



Fiore dei Liberi Project

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- Mark Davidson
- Mark Lancaster

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Glossary of Italian Terms

Abrazare	Unarmed Combat, combines elements of both grappling and striking. Literal translation "with arms".
Azza	Axe - refers to Poll Axe
Colpi	Blows, as in strikes.
Colpi Fendente	Downward blows. In Fiore's system these blows take the path from the teeth to the knees at an oblique angle.
Colpi Mezzani	Middle/horizontal blows. These are done with the True Edge leading from the right and the false edge leading from the left.
Colpi Sottani	Upward blows. Normally done with the false edge, enabling a quick return with a fendente, but true edge application should not be ignored.
Coverta	Cover. An action that covers a line of attack enabling the Scholar to move safely behind it to a better position.
Daga	Dagger. The dagger used in Fiore's texts is a rondel with no discernable edge, therefore most techniques are designed to finish with a stab, not a cut.
Fendente	Downward cleaving blow.
Gioco Largo	Wide, loose play - done at distance.
Gioco Stretto	Tight, narrow play. A used to describe technique where the Scholar enters to a close range to sieze and grapple the Player or his weapon.
Guardia	A guard which guards against an attack. Not the same as Posta as Posta is a position that guards and attacks simultaneously. Having said that the term is sometimes used interchangeably with Posta.
Lanza	Spear, when on foot, Lance when on horse
Ligadura Mezana	Middle Bind.
Ligadura Soprana	High Bind
Ligadura di Sotto/ Ligadura Sottana	Under Bind
Mezza Volta	Half Turn. Essentially refers to passing footwork, enabling the Scholar to fight on both sides, in front and behind.
Posta	Position; a position that is adopted which simultaneously defends from attacks and threatens attacks. A sentinal position of readiness.
Pui Fortezza	More Strength - a technique described as a dagger defence from the First Master Remedy of Dagger to provide the cover with more strength against an attack.
Prese	A hold, take or catch. The term is used slightly differently depending on the context in which it is employed.
Punte/Punta/Punto	Thrust or Point depending on context.
Rebattere	Beat. An action of beating back an attack, usually taking the form of cutting under the opposing weapon and knocking it back towards the Player.
Spada	Sword
Spada a Uno Mano	Sword used with one hand.
Spada a due mani	Sword used with two hands
Tagli	Cut or Slice
Tutta Volta	Full/Complete Turn. Footwork where one foot turns about the other in a circular motion.
Volta Stabile	Stable Turn. Footwork where the Scholar turns on the balls of their feet to face the opposite direction. Enables the Scholar to fight in front, behind and to one side.

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Folio 3 Recto



F*IOR* Furlan de Ciuida dostria
che fo di Missier Benedetto de la
nobel casada deli liberi da
Premeryas dela diocesi dello
Patriarchado de Aquilegia in sua çouentu
uolse inprender ad armiçare et arte de
combatte in Sbarra ¶ De lança Açça Spada e
daga et de Abraçare a pe e acuallo in Arme e
senca Arme ¶ Anchora uolse sauere tempere
di ferri ¶ E fateççe deçaschuna Arma tanto a
defendere quanto ad offendere, e
maximamente chose de combatte adoltrança
¶ Anchora altre chose meraueglose e oculte le
quale a pochi homini del mondo sono palese ¶
E sono chose uerissime e degrandissima offesa
e de grande deffesa, e chose che non se po
fallare tanto sono liçe a fare ¶ La quale arte
e magisterio che ditto di sopra ¶ E lo ditto
Fiore sia imprese le ditte chose da molti
magistri todeschi ¶ E di molti Italiani in piu
prouincie et in molte citade cum grandissima
e cum grandespese ¶ E per la gracia di dio da
tanti magistri e Scolari ¶ E in corte di grandi
Signori principi duchi Marchesi e conti
chauallieri e Schudieri in tanto a impresa
questa Arte ¶ Che lo ditto Fiore a stado piu e
piu uolte richesto da molti Signori e
chauallieri e schudieri per imprendere del ditto
Fiore si fatta arte darmizare e decombatter in
Sbarra a oltrança la quale arte elle a
monstrada a piusori ytaliani e todeschi et
altri grandi Signori che ano debudo
combatte in Sbarra ¶ E Ancho ad infiniti
che non ano debudo combatte ¶ E de alguni
che sono stadi miei Scolari che ano debudo
combatte in Sbarra ¶ De quali alchuni qui
ne faro nome e memoria ¶ Primo de loro si so
el nobele e gaglardo chauallero Missier piero
del verde el quale debeat combatte cum
Missier piero dela corona iguali forono

ambidoy todeschi ¶ Ela Batagla debeat esser a
Perosa ¶ Anchora alo ualoroso chauallero
Missier Nicolo Uoriçilino thodesco che debeat
combatte cum nicolo Inghileso. Lo campo fo
dado ad Imola ¶ Anchora al notabele
ualoroso e gaglardo chauallero Missie
Galeaço di Captani di Grimello chiamato da
Mantua che debeat combatte cum lo
ualoroso chauallero Missier Buçichardo de
fraça lo campo fo a Padoa ¶ Anchora al
ualoroso schudiero Lancilotto da Becharia de
Pauia el quale se VI punti de lança a ferri
moladi a chuallo contra lo ualente cauallero
Missier Baldassaro todescho Iguali ad ymola
debeat combatte in Sbarra ¶ Anchora al
ualoroso Schudiero çoanino da Bayo da
Milano che fe in Pauia in lo castello contra
lo ualente Schudiero Sram todesco tre punti
di lança a ferri moladi achuallo ¶ E poy fe a
petre colpi de Açça e tre colpi de Spada e tre
colpi di daga in presença del Nobilissimo
Principo e Signore Missier lo Duchia da
Milano e de Madona Laduchessa e daltri
infiniti Signori e donne ¶ Anchora al
cauteloso chauallero Missier Açço da Castell
Barcho che debeat vna uolta combatte cum
çuanne di Ordelaffi ¶ E vnaltra uolta cum lo
ualente e bon chauallero Missier Giacomo di
Boson el campo debeat esser al Piasere delo
Signore ducha di Milano. Di questi edaltri
iguali io fiore o magistradi io son molto
contento perche io son stado ben remunerato
et o ho budo lonore el amore di miei Scolari e
di parenti loro ¶ Digo Anchora che questa
arte iolo mostrada sempre oculta mente sicche
non gle sta presente alchuno

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Introduction

Fior Furlan de Civida of Austria that is of Sir Benedetto of the noble family of liberi from Premariacco of the diocese of the Patriarch of Aquilegia, in his youth he wanted to learn of armed fighting and the art of combat in the barriers.

Of spear, axe, sword and dagger and of unarmed on foot and on horse in armour and without armour. Also he wanted to understand the temper of iron.

And features of each weapon as well as to defend when to attack and most of all of the fight to the death

Also other wonderful and secret things which are evident to few men of the world.

And they are truest and of greatest offence and of large defence and things that he cannot fail as they are so easy to do.

Which art and teaching that is said before.

And the said Fiore learned these things from many German Masters.

And from many Italians in more provinces and in many of the largest cities and with great expenses.

And for the grace of God from many Masters and Scholars.

And in the courts of great gentlemen, Princes, Dukes, Marquises and Counts, Knights and Squires he learned much of this Art.

That the said Fiore was more and more times required by many Gentleman and Knights and Squires for learning from the said Fiore made art of all arms and armour and fighting in the barriers to the death which art he has demonstrated to more Italian and German and other great Gentleman who had to fight in the barriers.

And also of countless others that did not have to fight.

And of some that have been at times my Scholars who had to fight in the barriers.

Of which some I will make name and remember here.

First of them I know, 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 held in Perosa.

Also to the valiant Knight Sir Nicolo Voriçilino a German that had to fight with Nicolo Inghileso. The field was set at Imola.

Also to the notable, valiant and strong knight Sir Galeaço the Captain of Grimello called from Mantoa that had to fight with the valiant knight Sir Buçichardo of France in the field of Padoa.

Also to the valiant squire Lancilotto da Becharia of Pavia and he made 6 thrusts with the lance of soft iron on horseback against the knight Sir Baldassaro, a German, who had to, in Imola, fight in the barriers.

Also to the valiant squire çoanino da Bavo from Milan who made, in Pavia, in the castle, against the valiant German squire Sram, three thrusts of the lance of soft iron on horseback.

And then he made on foot three blows of axe and three blows of sword and three blows of dagger in the presence of the noblest prince and Lord Sir the Duke of Milan and the Lady Duchess and other countless Gentlemen and Ladies.

Also to the cautious knight Sir Aço da Castell Barcho that once had to fight with Çuanne di Ordelaffi.

And another time with the valiant and good knight Sir Jacomo di Boson and the field had to be to the pleasure of the Lord Duke of Milan, of these and of others that I, Fiore, have taught I am very content because I have been well rewarded and I have held the honour and the love of my scholars and their relatives.

I say also that this art I have demonstrated it always in secret so that not anyone stood present at the demonstration except the Scholar and discreet relatives, and also if anyone other they stayed for grace or for courtesy, with holy vows they pledge a promise in faith not to reveal to anyone the plays they saw from me Master Fiore.

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Folio 3 Verso

alamostra se non lu Scolaro et alchuno so discreto parente e se pur alchuno altro gle staper gracia o per cortesia cum Sagramento gli sono stadi prometendo a fede de non palentare alchun çogo veçudo da mi Fiore Magistro ¶ E mazorma mente me o guardado da Magistri scarmidori e da suoy scolari. E loro per inuidia çoe gli Magistri mano conuidado açugare a spade di taglo e di punta in çuparello darmare sençaltrarma saluo che vn paro di guanti de Camoça. e tutto questo e stado per che io non o uogluo praticar cum loro ne o uogluo insegnare niente di mia arte. ¶ E questo accidente e stado V uolte che io son stado requirido. ¶ E V uolte per mio honore ma conuegnu çugare in luoghi strany sença parenti e sença Amisi non habiando sperança in altruy se non in dio in larte et in mi Fiore e inlamia Spada. ¶ E per la gracia di dio io Fiore son rimaso cum honore e senca lesione di mia persona. ¶ Anchora yo Fiore diseua a miei Scolari che debean combatter in Sbarra che lo combatter in Sbarra e asay asay di minore periculo che a combatter cum Spade di taglo e di punta in zuparello darmare pero che chului che zuoga a spade taglenti vna sola couerta che falla in quello colpo gli da la morte. ¶ Et vno che combatte in Sbarra e ben armado e po riceuere feride asay. Anchora puo uincere la bataglia. ¶ Anchora sie vnaltra chosa che rare uolte de perisse nisuno perche si piglano a presone. ¶ Si che io digo che uoria inanci combattere tre uolte in Sbarra che vna sola uolta a Spade taglente come soura detto. ¶ E si digo che lomo che de combatter in Sbarra esendo ben armato, e sapiando larte del combatter et habiando li auantaçi chi se pon piglare se ello non e ualente ello si uoraue ben impichare ben che possa dire per la gratia didio che çamay nessuno mio scolaro non fo perdente in questa arte. Ançi in ella sono sempre remasi cum honore. ¶ Anchora digo io predetto Fiore che questi Signori chauallieri e Seudieri achuy io mostra da questarte da combattere sono stadi contenti delmio insegnare non uoglando altro che mi per Magistro. ¶ Anchora digo che nessuno di miei scolari inspeciale li sopradetti non aue may libro in larte de combattere altro che Missier Galeazo da Mantoa. ¶ Ben chello discua che sença libri non sara çamay nissuno bon Magistro ne scolaro in questarte. ¶ Et io Fiore lo confermo vero che questarte e si longa che lo non e almodo homo de si granda memoria che podesse tenere amente senca libri la quarta parte di questarte. ¶ Adoncha cum la quarta parte di questarte non sapiando piu non saria Magistro. ¶ Che io Fiore sapiando leçere e scriuere e disegnar et habiando libri in questarte e in ley o studiado ben XL anni o piu. Anchora non son ben perfetto Magistro in questarte Ben che sia tegnudo di grandi signori che sono stadi mie scolari ben e perfetto magistro

inlarte predetta. ¶ E si digo che sio auesse studiado XL anni inleçe in decretali e in midisina chome io studiado in larte delarmizare che io saria doctore in quelle tre scientie. ¶ Et inquesta scientia darmizare o habiuda grande briga cum fadiga e spesa desser pur bon scolaro disemo daltro. ¶ Considerando io predetto Fiore che in questarte pochi almondo sen trouano magistri e uoglando che di mi sia fatta memoria in ella io faro vn libro in tuta larte e de tutte chose le quale iso e di ferri e di tempere edaltre chose secondo lordene lo quale ma dado quellalto Signore che sopra glaltri per marcial uirtude mi piase piu epui merita di questo di questo mio libro per sua nobilita chaltro Signore loquale uedessi may e ueder poro çoe el mio illustro et ecelso Signore possente principio Missier **N I C O L O** Marchese da Este Signore de la Nobele Cita di ferara di Modena Reço e Parma etcetera a chuy dio dia bona vita e ventura prospera cum victoria degli inimisi suoy. **A M E N.**



Omençamo lo libro secondo lordinamento del mio Signore Marchese e façemo che non gli manchi niente in larte che io mi rendo conto che lo mio Signore mi fara bon merito perla sua grande nobilita e cortesia. ¶ E començemo alabraçare Loquale sie di doe rasones çoe da solaço e da ira çoe per la uita cum ogni inganno e falsita e crudelita che si po fare. ¶ Edi quello che si fa per la uita uoglo parlare e mostrare per rasones e maxima mente a guadagnare le prese chome vsança quando si combatte per la uita. ¶ Lomo che uole abraçare uole esser auisado cum chuy ello abraça Se la compagno e piu forte o sello e piu grande di persona e sello troppo zouene o uero troppo uecchio. ¶ Anchora de uedere si ello se mette ale guardie dabraçare e de tutte queste chose si e de preuedere. ¶ E niente meno meter se sempre o piu forte o meno forte ale prese dele ligadure e sempre defenderse dele prese del suo contrario. ¶ E se lo tuo inimigo e disarmado attende a ferirlo in li loghi piu doglosi e piu periculosi çoe in glocchi in lo naso inle femine sottol mento e in li fianchi. E niente meno guarda si tu puo uegnire ale prese dele ligadure o armado o disarmado che fosse luno e laltro. ¶ Anchora digo che labraçare uole auere viii chose çoe forteça presteça sauere

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Introduction

And mostly I have been wary of Fencing Masters and of their Scholars. And they with envy namely these Masters demanded me to play with swords with cut and with thrust in an arming doublet without other armour but a pair of gloves of chamois and all this is because I did not want to practice with them nor did I want to teach them anything of my art.

And this accident happened 5 times that I have been required.

And 5 times for my honour I met them, I played in strange places without relatives and without friends not having hope in anyone but in God, in the Art and myself, Fiore, and in my sword.

And with the grace of God I, Fiore, remained with honour and without lesions to my person.

Also I, Fiore, said to my Scholars who had to fight in the barriers that fighting in the barriers is of much (much) less danger than fighting with swords of cut and of thrust in arming doublets because in plays with sharp swords one single cover that fails in that blow gives him death.

And one that fights in the barriers and is well armoured he can receive strikes. Yet still he can gain victory of the fight.

Also it is another thing that rarely has any one perished because they had been taken by surprise.

So that I say that I would rather fight three times in the barriers than one single time with sharp swords like well I said.

And thus I say that the one that fights in the barriers being well armoured, and knowing the art of fighting and having the advantages that if he can be taken, if he is not of any worth he shall be very willing to hang himself, well that I can say for the grace of God that not one of my scholars has not lost in this art. Rather they have always remained with honour.

Also say I, aforementioned Fiore, that these gentlemen, knights and squires to whom I showed this art of combat, they have been satisfied with my teaching not wanting other than me for master.

Also I say that not one of my scholars in particular those mentioned above, have had a book about the art of combat other than Sir Galeazzo da Mantova.

Well that he said that without books no one shall be a good Master nor Scholar in this art.

And I, Fiore, confirm it true that this art is long that there is no man of the world of great memory that he can hold in mind without books a quarter part of this art.

Given that not knowing more than a quarter part of this art I shall not be a Master.

That I, Fiore, knowing how to read and to write and to draw and having books in this art and I have studied for 40 years or more. Also I am not a very perfect Master in this art. Although it is held by great gentlemen, who have at times been my scholars, I am a good and perfect Master in the mentioned art.

And if I say that I had studied for 40 years in law, in politics and in medicine like I have studied in the art of arms then I would be a doctor in those three sciences.

And in this science of arms I have had large contention with fatigue and expense to be even a good Scholar we say of other things.

Considering I, the aforementioned Fiore, that in this art I would find few Masters in the world and wanting to make a memory of me I will make a book in all the art and of all that which I know and of iron and of temper and other things following the order which my high Gentleman says, who is above others for martial virtue, prefers me more and more deserving of this my book for his nobility than other Gentleman that I may see and I could see, that is my illustrious and excellent powerful Lord Prince Sir Nicolo Marquis of Este, Lord of the noble city of Ferrara of Modena. Reço of Parma etc. to who God gives good life and future prosperity with victory over his enemies. AMEN.

Let us start the book following the order of my Lord Marquis and we fashion it so that he does not lack for nothing in the art that I yield; I count that my Lord will make good merit to me due to his great nobility and courtesy.

And let us start with Abraçare, which is done for two reasons, which is for sport and for anger, that is for life with every guile and deceit and cruelty that he can do.

And of this that I do for life I want to speak and to show with reason and most of all gaining holds that are used when you are fighting for life.

The man that wants to do Abraçare wants to be advised about he who he will fight with if the companion is stronger or if he is big of the body and if he younger or older.

Also he wants to see if he uses the guards of Abraçare and of all these things is to be foreseen.

And nothing less he puts himself always stronger or less strong in the prese of the ligadure and always defends from the prese of his opponnet.

And if your enemy is unarmoured wait to hurt him in those places more grievous and more hazardous, which are in his eyes, the nose, in the soft under the chin and in the flanks. And nothing less, watch if he can come to you with the prese or the ligadure, armoured or unarmoured, so that it was one and the other.

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Folio 4 Recto

çoe sauer prese auantiçade, sauer far roture çoe romper braçi e gambe, sauer ligadure çoe Ligar braçi permodo chel homo non habia piu defesa ne se possa partire in sua liberta, Sauer ferire in luogo piu pericoloso. ¶ Anchora saue mettere vno in terra sença periculo di si instesso. ¶ Anchora sauer dislogar braçi e gambi per diuersi modi. ¶ Le quale tutte chose scriuio e poro depinte in questo libro de grado in grado chomo uole larte. ¶ Noi auemo ditto ço che uole labraçare, ora disemo delle guardie abraçare. ¶ Le guardie del abraçare si po fare per diuersi modi. et vn modo e miglore del altro. ¶ Ma queste iiii guardie so le miglore in arme e sençarme auegna dio che le guardie non a stabilita per le prese subite che se fano. ¶ Elli primi quatro Magistri che uederiti cum le corone in testa per quegli si mostra le guardie del Abraçare çoe Posta longa e dente di çengiaro le quale fano vna incontra laltra, e poy fano porta di ferro e posta frontale luna incontra laltra. ¶ E queste iiii guardie pon fare tutte chose che denanci sono ditte del abraçare in arme e sençarme çoe prese e ligadure e roture etcetera ¶ Mo bisogna fare per modo che le guardie sen cognosca delli Magistri zugadori, elli scolari da zugadori, elli çugadori de Magistri, e lo remedio del contrario ben che sempre lo contrario e posto dredo al remedio etal uolta "lo remedio" dredo o dredo tutti li soy zogi e di questo faremo chiareça. ¶ Noi disemo che acognossi le guardie ouero poste e liciera chosa, prima che le guardie ano lor arme in mano luna contra laltra enon si tochano luna cum laltra. ¶ E stano auisade e ferme vna contra laltra per uedere ço che lo compagno uol fare. ¶ E queste sono chiamade poste ouero guardie ouero primi Magistri de la Bataglia. ¶ E questi portano corona intesta perche sono poste in logo e per modo di fare grande defesa cum esso tale aspetare. ¶ E sono principio di quellarte çoe di quellarte delarma cum la quale li ditti magistri stano in guardia. ¶ E tanto e adire posta che guardia. ¶ E guardia e tanto adire che lomo se guarda, e se defende cum quella, de le feride del suo inimigo. ¶ E tanto e adire posta che modo de apostar lo inimigo suo per offenderlo sença periculo di se instesso. ¶ Laltro Magistro che sequita le iiii guardie uene ad ensire dele guardie e si uene adefender dun altro zugadore cum gli colpi che esseno di le iiii guardie che sono denançi. E questo Magistro porta anchora corona, e si e chiamato secondo Magistro. ¶ Anchora sie chiamando Magistro remedio perche ello fa lo remedio che non gli siano dade de le feride ouero che non gli sia fatta inçuria in quellarte che sono le ditte poste ouero guardie. ¶ E questo secondo zoe rimedio si a alcuni zugadori sotto di si i quali zugano quelli zogi che poria zugare lo Magistro che dauanti

zoe lo rimedio piglando quella couerta ouero presa che fa lo ditto rimedio. E questi zugadori portarano vna diuisa sotto lo zinochio. E farano questi zugadori tutti li zoghi de lo rimedio infintanto che si trouara vn altro Magistro che fara lu contrario delo rimedio e di tutti suoi zugadori. ¶ E perço chello fa contra lo rimedio e contra soy zugadori ello portera la diuisa de lo Magistro rimedio e desoi zugadori çoe lacorona in testa ela diuisa sotto lo zinochio E questo Re echiamado Magistro terço ede chiamato contrario perche sara contra glaltri Magistri e contra asoi zogi. ¶ Anchora digo che in alchuni loghi in larte si troua loquarto Magistro zoe Re che fa contra loterço Re, zoe lo contrario delo rimedio. E questo Re e lo Magistro quarto chiamato Magistro quarto. ¶ E de chiamato contra contrario. ¶ Ben che pochi zogi passano lo terço Magistro in larte. ¶ E si piu sin fano se fa cum periculo. Ebasta di questo ditto. ¶ Como noy auemo parlado qui dinançi de le guardie dabrazare edel Segundo Magistro zoe del rimedio e deli soi zugadori E del terzo Magistro contrario al segundo Magistro et asoy zugadori, E del quarto Magistro che chiamato contra contrario, chosi come questi Magistri e zugadori ano a reçere larte abraçare in arme e sença arme, chosi ano questi Magistri e zugadori a reçere larte de la lança cum le lançe e loro guardie Magistri e zugadori. ¶ Et perlo simile cum La Azza, ecum la spada duna mano e de dey mani. E perlo simile cum la daga. ¶ Si che per efetto questi Magistri e zugadori detti dinançi cum le insegne loro e diuise ano a rezere tutta larte darmizare a pe e da cavallo in arme e sençarme. ¶ Segundo chelli fano in lo zogho del abraçare. ¶ E questo sintende solamente pero che chosi bisogna esser guardie e Magistri in le altre arte e rimey e contrary come in larte de Abrazare azo che lo libro si possa licera mente intendere. ¶ Ben che le Rubriche e le figure eli zoghi mostraranno tutta larte si bene che tutta la si pora intendere. ¶ Ora atendemo ale figure depinte e alor zoghi et a loro parole le quale ne mostrara la ueritade.

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Introduction

Also I say that to Abraçare wants to have 8 things called strength, speed, knowledge, namely to know the advantageous prese, knowledge to make breaks namely break arms and legs, to know ligadure namely binds of arms in this way that a man does not have more defence and he cannot move freely, to know how to hurt in the hazardous places.

Also know to put one to ground without danger to himself.

Also knowing of dislocating arms and legs in various ways.

Of which all things I write and I will draw in this book, step by step, as the art requires.

We have said that which Abraçare requires now we speak of the guards of Abraçare.

The guards of Abraçare can be done in various ways and one way is better than the other.

But these 4 guards are best in armour and without armour, however the guards do not have firmness for the sudden prese that he does.

The first 4 Masters that you see with the crowns on their head for those show the guards of Abraçare called Posta Longa and Dente di Cengiario that makes one the contrary of the other and then can make Porta di Ferro and Posta Frontale the one in contrary to the other.

And these four guards can do all those things said before about Abraçare in armour and without armour namely the prese and the ligadure and breaks etc.

Even as it must be made in the way that the guards themselves are known by the Master Players and the Scholars from the Players and the Players from Masters and the Remedy of the good Contrary that always the Contrary is placed after the Remedy and sometimes the Remedy is after, or after all of his Plays and this we will make clear.

We say that knowing the guards or posta is easy. First that the guards have their arms in hand the one against the other and is not touching one with the other.

And they stand heedfully and firm one against the other in order to see that which the companion wants to do.

And these are called poste or guards or the First Masters of Battle.

And these wear a crown on the head because they are positioned in a place and in this way can make great defence with such an position.

And they are the principles of this art that is of that art of arms with which the said Master remain in guard.

And so much is to say that posta is guard.

And guard is a lot to say that the man guards himself and defends himself from the wounds from his enemy.

And so much is to say that posta is the way of positioning his enemy in order to offend him without danger to oneself.

The other Masters that follow the four guards descend from the guards and comes to defend himself from

another Player with the blows that are of the four guards who are before. And this Master wears also a crown, and he is called second master.

Also he is called Master Remedy because he does the remedy that are not receiving of wounds or that are not carelessly made in this art that are the said poste or guards.

And this second one, called Remedy has players under himself who play those plays that are played by the Master that is called Remedy taking this cover or Presa that is done by the said Remedy. And these Players wear a device under the knee. And these Players do all of the Plays of the Remedy until such that they find another Master that will make the Contrary of the Remedy and of all his Players.

And because he makes Contrary to the Remedy and Contrary to his Players he will wear the device of Master Remedy and his Players namely the crown on the head and the device under the knee and this King is called Third Master and he is called Contrary because he will be against the other Masters and against his Plays.

Also I say that in some places in the art the Fourth Master, called King, is found who will do the contrary of the Third King, called the Contrary of the Remedy. And this King is the Fourth Master called Fourth Master.

And he is called Contra-contrary.

Although few plays pass the Third Master in the art.

And the more he does this he does with danger. And I have said enough of this.

As we have spoken here before of the guards of Abrazare and the Second Master that is of the Remedy and of his Players and of the Third Master Contrary to the Second Master and his Players, and of the Fourth Master that is called Contra-contrary, so as these Masters and Players have to conduct the art of Abrazare in armour and without armour and these Masters and Players have to conduct the art of the lance with lance and those guards, Masters and Players.

And in a similar way with the axe and with the sword of one hand and of two hands. And in a similar way with the dagger.

So that for effect these Masters and Players mentioned before, with their standards and devices, have to conduct all the art of armed combat on foot and from horse in armour and without armour.

Following as they do in the plays of Abrazare.

And this only means that it must be like this, guards and Masters in the other arts and Remedy and Contrary like in the art of Abrazare so that the book can be easily understood.

Although the inscriptions and the figures and the plays show all the art so well that all should be understood.

Now we attend to the drawn figures and to their plays and to their words which will show the truth.

Fiore dei Liberi Getty MS Transcription

Folio 8 Recto

Io son posta longa e achosi te aspetto. E in la presa che tu mi uoray fare, Lo mio brazo dritto che sta in erto, Sotto lo tuo stanchio lo mettero per certo. E intrero in lo primo zogho de Abrazare, E cum tal presa in terra ti faro andare. E si aquella presa mi uenisse a manciare In le altre prese che seguen uigniro intrare.



In dente di zenghiar contra ti io uegno. Da romper la tua presa certo mi tegno. E di questa isiro, e in porta di ferro intrero. E per mettere in terra sarò a parechiado. E si aquello chio ditto mi falla per tua defesa. Per altro modo cerchero di farte offesa. çoe cum rotture ligadure edislogadure. In quello modo che sono depente le figure.



In porta di ferro io ti aspetto senza mossa per guadagnare le prese a tutta mia possa. Lo zogho de Abrazare aquella e mia arte. E di lanza, Azza, Spada, e daga o grande parte. Porta di ferro son di malicie piena. Chi contra me fa sempre gli do briga e pena. E a ti che contra mi uoy le prese guadagnare. Cum le forte prese io ti faro in terra andare



Posta frontale son per guadagnare le prese. Chi in questa posta uegno, tu me faray offese. Ma io mi mouero di questa guardia. E cum inzegno ti mouero di porta di ferro. Peço ti faro stare che staresti in inferno. De ligadure e rotture ti faro bon merchato. E tosto si uedera chi auera guadagnato. E le prese guadagnero se non sarò smemorato.



Fiore dei Liberi Getty MS Translation

Abrazare Posta



Posta Longa

I am posta longa and like this you look. And in the presa that you wish to do to me, my right arm that is raised, I will place it under your left for certain. And I enter in the first play of Abrazare, and with such presa I will make you go to ground. And if that presa was likely to fail me, to the other prese that follow I know to enter.



Dente di Zenghiar

In dente di zenghiar against you I come. I am sure to break your presa with my hold. And from this I leave and to porta di ferro I enter. And in order to put you to ground I will be prepared. And if this that I said fails me because of your defense I will search for other ways of making offence to you, namely with breaks, binds and dislocations. In that way that is written in the figures



Porta di Ferro

In porta di ferro I wait for you without movement in order to earn the presa with all my own ability. The play of Abrazare by that is my art. And of Spear, Axe, Sword and dagger a great part. Porta di ferro is with malice filled. Who counters me I always give contention and pain. And to you that counters me then the presa I earn, with the strong presa I will make you go to ground.



Posta Frontale

I am posta frontale in order to earn the prese. Those who come at me in this position, you make offense. But I will move from this guard. And with knowing I will move you from porta di ferro. Then I will make you stand [so] that you would abide in hell. Of binding and breaking I will do easily to you. And soon he will be looking at those I have earned. And the prese I will earn if I will not be forgotten.

Fiore dei Liberi Getty MS Transcription

Folio 8 Verso

Questo sie lo primo zogho de abrazare et ogni guardia dabrazare si po riuare in questo zogho e in questa presa zoe pigli cum la man stancha lo suo brazo dritto in la piegadura del suo brazo dritto e la sua dritta mano metta chosi dritta apresso lo suo cubito e poy subito fara la presa del segundo zogho zoe pigliu in quello modo edaga la uolta ala persona E per quello modo o ello andara in terra ouero lo brazo gli sera dislogado.



Lo Scolaro del primo Magistro sidigo che son certo de zitar questo in terra o rompere suo brazo sinistro ouero dislogare. E si lo zughadore che zogha cum lo Magistro primo leuasse la man stancha de la spalla del Magistro per far altra defesa subito io che son in suo scambio lasso lo suo brazo dritto cum la mia man stancha, piglio la sua stancha gamba ela mia man dritta gli metto sotto la gola per mandarlo in terra in questo che uedeti depento lo terzo zogho.



Questo scolaro che denançi de mi dise ben louero che de la sua presa conuene che uegna in questa per metterlo in terra ouero dislogargli brazo stancha. Anchora digo che si lo zugadore leuasse la man stancha de la spalla del magistro che lo Magistro che lo magistro riuaria al terço zogho simile mente chome uedeti depento. Si che per lo primo zogho e per lo segundo che vno proprio zogho ello magistro lo manda in terra cum lo uolto elo terzo lo manda cum le Spalle in terra.



Questo e lo quarto zogho de Abrazare che liziero se lo scolaro po metter lo zugadore in terra E se non lo po mettere per tal modo in terra ello zerchera altri zogi e prese como si po fare per diuersi modi chomo uedereti al dredo noy depento che posseti ben sauere che gli zoghi non sono equali ne le prese rare uolte e pero chi non a bona presa se la guadagna piu prestochel po per non lassare auantazo al nimigho suo.



Fiore dei Liberi Getty MS Translation

Abrazare Plays One to Four



First Play

This is the first Play of Abrazare and every guard of Abrazare can arrive in this Play and in this presa namely take hold with the left hand his right arm at the fold of his right arm and your right hand is put like this right behind his elbow and then suddenly I will make the presa of the Second Play namely I catch hold in this way and give a turn with the body and in this way that man goes to ground or else his arm shall be dislocated.



Second Play

The Scholar of the First Master says that I am certain of putting this one to ground either to break his left arm or else to dislocate. And if the player that plays with the First Master took away the left hand from the shoulder of the Master in order to make other defence, suddenly I exchange reaching for his right arm with my left hand, take hold of his left leg and my right hand I put it under the throat in order to send him to ground in this that you see written in the Third Play.



Third Play

This scholar that is before me that speaks very truly of his presa meets that I come to this in order to put him to ground or dislocate his left arm. Also I say that the Player took away his left hand from the shoulder of the Master so that the Master arrives at the Third Play similarly like you see written. So that for the First Play and the Second that is one Play that the Master sends him to ground with a turn and the Third sends him with the shoulders to ground.



Fourth Play

This is the Fourth Play of Abrazare that is smooth if the Scholar can put the Player to ground and if he can not put [him] to ground in such a way he looks for other plays and in such sort he can make prese in various ways that we now see written after that I would have you well know that the plays are not the same nor prese seldom turn and because some are not good presa if I can gain it quickly in order not to give advantage to his enemy.

Fiore dei Liberi Getty MS Transcription

Folio 9 Recto

Questa presa che o cum la mia mano dritta in la tua gola io te fazo portare doglia e pena, e per quello tu andaray in terra. Anchora digo che se ti piglo cum la mia mane manca sotto lo tuo stancho zinocchio che sarò piu certo de mandarte in terra.



Io son contrario del V to zogo denanci apresso. E si digo che se cum la mia mane dritta leuo lo suo braço dela sua mane che al volto mi fa impazo, farò gli dar uolta per modo chio lo metero in terra, per modo che uedeti qui depento, ouero che guadagnaro presa oligadura e de tuo abrazar farò pochà cura.



Per la presa chio guadagnada al modo che io te tegno de terra te leuero per mia forza e sotto gli mei piedi te metero prima cum la testa che cum lobusto e contrario non mi farai che sia uisto.



Lo dedo poles te tegno sotto la tua orechia che tanta doglia senti per quello che tu andarai in terra sença dubito ouero altra presa ti farò o ligadura che sarà piu fiera che tortura. Lo contrario che fa lo sesto zoghio contra lo quinto quello che gli mette la mano sotto lo chubito Aquello si po far a me tal contrario sença nessuno dubito.



Fiore dei Liberi Getty MS Translation

Abrazare Plays Five to Eight



Fifth Play

This presa that with my right hand at your throat I make you carry grief and pain, and with that you will go to ground. Also I say that if I take hold of you with my left hand under your left knee that I will be more certain of sending you to ground.



Sixth Play (Contrary)

I am the Contrary of the Fifth Play that is before. And yet I say that if I lift his arm with his hand with my right hand from the face that makes me unmovable, I make him turn for ways [so] that I put him to ground, for ways that you see here written, either that or to gain presa or binds and of your arms I shall have little worry.



Seventh Play

For the presa that I have gained in this way that I hold you from earth I lift you with my strength and I put him under my feet first with the head after that with the body and you will not do the contrary to me that it can be seen.



Eighth Play

The thumb I hold under your ear that you feel so much pain for this you will go to ground without doubt or other presa I will make to you or more binds that will be fiercer than torture. The contrary that I make is the Sixth Play against the Fifth, the one which he puts the hand under the elbow with that he can make to me such contrary without anybody doubting.

Fiore dei Liberi Getty MS Transcription

Folio 9 Verso

Tu mi piglasti di dredo per butarme in terra e per questo modo io son uoltado. Se io non te butto in terra tu nay bon merchado. Questo zogho sie vn partido, chosi tosto sara fatto chel contrario sara fallito.



Questo sie vn zogho da Gambarola che non e ben sigura chosa nel abrazare. E se alguno pur uol fare la gambarola, faza la cum forza e presta mente.



Questo sie vn partido e sie vna strania presa a tegner vno a tal modo che non se po defendere. Lo contrario sie che quello che tegnudo, uada al tosto chel po apressol muro o altro ligname e uolti se per modo chello faza acholuy chelo tene romper la testa e la schena in lo ditto muro ouero ligname.



Questo fere lo compagno cum lo zinocchio in gli chogloni per auere piu auantazo di sbaterlo in terra. Lo contrario sie che subito che lo compagno tra cum lo zinocchio per ferirlo in gli cogloni, chello debia cum la man dritta piglare la ditta gamba sotto lo zinocchio e sbaterlo in terra.



Fiore dei Liberi Getty MS Translation

Abrazare Plays Nine to Twelve



Ninth Play

You take hold of me from behind to throw me to ground and in this way I am turned. If I do not throw you to ground you have a good deal. This play is a partido, thus quickly it will be done so that its contrary will fail.



Tenth Play

This is one play from Gambarola that is not very assured in Abrazare. And if anyone also wants to make the Gambarola, they must do it with force and speed.



Eleventh Play

This is a finish and it is one wonderful presa to hold one in such a way that he cannot defend. The contrary is that the one that is held goes as soon as he can to approach a wall or other timber and turns himself in this way to make the one who holds him break the head and the back on the said wall or timber.



Twelfth Play

This one strikes the companion with the knee to his testicles to have more advantage of throwing him to ground. The contrary is that as soon as the companion goes with the knee in order to strike him in the testicles, while he is weak take hold with the right hand the left leg under the knee and toss him to the ground.

Fiore dei Liberi Getty MS Transcription

Folio 10 Recto

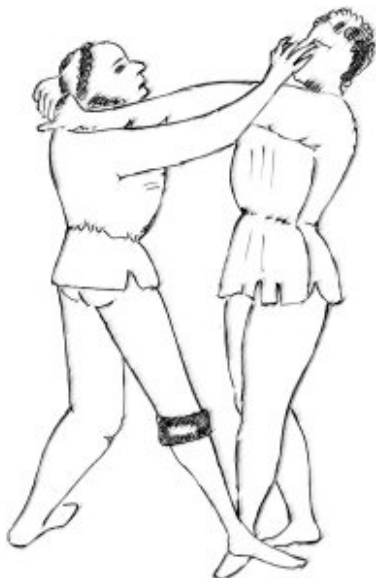
Perço che tu me ha piglato cum li toi brazi de sotto gli miei trambe le mie man te fiermo in lo uolto. E si tu fossi ben armado cum questo zogho io saria lassado. Lo contrario di questo zogho sie che si lo scolaro che uen inzuriado del çugadore in lo uolto metta se la sua man dritta sotto lo cubito del zugadore çoe del brazo sinistro e pença lu forte, elu scolar rimara in sua liberta



Lo contrario del xij io fazo. Le soy mani del mio volto sono partide. E per lo modo chio lo preso e si lo tegno, Si ello non ua in terra prendero grande disdegno.



Se tu pigli vno cum trambi li toy brazi de sotto va cum le toy mane al suo uolto secondo uedi che io fazo e mazor mente sello e discouerto lo volto. Anchora puo tu uegnire in lo terzo zogho de Abraçare



Io son lu contrario dello xiiij zogho e de zaschuno che le mane me mette al uolto in fatto dabrazare. Li dedi polisi io metto in lochi soy sil uolto suo itruouo discoperto. E si ello e copertol uolto io gli do uolta al cubito o presa oligadura io fazo subito.



Fiore dei Liberi Getty MS Translation

Abrazare Plays Thirteen to Sixteen



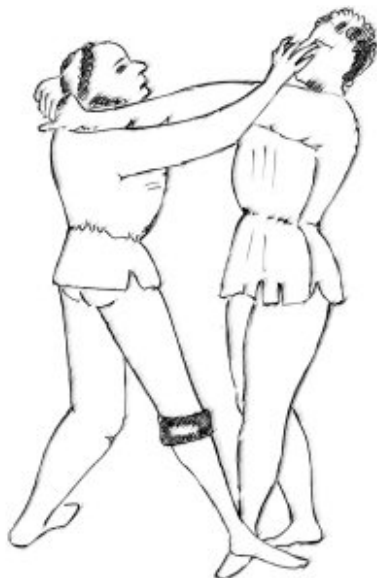
Thirteenth Play

Because you have taken hold of me with two arms under mine both my hands together will strike you in the face. And if you were well armoured with this play I would be finished. The contrary 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 Player's left arm and troubles him strongly and the Scholar remains in his freedom.



