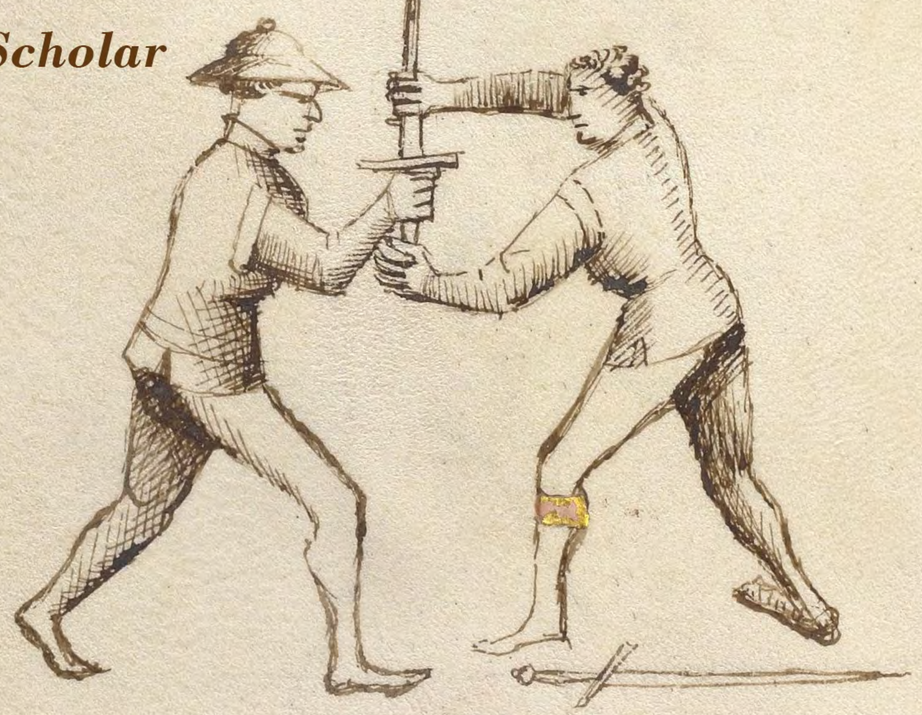
19th Scholar



22

Another similar sword-disarm, which is: when someone is crossed close by, the student puts his right hand under his other hand, and grabs that of the player, about in the middle, or higher, and immediately let his drop to the ground. And with his left hand he grabs under the pommel of the player's sword and gives it a circular rotation towards left hand. And immediately the player will loose his sword.

20th Scholar



23

These are three companions that want to kill this Master, who awaits with the sword in two hands. The first of these three wants to throw his sword at the Master. The second wants to strike the aforesaid Master with the edge or the point. The third wants to throw the two lances that he has matched as is painted here.



1

I await these three in this stance, that is, in ***Dente di Cinghiaro***, and I could wait in other guards, that is in ***Posta di Donna la Senestra*** and also in the ***Posta di Finestra Sinestra***, with this method and defense that I will make in Dente di Cinghiaro. This method and this defense the aforesaid guards can also do. Without fear I await them, one by one, and I cannot fail against cuts nor thrusts nor hand held weapons that are thrown at me; my right foot that I hold in front advances out of the way, and with my left foot I step on the traverse away from the weapon that I encounter, beating it with the backhand. And by this method I make my defense; the cover completed, I will quickly make my offense.

Remedy Master



This master waits for these two with their spears. The first wants to deliver the thrust over-hand, and the other wants to stab under hand, as is seen. The master who waits with the stick and with the dagger; when one of these wants to attack with his spear, the master moves the stick from the right side that is almost in a Tutta di Porto Ferro, turning the body, not moving the feet nor the stick from the ground. And the Master remains in guard. And as one of these attackers strikes, he beats back the spear with the stick, and with the dagger in his left hand, if he must, and with that beat back he passes and injures. And this is his defence, as we will find after in these two spearmen.

Remedy Master



1

We were both ready to injure this master, but, according to what he said, we could do nothing. Except if we manage it in this way; that is, we turn our spear heads backwards, and stab with the butt of the spear. And when he beats back the butt of the spear, we will turn our spears and injure him on the other side with the spear heads. And this will be his counter.

Counter to Remedy Master



(2)

This is the play of the master who waits for those two with two spears. The master has in his right hand a dagger, and in the left holding the stick straight in front of him. He can do the play, and I do it for him in exchange. **But if this player knew well how to do it, he could have avoided the dagger's point. If he had lifted the hands on the spear, and with the rest of the spear which remains behind he had covered under my dagger, that is crossed, this would not have happened to him. And with his spear he could have wounded me, if he knew how to do this counter to me.

This master will do a defence with these two sticks against the spear in this way: When the one with the spear is near enough to attack, the master, with his right hand, attacks with the stick at the head of the one with the spear. And immediately with this attack comes with the other stick covering at the spear, and with his dagger injures him in the chest, following what is drawn hereafter.

Remedy Master

Scholar & Counter



3



1

I do what was said by the Master before. **If you knew the contrario counter, you would have caused me problems in this way: You have to lift your hands with your spear under my dagger, and in this way you could have stopped me wounding you. Have this, because you did not know what to do!

Scholar & Counter



2

This Master with these swords signifies the seven blows of the sword. And the four animals signify four virtues, that is ***prudence***, ***celerity***, ***fortitude***, and ***audacity***. And whoever wants to be good in this art should have part in these virtues.

No creature sees better than me, the Lynx.
And I always set things in order with compass
and measure.

Prud  ***dence***

I, the tiger, am so swift to run and to wheel that even the bolt from the sky cannot overtake me.



Celerity



None carries a more ardent heart than me, the lion, But to everyone I make an invitation to battle.



Audacity

I am the elephant and I carry a castle as cargo, And I do not kneel nor lose my footing.



Fortitude

We are six masters that know armored fencing well, and each one of us knows well how to make this art. We have very little care of hand held weapons, and we defend cuts and thrusts without worry. ***I am Posta Breve la Serpentina (Position of the Short Serpent)*** and I hold myself better than the others. To whoever I will give a thrust, will I decorate him well with a mark.

Posta Breve la Serpentina



I am the ***Serpentino lo Soprano (High Serpent)*** and well armored. I make great underhand thrusts because I am high and return down low. I'll drive a strong thrust to you with a step: this is my art and I know how to do it well. I have not a care for your edges, for I know the art and I will give you the better part of my point.

Serpentino lo Soprano



The ***Posta de Vera Croce (Position of the True Cross)*** I want to make to counter you. Your thrusts will not enter into me. I cover myself from you in the step that I will make and my thrust will injure you without fail, so that you and the other guards can do little to me. I know armored fencing so well that I can never fail in the crossing (for stepping, crossing, striking, the art wants these things without fail).

Posta de Vera Croce



I am called the ***Porta di Ferro Mezana (Middle Iron Gate)*** because in armor or out I give strong thrusts. And I will step out of the way with my left foot and thrust my point in your face, or with my point and with the edge between your arms I have entered and I will force you into the Middle Bind which was previously depicted and named.

