

References

The following work contains publically available translations of the Italian masters Fiori de' Liberi and Filippo Vadi. Images contained within are from the four surviving copies of Fiori's work (Getty, Morgan, Pisani Dossi, and Paris) as well of that of Vadi's singular edition.

The translations for Fiori's work has been taken from the Getty and Pisani Dossi and were translated by Matt Easton and Eleonora Durban; and Michael Chidester, respectively. Pisani Dossi text will appear italicized and red, while Getty text will be black, occasionally, translations of the Paris text translated by Michael Chidester will be shown in blue. These are available from http://wikitenauer.com/wiki/Fiore_de%27i_Liberi

The four versions of Fiori are differentiated by the color of paper and style of artwork thusly:



Getty



Morgan



Paris



Pisani Dossi

The Vadi translations of the introductory prose are split into two parts. The Left side corresponding to the wikitenauer translation done by Guy Windsor while the Right side corresponds to work done by Marco Rubboli and Luca Cesari. The remaining plays however only correspond to the Rubboli and Cesari translations.

Finally, the Bolognese sword and buckler images contained in the last slide were taken from Giovanni Rapisardi from <http://jan.ucc.nau.edu/~wew/other/gr/>

-Brian Kirk, ARMA Houston, Compiler of document

Fiori de'i Liberi

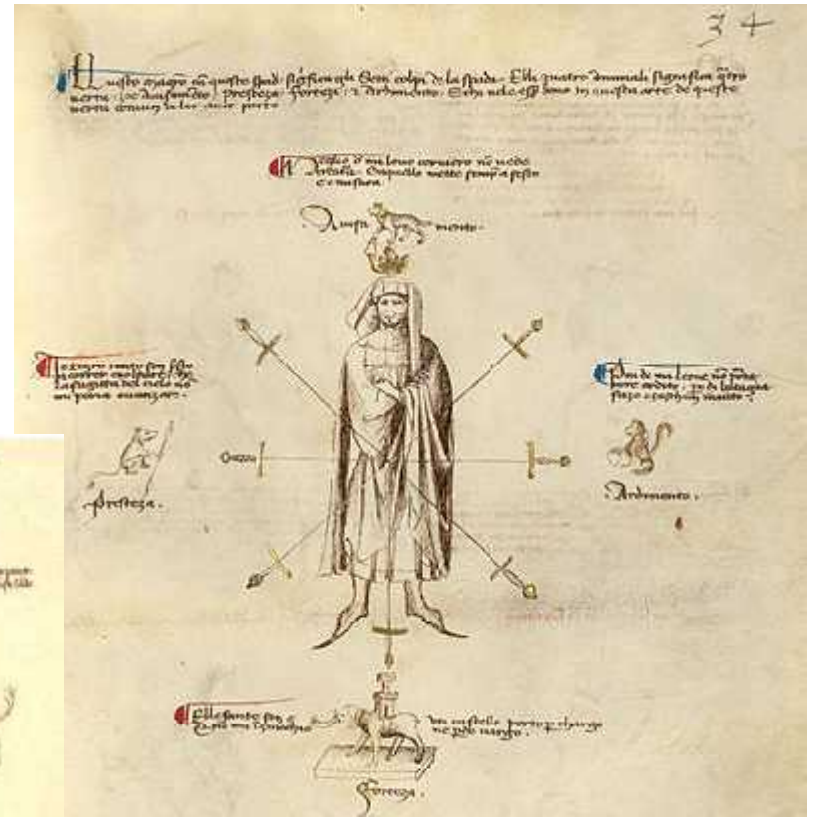
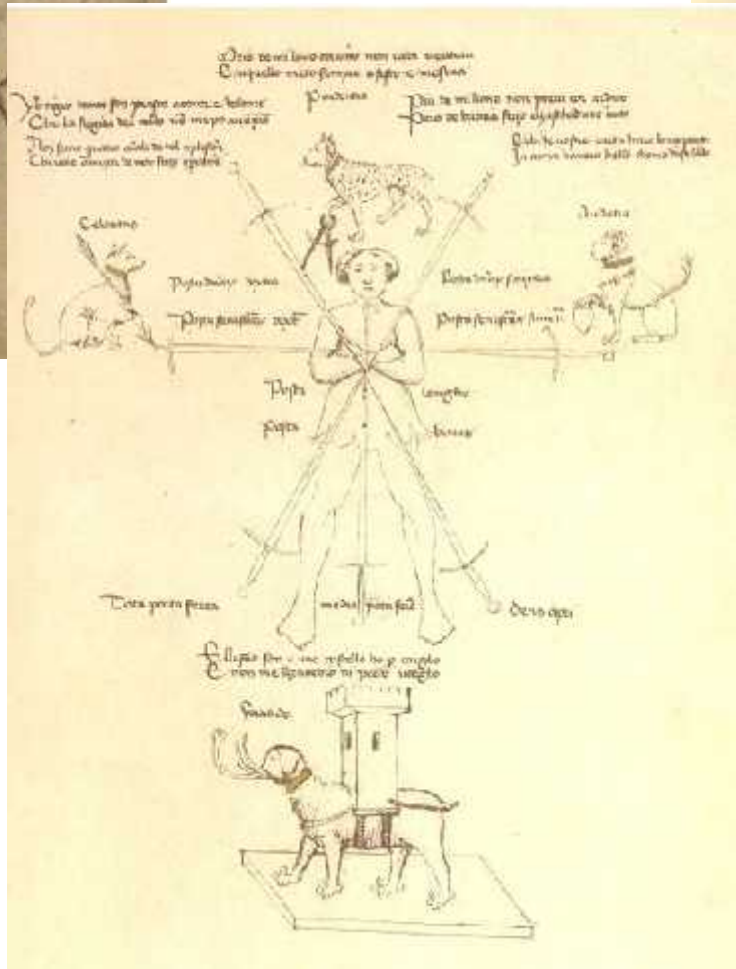
1400-1420

And this treatise will recite our entire knowledge and intentions of what we have seen from many masters and scholars and warriors and Dukes, and Princes, Marquis, Counts, Knights and Esquires and many more people from diverse provinces, and also things that we discovered ourselves. These include: guards with all weapons and tricks and defenses and hitting and grabbing and tying and breaking and dislocating arms and legs and torsions and injuries in the most dangerous places, according to the desire of the master of this art. Since it is difficult to keep in one's mind this complicated art without written books, and since there will never be a good scholar without books, how can one become a good teacher? I have seen a thousand people calling themselves masters, of which perhaps four were good scholars, and of those four scholars not one would be a good teacher.

No one should think that in this book there are false or erroneous concepts because, eliminating the ambiguities, I have described in it only techniques that I have invented, or seen, or tried. Let us then start our work with the help of the Omnipotent, whose Name be blessed and praised through the centuries. Amen.

My, friend, if you want to know the practice of the weapons, bring with you all that this book teaches. Be audacious in the attack and let your soul not be old. Have no fear in your mind; be on guard, you can make it.

Take the woman for an example, fearful and stricken by panic, she would never face the naked steel. And so a fearful man is worth less than a woman. If you don't have audacity of heart, all else is missing. Audacity, such virtue is what this art is all about.



*We are four animals with these characteristics:
Whoever wants to fence makes comparisons to us;*

*And whoever will have a good portion of our virtues
Will have honor in weapons, as bespeaks the art.*

This Master with these swords signify 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 of these virtues.

Prudence (Wariness)

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

Celerity (Swiftness)

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

Audacity (Valor)

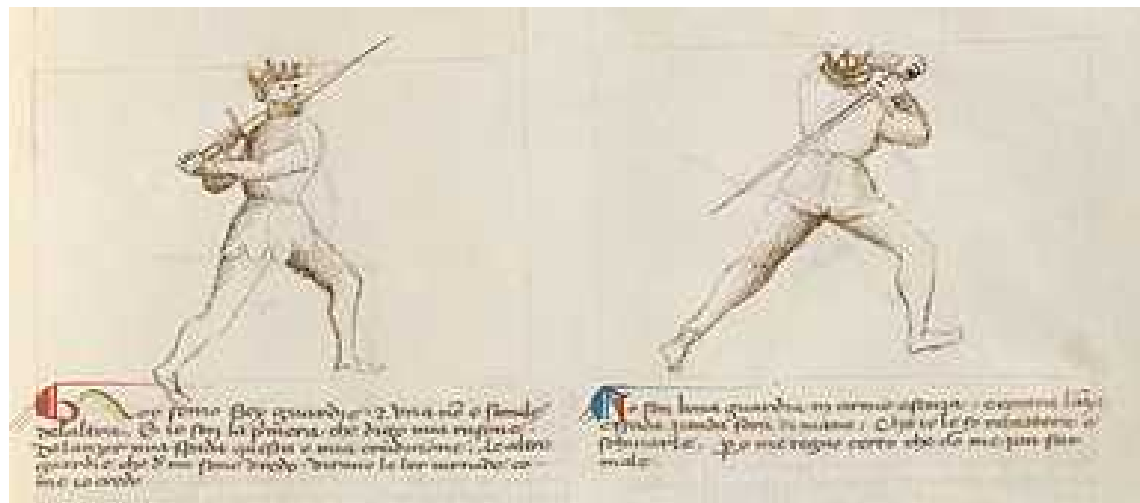
None carries a more ardent heart than me, the lion,
But to everyone I make an invitation to battle.

Fortitude (Strength)

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

*Six Masters we are, and we dispute one to another
Each does something that the others do not:
And every one of them holds his sword in guard;
We will explain and demonstrate that which they are.*

We are two guards, one is made like the other, and one is the contrary 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/thrust, which are Posta Lunga [Long Position] and Breve [Short Position] and Meza Porta di Ferro [Half Iron Door], 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 [Stable Turn] and Meza Volta [Half Turn]. Volta Stabile [Stable Turn] is when standing still, you can fight in front and behind on one side. Meza Volta [Half Turn] is when one makes a pass forwards or backwards, so that he can fight on the other side in front and behind. Tutta Volta [Full Turn] 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 [Position of the Lady]. Also, there are IV [4] things in the art, which are passing, turning, advancing and retreating.



*We are called stances and
guards by name,
And we are each one similar and
contrary to another;
And following the way we stand
and are positioned,
We will demonstrate how to
make one against another.*

*For throwing I am well prepared,
On a big step I will make a bargain.*

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.

*Against the grip of hand and also the throw,
With this guard, I know well how to ward.*

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.



*In order to strike farther and to step stronger
Against armor I want to stand in this way.*

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.



*Against dagger and against sword,
armored
And unarmored, I want to be found in this
way.*

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.



Serpentino

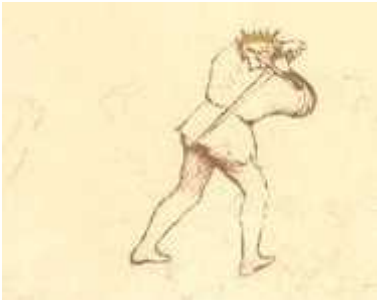


Misc...

coda di leopardo



Posta de Dona (Woman)



[1] *This grip is the proud Stance of the Queen:
She defends against cutting and thrusting in every way.*

Guard and Position of the Lady 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 my guard if it was not pollaxe-shaped that the sword *intrada* [enters?].

[2] *This sword I use for a sword and an axe:
With harness and without who can take me, go ahead.*

This sword is a sword and a pollaxe. And heavy weights cause big troubles to the light. This is also the Position of the Lady, 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.

[3] *I am the Stance of the Queen, high and proud
For making defense in every manner;
And whoever wants to contend against me
Ought to find a longer sword than mine.*

This is Posta di Donna, 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.

[4] *Again, I am the Stance of the Queen against the Boar's Tusk;
With malice and trickery, I will give of [my sword] in a brawl.*

Posta de mezza Sinestra/ Posta de Dona la Sinestra (Middle Window)



The Stance of the Queen on the Left, *Pulsativa*

*I am the left Stance of the True Window;
I am ready in this one just as from the right.*

This is Posta di Donna la Senestra, 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.

Alt...This is the Stance of the Queen (*Posta de Donna*) on the left, and she is always ready to cover and to strike. She makes great blows and breaks the thrusts, beating them to the ground, and she enters into the narrow play by knowing how to thwart. Such a guard knows well how to make these plays.

Posta de Fenestra (Casement Window)



The Stance of the Casement Window, Fluid

*I am the royal Stance of the True Window
And I am always ready for the whole art.*

This is Posta di Fenestra, 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.

Alt... This is the Stance of the Casement Window (*Posta de Fenestra*) on the right, which is always ready with malice and trickery, and she is the Master of covering and of striking and with all the guards she makes her disputes (with the high and with the low). She often goes from one guard to another in order to fool her companion, and she throws great thrusts, and knows how to break and to exchange them—those plays she can make very well.

