Fior di Battaglia

Fiore dei Liberi

translated by

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Fior di Battaglia
of
Master Fiore dei Liberi

MY LORD Curtan of Cividale in Austria that is of Sir Benedetto of the noble order of the free of Premariacco of the Diocese of the Patriarch of Aquileia, in his youth wanted to learn the art of armed combat in the barriers. ¶ Of the Lance, pollaxe, sword and dagger and of grappling on foot and on horseback, in arms and without arms. ¶ Also he wanted to understand how to temper iron. ¶ And the features of all weapons of both defence and offence and most of all, of combat to the bitter end. ¶ Also other wonderful and secret things which are evident to few men of the world. ¶ And they are truly things of greatest offence and great defence and they cannot fail as they are so easy to do. ¶ Which art and teaching is said above. ¶ And the aforesaid Fiore undertook learning these things from many German masters. ¶ And of many Italians in several provinces and in many towns at great expense. ¶ And by the grace of God by so many masters and scholars. ¶ And in the courts of great lords, princes, dukes, marquises and counts, knights and squires in learning this art. ¶ The aforesaid Fiore was requested again and again by many Lords and knights and squires for teaching of the said Fiores art of Armizare and combat in the barriers to the bitter end which art he has demonstrated to more Italians and Germans and other great Lords who have to fight in the barriers. ¶ And also to many that are not required to fight. ¶ And some who have been my scholars who had to fight in the barriers. ¶ Of which some I will mention here and remember. ¶ The first of them is the noble and strong knight Sir Piero del Verde who had to fight with Sir Piero de La Corona, who were both German. ¶ And the battle was in Perosa. ¶ Also to the valiant knight Sir Nicolo Voricilino, a German that had to fight with Nicolo the Englishman. The field was at Imola. ¶ Also the notable, valorous and strong knight, Sir Galuezzo the Captain of Grimello, called of Mantoa, who had to fight the valiant Sir Bucichardo of France. The field was at Padova. ¶ Also the valiant squire Lancilocco de Becharia of Pavia who made six thrusts of the Lance of sharp steel on horseback against the valiant knight Sir Baldassaro of Germany, who at Imola had to fight him in the barriers. ¶ Also to the valiant squire Counino de Bavo, from Milan, who in Pavia in the castle against the worthy squire Sram of Germany fought three passes of Lance with sharp steel on horseback. ¶ And who then on foot made three blows of the pollaxe and three blows of the sword and three blows of the dagger in the presence of the most noble Prince and Lord Sir the Duke of Milan and the Lady Duchess and other countless lords and ladies. ¶ Also to the cautious knight Sir Azzo da Castell Barcho who once had to fight with Cuanne Ordelaffi. ¶ And another time with the valiant and good knight Sir Jacamo di Boson with the field at the pleasure of the Lord Duke of Milan. Of these and of others whom I, Fiore, have taught I am very pleased because I have been well rewarded and I have the honor and love of my scholars and their relatives. ¶ I also say that this art I have always taught secretly so that none are present at the lesson.

except the scholar and discreet relatives. And even if anyone else was there by grace or courtesy, with sacred vows I have them promise on their faith not to disclose any of the plays taught by me, Master Fiore. ¶ Especially I am cautious around fencing masters and their scholars. And they, out of envy, demanded I fight with swords that cut and thrust wearing an arming jacket with no other armour except for a pair of chamois gloves. And all this because I did not want to practice with them nor teach them anything about my art. ¶ And this accident happened five times that I have been required. ¶ And it has been five times for my honour I have met to fight them in strange places without relatives and without friends, not having hope in any others but God, the art, and in myself, Fiore, and in my sword. ¶ And by the grace of God I, Fiore, am left with honour and without injury to my person. ¶ Also I, Fiore, tell my scholars that have to fight in the barriers, that combat in the barriers is much less dangerous than fighting with swords that cut and thrust wearing only an arming jacket. Because when fighting with sharp swords, if you fail a single cover, that blow will give you death. ¶ And one who fights in the barriers and is well armoured can receive many blows, yet can still win the buckle. ¶ Also it is another thing that rarely does anybody perish because they have been struck. ¶ So I say that you would rather fight three times in the barriers than one time with sharp swords as mentioned above. ¶ And I say that the man who has to fight in the barriers, being well armoured and knowing the art of combat and having the advantage, if he does not take it then he is not worthy and it would be well for him to hang himself. I can say by the grace of God that none of my scholars have lost in this art. All of them have always kept their honour. ¶ I, the aforementioned Fiore, also say that these noble knights and squires to whom I have shown my art of combat were pleased with my teaching and wanted none but me as a master. ¶ Also I say that none of my scholars, particularly those mentioned above, have owned a book on the art of combat, other than Galeazzo da Mantova. ¶ Well did he say that without books you cannot be a good master or scholar in this art. ¶ And I, Fiore, confirm, that there is so much to this art, that there is no man in the world with so great a memory who could keep in their mind without books a fourth part of this art. ¶ A man who does not know more than a fourth part of this art is not a master. ¶ I, Fiore, knowing how to read and write and draw and write books in this art and have been studying well for forty years or more, am still not a perfect master in this art. Although I am considered by great noblemen who are my scholars a perfect master in the aforementioned art. ¶ And I say that if I had studied forty years in law, in papal decrees, and in medicine as I was studying in the art of arms, that I would have a doctorate in those three sciences. ¶ And in this science of armizare I have had great trouble with the effort and expense to be the perfect scholar I say to others to be. ¶ I, the aforementioned Fiore, consider that few in the world will themselves become a master. And wishing that I be remembered as such, I will make a book of all the art, and all that I know of iron and tempering, and other things, according to the order given to me by that high Lord who is above all others in martial virtue, who I respect the most, and who is more deserving of my book for his nobility than any other Lord I have seen and will see. That is, the illustrious and excellently puissant Lord, Prince Sir

Prologo

Marquis of Este, Lord of the noble cities of Ferrara, of Modena, Reggio, Parma, etcetera to whom may God give a good life and prosperous fortune with victory over his enemies.

Prologue

We begin the book following the order of my Lord Marquis and we will make sure that he lacks nothing in the art. I realise that I would bring good worth for my lord for his great nobility and courtesy. ¶ We begin with grappling, which is done for two reasons, namely, for sport and from anger. That is, fighting for your life with every deception and falsehood and cruelty that can be done. And I want to talk about what you do for life, and show with reason, and most of all how to gain the holds when you are fighting for your life. ¶ The man who wants to do grappling should be advised about the manner of his opponent, and if they are stronger or bigger in person and if they are younger or older. Also you want to see if they know the grappling guards. And all of these things you need to know in advance. ¶ And no matter whether you are always stronger or weaker in the grips and binds, always defend yourself against the holds with their counters. ¶ And if your enemy is unarmoured, aim to hurt them in the most painful and most dangerous areas. In the eyes, in the nose, in the soft part under the chin, and in the flanks. And no matter what, see if you can come to grips and binds. Armoured or unarmoured, it is one and the same. ¶ I also say that to grapple you want to have eight things. That is, strength, speed, knowledge,

by which I mean knowledge of good holds, knowledge of breaks, that is breaking arms and legs, knowledge of binds that tie the arms so that a man can no longer defend himself nor have his freedom, knowing how to strike in a dangerous place. ¶ Also knowing how to put someone on the ground without danger to yourself. ¶ Also knowing how to dislocate arms and legs in different ways. ¶ All of which I will write and draw in this book by degrees as the art requires. ¶ We have discussed principles of grappling. Now we discuss the guards of grappling. ¶ The guards of grappling can be done in different ways, and some ways are better than others. ¶ But these four guards are the best in armour and without armour, however, the guards are not stable for the holds they suddenly make. ¶ And the first four masters who you see with the crowns on their heads show the grappling guards. That is, Posta Longa (Long Guard), and Posta Dente di Zenghiaro (Boars Tusk Guard) which they make against each other, and then they make Porta di Ferro (Iron Gate) and Posta Frontale (Frontal Guard) against each other. ¶ And these four guards can do all the things that I spoke of before in armour and without armour, namely, grips, binds, breaks, eccetera. ¶ It needs to be done in such a way that you know the guards and the master plays, and the scholars from players, and the players from masters, and the remedies from the counters. Although the counter is always placed after the remedy, sometimes the remedy is after all his plays. And we will clarify this. ¶ We will say that to know the guards and posta are simple things. Firstly, that the guards have their weapons in hand, one against the other, but they have not made contact with each other. ¶ It is to be cautious and steady against each other, to see what your opponent wants to do. ¶ And these are called posta or guards or the first masters of battle. ¶ And these wear crowns on their heads because they are placed that by waiting in this way, they make a great defence. ¶ And they are the beginning of the art. That is, the art of the weapon with which the masters are on guard. ¶ It is so much to say that a posta is a guard. ¶ And a guard says much about the man who guards himself, and the defence he makes against wounds from his enemy. ¶ And a posta says much about the way that he wants to make an offensive move against his enemy without danger to himself. ¶ The other master who follows the four guards, comes from those guards and defends himself against another player with the blows that are of the four previous guards. And this master also wears a crown, and is called the second master. ¶ Also he is called a remedy master because he does the remedy so that he is not wounded or that he is not careless in the art of said posta or guards. ¶ And this second one, is a remedy for the scholars under him, which make the plays that are done by the master at the front of that remedy, that make the cover or grips of the said remedy. And these scholars wear a device under the knee. And these scholars will all make the plays of the remedy until another master is seen, who will make the counter to the remedy and all his scholars. ¶ And because he makes the counter to the remedy and the counter to the scholars, he will wear the device of the remedy master and the scholars. That is, the crown on his head and the device under his knee. And this king is called the third master. And he is called a counter because he makes the counter to the other masters and the counter to their plays. ¶ I also say that in some places in the art there is the fourth master. That is, a king who counters the third king, who counters the remedy. And this king, the fourth master, is called the fourth master. ¶ And he is called the contra counter. ¶ Although few plays pass the third master in the art. ¶ And if they do more, it becomes dangerous, and that is enough to say. ¶ We have now spoken about the guards of grappling, and of the second master, that is the remedy and his players. And the third master who counters the second master and his players. And of the fourth master who is called the contra counter. These masters and players govern the art of grappling in armour and without armour. So also these masters and players govern the art of Lance against Lance and their guards, masters and players. ¶ And likewise with the pollaxe, and with the sword in one hand and in two hands. And similarly with the dagger. ¶ To that effect, these masters and players described before with their insignia and devices, govern all the art of armizare on foot, on horseback, in armour and without armour. ¶ According to what they do in the plays of grappling. ¶ And the intention is that you need only apply this to the guards and masters in the other arts, and remedy and counter as in the art of grappling, that the book can be freely understood. ¶ Although the instructions and the figures and the plays show all the art, so it is easy to understand. ¶ Now we attend to the drawn figures and their plays, and their words which will show the truth.

Folio 2 v

I am Posta Longa (Long Guard), and I look like this. And in the hold you want to do to me, I will surely bring my right arm under your left arm. And I will enter the first play of grappling, and with that hold, I will make you go to the ground. And if that hold is likely to fail me, I will transition to other plays that follow.

I come against you from the Dente di Zenghiaro (Boars Tusk). I am sure to break your grip. And from here I can enter Porta di Ferro. And I will be ready to put you on the ground. And if you defend against me, I will try another way to give you offense, namely with breaks, binds and dislocations. In that way I am depicted in the drawings.

In Porta di Ferro (Iron Gate) I wait for you without moving to earn all the grips within my power. The play of grappling is my art. And spear, pollaxe, sword and dagger are a great part. Porta di Ferro is full of malice. I always give those who come against me trouble and pain. And to those that thought to gain from me, with my strong holds I will make you go to the ground.