Porta di Ferro Mezana



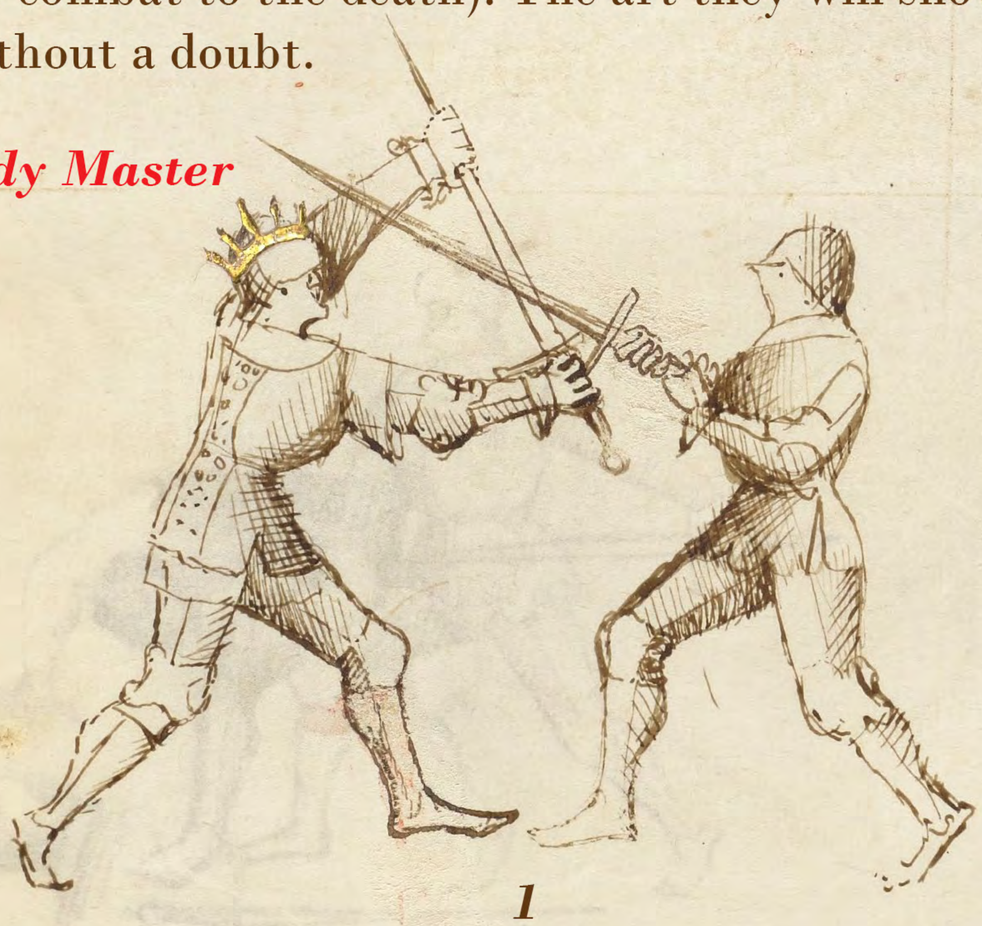
The ***Posta Sagittaria (Archer's Position)***, by this name I am called. Great thrusts are given while stepping out of the way. And if you come against me with a blow of the edge, I make a good cover and quickly I strike my counter. This indeed is my art, in which nothing changes.

Posta Sagittaria



I come with this cover from the ***Posta de Vera Croce***, stepping out of the way to the side. And you will see what I can do from this cover; through my Scholars I can show it, because they make my complimentary plays (those that are for combat to the death). The art they will show without a doubt.

Remedy Master



1

I am ***Posta de Croce Bastarda (Position of the Bastard Cross)***, of the True Cross; that which she can do, I also choose to do. For my strategy, I make good covers, thrusts, and cuts, always while voiding blows out of the way, and with my blows I make my greatest bargain.

Posta de Croce Bastarda



I am the first Scholar of the Master that came before me. I make this thrust because it is from his cover. Also, I say that this thrust could quickly be made from ***Poste de Vera Croce*** and from the ***Posta de Croce Bastarda***, and I say that immediately as the player throws a thrust to the Master who was in the aforesaid guards, the Master should move lower with his body and step out of the way, crossing the sword of the player and thrusting upwards to his face or chest as is depicted here. And, as shown here, the hilt needs to be kept low while doing this.

1st Scholar



2

When I see that my thrust cannot enter into his chest nor into his face (because of his visor), I lift the visor up and then I thrust the point in his face. And if this does not satisfy me, I turn to other plays of greater strength.

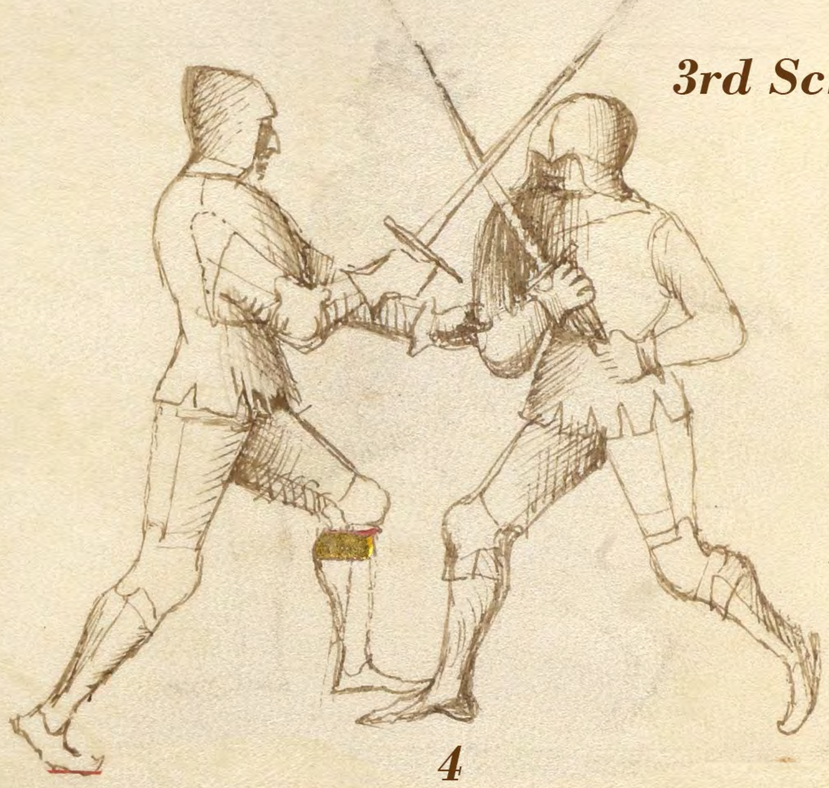
When I come to the narrow with this player to make the previous strike and because of his armor I can do nothing, I push him strongly by his elbow so that I make him turn. I will then test the strength of his back armor.

2nd Scholar



3

3rd Scholar



4

When I see that with the sword I could do nothing to you, instantly I use this catch from grappling, so that I believe and see and feel that your armor will be worth nothing as I force you the strong Lower Bind. In this the next position, I will now show you how.

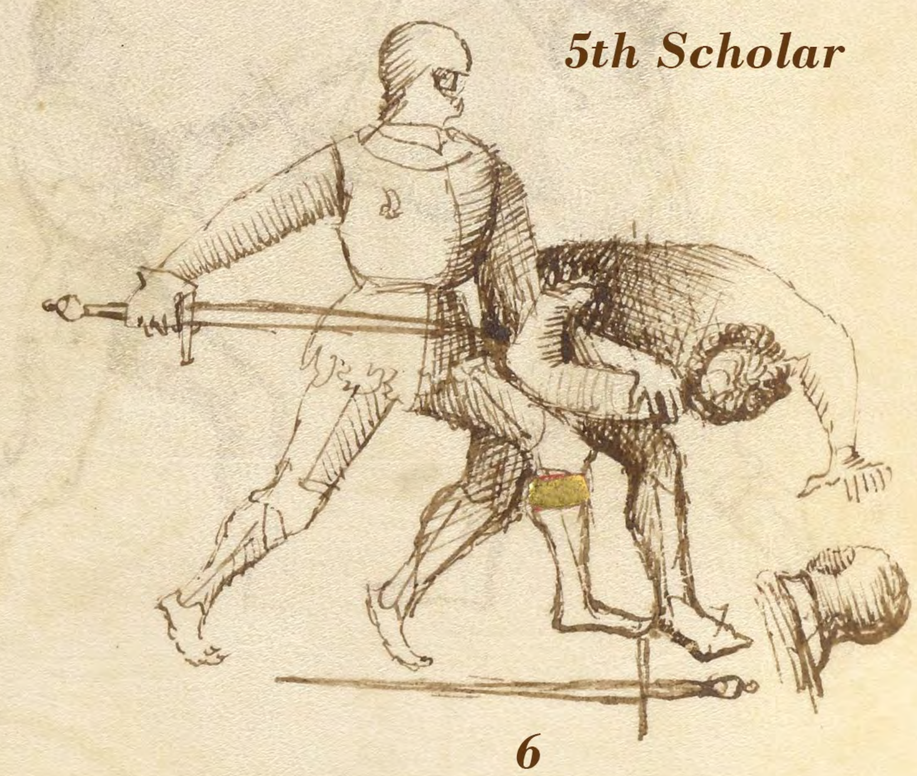
In the Lower Bind, a strong lock, have I closed you in such a way that you cannot escape and your strength will be worth nothing. I can make you suffer or I can give you death; I could even pen a letter and you wouldn't be able to see me. You have no sword nor headgear, you have little honor, and you will have little solace.