Fourteenth Play (Contrary)

The contrary of the XIII I do. His hands from my face are parted. And in the way that I have him held, if he has not gone to ground I will receive large scorn.



Fifteenth Play

If you hold one with both the two arms together from under go with your hands to his face as you can see I do and most of all he has uncovered the face. Also you can come to the third play of Abrazare.



Sixteenth Play (Contrary)

I am the contrary of the XIII (*actually 15th*) play and of everyone that puts his hands on my face in feat of Abrazare. I put my fingers [and] scour in the eyes if I find his face uncovered. And if his face has been covered I give a turn to the elbow and presa or binds I quickly make.

Fiore dei Liberi Getty MS Transcription

Folio 10 Verso

Guarda che cum vno bastonçello io te tegno per lo collo ligado, E in terra ti uoglio butare, pocha briga per questo ho a fare ¶ che se io te uolesse peço trattare in la forte ligadura te faria entrare. E llo contrario non mi porissi fare



Stu fossi ben armado in questo zogo piu tosto te faria, Considerando che to preso cum vno bastonzello tra le gambe, tu sta a cauallo epocho ti po durare che cum la schena ti faro uersare.



Del Sexto Re che rimedio di daga e contra per questo modo cum sua daga di quello son Scolaro. E per suo honore fazo tal couerta cum questo bastonçello. E subito mi leuo in pe, e fazo gli zoghi del mio magistro. Questo che fazo cum lo bastonçello ioffaria cum vn p capuzo. El contrario del mio magistro sie mio contrario.



Del octauo Re che rimedio io fazo questo zogho E pur cum questo bastonzello fazo mia deffesa. E fatta la couerta io in pe mi drizzo. E li zoghi del mio Magistro posso fare E cum vno capuzo ouero vna corda te faria altretale. El contrario che del mio magistro sie mio.



Fiore dei Liberi Getty MS Translation

Bastoncello Plays One to Four



First Play

Watch that with one little stick I hold you with the neck tied, and to ground I want to throw you, I have little trouble to do.

That if I wanted to treat you to the strong bind you will go. It is not possible to do a contrary to me.



Second Play

If you were well armoured in this play more quickly I do this to you, considering that I have taken you with one little stick between the legs, you stay on horseback, and little you can endure that with the back I will make you overturn.



Third Play

Of the Sixth King that is the Remedy of Dagger and his contraries with his dagger of this I am a Scholar. And for his reputation (honour) I make such covers with this small stick. And suddenly I rise to my feet, and I do the plays of my Master, this that I do with small stick I do with a hat. The contrary of my Master is my contrary.



Fourth Play

Of the Eighth King that is the Remedy I do to this Play and also with this small stick I make my defence. And I made the cover I stand to my feet, and the Plays of my Master I can do, and with either a cap or a rope I do the same to you. The contrary that is of my Master is mine.

Fiore dei Liberi Getty MS Transcription

Folio 11 Recto

Queste zingue figure sono le guardie de la daga E tale ebona in arme, etale ebona senza senza arme, E tale ebona in arme e sença arme, e tale ebona in arme e non senza arme E tutte queste noy dechiaremo.

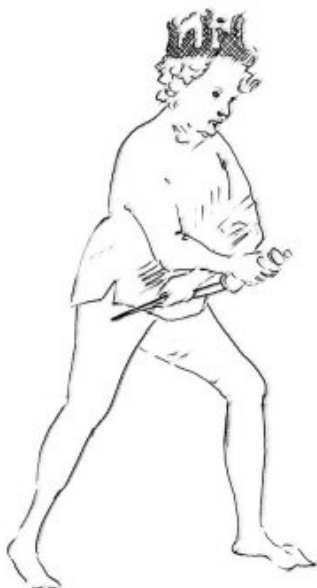
Io son tutta porta di ferro e son sempia. E son bona in arme e senza, perche io posso rebatter e far cum presa e senza, E posso zugare cum daga e senza e far mie couerte.



I son tutta porta di ferro e son dopia, e son bona in arme e senza, e pur migliore son in arme che senza, e cum tal guardia non posso usar daga.



E son meza porta di ferro e son dopia incrosada. E son bona in arme enon senza perche non posso far longa couerta, e posso courire de sopra et de sotto, de man dritta e de man riuersa cum daga e senza.



Io son mezana porta de ferro cum la daga in mano eson dopia, ela meglora ela piu forte de tutte le altre. e son bona in arme esenza, e posso courir de sotto edesopra et ogni parte.



E son tutta porta di ferro cum li brazi incrosadi eson dopia. e son inforte forteça e in arme io son bona e forte. E sença arme io non son sufficiente perche non posso courir longo.



Fiore dei Liberi Getty MS Translation

Daga Posta

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



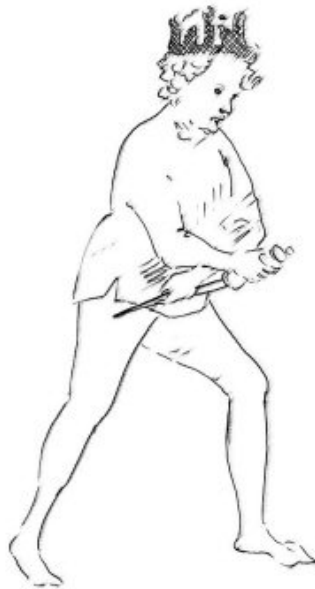
Full Iron Door Single

I am Full Iron Door and I am single. And I am good in armour and without, because I can beat and I do with presa and without, and I can play with the dagger and without and I make my covers.



Full Iron Door Double

I am Full Iron Door and I am double, and I am good in armour and without, and also I am better in armour than without, and with such a guard I cannot use a dagger.



Middle Iron Door Double Crossed

And I am Middle Iron Door and I am double crossed. And I am good in armour and not without because I cannot make long covers and I can cover high and low with the right hand and with the left hand with dagger and without.



Middle Iron Door Double

I am Middle Iron Door with the dagger in hand and I am double and better and more strong then all the others and I am good in armour and without and I can cover high and low and every side.



Full Iron Door Double Crossed

And I am Full Iron Door with the arms crossed and I am double and I am in a strong position and in armour I am good and strong. And without armour I am not sufficient because I cannot cover long.

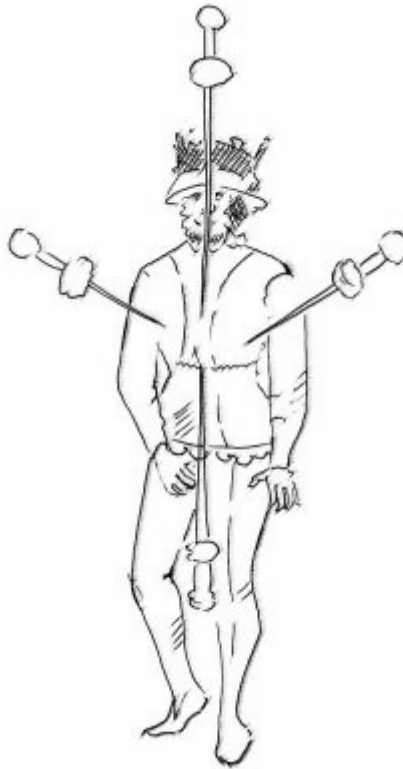
Fiore dei Liberi Getty MS Transcription

Folio 11 Verso

*Del curtello pericoloso che zaschun de de luy dubito,
librazi le man ello chubito doi contra quello ua di subito.
¶ A far questo cinque chose in sempre sera. ¶ Zoe tor la
daga eferir, rompele li brazzi. eligargli e meterlo in terra. ¶
E si di questi cinque zoghi vno laltro non abandona. ¶
Chi sa deffender si guardi la persona.*

*De fendente posso ferire la testa el corpo del cubito
infine ala sumita dela testa. E del cubito in zo non ho
sigura liberta sença periculo tanto. et de questo ferire mi
dubito.*

*De la parte reuersa si po ferire del
cubito in fin ale tempie de la
testa. Esono chiamadi colpi
mezani. E quelli colpi da riuerso,
non se pon fare stando parechiado
de fare couerta contral suo
mimigho.*



*La dritta parte po ferire, e po
courire selloe di bisogno, e po ferire
delli cubiti in fin ale tempie dela
testa, e piu sigura mente dela parte
dritta che dela riuersa.*

*La daga che ua per mezo uerso la tua testa po ferire
in fin sotto lo petto, enon piu in erto. E sempre cum
la mane stanca po andar couerto.*

*Io son la nobele arma chiamata daga che dezogho stretto molto son vaga. E chi cognosce mie
malicie e mia arte dogni sotile armizare auera bona parte. E per finir subito mia crudel batagla, non
e homo che contra me uaglia. Echi me uedera in fatto darmizare, Couerte e punte faro cum lo
abrazare, E torogli la daga cum roture e ligadure. E contra me non ualera arme ne armadure.*

Fiore dei Liberi Getty MS Translation

Daga Cuts

Of the dangerous knife that of everything I doubt, the arms, the hands and the two elbows quickly go against it.

And I shall do these five things always.

Namely I take the dagger and strike, I break the arms and I bind them and I force him to ground.

And if of these five plays one or the other I will not abandon.

He who knows to defend himself guards the body.

With downward blows I can hurt the head and the body from the elbow ending at the top of the head. And from the elbow down I do not have sure freedom without much danger, and of this strike I have doubts.

From the left side he can strike from the elbow to end at the temples of the head. And they are called middle (mezani) blows. And those blows from the left he cannot do being ready to make a cover against his enemy.



The right side can strike and can cover if there is a need, and he can strike from the elbow to end at the temples of the head, and more assured from the right side [than] that of the left.

The dagger that goes through the middle towards your head he can strike to end under the chest and not higher and always with the left hand he can cover.

I am the noble weapon that is called dagger that is of the Close Play, I am very moving and restless. And he who knows my malice and my art of every subtle [weapon] fight will have a good part. And to end suddenly my fierce battle there is not a man that can go against me. And he who sees me in a feat of arms, covers and thrusts I shall do with it, abrazare, and remove his dagger with breaks and binds. And against me neither arms nor armour are to be of value.

Fiore dei Liberi Getty MS Transcription

Folio 12 Recto

Perche io porto daga in mia mane dritta io la porto per mia arte chella o ben meritada, che zaschun che me trara di daga, io glela toro di mano, E cum quella lo sauero ben ferire, pero che lo pro el contra del tutto so finire.



Per gli brazzi rotti chio porto, io uoglio dir mia arte che questa senza uoler mentire, che assay no rotti e dislogadi in mia uita, echi contra mia arte se mettera uoler fare, Tal arte sempre io son per uoler usare.



Io son Magistro de aurire e anche di serare zoe gli brazzi achi contra mi uol fare yo lo mettero in grande brige e stente per modo che le ligadure e rotture sono depente. E perzo porto le chiaue per insegna che tal arte ben me degna.



Me domandauoy per che io tegno questo homo sotto gli miei piedi, perche miglara no posti a tale partito per larte dello Abrazare. E per uittoria io porto la palma in la man destra pero che dello abrazare za mai non fo re-



Fiore dei Liberi Getty MS Translation

Masters



Because I carry the dagger in my right hand I carry it for my art that she has well deserved, that anyone that draws a dagger to me, I will take it from his hand, and with that I know well to injure, because of the pros and cons of all endings.



For his broken arms that I carry, I want to say my art, because this is without wanting to lie, that I have not broken and dislocated in my life, and he who will put himself against my art I want to make, such art always I am ready to want to use.



I am the Master of Opening, and also of Holding namely the arms of those who want to fight against me. I want to put him in large trouble and suffering in the ways that the binds and breaks are drawn. And because I carry the key for a standard that such art is very worthy to me.



They ask me, why I hold this man under my feet, because I have no better place with such a finish with the art of Abrazare. And for Victory I carry the Palm in the right hand because with Abrazare he knows he will never remain.

Fiore dei Liberi Getty MS Transcription

Folio 12 Verso

Io son primo Magistro e chiamado rimedio, pero che rimedio tanto e adire che sauere rimediare che non ti sia dado, e che possi dare e ferire lo tuo contrario inimigho ¶ per questa che meglo non si po fare la tua daga faro andar in terra, voltando la mia mane aparte sinistra.



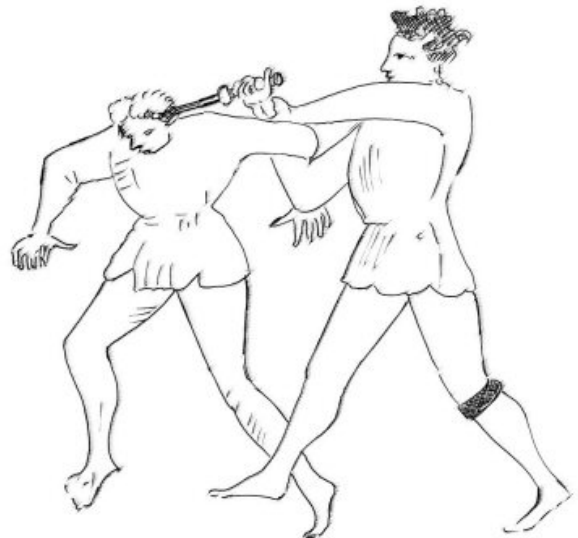
Cum mia daga intornol tuo brazo daro vna uolta. E per questo contrario la daga tu non mella auarai tolta ¶ Anche cum questa uolta chio fazo senza dubio io tela fichiro in lo tuo petto.



In la mezana ligadura to seratol brazo per si fatto modo che tu non mi poi fare alchun impazo. E se ti uoglio sbatter in terra ami e pocha briga, e de fuzirme non ti dar fadiga.



Lo contrario del zogho che me dinanzi io lo faro, voy possi uedere a qual partido ilo posto. Romperogli lo brazo o sbatero lo in terra tosto.



Fiore dei Liberi Getty MS Translation

Daga First Master Plays One to Four



First Master First Play

I am the First Master and called Remedy, because that great remedy is to say that I know to remedy so that you cannot strike me, and that I might strike and injure your contrary enemy.

For this he cannot do better, your dagger I will make go to earth, turning my hand to the left side.



First Master Second Play (Contrary)

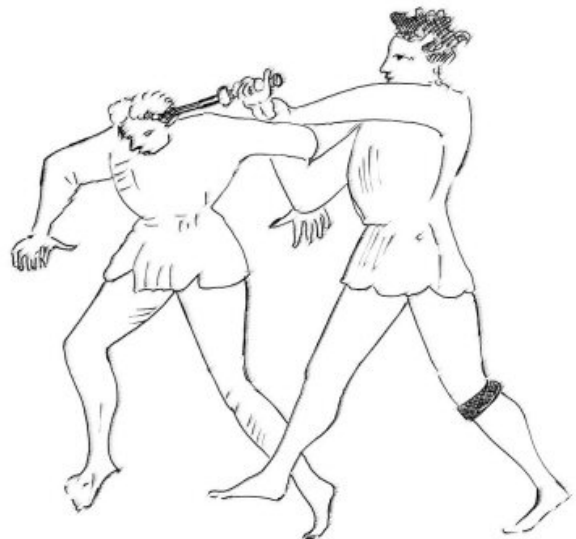
I will give a turn with my dagger around your arm. And with this contrary you will not have taken the dagger from me.

Also with this turn that I made without doubt I will thrust it in your chest.



First Master Third Play

In the Middle Bind I have held your arm for it is done in such a way that you cannot make me any trouble. And if I want to force to you to ground it is of little trouble for me, and do not escape me I give a strain to you.



First Master Fourth Play (Contrary)

I will do the Contrary of the Play that is before me, you can see in which finish I have put him. I will break his arm and quickly force him to ground.

Fiore dei Liberi Getty MS Transcription

Folio 13 Recto

In bona chouerta per tor ti la daga di mano, Anchora per tal presa te poria ben ligare E se io metesse la mia man dritta sotto lo tuo dritto zinocchio, In terra te faria andare pero che questarte ben la so io fare.



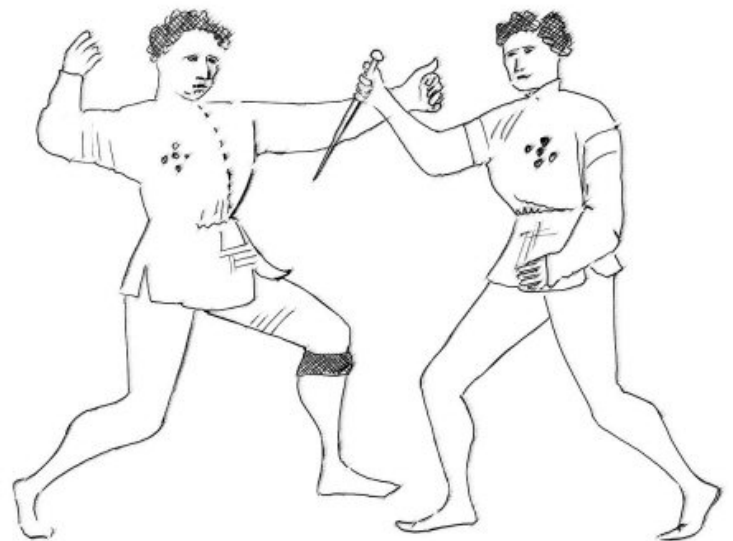
Lo contrario del zogho che me denanzi ison per fare, Che tu non mi porai zitar in terra ne tor mi la daga, Ne anchora ligarme, Ma tu coniuen lassare al tuo malgrado o demia daga subito sara incassado.



Questo sie vn zogho senza alchun contrario E conuene che per forza lo zugador uada per terra e chello perda la daga lo scolaro como uoi uedete questo che digo alzugador po fare, E quando lo sera in terra altro ara aterminare.



Questo zogo sie pocho usado in larte di daga ma purr e defesa e piu sauere che lo scolaro cum tal rebattere fatto in tal modo fa ferire lo zugadore zoe lo suo contrario in la chossa ouero in lo uentre.



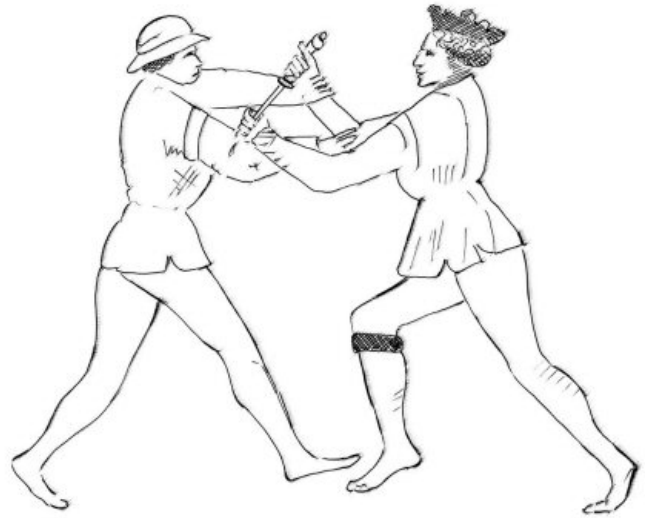
Fiore dei Liberi Getty MS Translation

Daga First Master Plays Five to Eight



First Master Fifth Play

In a good cover in order to hold your dagger hand, also with such a presa I can put you in good binds and if I extend my right hand under your right knee to ground I will make you go because this art I know well to do.



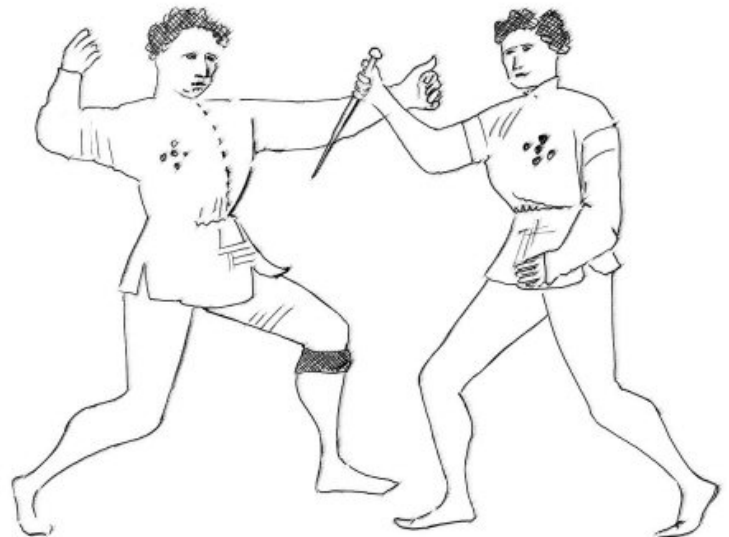
First Master Sixth Play (Contrary)

I am [done] in order to do the contrary of the Play that is before me, [so] that you will not put me to ground nor take my dagger nor also bind me, but you need to leave despite yourself or you shall be suddenly injured by my dagger.



First Master Seventh Play

This is a play without any Contrary and it is better that the Player goes to ground with force and that he loses the dagger, the Scholar, as you can see this that I say, can do [this] to the Player, and when he shall be on the ground the other will finish.



First Master Eighth Play

This Play is little employed in the art of dagger but also it is a defence and more you will know that the scholar with such beats made in such a way he can strike the Player who is his contrary in the ribs or in the belly.

Fiore dei Liberi Getty MS Transcription

Folio 13 Verso

*Io son contrario del primo Re di daga ditto Rimedio.
Che male sa rimediare soy zoghi chi la sua mano
stancha sa lassa pigliare. E per tal presa cheo la daga
in la schena gli posso fichare.*



*Anchora mi son contrario di questo primo rimedio di
daga pero che la presa che mi fa lo suo scolaro Per tal
modo lo feriro, e me conuegnira lassare. E si altri zoghi
uora contra me fare, lo contrario gli faro senza nissun
tardare.*



*Questo e vn contrario che non e mio. Anche lo zogho di
questo contrario che sopra de mi zoe lo segundo
contrario che ha ligada cum la sua daga la mano del
compagno che dise chel po fichare la daga in la schena
al compagno E quello so zogho de luy ifaçço ¶ Ben che
luy dise in la schena, E mi la metto in lo petto, et e pur
suo zogho perche chosi po fare.*



*Io son scolaro del primo Re e Rimedio. E cum questa
presa ti uoglo tor la daga, e ligarte lo braccio Pero che
non crezo che lo contrario tu mi sapi fare E pero ti faro
questo sença tardare.*



Fiore dei Liberi Getty MS Translation

Daga First Master Plays Nine to Twelve



First Master Ninth Play (Contrary)

I am the Contrary of the First King of dagger called Remedy. For he badly made his remedy play which left is left hand to be grabbed. And with this hold I can thrust the dagger in his back.



First Master Tenth Play (Contrary)

Also I am the Contrary of this First Remedy of dagger because of the hold that his student does to me in this way I will hurt him, and it would have been expedient to leave me. And if he wants to do other plays against me, I will do the contrary without any delay.



First Master Eleventh Play (Contrary)

This is a contrary that is not mine. Also the Play of this Contrary that is above me called the second contrary who has bound his companion's hand with his dagger who says that he can thrust the dagger in his companion's back and that one I know how to make his play.

Although he says that in the back and I thrust it in the chest, and his play may be done in this way.



First Master Twelfth Play

I am the Scholar of the first King and Remedy. And with this Catch I want to take your dagger and bind your arm because I do not believe that you know how to do the contrary to me and therefore I will do this to you without delay.

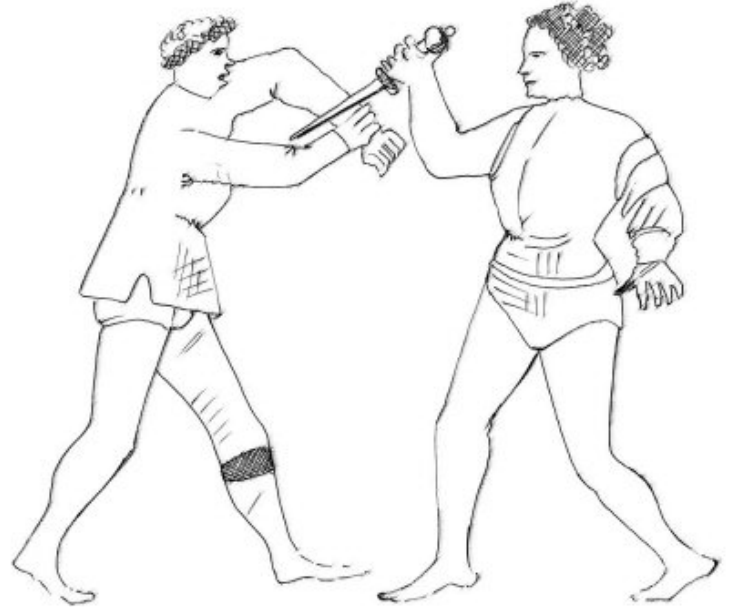
Fiore dei Liberi Getty MS Transcription

Folio 14 Recto

Lo contrario per questo modo ti fazzo che tu non mi torai la daga, ne mi ligara lo brazo, E mi e mia daga remaremo in libertate. E poi ti feriro in lo lassar che tu mi faray, per modo e maniera che defesa non auerai.



Questa couerta si chiama piu forteza e perço la faço per podere cum parechi zoghi farte impaço. E tal forza non mi poi tu anichilare, perche doy brazzi ben po vno contrastare.



Questo elcontrario di questo zogho che denanzi che chiamado piu forteça. E lo uoltero cum la mia man stancha. Dada gli la uolta a ferir lo no mi manca.



Per bona presa che o contra te fatta non mi falla che non ti rompa lo brazo sopra la mia manca spalla. E poy cum la tua daga te poro ferire e questo zogho non e miga da fallire.



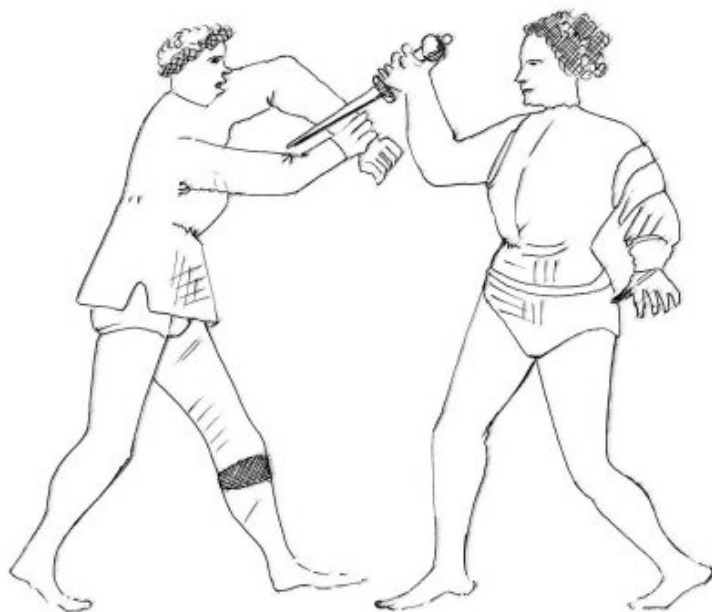
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Daga First Master Plays Thirteen to Sixteen



First Master Thirteenth Play (Contrary)

The Contrary I will do to you in this way that you will not take my dagger nor bind my arm, and me and my dagger will remain at liberty. And then I will hurt you in letting you do what you will do for in this way and manner that you will not have any defence.



First Master Fourteenth Play

This cover is called More Strength and because of it I make for strong with many Plays I make you become mad. And such force that you cannot resist me, because two arms can resist one very well.



First Master Fifteenth Play (Contrary)

This is the Contrary of this Play that is before which is called More Strength. And I will turn him with my left hand. Once I have turned him I can hurt him without fail.



First Master Sixteenth Play

For the good Catch that I have done against you that I cannot fail to not break your arm over my left shoulder. And I can strike you with your dagger and this Play will not fail me at all.

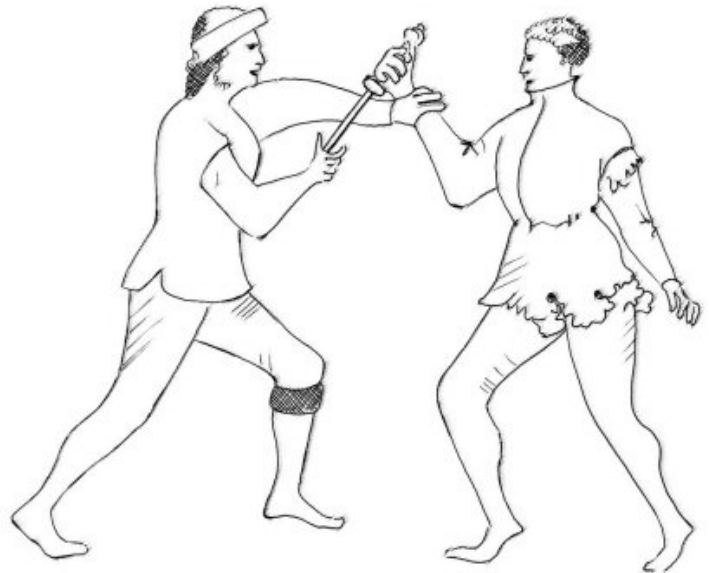
Fiore dei Liberi Getty MS Transcription

Folio 14 Verso

Per quello che al zoglio che denanzi uolesti romper sopra la tua spalla lo brazo per quello zoglio questo contrario ti fazo. Che per tal forza in terra te sbatero per morto aço che ami ni altri piu mai fazi torto.



La daga di mane ti toro che son ben aparechiado, e la punta ti traro in erto per apresso lo tuo cubito. E quella perderay e feriro te cum lei subito. Perche io non ho possudo piegar lo brazo tal tor di daga io ti fazo.



Lo contrario ti faço del çogo che denanci, perche tu no mi togli la daga a si fatto modo. faro che la mia daga penzando te cum la mano mia stancha lassaray e cum crudele punte te firiro cum tuo guay.



In terra del tutto ti conuien andare e defesa ouer contrario non poray fare. ¶ E la daga da ti faro andar luntana, piu tosto che ti la pigliaro in mano pero chio so questarte cum ogni ingano.



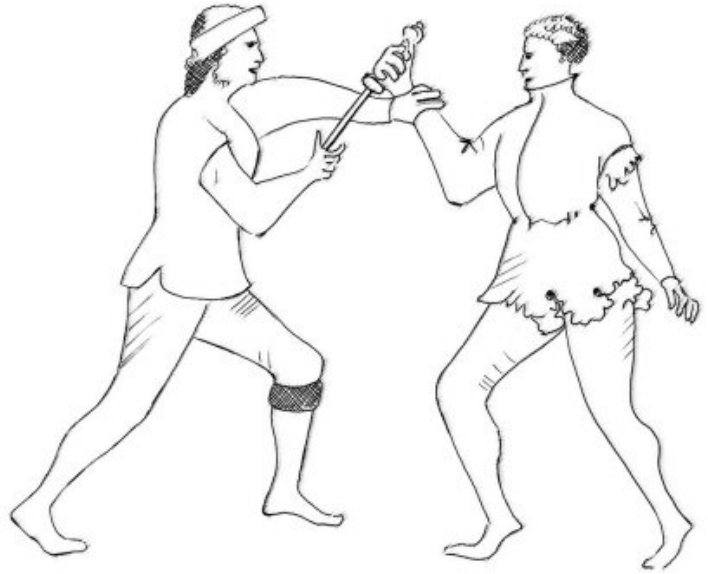
Fiore dei Liberi Getty MS Translation

Daga First Master Plays Seventeen to Twenty



First Master Seventeenth Play (Contrary)

Concerning that Play that is before, he who wanted to break your arm over your shoulder for that Play is the Contrary I do to you. That with such force I throw you to ground with death so that to me nor no other you will never do this injury.



First Master Eighteenth Play

I take the dagger from your hand because I am well prepared and the point I will push upwards behind your elbow. And that you will loose it and I will immediately hurt you with it. Because I could not bend your arm such a dagger disarm I do to you.



First Master Nineteenth Play (Contrary)

I will do the Contrary of the play that is before, because I do not let you take my dagger from me in this way I will make you leave my dagger by grabbing you with my left hand and with a cruel thrust I will hurt you to your woe



First Master Twentieth Play

It is necessary for you to go completely to ground and you will not be able to defend or counter.

And the dagger I will make go far from you, more quickly I will take it from your hand because that I know this art with every deceit.

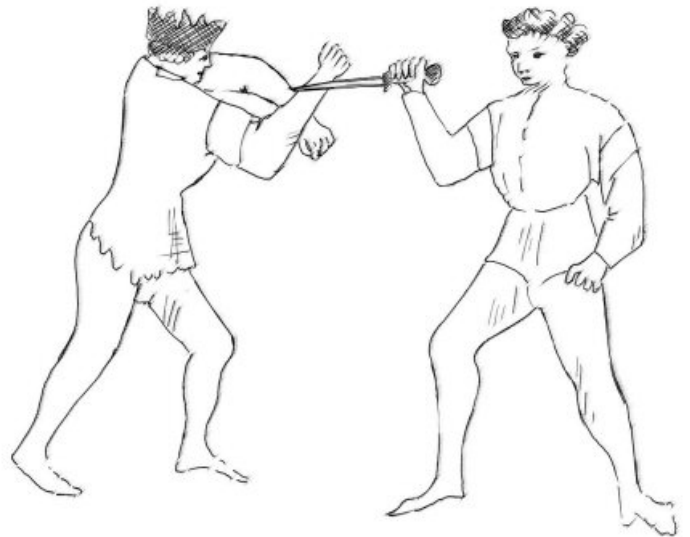
Fiore dei Liberi Getty MS Transcription

Folio 15 Recto

Zo che si dise non uen ogora fatto. Io so lo contrario del scolaro che denanzi lo qual e vn grandio matto, che tanto o sapudo fare che la gamba ma conuegnu lassare e per questo modo gli metto la daga in lo uolto per mostrar chello sia matto e stolto.



Io zogho cum gli brazi crosadi perfar li remedij che denanzi sono passadi. Esi noy fossemo trambi doy armadi non curareiu di far miglor couerta. Piu forte rimedio di mi non porta corona. pero chi posso zugare dritto e riuerso, Anchora incrosare di sotto chome di sopra.



Lo contrario del Re che incrosa denanci, io fazo che cum suo incrosar non mi fara impaço, che tal penta gli daro al chubito, che lo faro uoltare, e firiro lo subito.

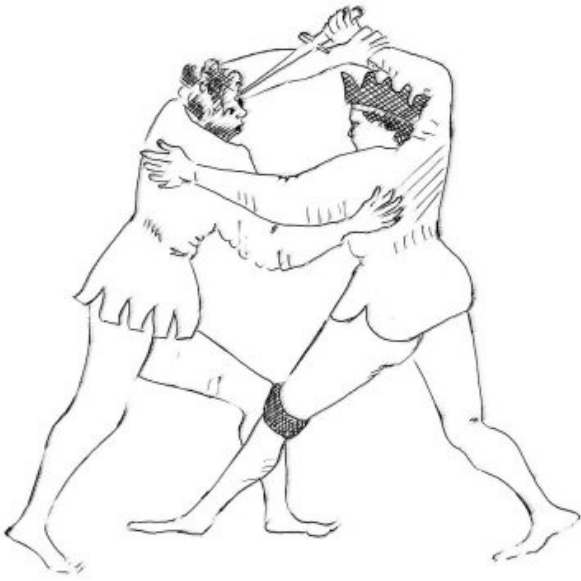


Per questa presa che o tanto forte azaschuno crderia dar la morte. Pero che ti posso romper lo brazo e posso te butar in terra, e si posso tor ti ladaga. Anchora ti tegno in la soprana ligadura ligado. E de queste quatro chose, de mi non saray liberado.



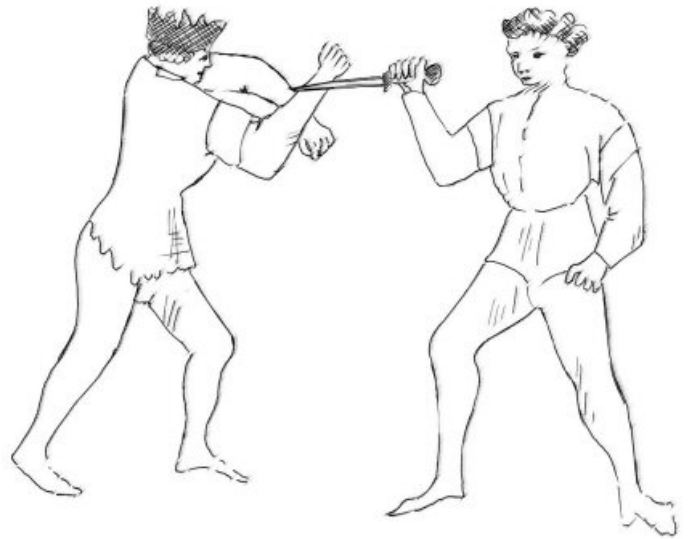
Fiore dei Liberi Getty MS Translation

Daga First Master Play Twenty One, Second Master Plays One to Three



First Master Twenty First Play (Contrary)

What is now said is not done every time. I am the contrary of the Scholar that is before which is a large checkmate, that as well I know to make it necessary to leave my leg and in this way I put the dagger in his face in order to show that he is checkmate and foolish.



Second Master First Play

I play with the arms crossed as I am about to do the remedies that have passed before. And if we were both armoured we would not think of making a better cover. A more stronger remedy than me does not wear a crown, because I can play to the the right and the left, Also I can cross below like above.



Second Master Second Play (Contrary)

I do the contrary of the King who sets a cross before that with his crossing he will not cause me trouble because I will give his elbow such a push that I will make him turn and immediately strike him.



Second Master Third Play

With this presa I have so much strength I believe I can kill anyone. Because I can break your arm and I can throw you to ground, and I can take your dagger. Also I can hold you bound in the high bind. And from these four things you will not be free of

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Folio 15 Verso

Io so lo contrario del zogho passado qui inanzi. E si digo chio rompo cum questa presa tutti gli soy quatro zoghi detti denanzi. Enon mi po uedare che io non lo sbatta in terra, per la presa che o forte e fiera



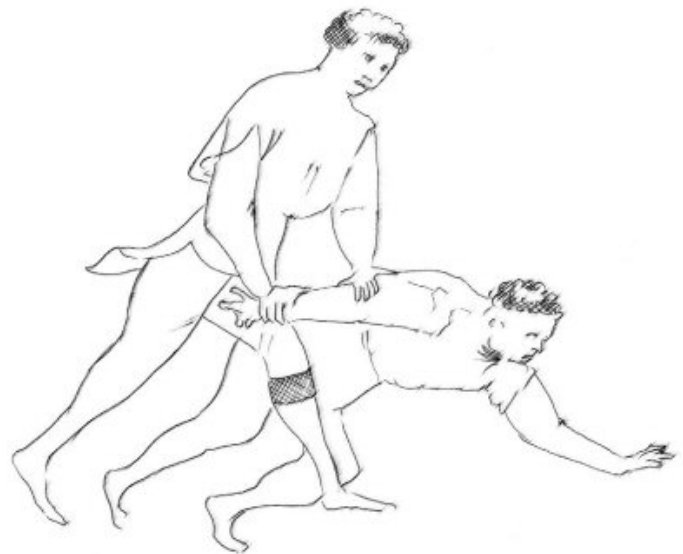
Qui comenzan çoghi forti di man riuersa per li quali infiniti ano lor uita persa. E li zoghi li mei scolari seguirano pur per la couerta qual io fazo cumla, destra mano ¶ Questo e vn zogho liziero da fare per tal modo chostuy uoglio interra riuersare.



Per questo modo in terra saray zitado. E piu sigura mente lo faria se fosse ben armado. Che anchora desarmado non mi poy far niente. E questo ti faria stu fosse anchora piu possente



Tu uay in terra elo brazo te dislogado per larte del mio Magistro che incoronado. E nissun contrario non mi poy tu fare. Che qui ti tegno per far te piu stentare.



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Daga Second Master Play Four, Third Master Plays One to Three



Second Master Fourth Play (Contrary)

I am the contrary of the play that passed before here. And I say that I break all his four plays that he said before with this presa. And he cannot see me so that I do not throw him to ground, with the presa that I have strong and fierce.