Posta Frontale (Frontal Guard) will gain the holds. When I am in this guard I will hurt you. But I will move from this guard and I will move you to Porta di Ferro. Then I will make you feel like you are in hell. The locks and breaks will make you pay. And soon it will be seen what I have earned. And I will gain the locks, if I am not forgetting.

This is the first play of grappling and every grappling guard can arrive at this play, and in this grip. Namely, take the left hand inside his right elbow and the right hand up behind his left elbow. Now immediately make the second play. That is, having gripped him in that way I give a turn with the body and he will go to the ground or else his arm will be dislocated.

Master
p 1

The scholar who is before me speaks truly that his grip will put him on the ground or dislocate his left arm. Also I say that if the player removes his left hand from the shoulder of the master, that the master arrives at the third play similarly to how you see it drawn. So that the first play and the second are one single play where the master sends him to the ground on his face, and the third one sends his shoulders to the ground.

2nd scholar
p 3

The scholar of the first master says that I am sure to put this one to ground or break his left arm or dislocate it. And if the player that plays against the master first took off his left hand from the shoulder of the master to make another defence, immediately I exchange reaching for his right arm with my left hand, and I take his left leg, and my right hand I put it under his throat to send him to the ground as you see drawn in the third play.

1st scholar
p 2

This is the fourth play of grappling by which the scholar can put the player on the ground. And if he cannot put him to the ground in this way, he will seek other plays and grips that we now see drawn below. I tell you that you can well know that the plays are not all equal at all times, so that if you have a grip that is not good you should quickly gain one, so that you do not give the advantage to your enemy.

3rd scholar
p 4

This grip that I make with my right hand into your throat will bring you sorrow and pain. And for that you will go to the ground. Also I say that if I take my left hand under your left knee that I will be more certain to send you to the ground.

4th scholar
p 5

Because of the hold I have earned, and the way I lift you from the ground, I will lift you with my strength and put you under my feet, first with your head and then your body. And you will not see a counter to this.

5th scholar
p 7

I am the counter against the fifth play that is shown before. And I say that if I use my right hand to lift the elbow of his hand which is hurting me, I will make him turn in such a way that I will force him to the ground, as you see here, or I will gain a hold or a lock. And I will have little care for his grappling skills.

Counter to the 4th scholar
p 6

When I give you my thumb under your ear, you will feel so much pain that you will go to the ground without a doubt. Or I will make some other grip or lock that will be worse than torture. The counter that he can make is the sixth play against the fifth, where he puts his hand under the elbow. That can be done to me as a counter without doubt.

6th scholar
p 8

You take me from behind to throw me to the ground and I turn like this. If I done throw you to the ground, you will have gotten a good deal. This play is a finishing move, but it must be done quickly so that the counter will fail.

7th scholar
p 9

This is a finishing move and it is a good grip to use to hold someone in such a way that it cannot be defended against. The counter is that the one being held goes back against a wall or other timber and turns in such a way so that the one who holds him breaks his head or back on the same wall or timber.

9th scholar
p 11

This one is a play with a leg throw which is not well assured in grappling. And also, if anyone wants to make the leg throw, they must use force and speed.

8th scholar
p 10

This one strikes the player with his knee in the balls to gain the advantage to throw him on the ground. The counter is that immediately the player goes between with the knee to hurt him in the balls, that you take the right hand under the knee and throw him to the ground.

10th scholar
p 12

Because you have taken both your arms under mine, I strike with my hands firmly in your face. If you were well armoured I would leave this play. The counter of this play is that the scholar who is injured by the player in the face puts his right hand under the elbow of the players left arm and pushes strongly, and the scholar will remain free.

11th scholar
p 13

If you take hold with both your arms under your opponents, then you can put both hands in his face as you see that I do, and especially if he has an uncovered face. Also you can transition to the third play of grappling.

12th scholar
p 15

I do the counter to the thirteenth play. His hands have gone away from my face. And because of the way I have done it and hold him, if he does not go to ground, I will take great disdain.

Counter to 11th scholar
p 14

I am the counter of the fifteenth play, and any other that puts his hands on my face while grappling, I take my thumbs and I put them in his eyes if I find them uncovered. And if his face is covered, I take the elbow and grip or lock it immediately.

Counter to 12th scholar
p 16

See how wich a bacon I will hold you by che neck. And if I wanc co chrow you co che ground, I will have liccle crouble in doing so. If I wanc co puc you in che scrong bind, you will go. And you will noc have a councer co chis.

1sc scholar
p 1

If you were well armoured in chis play, as soon as you make your move, I would cake a bacon becween your legs and leave you riding ic like a horse. And you can hardly last long before I will curn you over.

2nd scholar
p 2

I have caken chis play from che eighch remedy mascer of dagger, and even wich chis bacon I can make my defence. And as I make che cover I scand and che play of my mascer I can do. And also wich a hood or a piece of rope, I can do chis. The councer of my mascer is also mine.

3rd scholar
p 3

Of che sixch remedy mascer of dagger who councers in chis way wich his dagger, I am a scholar. And for his honour I make chis cover wich chis bacon. And immediacely I rise co my feec and make che plays of my mascer. This chac I can do wich che bacon, I can also do wich a hood. The councer of my mascer is my councer.

4ch scholar
p 4

These five figures are the guards of the dagger. And such is good in armour, and such is good without armour, and such is good in armour and without armour, and such is good with armour but not without armour. And all these we declare.

I am Tutta Porta di Ferro (Full Iron Gate) and I am single. And I am good in armour and without, because I can beat off an attack with a grapple or without. And I can play with the dagger and without, and make my covers.

I am Tutta Porta di Ferro Dopia (Full Iron Gate and doubled), and I am good in armour and without, but even better in armour than without it. And with such a guard I cannot use a dagger.

I am Mezana Porta di Ferro, Dopia e Incrosada (Middle Iron Gate and I am Doubled and Crossed). And I am good in armour, but not without because I cannot make long covers. And I can cover above and below with the right hand and the left hand with the dagger or without.

I am Mezana Porta di Ferro (Middle Iron Gate) with the dagger in hand and I am doubled. I am the best and stronger than all the others. And I am good in armour and without, and I cover low or high on either side.

I am Tutta Porta di Ferro Incrosada e Dopia (Full Iron Gate crossed and doubled). And I am in a strong fortress, and in armour I am good and strong. And without armour I am not enough because I cannot make long covers.

Doubt yourself when against anyone with the dangerous knife. The arms, the hands and the elbows must immediately go against it. And to do this, I always do these five things: take the dagger, strike, break the arms and bind them and put him on the ground. These five plays will not abandon one another. You will know the defence if you look at the person.

With the fendence I can strike the head and the body from the elbow to the top of the head. And from the elbow down I have no liberty to strike without much danger, and I doubt I could make this strike.

From the reverse side I can strike from the elbow all the way to the temples of the head. And they are called middle blows. And those reverse blows cannot be done if you are making a cover against your enemy.

The right side can strike and then cover if it is necessary, and can strike from the elbows to the temples of the head, and more surely from the right side than the left.

The dagger that goes through the middle towards the head can strike below the chest and no higher. And always with the left hand you should make your cover.

I am the noble weapon called the dagger, that in the narrow play rooms all over. And whoever knows my malice and my art will have a good understanding of fighting with any weapon. And to immediately end a cruel buckle, there is not a man who can go against me. And who watches me in feats of arms will see covers and thrusts, wounds with grappling, and how to take the dagger away with breaks and binds. And against me, neither arms nor armour are worthy.

Because I carry the dagger in my right hand, I carry her for my art. It is well deserved, because for anyone that will draw a dagger against me, I will take it from your hand. And with that I will hurt you well, because after all the pros and cons are weighed up, I will finish you totally.

The broken arms I carry tell my art. I say without a lie that I have broken and dislocated many arms in my life. And against any who choose to go against me, I always want to use my art.

I am the master of unlocking and also locking the arms of those who go against me. I will put you in great trouble and can depend on the way my binds and breaks work. And I take the key to show that I am worthy of such art.

You ask me how I put this man under my feet. Thousands have gone there, crying to match my art of grappling. For my victory I carry the palm in the right hand, because none can withstand my grappling skills.

I am the first master and called the remedy. Because it is a remedy to so much, I say that in understanding this remedy you cannot hurt me and that I can strike and hurt you. For this I cannot do better. I will send your dagger to the ground by turning my hand to the left side.

1st master
Mt p 1

I will give my dagger a turn around your arm. And for this reison you will not take the dagger away from me. Also with this turn there is no doubt I will strike it into your chest.

Counter to master
Mt p 2

In the middle bind I will put your arm, so that you will not make me any trouble. And if I want to slum you to the ground it is liccle bocher to me, and you will not escape without difficulcy.

1st scholar
Mt p 3

I will do the counter to the play that came before me. You can see the posicion I leave him in. I will break the arm and throw him to the ground quickly.

Counter to 1st scholar
Mt p 4

This is a good cover for twisting the hand with the dagger. Also from taking this grip I will bind you well and if I place my right hand under your right elbow I will put you to the ground, so well do I know my art.

2nd scholar
M1 p 5

I am the counter to the play that came before me, so that you cannot put me on the ground, nor take my dagger, nor bind me, but you must let go in spite of yourself or my dagger will wound you at once.

Counter to 2nd scholar
M1 p 6

This is a play without any counter, and it is fitting that the player must necessarily go to the ground and lose his dagger. The scholar, as you see him doing here to this player, will put him to the ground and use another way to finish him.

3rd scholar
M1 p 7

This play is very little used in the art of the dagger, but it is also a defence, and more for the scholar to learn. Beating the attack aside in such a way will hurt the player, namely with a counterstrike to the ribs or belly.

4th scholar
M1 p 8

I am the counter to the first remedy master of dagger. He badly played the remedy so I was able to take his left hand. And from this grip, I can put the dagger in his back.

2nd counter to master
M1, p 9

This is a counter which is not mine. Also it is a play of the counter which is above me, namely, the second counter remedy that has bound with his dagger the hand of the player and he says he can stab the dagger in the players back. I know how to make his play. He said to stab in the back but I put it in his chest. His play can be finished either way you choose.

Scholar to the 2nd counter to master
M1, p 11

I am also a counter to the first remedy master of dagger. With the grip that his student makes to me, I am going to hurt him, and make him let go. And if he wants to try other plays against me, I will counter them without any delay.

3rd counter to master
M1, p 10

I am the scholar of the first remedy master of dagger. And with this grip I want to take your dagger and bind your arm. And I do not believe that you know how to counter this, so I will do this to you without delay.

5th scholar
M1, p 12

The counter for this, I will do to you, so that you will not take my dagger or bind my arm, and my dagger, and I will remain at liberty. And then I will wound you in such a way and manner that you will not have a defence for this.

Counter to 5th scholar
Mt p 13

This is the counter of the play which came before which is known to be stronger. And I will turn him with my left hand. Having turned him, I cannot fail to wound him.

Counter to 6th scholar
Mt p 15

This tower is known to be stronger, and because of this I use it with several plays. And such strength you cannot overcome, because two arms can oppose one very well.

6th scholar
Mt p 14

Because of the good grip that I have made against you, I will not fail to break your arm over my left shoulder. And then, I will wound you with your own dagger, and this play will not fail me.

7th scholar
Mt p 16

Regarding the play that is before me, where you wanted to break my arm over your shoulder. For that play, I do this counter to you. With great force I will throw you to the ground. I will break you and kill you so that neither to me nor others will you ever more do this injury.

Counter to 7th scholar
M1, p 17

I do the counter of the play that came before me. You will not take my dagger because I will push you onto my dagger with my left hand, and with the cruel tip, I will hurt you for your trouble.