Porta di Ferro (Iron Door)

Tuta (Full)



Mezza (Middle)



The Full Iron Gate, *Pulsativa*

*The Full Iron Gate, I am low to the ground
So that I always restrain cuts and thrusts.*

Here begins the guards of sword two-handed and there are XII [12] guards. The first one is Tutto Porta di Ferro (Full Iron Door), 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 [rebats] the points to the ground, and always goes on with a pass [passing step], and to every strike she makes a cover. And who in this one gives great defence does it without tiring.

Alt...Here commence the guards of the sword in two hands, and there are 12 guards, and the first is the Full Iron Gate (*Tuta Porta di Ferro*) which stands in great strength and is good for awaiting all hand-held weapons, both extended and withdrawn, as long as she has good sword (not one of too much length). She steps with a cover and goes to the narrow, she exchanges thrusts and she delivers her own; she also beats thrusts to the ground and always goes with steps, and against all blows she makes a cover. And whoever joins a brawl with her will make great defense without fatigue.

The Middle Iron Gate, *Stabile*

*The Middle Iron Gate, I am strongest
For giving death with thrusts and downward blows:
And by extending my sword, I feel that
From the narrow play I always defend myself.*

This is Mezzana Porta di Ferro (Half Iron Door), 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 (Door), because it is strong and it is a strong guard that badly it can break without danger, and without coming to the close.

Alt...This is the Middle Iron Gate (*Meza Porta di Ferro*) because she stands in the middle, and she is a strong guard but she doesn't want her sword extended. She throws strong thrusts and beats swords upward with strength, and returns with a downward blow through the head or through the arms and then simply returns to her guard. But she is well-named "gate" because she is strong; she is a strong guard that cannot be broken easily without danger and coming to the narrow.

Posta Longa (Long Point)



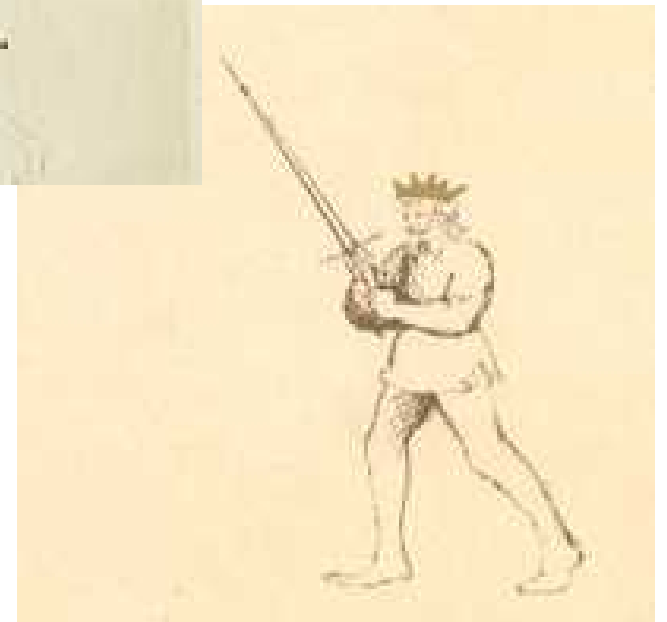
The Extended Stance, Fluid

*I am the Extended Stance with my short sword
And I often strike the throat with cunning.*

This is Posta Longa, 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.

Alt... This is the Extended Stance (*Posta Longa*) which is full of deceit; she probes the other guards to see if she can deceive a companion. If she can strike with a thrust, she knows well how to do it; she voids the blows and she can wound when she is able. More than any other guard, her tactic is deception.

Posta Frontale/Posta di Corona (Crown)



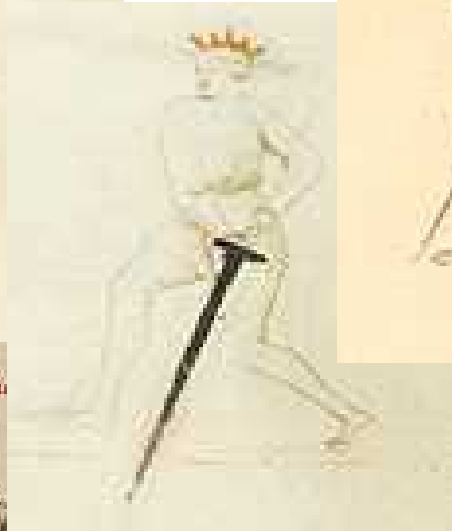
The Headband Stance called the Crown, Fluid

*The Headband Stance, I am called the Crown;
I will pardon no one, not from the edge nor from the point.*

This is Posta Frontale (Headband or ornament worn on the forehead), called by some masters Posta di Corona (Crown), which for crossing [*incrosar* - crossing blades] 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 [*rebatendo*] 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 [*acresser*] of the foot and returns with a fendente to its own guard.

Alt... This is the Headband Stance (*Posta Frontale*), and some Masters call her the Stance of the Crown (*Posta di Corona*). She is good at crossing, and she is also good against thrusts because if a point comes attacking upwards, she crosses, stepping out of the way. And she also steps out of the way if a point comes attacking low, beating the thrust to the ground. Again, she can do it differently, such that in the attack of a thrust she returns her foot behind and comes with a downward blow through the head and through the arms and goes to the Boar's Tusk, and then suddenly throws a thrust or two with an advance of her foot and returns with a downward blow from her own guard.

Dente de Zenghiare (Boar's Tusk)



Mezzo (Middle Boar's Tusk)

The Wild Boar's Tusk, Stable

*I am the strong Stance of the Boar's Tusk.
My tactic against all the guards is to probe.*

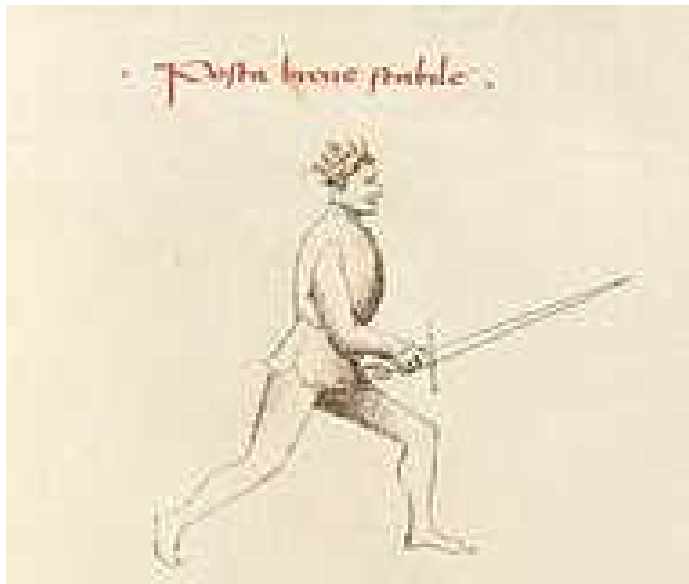
This is Boar's Tooth, because the boar takes this way to injure. She delivers great thrusts under-hand [upwards], finishing at the face, without moving to pass and returns with a fendente downwards through the arms. And sometimes delivering a thrust at the face and going with the point high, and in that act of thrusting she immediately advances [acresse] 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.

Alt... This is the Wild Boar's Tusk (*Dente de Zenghiare*) since the tusk of a wild boar has a similar method of striking. She attacks with great underhand thrusts ending in the face and doesn't move a step, and then returns with a downward blow down to the arms. And sometimes she throws her point to the face and goes with the point high, and in that throw of the point she suddenly advances the foot which is in front and returns to her guard, and immediately throws another thrust with an advance of the foot, and thus defends well against the narrow play.

The Stance of the Boar's Tusk in the Middle, Stable

This is Dente Cenghiaro Mezano, and because the full one as two teeth of boar, the other is half [Mezo] and called half [Mezo], 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 Cenghiaro Mezano]. And in the way that the boar does "*a la traversa*" [traverses] of the sword of the companion. And always gives a thrust and *discrova* the companion and always slices the hands and sometimes the head and arms.

Posta Breve (Short Point)



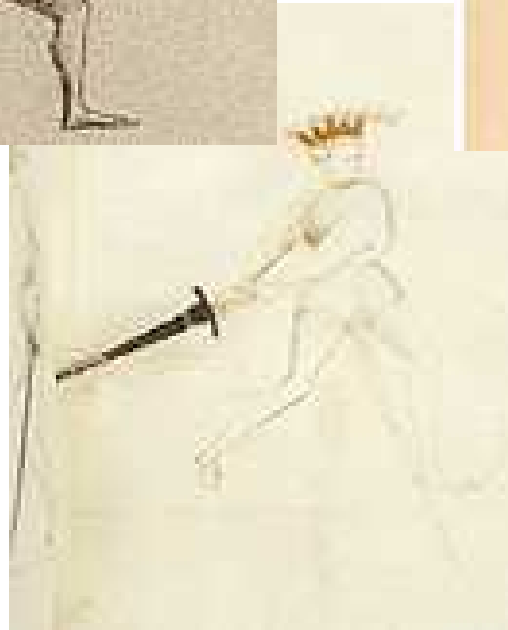
The Shortened Stance, Stable

*I am the Shortened Stance and I hold my sword long;
Often I thrust the point and then return with cunning.*

This is Posta Breve, 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.

Alt... This is the Shortened Stance (*Posta Breve*), which wants a long sword, and she is a malicious guard which doesn't have stability. Also, she always moves and watches to see if she can enter with her point and with a step against her companion, and more appropriate is this guard in armor than without armor.

Posta de Coda Longa (Long Tail)



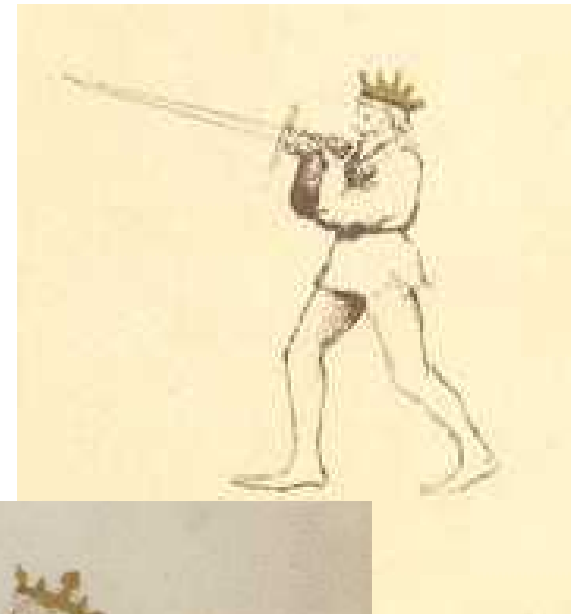
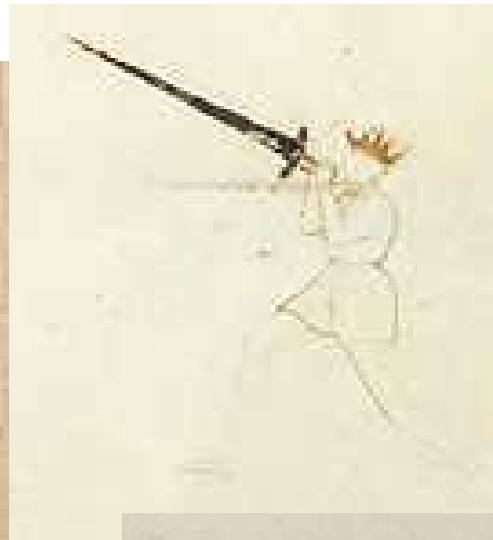
The Stance of the Long Tail, Stable

*Stance of the Long Tail, I am extended to the ground
Forward and backward, I always make offense:
And if I step forward and enter with a downward blow,
I come to the narrow play without fail.*

This is the Posta di Coda Longa, 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].

Alt... This is the Stance of the Long Tail (*Posta de Coda Longa*) which is extended toward the ground. She can thrust the point behind and she can cover and strike in front, and if she steps forward and attacks with a downward blow, into the narrow play she enters without failure. And such a guard is good for waiting, because from her someone can enter into the others quickly.

Posta de Bicornio (Double Anvil)



The Stance of the Two-Horned Anvil, Fluid

*I make myself called the Stance of the Anvil
If I have deceit, you will not be able to dispute me.*

This is Posta di Bichorno, which stays *così serada* which always stays with the point/thrust for the middle of the path. And that which Posta Longa can do, this can do. And I say the same for Posta di Fenestre and Posta Frontale.

Alt... This is the Stance of the Two-Horned Anvil (*Posta de Bicorno*), which is so strongly enclosed that she always remains with her point toward the middle of the way. And she can do that which the Extended Stance can do, and this can similarly be said of the Stance of the Window and the Headband Stance.

Colpi Fendente (Downward Blows)



*We are downward blows and we dispute
By cleaving the teeth with proper intention:
We have not delayed in wounding
And we return to guard from move to move.*

We are the *Fendente* 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], of one guard to the we go without trouble. And breaking the guards with intelligence and with the blows we make a sign of blood. We, *fendente*, will not wait to injure, and return to guard move after move.