Third Master First Play

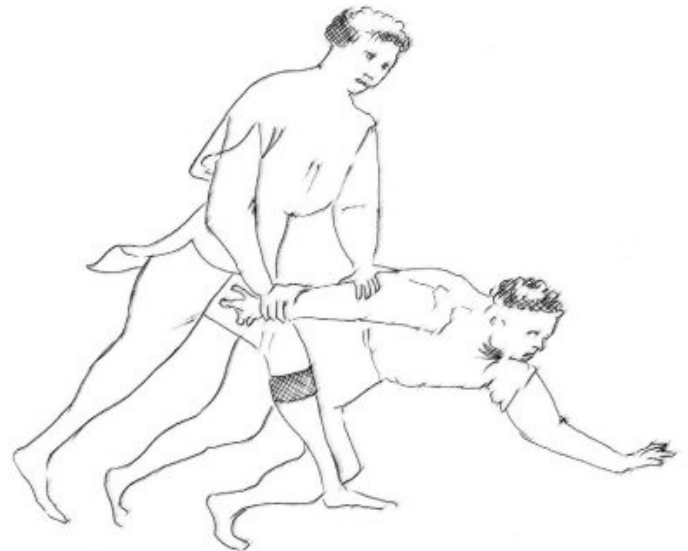
Here begins the plays of the other hand for which countless men have lost their lives. And the plays of my students will follow also for the covers which I fashion with the right hand.

This is a simple play to do in this way that I will want to throw him to the ground.



Third Master Second Play

In this way you will be thrown to the ground. And my mind is made more assured if you were well armoured. That also unarmoured then you can do nothing to me. And this I would do to you even if you were more powerful.



Third Master Third Play

You go to ground and your arm is dislocated through the art of my Master who is crowned. And nobody's contrary can you do to me. That here I hold you in order to make you suffer more.

Fiore dei Liberi Getty MS Transcription

Folio 16 Recto

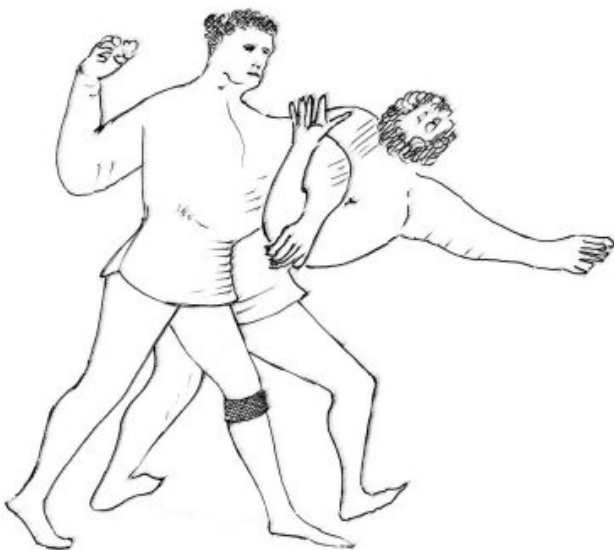
Questa e vna presa laqual no a contrario ne deffesa. E qui la daga ti posso tore. E a ligarte non me fadiga. Dislogartel brazo, enon me briga. Partir non ti poy sença mia libertade. E guastar ti posso, a mia uoluntade.



La daga tu perdi per tal modo che ti tegno. E tolti ti la daga io ti posso ligare. E in la ligadura di sotto ti faro stentare. Quella che la chiaue del abrazare. In quella ti uoglio ligare. E chi glintra non gli po essere, pero grande pene e stente gli conuen soffrire.



Questa e chiamada ligadura di sotto e la chiaue forte, che cum tal ligadura armado e disarmado se po dar la morte, che in tutti loghi periculosi po ferire. E di si fatta ligadura no po essere. E chi glentra gli sta cum briga e cum stenta, Secondo che si uede ne la figura dipenta.



Questo e lo contrario del terzo Re çoe quello che zoghia a man riuersa. I o fatta contra luy questa ligadura. Armado e disarmado ella e bona e sigura. E se vn disarmado piglo in questo modo, guasto gli la mane, e anchora la disnodo dislogo. E per doglia sotto gli mie pie lo faro inzenochiare. Sio lo uoro ferire, quello poro ben fare.



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Daga Third Master Plays Four to Seven



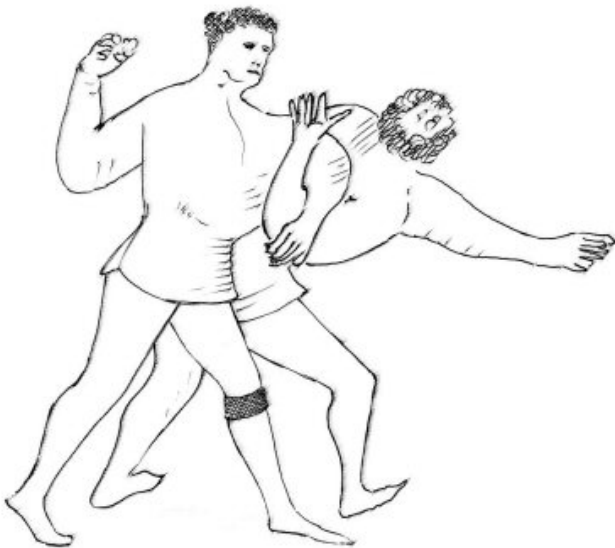
Third Master Fourth Play

This is one presa which has neither a contrary nor a defense. And here I can take the dagger from you. And it is not difficult for me to bind you. Dislocating the arm does not give me trouble. You cannot leave without my will. And I can break you at my desire.



Third Master Fifth Play

You will lose the dagger because of the way that I hold you. And having removed the dagger from you I can bind you. And in the under bind I will make you suffer. That one that is the key of abrazare, in that one I want to bind you. And he who is within will not escape, but rather continue to suffer great pain and hardship.



Third Master Sixth Play

This is called under bind and the strong key that with such a bind armoured and unarmoured you can give death, that in all the dangerous places it can wound. And from this bind he cannot escape. And he who within it stays with trouble and with suffering, according to that which you see in the drawn figure.



Third Master Seventh Play (Contrary)

This is the contrary of the third King who plays with reversed hand. I have done this against his bind. Armoured and unarmoured it is good and sure. And if I grip one unarmoured in this way, I will damage his hand and also I untie the bind. And through pain I will make him go onto his knees under my feet. If I want to wound him then I can do it well.

Fiore dei Liberi Getty MS Transcription

Folio 16 Verso

*Lo quarto Magistro so chi zogho cum questa presa
Cum simile che questa gli mie scolari a molti farano
offesa. E si io mi uolto da parte dritta e non ti lassol
brazo, Io ti toro la daga e faro ti cum ley impazzo.*



*Questa e vna ligadura soprana che ben si serra. La
daga ti posso tore emeter te in terra. Anchora lo braccio
ti posso dislogare, si tu piglassi cum la tua man
stancha la tua dritta, el mio contrario saria, e
conuegnaria ti lassare.*



*Questa e vn'altra soprana ligadura e de ben forte. E per
metter te in terra io son ben certo E dislogarte lobrazo
o romperlo qual i uoglio ti fazo ¶ Lo contrario mio sie,
Se tu pigli la cum la man stancha la tua dritta, La tua
presa sara bona, ela mia sara fallita.*



*Quando io fici la presa del mio Magistro la mia man
stancha miti sotto el tuo dritto cubito. Ela mia man
dritta te prisi sotto lo zinochio subito per modo che in
terra ti posso zitare, e nissun contrario non mi porai
fare.*



Fiore dei Liberi Getty MS Translation

Daga Fourth Master Plays One to Four



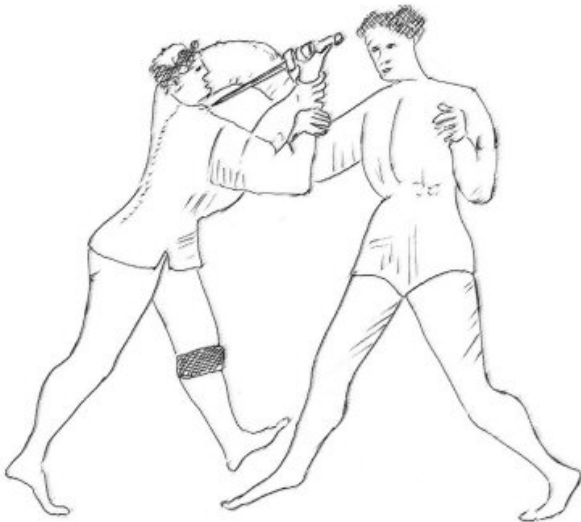
Fourth Master First Play

I am the fourth Master who plays with this presa. With similar to this my scholars will offend many. And if I turn to the right side and I do not release your arm, I will take your dagger and I will make trouble for you with it.



Fourth Master Second Play

This is a ligadura soprana that locks well. The dagger I can take from you and throw you to the ground. Also I can dislocate your arm, If you gripped your left-hand with your right, you would be my contrary and convenient for me to release you.



Fourth Master Third Play

This is another high bind and is very strong. And for putting you to ground I am very certain. And I can dislocate your arm or break it this way if I want.

The contrary of me is, if you grip with your left hand your right, your presa will be good and mine will fail.



Fourth Master Fourth Play

When I drive in my master's presa I put my left hand under your right elbow. And with my right hand I quickly grab you under the knee for in this way I can thrust you to the ground and no one can do any contrary to me.

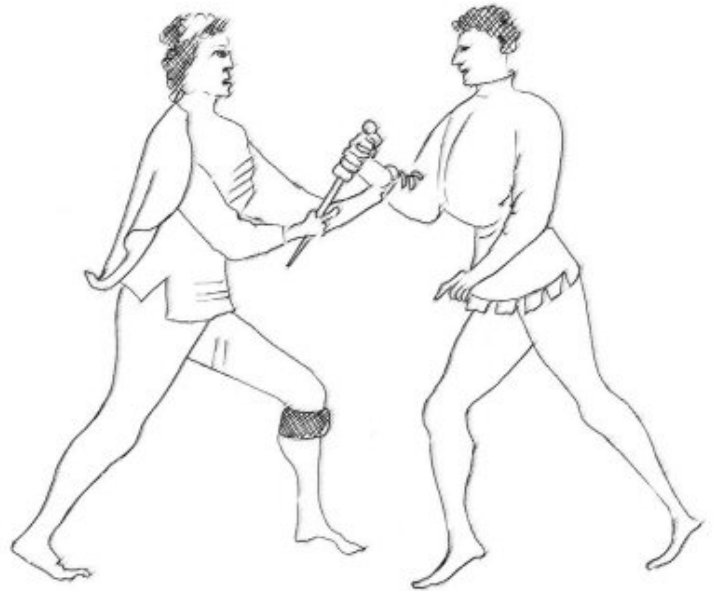
Fiore dei Liberi Getty MS Transcription

Folio 40 Recto

Cum la mia man dritta daro uolta tonda ala tua daga menandola in erto per apresso el tuo brazo che tegno. Ela tua daga mi remagnira in mano per pegno. E poi ti trattaro segundo che sei degno.



Si questa daga per apressol tuo cubito leuo in erto in mia man remara a firirte per certo. Ben che questo zogho si uol far ben presto, perche lo contrario no gli faza sinistro.



Del Quarto Re e magistro io son contrafattore. E questi zoghi due che denanzi de mi sono fazzo lo contrario, che per tal modo gli guastaro le man alor ealor Magistro cum vna tratta che faro subito. Se elli fosseno ben armadi, io gli guastaria senza dubito.



Io son Quinto Re Magistro per lo cauezzo tenuto di questo zugadore. Inanzi chello mi traga cum sua daga, per questo modo gli guasto lo brazo, perche lo tenir chello mi tene ami e grande auantazo. Che io posso far tutte couerte prese e ligadure deglaltri magistri rimedij e di lor scolari che sono dinançi. Lo prouerio parla per exempio. Io uoglio che ognuncha scolaro in questarte sazza, che presa di chauezo nissuna deffesa no impaça.



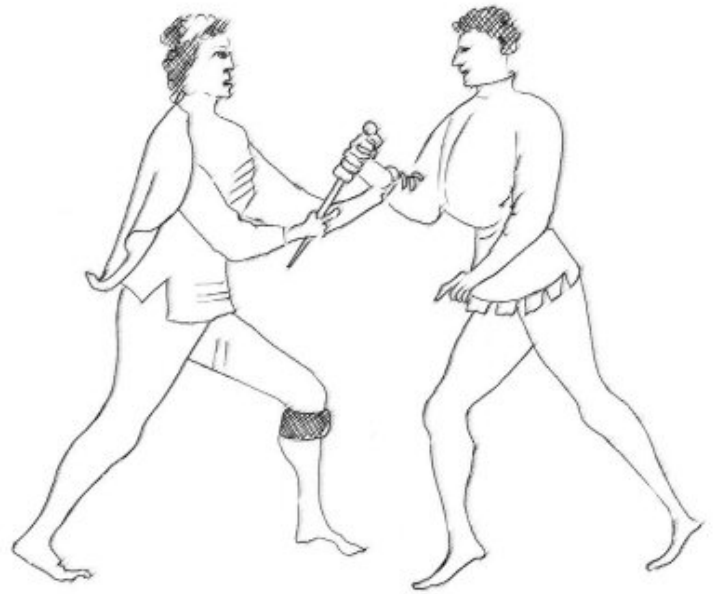
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Daga Fourth Master Plays Five to Seven, Fifth Master Play One



Fourth Master Fifth Play

With my right hand I give a turn round with your dagger to direct upright behind your arm that I hold. And your dagger remains in my hand as a pledge. And then I deal with you following that you are worth.



Fourth Master Sixth Play

This dagger beside your elbow I lift upright in my hand it remains to injure you for sure. However this play I want to do very quickly, so that the contrary is not done with the left.



Fourth Master Seventh Play (Contrary)

Of the Fourth King and master I am the contrary. And these two plays that are before me I am the contrary, for in this way I break open the hands and the Masters with a space that I make immediately. If they were well armoured, I would break them without doubt.



Fifth Master First Play

I am the Fifth Master King for the collar hold of this player. That before he draws his dagger on me, in this way I break his arm, because the hold with which he holds me is of great advantage to me. Because I can do all the covers, prese and binds of all the other master remedies and of their scholars who are before. The proverb speaks for an example. I want that everyone that has a scholar in this art knows that taking the presa of the collar nobody can defend without speed.

Fiore dei Liberi Getty MS Transcription

Folio 40 Verso

Questo e vn altro modo di guastarte lo braccio. E per uenir in altri zoghi e prese, io questo zoghio fazo. Anchora digo che se fossi afferradi duna lanza cum tal firir in lei, ouero che me disferraria, ouero che lasta del ferro io partiria.



Questo e vn altro far lassar anchora e meglor da disferar vna lanza. Anchora digo che se cum forza io ti fiero in la zuntura de la man che mi tene per lo cauezzo, Io mi tegno certo che io te la dislogaro, se tu non la fuzi uia. Lo contrario io lo uoglio palentare. In quello che lo scolar uene zo cum gli brazzi per dislogar la mano delo zugadore, subito lo zugadore de tore uia la mane del cauezzo de lo scolar. E subito cum la daga in lo petto lo po guastar.



Per questo modo in terra ti uoglio butare inanzi che la daga mi uegna aproximare. E si la daga tua sara amezo camin per me ferire, Le prese chio lassaro ela tua daga uoro seguire. che tu no mi pora offender per modo che sia, che cum li zoghi de li rimedy ti faro uilania.



Questo e vn zoghio di farse lassar. Salvo che si lo mio pe dritto dredo lo tuo stancho io farzo auanzare, tu porissi andar in terra senza fallo. E si questo zoghio a mi non basta, Cum altri, de la tua daga ti faro vna tasta. pero chel mio chore elochio altro non guarda, che a torti la daga senza dimora e tarda.



Fiore dei Liberi Getty MS Translation

Daga Fifth Master Plays Two to Five



Fifth Master Second Play

This is another way of breaking the arm. And in order to come in to other plays and prese, I make this play. Also I say that if I were to grip onto a spear with that strike to you that I would be unarmed or that I would lose the iron's staff.



Fifth Master Third Play

This is another that I do from above which is better to undo a thrust. Also I say that if with fierce force I strike you in the joint of the hand that holds me by the neck I am sure I that I will dislodge you, if you do not remove it. The contrary I will now reveal As soon as the scholar comes with his arms so as to dislocate the player's hand immediately the player must remove his hand from the student's neck. And immediately with the dagger in the chest he can put him out of order.



Fifth Master Fourth Play

In this way I want to throw you to the ground before the dagger comes near to me. And if your dagger is in the middle of its path to strike me, then I will leave the prese and your dagger will be sure to follow, so that you will not be able to offend me in that way, because with the plays of the remedy I will make you wrong.



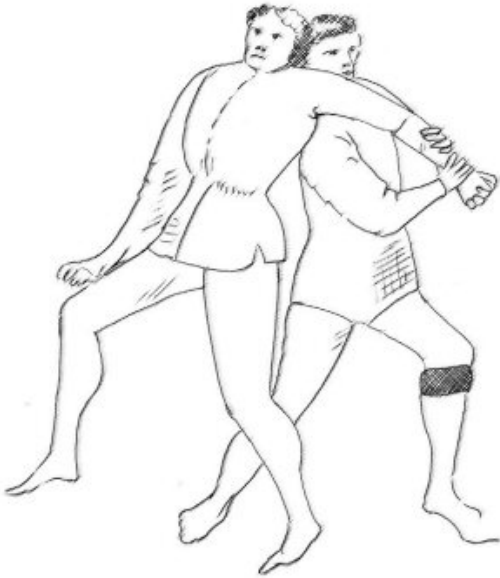
Fifth Master Fifth Play

This is a play of making him leave. Except that if I put my right foot behind your left I will advance to you I can make you go in ground without fail. And if this play is not enough for me, with others, I will make one touch of your dagger, because my heart and my eye does not watch anything other, than to take the dagger without delay and slowness.

Fiore dei Liberi Getty MS Transcription

Folio 17 Recto

Questo zugadore mi tegniua per lo cauezzo. et io subito inanzi che ello tressi cum la daga cum ambe le mie man presi la sua man stancha, El so braccio stanchio zitai sopra lo mio dritto per dislogargli lo ditto braccio. Che ben glelo del tutto dislogado. Questo faria piu siguro armado che disarmado.



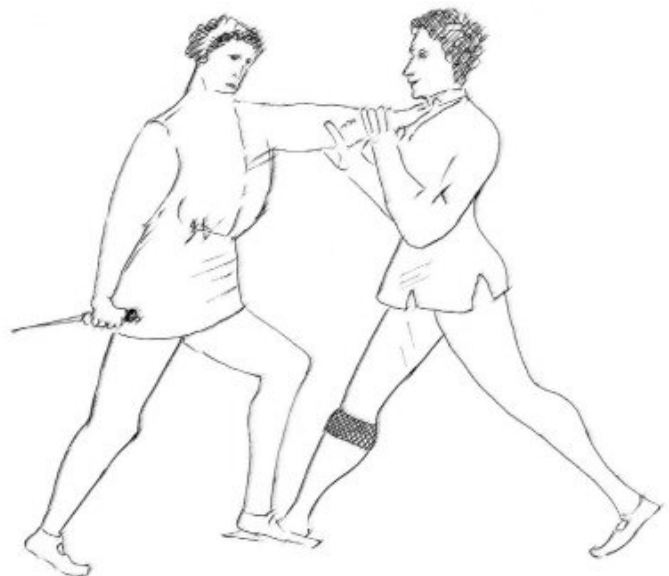
In questo modo te zitiro per terra che non mi po fallire. E la tua daga prendero anon mentire. Se tu saray armado, lo te pora zouare, che cum quella propia ti toro la uita. Se noy semo armadi, larte non o fallida. Ben che si vno e disarmado e sia ben presto, deglaltri zoghi po far asai et anchora questo.



Questa couerta in Arme e senzarme e molto bona. E contra zaschun homo forte tanto e bona a chourir di sottomane quanto di sopra. E questo zogho intra in ligadura mezana, çoe al terzo zogho del primo Re e rimedio di daga. E si la ditta couerta si fa sotto mane, lo scolaro mette lo zugadore in ligadura de sotto. zoe in la chiaue forte che sotto lo terzo Re erimedio che zoga aman riuersa alo Sesto zogho.

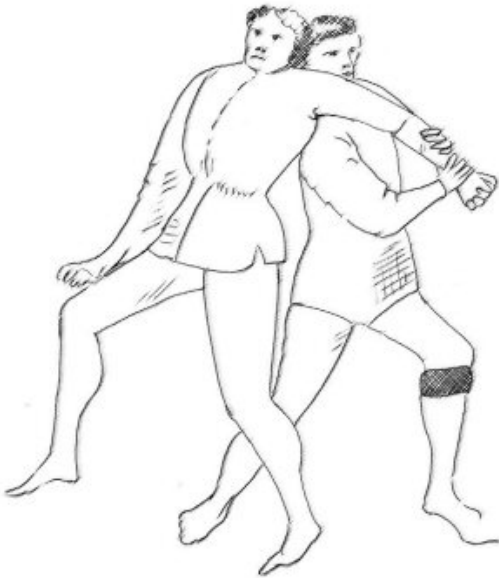


Si questo braccio posso uoltare io non mi dubito che in la ligadura de sotto echiaue forte ti faro intrare. Ben che siando armado piu sigura mente se poria fare. Ancho poria altro contra ti fare se io tegno la mane stancha ferma e cum la dritta ti piglo sotto al zinocchio la gamba stancha per metter te in terra forza non mi manca.



Fiore dei Liberi Getty MS Translation

Daga Fifth Master Plays Six to Nine



Fifth Master Sixth Play

This player held me by the neck and I, immediately before he stabbed with the dagger, with both my hands took his left hand, and I put his left arm over my right arm so as to dislocate his said arm. Such that I have dislocated it very well This I more rather do armoured than unarmoured.



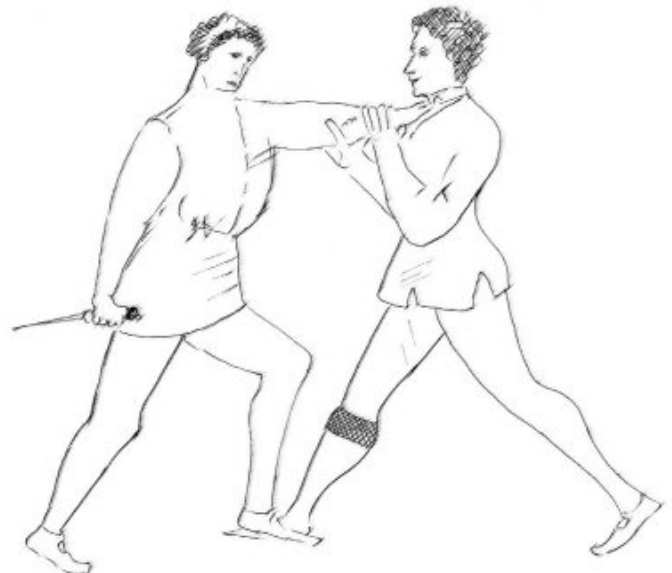
Fifth Master Seventh Play

In this way I will throw you to ground such that I cannot fail. And your dagger I will take without a lie. If you will be armoured, it shall be good for you, that with this that you own I will take your life. If we are armoured, the art will not fail. Although if one is unarmoured and is very quick, he can do many other plays as well as this one.



Fifth Master Eighth Play

This cover in armour and without armour is very good. And against any strong man as well it is good to cover under hand as much as above. And this play enters in the ligadura mezana namely the third play of the first King and remedy of dagger. And if the said cover is made under hand, the scholar puts the player in the under bind (ligadura de sotto) called the strong key that is under the third King and remedy that is the plays of the other hand in the sixth play.



Fifth Master Ninth Play

If I can turn this arm I do not doubt that I will make you enter the ligadura de sotto and the strong key. Although I would be more assured of doing this if I were armoured. Also I can do other contra to you, if I hold the left hand firm and with the right catch you under the left knee I can throw you to ground with strength that will not fail me.

Fiore dei Liberi Getty MS Transcription

Folio 17 Verso

Cum gli brazzi crosadi ta spetto senza paura. Tra uoy di sotto o uoy di sopra che non fazzo niente cura, che per ogni modo che tu mi trara tu sarai ligado. O in la ligadura mezana, o in la sottana tu saray serato. Ben che se uolesse far la presa che fa lo quarto Re, rimedio di daga cum gli zogi soy asai male te faria. E a tor ti la daga non mi mancharia.



Questa presa mi basta che cum tua daga non mi poy tohare. Lo zoghio che me driedo quello ti uoglio fare. E altri zoghi a say ti poria fare senza alchun dubito. I lasso glaltri per che questo me bon e ben subito.



Questo Scolaro che me denanzi questo e suo zoghio pero che questo tore di daga io lo faço in suo logho, che cargo la sua daga inuerso la terra dritto, per torgli la daga como si sopra e scritto. E per la uolta che ala daga faro fare, La punta in lo petto gli mettero senza fallare.



Aço che questo scolaro non mi possa lo Brazzo dislogare io lo tegno curto elinçinado. E si io li tignisse piu linçinado saria anchora meglio, per chi ifaço lo contrario del Re e magistro del zoghio stretto dela daga.



Fiore dei Liberi Getty MS Translation

Daga Fifth Master Plays Ten to Thirteen



Fifth Master Tenth Play

With the arms crossed thus I wait for you without fear. Strike from under or from above I do not care at all, because for every way that you thrust me you will be bound. Either in the ligadura mezana or the sottana you shall be held. Although if I wanted to make the prese that is done by the fourth King remedy of dagger with his plays I would do ill to you. And to take the dagger I will not fail.



Fifth Master Eleventh Play

This presa is enough for me that you cannot touch me with your dagger. The play that is after me is the one I want to do to you. And other plays I could do to you without any doubt. I leave the others because this is good and very fast.



Fifth Master Twelfth Play

This play belongs to the scholar who is before me but I take hold of the dagger instead in this manner, so that I push his dagger upside down straight to the ground to take the dagger from him even as it is written above. And with the turn that I will do to the dagger, I will put a thrust in his chest without fail.



Fifth Master Thirteenth Play

This scholar that has done this to me cannot the dislocate the arm, I hold it short and close. And if I hold him closer I shall also do it better because I am the contrary of the King and master of the close plays of the dagger.

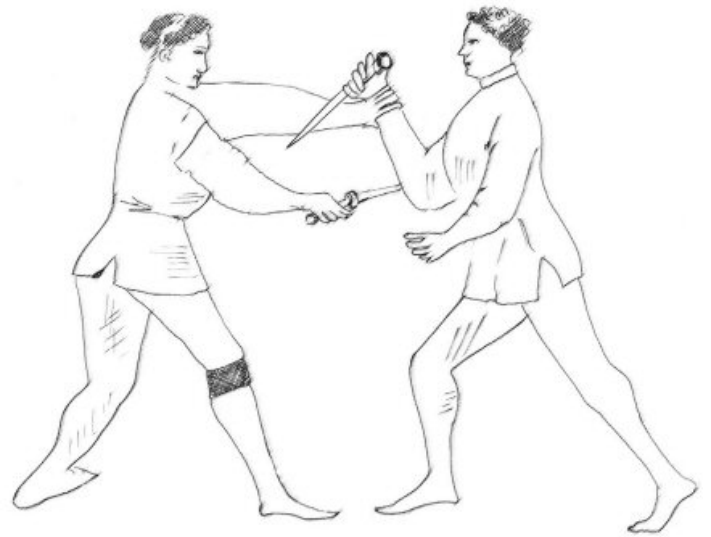
Fiore dei Liberi Getty MS Transcription

Folio 18 Recto

Sesto Magistro che son digo che questa couerta e fina in arme e sençarme. E cum tal couerta posso courire in ogni parte, E intrare in tutte ligadure, E far prese e ferire secondo che gli scolari miei uignirano a ferire finire. E questa couerta façça çaschuno mio scolaro, E poy faça li zoghi dredo chesi po fare.



Io fatta la couerta del Sesto Magistro che me denanzi. E subito io fici questa presa per ferir te che far lo posso. E a torti la daga non mi manca per tal modo teglo la mia man stancha. Anchora ti posso metter in ligadura mezana che lo terzo zogo del primo Magistro çoe rimedio di daga. Anchora daltri zogi te poria fare, senza mia daga abandonare.



La uolta ofatta tegnando la couerta del mio Magistro Sesto. E a ferirte so stado ben presto. E si tu fossi armado pocha di ti faria cura, che questa daga te meteria in lo uolto a misura. Ben che mituda telo in lo petto, perche tu non e armado, ne say zogo stretto.



Del Sesto mio Magistro non habandonay la couerta Lo mio braccio stanchio uoltay per disopra lo tuo dritto. E concordando lo pe dritto cum Lo braccio stanchio uoltado me a parte riuersa. Tu e, mezo ligado, e la tua daga tu poi dire io lo tosto persa. E questo zogo io lo fazo si subito che de contrario non temo, ne non ho dubito.



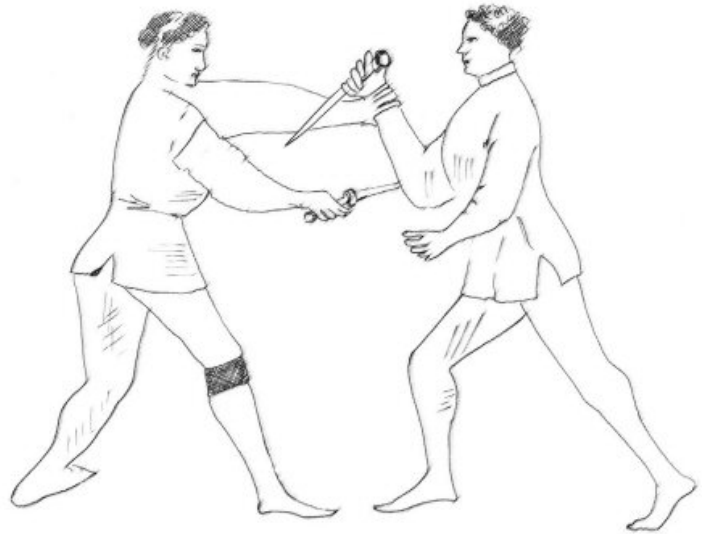
Fiore dei Liberi Getty MS Translation

Daga Sixth Master Plays One to Four



Sixth Master First Play

I am the Sixth Master that says that this cover is fine in armour and without armour. And with such a cover I can cover every side, and enter into all binds and do prese and to strike according to what my scholars will follow unto the end. And this cover is fashioned by everyone of my scholars, And they can do those plays that they can possibly do after that.



Sixth Master Second Play

I have made the cover of the Sixth Master that is before me. And immediately I have done this prese I can strike you. And to take the dagger I do not fail because of the way I hold my left hand. Also I can put you in a ligadura mezana which is the third play of the first Master who is a dagger remedy. Also I can do other plays to you without abandoning my dagger.



Sixth Master Third Play

The turn I have made keeping the cover of my Sixth Master, And I stand well to strike you quickly. And I would care little if you were armoured, because I would place this dagger straight in your face. Although I have put it in your breast because you are not armoured nor know close plays.



Sixth Master Fourth Play

I have not abandoned my Sixth Master's cover. I have turned my left arm over your right. And moving the right foot together with the left arm I have turned to the opposite side, you are semi bound and of your dagger you can then say, I have quickly taken it. And this play I do quickly so that the contrary I do not fear nor do I have any doubts.

Fiore dei Liberi Getty MS Transcription

Folio 18 Verso

Fatta la couerta del mio Magistro io fatta questa presa. Armado e disarmado ti posso ferire. E anchora ti posso metter in ligadura soprana del primo scolar del quarto Magistro rimedio di daga.



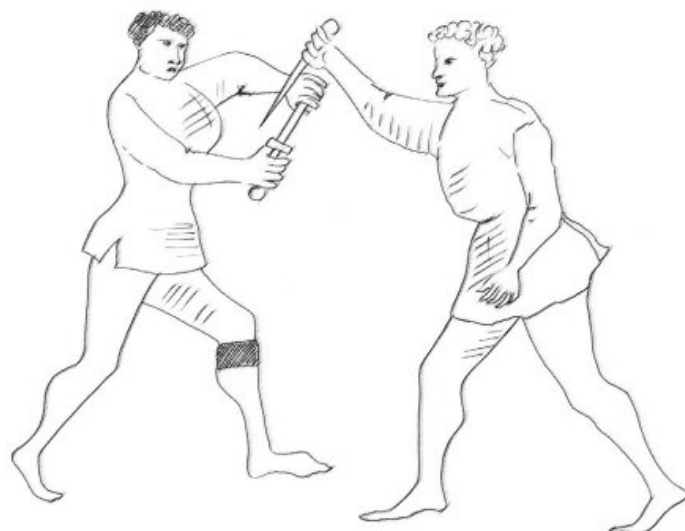
Non abandonando la couerta del Magistro Sesto, i fazo questa uolta. La mano tua dritta per perder e la daga, e uedi che tu la riuersi, la mia subito ti ferira, ela tua daga da ti sera persa. Anchora tal uolta cum lo brazo stancho posso fare che in la sotana ligadura ti faro stentare.



Lo contrario del Re Sesto io faço pensando lo tuo cubito faro la tua persona uoltare E in quello te poro ferire. pero che questo penzere che subito faray de molti zogi stretti defender si pora. E maxivamente e contrario de le prese del zogo stretto.



Ben che sia posto dredo lo contrario del Sesto zogo io uo per rasono denançi de luy, per che io son so scolaro e questo zogo sie suo zoe del Magistro Sesto. E uale piu questo zogo in arme che sençarme, pero fiero costuy in lamano, perche in quello logo non si po ben armare, perche se vno e disarmato çercheria de ferirlo in lo uolto o in lo petto. ouero in logo che pezo glauenisse.



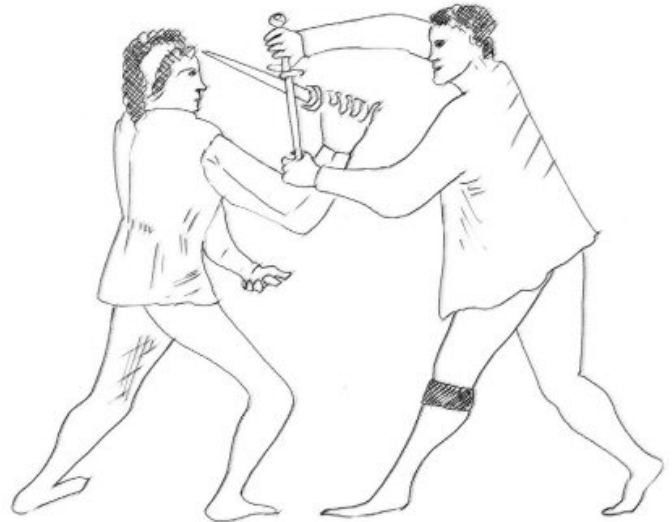
Fiore dei Liberi Getty MS Translation

Daga Sixth Master Plays Five to Eight



Sixth Master Fifth Play

Making the cover of my Master I have done this presa. Armoured and unarmoured I can strike you. And also I can put you in ligadura soprana of the first scholar of the fourth master remedy of dagger.



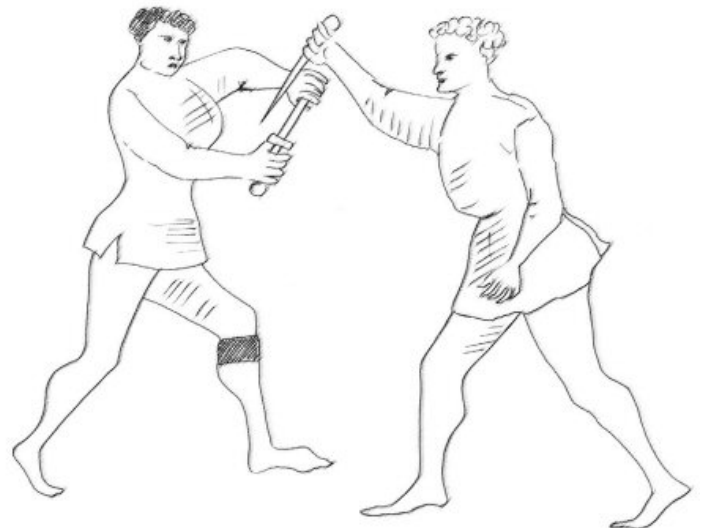
Sixth Master Sixth Play

Not abandoning the cover of the sixth master, I fashion this turn. The right hand of yours will soon lose the dagger, and you see that it is reversed, suddenly mine will strike you, and your dagger will be lost to you. Also I can do such a turn with the left arm so that in the ligadura sotana I will make it hard for you.



Sixth Master Seventh Play (Contrary)

I fashion the contrary of the King Sixth pushing your elbow I will make your body turn And in that I can injure you. Because of this push that I quickly do it is possible to defend against many close plays. And most of all it is the counter of the close play prese.



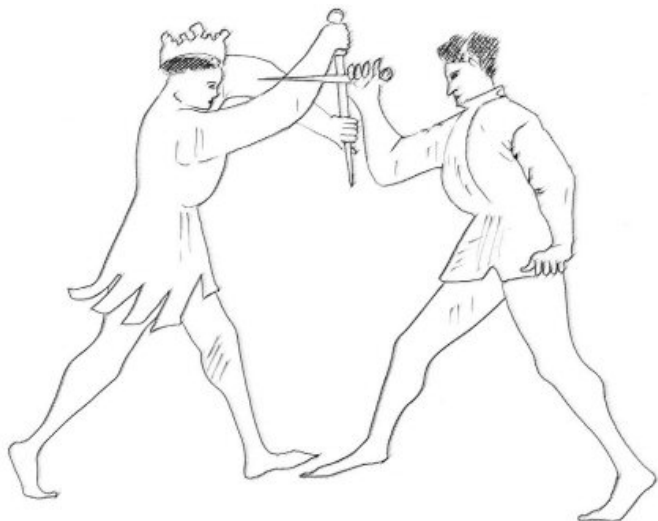
Sixth Master Eighth Play

Although I am positioned after the contrary of sixth play I go with reason before him, because I am his scholar and this play it is owned by the sixth master. And this play is worth more in armour than without armour, but I will strike him in the hand because he cannot be well armoured in that place, while if one is unarmoured I will try to strike either to the face or the chest or else in a place that would be worse for him.

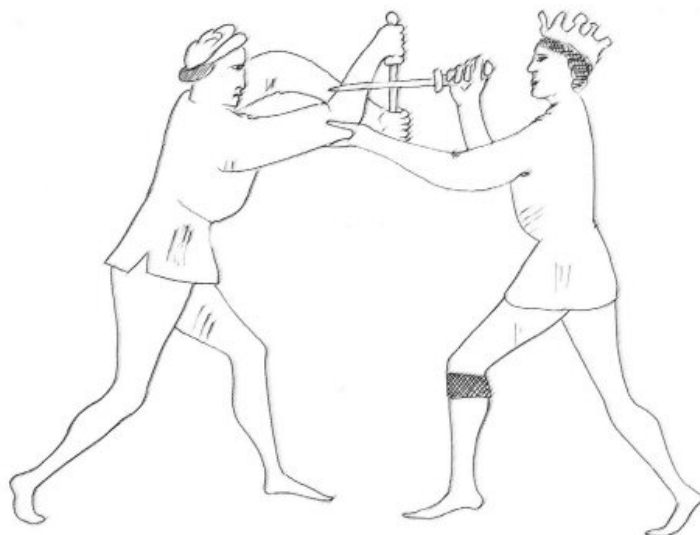
Fiore dei Liberi Getty MS Transcription

Folio 19 Recto

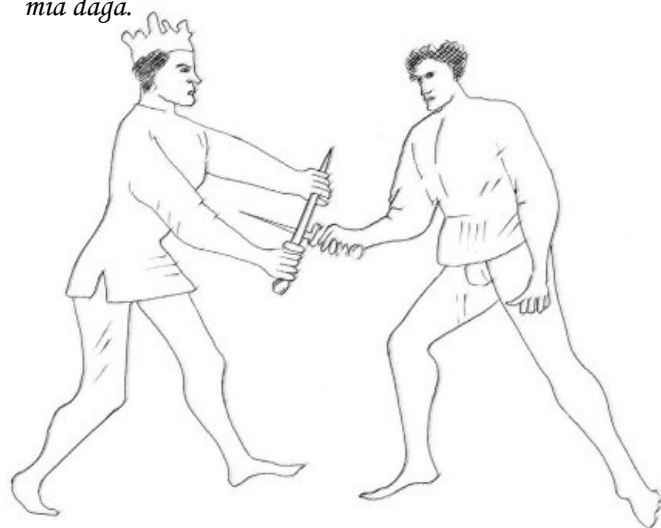
Lo Setimo Magistro son che zogo cum le brazze incrosade, e piu uale questa couerta in arme che sençarme. Quello che posso fare cum tal couerta gli miei zogi sono denançi, zoe la ligadura mezana che lo terzo zogo del primo magistro rimedio di daga. Anchora te posso uoltar pençando te cum la mia man stancha lo tuo dritto cubito. E poy ferirte in la testa o in le spalle di subito. E questa couerta e piu per ligare che per far altro, ede fortissima couerta contra daga.