Counter to 8th scholar
M1, p 19

I take the dagger out of your hand because I am well placed, and I will push the tip up next to your elbow. And you will lose it, and I will wound you with it straight away. Because I cannot bend the arm, I will do such a dagger disarm.

8th scholar
M1, p 18

You are ready to be thrown completely to the ground, and there is no defence or counter that you can do. And I make the dagger so far from your hand, because I know this art with every skill.

9th scholar
M1, p 20

What is said here cannot be done every time. I know the counter to the scholar who came before me, who is a great fool. I know how to do it so that my leg is going to stay, and I do it by putting the dagger in his face to show that he is both mad and foolish.

Counter to 9th scholar
M1, p 21

I play with the arms crossed to make those remedies that have come before. And if we were both armoured, I could not make a better cover. A stronger remedy than me does not bear a crown, for I can make plays to the right and left. Also I can cross both below and above.

2nd master
M2, p 1

I am the counter to the remedy master that is crossed before me, so that with his crossing he will not make me any trouble. I will give such a push to his elbow, that I will turn and wound him immediately.

Counter to 2nd master
M2, p 2

This grip is so strong that I believe I can kill anyone with it, because I can break your arm and I can throw you on the ground, and I can take your dagger. I can also tie you in the high bind. And from these four things, you will not be free.

1st scholar
M2, p 3

I know the counter to the play that came before me. And I say that with this grip I break all four plays that he said he could do before. And I cannot see that I will fail to throw him to the ground, for this grip is strong and fierce.

Counter to scholar
M2, p 4

Here begin the strong plays of reverse strikes with which countless lives have been lost. And the plays of my scholars will follow, showing the cover that I do with the right hand. This is a simple play to do, for this way I will throw him to the ground.

3rd master
M3, p 1

In this way you will be thrown to the ground. And I would be even more certain if you were wearing armour. But even without armour you cannot do anything to me. And I could do this to you even if you were stronger than me.

1st scholar
M3, p 2

You go to the ground and your arm will be dislocated by the art of my master who is crowned. And there is no counter that you can do. And here I will hold you and make it hard for you.

2nd scholar
M3, p 3

This is a hold which has neither a counter nor a defence. And here I can take your dagger and binding you is no problem for me. Dislocating your arm will not give me any trouble. You cannot leave without my permission. And I can ruin you at my will.

3rd scholar
M3 p 4

This is called the lower bind and the strong key. With this bind, armoured or unarmoured, I can kill you, because in all your vulnerable places, I can wound you. And having made this bind you cannot escape. And whoever is caught like this is in trouble and is having a hard time of it, according to what we see drawn in the picture.

5th scholar
M3 p 6

You lose the dagger because of how I hold you. And when I have removed the dagger I can bind you. And in the lower lock I will give you trouble. That is the key to grappling that I will bind you in. And those who are in this lock cannot escape, but must endure great pain and suffering.

4th scholar
M3. p5

This is the counter to the third remedy master of dagger, who makes the play with the reverse hand. I make this bind against him. Armoured and unarmoured, this is good and secure. And if I do this against someone without armour, I will break the hand and also dislocate it. And the pain will make him fall to his knees at my feet. And if I want to strike him, I can do that easily.

Counter to 3rd master
M3 p 7

I am the fourth remedy master of dagger who knows the play with this hold. With covers like this, my scholars will injure many. And if I turn to the right and do not let go of your arm, I will take your dagger and I will make trouble for you.

4th master
M4, p 1

This is another high bind and is very strong. And I am sure to put you on the ground. And I can dislocate the arm or break it as I choose.
To counter me, if you take you right hand with your left, your grip will be good and mine will fail.

2nd scholar
M4, p 3

This is a high bind that locks you up well. I will take your dagger and throw you on the ground. Also I say I can dislocate your arm, but if you take your right hand with your left, you could counter me and I must let you loose.

1st scholar
M4, p2

When I use the grip of my master, my left hand is under your left elbow. And I quickly put my right hand under your knee so that I can throw you on the ground. And there is no counter you can do to me.

3rd scholar
M4, p 4

With my right hand I will give a round turn to your dagger, directing it about next to your arm which I hold. And your dagger will remain in my hand as a pledge. And then I will deal with you again as you are worth.

4th scholar
M4, p 5

By pushing this dagger next to your uplifted elbow, it will remain in my hand and wound you for certain. However, this play must be done quickly, so that you do not counter it with your left hand.

5th scholar
M4, p 6

Of the fourth remedy master of dagger I am a counter remedy. And the two plays which come before, I am also doing the counter. In this way I will break the hands of the master with a move I will make quickly. If he were well armoured, I would ruin them without doubt.

Counter to 4th master
M4, p 7

I am the fifth remedy master of dagger for the collar hold of this player. Before he has drawn his dagger, I will break his arm, so keeping his hand held to me is to my great advantage, because I can do all the covers and binds of the other remedy masters and of their scholars who are before. It is like the proverb says. I want everyone who is a scholar in this art to know that nobody can defend a collar grab without speed.

5th master
M5, p 1

This is another way to damage the arm. And to come to other plays and locks, I start with this play. Also I say that if I were caught by a spear, with such a strike I would either unpin myself or break the head from the shafe.

1st scholar
M5 p 2

In this way, I want to throw you to the ground before the dagger reaches me. And if your dagger comes down the middle to strike me, I release my grip and your dagger will follow. So you will not hurt me in this way because then, with plays of the remedy, I will make you suffer.

3rd scholar
M5 p 4

This is another way to make you let go, which is also a better way to remove a spear. Also I say that if I strike hard on the wrist of the hand that holds my collar, I am sure that I will dislocate it if you do not take it away.
I will now tell you the counter. When the scholar brings his arms down to dislocate the hand of the player, immediately the player removes his hand from the scholars collar. And quickly strikes with the dagger in the chest.

2nd scholar
M5 p 3

This is a play to make you let go. Also, if I advance my right foot behind your left foot, you will be thrown to the ground without fail. And if this play is not enough, I will use others to give you a taste of your own dagger, because my heart and eyes watch for nothing else except taking your dagger without delay.

4th scholar
M5 p 5

This player held me by the collar, but immediately before he stabbed with his dagger, I used both of my hands to grab his left hand and put his arm over my right shoulder and then dislocated his arm. This will completely destroy it. I do this more surely in armour than unarmoured.

5th scholar
M5, p 6

In this way you will go to the ground without fail. And without a lie, I will take your dagger. If you are in armour, it is good for you, because with your own dagger I will take your life. If we are armoured, this art cannot fail. Although if you are unarmoured and very quick, there are other plays I can also make.

6th scholar
M5, p 7

This tower, either in armour or without armour, is very good. And against any strong man is as good to tower from below as much as above. And this play enters in the middle bind, namely to the third play of the first remedy master of dagger. And if this is done as a low tower, the scholar puts the player in the lower bind, which is the strong key that is the sixth play of the third remedy master of dagger.

7th scholar
M5, p 8

If I can turn this arm, I do not doubt that I will put you in the lower bind and strong key. Although if I were armoured I would be more sure of doing this. Also there is another counter I can do. If I hold the left hand firmly and with the right I take hold under your left knee, I will not lack the strength to put you on the ground.

8th scholar
M5, p 9

With the arms crossed I wait for you without fear. Whether you attack from below or above I do not care, because any way you attack me you will be bound. Either in the middle bind or in the lower you will be locked. Although if I wanted to make the grips of the fourth remedy master of dagger, with those plays I would badly hurt you. And I would not fail to take your dagger.

9th scholar
MS. p 10

This is the play of the scholar who is before me, however, I take the dagger in this way, so that I push his dagger to the ground and then to the right to twist the dagger as it is written above. And with the turn that I do with the dagger, I will put the point in his chest without fail.

11th scholar
MS. p 12

This grip is enough for me that your dagger will not touch me. The play that is after me is what I want to do. And other plays I could do to you without any doubt, but I leave them for now because this is good and very fast.

10th scholar
MS. p 11

So that this scholar cannot dislocate my arm, I pull it close and bend it. And the more I bend the arm it will be even better, because this is the counter to the remedy master of the narrow plays of the dagger.

Counter to 5th master
MS. p 13

I am the sixth master and I say that this cover is fine in armour and without armour. And with this cover I can cover in every direction, and enter in all binds and grips and finish with a strike. And my scholars who come after all end up striking. And each of my scholars can do this cover, and they show the plays that continue from here.

6th master
M6, p 1

This half turn was made from the cover of the sixth master of dagger, and I have placed myself to quickly strike you. And even if you were armoured, I would care little because I would push this dagger into your face, although here I have put it in the chest because you are not armoured and do not know close plays.

2nd scholar
M6, p 3

I have made the cover of the sixth remedy master of dagger that comes before me. And immediately with this grip I can wound you. And I will take the dagger, because of the way I hold my left hand. Also I can put you in the middle bind, which is the third play of the first remedy master of dagger. Also there are other plays I can do without abandoning my dagger.

1st scholar
M6, p 2

I have not abandoned the cover of the sixth master of dagger. I have turned my left arm over your right, and moving my right foot with the left arm I have turned myself to the outside. You are half bound and you must admit, you quickly lost your dagger. And I make this play so quickly that I have no fear or doubts.

3rd scholar
M6, p 4

From the cover of my master I made this hold. Armoured and unarmoured I can strike you. And also I can put you in upper bind of the first scholar of the fourth remedy master of dagger.

4th scholar
M6, p 5

Not abandoning the cover of the sixth master, I do this turn. Your right hand will lose the dagger, and you see that it is reversed. My dagger will hurt you now, and your dagger will be lost to you. Also I can turn with the left arm and put you in the lower bind so making things hard for you.

5th scholar
M6, p 6

I do the counter to the sixth remedy master of dagger. Pushing your elbow, I will make your body turn and then I can strike you. Because with this push that I quickly do, I can do many defences of the narrow play. And more than anything, it is a counter to the holds of the narrow play.

Counter to the 6th master
M6, p 7

Although I am placed after the counter of the sixth play I reasonably go before him, because I am his scholar and this play belongs to the sixth remedy master. And it is better to do this play in armour that unarmoured, but I will strike him in the hand because in that place, he cannot be well armoured. Although if he was unarmoured, I would try to wound him in the face or in the chest, or in some other place that presented itself.

6th scholar
M6, p 8

I am the seventh master that plays with the arms crossed, and this cover is better in armour that unarmoured. What I can do with this cover are the plays before me, namely the middle bind which is the third play of the first remedy master of dagger. Also I can turn you by pushing your right elbow with my left hand. And I can strike you in the head or the shoulders immediately. And this cover is better to bind than to do anything else, and is a very strong cover against the dagger.

7th master
M7, p 1

This is the counter of the seventh remedy master who is before me, that I do with a push to his right elbow. Also I say that this counter is good for every narrow play of dagger, and of pollaxe, and the sword either in armour or unarmoured. And when I push the elbow, I quickly strike him in the shoulder.

Counter to the 7th master
M7, p 2

I am the eighth remedy master and I cross with my dagger. And this play is good in armour and unarmoured. And my plays are shown with some before me and some after me. Like the eighth play of the sixth master of dagger, where I strike the player in the hand with the tip of my dagger, in a similar way I strike down onto the hand whereas before I struck upward. Also I can take his wrist with my left hand and with the right I can injure him well. You will find after me the ninth scholar of the ninth master of dagger that stabs the player in the chest. Also I can make the last play after I have abandoned my dagger.

8th master
M8, p 1

I am the counter of the eighth remedy master that is before me and of all his scholars. And if I extend my hand to his elbow, I can push it so strongly that I can strike him from the side. Also with that turn, I can throw my arm around his neck and hurt him in many different ways.