4th Scholar



5

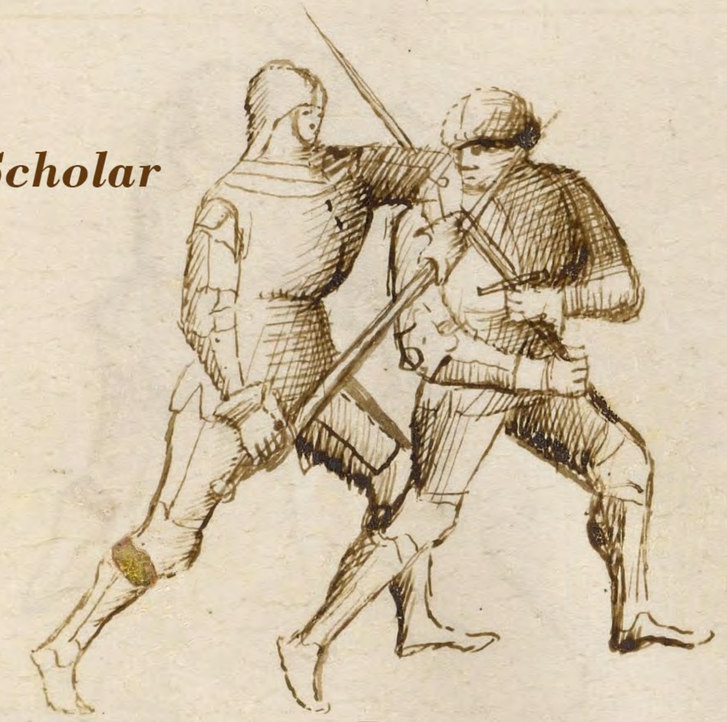
5th Scholar



6

This play is from our first master, Posta de Vera Croce and of the Bastardo, that is, when someone throws a thrust and the scholar awaits it in his guard, and quickly steps out of the way while covering, and throws a thrust in the player's face and then advances the left foot to outside the player's forward foot and, in this way that is depicted, throws him to the ground as the point of the sword has advanced past his neck.

6th Scholar



7

As you can see, the scholar from before has struck the player in the face with the hilt of his sword, and quickly thereafter he can strike with the pommel into his face as you can see here below.

8th Scholar



9

And when I am in the narrow and the player believes I want to use the sword, I can switch to grappling if I see that it benefits me, and if not, I strike him with my hilt in his face as I said earlier, according to what seems best.

7th Scholar



8

Also I say that this scholar before me that attacked the player with the pommel of the sword in the face, that he was able to do like I do, that is to advance his right foot behind the player's left, and stick the guard of his sword to the player's neck in order to throw him to the ground like I do.

9th Scholar



10

This play is also of the ***Posta de Vera Croce***, in this way: that is that when a scholar is in that guard, and a player comes against him and suddenly attacks, that the scholar should step out of the way and stick the point in his face as you see here done.

Also I say that when a Scholar is come to the close, and seeing that he cannot waste his companion with his sword, that he should instead force a grapple with his sword in this fashion, that is that the Scholar should throw his sword to the neck of the player, and his right foot he should thrust behind the left foot of the player, and throw him to the ground on the right hand side.

10th Scholar



11

This student can't effectively strike the opponent, so he resorts to abrazare. He places his sword to the inside of the opponent's right hand. Depicted here is the student as he is about to enter with his sword and left arm under the opponent's right arm, in preparation for throwing him to the ground or in order to place him in the low bind (that is, the Strong Key).

11th Scholar



12

This is a good and strong grapple: while making the catch, the scholar puts his left foot behind the left foot of the player, and the point of his sword he puts in his face. Also you can throw him to the ground opposite the right hand.

12th Scholar



13

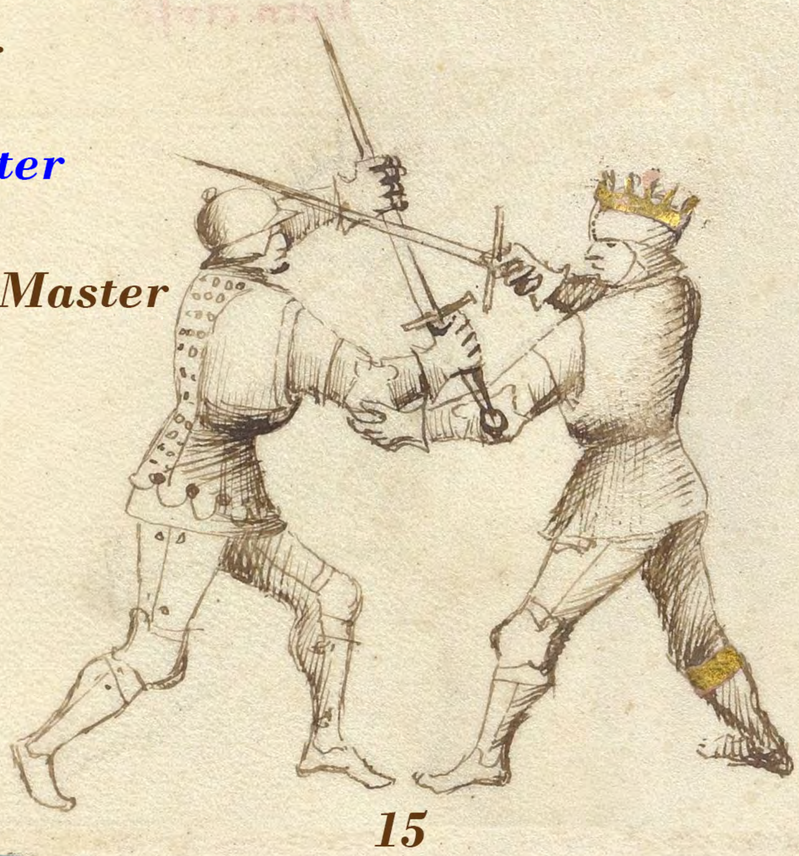
13th Scholar



14

This is the counter of the master that is remedy and of those who are his scholars. It is a fact that every counter that comes against a master remedy which counter breaks the play of the master remedy also counters all of his scholars. And this is said of lance, axe, sword, dagger, and Abrazare, and of all the art. Returning to speak of the master remedy, this master contrary sticks his left hand behind the right elbow of the player that makes the cover of the master remedy, and gives it a forceful turn in order to strike him in the back as you see after.

Counter to Remedy Master



15

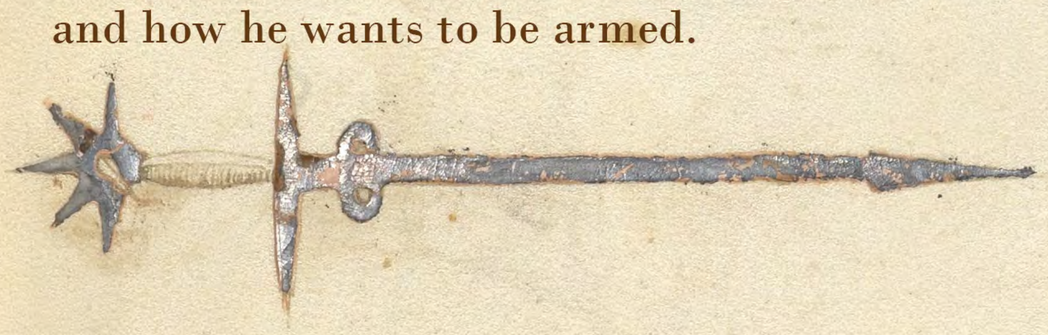
I am the scholar of the Counter Master that is before me and I complete his play. When the player turns, instantly I strike from behind under his right arm, or under his coif in the base of his head, or in his buttocks (with reverence), or under his knee, or in other places that I find uncovered.