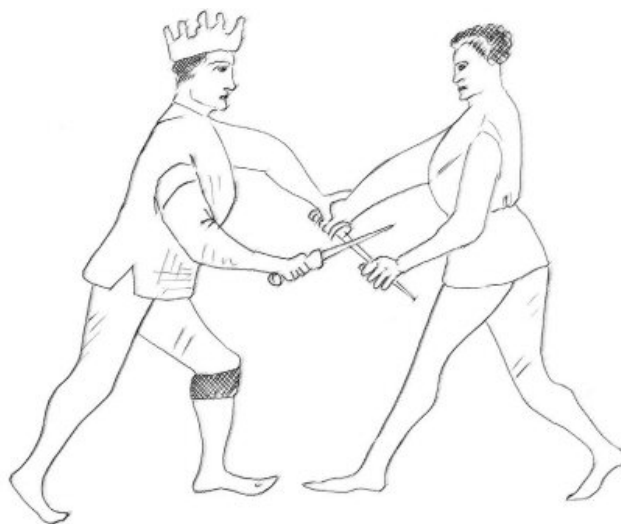
Questo e lo contrario del Setimo Magistro che me denançi. Per la penta chio fazo al so destro cubito, Anchora digo che questo contrario sie bon a ogni zogo stretto di daga, e dazza, e de Spada in arme esençarme. E fatta la penta al cubito lo ferir in le spalle uol esser subito.



Lotauo Magistro son e incroso cum mia daga. E questo zogo e bon in arme e sençarme. E li miei zogi sono posti alchuni denanzi alchuni di driedo. Lo zogo chii me denanzi zoe lo quarto zogo coe chii fere lo zugadore in la man cum la punta di sua daga per lo simile poria ferir costuy di sotta mano, come ello lo fere di sopra. Anchora poria piglar la sua mano in la zuntura cum la mia man stancha, e cum la dritta lo poria ben ferire, secondo che trouarete dredo di mi lo nono scolaro del nono Magistro, che fere lo zugadore nel petto. Anchora poria fare Lo ultimo zogo che dredo abandonando la mia daga.

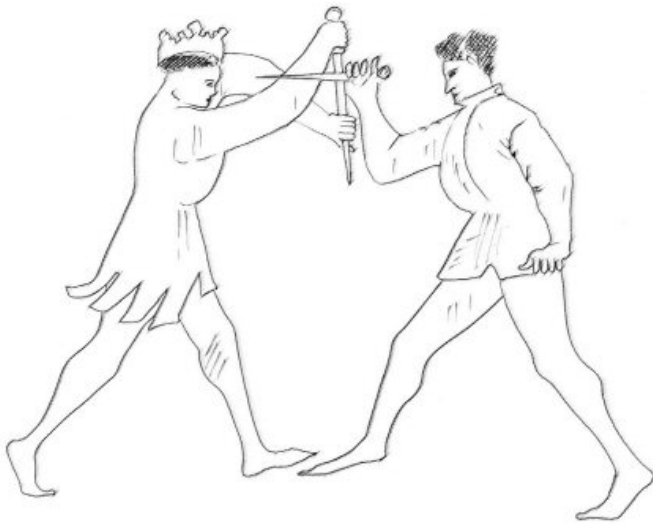


So son lucontrario del otauo zogo che me dinanzi edi tutti soy scolari. E se io alungo la man mia manchia al suo cubito, penzerolo per força a modo che lo poro ferire ala trauersa. Anchora in quello uoltare che gli faro, poria butargli lo brazo al collo e ferirlo per asay modi che si po fare.



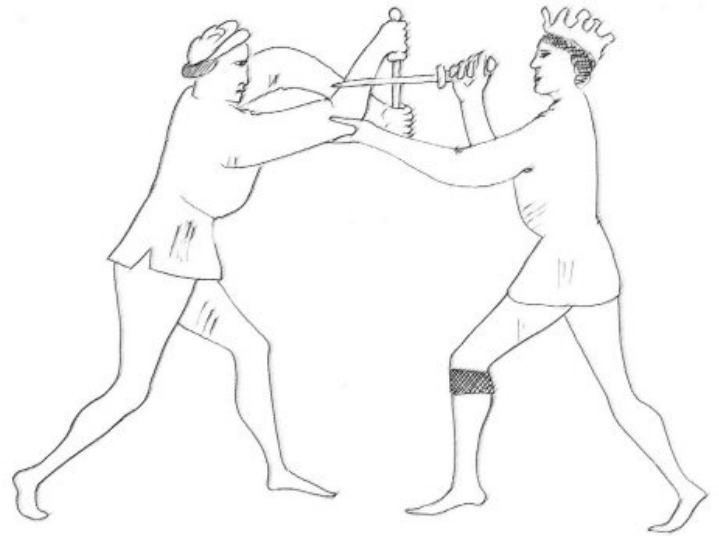
Fiore dei Liberi Getty MS Translation

Daga Seventh Master Plays One and Two, Eighth Master Plays One and Two



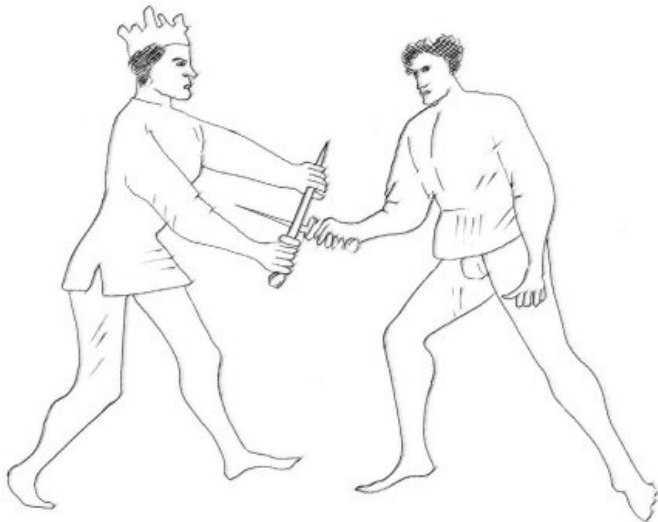
Seventh Master First Play

I am the Seventh Master that plays with the arms crossed, and this cover is worth more in armour than without armour. That with such a cover I can do the plays that came before, namely the middle bind that is the third play of the first master remedy of dagger. Also I can make you turn grabbing with my left hand your right elbow. And I can immediately strike you in the head or the shoulders. And this cover is more useful for binding than doing anything else, and it is the strongest cover against the dagger.



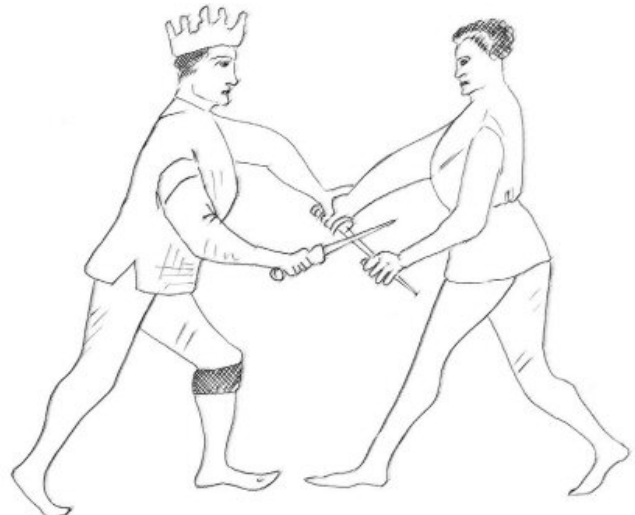
Seventh Master Second Play (Contrary)

This is the contrary of the Seventh Master that is before me. With the push that I know to do to his right elbow, Also I say that this contrary is good for every close play of dagger, and of axe, and of the sword in armour and without armour. And once I have pushed at the elbow I quickly strike to his shoulders.



Eighth Master First Play

I am the Eighth Master and I cross with my dagger. And this play is good in armour and without armour. And some of my plays are placed before and some after. The play that is before me which is the fourth play namely that I strike the player in the hand with the point of his dagger, in a similar way I can strike the hand from below like he can strike from above. Also I can take his hand in the joint with my left hand and with the right I can injure him then you will find me as the ninth scholar of the ninth master that strikes the player in the chest. Also I can do last play if I have abandoned my dagger.



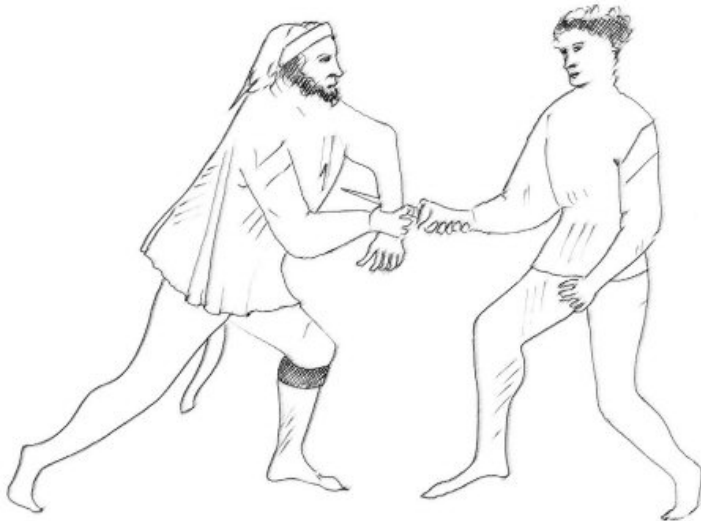
Eighth Master Second Play (Contrary)

I am the contrary of the eighth play that is before me and of all his students. And if extend my left hand to his elbow, pushing with strength in a way that I can strike him in the side. Also in that turn that I will do I could throw my arm at the neck and I can hurt him in many possible ways.

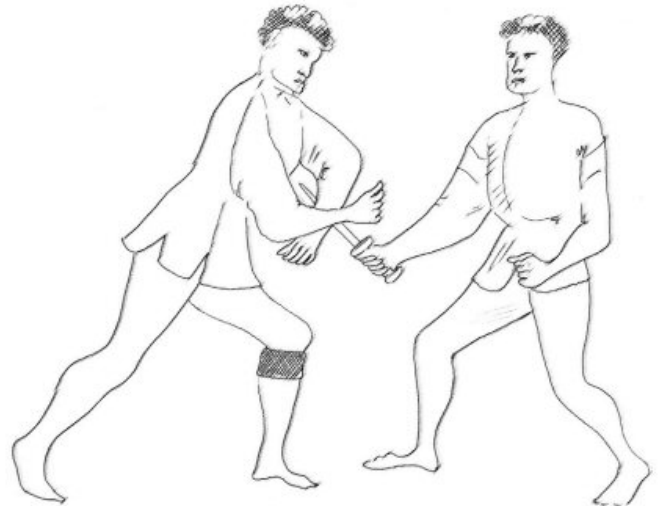
Fiore dei Liberi Getty MS Transcription

Folio 19 Verso

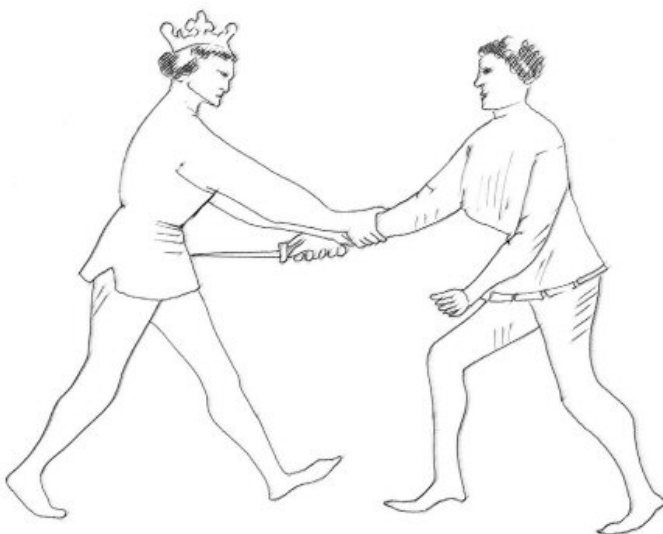
Questa sie vna guardia e sie zogo forte in arme
esençarme. et e bona perche la e subita de mettere vno
in ligadura de sotto e chiaue forte che depenta lo Sexto
zogo del terço Magistro che zoga aman riuersa che tene
lo zugadore ligado cum lo suo brazo stancho lo suo
dritto



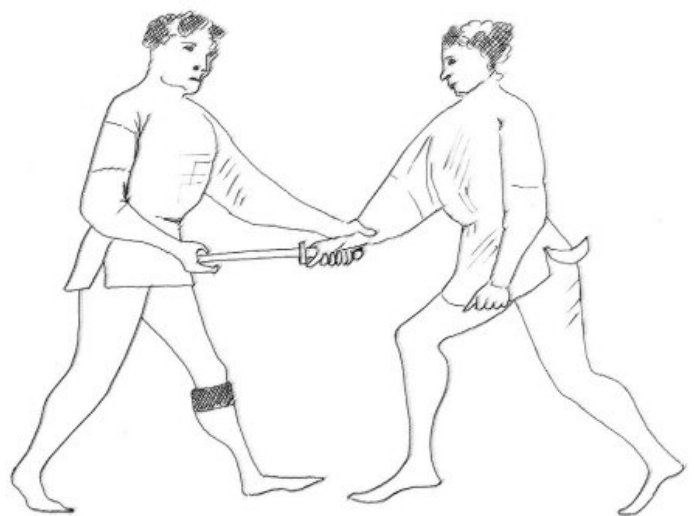
Questa couerta che io fazzo a questo modo cum librazzi
incrosadi, sie bona in arme esençarme. El mio zogo sie
di metter questo zugadore in la ligadura di sotto, zoe
quella che chiamada chiaue forte, in quella che dise lo
scolaro che me denanzi, zoe in lo Sesto zogo del terço
Re che zoga cum la mane dritta a man riuersa. E
questo zogo si fa simile mente che se fa questo primo
che me denançi, ben chel sia per altro modo fatto. Ello
nostro contrario sie apençere ue lo cubito.



Lo nono Re son e piu non e didaga, etal presa che io
fazo de sotto, tale presa fa lo Quarto Re di sopramane
chio faço di sotto. Ma gli miei zogi non si fano cum gli
soi nigotta. Questa presa uale in arme e sença che io
posso fare zogi assai e forti. E maxjma mente quelli che
mi fano seguito. In arme e sença di loro non e dubito.

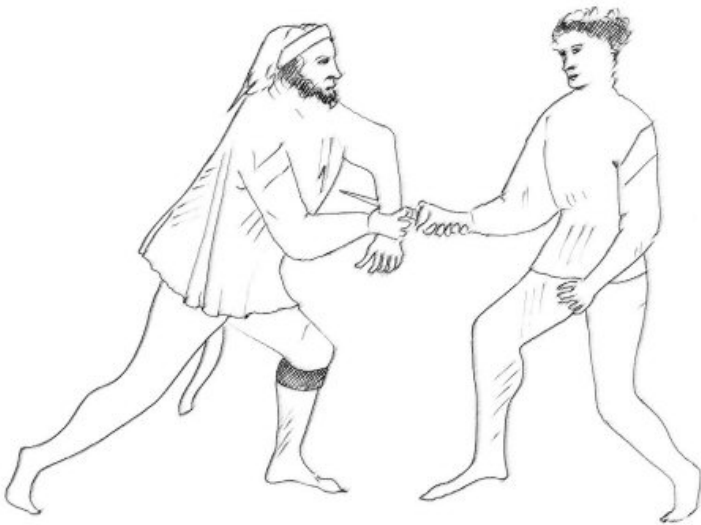


Lo mio Magistro Nono cum la presa chello ha fatta
quella ho seguita Lassando la mia mano dritta dela
presa, Piglai la tua daga como io fazo per apresso lo
tuo cubito gli daro uolta in erto. La punta ti metero in
lo uolto percerto. Segundo che lo scolar fa chi me dredo,
In quello modo ti faro come icredo.



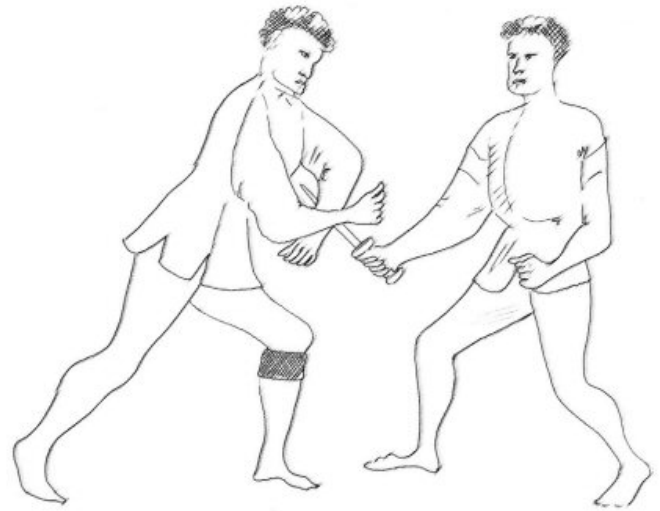
Fiore dei Liberi Getty MS Translation

Daga Eighth Master Plays Three and Four, Ninth Master Plays One and Two



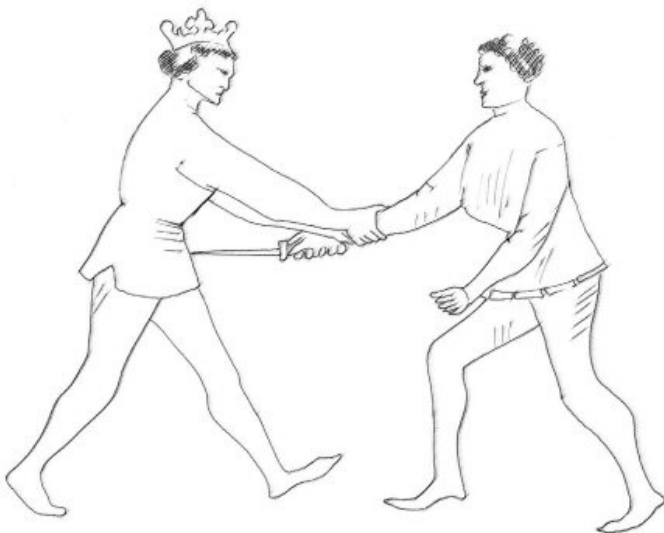
Eighth Master Third Play

This is a guard and it is a strong play in armour and without armour. And it is good because it is quick to put one in an under bind and strong key that is drawn the sixth play of the third master that plays with the other hand holding the player bound by the right with his left arm.



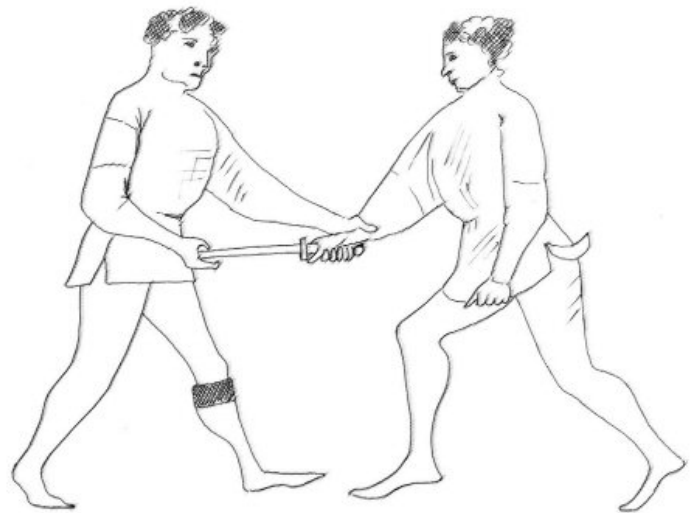
Eighth Master Fourth Play

This cover that I do in this way with my arms crossed, it is good in armour and without armour. And my play is to put this player in the under bind which is the one that is called strong key of the scholar who is before me namely the sixth play of the third King who plays with the strong right hand reversed. And this play is done in a similar way to him that does the one that is before me although that one is formed in a different way. And our contrary is to push the elbow.



Ninth Master First Play

I am the ninth King and I am not of the dagger any more and this prese that I make underneath resembles the prese done by the Fourth King from above the hand as I do from under. But my plays cannot be done with nought And this presa is good in armour and without because I can make a lot of plays. And most of all those that follow me. In armour and without of them there is not a doubt.



Ninth Master Second Play

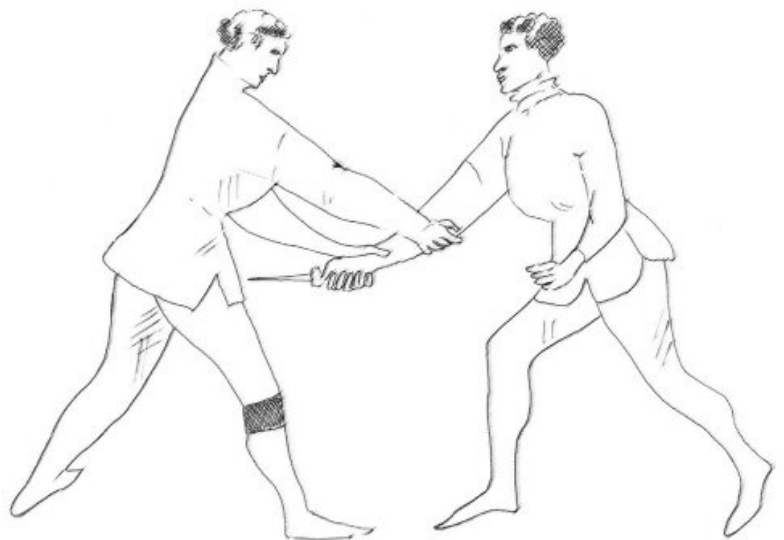
My Ninth Master with the prese that he has done I have followed with my right hand leaving the presa, taking hold of your dagger like I do after with your elbow I will make it turn upwards. The point I will place in your face for sure. Following the way of the scholar who is after me, in that way I will do to you as I believe.

Fiore dei Liberi Getty MS Transcription

Folio 20 Recto

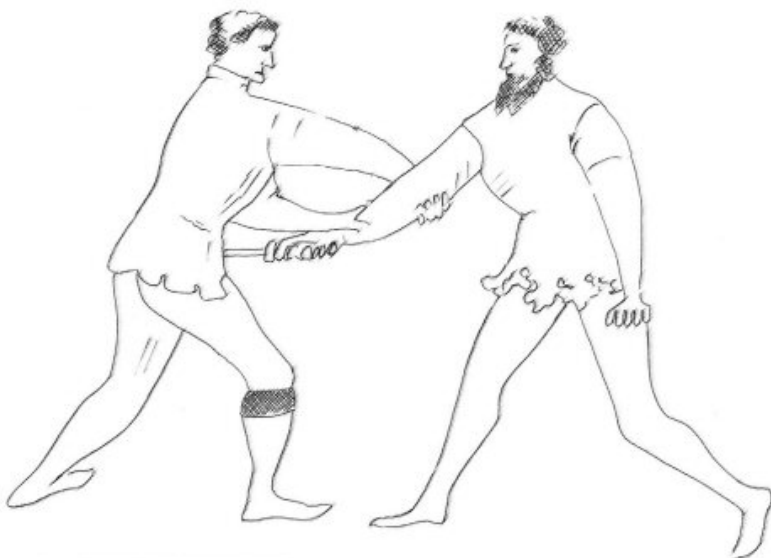
Questo zogo che fa lo scolar che me denanzi io fazzo suo complimento perche dela sua presa qui si finisce lo zogo suo. Ben che gl'altri soy scolari farano de tal presa altri zogi. Guardate dredo euederete gli loro modi

La presa del mio Magistro quella o fatta uista. Ela mia man dritta lassai dela sua presa, E si to preso sotto lo tuo dritto cubito, per dislogarte lo braccio. E anchora cum tal presa ti posso metter in ligadura zoe in chiaue forte, Chelo terço Re e magistro reze soi zogi. In lo Sesto zoghio sono gli soi modi.



Per la presa del mio magistro io son uenudo in questa E di questa presa non faro resta che te metterò in ligadura sottana çoe in chiaue forte Che a mi e pocha di briga Ben che la tua daga ben possa auere senza fadiga

La presa del mio magistro non o abandonada. Anche subito intrai per sotto lo suo braccio dritto per dislogargli quello cum tal presa. O armado o desarmado questo gli faria. E quando io lo tegnirò dredo de lu in mia bailia per mal fare no gli renderò cortesia.



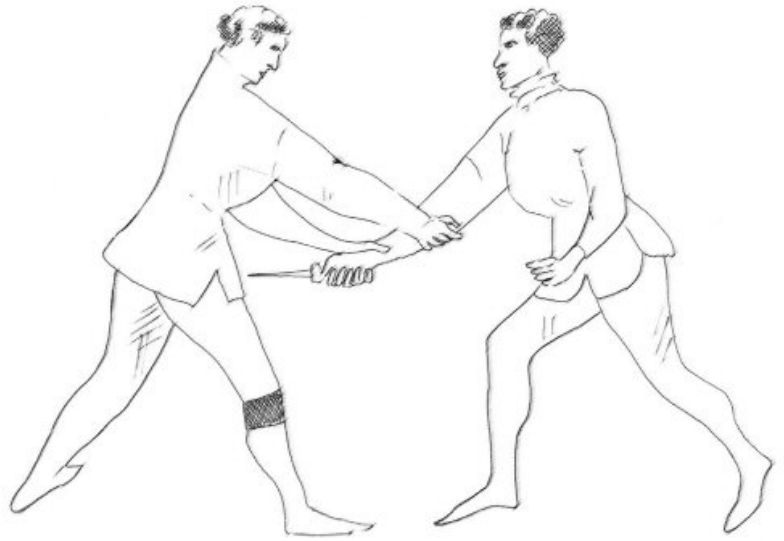
Fiore dei Liberi Getty MS Translation

Daga Ninth Master Plays Three to Six



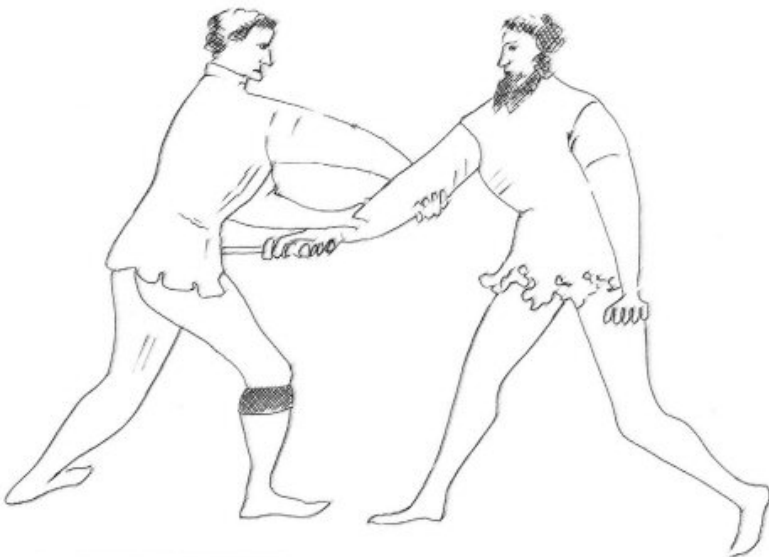
Ninth Master Third Play

I complete this play that the scholar does before me because of his presa I will end his play here. Although his other students will do other plays with such a presa. Take heed after and you will see their ways.



Ninth Master Fourth Play

The presa of the my master that has been seen already done, and my right hand leaves his presa, and I take hold of you under your right elbow so I can dislocate your arm. And also with such a presa I can put you in a bind that is strong key, that the third King and master does in his plays. In the sixth play they are his ways.



Ninth Master Fifth Play

With the presa of my master I have come to this. And with this presa I will not rest so that I will put you in under bind that is strong key, that is of little trouble for me. Because your dagger I can easily have without fail.



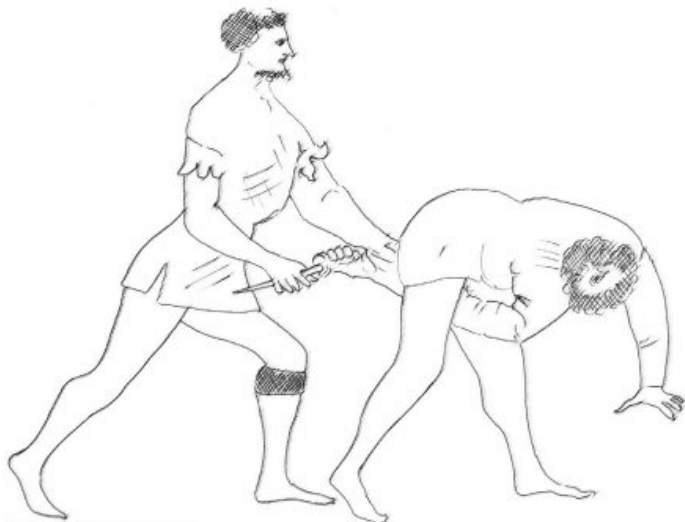
Ninth Master Sixth Play

The presa of my master I have not abandoned. And I quickly enter under his right arm so as to dislocate it with such a presa. Either armoured or unarmoured I will do this. And when I hold him behind it is my choice whether to make him bad not rendering him courtesy.

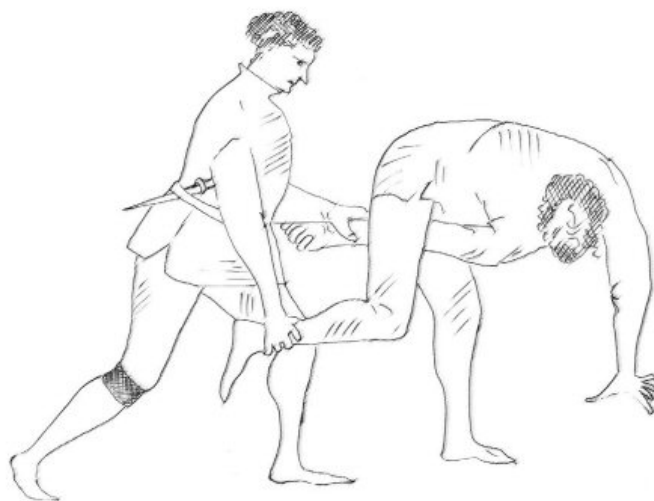
Fiore dei Liberi Getty MS Transcription

Folio 20 Verso

La presa del mio magistro non abandonai in fin che questo zugador uidi uidi che non lassaua la presa. E luy se inchina cum la daga in uerso terra. E io subito piglai la sua mano cum la mia mancha per enfra le soi gambe. E quando la sua mane hebbe ben afferada dredo de lu passai. Comomo possete uedere chello non si po discaualcare sença cadere. E questo zogho che me dredo posso fare. La man dritta dela daga lassa, e per lo pe lo uegno a piglare per farlo in terra del tutto andare, e a toglì la daga no mi po mancare.



Questo scolaro che me denanzi a fatto lo principio, et io fazo del so zogho la fine de mandarlo in terra como ello ha ben ditto. Perche questo zogho non habia corso in larte, volemo mostare che in tutta lei habiamo parte.

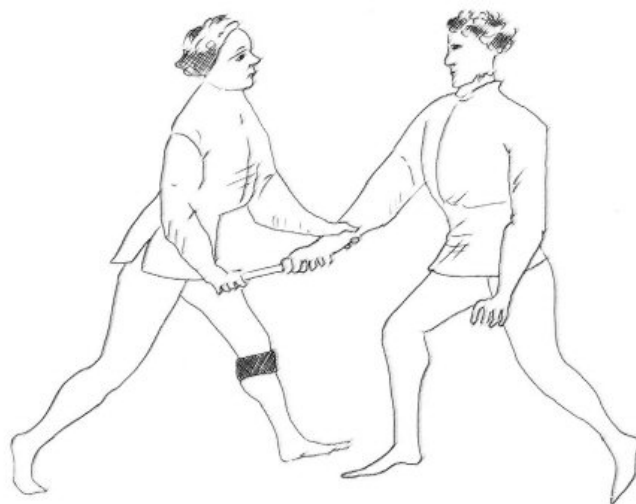


Del mio magistro fese sua couerta e subito cum mia mane stancha, presi la sua a questo modo E cum la mia dagha gli fazo vna punta in lo suo petto. E si la daga mia non fosse sufficiente, faria questo zogo che a mi e seguente.



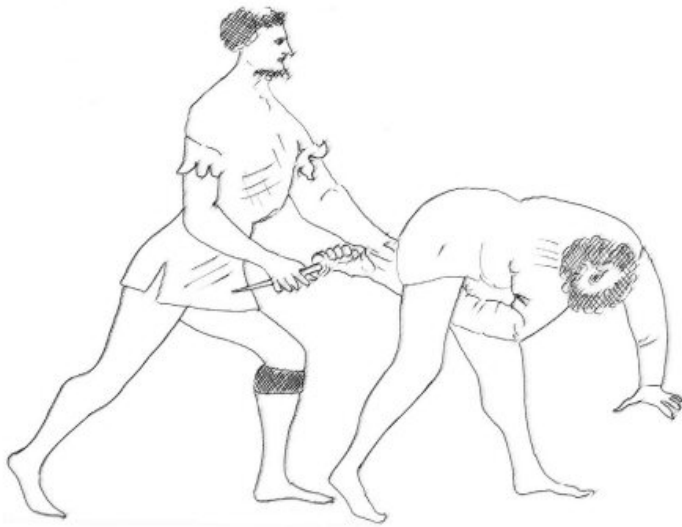
Questo zogo complisco de questo scolaro che me denanzi che lassa la sua daga catiua e uole la tua bona. Questo che io ti fazo, a luy tu la rasona.

Lo contrario dello Nono Magistro sie questo, che quando lo zugadore a presa la man dritta cum la daga cum la sua man stancha, che subito lo zugadore, pigli la sua daga a presso la punta e tragala ouero tiri in uerso di si sifore chela conuogna lassare, ouero gli daga punta al chubito per farlo suariare.



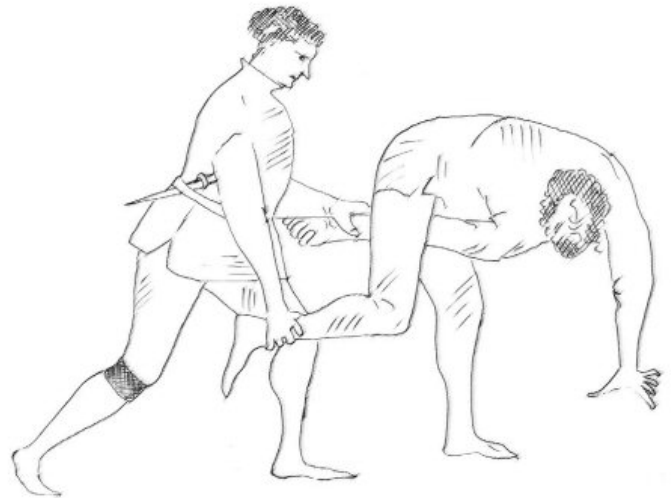
Fiore dei Liberi Getty MS Translation

Daga Ninth Master Plays Seven to Ten



Ninth Master Seventh Play

The presa of my master I did not abandon until I saw that this player did not leave the presa. And if he stoops with the dagger towards the ground. And I suddenly take hold of his hand with my left from between his legs. And when I grab his hand very firmly I pass behind him. Even as you can see he cannot dismount without falling. And the play that is after mine I can then do. The right hand leaves the dagger and I come to take hold of the foot in order to make him go to completely to ground and I cannot fail to take his dagger.



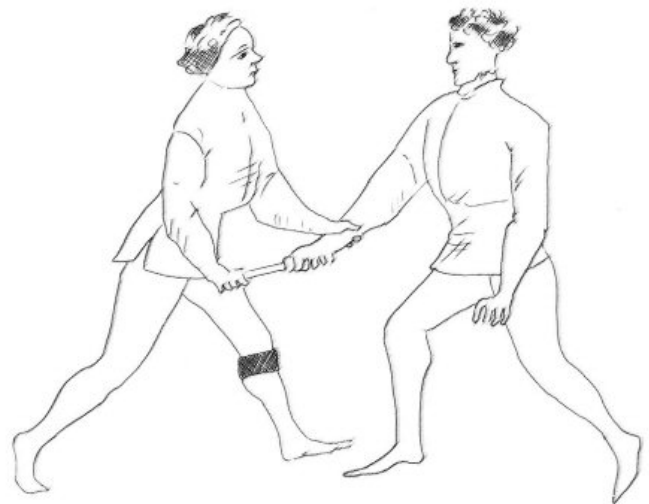
Ninth Master Eighth Play

This scholar who is before me has done the beginning, and I do the end of his play to send him to ground even as he said. Because this play has not run in the art but I want to show that I know it all.



Ninth Master Ninth Play

Of my master I have done his cover and immediately with my left hand I grabbed his in this way. And with my dagger I make a thrust to his chest. And if my dagger was not sufficient then I do this play that is following after me.



Ninth Master Tenth Play

This play completes the one of this scholar who is before me that loses his captured dagger and I want your good one. This that I do to you, you explain it to him.

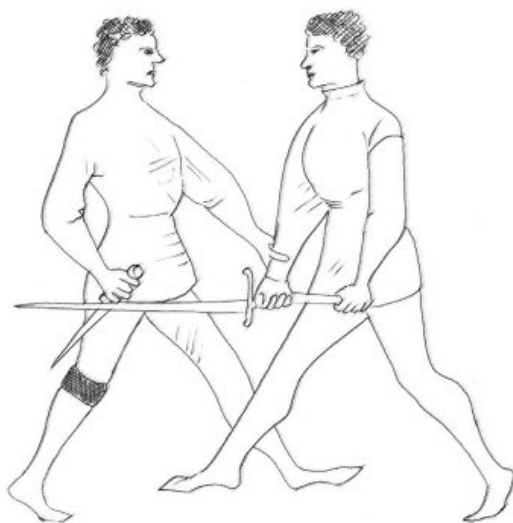
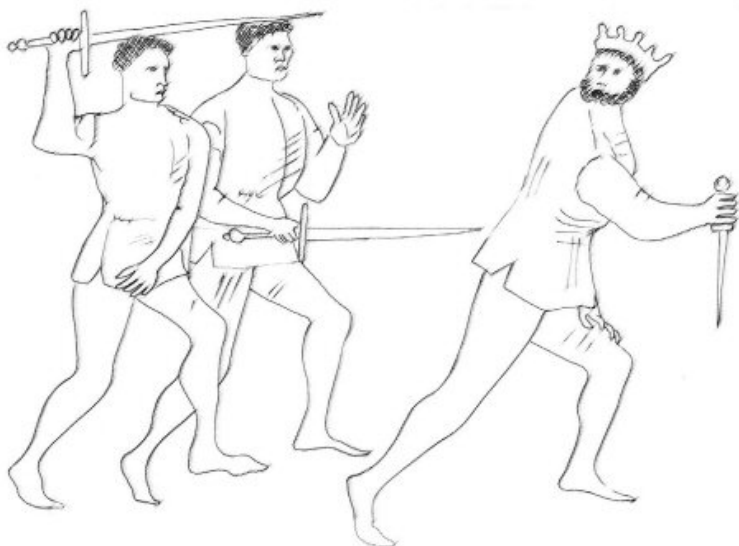
The contrary of the Ninth Master is this that when the player has grabbed the right hand with the dagger with his left hand then immediately the player grabs his dagger near the point and pulls it or draws it towards himself with strength that he had better leave it or else puts the dagger point to the elbow in order to make his mind waver.