Colpi Sottani (Upward Blows)



*We are the blows called Under,
Who always seek to strike the hands;
And we dispute from the knees up
And we teach a lesson by returning with
downward blows.*

We are Under Blows, 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 Long Position.

Colpi Mezani (Middle Blows)



*We middle blows go thwarting;
From the knee and above we
go wounding; and we beat the
thrusts out of the way And,
redoubling the blow, striking is
our deal; And if we of the
middle blow enter cleaving,
We waste many people with
such blows.*

Middle Blows we are called, because we go in the middle of high/downwards and upwards cuts. And with the right edge/cut to the right side, and of the reverse [left] side we go with the false edge/cut. And our path is from the knee to the head.

Punte (Thrusts)

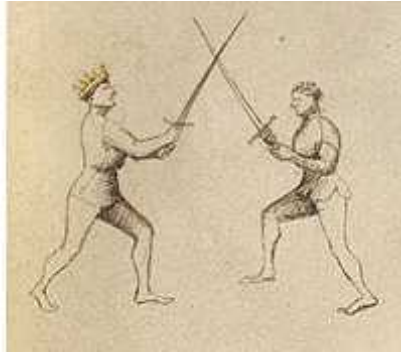


*Thrusts we are, of greatest offense
And we make our dispute to all strikes;
Venomous we are, more than a serpent, And
we kill more people than any strike; And our
thrusts to the blows do say: So little do you
cut that we sew like a needle.*

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 V [5] reasons, which are two *Soprane* [high/downwards], one on one side, the other on the other. And two of *Sotta* [low/under] similarly; one on one side, the other on the other. And one in the middle, which is of the Half Iron Door, or of the Long Position and Short Position.

Gioco Largo (wide plays)

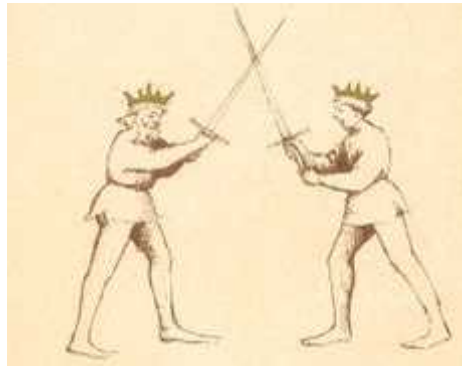
The Sword, I am mortal against any weapon; no spear, no pollaxe, no dagger, is effective against me; long or short I can do. And I will come to the Close Play; and come to sword disarms and to wrestling; with my art I can do breaks and binds, I know well how to make covers and injuries; always in these 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.



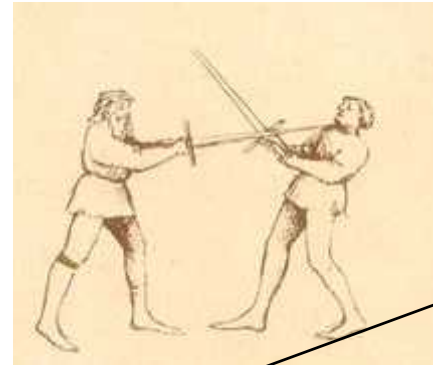
By crossing with you at the tip of the sword I have settled my point in your chest from the other side.



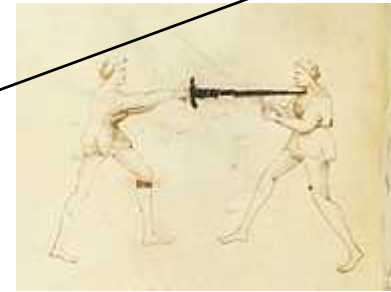
With the strike of which the Master spoke who came before, I have put my point in your face as said my Master that came before.



Here commences play of the two-handed sword, *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 (*volta*) 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.

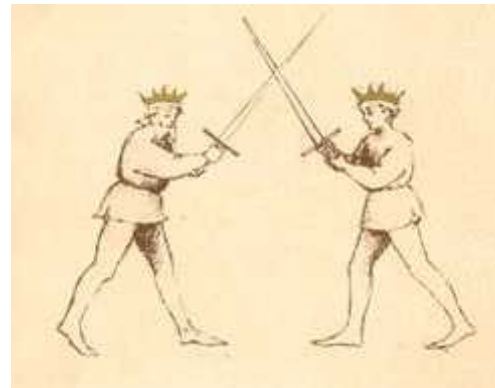




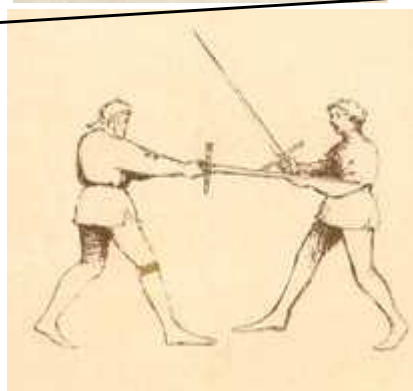
By crossing at mid-sword, I will strike your left arm; I will do this quickly because the time is short.



From the Master who crosses at mid-sword, I do well that which he said.

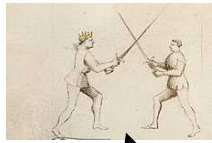


Again, I am crossed at Gioco Largo at the middle of the blade. And immediately when I cross [swords], I let my sword slip over his hands, and if I want to pass with my right foot out of the way, I can deliver a thrust in his chest, as is drawn hereafter.



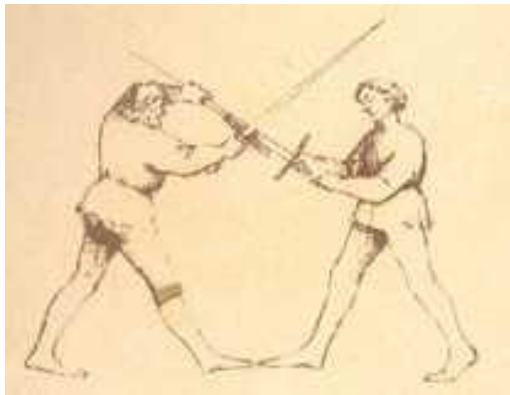
The play of my master has been completed, because I have done his cover, and immediately done what he said, that first I have injured the arms, then I have positioned the point/thrust in his chest.





*Also from this same crossing
I have grasped your sword
in this way:
And before your sword
escapes my hand,
By striking I will deal with
you like a foul villain.*

*There is no question
of the saying of the
earlier Master,
And I make with intent
the play that he has
said.*



My Master, who is before, taught me that when I am crossed in the middle of the blade, I have to immediately step forward (*acresser inanci*) 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.



The Scholar who came before me says of his Master and mine that he has taught this play, and I do it to crumple [my opponent]. Without a doubt, to do it is little trouble to me.





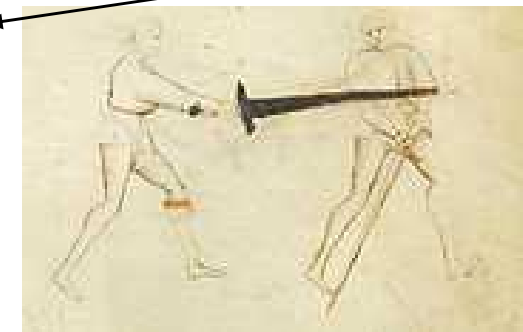
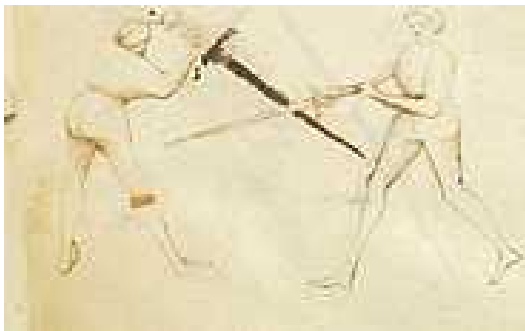
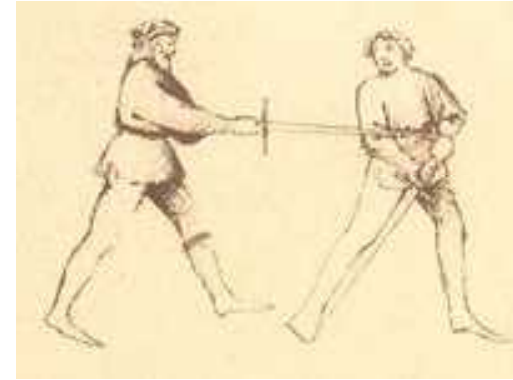
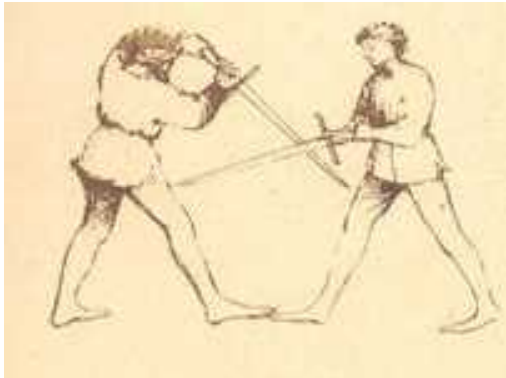
I have uncovered you well by stepping out of the way And I will surely strike your arm while turning.

This play is called *colpi di villano* ('Peasant Strike'), and is made in this way. That is, you have to wait for the *villano* to strike with his sword, and the one who is waiting has to stay in little pass with the left foot advanced. And immediately when the *villano* attacks to wound, step forward/advance (*acresse*) 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 a pollaxe, against a big stick, serious or *liziero*(light?).



The strike to your arms, that play I make, And from the narrow play I will cause you other trouble.

This before me is the *colpo del villano* ('Peasant Strike'), which I have positioned my point/thrust 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/advance (*acresco*) the left foot, and put my sword over his, and he can do nothing to me.



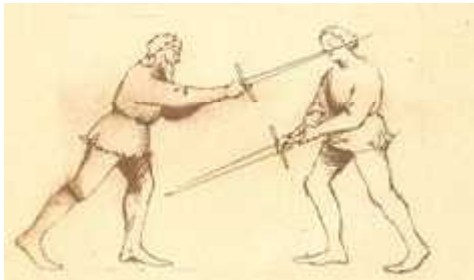


When a sword flies for your leg, Make a downward blow to his face or around to his throat:

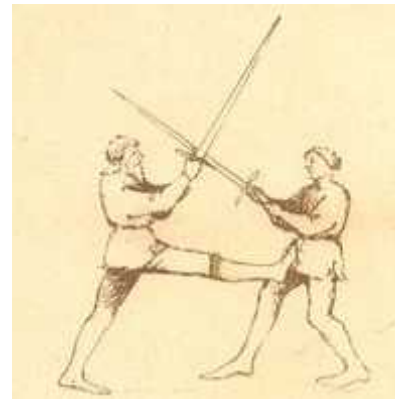
His arms will be wasted more quickly than his head, Because the distance is manifest for a shorter time.



When I am crossed with someone and come to the narrow, I strike his testicles with my right foot.



When someone strikes to your leg, step back/slip (*discesse*) 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



This *partido* (division/finish) 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.





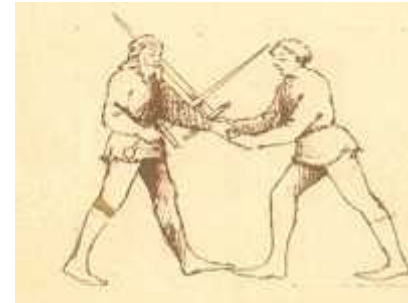
This is a cruel exchange of thrusts: In the art, a more deceptive thrust than this cannot be made. You attacked me with the point and I have given you this; And I can make more secure it by voiding out of the way.



Because of your hilt, which I hold in my hand, I will make you bleed with my point in your face.



This play is called 'Exchanging Thrusts' (*scambiar de punta*), and you have to do it in this way: When someone delivers you a thrust, immediately step forward/advance (*acresse*) your forefoot, out of the way, and with the other foot pass traversing (*a la traversa*) again out of the way, crossing (*traversando*) 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 Exchanging Thrusts 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.



*Here we stand crossed near the ground:
And more knowledge of plays will be
given.*



This is another defense 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/advance (*acresser*) 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 'Breaking Thrust' (*rompere de punta*), because the student goes with his arms high, and snatches [gives] a *fendente* in stepping forward (*acresser*) and passing out of the way, and strikes across the thrust, nearly to the middle of the sword, to beat (*rebaterla*) it to the ground. And immediately comes to the close.