Scholar of Counter Master



16

This sword passes for a sword and for an axe, and should not be edged from the guard down to one hand span from the point, and the point should be fine and the edge should be one hand span in length. And the rondel below the hilt wants to be able to run down to one span from the point and not further, and the hilt wants to be well tempered and have a good point, and the pommel wants to be heavy. And that point wants to well tempered and quite sharp. And the sword wants to be as heavy in the back is it is in the front, and wants to weigh from 3½ to 5½ pounds, following how large and strong the man is and how he wants to be armed.



This other sword wants to be fully edged, from the hilt all the way to the point, save for a part in the middle of the last third which should not be edged at all, a span big enough for one hand with a large gauntlet to enter. And similarly it wants to be fine of edge and of point, and the hilt wants to be strong and sharp and well tempered, and the pommel wants to have a good point and wants to be heavy.



I am ***Posta Breve la Serpentina (Position of the Short Serpent)***, I maintain myself better than the others. To whom I give my thrust, the sign will show itself well. This point is strong, for passing through cuirasses and breastplates. Defend yourself, that I want to try it.

Poste Breve Serpentina



I am ***Posta di Donna*** *(Position of the Woman)* against ***Dente di Cinghiaro (Boar's Tooth)***. If he waits for me, I want to make great strike at him, in which I pass the left foot forward out of the way, and I enter with a fendente to his head. And if he comes with force under my axe with his, then not being able to injure him in his head I will not fail to injure him in his arms or hands.



I am ***Posta de Vera Croce (Position of the True Cross)***, because with a cross I defend myself and all the art of fencing and armed combat defends itself with covers of the crossed weapon armed combat. Attack, because I am waiting for you well, because of that way in which the first student of the Master Remedy of the sword in armour does, and with the pass that thrust with my axe, I can do to you.

Poste de Vera Croce



If Posta di Donna is against me, ***Porta di Ferro Mezana (Middle Iron Gate)***; I know its play and mine. And many many times we have been in battle and with sword and with axe. And I say that what she says she is able to do, I can do it more to her than she can do it to me. Also, I say that if I had a sword, and not a axe, I would put a thrust in the face, that is, in the striking that Posta di Donna does with the fendente, and I am in Porta d'Ferro Mezana two handed with the sword, that immediately as it comes, I advance forward and pass out of the way, under his pollaxe with force I enter and immediately with my left hand grab my sword in the middle and place a thrust in his face. So that between our others that of malice is little comparison.



I am *Coda Longa (Long Tail)*, against *Posta de Fenestra (Position of the Window)* I want to do it all the time so that I can injure. And with my blows of fendente, beat every axe and sword into the ground, and to narrow play strongly I will make. As you find these plays after, I pray you to look at them one by one.



I am called *Posta de Fenestra la Sinestra (Position of the Window on the Left)*. A small arm does me on the right. We do not have stability. One and the other certainly feints, you think that I come with the fendente and I turn a foot backwards and change my position. From being on the left, I enter on the right. And I believe for entering in these plays which come after me I am well ready.



These are the plays that the guards question. Each one wants to get it, and thinks it has the right. The one who can beat the axe of the companion to the ground, as it is drawn here, does these plays; he will do them all if the counter does not cause problems.

1st Scholar



1

Also the student which is before me can do this play when he is in close, as you can see. He puts his left foot over his axe, and pulls his own back, and puts the point at the player, in the face.

3rd Scholar



3

The student puts his axe between the player's legs, and with the left hand he covers his view. And when the player can not see, and wants to turn, he falls to the ground without failing.

2nd Scholar



2

The student which was before saw that with the point of the axe it was not possible to do anything to the player in the face, for the visor which was strong. He advances forward the left foot, and lifts the visor, and puts the point in the face with as much force as he can give to the axe. This play which I do follows those that were before, and then all those after.

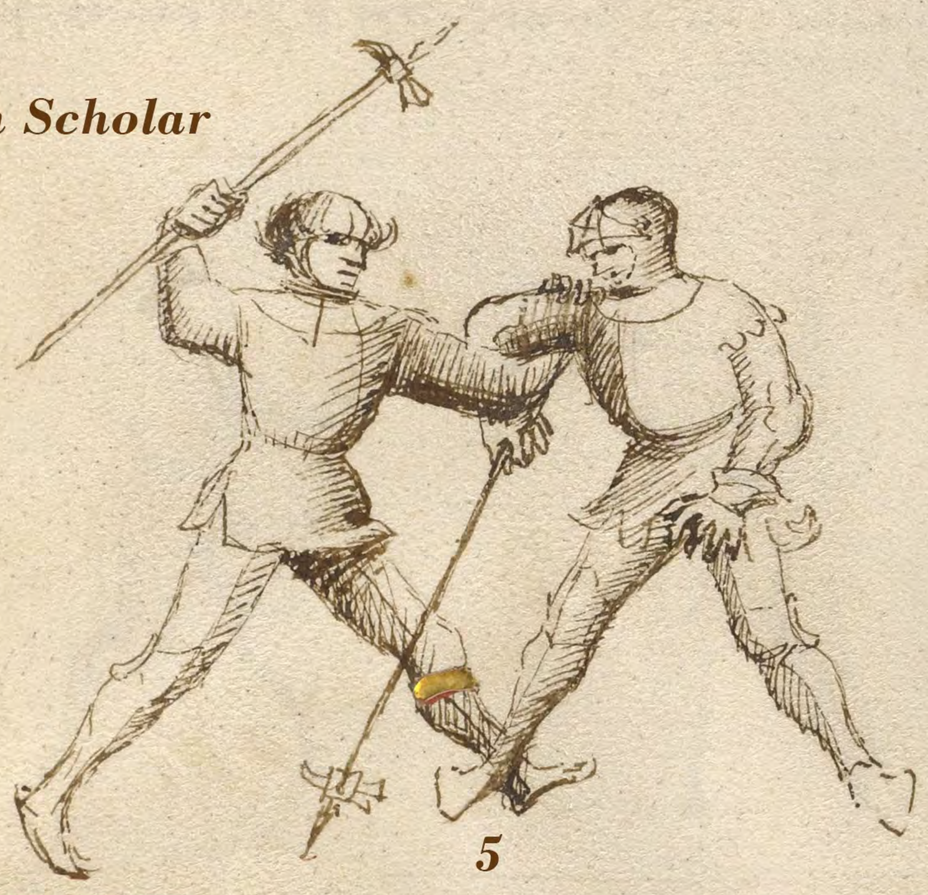
4th Scholar



4

Due to this hold, with which I keep you in this way, with my axe I injure you in the head. And with my left arm, I will put you in ***Ligadura de Sotto la Forte (Under Bind, the Strong)***, which more than the others is dangerous to death.

5th Scholar



5

This play is that of the student which is before me. As he said, well I believe that you will fall to the ground dead for the blow in the head that I did to you. And if this blow is not enough then I can give another and can pull you by your visor into the ground. Like it is drawn after, and this I do to you if I do not repent.

With a meza volta I will take this axe from your hands. And as I have removed it from you, in just that one turn, I injure you in the head, as this student which is after me does. You will fall down dead I think.

6th Scholar



6

What the student who was before me said, I do to you, that I want to pull you in to the ground by your visor. And if I want, I can do it with abrazare, which is better than the others, and this I can do well.

7th Scholar



7

8th Scholar



8

This play is easy to understand, as well it can be seen that I can pull him to the ground. And when I have him on the ground, I will drag him behind me. And when I don't pull the long tail anymore, he will get injuries from me.



1

This axe of mine is full of powder and the said axe has holes around. And this powder is so strong and corrosive that immediately as it touches the eye, the man can not open it in any way, and maybe will not be able to see anymore. And I am a heavy, cruel and mortal axe, better blows I make than other manual weapons. And if I fail the first strike that I come to do, the axe will damage me and is no more of any use. And if I fiercely make the first blow, I avoid troubles of all the other manual weapons. And if I am with good weapons well accompanied for my defence I take the pulsativa guards of sword. Very noble Signore, my Signor Marchese, there are a lot of things in this book, such maliciousness you would not do. But to know better, be pleased to see them.