Counter to the 8th master
M8, p 2

This is a guard which is strong both in armour and unarmoured. It is good because you can quickly put your opponent in the lower bind and strong key. This is shown in the sixth play of the third master of dagger who defends against a reverse hand strike and holds the players right arm bound with his left.

1st scholar
M8, p 3

The cover that I do in this way with the arms crossed is good both in armour and unarmoured. My play puts this player in the lower bind that is called the strong key that is shown by the scholar before me, namely the sixth play of the third remedy master of dagger that defends against the reverse hand strike. And this play is similar to the one that comes immediately before me, although it is done in a different way. And our counter is to push the elbow.

2nd scholar
M8, p 4

I am the ninth remedy master of dagger and I no longer hold a dagger. And this grip that I do against an attack from below is the same that the fourth remedy master of dagger makes against an attack from above except I do it below. But my plays are not the same as his. This grip is worthy in armour and without, and from it I can make very strong plays, especially those that follow me. In armour or unarmoured, they are not doubted.

9th master
M9, p 1

I have followed the grip of the ninth remedy master of dagger. Taking my right hand from the grip, I take your dagger and then turn it up by your elbow. The point will surely strike you in the face. As demonstrated by the scholar who comes after me, I believe I will follow up in that way.

1st scholar
M9, p 2

This play is of the scholar who comes before me. I continue from his grip and finish his play here, although other scholars will use his grip to make other plays. Watch what comes after and you will see their ways.

2nd scholar
M9, p 3

I do the grip of my master that was seen previously. And my right hand leaves its grip, and if I hold you under the right elbow I can dislocate the arm. And also with such a grip I can put you in the bind that is the strong key, that the third remedy master of dagger shows in the sixth play.

3rd scholar
M9, p 4

From the grip of my master, I have come to this. And I do not remain in this grip, but I will put you in the low bind, namely the strong key, with little effort. Also I will take your dagger with no difficulty.

4th scholar
M9, p 5

I have not abandoned the grip of my master. Also I entered immediately under his right arm to dislocate it with this grip. I can do this armoured or unarmoured. And when I hold him from behind like this, I will do bad things to him and he will not have a chance.

5th scholar
M9, p 6

The grip of my master did not fail me and this player saw that I was not letting go of the grip. And as he pushed the dagger to the ground, I quickly passed his hand between his legs and grabbed it again. And when I had a good grip, I passed behind him. As you can see, he cannot dismount without falling. And I can then do the play that comes after me. My right hand lets the dagger go and takes his foot to throw him completely on the ground and I cannot fail to take the dagger.

6th scholar
M9, p 7

I made the cover of my master and immediately with my left hand took his in this way. And with my dagger, I stab him in his chest. And if my dagger was not sufficient, I would do the play that follows.

8th scholar
M9, p 9

This scholar who is before me has made the beginning, and I finish the play by sending him to earth as has been described. This play is not part of my art, but I show it to share what others will do.

7th scholar
M9, p 8

This play completes the play of the scholar who came before me that left his dagger in its sheath and took your good one. How I do this has already been explained.

The counter to the ninth master is that when the scholar has taken the right hand with the dagger with his left hand, then immediately the player takes his dagger near the point and draws or pulls it towards himself so strongly that it directs the dagger to the elbow to make it change.

9th scholar
M9, p 10

Here begins sword and dagger plays. The advantage is great for those who can do it. The master is in this guard. And this guard is called Dente di Zengiaro (Boars Tusk). Come with all the thrusts and cuts that you know. My right foot and then my dagger will turn and I will beat your sword aside. I know the narrow play and I cannot fail. Come one by one to oppose me as you wish. You will not touch me and I will break you with a turn.

1st master
M1 p 1

If the player who came before me knew such a defence, he would have put his left hand on the scholars guard and in this way push his elbow, turning it as shown. Then I would not need the counter to the master who is with the dagger in his guard.

Counter to 1st scholar
M1 p 3

Any master does this cover against a thrust and then immediately strikes to the face or chest. And with the dagger against the sword, you always need the narrow play. Here I am close and I can hurt you badly. Like it or not, you will suffer.

1st scholar
M1 p 2

If the master who is in the guard position with the dagger is attacked with the sword by a blow to the head, he passes forward and makes this cover and turns his opponent by pushing on the elbow. And he immediately follows with a strike. Also he can bind the sword arm in the same way as the fourth play of the sword in one hand can do. And also from the third play of the first dagger master you will find that middle bind that is near the face by a hands span.

2nd scholar
M1 p 4

This is one finish of the dagger against the sword. The man with the dagger holds the collar of the man with the sword and says, 'I will wound you with my dagger before you can draw your sword.' And the one with the sword says 'Strike, for I am prepared.' And as that one with the dagger strikes, the one with the sword responds as shown in the next picture.

2nd master
M 2, p 1

This is another match of sword and dagger. The one that holds the sword with the tip of the sword on the ground as you see, says to the one with the dagger that holds him by the collar, 'Come between with the dagger from your position, that when you try to strike with the dagger I will beat my sword over your arm. And in that moment, I will unsheathe my sword going back with the right foot behind, and so I will wound you with my sword before you strike me with your dagger.'

3rd master
M 3

When he raises the arm with the dagger in it, I immediately put the sheath of my sword on his dagger arm, so that there is no way he can trouble me. And immediately I draw my sword, and I can wound him before he can touch me with his dagger. Also I can take the dagger from his hand in the same way as the first dagger master. Also I could bind him in the middle bind from the third play of the first dagger master.

1st scholar
M 2, p 2

This is a similar match to the one before, although it is not done in the same way as the one before it. This play starts in the same way as the one before us, but when the one with the dagger takes up his arm to strike, I will immediately raise my sword in under his dagger and put the tip of my scabbard in his face, returning my foot that is in front to the back. And I can strike him in the face as depicted after me.

4th master
M 4, p 1

This play is of the master that makes the match here before. By following his instructions, I am able to do it. You see well that your dagger does not make me any trouble.

1st scholar
M 4, p 2

There are three players that want to kill this master. One to stab him, the other to cut, the other wants to throw his sword against the said master. It will be a great deed that he is not killed. For God has made him very skillful.

Players

You are cowardly wretches and of this art you know little. Do the deeds that you can only talk of. Come one by one, if you dare, and if you were a hundred I would ruin you all, this guard is so good and strong. I advance my front foot a little off the line and with the left, I cross sideways. And in that step across, beating your sword aside I find you uncovered, and make sure I hurt you. And if a spear or sword is thrown I will beat them all as I described by passing off the line, as you see in my plays that come after. Please watch for them. And even with a single handed sword I will do my art as it is said in these papers.

Master
p 1

That the master said I have done well. That is, I passed off the line with a good cover. And I find the player uncovered so that I can put the point in his face for certain. And with my left hand I want to try to send his sword to the ground.

1st scholar
p 2

I can wound you with both a cut and a thrust. Also if I advance the foot which is in front of me, I can put you in the middle bind which is shown previously on the third play of the first master of dagger. Also I could do the play that comes after this and in this way I can both wound you and also bind you.

3rd scholar
p 4

I find you uncovered throughout, and I will certainly strike you in the head. And if with my back foot I want to pass forward, I can make narrow plays against you, namely binds, breaks and grapples.

2nd scholar
p 3

Your sword and your arm are well trapped and you cannot escape that you are humiliated by my means, because you show you know little of this play.

4th scholar
p 5

Here I can easily wound you and take your sword without fail. By turning it around the hand I will send you over in such a way that it is better for you that the sword be released.

5th scholar
p 6

For that play which is before me I made you turn and immediately I threw my sword around your neck. If I do not cut your throat, then I am sad and foolish.

7th scholar
p 8

Here I can wound you in the front, and this is not enough for me, for by grabbing the elbow I will make you turn around for wounds in the back. And I throw my sword around your neck so that you will not see it coming.

6th scholar
p 7

You cast a thrust at me and I beat it to the ground. See that you are uncovered and that I can wound you. Also I want to turn you around to hurt you more. And I will wound you in the middle of the back.

8th scholar
p 9

From the turn that I made you do by pushing the elbow, I have quickly come to this position, for the chance to throw you to the ground so that you do not fight again, neither against me nor any other.

9th scholar
p 10

This one struck at my head, and I beat his sword aside, so coming to this position. Also, I will make you turn, for having not failed at this I will put the sword to your neck, I am so audacious.

10th scholar
p 11

This is a play that wants to be done wearing armour by who would like to make such a thrust. When someone attacks with a thrust or a cut, you make the cover, and then immediately counter as depicted.

11th scholar
p 12

We are two guards. One is like the other, and one is the counter to the other. And any other guard in the art where one is similar to the other, is opposed except for the guards who are in point, namely Posta Longa (Long Guard), Posta Breve (Short Guard), and Meza Porta di Ferro (Middle Iron Gate). For when it is point against point, the longest weapon wounds first. And each can do what the other one can. And each guard can make a stable turn and a half turn. A stable turn (volta stabile) is that by standing firm you can fight to the rear and the front on the same side. A half turn (mezza volta) is when one takes a step forward or backward, and can fight from the other side in front and behind. A full turn (tutta volta) is when one goes around one foot with the other foot. One foot stands firm, and the other circles around. Also I say that the sword also has three movements, namely stable turn, half turn, and full turn. And these guards are both called both Posta di Donna (Ladys Guard). Also there are four things in the art, which are passing, recurring, increasing and decreasing.

We are six guards, and all are different to the others. I am the first that gives my account. Throwing the sword is my method. The other guards that come after me will explain their own virtues, I believe.

I am a good guard in armour and without, and against the spear and sword thrown from the hand. I can beat them aside and avoid them, so I am sure that they will not hurt me.

I am a guard to deliver a long thrust because I hold the sword for a longer reach. And I am good to use against someone when both of us are armoured, because I can make a quick thrust to the front which cannot be avoided.

I am a good guard against the sword, axe and dagger if I am armoured, because I hold the sword with the left hand at the middle. And it is useful to do against the dagger more than any other weapon.

I am called the Posta di Donna (Lady's Guard) because these other sword grips and I are divided, that this one is not like the others. The picture opposite me seems to be making my guard if he were holding a pollaxe rather than a sword.

This sword is a sword and a pollaxe. And heavy weights cause light weights much trouble. This is also the Posta di Donna La Soprana (High Lady's Guard), which often tricks the other guards with her cunning, because you will believe that I will strike with a cut, but then I attack with a thrust. I have nothing else to do but to lift my arms over my head and I can strike with a quick thrust.

We are the Fendence (Downward blows). And in the art we cut skillfully from the teeth down to the knees. And all of the lower guards, we can go from one to the other without trouble. And we break the guards with intelligence, and with our blows we make our mark in blood. We fendence are not slow to wound, and we return to guard again and again.

Colpi fendenti

We are the Colpi Mezani (Middle blows), so called because we go through the middle of the downward blows and the under blows. And we strike with the true edge from the right side, and from the left side with the false edge. And our path is between the knee and the head.

Colpi mezani

We are the Colpi Soccani (Under strikes), and we go from the knees to the middle of the forehead in the same path that are made by the downward cuts. And the way that we enter is the path we return on, unless we remain in Posta Longa.

Colpi Sottani

We are the thrusts, both cruel and deadly. And our path is in the middle of the body between the groin and the forehead. And we thrusts can be made in five ways, which are two high, one on one side and the other from the other side. And two from underneath, similarly one from one side and the other from the other side. And one in the middle that can be made from Posta Mezana Porta di Ferro, Posta Longa, or Posta Breve.

Le punte

Here the sword guards of two hands begin and there are twelve guards. The first one is Posta Tucta Porta di Ferro (Full Iron Gate guard) that is like a great fortress. And it is a good guard to wait in against any hand held weapon, long or short, as long as you have a good sword with not too much length. She passes with cover and goes to the narrow play. She exchanges the thrusts and puts hers in. Also she breaks the thrusts to the ground and always goes with a step. And she covers every blow. This guard gives those who use it great defence and does it without tiring.