Fiore dei Liberi Getty MS Transcription

Folio 21 Recto

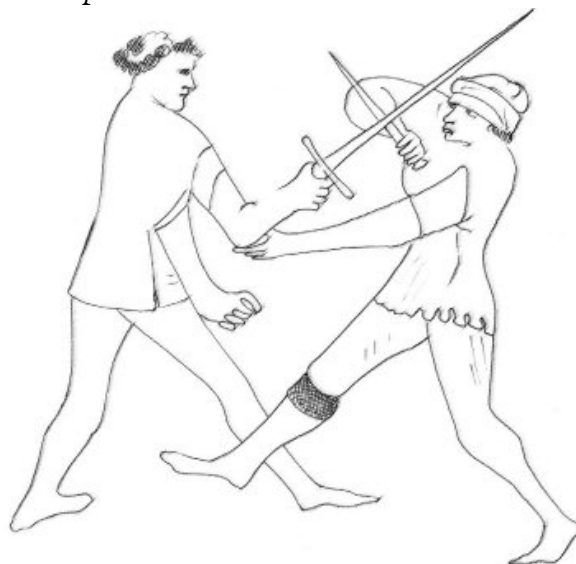
Qui cominza Spada e daga a zugare. La uantazo e grande a chi lo sa fare. Lo Magistro spetta in questa guardia. Ela guardia se chiama dente di zenghiaro. Vegna tagli e punte che di quelle mi so guardare. Lo pe dritto cum rebatter in dredo lo faro tornare. Lo zogo stretto so a mente e non lu posso fallare. A uno a vno uegna chi contra me uol fare. Che se ello non me fuzi io lo guastaro in vn uoltare.

Io mio magistro contra la punta fa tal couerta e subito fieri in lo uolto ouero in lo petto. E cum daga contra Spada sempre uole zogo stretto. Qui son stretto e ti posso ben ferire, o uogli o no tu lo conuen sofrire.



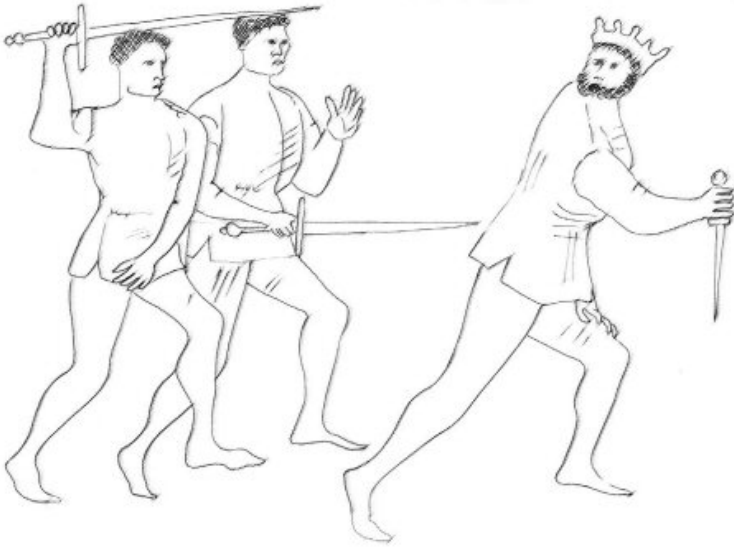
Si lo zugadore che me denançi auesse sapuda fare tal deffesa, Se ello auesse la mano stanchia al scolaro posta a questo modo dredo lo suo cubito uoltandolo per tal manera che qui si mostra a me non bisognaua far contrario del magistro che sta cum la daga in posta.

Si alo magistro che sta inposta cum la daga cum spada gli uene tratto de fendente per la testa, Ello passa inançi e questa couerta ello fa presta e dagli uolta penzando lu cubito. E quello po ferir ben subito. Anchora la spada cum lo so brazo gli po ligare per quello modo che lo quarto zogo di spada duna mano sa fare. E anchora inla daga allo terço zogo trouerai quella ligadura mezana. che apresso lo uolto sta serada ad una spana.



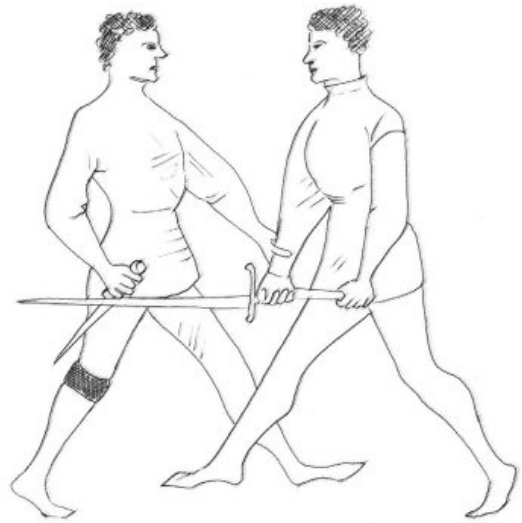
Fiore dei Liberi Getty MS Translation

Spada e Daga Plays One to Four



First Play

Here begins the sword and dagger plays. The advantage is great to he who can do it. The Master stays in this guard. And the guard is called Tooth of the Wild Boar. Come with your cuts and thrusts for of those I know how to guard myself. The right foot with a beat following I will make it turn. The Close Play I know with understanding and I cannot fail. For one by one to whoever comes against me I will act. That if he does not escape me I will break him in turning.



Second Play

My Master against the thrust makes such a cover and quickly strikes him in the face or in the chest. And with the dagger against the sword I will always play close. Here I am close and can strike you well, as willing or not it is necessary that you suffer.



Third Play (Contrary)

If player that was before me had known to do this defence, if he had placed the left hand to the Scholar's posta in this way behind his elbow turning him in the manner which is shown here I would not have needed to do the contrary of the Master that stands with the dagger in his posta.



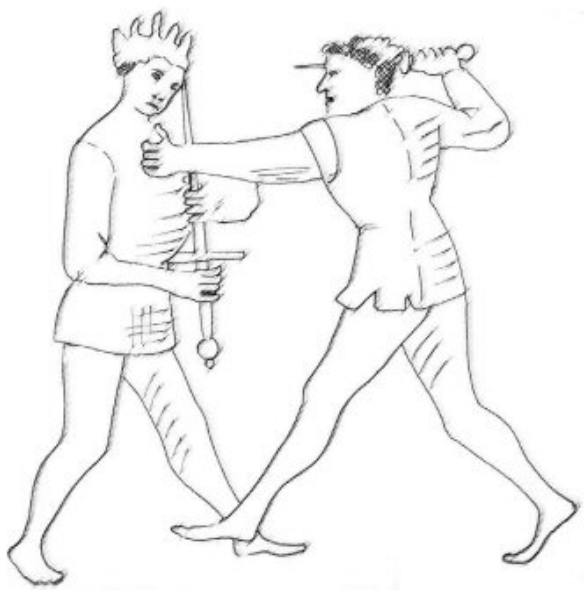
Fourth Play

If the Master that stands in posta with the dagger when the sword is thrown fendente to the head, he passes forward and this cover he makes quickly and from the turn pushes the elbow. And that he can injur him immediately. Also the arm with the sword he can bind in such a way that the fourth play of the sword with one hand knows how to do. And also in the dagger third play you will find that middle bind where he shall be standing near the face by one hand's breadth.

Fiore dei Liberi Getty MS Transcription

Folio 21 Verso

Questo e vn partito de daga contra spada Quello che a daga e tene quello della Spada per lo cavezo, dise io te feriro cum mia daga inanci che tu caui la Spada dela guagina. E quello de la spada dise tra puro che son aparechiado. E come quello dela daga uol trare, quello de la spada fa secondo che depento qui driedo.



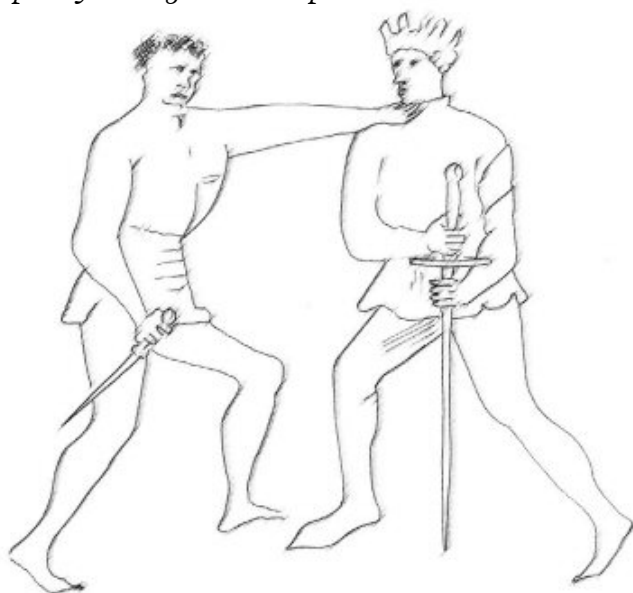
Quando costuy leua lo brazo per darne dela daga subito glo posta la guagina apozada al suo brazo dela daga per modo che non mi po far impazo. E subito sguagino la mia spada, e si lo posso ferire inanci chello mi possa tohare cum sua daga. Anchora poria togli la daga dela mano per lo modo che fa lo primo magistro de daga ¶ Anchora poraue ligarlo in ligadura mezana che lo terço zogo dela daga del primo magistro che rimedio.



Questo sie vn altro partito de spada e daga. Quello chi tene la spada cum la punta in terra per modo che uedete, dise aquello de la daga che lo tene per lo cauezo, Tra pur cum la daga a tua posta che in quello che tu uora trare cum la daga, io sbatero la mia spada sopra lo tuo brazo, e in quello sguaginero la mia spada tornando cum lo pe dritto in dredo, E per tal modo ti poro ferire inanci cum mia spada che tu mi fieri cum tua daga



Questo e simile partito a questo qui dinanzi. Ben che non si faça per tal modo che ditto e qui dinanzi. Questo zogo se fa per tal modo che ditto qui dinanzi, che quando questo cum la daga leuera lo brazo per ferirme, Io subito leuero la mia spada in erto sotto la tua daga metendo te la punta de la mia guagina dela spada in lo uolto, tornando lo pe che dinanzi indredo. E chossi te posso ferire secondo che depinto dredo a me.



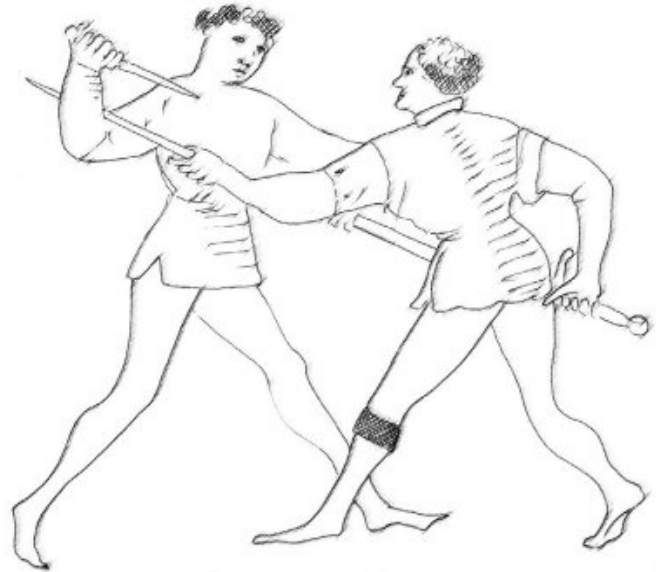
Fiore dei Liberi Getty MS Translation

Spada e Daga Plays Five to Eight



Fifth Play

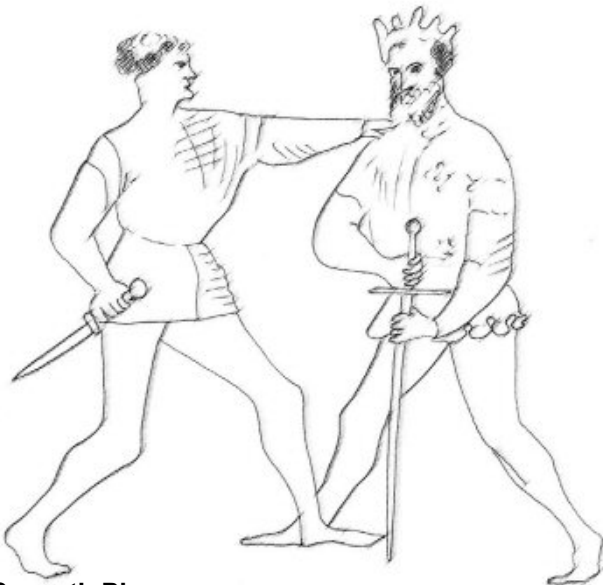
This is one finish of dagger against sword. The one who has the dagger holding that one with the Sword with a collar hold, says "I will hurt you with my dagger before you can draw the sword from the sheath". And that one with the sword says, "Strike for I am prepared". And like that one with the dagger wants to strike, that one with the sword does the following that is drawn here after.



Sixth Play

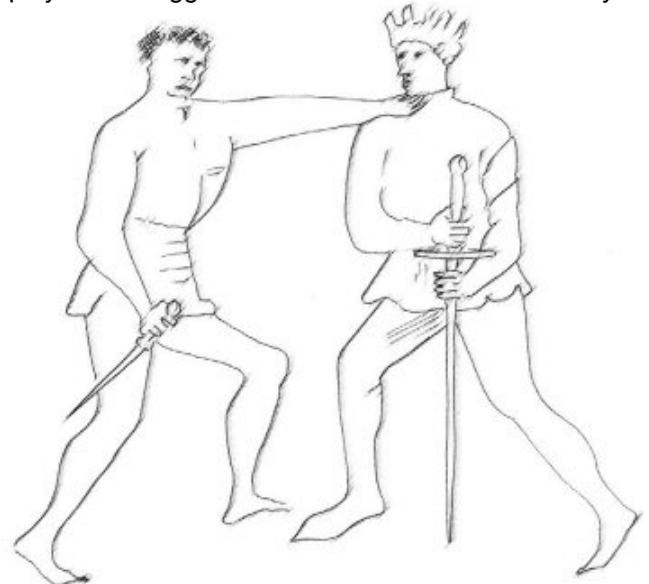
When he lifts his weapon arm with the dagger immediately I have purposely positioned my sheath on his dagger arm in a way that he cannot make me trouble. And immediately I unsheathe my sword, and so I can strike him before he can touch me with his dagger. Also I could take his dagger from the hand in the way that the first master of dagger does.

Also I could bind him in the middle bind that the third play of the dagger of the first master who is remedy.



Seventh Play

This is another match of sword and dagger. The one who holds the sword with the point to the ground in the way that you see says to the one with the dagger that holds him by the collar, "Come between with the dagger from your posta so that in that you shall be willing to strike with the dagger, I will beat my sword over your arm, and in that moment I unsheathe my sword turning with the right foot to behind, and in such a way I will hurt you with my sword sooner that you can wound me with your dagger."



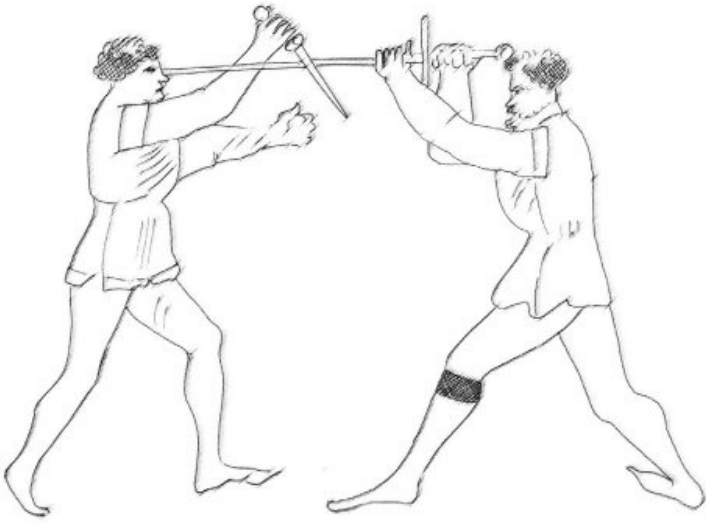
Eighth Play

This is a similar finish to the one before. Although I do not do it in the same way that has been told here before. This play is done in the way that was said here before, that when this one with the dagger raises his arm for striking me, I quickly lift my sword upright under your dagger putting the tip of my sword sheath to your face, turning the right foot that is in front to behind. And in this way I can strike you following that which is depicted after me.

Fiore dei Liberi Getty MS Transcription

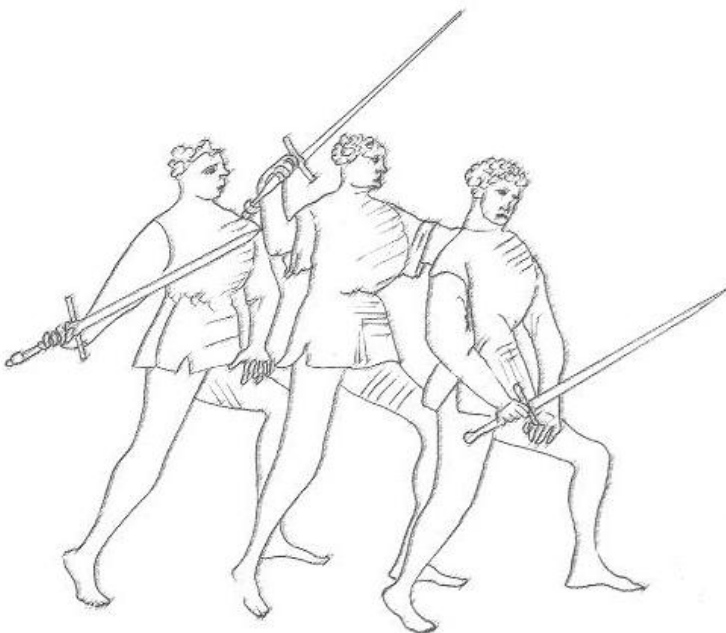
Folio 22 Recto

*Questo zogo sie del Magistro che falo partito qui
dinançi. Che secondo chello ha ditto per tal modo io
faço. Che tu uedi bene che tua daga tu no mi poy fare
nissuno impazo.*



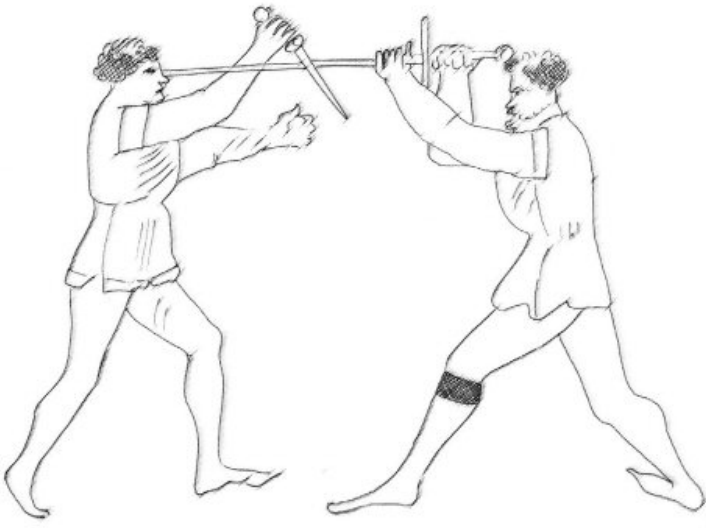
*Noy semo tre zugadori che volemo alcider questo
magistro. Uno gli dè trare di punta, l'altro di taglio
l'altro vole fatt lanzare la sua spada contra lo ditto
magistro. Sì che ben sarà grande fatto ch'ello non sia
morto che dio lo faza ben tristo*

*Voy seti cativi e di quest'arte savete pocho. Fate gli
che parole non ano loco. Vegna a uno a uno chi sa fare
e po' che se voi fossi cento tutti vi guasterò per questa
guardia ch'è chossi bona e forte. Io acresco lo pe' ch'è
denanci un pocho fora de strada e cum lo stanchio io
passo ala traversa. E in quello passare incroso
rebattendo le spade ve trovo discoverti e de ferire vi
farò certi. E si lanza o spada me ven alanzada,
tutte le rebatto chome t'ò ditto passando fuora di
strada, secondo che vedreti li miei zochi qui dreto,
de guardagli che v'in prego. E pur cum spada a una
mano farò mia arte como n'è dereto in queste carte.*



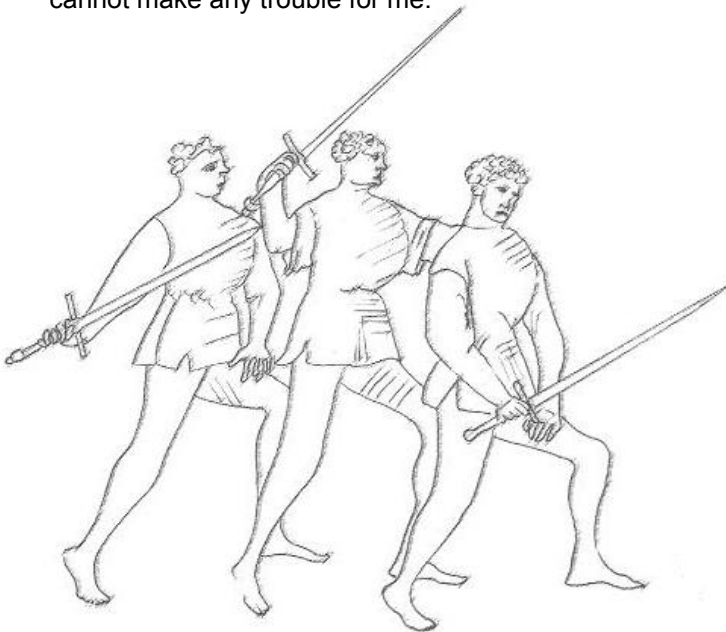
Fiore dei Liberi Getty MS Translation

Spada e Daga Play Nine, Spada a una mano Play One



Ninth Play

This play is of the Master that does the finish before here. That following that which he has said in this way I do it. That you see well that your dagger cannot make any trouble for me.



First Play Players

We are three Players that intend to kill this Master. One will throw the point (thrust), the other with a cut, the other wants to throw his sword against the said Master. So that it will be a very great fact he is not dead that God makes him very sorrowful.



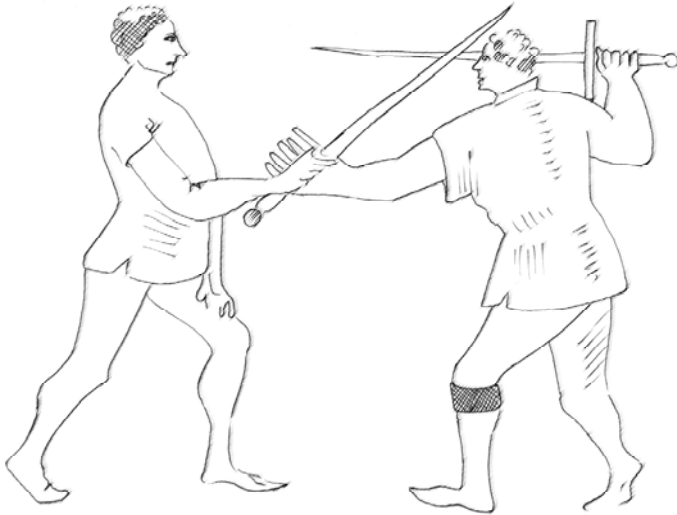
First Play Master

You have bad desires and of this art you know little. You do things that have no place in words. Come one by one who knows how to do it and even if you were one hundred I will put you all out of order because of this guard that is so good and strong. I accrese the foot that is forward a little out of the way and with the left I pass to the side (traverse). And in that pass I cross beating the sword to you I find you revealed and of wounding you I will make certain. And if a spear or sword is thrown at me, I will beat them all like I have said passing out of the way. As you will see in my plays that follow here after, I pray that you look at them. And even with a one handed sword I will do my art as it is after in these papers.

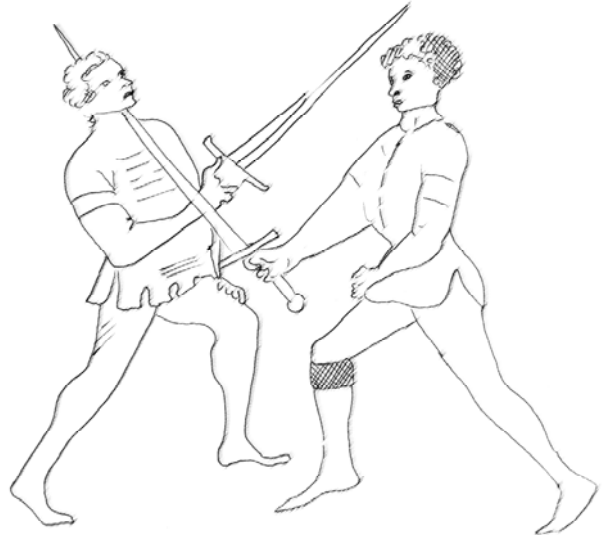
Fiore dei Liberi Getty MS Transcription

Folio 22 Verso

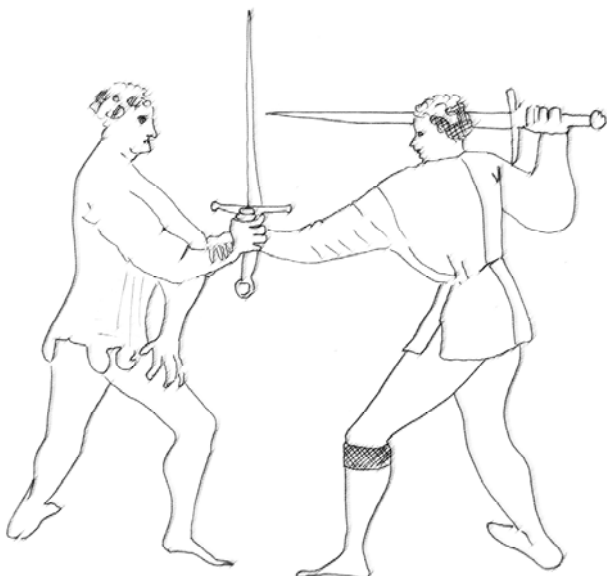
Quello che à ditto lo magistro io l'ò ben fatto: zoè ch'io passai fora de strada facendo bona coverta. E lo zugadore trovo scoperto sì che una punta gli voglio metter in lo volto per certo e cum la man stanca voglio provare se la tua spada posso in terra far andare.



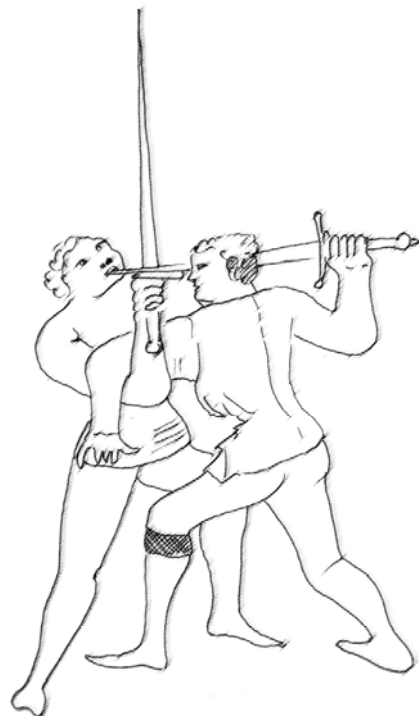
In tutto t'ò trovado scoperto e in la testa t'ò ferido per certo. E se io cum lo mio pè di dredo voglio inanci passare assay zoghi stretti poria contra te fare zoè in ligadure, rotture e abbrazare.



De taglio e de punta ben te posso ferire. Anchora se acresco lo pè ch'è denanzi io ti posso ligare in ligadura mezana ch'è denanzi dipenta al terzo zogo del primo magistro rimedio di daga. Anchora questo zogo che m'è dredo io ti posso fare e per tal modo ti posso ferire e anchora ligare.

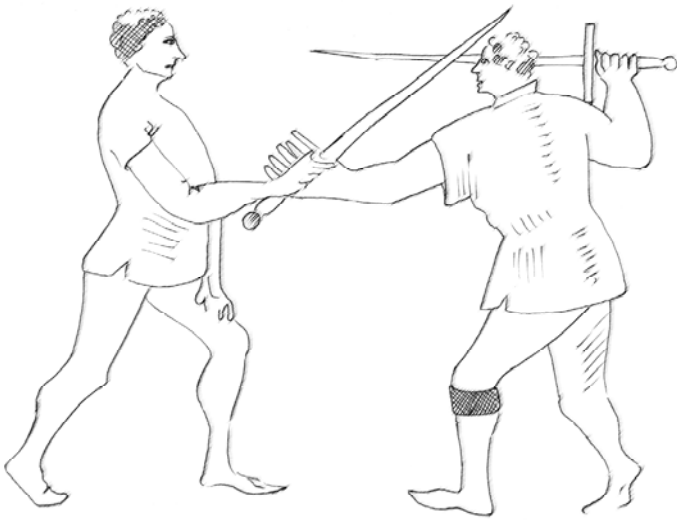


La tua spada e l'tuo brazo ò ben inpresonado e no te'n poy fuzire che non ti fieria a mio modo perché tu mostra saver pocho di questo zocho.



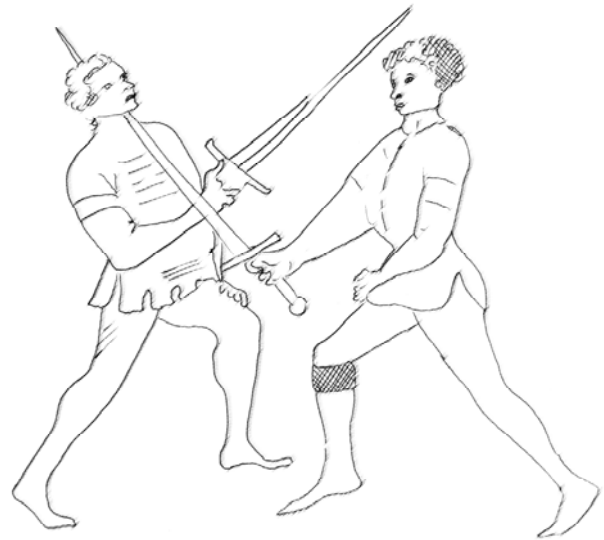
Fiore dei Liberi Getty MS Translation

Spada a una Mano Plays Two to Five



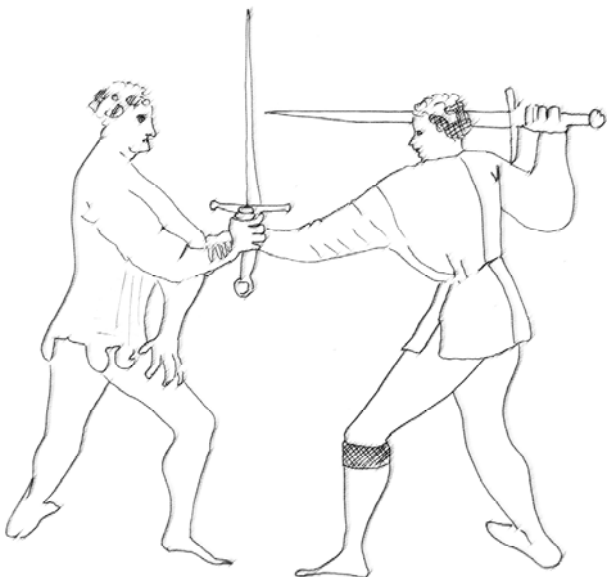
Second Play

That which the Master says I have done well: namely that I passed out of the way making a good cover. And I find the Player uncovered so that I want to put a thrust in his face for sure and with the left hand I want to try to make your sword go to ground if I can.



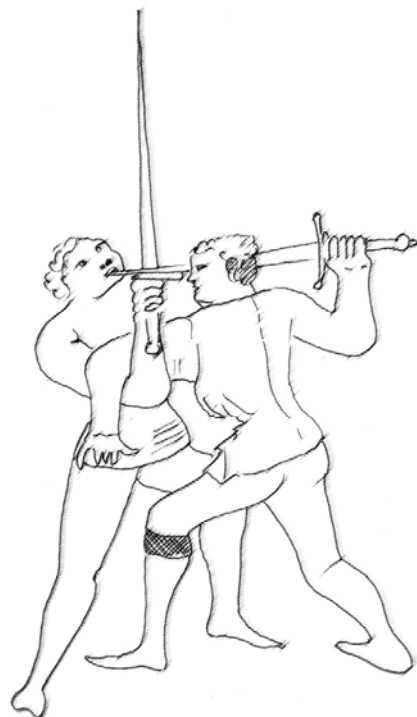
Third Play

In everything I have found you uncovered and your head I have wounded for sure. And if I, with my rear foot, want to pass forward Close Plays I can do against you namely binds, breaks and *abrazare*.



Fourth Play

With cuts and with thrusts I can hurt you well. Also if I adjust the forward foot I can bind you with *Ligadura Mezana* that is written before in the Third Play of the First Master Remedy of Dagger. Also I can do this Play that is after me and in such a way I can hurt you and also bind you.



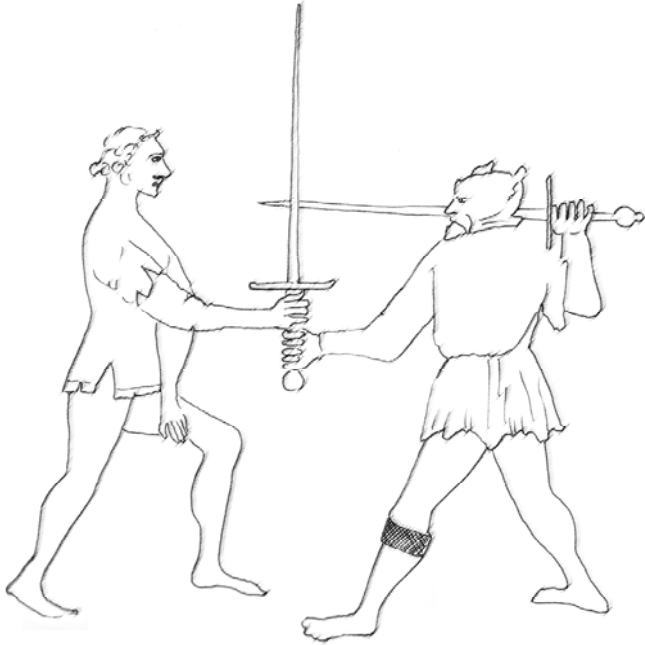
Fifth Play

Your sword and your arm are well captured and you cannot free yourself such that you are not injured in my way because you appear to know little of this Play.

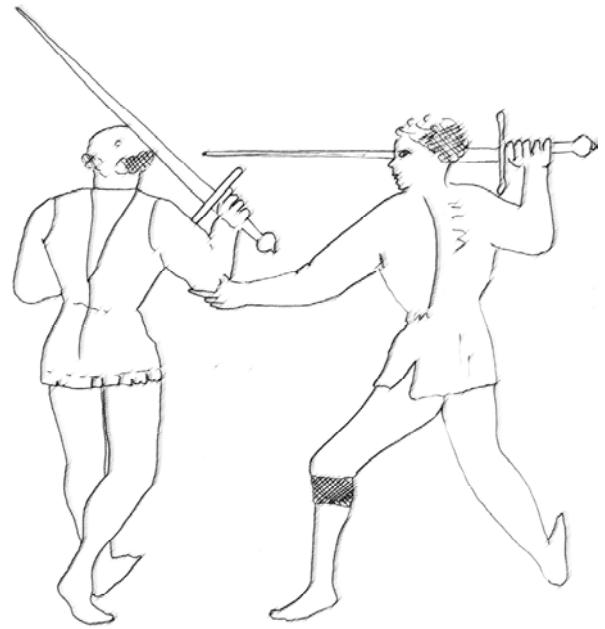
Fiore dei Liberi Getty MS Transcription

Folio 23 Recto

*Qui te posso ben ferire e la tua spada tore senza fallire
voltandola in torno la mane ti farò riversare per modo
che la spada te convien lassare.*



*Qui ti posso ferire denanzi e questo non mi basta,
per lo cubito che io ti penzo io ti farò voltare per ferirte
di dredo e la spada al collo ti porò butare sì che di
questo non ti poray guardare.*



*Per quello zogo che m'è denanzi per quello modo ti fo
io voltare e subito la spada mia ti butai al collo.
Se io non te taglio la gola di pur che io sia tristo e follo.*

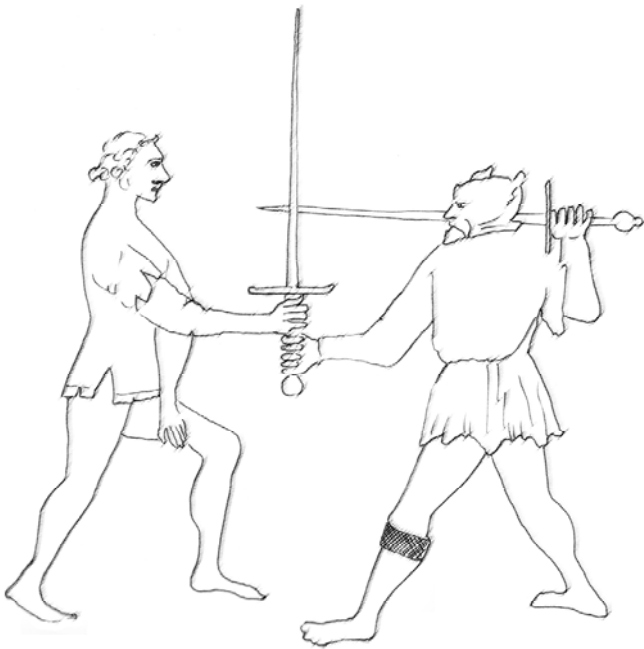


*Tu mi zitassi una punta e io la rebatei a tera, vede che
tu sei scoperto e che ti posso ferire. Anchora ti voglio
voltare per far te pezo. E di dredo te ferirò in quello
mezo.*



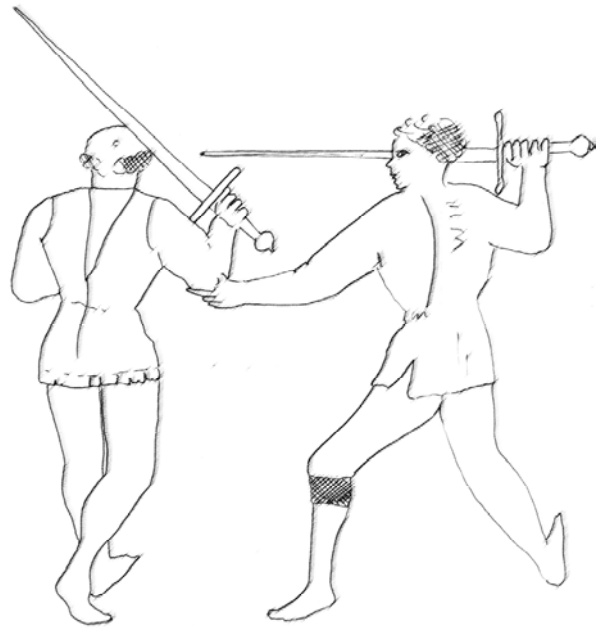
Fiore dei Liberi Getty MS Translation

Spada a una Mano Plays Six to Nine



Sixth Play

Here I can wound you well and I take your sword without fail turning it around the hand I will make you turn in this way that it is better that you leave the sword.