1

This is the powder that goes into the axe drawn above. Take the milk of the thyme, and dry it over a warm oven and make it powdery, and take two ounces of this powder and one ounce of powder of the fior di preda, and mix them together. And put this powder in the axe which is above, as you can do it well with any caustic powder, because you can find some good ones well in this book.

We are three masters in guards with our spears, conforming to the grips of the sword. And I am the first, which is ***Tutta Porta di Ferro (Full Iron Gate)***. I am positioned to quickly beat the spear of the player, that is I pass with the right foot traversing out of the way, and crossing his spear beat it to the left side. If I pass and I beat in doing that pass I injure the opponent, this is a thing that is not possible to fail in.





In ***Mezza Porta di Ferro (Middle Iron Gate)*** I am positioned with the spear. The beat and the injuring is always my custom. And he wants to come with the half spear or staff, I will not fail to injure him with my beat and pass, that all the guards which move out of the way, with short spear and short sword I am sufficient at waiting for all long hand weapons. And those from the right side cover, and with covering they pass and place a thrust. And the guards of the left side cover and beat and with a strike they injure, and can not place thrusts well.





I am the noble ***Posta di Fenestra Destra*** ***(Position of the Window on the Right)***, which in beating-back and injuring I am always ready, and a long spear bothers me little. Also with the sword I could wait for the long spear, standing in this guard which beats back all thrusts, and retards them. And I can exchange thrusts, and beat them to the ground with no possibility to fail. In the play which is next I want to finish.



In this play I will finish, from the three guards which were before; that is, ***Tutta Porta di Ferro*** and ***Porta di Ferro la Mezana*** and ***Posta de Fenestra la Soprana Destra***. In this play finishes their plays and that is their art. As I will do for their part.

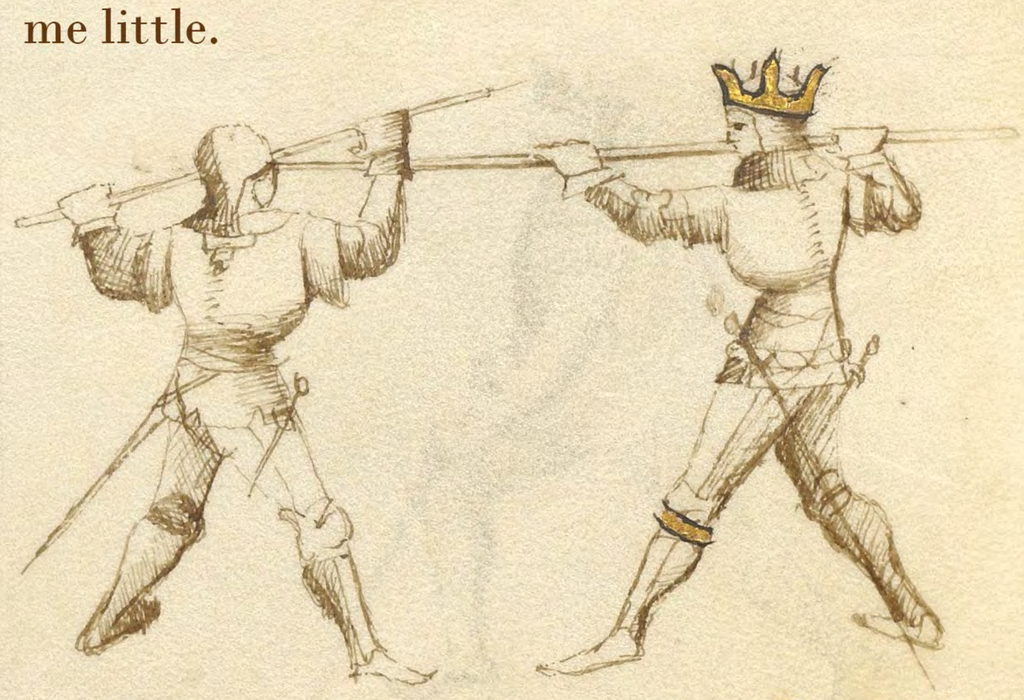


This is the counter to the three masters of the spear which finished in the play which was before me. And their way I want to explain. When these masters believe that my spear is fallen/useless, I do a turn of my spear and injure with the butt, and because of the good iron at the butt which can thrust. These plays of these masters block me little.

Scholar



1



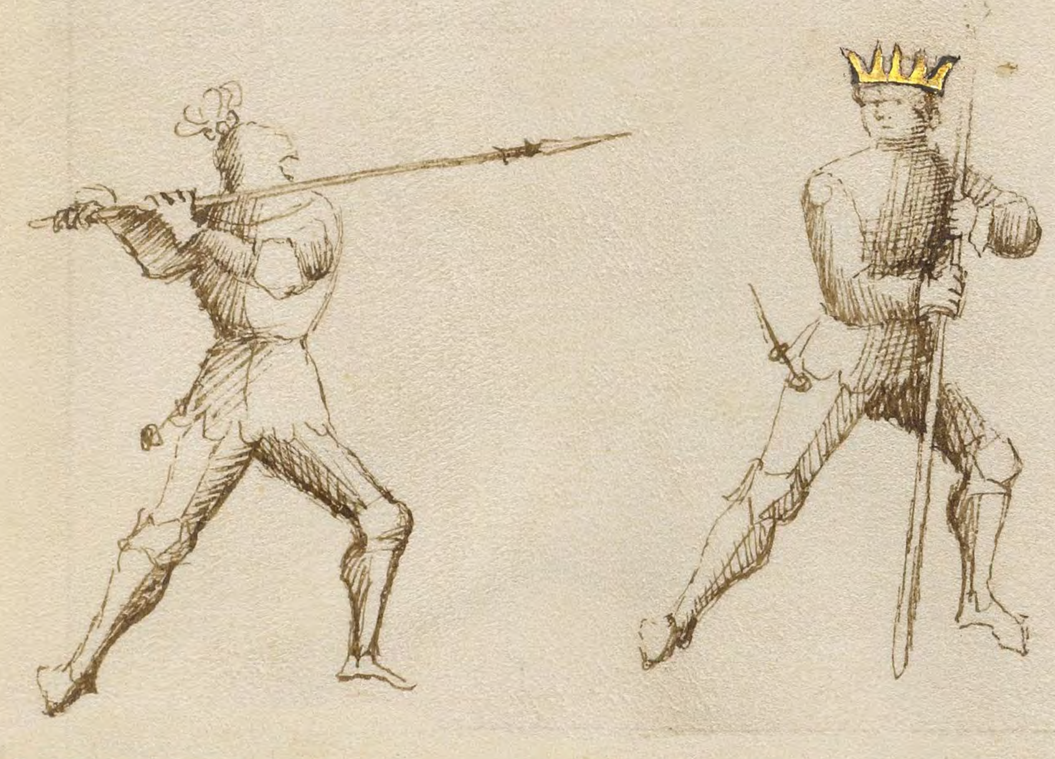
2

Counter to Three Masters of the Lance

42

We are three guards of the reverse side, and I am the first in ***Dente di Cinghiaro (Boar's Tooth)***. Those that are on the right side do the same on the reverse. We pass forward out of the way, advancing the foot which is in front as said, out of the way. And we make our thrusts on the reverse side easily. And all the right side and reverse converge in beating thrusts to finish, because other offences with the spear should not follow.