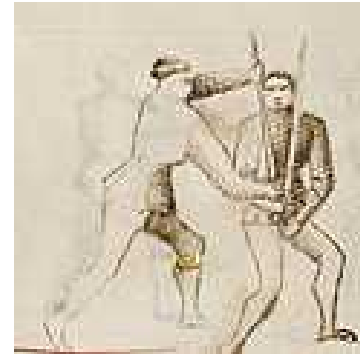
*I beat your point to the ground
very quickly And in this way, I
strike you without a doubt.*

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 ___ 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.





*From the crossing at the ground which the Scholar makes I come to cut your face because of my swiftness;
And your sword will remain bent or broken
And it will no more be able to work or deal.*



*From the play that came before, I enter into this one:
I make it quickly and cut your face.*

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.



Again, this is a play of Breaking Thrust, which is as the second play which is before me. That when I have beaten (*rebatuda*) 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.





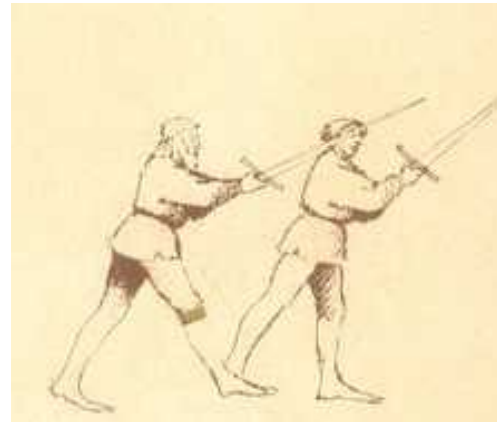
*I will make you turn
by pinching your
elbow
And with that, I will
strike you without
any delay.*



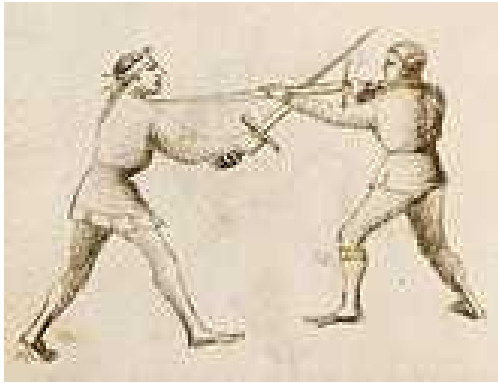
*Because of the turn
that I have given you
by the elbow
I have quickly struck
your head from
behind.*



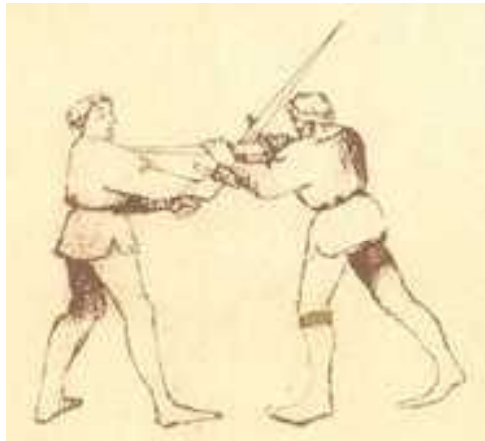
Also, when I have beaten back the thrust, or when I am crossed [swords] with a player, I put my hand behind his right elbow, and I pinch it strongly in a way that makes him turn and uncover himself, and then I injure him in that turning I make him do.



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.



I appear to come from the right, but I enter on the left To give you this thrust with great pain and harm; I make myself called Deceitful Thrust by name; And I am so cruel as I exchange the point of the sword.



This play is called 'False Thrust' (*punta falsa*) and 'Short Thrust' (*punta curta*), 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 (*volto*) 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.



To the Deceitful Thrust that you wanted to strike at me, I have struck the counter by turning myself and my sword Such that I have positioned my point in your face, In this way I have removed all of your plays.



This is the counter to the play before me, which is False Thrust, or Short Thrust. 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.

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

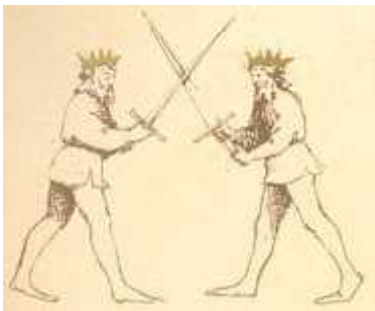
Gioco Stretto (Narrow/Close plays)

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 (*sbatter*) to the ground in diverse ways. And there will be remedies and their counters of every reason, which you need to offend or defend.

Alt...Here begins the play of the sword in two hands, the narrow play, the method of breaking all thrusts and cuts, in the which will be every method of covering, striking, and binding, and dislocations, and grapples, and takings of the sword, and beating to the ground in diverse ways. And there will be remedies and counters of every category that should offend or defend.



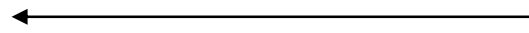
Because of the way that we stand here crossed, The play is given to whoever knows more and is swifter: But since many plays are made from such a crossing, We will only be making the strongest counters.



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.



Because of your hilt which I hold in my hand, I will strike you and your sword will be my trophy.



Because of the crossing that the Master did, with the right foot forward, I complete the first play, that is: I pass [forward] 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 (*taglio*) 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 under-hand if making this grip.



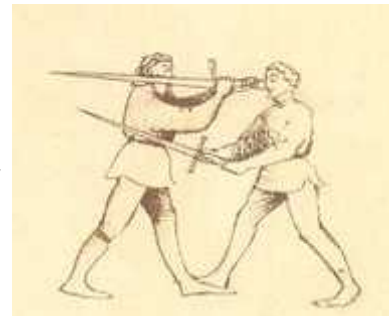
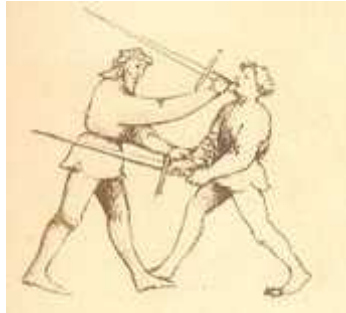


Because my sword has received a blow
And because of this catch, my pommel strikes you in the face.

This is another strike with my pommel,
Following which the art and the Masters are ready.

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.

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.

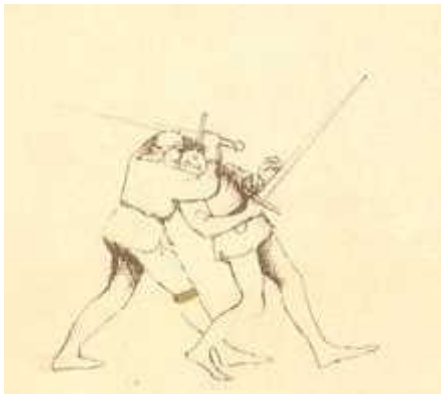




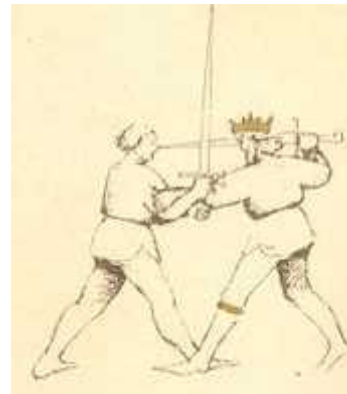
Alternate action



From the play that came before me and as the Scholar has said, I have placed my sword at your neck and I could cut your throat well because I feel that you do not have an armored collar.



*I have delayed your sword with my arm,
And I have fixed the point of mine in your face:
And I make the counter to the takings of the sword
And all the various other narrow plays.*



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.



*I have trapped your sword
by the hilt,
And I will make you a great
bargain with my edge and
my point:
Also, I am the counter to the
raised sword;
I can strike you and you are
not able to touch me.*



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 (with no risk?). And this play breaks all sword-disarms, and doing it immediately spoils *gioco stretto*.



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 [arms], 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.

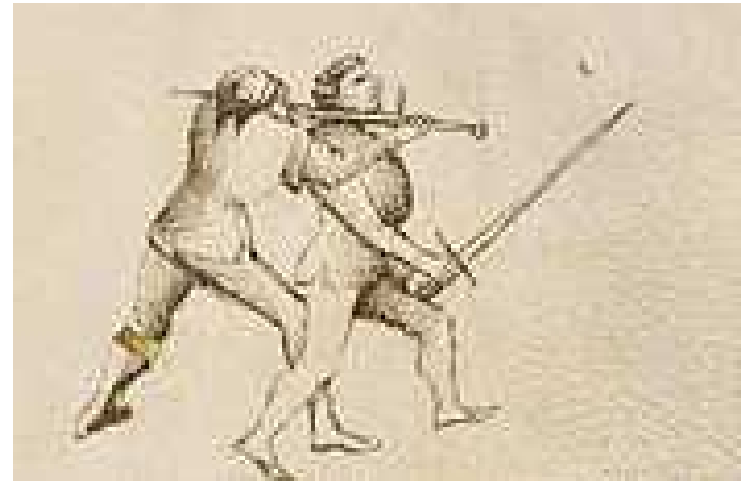




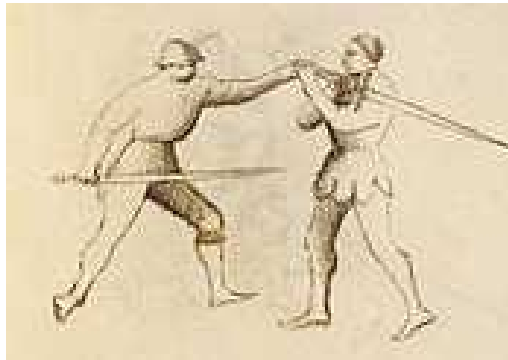
*I locked your arms with my left arm,
And this play is better armored than unarmored:
Also, I counter the taking of the sword,
According to where Master Fiore put me.*



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.



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 (*taglio*) 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 (*taglio*). And if you want, you can cut (*tagli*) 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.



*I have in hand the catch that I have sought with you
For throwing you to the ground with your sword.*

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



This play is taken from the play of the dagger which is the 1st Master Remedy, 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/disarm 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.

Refer back to



*You wanted to lock my sword under your arm
But the counter makes evil come to you here.*

I am the *contrario* 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.

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.





*In this fashion I have bound you well
That you would be trapped in armor or without:
And your sword will be useless against me;
I make this counter of the taking of the sword with certainty.*



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 (*taglio*), without any danger to myself.



*I send you to the ground in this match;
I have not failed to thrust my sword to your neck.*



This play has to be done in this way; that is, someone comes with a *colpi mezano* (middle strike) 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.





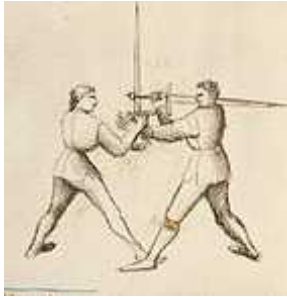
*This taking of the sword is called Above;
Which was made a thousand times
and more by Fiore Furlano.*

This the high (*soprano*) disarming of the sword; by keeping/holding 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 [without risk?] cause great injuries. The student which is after me, this play shows how the player's sword goes to the ground.

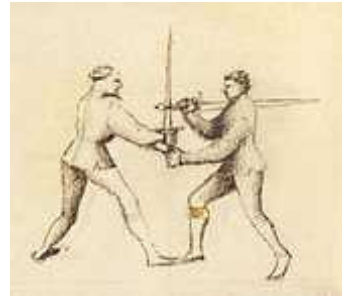


Because of the catch of the Scholar who came before me which I have made, your sword has fallen to the ground. You can feel that I could thus make you truly wounded.

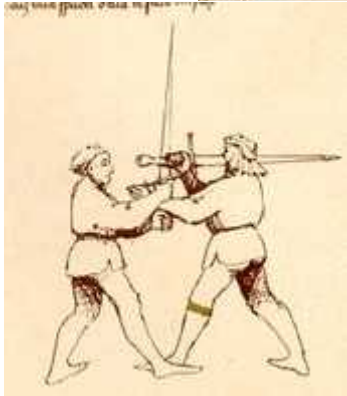




I make the middle taking of the sword here, And I will give you grief with my sword or yours.



This is the taking of the sword from below: It will be made well by whoever is a gifted Master in the art.

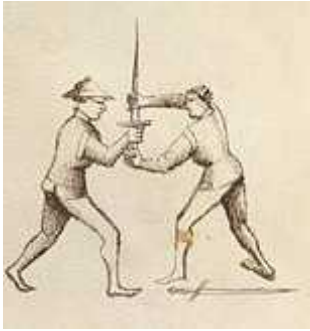


This is the taking of the sword from the middle: whoever knows how to make such turnings of the sword makes this one just as the first is made, save only that the catch is not the same. The first taking of the sword binds both of the arms, but I do not want to have such trouble so I separate one arm and hand from the other. He is not so strong that he could hold [his sword] and keep it from falling. As was said above, I am the taking of the sword from the middle, which was made a thousand times by Fiore Furlano.