Porta di ferro / pulsing

This is the Posta di Donna (Lady's Guard) who can do all the seven blows of the sword, and she can cover all blows. And she breaks the other guards with the great blows that she can make. And to exchange the thrust she is always ready. The foot which is in front steps off the line and that which is behind passes across. And the opponent will be unprotected and this will hurt him quickly and surely.

Posta di donna destra / pulsing

This is the Posta di Fenestra (Window Guard) and cunning and deception always lend themselves to it. And of covering and wounding, she is a master. She questions all the guards, both the high and the low. And she often goes from one guard to the other to deceive the opponent. And she knows well how to make powerful thrusts and to break and exchange such plays.

Posta di fenestra / unstable

This is the Posta di Donna la Sinistra (Lady's Guard on the left) and she is always ready to cover and wound. She makes great blows and breaks the thrusts and beats them to the ground. And enters the narrow play due to her skill in traversing. These plays, such a guard knows how to do well.

Posta di donna la sinistra / pulsing

This is Posta Longa (Long Guard), full of decepcion. She is feeling the guards of the opponent to deceive them. If she can wound with a thruse, she will do it well. She dodges the blows and can strike back. She can do it more than the other guards who cannot use such decepcion.

Posta longa / unstable

This is Posta Mezana Porta di Ferro (Middle Iron Gate Guard) because it is in the middle. And it is a strong guard but needs a long sword. She throws strong thruses and forcefully beats the sword up and then back with a blow to the head or arms, and so returns to her guard. But it is called a gate because it is strong, and is a strong guard who hurts as it breaks without danger and coming to the close.

Posta mezana porta di ferro / stable

This is Posta Breve (Short Guard) that wants a long sword and is a malicious guard, but has no stability. Also always move and see if you can enter with a thruse and step against the opponent. It is more appropriate to use this guard with armour than without armour.

Posta breve / stable

This is Posta Dente di Zenghiaro (Boars Tusk Guard), because the wild boar uses this method to strike. It makes great underhanded thruses into the face without stepping through, and returns with a downward cut to the arms. And sometimes it thruses to the face and it goes with the point high, and in thrusting steps forward with the front foot, immediately returning with a cut for the head or arms, then returns to this guard and immediately makes another thruse with an advance of the foot. Also it defends against the narrow plays.

Dente di zenghiaro / stable

This is Posta di Coda Longa (Long Tail Guard) that screeches down to the ground behind you. She can thrust and also cover in front and wound. And if it passes forward and strikes with a downward cut, it enters the narrow play without fail. This guard is good to wait in to quickly change to other guards.

Posta di coda longa / scable

This is Posta di Bicorno (Two Horned Guard) which is locked so that the point is always in the middle of the line. And what I can do with Posta Longa, I can do with this. And similarly I say for Posta di Fenestra and Posta Frontale.

Posta di Bicorno / unscable

This is Posta Frontale (Forehead Guard), called by some masters Posta Corona (Crown Guard), which for crossing blades is good and for thrusts it is also good. Also if the thrust is high, she crosses swords and passes off the line. And if the thrust is too low, she also goes off the line and beats its point to the ground. Also you can do otherwise, in that striking with the point return with the back foot and strike with a downward cut for the head or arms, then move to Posta Dence di Zenghiaro and immediately throw a thrust or two while adjusting the foot and return with a downward cut to that guard.

Posta frontale called crown unscable

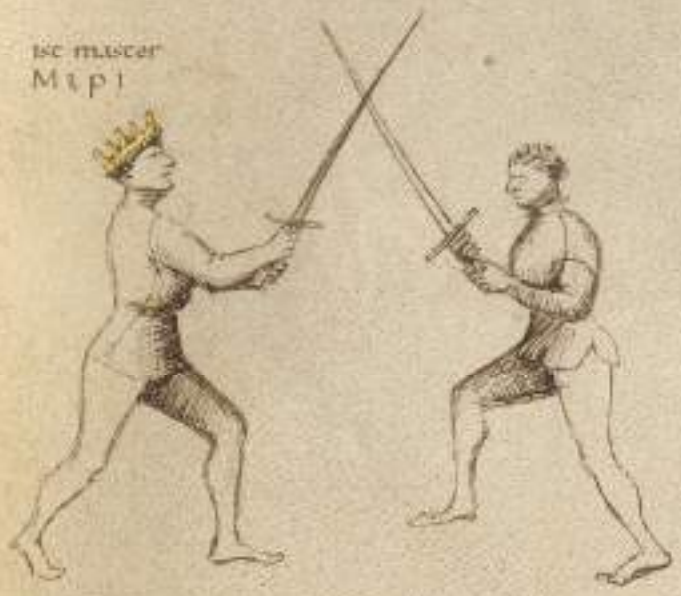
This is Posta Dence di Zenghiaro Mezana (Middle Boars Tusk Guard) because there are two tusks in the whole boar. The other is in the middle, but this is in the middle of the person, and that which the other tusk can do, the middle tusk can do also. And in the way that the proud boar cuts diagonally this way, if done with the sword it will always cross the sword of the opponent, and always throw thrusts to uncover your opponent, and always damage the hands and sometimes the head and the arms.

Posta di dence di zenghiaro mezana / scable

I am the sword, deadly against every weapon. Neither spear nor pollaxe nor dagger is worthy against me. Long or short I can do, and I hold and come to the narrow play. And I come to sword disarms and to grappling. My art is breaks and binds. I know well how to cover and to always wound those I want to finish. Any who come against me will languish. I am royal and I maintain justice, advance the good, and destroy evil. To those who learn my crossings, I will grant fame in armed combat.

Here begins the plays of sword in two hands in wide play. This master who is here crossing this player at the point of the sword says 'When I am crossed at the point of the sword, I immediately switch my sword to the other side and fiercely strike a downward cut to the head or arms. Also I can put a thrust in his face, as you see in the next picture.

1st master
M 1 p 1



I placed a thrust in your face like the master who is before me described. Also I could have done this, drawn back my sword immediately when I was crossed on the right, switched the sword to the left side and delivered a downward cut for the head or the arms, as the master who is before me said.

1st scholar
M 1 p 2

I am also crossed in the wide play, but at the middle of the sword. And immediately that I am crossed, I slide my sword down onto the hands, and if I want to pass with my right foot off the line, I can put a thrust to the chest as drawn hereafter.

2nd master
M 2, p 1

The play of my master I have done. I have made his cover and immediately I did as he said, in that I first wound the arms, and then I put the point in his chest.

1st scholar
M 2, p 2

My master who is before me taught me that when the sword is crossed at the middle, I immediately advance forward and take his sword as shown to wound him with a cut or thrust. Also I can injure his leg in the way you see drawn here to hit him with my foot over the back of the leg or under the knee.

2nd scholar
M 2, p 3

The scholar before me learned this play from his master and mine. I do it here. To do it well takes little effort.

3rd scholar
M 2, p 4

This play is called the peasant strike and is made in this way. Wait in a short stance with the left foot forward for the peasant to strike with his sword. Immediately that the peasant strikes, advance the left foot to the left side. And with the right foot, traverse off the line, taking the blow in the middle of your sword. Allow the sword to slide to the ground and immediately respond with a blow to the head or arms, or with a thrust to the chest as drawn. Also this play is good with a sword against the pollaxe, or against a heavy or light staff.

4th scholar
M 2, p 5

Before me was the peasant strike, where I placed a thrust in his chest. And I could have struck a blow to his head or arms with a downward cut as I said before. Also if the player wants to counter this and wound me with an upward cut under the arms, I immediately advance my left foot and put my sword on his, and he cannot do anything to me.

5th scholar
M 2, p 6

When someone strikes at your leg, pull the front foot back or step backwards and deliver a downward cut to his head as drawn here. Although with a sword in two hands you should not strike to the knee or below as there is too much danger to the one who strikes, because whoever strikes to the leg has no cover. If one has fallen to the ground, then you may well attack the leg, but otherwise do not do it standing sword against sword.

6th scholar
M 2, p 7

In this play I fiercely kick you in the balls, and I do it to inflict pain and to make you lose your cover. This play wants to be done quickly to remove all doubt. The counter to this play must be done quickly, which is that the player has to take the right leg of the scholar with his left hand, and he can throw him to the ground.

7th scholar
M 2, p 8

This play is called the exchange of thrusts and you do it like this. When your opponent delivers a thrust, you quickly advance your front foot off the line and with the other, pass across also off the line, crossing the sword with your arms low and with the tip of your sword raised to the face or chest, as drawn.

8th scholar
M 2, p 9

This play comes from the exchange of thrusts which is before me. Immediately that the scholar who is before me does not put his thrust into the face or chest of the player because perhaps it was that the player was armoured, the scholar should pass forward with the left foot and in this way he should take the players sword. And he can then injure well with his own sword because the players sword is taken and he cannot escape.

9th scholar
M 2, p 10

This is another defence that can be done against a thrust. Namely, when attacked with a thrust as I told you in the exchange of thrusts which is two plays before me, step forward and pass off the line. Do the same thing in this play except that in the exchange of thrusts you thrust with the arms low and with point of the sword high, as I said before. But this is called 'breaking the thrust,' in that the scholar goes with the arms high and gives a downward blow while stepping forward off the line, crossing the thrust in the middle of the sword and beating it to the ground. And immediately comes to the close.

The scholar who is before me beat the sword of the player to the ground, and I complete his play in this way. Beating his sword to the ground, I forcefully put my right foot over his sword. I can break it, or bend it in such a way that he will no longer be able to use it. And this is not enough for me, for as soon as I place my foot on his sword, I use the false blade of my sword to strike with intent under his beard into his neck. And immediately I go back with a downward cut of my sword for the arms or the hands, as drawn.

10th scholar
M 2, p 11

11th scholar
M 2, p 12

This is also a play of breaking the thrust which you saw drawn before me two plays back, which is when I beat the sword to the ground, I immediately and boldly put my right foot onto his sword. And then I wound him severely in the head, as you can see.

12th scholar
M 2, p 13

This is also another play of breaking the thrust, in which the player has had his thrust broken. As he raises his sword to cover mine, I immediately put the hilt of my sword inside the part of his right arm near his right hand and immediately I take my sword with my left hand near the tip and wound the player in the head. And if I wanted I could put it around his neck to saw at the windpipe of his throat.

13th scholar
M 2, p 14

Also, when I have beaten the thrust or crossed swords with the player, I can put my hand behind his right elbow and push strongly so that I will turn him around and leave him uncovered, and I can wound him after turning him like this.

14th scholar
M 2, p 15

The scholar who is before me told the truth, that because of the turn he has made you do, I will cut you in the back of the head. Even before you can turn to cover yourself I will give you a great wound in the back with my point.

15th scholar
M 2, p 16

This play is called the false thrust and short thrust, and I will tell you how to do it. I show that I am coming with great force to strike the player with a horizontal cut to the head. And immediately that he makes a cover, I lightly strike his sword. Then straight away, I turn my sword to the other side, taking my sword with my left hand almost in the middle, and I quickly put the point in his throat or chest. This play is better with armour than without.

16th scholar
M 2, p 17

This is the counter to the play that comes before me, namely the false thrust or short thrust. And it is done in this way. When the scholar strikes my sword, in the turn he gives his sword, I immediately turn mine the same way that he turns his, except that I step across to find the players openings, and then I put a thrust in his face. And this counter is good with armour and without.

Counter to 16th scholar
M 2, p 18

Here ends the wide plays of the sword in two hands that are plays joined with other plays. That is, remedies and counters from the right side and the left side, and counter thrusts and counter cuts for every reason, with breaks, covers, strikes and binds. For all these things, it is very easy to understand what they mean.