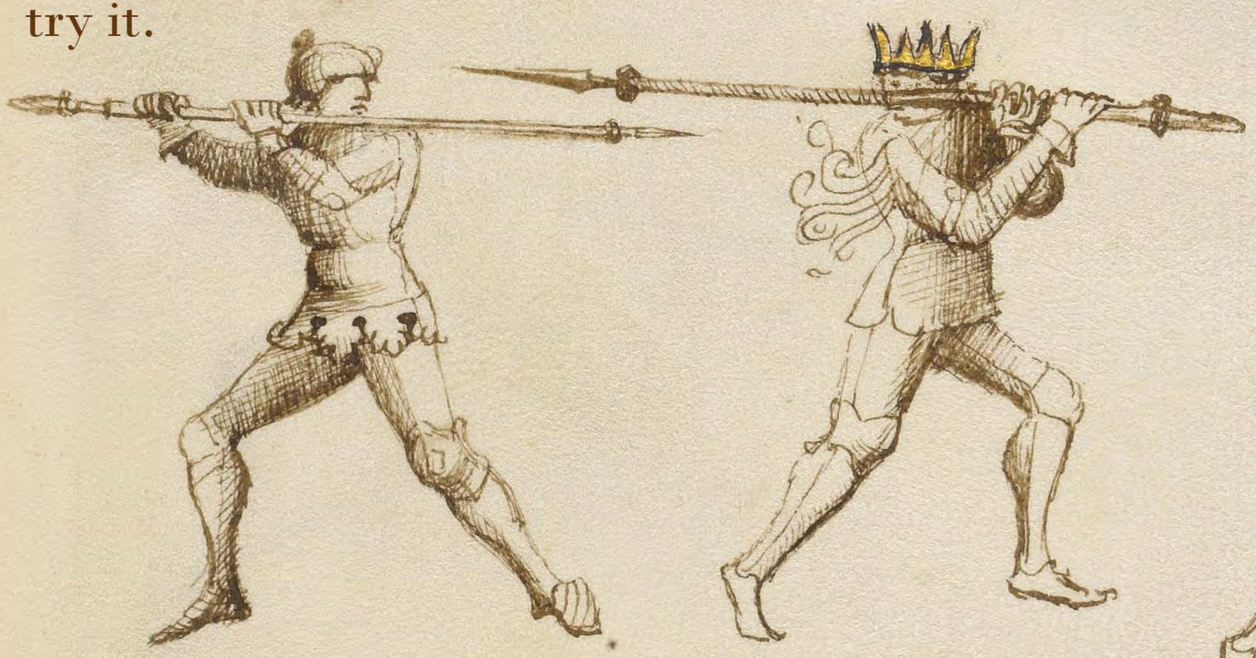
In ***Posta di Vera Croce (Position of the True Cross)*** I wait. You are too close, play fair! The right foot which is in front I will turn behind, and beat your spear out of the way, towards the right hand side. My thrust will not fail, yours will fail.

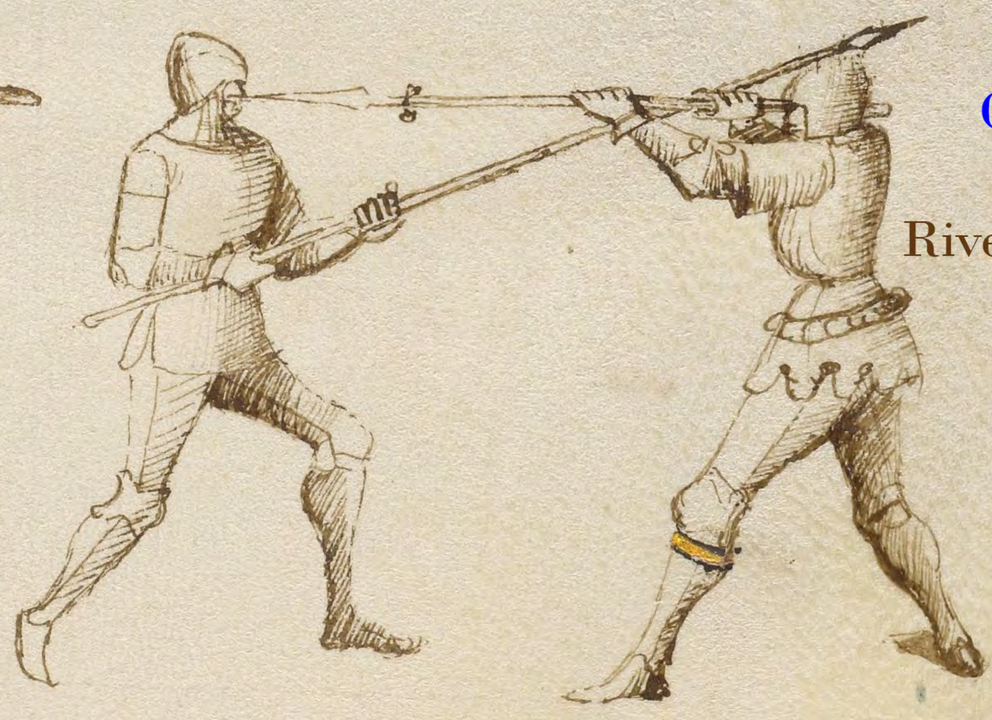




In ***Posta di Fenestra Sinistra (Position of the Window on the Left)*** I am positioned. If I do not injure you with a thrust, you will be lucky. The point pulled high and the arms carried low, and with the foot which is behind I will pass out of the way to the left hand side. The thrust I will put to you in the face, you not having any defence. The play which is after we three masters is what we can do. If once you try it, you will never more want to try it.

The play of the spear finishes here, I do it on the reverse side, of their plays I free myself. These three guards which are before think of long spear or short not to fail, because they are offence and defence. **And the counter of these thrusts can be done well; when the thrust gets broken you can turn the butt and with that injure their play of spear well, that this can be enough.





Counter
to
Riverso Masters

42

Blank

43

I carry my lance in ***Posta di Dente di Cinghiale***, because I am well armoured, and therefore I have a shorter lance than my fellow's, and I manage to rebat his spear out of the path, hence to the traverse or upwards. In this way I will hit his lance with mine, one arm inside with the branch of my staff, and my lance will slide into his body. And his lance will go out of the path, away from me, and I will do it in this way. I This saying goes to the King hereby



1



I This is the counter of the lance play before, that is, when one runs towards the other with loose stirrups, and one has a shorter lance than the other's. When the one who has the shorter lance carries his lance low in ***Dente di Cinghiale***, the one with the longer lance has to move it downwards as well, so that the shorter one can not rebat the longer one, as it is drawn here.

Counter



2



43



3

This is another way of conducting a lance against another. This Master has a short spear and carries it in ***Posta de Donna la Sinistra***, as you can see, to strike back and hit the opponent.



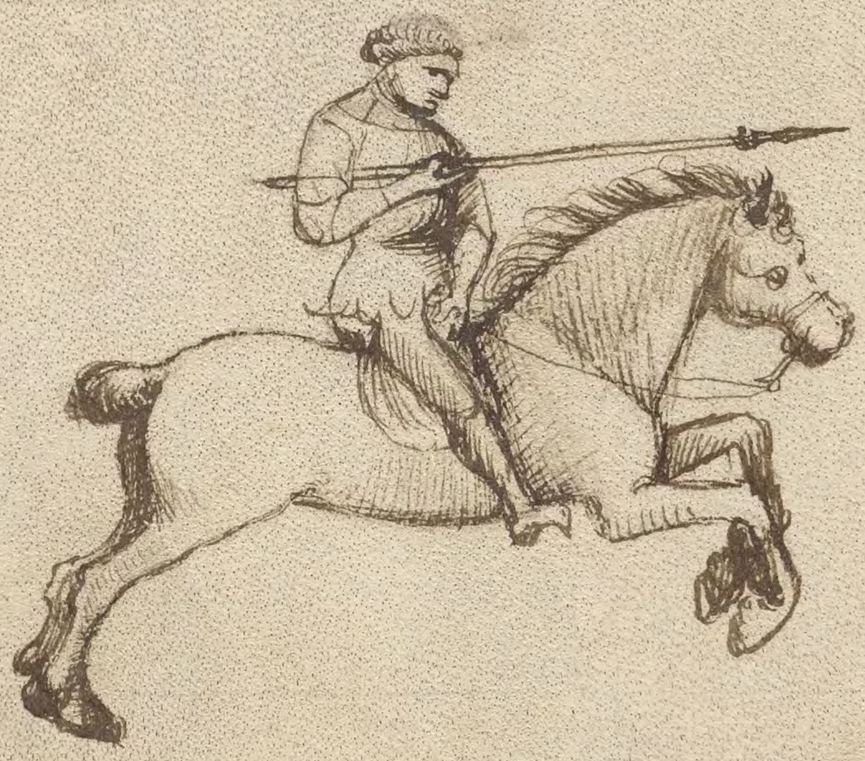


4

Again this Master carries his spear in ***Posta di Donna la Sinistra*** to strike back the spear the opponent wants to throw at him. And this rebat he wants to perform with a lance could also be done with a stick or a short sword.