This is another sword-disarm, called *sottano* (under/low): 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.





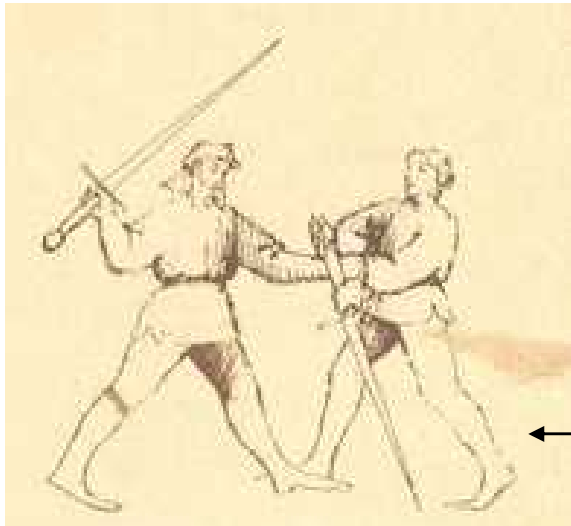
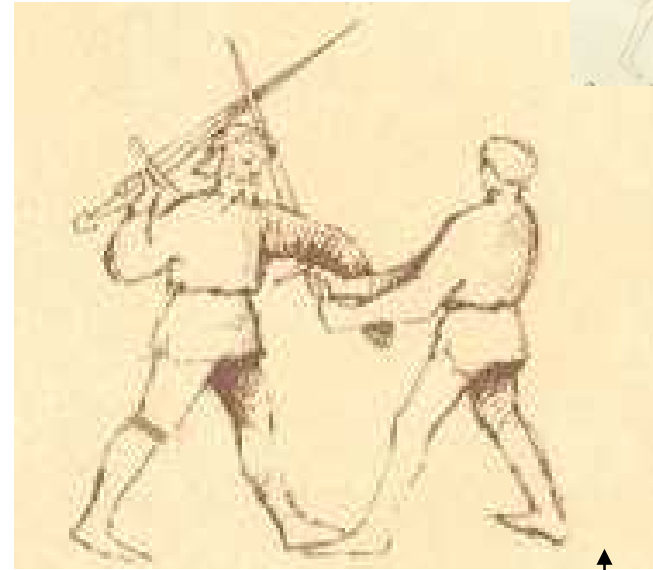
*I take this sword for my own:
I will do you villainy with a
rotation and a theft.*



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 [the pommel to the left]. And immediately the player will loose his sword.



*From the cover on the right side, thus
have I caught you:
My sword in your face, and you will be laid
out on the ground*

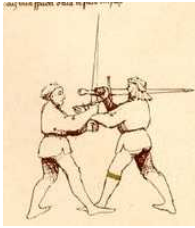


*This is the cover of the backhand
For making plays of the greatest deceptiveness.*

*From the cover of the backhand have I enclosed you here:
You will not be defended from the narrow play nor from strikes.*

*This is a strong catch that comes from the backhand:
You are finished striking and your sword is lost.*

Misc...



*I have locked your hand with my sword,
And I will give you a bargain with many
strikes to your head;
And I make the counter to the middle
taking of the sword:
This bind I have made which arises thus.*

Philippo di Vadi

1470's

Guy Windsor

Chapter I begins.

If you wish to truly know
If fencing is an art or science
Hark my words, I say.
Ponder this, my conclusion:
It is a true science and not an art
As my brief eloquence shall show.
Geometry divides and separates
By infinite numbers and measures,
And fills her papers with science.
The sword is placed in her care,
So measure blows and steps together
So Science keeps you safe.
From Geometry fencing is born,
And under her it has no end;
And both of them are infinite.
And if you heed my doctrines,
You'll know how to answer with reason
And pluck the rose from the thorns.
Music adorns this subject,
Song and sound enshrine the art,
To make it more perfect through science.
To make your opinion clearer,
And to sharpen your intellect,
So you may be able to answer to everyone:
So Geometry and Music combine
Their scientific virtues in the sword,
To adorn the great light of Mars.
Now if you like what I have said,
And the explanations I have written
Keep them in mind, so you will not fall.
So answer true as have told you,
In fencing you will find no end,
as every backhand finds its fore,
Counter by counter without end.

Marco Rubboli and Luca Cesari

If someone wants to understand
If fencing is a science or an art
I say that you take note of my opinion
Consider well my sentence here
That it's true science, not an art
As I will show with concise speech
Geometry, that cuts, that can divide
By numbers and measures infinite
That of science fills her papers,
Subordinate is sword to all her care.
It is convenient to measure blows and steps
To what science shows as sure to you.
From Geometry Fencing was born
Subordinate she is to her, and has no end
And both of them endless become
And if you'll take on my doctrine
You'll may by reason answer
You'll take the rose out from the thorns.
And to make clearer your opinion
And sharpen better the intellect
So you can answer to the people
Music adornates her and makes sure
That sing and sound be intermingled
To make of fencing a perfect science.
Geometry and Music always share
Their scientific virtues in the sword
Of Mars to adornate the great light.
Now see if you will like my saying
And the reasons that writing I give you,
And keep them in your mind, don't make them fall,
So you'll answer the truth as I told you,
That in fencing an end cannot be found
Every riverso finds its dritto,
Contrary by contrary, without end.

Chapter II Measures of the two handed sword.

The sword should be of the just measure,
The pommel should come under the arm
As it appears here in my writing.
As you wish to avoid any trouble,
The pommel should be round to fit the fist
Do this to not enter the trap.
And do this as it is always done:
The handle should be always a span
If it is not of this measure there is confusion.
So your mind is not deceived,
The crossguard should be as long as the
handle
And pommel together, and you won't be
condemned.
You want the crossguard strong and square
With a wide and pointed iron,
It must cut and thrust to do its duty.
Take note and understand this guide
If you wish to test the sword in armour,
Make the cutting edges four fingers from the
point,
With the handle as is said above,
With pointed crossguard, and note well the
text.

The sword pretends to have right measure
She wants the pommel under arm
As it appears here in my writing.
Avoid she wants any uncomfort,
Round be the pommel, in fist closed,
And do this not to fall in trap.
And let again make use of this,
That handle be always one span,
Embarassed is who has not this measure.
Let not your mind be here confused,
She wants the hilt as long as handle
Together with pommel, it willn't damn you.
She wants the hilt be strong and square,
With iron wide and pointed end
That makes its duty of hurt and cut.
Take note and listen to this adding:
The sword in armour if you'll try
Make her four inches sharp from point
With the hilt that above was told,
With pointed hilt and note the writings.

Chapter III Principles of the sword

Grasp the sword manfully,
Because the cross is a royal weapon,
Together with a bold spirit.

If you have a sharp mind,
You must consider here,
The way to climb these stairs.

The art of the sword is just in crossing,
Suiting thrust or cut to their context,
To make war on he who stands against you.

On one side you make defense
The forehand blows go on one side,
The backhands attack from the other.

The true edge falls on the forehand side,
And note well this truth
The backhand and false edge go together.

And follow then as the saying goes,
Place yourself in guard with the sword in hand,
If you pass forwards or back remain side-on.

So that you will not play in vain,
Face the side to which you turn,
And enter there, if this is not strange.

Letting your sword go hunting
Against the companion with your point in his face,
Ready to strike immediately.

You must be very shrewd,
Keep an eye on the weapon that can strike you,
Grabbing the tempo and measure together.

Make your heart agree with your defense
The feet and the arm with good measure,
That you may take all the honour.

And note well and understand my text
That if the companion strikes with his sword,
With yours acquire the crossing

Take sword in hand in manly way
'Cause she's a cross and royal weapon
Your brave soul with her you will tune

If you will have in your brain salt
Here to consider you will have
What is the way to ascend these stairs.

The art of sword is just a crossing
Measure to fight the thrusts and blows
To make war to the ones defying.

To one side they do their defense,
The dritto blows go to one side
Roversos to the other make offence.

With dritto the true edge will hit
And of this sentence take good note,
With false edge find their way roversos.

And follow up as saying will state
With sword in hand you'll take your guard
If back or forward you step, on one side stay.

Make that your play won't be in vain
To the side to which your face will be
To it you'll go and never wonder,
Sending meanwhile your sword to hunt
Towards the opponent, point to face,
And of hurting you'll soon hasten.

Watchful a lot you need to be,
Eye to the weapon that may hurt you,
Composedly taking time and measure.

Make your heart tune to the defense
Your feet and arms with their good measure,
If honour should you take complete.

And take good note and understand
That if comrade with sword will hit
Also with yours you'll go to cross.

Your guard should not go out of the way,
Go with the cover and with the point raised
The blows hammer the head.
Play of the cross and you will not be conquered,
If the companion crosses wide and you thrust,
You want to not be divided from him.
When you are joined with him at the half sword,
Constrain him as reason desires,
And leave the wide play and confront him.
Also sometimes it is so,
That a man doesn't feel himself very strong,
Then he needs cunning, not words.
Pass out of the way with skill,
With the cover of the good backhand,
Redoubling swiftly with a forehand.
If you don't feel your cunning has been lost
Leave the wide and find the constrained play
Make strength change sides.
And take note of and understand this saying,
That when crossing, cross with strength,
To lessen the threat from his sword.
Know that cleverness always overcomes strength,
Make the cover and immediately strike,
In wide and constrained you'll beat down strength.
And if you want to make him feel your point,
Go out of the way with a pass across
Make him feel your point in his chest.
With the point high and the pommel low
And the arms inside with a good cover,
Pass to the left side with a good pace.
And the point will find an open way,
Passing to the outside do not fear,
In every way you will make your offer.
Control him and grasp the grip of his sword,
If this cannot be done well,
Crushing his sword does the duty.

Look out you don't go out of way,
Go with a parry and thrust to face,
Hammering blows send to his head.
Crossing you'll play, and be unconquered,
If far will comrade cross, you'll thrust,
Always refuse from him to stay away.
When to half sword his sword will be,
Close up to him, as reason wants,
Leave open play, and here you'll fight him.
Still, often it may happen
That a man doesn't feel strong,
Now here not words but wits you'll need.
Go out of his way with dexterity
With good roverso yourself covering,
Doubling with dritto with all speed.
If you don't feel you've lost your mind,
Leave the wide play and the close take:
You'll change direction to the strength.
And do understand this sentence mine,
That when you'll cross, it'll be with strength,
'Cause when it's missing sword can't resist.
Know that any strength wins knowledge,
Once done the parry and, quick to hit,
In close and open (play) his strength you'll beat.
And if you want make feel your thrust,
With a cross-step you'll go out of way
Make feel your thrust just in the breast.
With high your point and low the pommel,
Extended out arms and strongly covering,
You'll move to left with a big step,
And if your point finds free its way,
Passing also out you'll never fear,
In any case you'll give your present.
So close on him and take his handle;
And if you see you cannot do it,
You'll beat his sword and do your duty.

Always match your passes
With the enemy's, and when you find him
This I say- do not let go!

When you see that the sword moves,
Or if he steps, or strikes,
Or you pass back, or make him find a bump.

Wisdom, strength and boldness act
With him who desires honour in arms,
Lacking these, he must exercise more.

You must have a bold heart,
If a big man appears strong
Using cunning will give you favour.

Be as certain as death
That your play is not courteous,
When the other tries to shame you

And note well this text of mine,
You know your heart, not the companion's
Do not wish ever to use that fantasy.

Make yourself great in trickery
If you wish for success in this art
That will bear good fruit.

Note well and understand this part
Who wishes of the art to act in opposition
Of a thousand, one will dirty his cards.

He loses honour for one single failing
If he believes low things to be high
And from this alone will be often against others.

Often he makes from this other complaints
Being in opposition he comes to quarrel
Showing that with him who is versed in the art

If the tongue could cut with reasons,
And strike as does the sword,
The dead would be infinite.

And make sure your mind does not fall
But grasp with reason your defense,
And with justice go justly.

In steps you'll always go together
With enemy, and to find him;
And what I tell you don't ignore:
As you will see his sword he moves,
Or steps ahead or really throws,
Either step back or close on him.

Let knowledge, force and courage have
Who wants to have honour in arms,
If those he misses, he'll keep training.

Brave heart need you to have,
If strong a big man seems to you,
You'll use your wit that gives advantage.

Like of death you should beware
Of playing with courtesy with one
That any hatred has against you.

And do take note of this good sentence:
Your heart you know, not your comrade's,
Never make use of this false fantasy.

Great you should be in every cunning
If success any you should have,
Good fruit you'll have here from this gain.

This part, again, you'll understand:
Who wants with every one to fight,
Among all papers, one smears all,
Honour he's lost for just one fall.
Below is him who above thinks he's,
The one who often wants to fight;

Often people make with you discussion
Contrasting soon you'll come to fight:
Here it'll be clear who knows this art.