Here begins the plays of sword in two hands in narrow play in which it will be of all manner of covers, and strikes, and binds, and breaks, and grips, and sword disarms, and throws to the ground in different ways. And they will be the remedies and counters for every reason that you need for offence and defence.

The scand here crossed and from this crossing we will make all the plays which follow. We can do the same as each other. And all the plays will follow one another as I said before.

3rd master
M 3, p 1

From the crossing which is done by my master with the right foot forward, I complete the first play. That is, that I pass with the left foot and put my left hand over my right arm and grab and hold his sword between his hands, in the middle of the hilt. And with cuts and thrusts I can hurt him. And this grip can be done with the sword in one or two hands. The crossing can be done above or below the hands to make such a grip.

1st scholar
M 3, p 2

This is another play that comes from the crossing of my master. And from that crossing I can make this play and the others which follow me here. That is, that I can take the player in this way and strike him in the face with the pommel of my sword. Also I can strike him with a downward cut to the head before he can cover himself.

2nd scholar
M 3, p 3

This is another pommel strike. And if you are quick, you will doubtless find the face uncovered. This can be done armoured and unarmoured. I have proven that four teeth will be knocked out of his mouth with such a play. And the sword can be wrapped around his neck if you want, as you will be shown after this by the next scholar.

3rd scholar
M 3, p 4

From the play before me, and as the scholar said, I put my sword at your neck, and I can easily cut your throat because I feel you do not have a protective collar.

4th scholar
M 3, p 5

This is the grip that the scholar before me said that I can do. I can hurt you with no trouble. I keep hold of your sword hilt, and thrusts and cuts I will give you cheaply. And this play breaks every disarm of the sword and doing it quickly ruins the narrow play.

6th scholar
M 3, p 7

When I am crossed, I pass with a cover and boldly sweep both your arms like this. And I put this thrust in your face. And if I advance my left foot, I can bind both your arms. Or else, in the next play that comes after me I grab you. That is, I bind you at the sword and hold the hilt.

5th scholar
M 3, p 6

When I am crossed, I come to the narrow play. I put the hilt of my sword between your hands and I raise both arms high with my sword. I will throw my left arm over both your hands, and I will wrap both arms with your sword under my left arm. And I will not stop striking you until I am tired. The play that follows me, that the scholar does, is my play and I want to do that next.

7th scholar
M 3, p 8

The scholar who is before me completed the play and now I will do what he described. Your arms have been bound in the middle bind. Your sword is imprisoned and it cannot help you. And with mine I can injure you. I can put my sword around your neck without a doubt. I can do the play that comes after me straight away.

8th scholar
M 3, p 9

From the play before, this one is done. As the scholar, I have seriously wounded the player by tying his arms with his sword well bound with my left arm. My sword hits his neck and puts him in this position. If I throw him the ground, the play is complete.

9th scholar
M 3, p 10

If he covers the left side, then take his left hand with your left hand, with all the pommel of his sword and hang it before you and with thrusts and cuts, you can hurt him well.

10th scholar
M 3, p 11

If he covers the right side, take his sword in this way with your left hand and you can wound him with thrusts and cuts. And if you want, you can cut his face or neck with his sword in the way that is drawn. Also, when I have injured you well, I can abandon my own sword and take yours as the scholar after me shows.

11th scholar
M 3, p 12

I continue the play of the scholar who is before me. In this play I use his sword to cut his face, sending him to the ground. I will show you well that this art is true.

12th scholar
M 3 p 13

This play is taken from the play of the dagger. That is, the first dagger remedy master puts his left hand under the dagger to strip the dagger from the hand. In the same way, this scholar puts his left hand under the right hand of the player to take the sword from his hand. Or, he can put it in the middle bind as shown two plays after the first dagger remedy master previously mentioned. And that bind is done by this scholar.

13th scholar
M 3 p 14

I am the counter, and I do the counter to the scholar before me. He wants to make a dagger play, that is, the second play after the first remedy master. If you remain on your feet with your sword, I will not believe it.

1st counter to the 13th scholar
M 3 p 15

I am also a counter to the scholar who wants to do the dagger play. That is, the play which is two plays before me. If I slice his neck a little he rises up. And then I can throw him to the ground quickly if I want to.

2nd counter to the 13th scholar
M 3 p 16

If I am crossed in narrow play, I immediately do this hold because neither with sword disarm nor bind can he resistance. Also I can injure him with thrusts and cuts without any danger to myself.

14th scholar
M 3 p 17

This play is done like this. Against one who makes a middle blow against my middle on the left side, I immediately go with cover to the narrow and throw my sword at the neck of the player as shown here. I can throw him to the ground without fail.

15th scholar
M 3 p 18

This is the high sword disarm. Keeping hold of my sword I press forward, and with my left hand I shall clasp your arms in such a way that it is better to lose the sword. And I will give you grievous injuries. The scholar who comes after this play shows how the sword of the player is on the ground.

16th scholar
M 3 p 19

From the grip made by the scholar before me, I can feel the sword has fallen to the ground. It is no lie to say that I can injure you greatly.

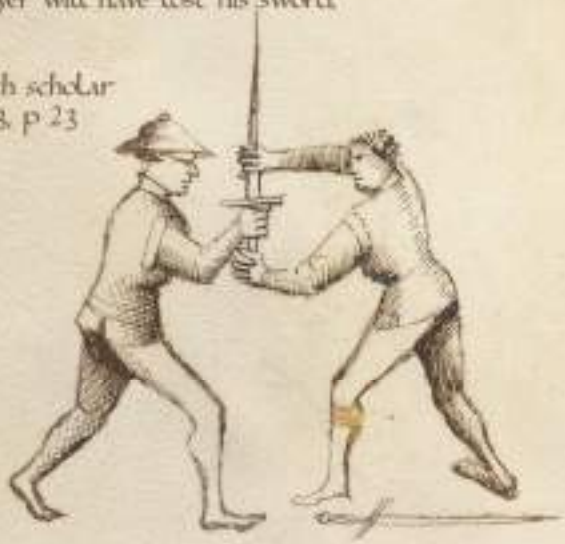
17th scholar
M 3 p 20

This is how to do the middle sword disarm. Such a turn of the sword is done like this, which is the same as the first one, except that the grip is not the same.

18th scholar
M 3, p 21

Another sword disarm you can do when you are crossed in narrow play is the scholar puts his right hand under his own blade and takes that of the player almost at the middle, keeping it upright, and immediately lets his own sword fall to the ground. And with the left hand take hold below the pommel of the players sword and give it a turn round to the players left. And immediately the player will have lost his sword.

20th scholar
M 3, p 23



This is another disarm called the lower sword disarm. In a similar manner, this does the same with the low as with the high. That is, with this turn, the sword follows the same path as in the other technique. With the right hand, turn in front once around while maintaining pressure on his blade. And the left hand must follow the turn around.

19th scholar
M 3, p 22

These are three players who want to kill this master, who waits with the sword in two hands. The first of these three wants to throw his sword against the master. The second wants to hurt the said master with a cut or thrust. The third one wants to throw two spears that he has ready, as shown here.

Players

I am waiting for these three in this guard, which is Posta Dence di Zenghiaro. You can also wait in other guards, namely, Posta di Donna La Sinistra, also Posta Fenestra Sinistra, with the same way and defence that I do from Posta Dence di Zenghiaro. In such a way and with such a defence these guards will do the same. Fearlessly I wait for them one by one, and I cannot fail against either the cut or the thrust or any weapon that is thrown at me by hand. With the right foot which is in front, I advance forward off the line, and with the left foot, I step across to beat aside the weapon from the left. And this way I do my defence, make the cover, and immediately go on the offensive.

1st master
M 1, p 1

This master waits for these two with their spears, the first one to attack with an over handed thrust, and the other to come from below, as is seen. The master waits with his staff and dagger. When one of these men attacks with his spear, the master moves the staff to the right, almost into Posta Tutta Porta di Ferro, turning his body, but not moving his feet or the staff from the ground. And the master remains on his guard. And as one of these attacks, he beats the spear aside with his staff and with the dagger if he needs to, to his left side, and with that beat he passes and attacks. And this is his defence against the two spearmen who follow.

2nd master
M 2, p 1

We are both willing to hurt this master, but according to what he said we will not do anything. Except we will not be deceived in this way. Instead, we will turn the head of the spears behind us, and we will strike with the butt of the spear. And when he beats aside the butt of the spear, we will turn our spear and wound from the other side with the spear head. And this will be his counter.

Players

This is the play of the master who waies for those two with the spears. The master has in his right hand a dagger, and in the left he holds the staff in front of him. He can do this play, and I do it also, but if this player was skillful, the dagger thrust could be well avoided. If he had widened his grip on the spear, and with the extra spear shaft that came after, he had covered under my dagger by crossing it, this would not counter him. And so his spear could wound me if he had been able to do the counter.

1st scholar
M 2, p 2

I do what was described by the master before me, but if you knew the counter, it would be very difficult for me to do this. If you had lifted your hand with the spear under my dagger, then in such a way you would spoil it. Have this for not knowing what to do.

1st scholar
M 3, p 2

This master will defend himself with these sticks against the spear in this way. When the one with the spear is near enough to strike, the master uses his right hand with the stick for the head of the spear. And immediately after that one he goes with his other stick, covering the spear. And with his dagger he strikes to the chest, according to what is drawn after.

3rd master
M 3, p 1

This master with these swords signifies the seven blows of the sword. And the four animals signify four virtues, namely sighting, speed, fortitude, and boldness. And who wants to do well in this art must have all parts of these virtues.

No creature sees better than me, the lynx
And I always know my angles and distance.

Sight

I am the tiger, so quick
to run and turn that
lightning from the sky
cannot overtake me.

Speed

There are none more than
me, the lion, to bring a
daring heart, for I invite all
to do battle.

Boldness

I am the elephant
And I do not kneel

and I carry a castle for my load
or lose my footing

Fortitude

We are six masters who know combat well, and every one of us knows how to do that art well. And hand held weapons we care very little about. Of cuts and thrusts we defend ourselves against all who come to us.
I am Posta Breve la Serpentina (Short Serpent Guard) and I put myself as better than the others. Those I give a thrust to will be well decorated by my mark.

Posta Breve la serpentina

Posta de Vera Croce (True Cross Guard) is the concept I want to do to you. Your thrust can not get through me. I will cover you in the pass that I do, and with a thrust I will injure without fail. You and the other guards do not do much to me. I know so well the art of combat that I can not fail the crossing, for in passing and in crossing and wounding, this is the art that does not fail.

Posta de vera croce

I am Serpentino lo Soprano (High Serpent Guard) am I, and well armoured. I give great underhand thrusts that rise up and return low. A strong thrust I will throw at you with a pass. this is my art that I know well to do. Of cuts I do not care so much in this art. For the most part, I give great thrusts.

Sonno serpentino lo soprano

Porta di Ferro Mezana (Middle Iron Gate Guard) I am called because in armour and without I make strong thrusts. And I pass off the line with my left foot and put a thrust in your face. Or, with the point and the edge between your arms, I enter in such a way that I will put you in the middle bind, as previously drawn and described.

Porta di ferro la mezana

Posta Sagiccaria (Archers Guard) is the name I am called by. I give great chrusts while passing off the line. And if I come against the blow or edge, I make a good cover and immediately strike with my counter. This is my art in which I do not vary.

Posta Sagiccaria

I come from Posta di Vera Croce with this cover, passing off the line by stepping diagonally. And of this cover you will see what I can do, for my scholars will show it. They will complement my play with a fight to the bitter end. Their art will show without doubt.