This Master who is running away is not armoured, and has a very fast horse, and he always goes thrusting with his lance towards his back to hit the opponent. And if he turned around to the front he could as well enter in ***Dente di Cinghiale*** with his lance, or in ***Posta di Donna la Sinistra***, and strike back and finish up, as it can be done, in the first and third play of spear.



5



Carrying a sword this way is very good against a lance and very good to strike a lance back riding to the right side of the opponent. And this guard is good against every manual weapon, against axe, stick, sword, et cetera.



6



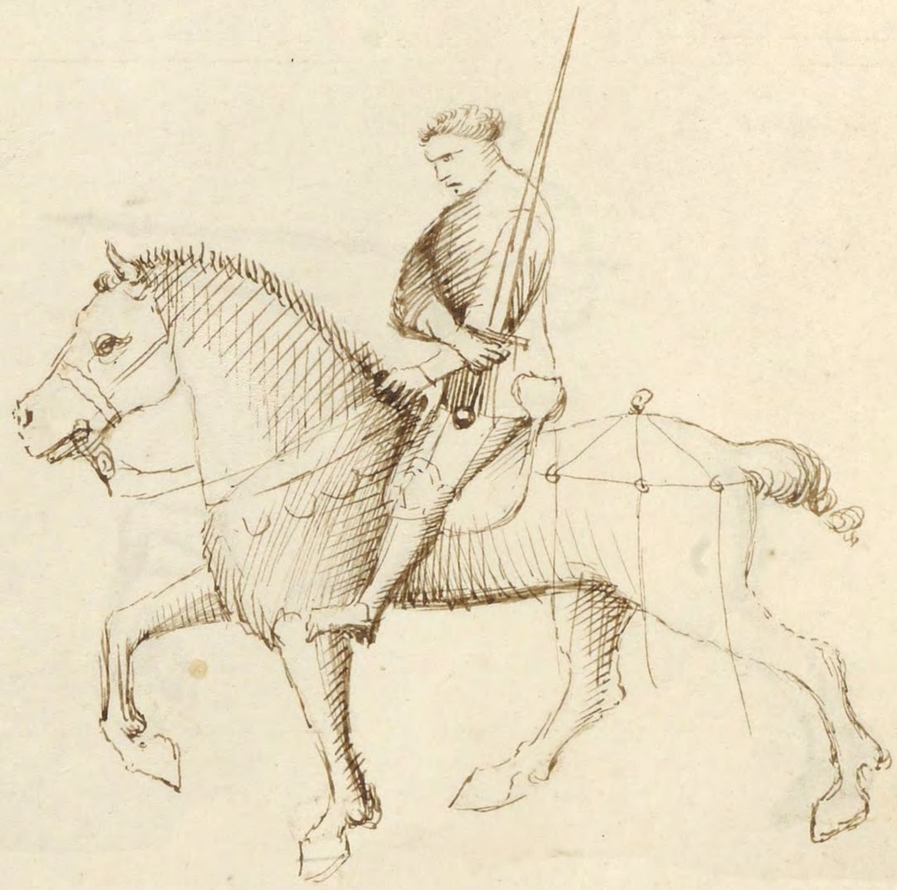
44

This is the counter to the play before, because this Master lowers his lance to hit the horse in the head or in the chest, and the opponent can not rebat so low with his sword.

Counter



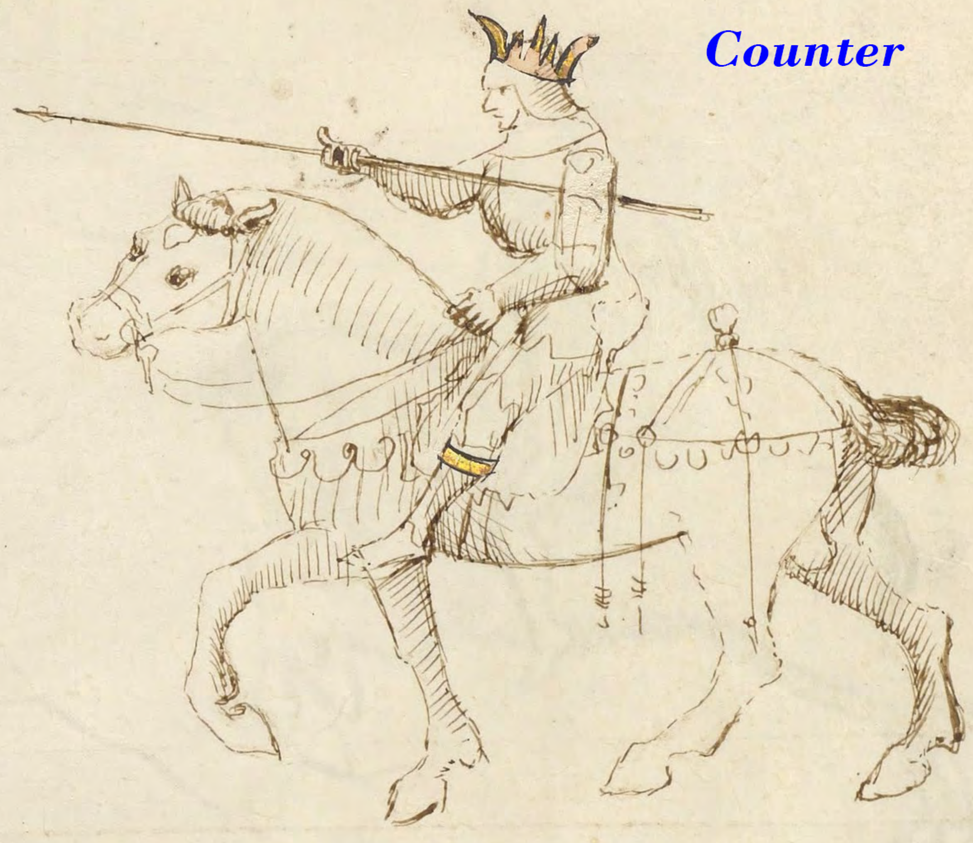
7



This is another counter for lance against sword; the one with the lance sets it in rest under his left arm, so that it can not be stricken back. And in this way he will be able to hit the one with the sword with his lance.



Counter



8

This one with the sword waits for this other one with the lance, and he waits for him in ***Dente di Cinghiale***. As soon as the one with the lance comes close to him, the Master with the sword strikes his lance outwards to the right-hand side. And the one with the sword can do the same, he can cover and hit just in one sword turn.





9

This is the counter to the play of lance and sword before: the one with the lance hit his enemy horse in the head, because he can not strike the lance back so low with his sword.