Seventh Play

Here I can hurt you in front and this not enough for me, for with the elbow that hangs down I will make you turn so as to injure you behind and I put the sword to the neck to throw you such that you will not be able to defend.



Eighth Play

For this Play that is before me in that way I made you turn and quickly I throw my sword to your neck. If I do not cut your throat with that I am bad and foolish.



Fifth Play

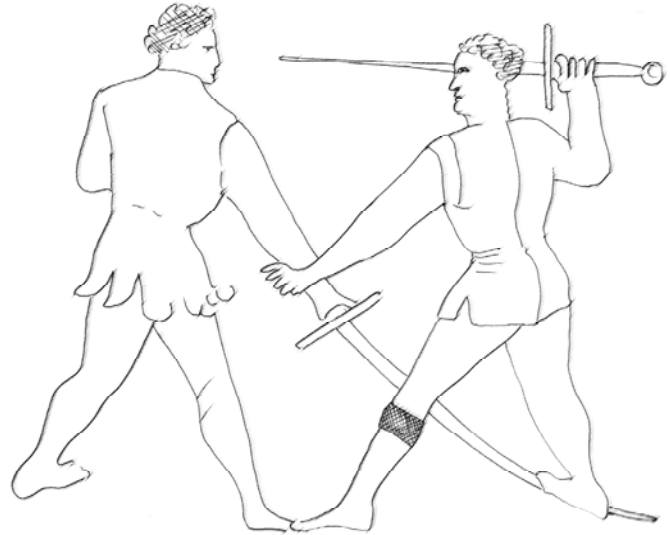
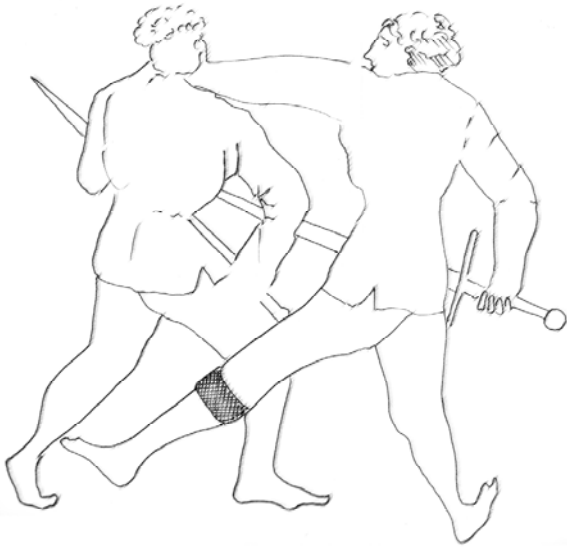
You throw a thrust at me and I beat it to ground, I see that you are not covered and that I can strike you. Also I want to turn you ready to skewer you. And after I will hurt you in the flank

Fiore dei Liberi Getty MS Transcription

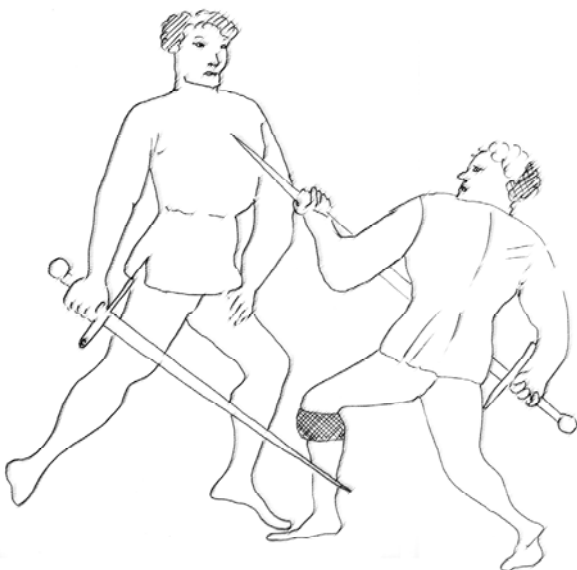
Folio 23 Verso

Per la volta che ti fici fare penzandoti per lo cubito, a questo partido so' vegnudo ben di' subito, per cason de butarte in terra, perché tu non fazi, nè a me nè altruy guerra.

Questo mi trassi per la testa, This I drew myself for the head, e io rebatei la sua spada. Io so' vegnudo a questo partido. Anchora ti farò voltare per non aver fallito, e la spada te metterò al collo, tanto son io ardito.

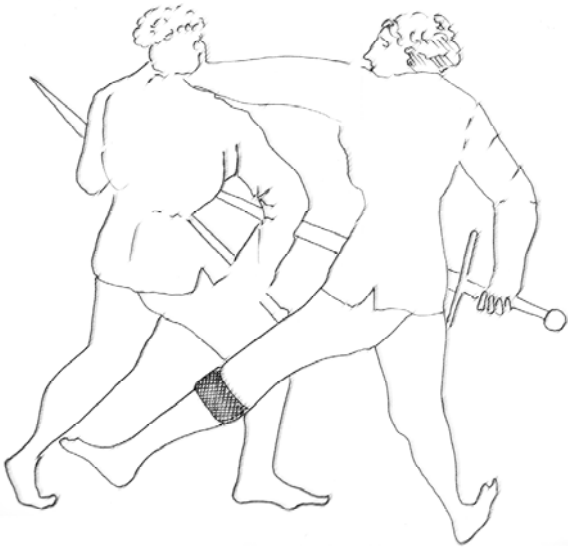


Questo è un zogo che vol' esser armado chi vol' metter tal punta. quando uno ti tra' di punta e de taglio, tu fay la coverta, e subito mettigli questa per lo modo ch'è depinto



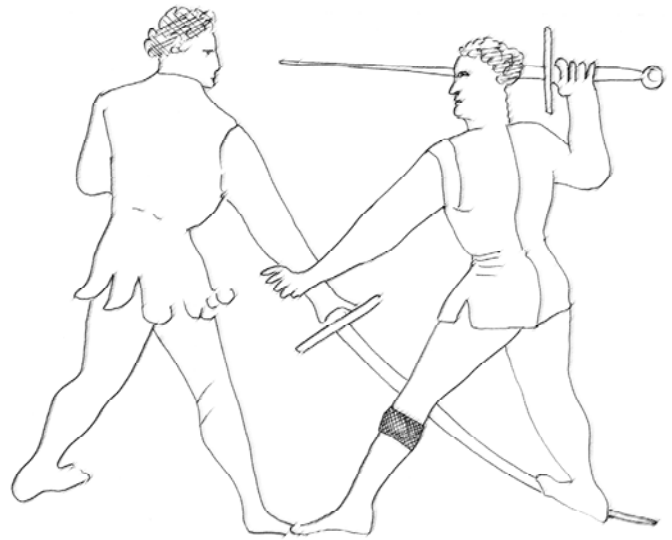
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Spada a una Mano Plays Ten to Twelve



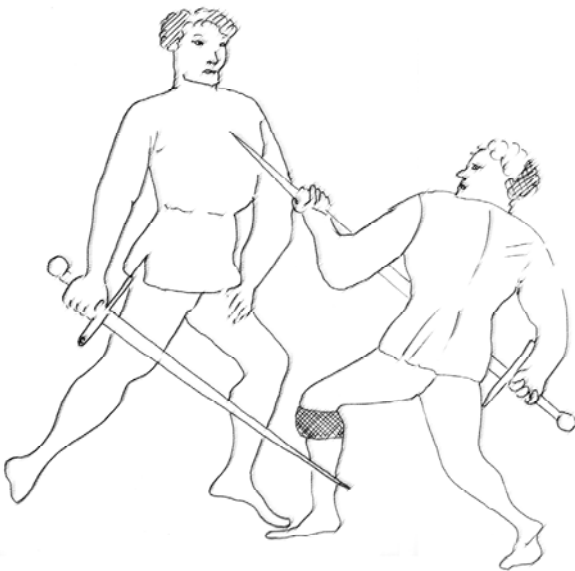
Tenth Play

With the turn that I drive I make you bend the elbow, to this finish I am coming very quickly, for I am destined throw you to the ground, because you are not a doer, neither to me nor any other fighter.



Eleventh Play

This I drew to my head, and I beat his sword. I am coming to this finish. Also I will make you turn for I have not failed, and the sword I will put to your neck, for I am full of daring.



Twelfth Play

This is a play that I want to be armoured when I want to put such a thrust. when one gives you a thrust or a cut, you make the cover, and suddenly you do this in the way that is depicted.

Fiore dei Liberi Getty MS Transcription

Folio 24 Recto

Noy semo dei guardie una si fatta che l'altra, e une e contraia de l'altra E zaschuna altra guardia in l'arte una simile de l'altra si è contraio salvo le guardie che stano in punta zoé posta lunga e breve e mezza porta di ferro che punta per punta la più lunga fa offesa inanze. E zò che pò fare una pò far l'altra. E zaschuna guardia pò fare volta stabile e mezza volta. Volta stabile si è che stando fermo po zugar denunci e di dredo de una parte. Mezza volta si è quando uno fa un passo o inanzi o in'dredo e chossi po' zugare de l'altra parte denanzi e di dredo. Tutta volta si è quando uno va intorno una pe' cum l'altro pe' l'uno staga fermo e l'atro lo circondi. E posso digo che la spada si ha tre movimenti zoè volta stabile, meza volta, e tutta volta. E queste guardie sono chiamate l'una e l'altra posta di donna. Anchora son IV cose in l'arte/zoè passare, tornare, acressere e distresse.



Noy semo Sey guardie, e una non è simile de l'altra. E io son la primera che digo mia rasono. De lanzar mia spada questa è mia condicione. Le altre guardie che d'mi sono dredo dira no le lor virtude come io credo

Io son bona guardia in arme e senza, e contra lanza e spada zitada fora di mano, che io le so rebattere e schivarle, però me tegno certo che non me pon far male.



Fiore dei Liberi Getty MS Translation

Two Guards, Guards One and Two



Two Guards

We are two guards, one made like the other, and one is the contrary of the other
And in every other guard in the art, one is similar to the other and its contrary save the guards which stay in point which are Posta Lunga and Breve and Mezza Porta di Ferro where point against point the longest offends first.

And what one can do, so can the other.

Each guard can do Volta Stabile and Mezza Volta.

Volta Stabile is when standing still you can play in front and behind on one side.

Mezza Volta is when you make a step forward or backward, and this way play to the other side in front and behind.

Tuta Volta is when you go about one foot with the other foot, one stays still and the other circles it.

And I can say that the sword has three movements which are volta Stabile, Mezza Volta and Tuta Volta.

And these guards are both called Posta di Donna

Also there are four things in the Art which are to pass, to turn, to increase and to decrease.



First Guard

We are six guards, and one is not the same as the other. And I am the first that talks about myself.
Of throwing my sword this is my purpose. The other guards who are after me will now talk of their virtues I believe.



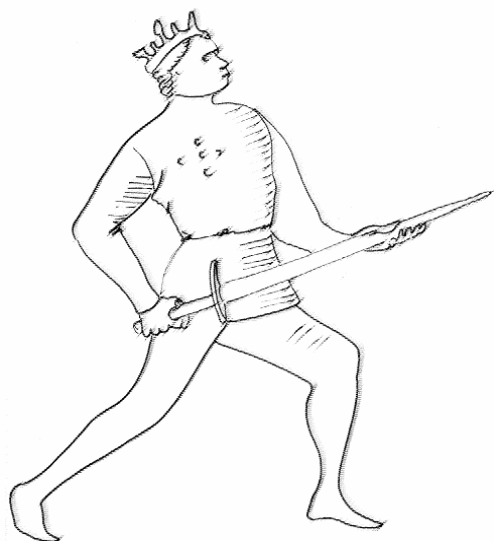
Second Guard

I am a good guard in armour and without, and I am contrary to the spear and sword thrown out of hand, that is I know how to beat and dodge them, for I hold certain that they cannot do me harm.

Fiore dei Liberi Getty MS Transcription

Folio 24 Verso

Io son guardia de trar una longa punta tanto che lo mio mantener di spada de longeza monta. E son bona d'andare contra uno che sia luy e mi armato, perché io habia curta punta denanzi io non sarò inaganato.



Io son bona guardia contra spada azza e daga siando armado, perché io tegno la spada cum la man manca al mezo. Ello faço per fare contra la daga che me pò fare de le altre arme pezo



Guardia e posta di donna son chiamata perché cum queste altre prese de spada 'e son divisada, che una non è tal presa che l'altra, ben che questa che m'è contra mi pare la mia guardia se non fosse forma d'azza che la spada s'i intrada.

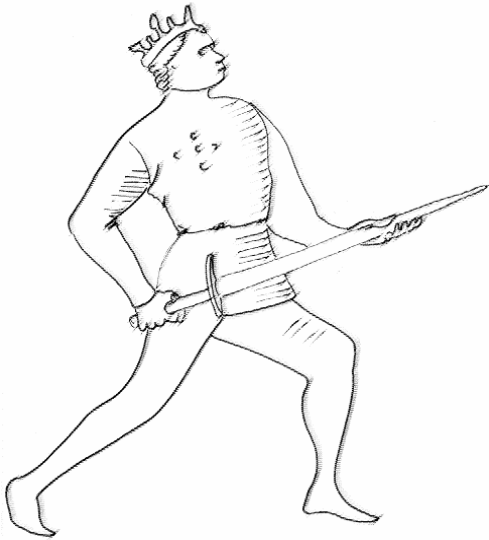


Questa spada si è spada e azza. E gli grandi pesi gli lizieri forte impaza. Questa anchora posta de donna la soprana, che cum le soi malicie le altre guardie spesso ingana, perché tu crederai che traga de colpo io trarò di punta. Io non ho altro a fare che levar gli brazzi sopra la testa. E posso buttar una punta che io l'ò presta.



Fiore dei Liberi Getty MS Translation

Guards Three to Six



Third Guard

I am the guard of flinging a long thrust so much that I maintain the sword of greater length. And I am good going against one when the other and myself are armoured, because I have short point in front I shall not be ambushed.



Fourth Guard

I am a good guard against sword axe and dagger if I am armoured, because I hold the sword with the left hand in the middle. For I do this against the dagger that can make me harm more than the other weapons.



Fifth Guard

Guard and Posta di Donna I am called because with this and other grips of the sword I am divided, that one is not the same grip as the other, well it is that one that is my contrary seems like my guard if it was not the method of axe that the sword is entering.



Sixth Guard

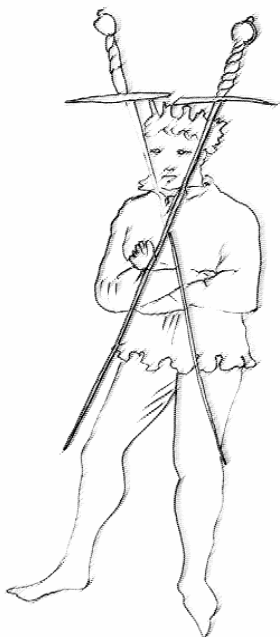
This sword is a sword and axe. And with its big weight he causes strong impact. This is also Posta di Donna la Soprana. that with such malice that other guards I greatly deceive, because you believe that I strike my blows with the tip. I have nothing to do other than to raise my arms over my head. And I can throw a thrust quickly.

Fiore dei Liberi Getty MS Transcription

Folio 25 Recto

Noy semo fendenti e in l'arte façemo questione de ender gli denti e 'rivar alo zinochio cum rasono. E ogni guardia che si fa terrena, d'una guardia in l'altra ndamo senza pena. E rompemo le guardie cum inzegno, e cum colpi fazemo de sangue segno. Noi fendenti dello ferir non avemo tardo, e tornamo in guardia di vargo in vargo.

Colpi Fendente



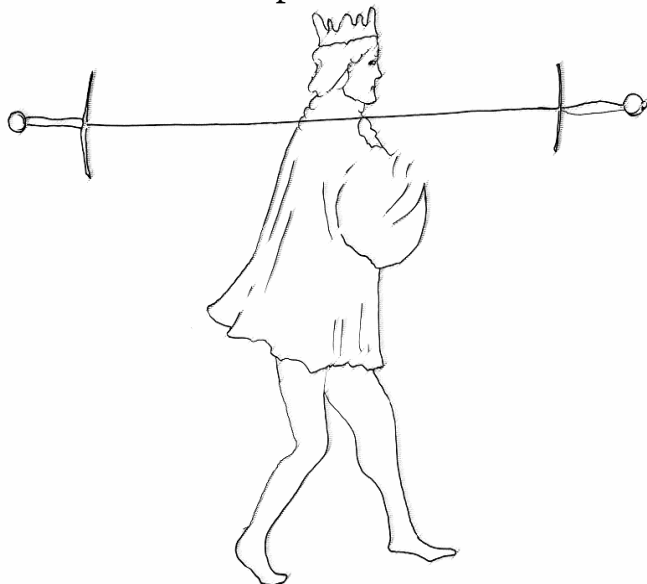
Gli colpi sottani semo noi, e cominzamo a lo zinochio, e andamo per meza la fronte per lo camino che fano gli fendenti. E per tal modo che noi intramo per quello camino noy retornamo, overo che noi remanemo in posta longa.

Colpi Sottani



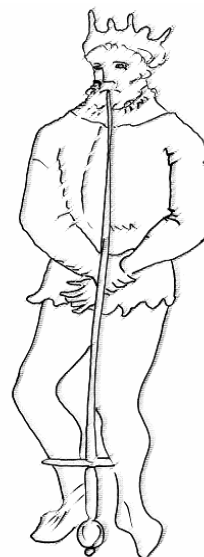
Colpi mezani semo chiamadi perché noy andamo per mezi gli colpi soprani e sottani. E andamo cum lo dritto taglio de la parte dritta, e de la parte reversa andamo cum lo falso taglio. E lo nostro camino si è dello zinochio ala testa.

Colpi Mezani



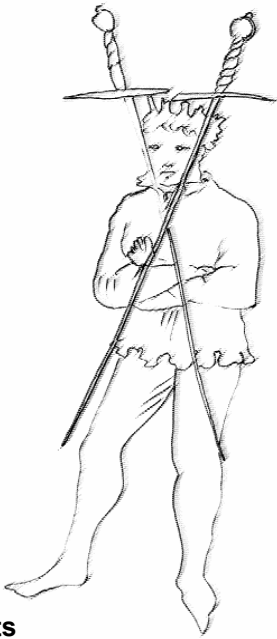
Noy semo le punte crudele e mortale. E lo nostro camino si è per mezo lo corpo cominzando a lo petenichio infin a la fronte. E semo punte d'v rasono, zoè doy soprane una d'una parte l'altra de l'altra. E doy de sotta similmente un d'una parte e l'altra de l'altra, e una di mezo che esse di meza porta di ferro overo di posta lunga e breve.

Le punte



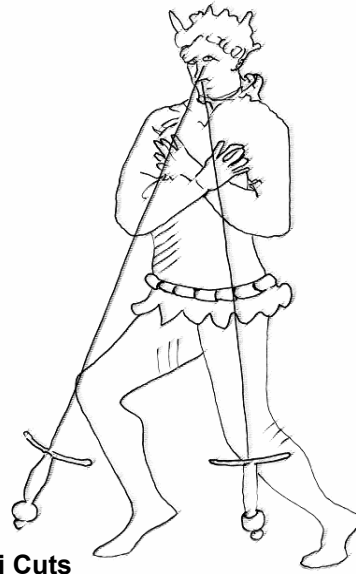
Fiore dei Liberi Getty MS Translation

Seven Cuts



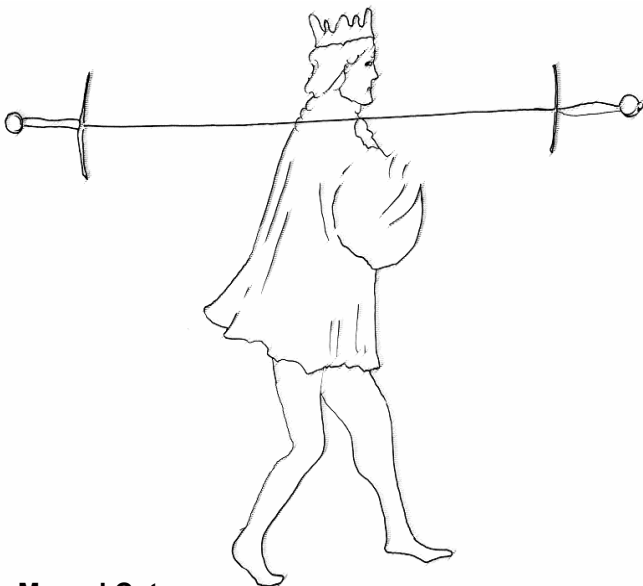
Fendenti Cuts

We are Fendenti and in the art we make issue of cleaving from the teeth and to arrive at the knee with reason. And every guard who makes itself low to the ground, from one guard to another we go without trouble. And we break the guards with cunning and with blows we make the blood sign. We fendente will not wait to strike, and we return to guard from passage to passage.



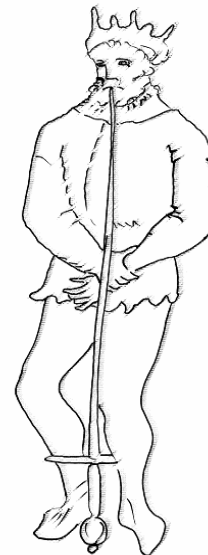
Sottani Cuts

The Sottani blows are we, and we start at the knee, and we go through the middle of the forehead through the path made by the fendenti. And in this way we are both together for by that path we return, or that we remain in Posta Longa.



Mezani Cuts

Mezani blows we are called because we go through the middle of the high and low blows. And we go with the right edge from the right side, and from the opposite side we go with the false edge. And our path is from the knees to the head.



Punte Thrusts

We are the Punte cruel and deadly. And our path is through the middle of the body beginning at the pubic region to the forehead. And we thrust with five reasons, namely two high one on one side and the other from the other. And two from low similarly one from one side and the other from the other side, and one from the middle that is from Middle Iron Door or from Posta Longa and Posta Breve.

Fiore dei Liberi Getty MS Transcription

Folio 25 Verso

Qui cominzano le guardie di spada a doy man e sono XII guardie. La prima si è tutta porta di ferro che sta in grande fortezza e si è bona di 'spetar ogn'arma manuale longa e curta e pur ch'el habia bona spada non una di troppa longheza. Ella passa cum coverta e va ale strette. Ela scambia le punte e le soy ella mette. Anchora rebatte le punte a terra e sempre va cum passo e de ogni colpo ella fa coverta. E chi in quella gli dà briga grande deffese fa senza fadiga.

Porta di ferro pulsativa



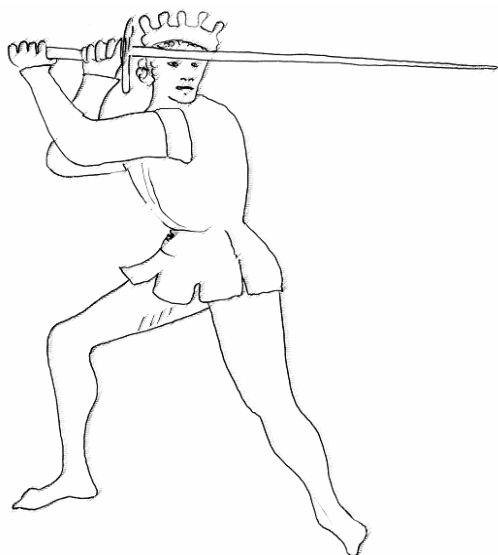
Questa si è posta di donna che pò fare tutti gli setti colpi de la spada. E de tutti colpi ella se pò croverire. E rompe le altre guardie per grandi colpi che pò fare. E per scambiar una punta ella è sempre presta. Lo pe' ch'è denanci acresse fora di strada e quello di dredo passa ala traversa. E lo compagno fa remagner discoperto e quello pò ferir subito per cto.

Posta de donna destraza pulsativa



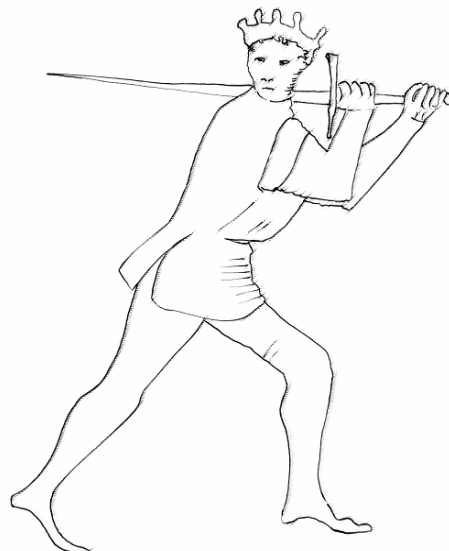
Questa si è posta di finestra che di malizie e ingani sempre la è presta. E de covrir e de ferire ella è magistra. E cum tutte guardie ella fa questione e cum le soprane e cum le terrene. E d'una guardia a l'altra ella va spesso per inganar lo compagno. E a metter grande punte e saver romper e scambiare quelli zoghi ella pò ben fare.

Posta de finestra instabile



Questa si è posta di donna la senestra che di coverte e de feriri ella è sempre presta. Ella fa grandi colpi e rompe le punte e sbattele a terra. E intra in lo zogho stretto per lo suo saver traversare. Questi zogi tal guardia sa ben fare.

Posta di donna la senestra pulsativa



Fiore dei Liberi Getty MS Translation

Spada a duo Mano Posta One to Four



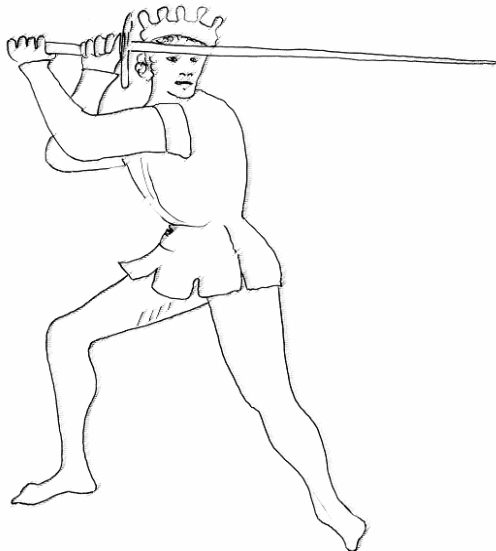
Porta di Ferro Pulsativa

Here begins the guards of the two handed sword and we are 12 guards. The first is Tutta Porta di Ferro that stands with great strength and it is a good aspect against every hand held weapon long and short and also that she has a good sword that is not one of too much length. She passes with a cover and goes to the close. She exchanges the thrust and she places her own. Also she beats the thrust to the ground and always goes with a step and with every blow she makes a cover. And one who is in this gives great contention and makes defence without failing.



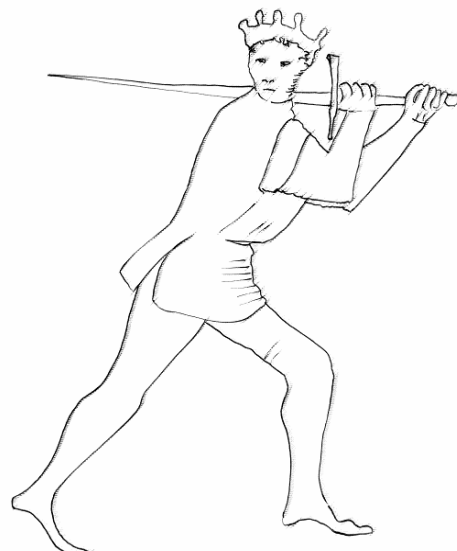
Posta de Donna Destraza Pulsativa

This is the Posta di Donna who can make all seven blows of the sword. And of all blows she can cover. And breaks the other guards with the great blows that she can do. And for exchanging a thrust she is always ready. The foot that is in front accreases out of the way and the one behind steps to the side. And it makes the companion remain uncovered and that can injure him quickly for certain.



Posta de Finestra Instabile

This is the Position of the Window that is always ready with malice and deceit. And of covering and of wounding it is Master. And with all guards it can question and with the high and with the low. And from one guard to the other she often goes for she deceives the companion. And places great thrusts and knows how to break and to exchange these plays which she can do well.



Posta di Donna la Senestra Pulsativa

This is Posta di Donna la Senestra that of covering and of striking she is always ready. She makes great blows and breaks the thrust and beats them to the ground. And enters to the Gioco Stretto plays for she knows how to traverse. These plays this guard knows how to do them well.

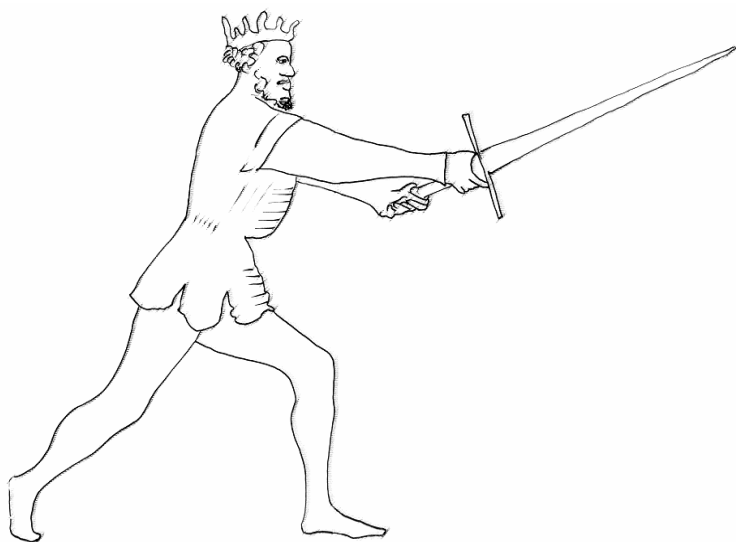
Fiore dei Liberi Getty MS Transcription

Folio 26 Recto

Posta longa si è questa piena di falsità. Ella va tastando le guardie se lo compagno pò ingannare. Se ella pò ferir de punta la lo sa ben far e gli colpi la schiva e po' fieri s'ela lo pò fare più che le altre guardie le falsità sa usare.

Questa è mezana porta di ferro perché sta in mezzo è una forte guardia ma ella vole longa spada. Ella butta forte punte e rebatte per forza le spade in erto e torna cum lo fendente per la testa o per gli brazzi e pur torna in sua guardia. Però ven chiamata porta perché la è forte ed è forte guardia che male se pò rompere senza pericolo e venire ale strette.

Posta longa instabile



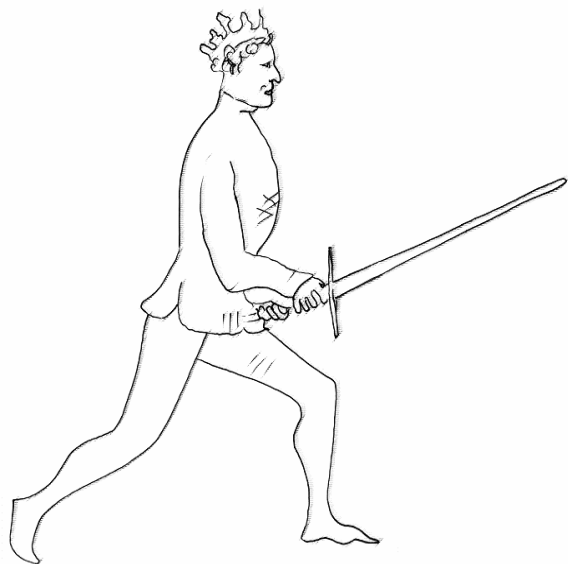
Questa si è posta breve che vole longa spada et è maliciosa guarda che non à stabilità. Anche sempre si move e vede se pò entrar cum punta e cum passo contra lo compagno. E più è apropiada tal guardia in arme che senz'arme.

Porta di ferro mezana stabile



Questa si è dente di zengiaro però che dello zengiaro prende lo modo di ferire. Ello tra' grandi punte per sotto man in fin al volto e no si move di passo e torna cum lo fendente zò per gli brazzi. E alchuna volta tra' la punta al volto e va cum la punta erta, e in quello zitar di punta ello acresse lo pe' ch'è dinanzi subito e torna cum lo fendente per la testa e per gli brazzi e torna in sua guardia e subito zitta un'altra punta cum acresser di pe' e ben se defende delo zogo stretto.

Posta breve stabile

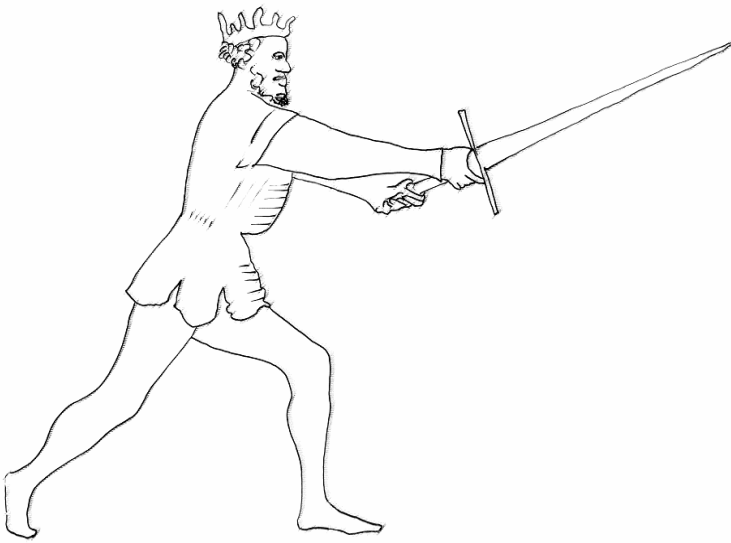


Dente di cenghiaro stabile



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Spada a duo Mano Posta Five to Eight



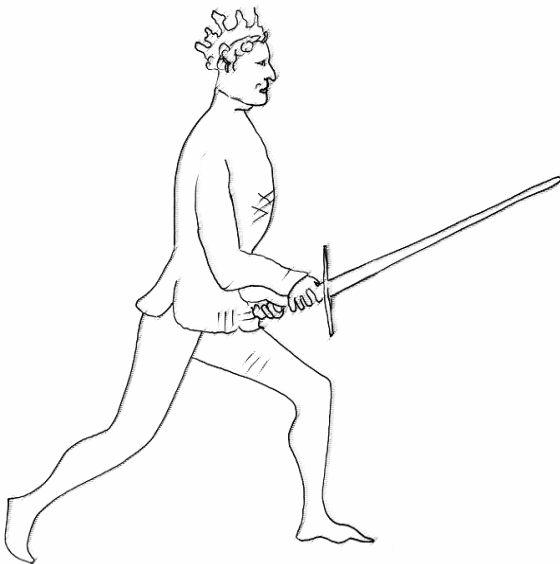
Posta Longa Instabile

Posta Longa is filled with deceit.. She goes probing the guards if she can trick the companion. If she can wound with the thrust then she knows well how to sidestep his blows and can injure using more deception than the other guards.



Porta di Ferro Mezana Stabile

This is Mezana Porta di Ferro because she stays in the middle and is a strong guard but she requires a long sword. She throws strong thrusts and beats with force the swords upwards and returns with the Fendente for the head or for the arms and also she returns to her guard. But she is called Porta because she is strong and moreover is a strong guard who is evil and she can break without peril and coming to close.



Posta Breve Stabile

This is the Posta Breve which requires a long sword and is a malicious guard that has no stability. Also she always moves and sees if she can enter with a thrust and with a step against the companion. And this guards is more appropriate in armour than without armour.



Dente di Cenghiaro Stabile

This is Dente di Zengiaro because this is the way that the wild Boar strikes. She places great thrusts from below to end at the face and does not move with a step and returns with a fendente through the arms. And sometimes delivering a thrust at the face and goes with the point upright, and in that act of thrusting she accreases the foot that is in front and returns with a fendente to the head and the arms and it returns to its guard and quickly does another thrust with an accrease of the foot and it defends well from the Gioco Stretto.

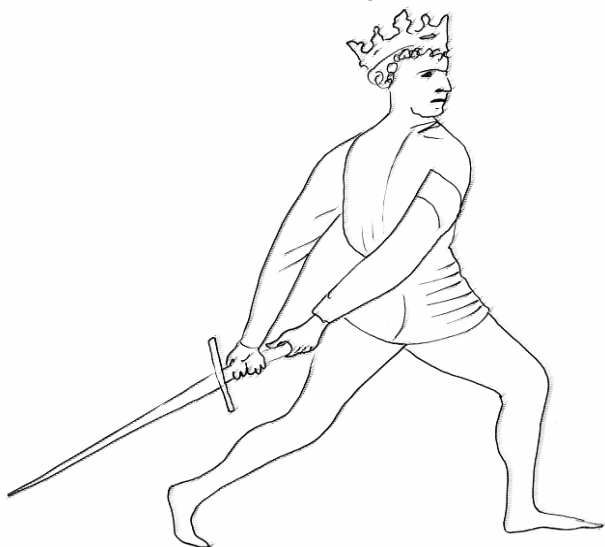
Fiore dei Liberi Getty MS Transcription

Folio 26 Verso

Questa si è posta di coda longa ch'è destesa in terra di dredo, ella pò metter punta e denanci pò covrir e ferire. E se ello passa inanci e tra' del fendente, in lo zogo stretto entra senza fallimento ch'è tal guardia è bona per aspettare che de quella in altre tosto pò intrare.

Questa è posta di bicorno che stà cossì serada che sempre sta cum la punta per mezo de la strada. E quello che pò fare posta longa pò fare questa. E similmente dico de posta di fenestra e di posta frontale.

Posta di choda longa stabile



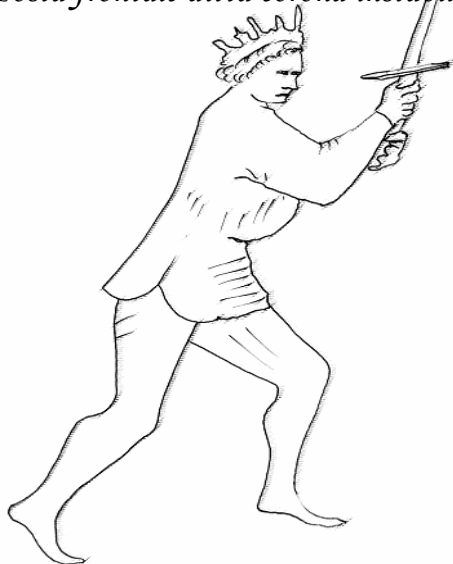
Posta di bicorno instabile



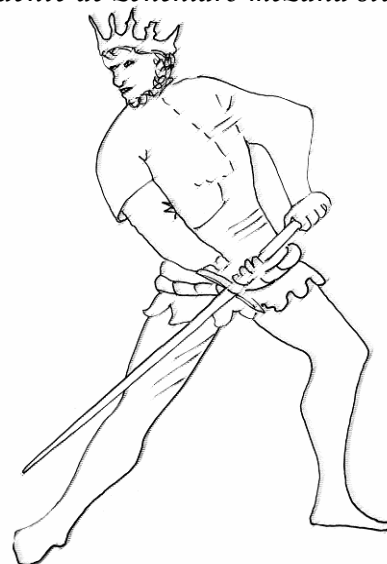
Questa si è posta frontale chiamata d'alchun magistro posta di corona che per incrosar ella è bona e per le punte ell'è ancora bona che se la punta glie ven tratta erta ella la incrosa passando fuor di strada. E se la punta è tratta bassa anchora passa fuor di strada rebatendo la punta a terra. Anchora pò far altrimenti, che in lo trar de la punta torna cum lo pe' indredo e vegna da fendente per la testa e per gli brazzi e vada in dente di cengiaro e subito butti una punta o doe cum acresser di pe' e torna di fendente in quella propria guardia.

Questo si è dente di zengiaro lo mezano e perçò che sono doy denti di zengiaro l'uno tutto, l'altro si è mezo però è ditto mezo, perzò ch'ello sta in mezo de la persona e zò che pò fare lo ditto dente pò fare lo mezo dente. E per modo che fieri lo zengiaro a la traversa per tal modo se fa cum la spada che sempre fieri cum la spada a la traversa de la spada del compagno. E sempre butta punte e discrova lu compagno e sempre guastagli le mane e talvolta la testa e gli brazzi.