Master
p 1

I am Posta di Croce Bastarda (Bastard Cross Guard) related to Posta di Vera Croce. What it can do, I want to do. I make a good cover, and chrusts and cuts. Habitually, I always dodge the blows by stepping off line. And my blows are my greatest asset.

Posta di croce bastarda.

I am the first scholar of the master who is before me. I do this chruste because of its cover. Also the Posta di Vera Croce and Posta di Croce Bastarda can do this chruste. I say that immediately the player delivers a chruste to the master or scholar, that was in one of these guards, then the master or scholar should keep their body low and pass off the line, crossing the opponents sword and keeping the point directed at the face or chest, and the sword low as shown here.

1st scholar
p 2

When I see my thrust cannot enter either the chest or the face, because of the visor, I remove the visor and put the point in his face. And if this is not enough for me, I will use other, stronger plays.

2nd scholar
p 3

When I saw that there was nothing the sword could do to you, I immediately took this grappling hold. I believe, see and feel that your armour is not worth anything now that I have you in the strong lower bind. In the next picture, I will show you."

4th scholar
p 5

When I come to the narrow with this player to make the previous play, but can do nothing due to his armour, then I push the elbow so strongly that it makes him turn. If his armour is strong, I will want to try this.

3rd scholar
p 4

In the lower bind, a strong key, I have held you in such a way that you cannot escape, no matter how strong you are. Trouble and death I can give you. I could write a letter that you could not see. You have no sword, no helmet, small honour and little to celebrate.

5th scholar
p 6

This play is from the first master of Posta di Vera Croce and Posta Bastardo. That is, when the player thrusts at the scholar, who waits for him in this guard, the scholar immediately passes with cover off the line and thrusts to his face and advances with his left foot outside the players lead foot, as shown, so as to put him on the ground so that the tip of the sword advances beyond the neck.

6th scholar
p 7

As you can see, the scholar who came before me wounded the players face with the cross guard of his sword, and I can readily wound him with the pommel in his face as you can see below.

8th scholar
p 9

When I come from the guard in the narrow cover, if I can not wound with a cut, I use the point. If I can not injure with either of these, I will strike with the cross guards or the pommel. This is done according to what I decide. And when I am in the narrow play, and the player believes I want to use the sword, I am going to grapple if it gives me the advantage. And if not, I strike him in the face with the cross guards as I said before, if it seems better to me.

7th scholar
p 8

I also say that the scholar who is before me, who injured the player with the pommel of the sword in his face, could also do as I do. That is, advance with the right foot behind his left, and keep his sword on the players neck so as to throw him to the ground, as I do.

9th scholar
p 10

This play is also from Posca Vera Croce in such a way. That is, that when the scholar is in that guard and one meets him, that as soon as he can reach the player, the scholar passes off the line and stabs him in the face, as you see it done here.

10th scholar
p 11

Also I say that when a scholar is in the narrow play and sees he can not injure the player with his sword, he should grapple with the sword in this way. That is, the scholar must throw his sword around the neck of the player and must put his foot behind the players left foot and throw him to the right onto the ground.

11th scholar
p 12

This scholar can not effectively injure the player so he wants to grapple in this way. That is, the scholar puts his sword inside the players right hand here you see the scholar enter with his sword to slide his left arm under the right arm of the player to throw him to the ground, or to put him in the lower bind, that is the strong key.

12th scholar
p 13

This is a strong and good grip that the scholar makes against the player. He puts his left foot behind the players left foot and the point of his sword in his face. Also he can throw him the ground by turning to the right.

13th scholar
p 14

This is the counter to the remedy master and of all his scholars. It is true of all counters to a remedy master, that the counter breaks the play of the remedy master and of all his scholars. And this can be said of the spear, pollaxe, sword, dagger, grappling and all of the art. We will return to speak of the remedy master. This counter master puts his hand on the right elbow of the player who covers as the remedy master, and he gives it a strong push to wound him in the back, as shown next.

Counter to the master
p 15

I am the scholar of the counter master who is before me and I complete his play. When the player is turned I quickly wound him behind his right arm, And under the coif in the back of the head, or in the cheeks of the arse (with reverence), or the back of the knee, or in any other place that I find uncovered.

Scholar of the counter
p 16

This sword passes as a sword and a pollaxe and has no edge from the hilt to one hand span from the tip, and from there on it has an edge and a fine tip with the edge a hand spans length. The rondel which is below the hilt, can slide to a hand span from the tip and no more. The hilt is to be well tempered with a good point and a heavy pommel, and those spikes should be well tempered and sharp. The sword wants to be as heavy in the back as it is at the front with a weight of three and a half to five and a half pounds according to the size and strength of the man and how he wants to arm himself.

This other sword wants an edge the whole length from the hilt to the tip, except for a third of the way down from the point, there is an unsharpened section big enough to fit a large gloved hand. Similar to the first sword, it wants to be finely edged and pointed. The hilt wants to be strong and sharp and well tempered, and the pommel should have a good point and be heavy.

I am Posta Breve La Serpencina (Short Serpent Guard) and I put myself as better than the others. Those I give a thrust to will be well decorated by my mark. This thrust is strong enough to penetrate cuirasses and breastplates. Defend yourself, and I will prove it.

Posta breve La serpencina

I am Posta di Donna (Lady's Guard) and I counter Posta Dente di Zenghiaro (Boars Tusk Guard). If he is waiting for me, I want to make a powerful blow by passing the left foot forward off the line and entering with a downward cut to the head. And if he strongly blocks under my pollaxe with his, then if I cannot strike him in the head, I will not miss with a strike to his arms or hands.

I am Posta de Vera Croce (True Cross Guard) because with a cross I defend myself. And all the art of fencing and armed combat defends with covers of crossed weapons. Find that well, I wait for you. In the same way that the first scholar of the remedy master of the sword in armour does, with a pass and thrust, I can do with my pollaxe.

Posta de vera croce

If Posta di Donna and my Posta Porta di Ferro Mezana (Middle Iron Gate Guard) come against each other, then I know its play and mine. Again and again we have battled with sword and pollaxe. And I say that what she said she can do, I can do it more to her than she can to me. Also I say that if I had a sword and not a pollaxe, then I would put a thrust in the face. That is, that when he strikes with a downward blow from Posta di Donna, and I am in Posta Porta di Ferro Mezana with a sword in two hands, as soon as it comes in, I advance forward and step off the line under his pollaxe. Then quickly and strongly I enter, and with my left hand I take my sword in the middle and thrust it into his face. So between us, our cunning cannot compare.

I am Posta Coda Longa (Long Tail Guard). I want to counter Posta di Fenestra and I can injure him every time. And with my downward blows I will beat both pollaxe and sword to the ground, and powerfully close to the narrow play as you will find in the plays that follow. Watch them one by one, I beg you.

I am called Posta di Fenestra Sinistra (Window Guard on the left) with my right arm tucked in close. We have no stability. One and the other search for deception. You will think I am going to attack with a downward cut, and I will turn my foot back and I will change my guard. Where I was in the left, I will enter in the right. And I am well placed to enter into the plays that come after.

These are the plays where the guards are ceased. Each guard wants to do them, and thinks it has the right. Whoever can beat the pollaxe of the player to the ground, as shown in these plays that I do, will do all of them if the counter does not give him trouble.

Master
p 1

The scholar trips the player with his pollaxe between the legs, and with his left hand he covers his eyes. And when the player cannot see and wants to turn, he quickly falls to the ground without fail.

1st scholar
p 2

Also the scholar who is before me can do this play when he is in the narrow, as you can see. The right foot steps on the players pollaxe, and drawing his own back, he then thrusts it into the players' face.

2nd scholar
p 3

The scholar who is before me saw that he could not do anything to the face of the player with the point of the pollaxe because the visor is too strong. So he advances the left foot, and lifts the visor and then thrusts the point in his face with all the strength that he can give to the pollaxe. This play can follow those that come before as well as all those that come after.

3rd scholar
p 4

Because of this grip that I keep you in, I will strike you in the head with my pollaxe, and with my arm I will put you in the strong lower bind, which more than the others is mortally dangerous.

4th scholar
p 5

This play is from the scholar who is before me. I do as he said, and you will fall to the ground dead from the blow to the head which I gave you. And if this blow is not enough for you, I can give you another and can pull you to the ground by the visor. As it is drawn after me, I will do that to you without regret.

6th scholar
p 7

With a half turn I will take this pollaxe from your hands. And having taken it away from you, in that very turn, I will wound you in your head as does this scholar that comes after me. You will fall down dead, I believe.

5th scholar
p 6

I demonstrate what the scholar before me explained. I pull you onto the ground by the visor. And if I wanted to do that with grappling, this technique is better than the others that I know well.

7th scholar
p 8

This play is easily understood and you can well see that I pull him to the ground. And when I have him on the ground, I will want to drag him after me. And when the tail no longer pulls him along, then I will injure him.

2nd master

This pollaxe of mine is full of powder and the said pollaxe has holes around and around it. And this powder is very strongly corrosive, that immediately it touches the eyes, there is no way the man can open them and perhaps he may be blinded.

Pollaxe are heavy, cruel and deadly, making better blows than any other hand held weapon. And if I fail the first blow I come to do, the pollaxe is damaged and of no more worth. And if I strike with the first blow then I hinder any manual weapon. And if I am well armed to compliment my defence, I take the pulsing guards of the sword. Very noble lord, my Marquis, there are things in this book that you would not do but to further your knowledge, I show them here.

3rd master

This is the powder that goes into the pollaxe drawn above. Take the milk of the spurge, and dry it in the sun or a hot oven to make a powder. Take two ounces of this powder and one ounce of the powder of the flower of preda, and mix together. Put this powder in the pollaxe shown above. Although you can do this with any caustic powder, you will find the best recipe in this book.

We are three masters in guards with our spears, and they are based on those of the sword. And I am the first in Tucca Porta di Ferro (Full Iron Gate). I am placed so quickly beat the spear of the player. That is, I will pass with the right foot and traverse off the line and in doing so, his spear will be beaten to the left. If I pass and beat in a single step, I will wound. This is something I cannot fail to do.

1st master

I am positioned in Mezza Porta di Ferro (Middle Iron Gate) with the spear. Beating and wounding is always my custom. Come whoever wants. With a short spear or staff, the beat with a step will not fail to wound, and all guards which step off line with short spear and short sword are enough when facing any long hand held weapon. And those which cover from the right, cover with a pass and thrust. And the guards on the left side cover, beat and injure with a strike but cannot thrust well.

2nd master

I am the noble Posta di Fenestra Destra (Window Guard on the right), and for beating and wounding I am always ready, and I care little against a long spear. Also, with a sword, I could wait for the long spear standing in this guard, which beats aside and destructs every thrust. And I can exchange the thrust, and beat to the ground without fail. I want to finish in the play that is after this.

3rd master

The three guards that are drawn above, that is, the Tutta Porta di Ferro, the Mezza Porta di Ferro and Posta di Fenestra Destra, should all finish in this play which is their art. Like this I strike for them.

Scholar of the first 3 masters

This is the counter to the three masters of the spear, which finished in the last play. When the masters believe my spear is pushed out of the way, I turn my spear back and strike with the butt which has a good iron tip. The plays of these masters give me little trouble.

Counter to the first 3 masters

We are three left side guards, and I am the first in Dente di Zengiaro (Boars Tusk). Those that were on the right side, we do the same on the reverse. We pass off the line, first of all by advancing the foot that is in front. And we easily make our thrusts from the reverse side. Both the right and left sides beat and finish with a thrust, because other attacks with the spear should not follow.

4th master

I wait in Posta di Vera Croce (True Cross Guard) because you are too close to me. My right foot which is in front, I will turn behind me, and I will beat your spear offline to the right. My thrust will not fail, but yours will.