Counter

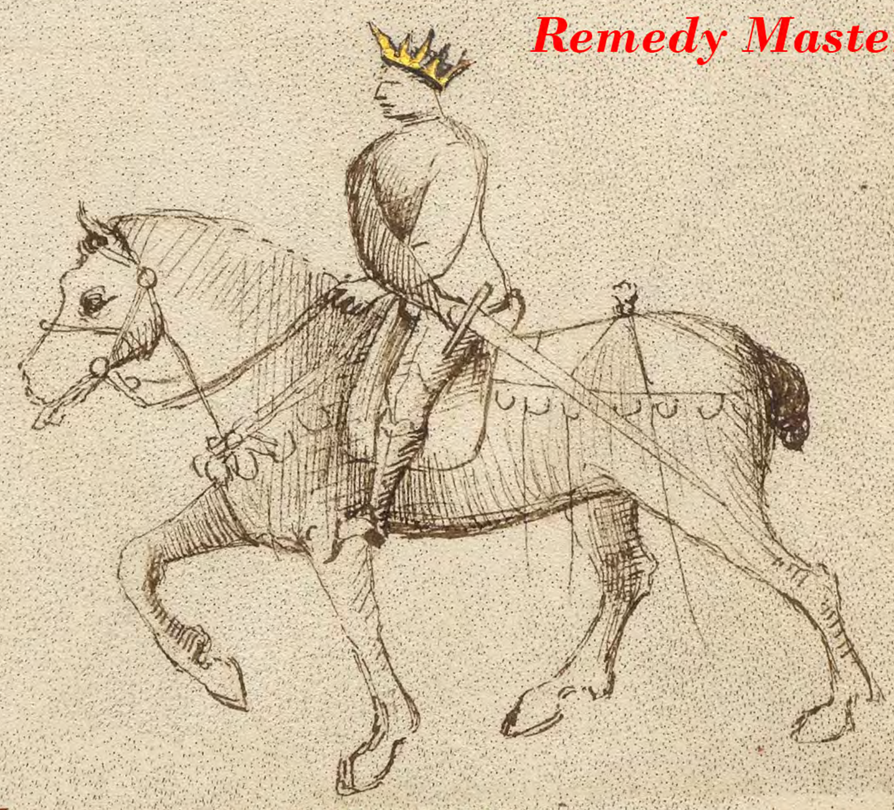


10

Carrying the sword this way is called ***Posta di Coda Longa***, and it is very good against lance, and against any manual weapon, riding on the right-hand side of your enemy. And keep well in mind that thrusts and reverse blows have to be stricken back outwards, that is traversing and not upwards. And in the same way the downwards blows have to be stricken back outwards, rising a little your enemy's sword. And you can perform the plays according to the drawn figures.



Remedy Master



Also, this same guard of ***Coda Longa*** is good when someone comes towards you with the sword to the reverse hand side, as this enemy of mine is coming. And you shall know that this guard is good against all the blows coming from the right or the left-hand sides, against anybody who is right or left-handed. And here following the plays of Coda Longa begin, which rebat always in the way told above in the first guard of Coda Longa.

Remedy Master





This is the first play of the guard of ***Coda Longa*** which is before, that is, the Master rebats his enemy's sword and thrusts him in the chest, or in the face, as it is drawn here.



1

This is another play, the third one: once the enemy's sword has been rebated, he grabs it with his left hand and in this way he hits him in the head, in this way he can hit with a thrust.



3

This is the second play, and to rebat it, I hit this one in the head, as I can see well that his head is not armoured.



2

This is the fourth play: the student wants to hit him and take his sword in this way you can see drawn here.



4

This is the fifth play, a counter with a striking back of sword. I will throw my arm at his neck while quickly turning around, I will surely throw him with his sword on the floor. And my contrary, afterwards, is the second play. Although it is not to be done when one is armoured.



5

This is the seventh play, the counter to the fifth one that is the hit that he does to the leg. If the playfellow is armoured, do not trust this play.



Counter to 5th Play

7

This is the sixth one, who wants to take the sword off the playfellow. With the hilt of his sword he will raise the other's hilt high, the sword will certainly fall off his hand.



6

This is the eight play, the counter to all the plays before, especially to the mounted with sword plays, and to their Masters who stay in guard of Coda Longa. When the Masters or students stay in this guard, and I perform a thrust or another strike on them, and they strike back immediately, whatever thrust or cut I do, when they strike back, I immediately make my sword turn around, and I hit them in the face with my pommel. And then I step over with my fast cover and with the rounded reverse I hit them behind their heads.



Counter to all previous plays

8

I am the ninth and I do against the contrary who is before me. When he makes his sword turn, I immediately put my hilt, as you can see drawn here, because he can not hit me with the pommel to his face. And then I raise my sword high, and I turn the back of the sword around; I can take your sword off you. And if I fail to perform that, I will hit you in the face with the back of my sword, that is I will hit you in the head with the pommel, so fast my twist will be. This ends the play of mounted sword against sword. If you know any more, please do give me a good measure of your wisdom. The mounted plays of sword against sword finish here. Who knows more, shall teach me a good lesson.

Contra Counter



9

This is the counter to the play before. And it is useful this way: this counter with this hold has to be performed immediately when the other grabs him from behind; he has to change the hand keeping the reins, and grab him this way with his left arm.

Counter



2

This is a play of wrestling, that is a play of unarmed combat, and it is to be done in this way: when someone runs away on your left side, you follow him and with your right hand you grab him from the cheeks of his basinet, and if he is not armoured by the neck, or his right arm, or by the back of his shoulders, so to make his fall backwards, and you will make him go to the floor.



1

This student wants to make this one fall from the horse, he grabs him by the stirrup and rise him high. If he does not go to the floor he will certainly stay in the air. This play can not be failed, except if he is tied to the horse. And if he does not have his foot in the stirrup, he can grab him by the ankle; it works anyway to raise him high. Do what it follows here.



3

The counter to the play before is shown here; if someone grabs you by the stirrup or by the foot, throw your arm around his neck, and he immediately has to do something. And in this way you will cause him dismounting his horse. If you do this, he will certainly go to the floor.

Counter



4

This is the counter to the play before, which wants to throw the playfellow to the ground together with his horse. This is an easy thing to learn: when the student throws his arm around the horse's neck to grab the bridle, immediately the player must throw his arm around the student's neck, and he must leave the hold. It has to be done according to what you see drawn here.

Counter



6

This is a way of throwing someone on the floor with the horse. The remedy of throwing someone on the floor together with his horse has to be done this way: when you are against someone with a horse, ride to his right side. throw your right arm around the horse's neck, and grab his reins next to the bit which stays in his mouth, and turn it upwards with strength. And make you horse go against the other's back with his chest. In this way he is forced to go to the floor together with his horse.



5

This is a play of taking the horse's reins off the playfellow's hands, in the way you see drawn here. When he fights against someone else on a horse, the student has to ride on his right side, and throw his right arm around the horse's neck and grabs his reins on the left hand side with his reversed hand. And he must pull the reins off the horse's head. And this play is safer in armour than not in armour.



7

These are three fellows who want to kill this Master. The first one wants to hit within easy reach, as he holds his lance in the mid of it; the other sets his lance in rest using all of it; the third one wants to throw his lance against him. And the pact is that none of them must strike more that one blow, also they have to strike in turns.

They who want shall come, one by one, because I am not running away from here for none of them. Also, I am ready waiting in ***Dente di Cinghiale***. When the lance is set against me, or thrown by the hand, I immediately dodge its course: I step with my right foot out of the path and I pass traverse with the left one striking back the lance that comes to hit me. In this way of a thousand one can not be failed. This technique I do with the ghiavarina (is that a poleaxe?), can be done with a stick and a sword. The defence I do against the lances, will be done against sword and staff by the plays coming after me.

Remedy Master



1

This is the play of the Master before, who waits with the ghiavarina in ***Dente di Cinghiale*** the one coming with the horse; stepping out of path and striking back he enters in this technique, and I hope it is understood, I am going to perform it at his place: I can hit him in the head with cuts and thrusts so fast I move my ghiavarina.

1st Scholar



2

Again this is a play of the aforementioned Master who is above in ***Posta di Dente di Cinghiale***, I do what he can do at his place. When he has stricken the lance back, I turn my lance around and so I hit him with the point; because this steel is so well tempered (forged) that it could pierce anything.

2nd Scholar



3

This Master has tied a strong rope to his horse's saddle that is one end of it. He has tied the other end to the foot of his lance. First he wants to hit him, then with the lance tied this way to the left side of his enemy, he wants to throw it around his shoulder, so to drag him off the horse.



This bold one was running away towards a fortress. I ran so much that I arrived close to the fortress always riding at full gallop. And I hit him with my sword under the armpit, where no one can be well armoured. And for fear of his friends I want to go back.



Here finishes the book written by the student Fiore. He has put here what he knows about this art, that is the whole art of fighting is in this book, and Fiore has entitled it Fior di Battaglia. This shall be appreciated by the one who is made for, because nobility and virtue can not be found often. Fiore Friulan, poor old man, commits himself to you.