If like a sword the tongue would cut,
And like a sword it really was,
Infinite people dead would be.

Again, don't make from your mind fall
That rightly you'll defend yourself
And with your rights you'll rightly go.

If you go without reason to offend others,
Certainly damns his soul and body
And makes his master ashamed.
And you must always keep in mind
To always honour your teacher,
Because money does not repay such a debt.
If you would be dexterous, and master the sword,
You must be accomplished in teaching and learning,
Raising to give you the act of the left.
If loyalty for them gives you (their) love,
You can talk to princes and kings,
Because this art is used by them.
Because they are expected to govern
And each to maintain justice,
For widows, orphans and other affairs.
All sorts of good things come from this art,
By arms the cities are kept down
And the crowds are kept under control.
And she maintains in herself such dignity,
That it always warms your heart,
Driving out cowardice.
Acquire both riches and honour
And this passes above all other things
Be always in your lord's good graces.
If you would have fame in this art,
You will never be poor, anywhere,
Because this virtue is so glorious.
If poverty shows you the cards
Only once, then you will see,
By this art, riches will embrace you.
Sometimes you will find yourself
Being like a spent light,
Do not doubt that you will soon return.
To find this art I have spared no pains,
I speak not of the old but the new
To make her known I am content.
I have kept her firmly imprisoned,
But as I release her, I truly swear
She gave me wealth, and as it happened to me,
So it will be for those in whom we find this virtue.

Who wants to offend without a reason
His soul condemns, his body surely,
Ashamed he makes his Master also.
And in your mind you well will keep
To honour always your dear Master,
His teachings cannot be ever paid.
Who wants to be skilful swordmaster
Big deals of learning needs, of teaching also,
Quitting from him any wrong move.
If loyalty will be by you beloved,
To kings and princes you may speak,
'Cause they make use of this good art,
As it is theirs to rule and reign
And everyone's that justice keeps
For orphans, widows and other cases.
This art is chief of any good
With arms they keep cities and towns
With arms they keep people's restraint;
Such dignity, again, it has this art
That often merry makes your heart
Hunting from you any and all vileness.
And makes you gain treasure and honour,
And this any other thing outclasses:
It always keeps you in your lord's grace.
Such famous art if you will have
You'll not be poor, in any place,
This virtue that so glorious is.
If poverty its cards will show to you,
Just for a while it'll be, then you will see
Richness embrace you for this art.
Yourself sometimes you'll find to be
Down like dead candle in the wind:
Don't doubt you'll soon be back again.
Hard wasn't it to find this art,
Not the old art, but the new one,
That, having found her, makes me happy.
Imprisoned I've kept her, to test her,
I leave her go, now, and here I swear:
She gives me money and avails me,
To virtuous ones it happens so.

Chapter Four

This art is so noble and refined,
She makes masters of men who follow her,
Makes the eye quick and bold and noble.

This art teaches you to turn well,
Teaches also to cover and be strong,
And cuts and thrusts, it teaches the good parry.

How many are those, the numberless dead
To whom the art did not appeal,
And so they closed their doors to life.

There is no greater treasure than life,
And everyone strives to defend it,
To hold onto it as hard as they can.

Abandon material goods, and all valuable things,
Defend your body with this art,
And you will have honour and glory.

Oh what a laudable and good thing it is
To learn this art that costs you so little,
And a thousand times gives you life.

Oh in how many ways it can have a place with you
Without searching you will find quarrels
Blissful is he who can push the other's fire.

My art is new and made with reason
I speak not of the old, that I leave
To our ancestors and their beliefs.

If you do not want your honour to be thrown down,
Measure your tempo and that of the companion.
This is the foundation and base of the art.

Open your ears to the great text,
And understand its beautiful reason,
To not give your teacher cause for complaint.

Make it so the swords are always sisters
When you come to fence with someone
And choose the one you want from them.

Do not give advantage of the sword to anyone
You will be in danger of being shamed,
And this is something to be followed by anyone.

So noble this art is and so gentile,
She teaches men how they should walk
Quick, brave and lordly makes your eye.

This art to turn will teach to you,
To cover well and to stay firm,
For any thrust and cut, its parry.

How many, without number, died
'Cause this art they disliked so
That with their hands have closed life's doors.

Than life there is no greater treasure,
Anyone tries to defend it,
To keep it everyone would struggle.

Any wealth leave, any comfort,
Yourself defend using this art,
Honour and glory so you'll have.

How good a thing it is and dear
This art to learn that costs not much
And life gives you a thousand times.

In many ways fight may take place
Not searching it, if one must fight
May he extinguish the other's fire.

This new art of mine, that's made by reason,
Not the old one I say, that I can leave
To our fathers with their guessings.

If you don't want to be honour-missing
Your time you'll measure and comrade's,
This is art's basis and first step.

Open your ears to these great lines
And my fine thoughts do understand
Your Master not to make complain.

Make your swords sisters always be
When you go fencing with someone
And then whichever one you'll take.

No sword's advantage you will give
Shame you would risk to take for that,
And everyone should do like this.

Good eye, knowledge, speed are needed,
And if you have strength and heart together
You will scratch anyone's mange.

Understand my sentence well,
A big man should have a long sword,
And a little man should have a short one.

A man of great strength can break the guards,
But natural cleverness will keep that in check,
It gives a good chance to a small man.

Who makes many blows brings venom
Who makes few does so with great effort,
In the end a black wind can be pleasant.

And if you come to the edge of my line,
And grasp the reason of this art,
She must extract you from trouble.

And note well that of which I speak,
Do not display the secrets of the art
So you won't be injured for this reason.

Also understand well this other thing,
The sword that is longer is deadly,
You cannot play with it without danger.

Make sure they are of equal measure,
As I said in the first chapter
Of our book, that is above.

I only esteem the sword of two hands,
And this is the only one I use at need,
And of which the verse of my book sings.

And so you will not be shamed,
Avoid fighting more than one
Who makes against the other one the reed-pipe.

If force constrains you to contend
With more than one, then keep this in mind,
Take a sword that you can really use.

Choose a weapon that is light, not heavy,
So it is easily controlled
And you are not given difficulty by the weight.

At need you can take another way,
And you leave the thrust and employ
Other blows to return here,
As you will hear in my text.

Good eye and knowledge, speed you'll need
And if your strength and heart with you will be
You'll make the others scratch their scabies.

Understand here well my good saying:
A big man wants length for his sword,
For little man be the sword short.

Great strength of man can break the guards,
Natural cunning can resist it,
Gives to small men some good assurance.

Many blows knowing you'll have venom,
Who few blows knows, hardly can fight,
And so defeated he remains.

And if you follow my speech's thread
And find the reasons of this art
From all your troubles it'll take you out.

And take good note of what I tell you:
Of art the secrets don't reveal
May never you be hurt for this.

Again you'll listen well this other part
The longer sword that is so deadly
Without big danger you can't fight.

Of equal length may the swords be,
As I told you in the previous chapter
Of our book, just here above.

The two-hand sword only I esteem
For any need I'd take just her,
Of her I'm singing in my book.

If you don't want to be ashamed
You'll never fight more than one man:
You'd scream and cry just like a pipe.

If you could not avoid to fight
With more than one, you'll keep in mind
To take a sword that you can handle.

You'll take not heavy but light sword,
That brandish easily you can
That for its weight don't trouble you.

Then you will need to change your ways
You'll leave the thrust and you'll make use
Of other blows to obtain your ends,
As you will hear also in my saying.

Chapter V Of Thrusts and Cuts

The sword has a point and two edges,
But note well and understand this text,
That memory will not fail you.

One is the false, and the other the true,
And reason commands and desires,
That this is fixed in your brain.

Forehand and true edge go together,
Backhand and false edge stay together,
Except the fendente which wants the true.

Understand my text well,
The sword goes with seven blows
Six cuts with the thrust that strikes.

So that you will find this seam,
Two from above and below and two in the middle,
The thrust up the middle with deceit and suffering,
That our Air is often calm.

The sword one point and two edges be,
But note and understand these lines
May not your mind be here confused:

One edge is true, the other false
And reason so commands and wants
That in your mind you'll keep it firm

The dritto with true edge together goes
May the roverso with the false edge be
Except fendente, that the true edge wants.

Understand well, so, all my writings
Just seven blows the sword can throw
Six are the cuts, and one the thrust

To make you find again this streak
Two from above, below and two in the middle
Thrust in the middle with deceive and pain
It often brings to our skies good weather.

Chapter VI The seven blows of the sword.

We are the fendenti and we make quarrels,
To strike and cut often with grief,
The head and the teeth with the right
reason.

And all guards that are made low to the ground,
We break often with our cunning,
Passing from one to the other without
trouble.

The blows make a bloody mark,
When we mix them with the rota
We support the entire art.

Fendente for striking we are well endowed,
Returning to guard from pass to pass,
Note we are not slow to strike.

I am the rota and I have in me such a load,
That you want to mix me with the other
blows,
I place a thrust often at a bow.

I cannot be courteous or loyal
Turning I pass through forehand fendente
And destroy arms and hands without delay.

People call me Rota by name,
I seek the false of the sword
I please the mind of he who uses me.

We are volanti, always crossing
And from the knee up we go,
Fendente and thrusts we often banish.

By crossing us pass without fail,
The Rota that come up from below,
And with the fendente warms our cheeks.

We are fendenti and we are meant to try
Often with pain to cut and chop
The head to teeth with direct blow
And any guard that's with low sword
We often break with our cunning
All of them passing without pain.
Good blows we make, of bloody sign,
If we with rota are mixed up
Sustain to us is the whole art
Fendenti, of hurting we give dowry
Into our guard passing we go
In hurting slow never we are.
The rota I am, and I've this duty
If you mix me with other blows
I'll throw the thrust as from a bow.
Loyalty and courtesy I don't use
Up to dritto fendente passing through
And arms and hands I quickly cut.
Rota by name the people calls me
For the false edge I'm always looking
Who uses me I make him cute.
We are volanti, we go through,
From the knee upwards our wounds,
Fendenti and thrusts we may frustrate,
Crossing us passes without fail
The rota that upwards hits us
And with fendente the cheek hits.

Chapter 7 Of the thrust.

I am he that quarrels with
All the other blows, and I am
called the thrust.
I carry venom like the scorpion.
I feel so strong, bold and quick,
Often I make the guards
plough again
When I am thrown at others
and confront them
By my harmful touch, when I join
them.

I am the one that doesn't fear
To fight all blows, the thrust am I
Like scorpion venom I will bring
So strong and ready and brave I
feel
Often the guards I will make fail
When one that fights makes use
of me
Evil I do just touching, if I hit.

Chapter VIII The dispute of the cuts or thrusts.

The rota with the fendente and the volante
Say to the thrusts "we will show
That you are not so dangerous".

And when they come to us,
All the blows can make them lose their way
Losing in this joust the chance to strike.

The blow of the sword does not lose its turn,
Little worth the thrust to him the quick turn,
It makes it go very wide, the blows going that way.

If you don't have a slack memory,
If the thrust doesn't strike it loses the strike
All the others deem it weak.

Against just one the thrust finds its place,
Against more it doesn't do its duty,
This is found in the text and the act.

If the thrust throws a rota do not fear
If it does not immediately take a good fendente,
It remains fruitless against my parry.

Keep in mind here,
If the thrust enters but does not swiftly exit,
It lets the companion strike back hard.

Your sword is expert at slicing a blow,
The thrust will lose its way to the strike,
It is mocked with the help of the low cross.

I make a straight fendente at you with the sword,
And break you out of that guard.
So that you are forced into a bad spot.

Do not lose a single hour of learning.
The great blows with a serene hand,
Will place you above the others and give you
honour.

Break all low guards
Low guards await small loads,
And so heavy ones pass without difficulty.

Heavy arms do not go quickly to the step,
Light ones go and come like an arrow in a bow.

The rota with fendenti and volanti
Speak against thrusts, and they do show
That not so dangerous thrusts are.

"When they will come to our presence
Any of us blows makes them lose way
Losing their hit with little jousting.

Don't lose way the turning cut
Swift-turning man can't fear the thrusts,
But any cut makes clear its way."

If you don't have memory lost
If thrusts don't hit they have no use
All other blows don't leave you so.

Against one man the thrust is good
But against more it doesn't work
Both books and action can confirm it

If rota throws a thrust you just don't fear,
If soon it doesn't take fendente
Fruitless it remains, as I would say.

And if you hit, then keep in mind:
If the point soon doesn't go out
As you have hit you will have pain.

You'll cut a blow and your sword's dead
If thrust in hitting loses way
Or you'll repair in "low right cross".

Dritto fendente of sword I'll make
And of your guard I'll take you out
To make you go in a hard place

Don't lose an hour of time to learn
The long times with your hand serene
Above the others place yourself and honour take.

Break any guard that is low made
Low guards for little strength are waiting
And if you burden them, you'll pass

A heavy weapon can't find holes
The light one flies like from bow arrow.