5th master

I am positioned in Posta di Fenestra Sinistra (Window Guard on the left). If I do not wound you with a thrust you will be lucky. With the point held high and the arms low, I will bring the back foot to pass off the line to the left. I will put the point in your face for you are without any defence. The play that comes next is how all three masters finish. If you cry it once, you do not want to cry it anymore.

6th master

The plays of the spear that I do from the left side end here, hindering their attacks. These three guards shown above do not fail with either long or short spears. They are guards of such great defence because in a single move they are both offensive and defensive. And the counter to this thrust can very well be done, when the thrust is broken by turning the butt of your spear and with that, wounding the player. This is enough.

Scholar of the second three masters.

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I carry my Lance in Posca Dence di Zenghiaro (Boars Tusk Guard) because I am well armoured, and have a shorter Lance than the player, so I can beat his Lance offline diagonally upwards. And if I strike with my Lance an arms length along the shaft, my Lance will find his body and his Lance will pass offline away from me. In this way I will do it.

These words are meant for the King of this.

1st master
M 1, p 1

This is the counter to the previous play with the Lance, when one rides against the other one with steel and one Lance is shorter than the other. When the one with a short Lance carries it in Posca Dence di Zenghiaro, the one with the long Lance similarly brings his Lance low, because the short Lance cannot beat the long. This is shown here.

Counter to the 1st master
M 1 p 2

This is another way to carry a Lance against a Lance. This master has a short spear and carries it in Posta di Donna La Sinistra (Lady's Guard on the left), as you can see, to beat aside and strike the player.

2nd master
M 2

This master also carries his Lance in Posta di Donna La Sinistra (Lady's Guard on the left) to beat aside the Lance that the player throws. And the beat he does here with a Lance, can also be done with a baton or short sword.

3rd master
M 3

This master that flees is not armoured, and has a good fast horse. He repeatedly throws the point of his spear behind him to strike the player. And if he turned to the right he could enter Posta Dente di Zenghiaro or Posta Donna La Sinistra with his Lance, and beat and finish as in the first and in the third plays of the Lance.

4th master
M 4

Carrying the sword like this against the Lance is very good to beat the Lance when riding on the right side of the player. This guard is good against all other hand held weapons, such as pollaxe, staff, sword, eccetera.

5th master
M 5 p.1

This is the counter to the previous play. This master carries the lance low so as to strike the horse in the head or chest. The player cannot beat such a low attack aside with his sword.

1st counter to the 5th master
MS, p 2

This is another counter of lance against sword, where the one with the lance sees and holds his lance under his left arm, so that his lance will not be beaten aside. In this way he will strike with his lance against the swordsman.

2nd counter to the 5th master
MS, p 3

The one wich the sword waies for the one wich the Lance in Posca Dence di Zenghiaro (Boars Tusk Guard). As the Lancer approuchés, the master wich the sword beates the Lance co the right and maincaining a cover strikes wich a turn of the sword.

6th master
M6, p 1

This is the counter co the previous play of Lance and sword. The man wich the Lance strikes his enemies horse, because the swordsman cannot beat the Lance aside when it is held so low.

Counter co the 6th master
M6, p 2

Carrying the sword like this is called Posta Coda Longa (Long Tail Guard) and it is very good against lance and any hand held weapon, when riding on the right hand side of the enemy. It is well to bear in mind that the thrusts and reverse blows are beaten outwards, that is, across and not upwards. And diagonal blows are likewise beaten to the outside, raising the enemies sword a little. You can do the plays as they are drawn.

7th master
M7

Also this Posta Coda Longa (Long Tail Guard) is good when one comes to meet him with his sword held on the left, as this enemy does. Know that this guard works against all blows from right and left, and against anyone who is either right or left handed. Here begin the plays of Posta Coda Longa that always beat aside in the way that is previously described in the first Posta Coda Longa.

8th master
M8, p 1

This is the first play from Posta Coda Longa shown previously. The master beats aside the sword of his enemy, and puts the point in his chest or face, as drawn here.

1st scholar
M8, p 2

This is the second play from the previous beat. I strike this man over the head, for I can well see that the head is unarmoured.

2nd scholar
M8, p 3

This is another play, the third one. He beats aside his enemy's sword which he takes with his left hand, and strikes to the head. In the same way you could also strike with a thrust.

3rd scholar
M8, p 4

This is the fourth play. The scholar wants to strike his head and then take his sword in the way that you see drawn here.

4th scholar
M8, p 5

This is the fifth play from the cover of bearing aside the sword. I throw my arm around his neck and turn immediately, and will surely throw him to the ground without doubt. And my counter is the second play drawn after me, although if he is well armoured it will not work.

5th scholar
M 8, p 6

This is the sixth, who wants to take the sword of the player. When taking the sword, keep lifting straight up, and his sword will certainly fall from his hand.

6th scholar
M 8, p 7

This is the seventh play, which is the counter to the fifth. It is done by wounding the leg. If the player is armoured, do not trust it to work.

Counter to the 5th scholar
M 8, p 8

This is the eighth play, which counters all the previous plays, but especially the plays of the sword on horseback and the masters who use Posta Coda Longa. When the master or scholar is in a firm guard, I give a thrust or other blow, and immediately he beats my attack aside. When he does this, I quickly turn my sword and with the pommel, I strike him in the face. I then pass from the cover this lends and with a reverse circular blow, I strike him in the back of the head.

Counter to Master
M 8, p 9

I am the ninth and I am doing the counter to the counter before me. When he turns his sword, I immediately do as you see drawn here, so that I cannot be struck with the pommel in the face. And if I raise the sword upward and give it a reverse turn, you can well see that the sword will be taken from you. And if I do not do that, I will give you a backhand strike with the blade or the pommel will strike you in the head, I would turn it so much. Here ends the plays of sword against sword on horseback. Who knows more about it would give a good lesson.

Contra counter
MS, p 10

This is the counter to the previous play and it goes like this. Use this counter with such a hold as soon you are grabbed from behind. You must immediately switch hands on the reins, and take him with your left arm in this way.

Counter to 1st scholar
Grappling, p 2

This is a grappling play. That is, a play of unarmed combat, and it is done in this way. When someone flees from you and his left side is near, with the right hand you grab him by the cheek piece of the helmet, or if he is disarmed by the neck, or by the right arm behind his shoulders. In that way you will make him fall backward to the ground.

1st scholar
Grappling, p 1

This scholar wants to throw the player from his horse by grabbing the stirrup and lifting up. If he does not fall to the ground, he will surely be in the air. Unless he is tied to the horse this play cannot fail. And if he does not set his foot in the stirrup, grab him by the ankle, which works just as well in the same manner as I just described.

2nd scholar
Grappling, p 3

This is the counter to the previous play. If someone takes you by the stirrup or the foot, quickly throw your arm around his neck, and in this way you can unhorse him. If you do this he go to the ground without fail.

Counter to the 2nd scholar
Grappling, p 4

This is a way to throw someone to the ground with their horse. To throw both horse and rider to the ground is done in this way. When you fight on horseback, ride on his right side. Throw your right arm over the neck of his horse, and take the bridle by the bit which is in the horses mouth, and forcefully pull it up and over. Let the chest of your horse push through the rump of his horse. And in this way he will fall to the ground along with his horse.

3rd scholar
Grappling, p 5

This is the counter to the previous play which wants to throw the player on the ground along with the horse. It is a simple thing to know that when the scholar throws his arm over the neck of the horse to take the bridle, immediately the player throws his arm around the scholars neck, and forces him to drop it, as you see drawn here.

Counter to 3rd scholar
Grappling, p 6

This is a play of taking the reins of the horse from the hands of the player as you see drawn here. The scholar, when he closes with another horseman, rides to the right side and throws his right arm over the horse's neck, takes the reins on the players left side with his overturned hand, and lifts the reins over the horses head. This play is safer in armour than unarmoured.

4th scholar
Grappling, p 7

There are three players who want to kill this master. The first one who wants to hurt him carries his Lance underhand half way down its length. The other couches his Lance at full extension. The third one wants to throw his Lance. It has been decided that no one should take more than one strike each. They also attack one by one.

Players

Come one by one who wants to, for I will not leave for any of you. Also I wait in Posta Dente de Zenghiaro (Boars Tusk Guard). When the Lance is set against me or thrown by hand, I immediately pass off the line, that is, my right foot advances and with the left I pass across, beating the Lance aside that comes to hurt me. Not once in a thousand times will this fail. What I do with the ghiawarina, I could also do with a staff or sword. And the defences that I make against the Lance, I could also use against the sword and the staff in the plays that follow.

Master
p 1

This is the play of the previous master who is waiting with the ghiawarina against the horsemen in Posta Dente de Zenghiaro. In passing off the line and beating the attack aside I enter this play. And because I understand how to place it, I can strike him in the head with a cut or thrust, my ghiawarina moves so well.

1st scholar
p 2

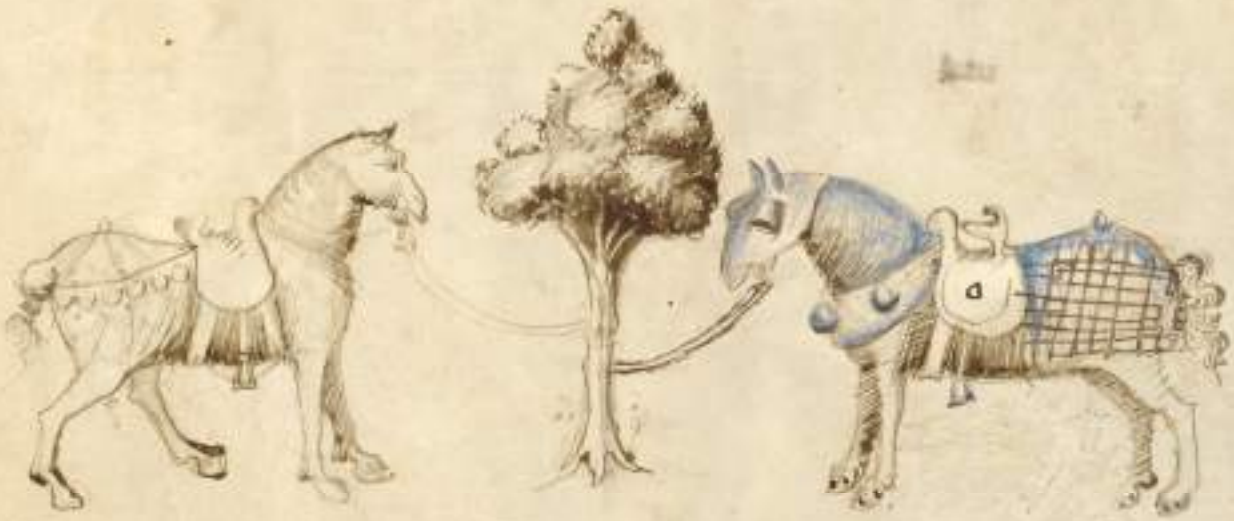
This is also a play of the previously mentioned master who waits in Posta Dente de Zenghiaro. In his place I do this. When the Lance is beaten aside, I turn my spear, and strike with the butt, which is capped in well tempered steel.

2nd scholar
p 3

This master has tied a strong rope to the saddle of his horse and the other end is tied to the foot of his lance. First he strikes the player, and then he throws the bound lance over the left shoulder of his enemy, to be able to drag him from the horse.

This bold man fled from me to a keep. I rode so hard I reached him at the keep, always riding at full speed. And with my sword I struck him under the armpit, which is a difficult place to protect with armour. Out of fear of his friends I want to turn back.

Here ends the book that was made by the scholar Fiore, who placed all he knows about the art of armed combat in this book and named it 'The Flower of Battle'. The one for whom it is made always possesses both nobility and virtue, which are difficult to find. Fiore the Friulian, a poor old man, is at your service.



Endpiece

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