Posta frontale ditta corona instabile

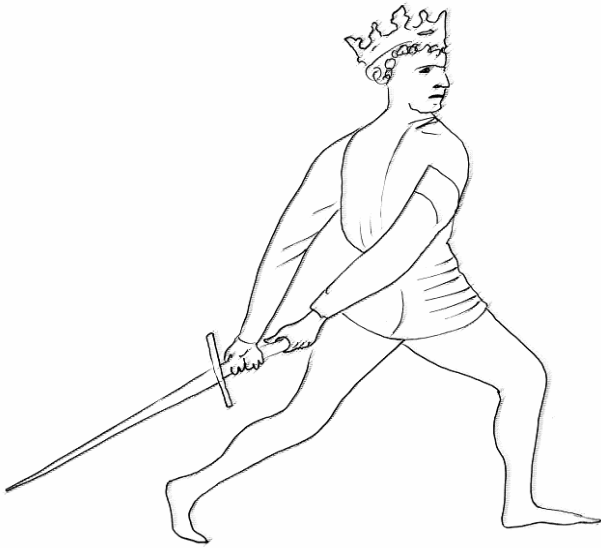


Posta di dente de zenchiaro mezana stabile



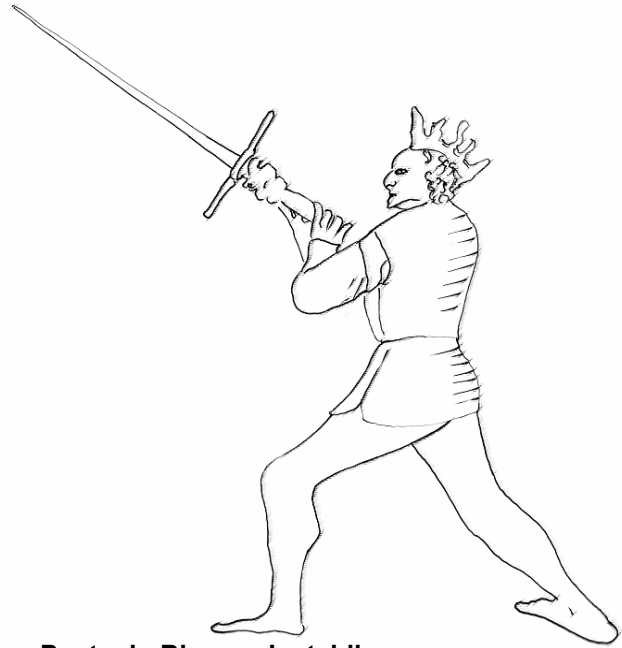
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Posta Nine to Twelve



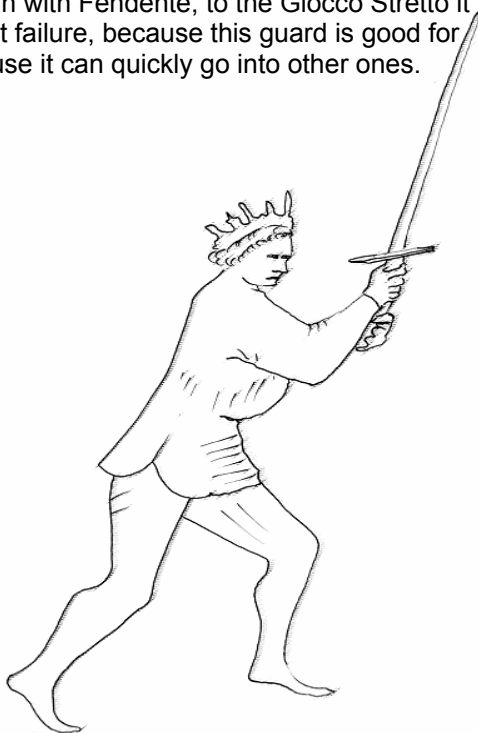
Posta di Choda Longa Stabile

This is the Position of the Long Tail that is extended backwards to the ground. It can place thrusts and in front it can cover and strike. And if it passes forward and strikes through with Fendente, to the Giocco Stretto it enters without failure, because this guard is good for waiting because it can quickly go into other ones.



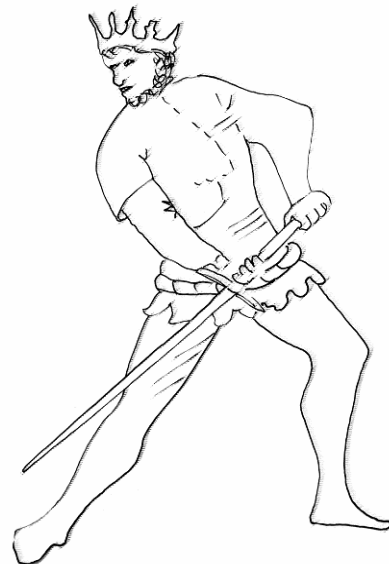
Posta do Bicorno Instabile

This is the Posta do Bicorno that stays much public that always stays with the point in the middle of the road. And that which Posta Longa can do this can do. And similarly I say this of Posta di Fenestra and of Posta Frontale.



Posta Frontale called Corona Instabile

This is Posta Frontale, called by some masters Posta do Corona, which is good for crossing and for the thrust she is also good that if he gives a high thrust she crosses passing out of the way. And if the thrust is low also she passes out of the way beating the thrust to the ground. Also she can do something else, that in the placing of a thrust turn with the rear foot and come with a fendente through the head and through his arms and she goes to Dente do Cengiaro and quickly throw a thrust or two with an accrease of the foot' and return with a fendente to this particular guard.



Posta do Dente de Zenchiaro Mazana Stabile

This is the Dente di Zengiaro lo Mezano and because there are two Denti di Zengiaro the one is Tutta, the other is Mezani therefore is named middle, because she stays in the middle of the body and that which the said tooth can do the middle tooth can do. And in the same way of the Wild Boar does the traverse in this way he does it with the sword which always wounds with the sword traversing the sword of the companion. And it always throws thrusts and discovers his companion and always destroys his hands and sometimes the head and the arms.

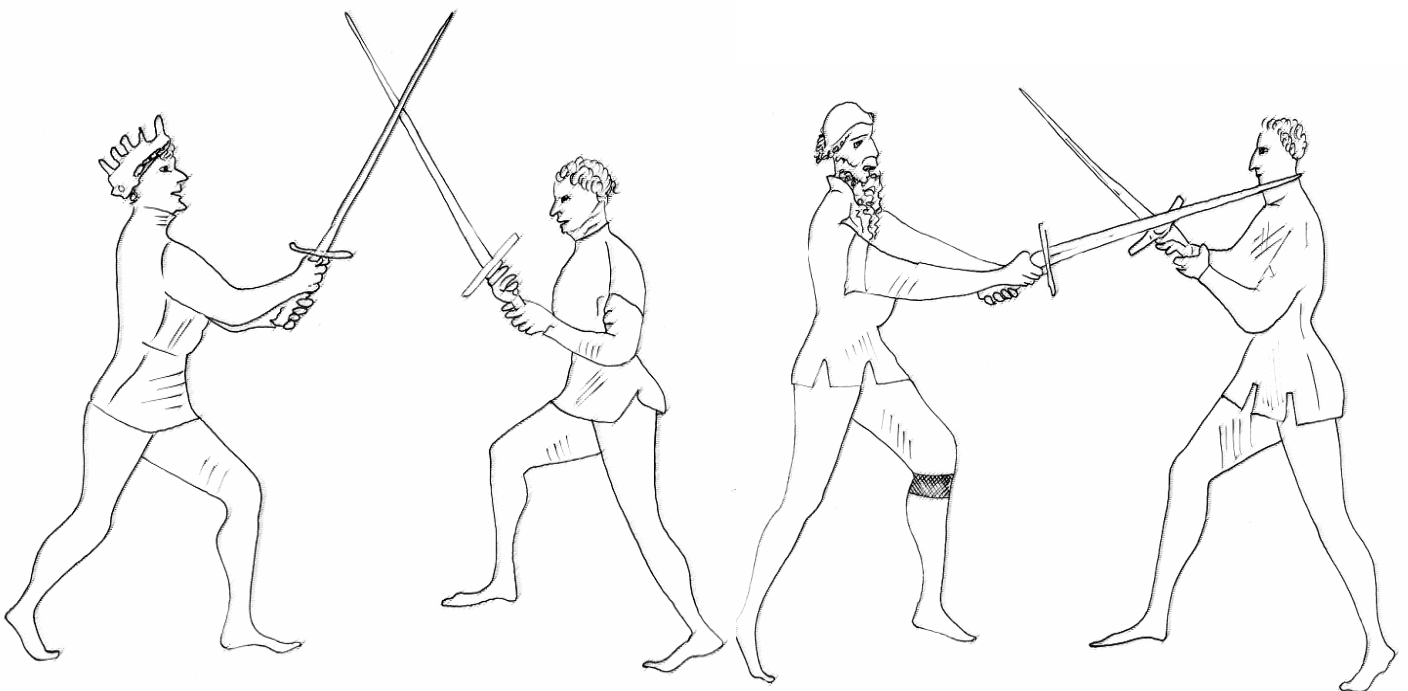
Fiore dei Liberi Getty MS Transcription

Folio 27 Recto

Spada son contro ogni arma mortale, né lanza né azza né daga contra mi vale. Longa o curta me posso fare e me strengo e vegno allo zogho stretto, e vegno allo tor d' spada e allo abrazare, mia arte si è rotare e ligadure so ben fare de coverte e ferire sempre in quelle voglio finire. Chi contra me farà ben lo farò languire. E son Reale e mantengo la justicia, la bontà acresco e destruzo la malizia. Chi me guarderà facendo in me crose, de fatto d'armizare gli farò fama e vose

Qui cominza zogho di spada a doy man zogho largo. Questo magistro ch'è qui incrosado cum questo zugadore in punta de spada dise quando io son incrosado in punta de spada subito io dò volta ala mia spada e sì lo fiero da l'altra parte cum lo fendente zò per la testa e per gli brazi, ovvero che gli metto una punta in lo volto, come vederi qui dredo depinto.

Io t'ò posta una punta in lo volto come lo magistro ch'è denanci dise. Anchora poria aver fatto zò ch'ello dise zoè aver tratto de mia spada subito quando io era appresso lo incrosare della parte dritta de l'altra parte zoè d'la stancha io doveva voltare la mia spada in lo fendente per la testa e per gli brazi, como à ditto lo mio magistro ch'è denanzi.



Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays One and Two

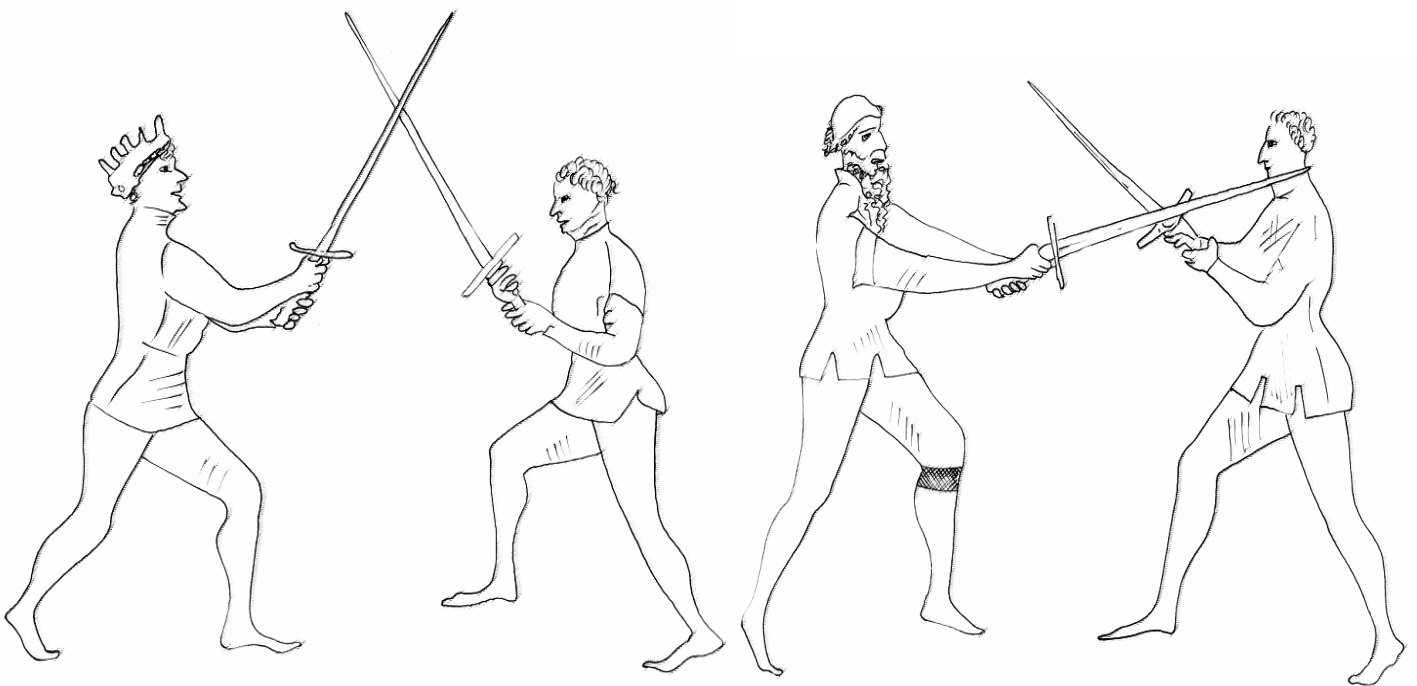
I am the Sword and I go against every mortal weapon, neither lance nor axe nor dagger are of worth against me.

I can make myself long or short and I use the point and I will come to the close plays, and I come to the taking of the sword and to the abrazare, my art is to wheel and to bind I know well how to make covers and how to always strike at those I want to finish.

I will make those who go against me lose strength and spirit.

And I am Royal and I maintain justice, increase goodness and destroy malice.

To those who will watch me making my cross, the business of armed combat I will make famous and speak it.



First Play

Here begins the largo plays of the two handed sword. This Master who is crossed with the point of the sword with this Player says "when I am crossed with the point of the sword quickly I give a turn to my sword and I injure him from the other side with a fendente namely for the head and the arms, or I place a thrust to his the face, like you see drawn hereafter."

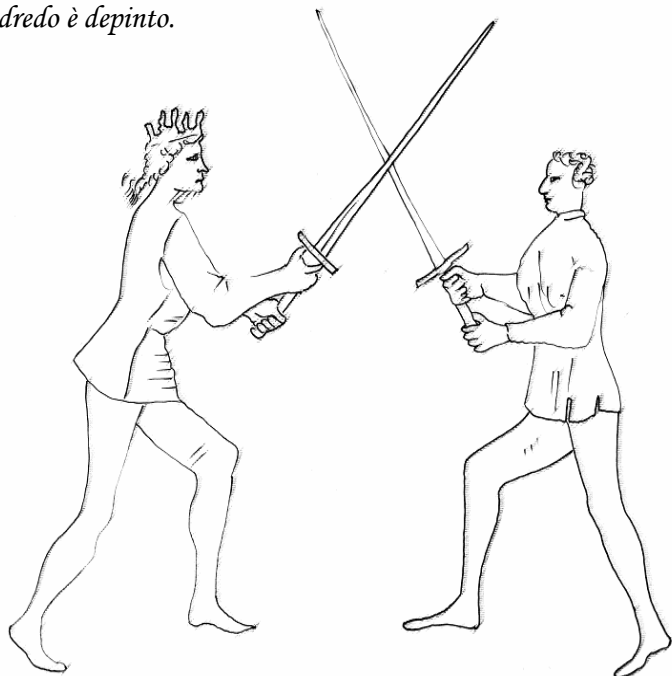
Second Play

I have positioned a thrust to your face as the Master that is before me says. Also I could have done what he says, namely to have quickly drawn my sword when it was crossed on the right side to the other side, namely to the left, I had to turn my sword in a fendente for the head and the arms, like the Master that is before me says.

Fiore dei Liberi Getty MS Transcription

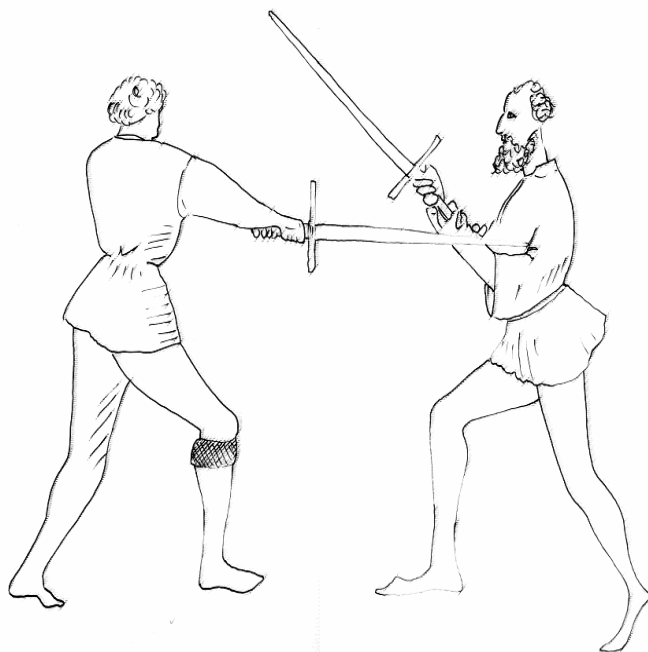
Folio 27 Verso

Anchora me incroso qui per zogho largo a meza spada. E subito che son incrosado, io lasso discorrere la mia spada sopra le soi mane, e se voglio passare cum lo pe' dritto fuora de strada, io gli posso metter una punta in lo petto come qui dredo è depinto.

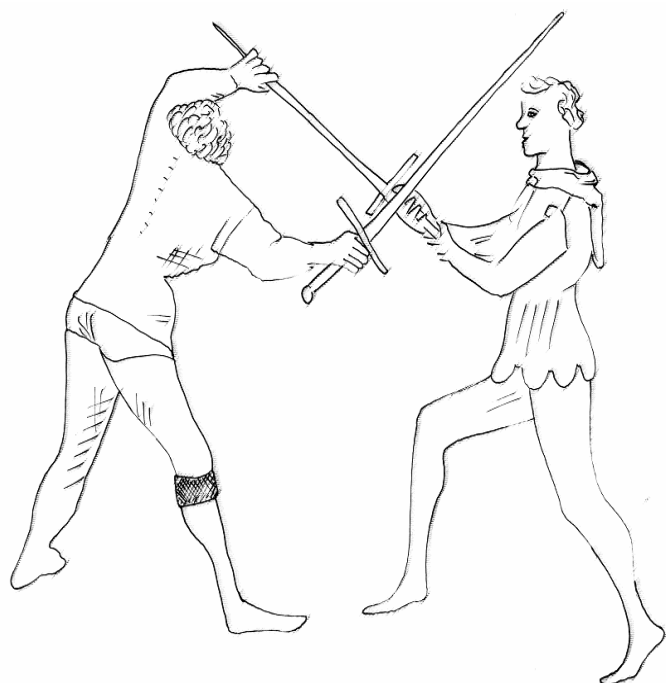


Il mio magistro ch'è denanzi m'è insegnado che quando a meza spada io son cum uno incrosado che subito mi debia acresser inanci e pigliar la sua spada a questo partido per ferirlo taglio o punta. Anchora gli posso guastar la gamba per lo modo che possi vedere qui depento a ferirlo cum lo pe' sopra la schena de la gamba overo sotto lo zenochio.

Lo zogho del mio magistro io l'ò complido, che io ò fatta la sua coverta e subito ò fatto lo suo ditto, che io ò ferido prima gli brazzi, e poi gli ò posta la punta in petto.

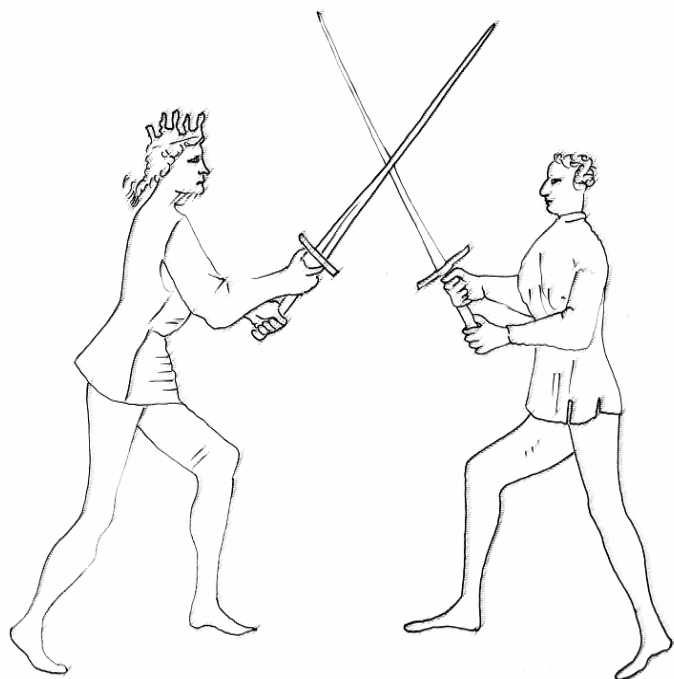


Lo scholaro che m'è denanci dise del suo magistro e mio ch'ello gli ha insegnado questo zogho e per vizuda io lo fazo. A farlo senza dubio ello m'è pocho impazo.



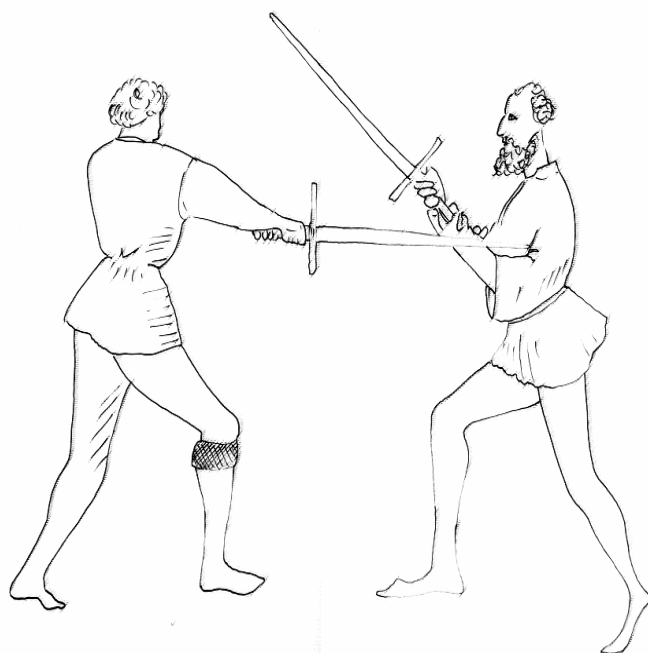
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Three to Six



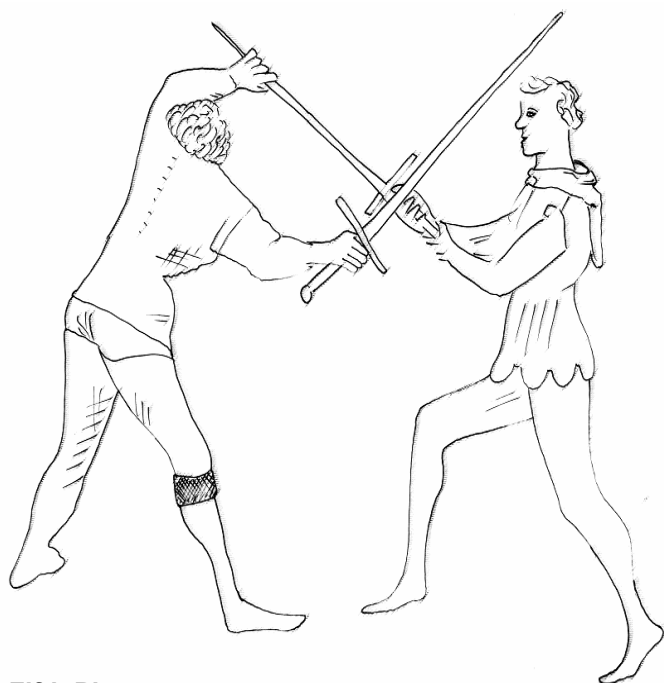
Third Play

Also I am crossed here for a largo play at the middle of the sword. And immediately that I am crossed, I let my sword run to and fro over his hands, and if I want to pass with the right foot out of the way, I can place a thrust to his chest as is drawn hereafter.



Fourth Play

The play of my Master I have completed, because I have made his cover and quickly have done what he said, that is I have wounded his arms first, and then I have positioned the point in his chest.



Fifth Play

My Master that is before me taught that when I am crossed at middle sword then suddenly I accrease forward and I take his sword to this finish in order to hurt him with cut or thrust. Also, I can waste his leg in the way that you can see here drawn to hurt him with the foot over the back of the leg or under the knee.



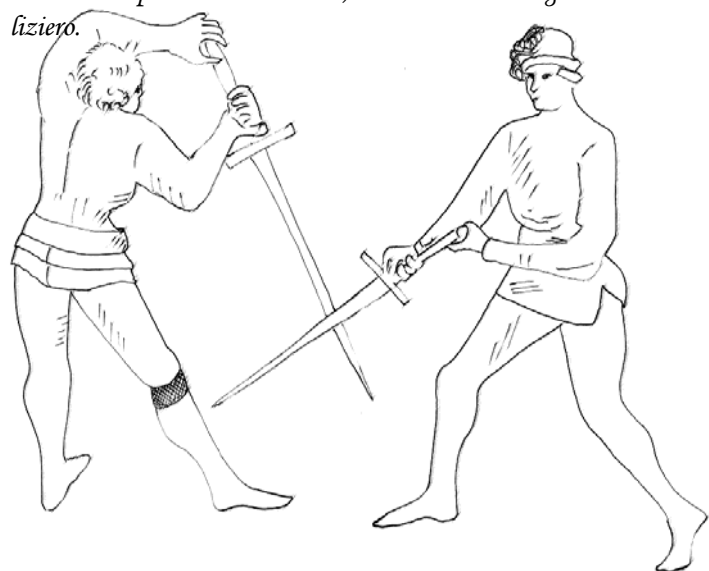
Sixth Play

The student that is before me says that his Master and mine taught him this play and for that reason I do this. It is little trouble to do it without doubt.

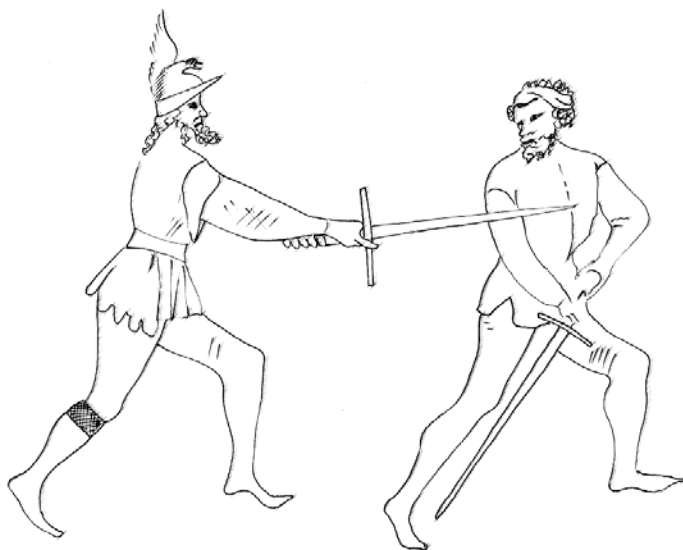
Fiore dei Liberi Getty MS Transcription

Folio 28 Recto

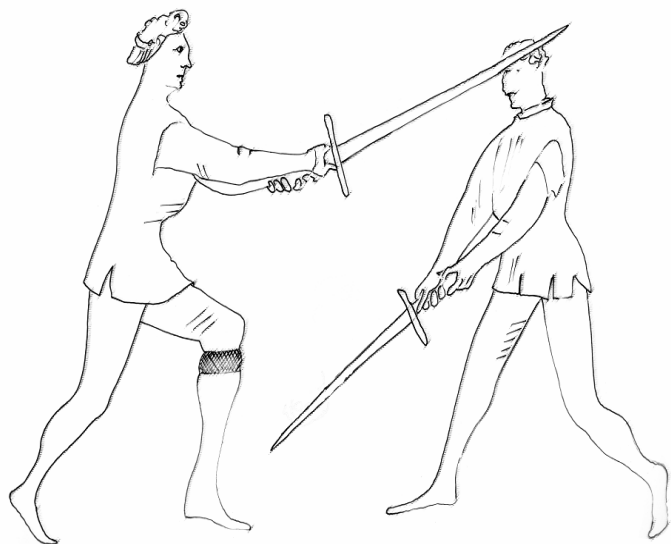
Questo zogho si è chiamato colpo di villano e s'fa in tal modo, zoè che si de' aspettare lo villano che lo traga cum sua spada. E quello che lo colpo aspetta de' stare in piccolo passo cum lo pe' stanchio denanzi. E subito che lo villano te tira per ferire acresse lo pe' stanchio fora de strada inverso la parte dritta. E cum lo dritto passa a la traversa fora de strada pigliando lo suo colpo a meza la tua spada. E lassa discorrer la sua spada a terra e subito respondegli cum lo fendente per la testa overo per gli brazi, overo cum la punta in lo petto come depinto. Anchora è questo zogho bon cum la spada contra la azza, contra un bastone grave o liziero.



Questo de mi denanci si è lo colpo del villano, che ben gli ò posta la punta in lo petto. E cusì gli posseva un colpo per la testa fare e per gli brazzi cum lo fendente come detto denanzi. Anchora se 'l zogadore volesse contra de mi fare volendomi ferire cum lo reverso sotto gli miei brazzi, io subito acresco lo pe' stanchio e metto la mia spada sopra la sua e non mi po' far niente.



Quando uno te tira per la gamba discesse lo pe' ch'è denanzi o tu lo torna indredo e tira del fendente per sua testa come qui depento. Benche cum spada de doy man non si de' trare del zenochio in zù poi ch'è troppo pricolo a cholui che tira, ch'ello rimane tutto scoperto quello che tira per gamba. Salve che se uno fosse vig(n)udo in terra poriasi ben ferir la gamba che altrimenti no, stando spada contra spada.



Questo partido che io ti fiero cum lo pe' in gli coglioni el fazo per farte doglia e per farte svariare la coverta che fazando questo zogho vol esser fatto subito, per non avere del contrario dubito. Lo contrario di questo zogho vol esser presto fatto zoè che lo zugador de' pigliare per la gamba dritta lo scolaro cum sua mano stancha, e in terra lo pò buttare.



Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Seven to Ten

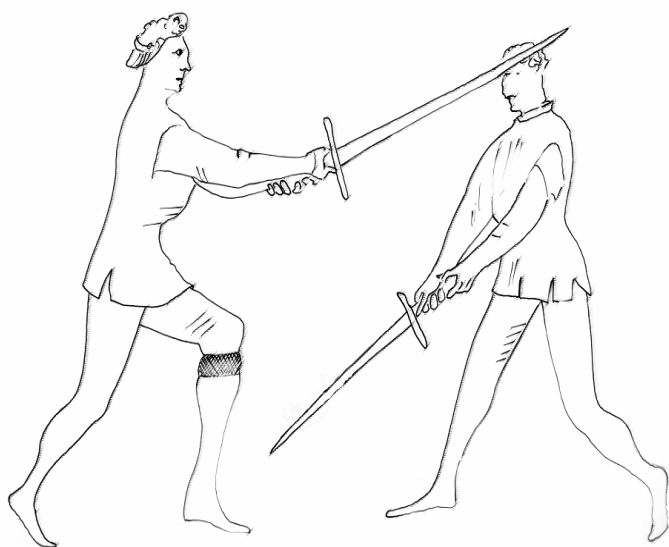


Seventh Play

This play is called the Villain's Strike and it is done in this way, namely that you have to wait for the Villain to draw his sword. And the one who waits for the blow stands with the left foot a small step forward. And immediately that the villain draws to strike you accese the left foot out of the way to the opposite's right side. And with the right pass to the side out of the way taking hold of his blow in the middle of your sword. And allow his sword to run to ground and immediately respond with a fendente to his head or his arms, or with a thrust to his chest as is depicted. Also this is a good play with a sword against the axe, against a cudgel, heavy or light.

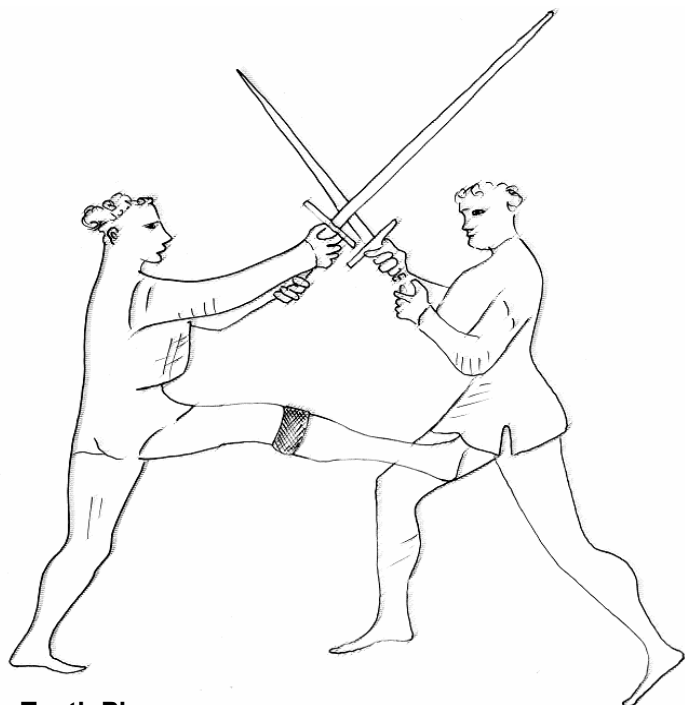
Eighth Play

This is the Villain's Strike before me, which I have positioned the thrust well in his chest. And in the same way I could have made a strike to the head and to the arms with a fendente as is said before. Also if the player wants to go against me striking me with the reverse under my arms, immediately I accese the left foot and put my sword over his and he can do nothing to me.



Ninth Play

When one draws for your leg decrease the foot that is forward, or return it to behind, and strike a fendente for his head like it is shown here. With a two handed sword he cannot draw to the knee because then there is too much danger to the one that draws, because he that draws to the leg remains all uncovered. Unless one has fallen to the ground when he can strike the leg well, otherwise you cannot, being sword against sword.



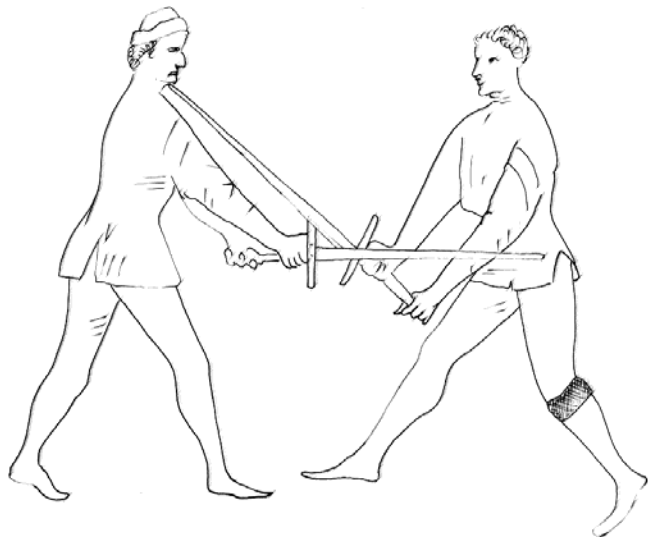
Tenth Play

This is a finish that I do, I strike you with my foot in the testicles and as I do it to cause you pain and to make you loose the cover I want to do this play immediately, in order to not have doubts of the contrary against it. The contrary of this play has to be done quickly namely that the player has to take hold of the Student's right leg with his left hand and to the ground he can throw him.

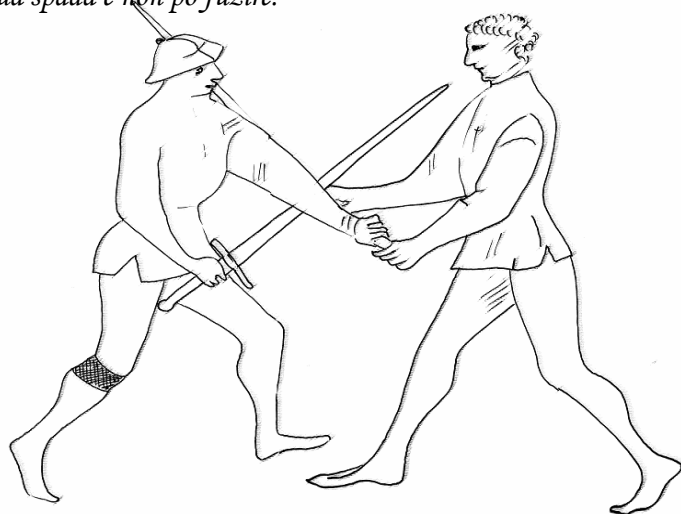
Fiore dei Liberi Getty MS Transcription

Folio 28 Verso

Questo zogho si chiama scambiar de punta e se fa per tal modo zoè quando uno te tra' una punta subito acresse lo tuo pe' ch'è denanzi fora de strada e cum l'altro pe' passa a la traversa anchora fora de strada traversando la sua spada cum (cum) gli toi brazzi bassi e cum la punta de la tua spada erta in lo volto o in lo petto come depento.



De questo scambiar de punta che m'è denanzi, essi questo zogho, che subito che lo scolar che m'è denanzi non metesse la punta in lo volto del zugadore e lassa se la sì che non la mettesse nè in lo volto né in lo petto, e perché fosse lo zugador armado, subito debia lo scolaro cum lo pe' stanco inanci passare e per questo modo lo debia pigliare. E la sua spada metter a bon ferire poy che lo zugador à presa sua spada e non pò fuzire.



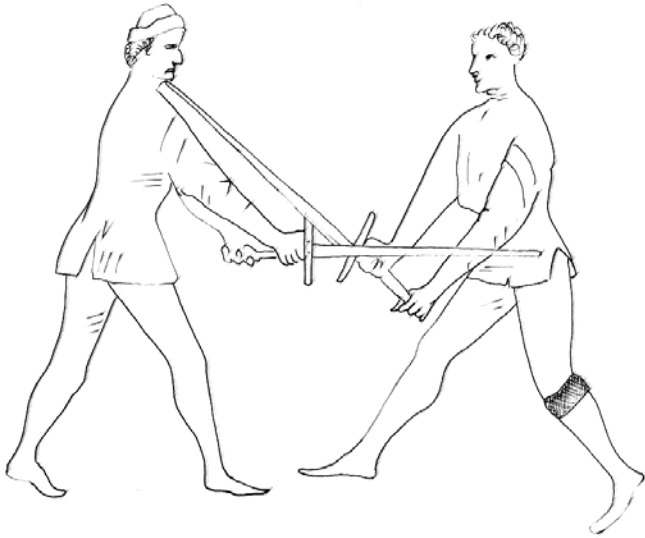
Questa si è un'altra deffesa che se fa contra la punta zoè quando uno ti tra' una punta come t'ò detto in lo scambiar de punta in lo secondo zogo che m'è denanzi che se de' acresser e passare fora di strada. Chossi si die far in questo zogho salvo che lo scambiar de punta se va cum punta e cum gli brazzi bassi e cum la punta erta de la spada com'è detto denanzi. Ma questo se chiama rompere de punta che lo scolaro va cum gli brazzi erti e piglia lo fendente cum lo acresser e passare fora de strada e tra' per traverso la punta quasi a meza spada a rebaterla a terra. E subito vene a le strette.

Lo scolaro che m'è denanzi à rebatuda la spada del zugador a terra, e io complisco lo suo zogho per questo modo. Che rebatuda la sua spada a terra io gli metto cum forza lo mio pe' dritto sopra la sua spada. Overo che io la rompo, o la pigio per modo che più non la porà curare. E questo non me basta, che subito quando gl'o posto lo pe' sopra la spada, io lo fiero cum lo falso de la mia spada sotto la barba in lo collo. E subito torno cum lo fendente de la mia spada per gli brazzi o per le man come depento.