Chapter IX Of the Cross.

I am the Cross with the name of Jesus
My sign is made both in front and behind
To find many more defenses.
If I find myself against a different weapon,
I do not lose my way, this has been proven
This I often go looking for.
And when I find a long weapon,
Then with reason I make my defense,
To gain the honour in every venture.

I am the cross with Jesus' name
Ahead and back I make my sign
Many defenses to find out.
If I will cross against a weapon
I don't lose way, I'm so trustworthy
Often it happens that I search this
And when long weapon I've to fight
Who'll rightly use me for defense
In any deed he will have honour.

(Author's interlude: It is my interpretation that "half sword" here refers to binding half way up you opponents sword, and not gripping your sword's blade with your left hand)

Chapter X Discussion of the half sword.

Wanting to follow in this great work,
It is necessary to explain bit by bit,
All the strikes of the art.

So that you will understand and use
The system well, I wish to first make clear
The turning principle of the sword.

And with arms extended
Bring the edge to the middle of the companion.

And if you wish to appear great in the art,
You should go from guard to guard,
With a slow and serene hand,
With steps that are not out of the ordinary.

If you wish to make a stramazzone at someone
Do it with a small turn to the face
Don't make a very wide turn
Because all long movements are for nothing.

Making the roverso you will be helped,
Passing out of the way with the left foot,
Following with the right foot too,
Keeping an eye out for a good parry.

When you wish to enter in to half sword
As the companion lifts his sword,
Then don't hold back,
Grab the tempo or it will cost you dear.

Place yourself in the guard of the boar,
When you enter with the thrust at the face
Do not leave your point in the face,
Turn quickly a roverso fendente.

And draw a mandritto, and keep this in mind.
So that you understand my intention,
With clear reasoning,
I hope to show you the way.

I don't want your blows to be solely roverso,
Nor just fendente, but between one and the other,
If between is the common one.
Hammering the head on all sides.

Also I advise you when you have entered,
Be with the legs paired with his
You will be lord, and clear,
To constrain and strike valiantly.

Go on we want with this good work,
So we must thoroughly declare
Everyone of the blows of art.

To make you know and make use of it
Reason asks me that first I show
The rotation, the principle of sword.

With arms extended you will go
Hitting with edge in middle of comrade.

If great in art you want to appear
Move then you can from guard to guard
With slow hand and serene,
With steps never too long.

If you should make a stramazzone
Be it with short turn, in front of face,
And the wide ones you shouldn't do
'Cause any long time is time lost.

Make the roverso be aiding you,
Side-stepping out with your left foot,
Throwing the dritto also,
Having your eye to parry well.

When to half-sword you want to come
As your comrade his sword will lift
Then cautious shouldn't you to be
Take the right time or it'll cost much

In the Boar's Guard you have to be
When you'll go in with thrust to face,
Don't stay divided, far from him,
Fendente roverso you'll soon turn

And throw the dritto and keep in mind it.
So understand my true intention,
With reason clear and strong,
I hope to wholly show you in verse:

Don't be it pure roverso,
Fendente not, but between one and other
Be it between them, and a mix,
From both directions hammering head.

I advise you again that once you've entered
With feet together you'll then settle
So you'll be Lord and strong
In dire straits to put and bravely hurt:

And when you strike a roverso fendente,
Bend the left knee, and note the text,
Extend the right foot,
Without changing it, i.e. to the other side.

Also, if you see you are going to be attacked,
The left foot and the head now,
Because they are closer together,
So don't use the direct line, but remain on
the diagonal.

So you will be safe from every side,
So you want the fendente, strike from the
right,
You need to bend
The right knee: and extend well the left.

Clearly the head will also be attacked,
With the right foot that is closest.
This is the better way.
This is not the footwork of our ancestors.

It is not necessary that anyone contradict this,
Because you will be stronger, and more
secure,
Hard in defence,
And make war with shorter movements.
And neither can anyone throw you to the
ground.

And when riverso fendente you will throw
The left knee flex and, note the writings,
Extend your right leg
Without changing it to the other side.

Then you will see it will be attacked
The left foot now, or even head
Because they're to him closer
That the right foot that's sideways.

Then you'll be safe from either side
And if fendente dritto you want throw
You then will need to advance
Your right knee, and left extend.

The head invites the attack now
With the right foot that's closer
This is a better way
Than our old ones' footwork.

No one can argue or deny it,
Because you're both stronger and safer,
Tough in defending,
With shorter time ready for war
And no one can throw you to ground.

Chapter XI Principles of Swordplay.

When you are joined at the half sword,
Make a mandritto or roverso,
Be sure to grasp the sense
Of what I say, because it is to the point.

If you are there, keep a sharp eye out,
And look quickly with the cover,
And hold the sword up,
So your arms play above your head.

I cannot say in a few words,
Because the matter is of the half sword,
So that you will be better pleased,
When you parry, parry with a fendente.

Brush aside the sword, a little shortened,
Treading on that of the companion,
You will make a good deal,
Parrying well however many blows.

When you parry the roverso, keep in front,
The right foot, and parry as I have said,
Parrying the mandritto,
Keep in front your left foot.

You should also keep in mind,
When you strike a roverso fendente,
To keep a careful eye out,
So that a mandritto doesn't come from underneath.

And if the companion strikes and you all of a sudden
Parry, making then to the head
A blow with the false edge
And as he lifts it, strike a good roverso.

From below, through his arms,
Redoubling then with a quick mandritto,
And note also this,
That you do not fail the Reason of the Art.

If you strike a mandritto, then beware,
His roverso so he doesn't strike you,
Make it that your sword
Parries with a fendente, so you are not caught.

And if it comes to you then to want
To enter underneath and grab his handle.
And then do your duty,
Hammering his moustache with your pommel,
Being very wary that hindrance does not grab you.

When to half sword you will arrive
The dritto making, or roverso
You'll try the meaning to understand
Of what I tell you, as you've come here:

If you'll be at that point, keep the eye ready
Make short your feints, with parries
And high your sword you'll keep,
Above your head may your arms play

With a few words I cannot say it,
'Cause of half-sword are these effects.
To please yourself the most, so
When you will parry, do it with fendente

Cautiously shifting here the sword
From you, and comrade's one you'll push
Good gain again you'll have
Every blow parrying in right way.

When you'll parry riverso, bring ahead
Your right leg, and as I said you'll parry,
When parrying dritto
Ahead you'll bring your left foot.

Also in your mind you need consider
That when riverso fendente you will throw
Cautious you'll keep your eye:
Beware a dritto don't come from below

And if your comrade throws, swiftly you will
Parry, to head a slight feint making
With your false edge and wisdom,
As sword he lifts, roverso throw

From below upwards through his arms,
Doubling it soon with the deritto.
And you will note this, still,
That the art's reasons don't betray you.

If you will throw a dritto, then beware
His manriverso may not hit you.
Make your sword running go
To parry with fendente, not to be hit,

And if you want by then
To close on him and handle take
Your duty you'll do to him
With pommel hammering moustache,
Look out that tangled you don't get.

Chapter XII Discussion regarding the Feints of the Sword.

Again I advise you, and note my words
well,
That when you have entered into half
sword

You then well from every side
Following the art with good feinting.

Feints call out to obfuscate
They hide from the other's defence.
Do not let him understand,
What you want to do from one side or
the other.

I cannot show you so well,
With my words how to do it with a
sword,
Make your mind go
To investigate the art with my sayings.

And grasp valour with reason
As I admonish and as I teach you
And do it with cunning
You follow that which I have written in
so many verses,
To discover the depths and the banks
of the Art.

Again I warn you, and of my saying take
note,
That when to half-sword you have
come

Aim can you well to either side
Following art with some good feinting.

Feints they are called, they're a dimming
That in defending others dims,
To understand they don't permit
What you want do and to which side.

Clearly show it I cannot do
Only with words as with a sword
Make that your mind will go
This art investigating with my saying,

Brave you'll become following reason.
'Cause here I warn and teach you
And make that with your wisdom
You follow me through many verses
To find of art the basis and the river.

Chapter XIII Principles of being bound at half-sword.

Being then joined at the half sword,
You can well hammer more and more times,
Striking on only one side,
Your feints go on the other side.

And when he loses his way with parrying,
And you hammer then on the other side,
Then you should decide
If you need to finish by closing in.

And if you want to throw blows,
Let a fendente roverso go,
Turning it across and a false edge with the
point in his face.

Do not be divided from his point,
With roverso or mandritto
With whichever you can work.
Because the knees bend on every side.

Following that which I showed you above,
I repeat for you again this addition,

Always enter with the point,
Forcing upwards from below, finishing in the
face
And you can strike just at the right time.

To half-sword having you so come,
To just one side hammer on him
Just to one side you'll throw
And to the other send your feints
And when his way, parrying, he'll lose,
To the other side you'll hammer him
Then, at that point, you will consider
Which is the grip to end this game
And if a blow you would prefer
Fendente roverso you'll let go,
But passing through,
And a false edge with thrust to face.
From him divided you'll not stay,
With the roverso either, or with the dritto,
With any of them you'll work
As long as knees flex to either side
As above here I've showed to you.
Again this adding I'll repeat
Always approach with thrusts
From below upwards forking face
And always blows at right time use.

Chapter XIII Theory of the half tempo of the sword

I cannot show you in writing
The theory and method of the half tempo
Because it remains in a knot
The shortness of the tempo of his strike.

The half time is just one turn
Of the knot: quick and immediately striking,
It can rarely fail
When it is done in good measure.

If you note well my writing
One who does not practice will parry badly
Often the turning
Breaks with a good edge the other's brain.

Of all the art this is the jewel,
Because it treats as one the strike and the parry,
Oh what a valuable thing,
So practice it with good reason,
And it will let you carry the banner of the art.

I cannot show you here, in writing,
Of the half time the ways and reasons,
'Cause in the knot remains
Brevity of time and of its throwing.

The mezzo tempo is just a turning
Of knot: it's swift and quick in hurting
And rarely it may fail
When with good measure it is done:

And so take not of what I write,
Hardly can understand who never did it.

Often the "volarica"
With its good edge break others' heads

Of the whole art it is the jewel
'Cause in one time it hurts and parries
Oh, how it is a dear thing
To practice it with the good reason,
And makes you bring the art's high banner.

Chapter XV Theory of the sword against the horizontal blow

There are many who make their base
In turning strongly from every side
So be advised,
As his sword turns, move
And you turn and you will win the test,
Harmonize yourself with him and also with the
strikes
And make your going thus
With your sword directly to his.
To clear your mind of illusions,
You can also go into boar's tooth guard,
And if he with the turning,
And you escaping from below up.
Listen and understand my reasoning,
You who are new to the art, and experts too,
I want you to be sure,
That this is the art and the true science.
Grasp this, that is a steelyard's trace,
That if the companion is in the iron door guard,
Lock this into your heart,
You should be in the archer's guard,
Watch out that your point does not waver,
That of the companion covers his sword;
Go a little out of the way
Straightening the sword and the hand with the point.
When your sword is joined at the crossing,
Then do the thirteenth constrained action,
As is you can plainly see
Pictured in our book of seven leaves.
You can also use in this art
Striking and closing that are more handy,
Leave the more left-handed,
Keep those that favour your hand,
So you will often have honour in the art.

Many there are that make foundation
Of rotate well to either side
Look out that you be here advised
That as his sword rotating moves
You'll rotate also and win the trial.
Together with him go when throwing
And make that you will go
With your sword following his sword.
To clear your fantasy here better,
Again in Boar Tooth you can go
And if he will rotating go,
You also, upwards from below
Hear you my reasons and understand,
You new in this art or if you're expert,
And so I want you to be sure
This is the art and the true science.
Take this that's certain as a balance:
If comrade stays in Iron Door
Then in your heart I'll enclose this,
That you in Archer Guard will settle.
Look that your point don't lose its way
That comrade's sword covered keeps
Out of his way a bit you'll go
Raising your sword and hand to thrust
And when your sword to cross has come
Then make the thirteenth grip,
As it appears unveiled
In our book painted at seventh page.
You can in this art also use
The blows and grips easier for you
The hard to make ones you will leave,
Keep to the things your hand prefers
This will you often in art honour.

Chapter XVI Mastering the sword

It is necessary that the sword should be
A great shield that covers all,
And grasp this fruit,
That I give you for your mastery.

Be sure that your sword does not
Make guards or strike far away,
O how sensible this thing is,
That your sword makes short
movements.

Your point should watch the face,
Of the companion, in guard or striking,
You will take his courage,
Seeing always the point staying in
front of him.

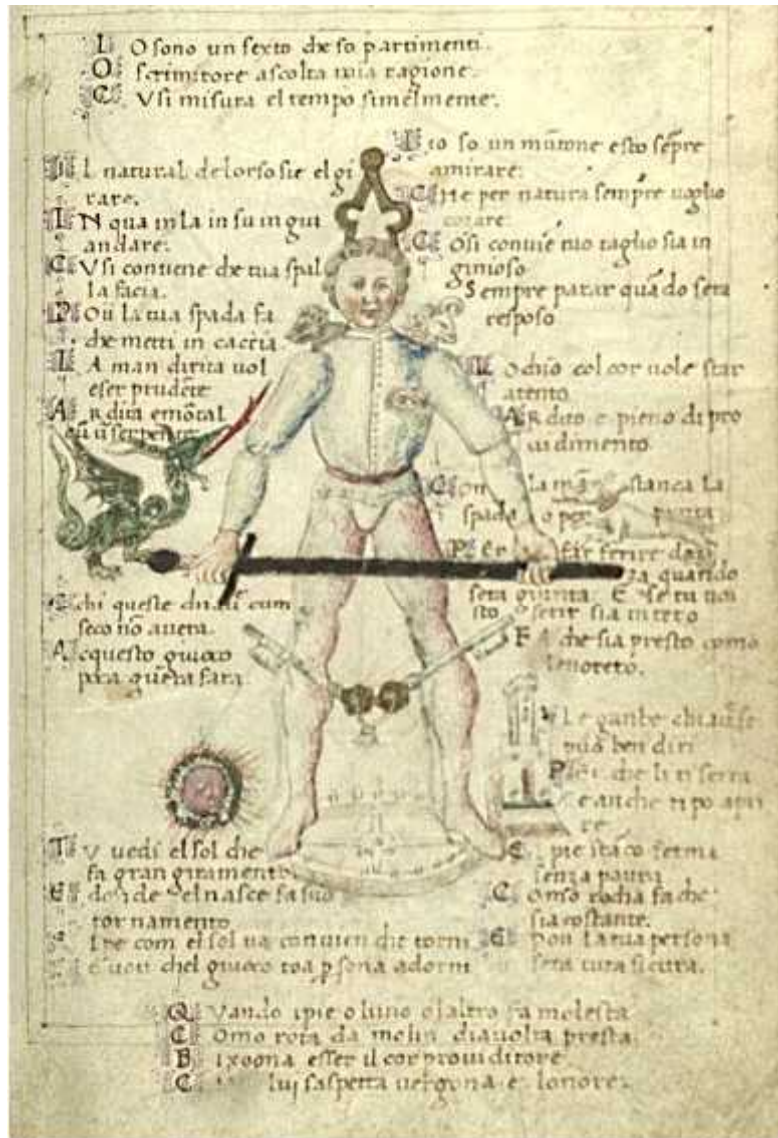
And you will make your plays always
forwards,
With your sword and with a small turn,
With a serene and nimble hand,
Often breaking the tempo of the
companion,
You will weave a web different than
spider's.

May your sword will be for you
Just like a big covering shield
Now take this fruit of mine,
That I give you to make you master.

Look that your sword will never be,
Guards or blows making, never far
Oh what a safe thing it will be
That your sword's way be always short

Make that your point will look
At comrade's face, or even hit,
You'll take his bravery out of him,
As he'll see always point in front

And always forward you will play.
With sword that shortly turns,
With hand easy and serene,
Your comrade's time breaking so
often,
You'll weave a web better than
spider's.



I am callipers, that divide into parts,
 O fencer heed my reason,
 Thus measure the tempo similarly.

The nature of the bear is to turn,
 Going here, there, up and around
 Thus your shoulder should move,
 Sending your sword out to hunt.

The right hand should be prudent,
 Bold and deadly as a serpent.

I am a ram, always on the lookout,
 Naturally always looking to butt,
 So your cut should be clever,
 Always parry when there is an answer.

With the left hand, the sword is to thrust
 Or to strike when it is joined
 And if you want the strike to be complete
 Make it as quick as a greyhound.

The eye with the heart should be alert,
 Bold and full of foresight.

And he who does not have these keys with him
 Will make little war with this play.
 The legs keys it is well said,
 Because you close them and also open
 them,

You see the sun, that makes great turns,
 And where it is born it returns.
 The foot with the sun should return together,
 If you want the play to adorn your person.

The left foot firm without fear,
 Make it constant like a rock
 And then your body will be completely safe.

When one or other foot bothers you
 Turn it quickly like a mill wheel,
 The heart must be foresightful,
 That expects shame and honour.



These are the blows of the two-handed sword,

Not those of the mezo tempo, they remain in a knot.

We are the fendenti and we start the fight,
Breaking the teeth in our direct way.

I am the rota and I often turn,
Finding the falseness of the sword.

We are the volante, always crossing,
From the knee up we go destroying.

I am the thrust, dangerous and quick,
Mistress of the other blows.

posta di donna



I'm Lady's Guard and I'm not vain,
who the sword's length often disguise.



posta breve

I'm the Short Guard, with the sword's length
Often I hurt and return swiftly



porta di ferro forte

I am the strong Middle Iron Door,
With thrust and fendenti to bring death.



posta sagitaria

I'm Archer Guard, for all my knowledge
Malice I use here in my kingdom.



porta di fero piana terrena

I'm Iron Door the flat to ground
That cuts and thrust always can stop.



posta di falcon

I'm Falcon Guard proud and superb
To make defence in many ways



posta de denti cinghiare

I am the deadly Boar Tooth Guard,
Who looks for trouble, I give him trouble.



posta lunga

I am Long Guard with my short sword
And with my genius all blows I knock.



posta di vera finestra

I am the Guard of the True Window
That the wrong things from art cancels



corona

I am the Crown, they made me Master
Of all the bindings I am the dextruous.



posta frontal

I'm Frontal Guard and I'm so safe
That cuts and thrusts don't bother me



posta di cinghiaro di fora

I am the Boar Guard, I'm outside
To hurt I'll never hesitate



Riverso fendente with left foot I've thrown,
Without a step, turning my flank,
Dritto I'll throw and move no foot.



By this arm grip that I've made you
My edge or pommel you will taste



For the rotation of my swift sword
With her of hurting I'll not stop.



I've made a binding from left side
With a sword blow you will be grounded.



So I hold you with my left hand
And cuts and thrusts for you I don't miss



By the turn that with sword I've made
Half of your throat I think I've cut



You will be grounded by this move
'Cause you've your play totally failed



With my sword here I'll not make war
But it's with yours that I'll ground you



I've turned you by force and no hindrance
Your arm I'll break by my dexterity



With dexterity I've put you into this place
By my first move I'll make you fall



By this technique I've put you in key
I'll break your arm in one ave's time



By this turning of pommel I've bound you
And if I want you will be grounded



By this sword turn that you have made
I'll break your arm at my first move



By the turn given to my swift sword
I'll hurt your arms or your head here.



If to your sword I'll put my handle
I'll make it fall by this technique



This is a grip I make below
I'll make it fall with my first blow



That I would throw a roverso you have thought,
With elbow your sword's pushed away



By the turn that my handle did
I'll make you fall backwards



This is a disarm that's above
And if I want I will ground you



The feint that I made to strike a fendente,
Cuts the jaw and teeth together.



By throwing riverso that I've made
I'll give you pommel with fine move



This is a grip I make inside
To ground you'll go as I believe



I have given you my sword in the head,
Yours I'll take with my quick cunning



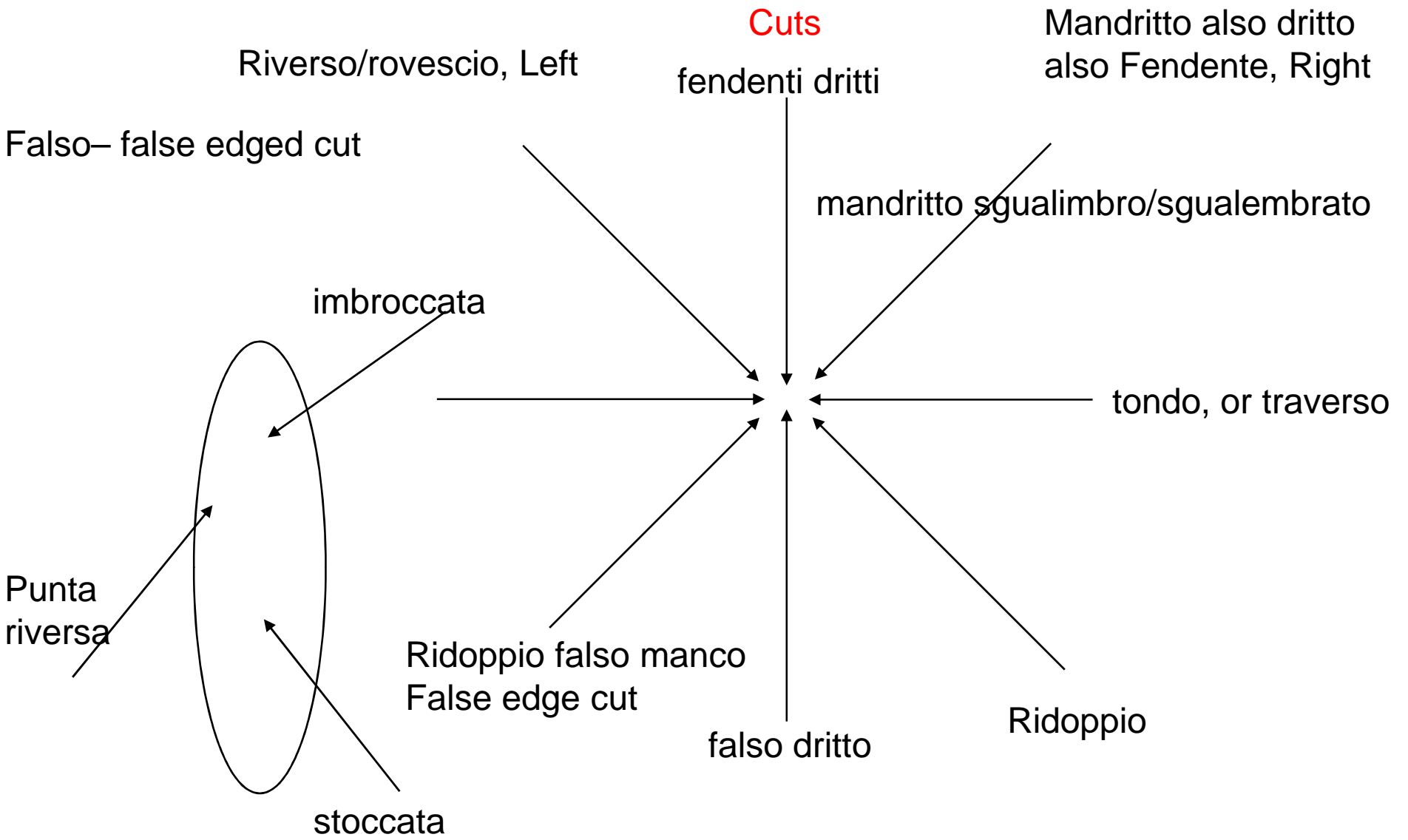
I beat your sword aside with the middle of the blade,
You'll get a good deal from my pommel



Turning a roverso you parried badly,
Entering into a bind at the middle of the blade

Bolognese Single Sword

1530-1600



Thrusts

Tramazzone, unclear but involves circular wrist action. I think either around like a zwerch or downward like a shielhaw

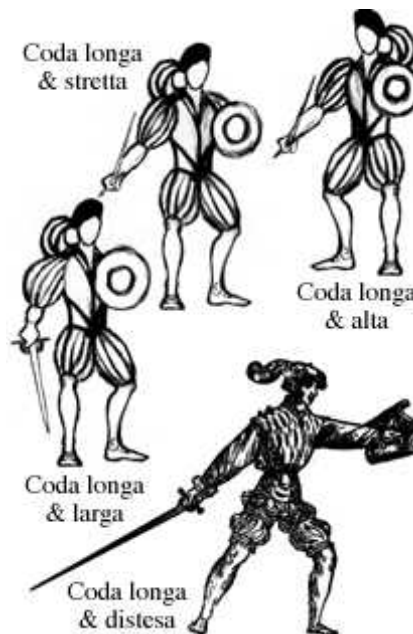
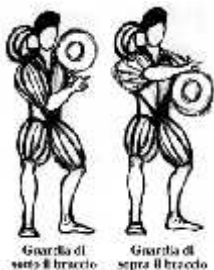
Stretta— that with the sword close to the opponent

Larga— that with the sword farther away from the opponent

Alta-- high

guardia di testa— Hanging point toward left

guardia alta— von tag on the right, on the left or under the left arm



Becca cesa



Becca possa



Porta di ferro stretta



Porta di ferro larga



Porta di ferro alta



Cinghiara
Porta di ferro stretta



Cinghiara
Porta di ferro larga



Cinghiara
Porta di ferro alta



Guardia di faccia

Palm up



Guardia d'intrare

Palm down