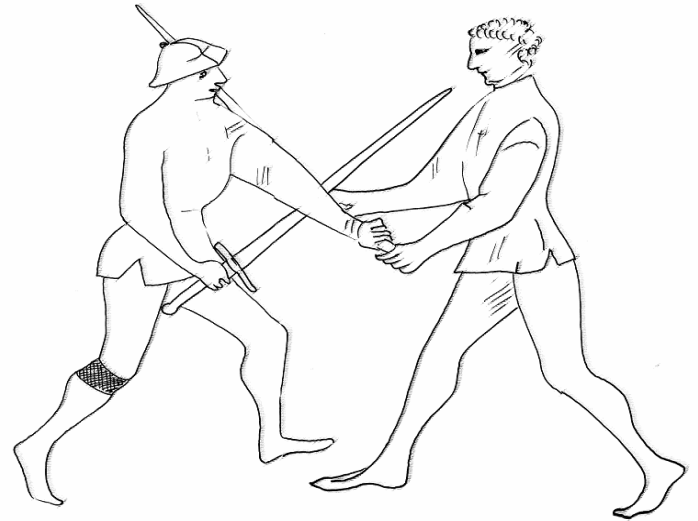
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Eleven to Fourteen



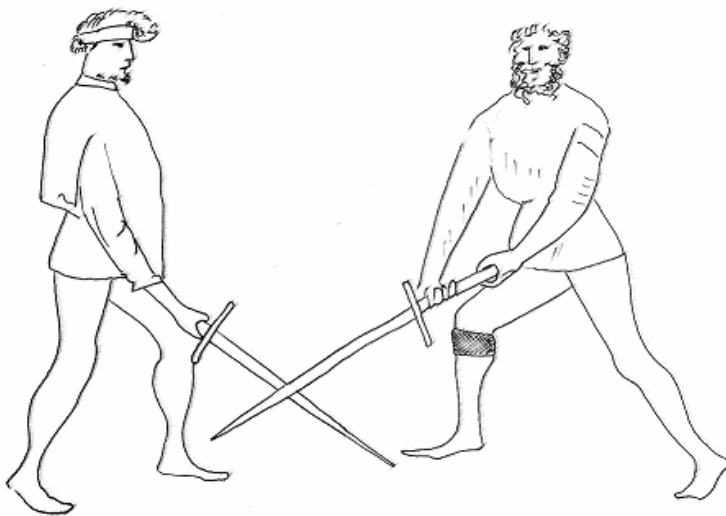
Eleventh Play

This play is called Exchange of Thrust and he does it in this way namely; when one draws a thrust at you immediately accrese your foot that is in front out of the way and with the other foot pass to the side also out of the way crossing his sword with your arms low and with the point of your sword high in his face or his chest as is drawn.



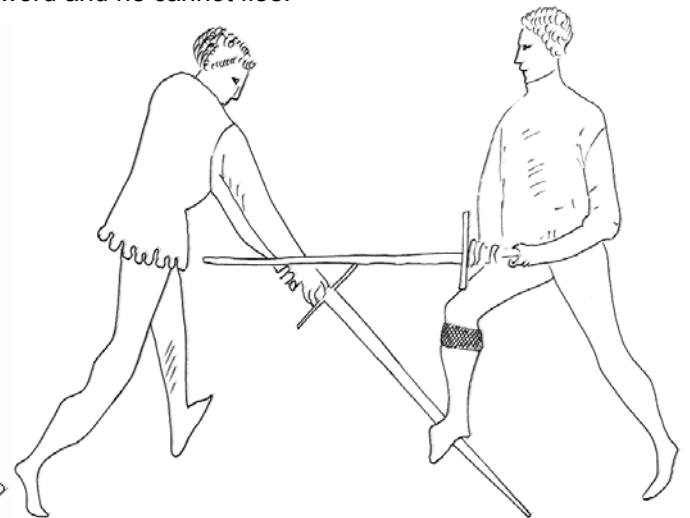
Twelfth Play

From the Exchange of Thrusts that is before me, they come to this play, that is immediately so that the Student that is before me does not put the point to the face of the Player and not letting it be placed neither in the face nor in the chest, and wherefore the player was armoured, immediately the scholar has to pass forward with the left foot and he has to grab in this way. And his sword can strike well because the Player has caught his sword and he cannot flee.



Thirteenth Play

This is another defence that you can do against a thrust, namely when one draws a thrust at you, as I said to you in the Exchange of Thrusts in the second play that is before me, you have to accrese and step out of the way. In the same way you do this play but the Exchanging of thrusts goes with a thrust with the arms low and with the point of the sword high as is said before. But this is called Breaking the Thrust because the Scholar goes with the arms high and makes a fendente with an accrese stepping out of the way and strikes across the thrust near to the middle of the sword to beat it to the ground. And then immediately comes to the close.



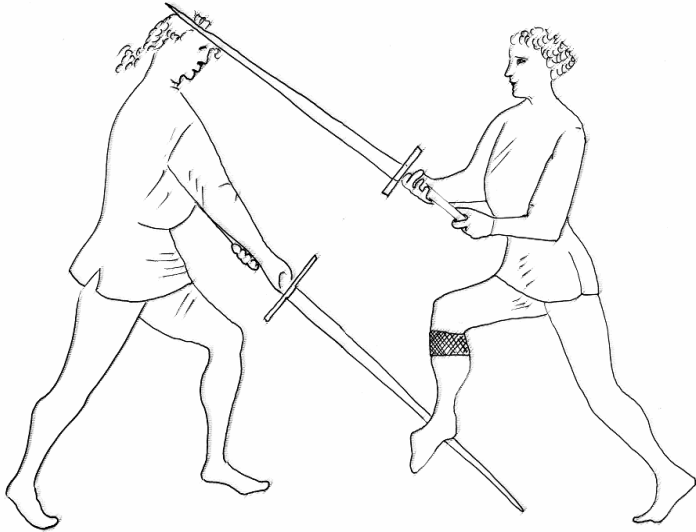
Fourteenth Play

The Scholar who is before me has beaten the sword of the player to the ground, and I complete his play in this way. Having beaten his sword to the ground I put my right foot with force over his sword. So that I can break it, or I can grab it in such a way that he cannot do any actions any more. And this is not enough for me, so immediately when I place my foot over his sword, I strike with the false of my sword under the beard into the neck. And immediately I return with a fendente with my sword through his arms or the hands as is depicted.

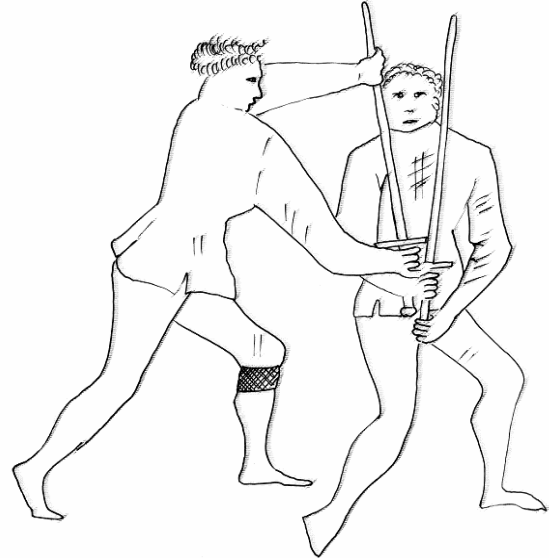
Fiore dei Liberi Getty MS Transcription

Folio 29 Recto

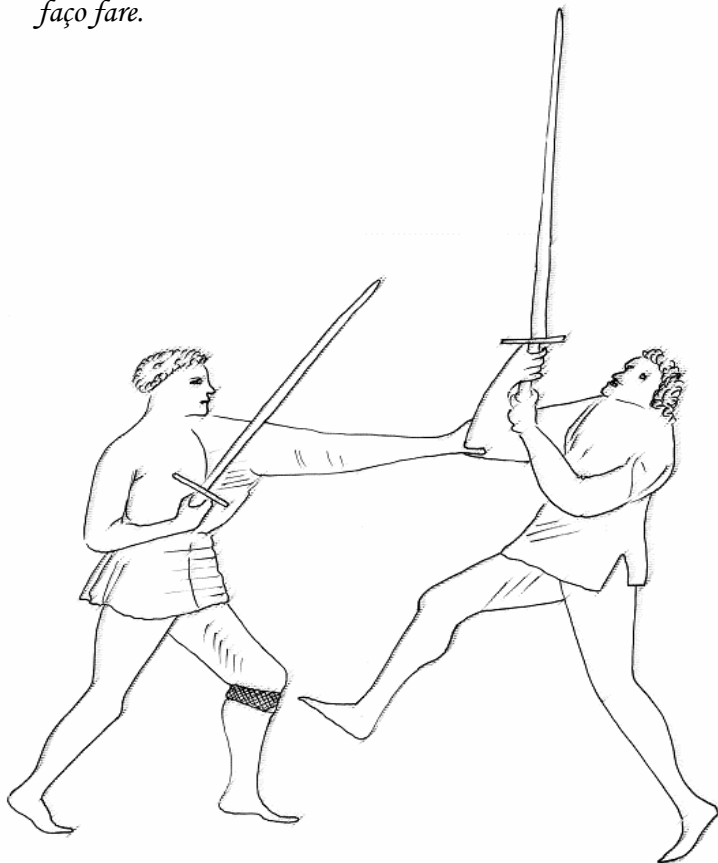
Anchora questo zogho del romper di punta ch'è lo secondo zogho che m'è denanzi, ch'è quando io ò rebatuda la spada a terra subito io fiero cum lo pe' dritto sopra la sua spada. E in quello ferire io lo fiero in la testa come voy vedete.



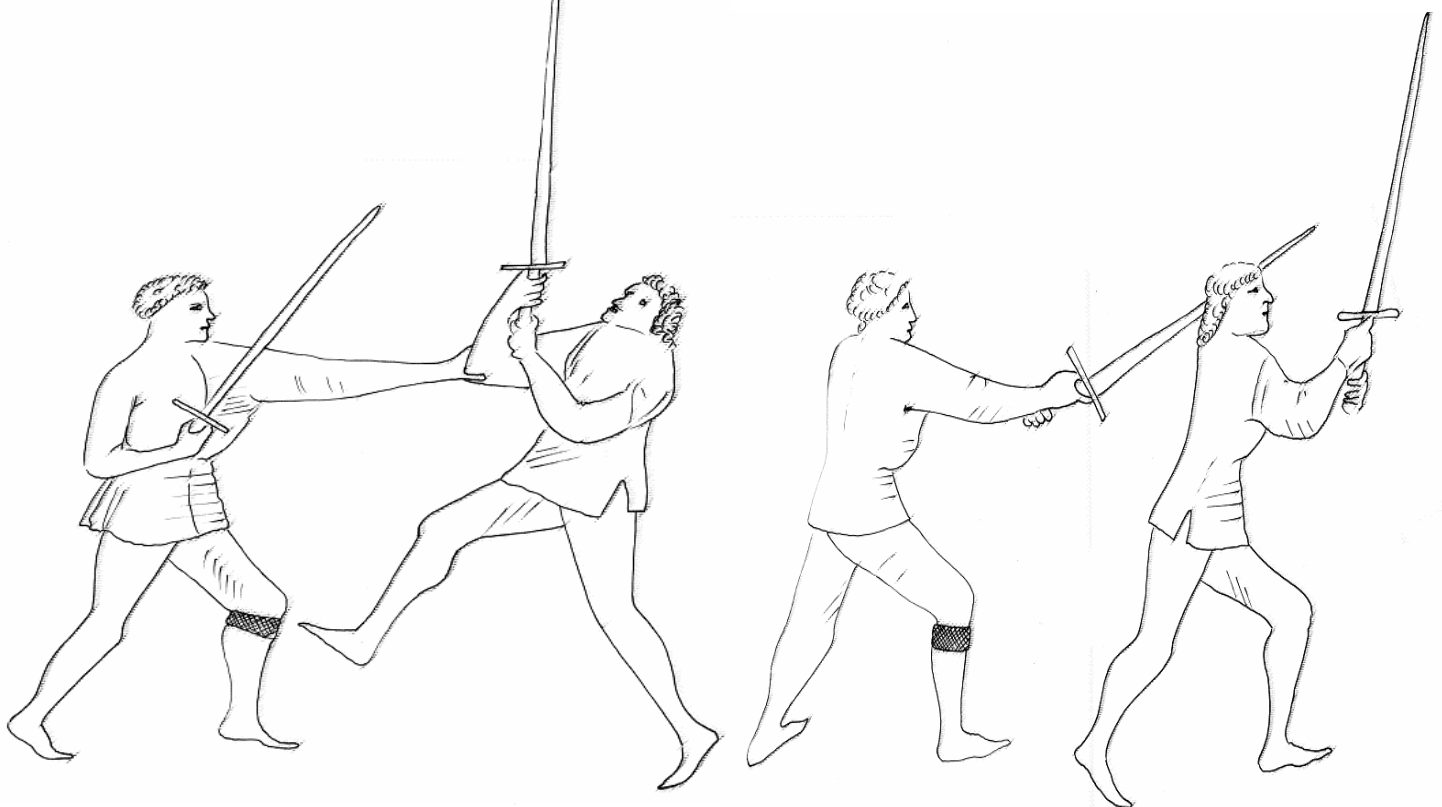
Questo è anchora un altro zogho del romper de punta, che si lo zugadore in lo rompere ch'i ò rotta la sua punta. leva la sua spada a la coverta d'la mia subito io gli metto l'elzo de la mia spada dentro parte del suo brazo dritto apresso la sua mane dritta e subito piglio la mia spada cum la mia man manca a presso la punta e fiero lo zugadore in la testa. E se io volesse metteriala al collo per segargli la canna de la gola.



Anchora quando io ò rebatuda la la punta o vero che sia incrosado cum uno zugadore gli metto la mia mane dredo al suo cubito dritto e penzolo forte per modo che io lo farò voltare e discoprire, e poy lo fiero in quello voltare che io gli faço fare.

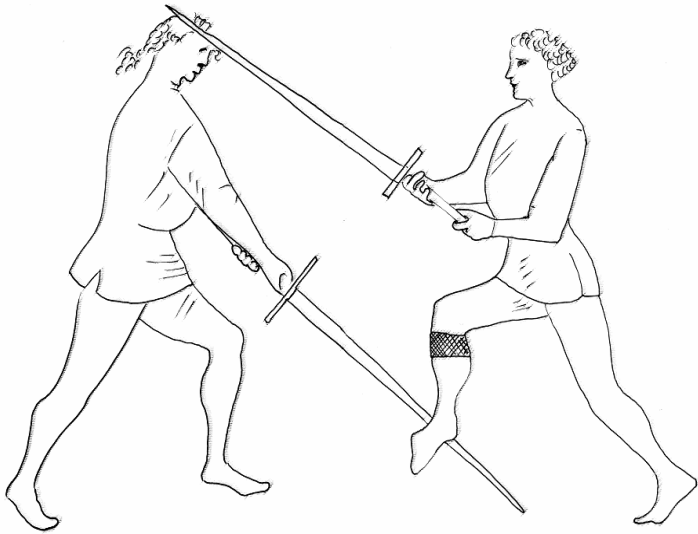


Questo scolaro che m'è denanzi dise lo vero che per la volta ch'ello ti fa fare per questo modo dredo de ti la testa ti vegno a tagliare. Anchora inanzi che tu tornassi ala coverta io ti porìa fare in la schena cum la punta una piaga averta.



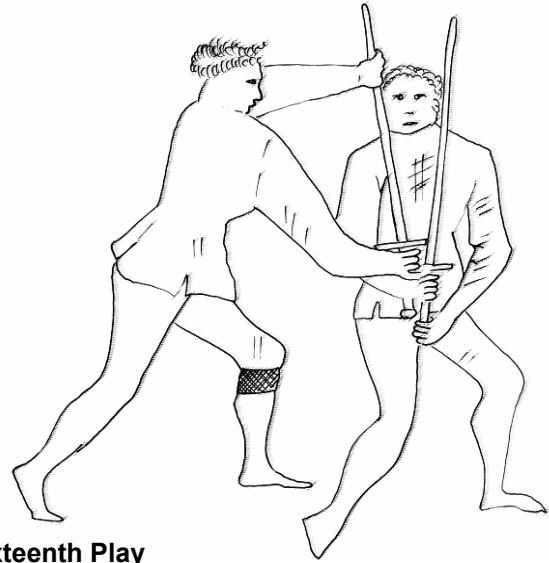
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Fifteen to Eighteen



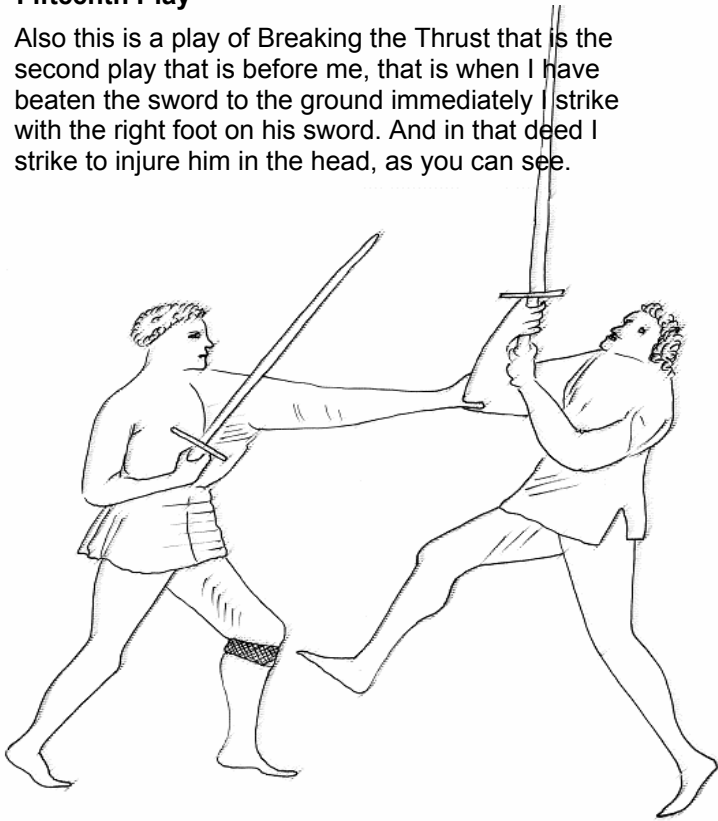
Fifteenth Play

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



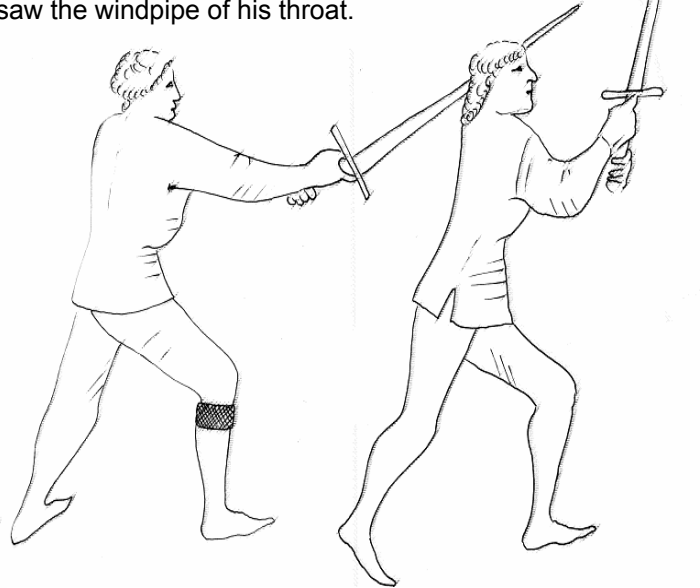
Sixteenth Play

This is also another play of Breaking the Thrust, that if the player in the breaking, because I have broken his thrust, lifts his sword to cover mine, immediately I put the hilt of my sword within the part of his right arm near his right hand and immediately I grab hold of my sword with my left hand near the point and strike the player in the head. And if I wanted to I can put it to his neck to saw the windpipe of his throat.



Seventeenth Play

Also when I have Broken the Thrust or I have truly crossed with a Player I put my hand behind his right elbow and strongly I pinch in this way that I will make him turn and uncover, and then I can strike him in the turning that I make him do.



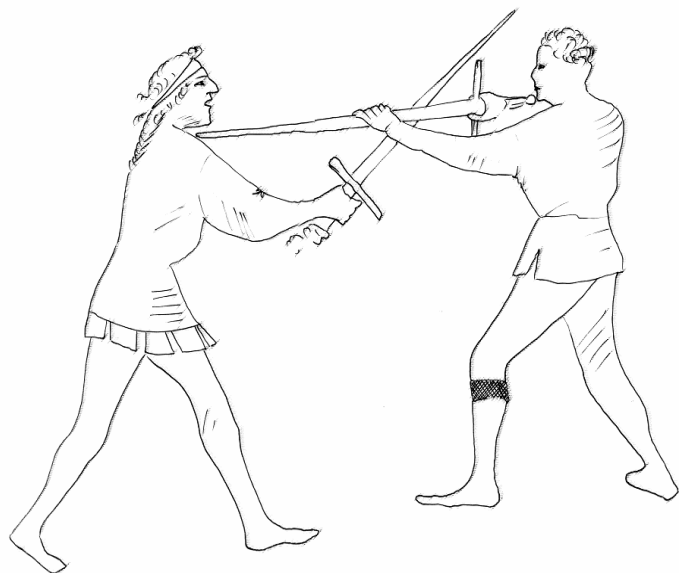
Eighteenth Play

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

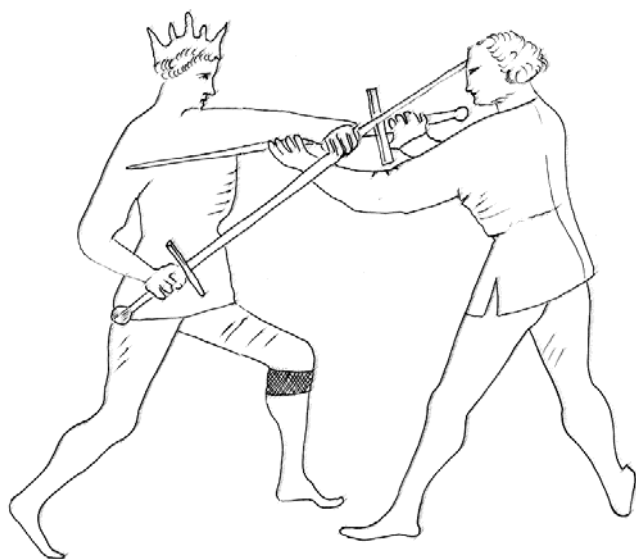
Fiore dei Liberi Getty MS Transcription

Folio 29 Verso

Questo zogo si chiama punta falsa e punta curta, e si dirò come la fazzo, io mostro di venire cum grande forza per ferire lo zugadore cum colpo mezano in la testa. E subito ch'ello fa la coverta io fiero la sua spada lizeramente. E subito volto la spada mia de l'altra parte pigliando la mia spada cum la mane mia manca quasi al mezo. E la punta gli metto subita in la gola o in lo petto. Ed è migliore questo zogo in arme che senza.



Questo si è lo contrario del zogho che m'è denanzi, zoè de punta falsa overo di punta curta. E questo contrario si fa per tal modo, quando lo scolaro fiere in la mia spada, in la volta ch'ello dà a la sua spada subito io dò volta a la mia per quello modo che lui dà volta a la sua. Salvo che io passo a la traversa per trovar lo compagno più scoperto. E si gli metto la punta in lo volto. E questo contrario è bono in arme e senza.

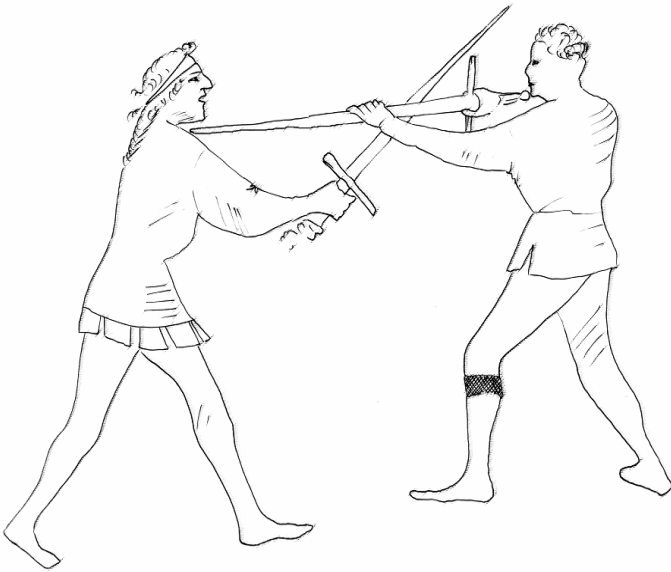


Qui finisce zogho largo de la spada a doy mani che sono zoghi uniti gli quali àno zoghi, zoè rimedi e contrari da parte dritta e de parte reversa e contrapunte e contratagli de zaschuna rasone cum roture coverte, ferire e ligadure che tutte queste chose lizerissimamente se ponno intendere.

.Qui cominza zogho de spada a doy man zogo stretto in lo quale sarà d'ogni rasone coverta e feride e ligadure e dislegadure e prese e tore de spade e sbatter in terra per diversi modi. E saranno gli rimedi e gli contrari de zaschuna rasone che bisogna a offender e a defender.

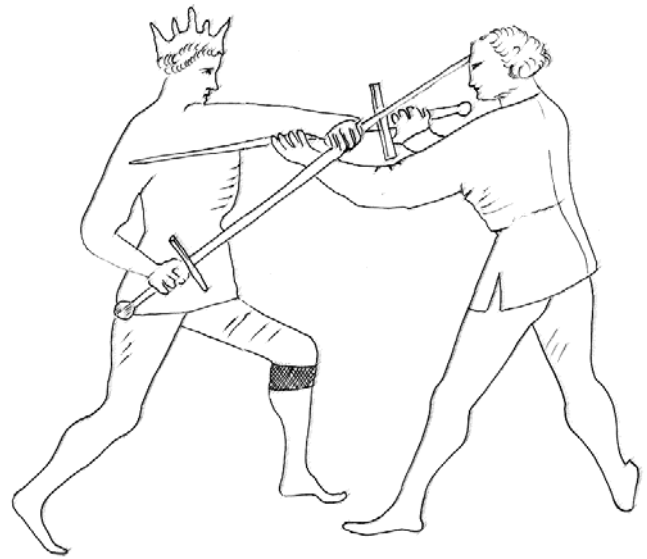
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Nineteen and Twenty



Nineteenth Play

This play is called False Point and Short Thrust, and I will say how to fashion it: I make to come with great force in order to strike the player with a Mezana blow to the head. And immediately that he makes the cover I strike his sword lightly. And immediately I turn my sword to the other side taking hold of my sword with my left hand near to the middle. And quickly I place the point in his throat or his chest. And this play is better in armour than without.



Twentieth Play

This is the contrary of the play that is before me, namely the False Point or the Short Thrust. And this contrary is done in this way: when the scholar strikes at my sword, in the turn he does with his sword immediately I turn mine at the same time he turns his. But I pass to the side in order to find the opponent more uncovered. And then I put the point in his face. And this contrary is good in armour and without.

Here finishes the Gioco Largo of the two handed sword which are united plays which have plays called remedies and contraries from the right side and from the left side and counterthrusts and countercuts for every side with breaks, covers, strikes and binds that that all these things understood if they may have the knowledge.

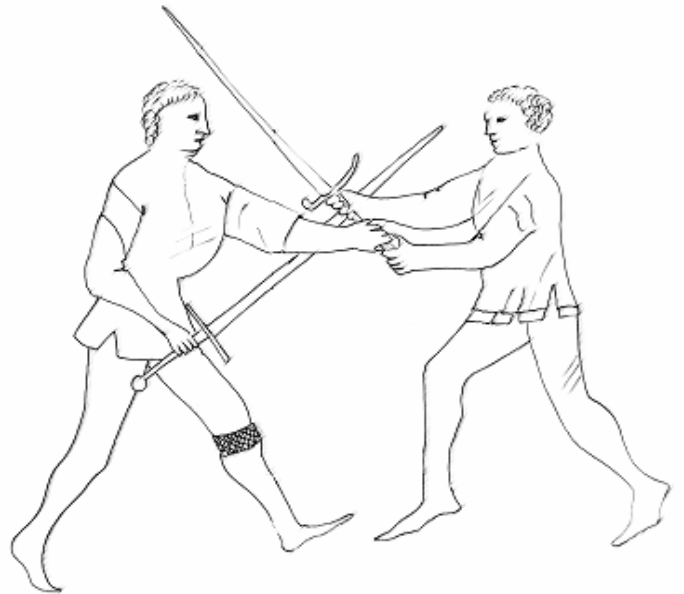
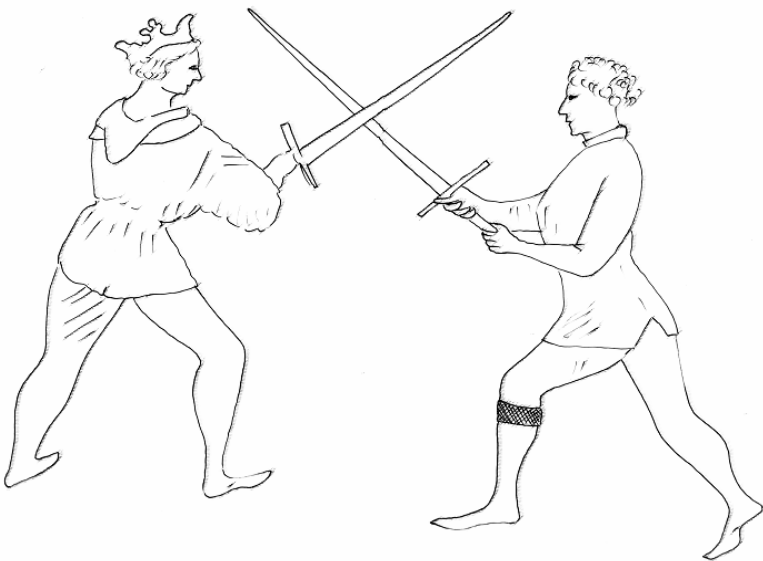
Here begins the Gioco Stretto plays of the sword in two hands, in which will be reasons for covers and strikes and binds and dislocations and presse and taking of the sword and smiting to the ground in various ways. And there shall be the remedies and the contraries of every reason that must be done to offend and to defend.

Fiore dei Liberi Getty MS Transcription

Folio 30 Recto

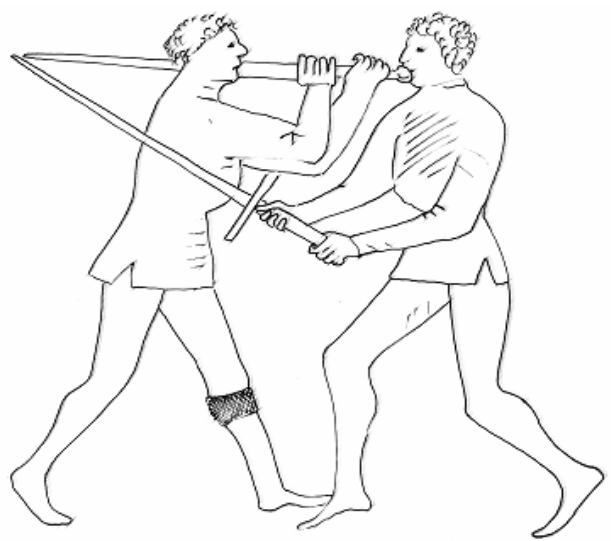
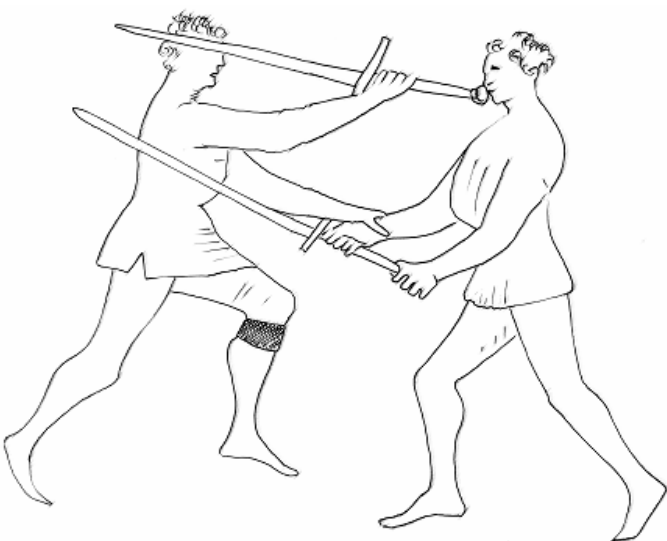
Noi stasemo qui incrosadi e di questo incrosar che noi faremo tutti gli zoghi che noy seguono fare gli possemo chosì uno di noi quale l'altro. E tutti gli zoghi seguiranno l'uno l'altro come denanzi è ditto.

Per lo incrosare ch'è fatto lo magistro cum lo pe' dritto denanci io complisco lo primo zoghio zoè che io passo cum lo pe' stanchio e cum la mia mane stancha passo di sopra lo mio dritto braccio e piglio el suo mantenero di sua spada in mezzo le soe mane, zoè in mezzo delo mantenero. E cum taglio e punta io lo posso ferire. E questa presa si pò fare a spada d'una e de doy mane. Da incrosare tanto di sopra quanto di sotto mane si pò far tal presa.



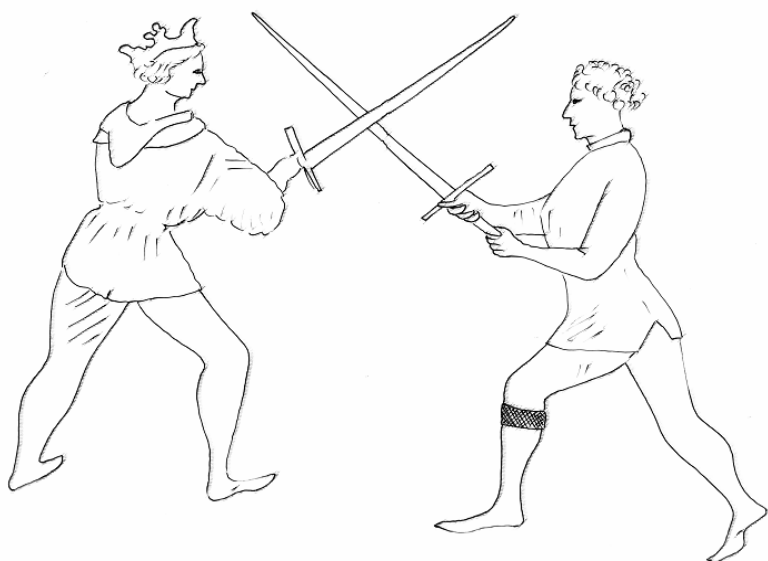
Questo è un altro zoghio che vene del incrosar del mio magistro. E como ello è incrosado ello pò fare questo zogo e gl'altri che qui dredo seguono zoè che lo zugadore pò pigliare a questo modo lo zugadore e ferirlo in lo volto cum lo pomo de la spada sua. Anchora pò ferirlo de fendente in la testa inanci ch'ello possa fare coverta presa.

Questo è un altro ferir d'pomo. E se pò far subito si lo volto à discoperto falo senza dubito. Che ello si po' fare armado e disarmado. Quatro denti butta fuor di bocha a uno cum tal zogo si ch'el l'è provado. E la spada al collo se volesse te poria butare como fa dredo a mi quello scolare.



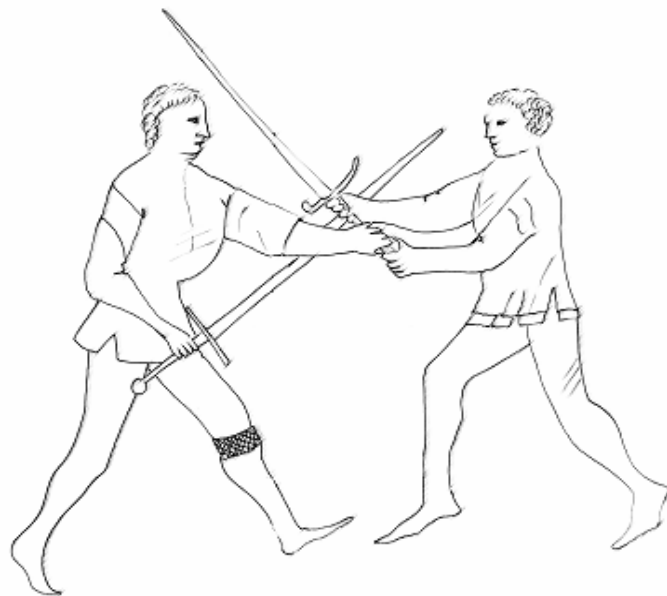
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays One to Four



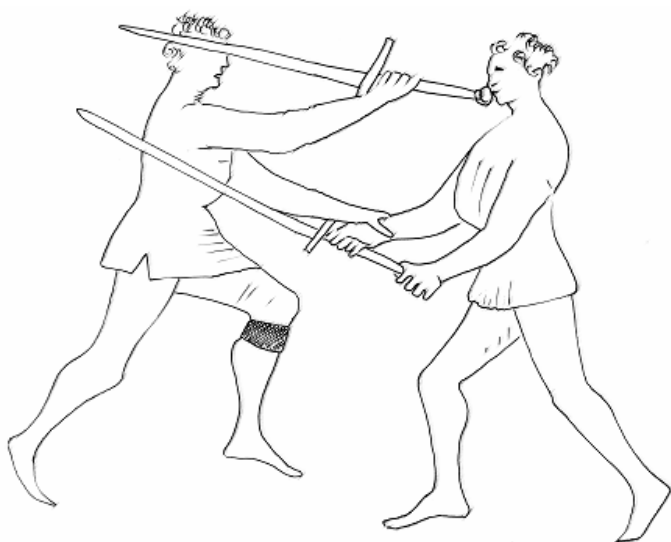
First Play

We stay here crossed and from this cross we will do all his plays that follow one of us made even as the other. And all the plays will follow one another as it is said before.



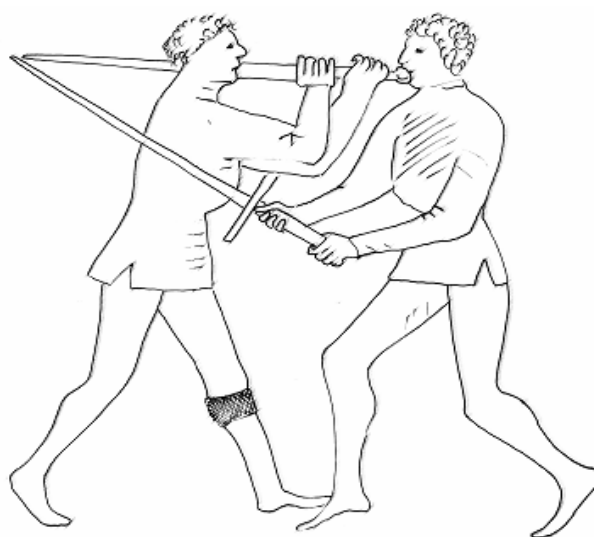
Second Play

Because of the cross that the Master did with the right foot forward I complete the first play, namely that I pass with the left foot and with my left hand I pass over over my right arm and catch the handle of his sword in the middle of his hands, namely in the middle of his handle. And with cuts and thrusts I can strike him. And this catch can be done with the sword in one hand and in two hands. From the cross it can be done as well over or under hand when making this catch.



Third Play

This is another play that comes from the cross of my Master. And like the one that is crossed he do this play and the others that here after follow: namely that the player can catch the player in this way and strike him in the face with the pommel of his sword. Also he can strike him with a fendente to the head before he can make a cover quickly.



Fourth Play

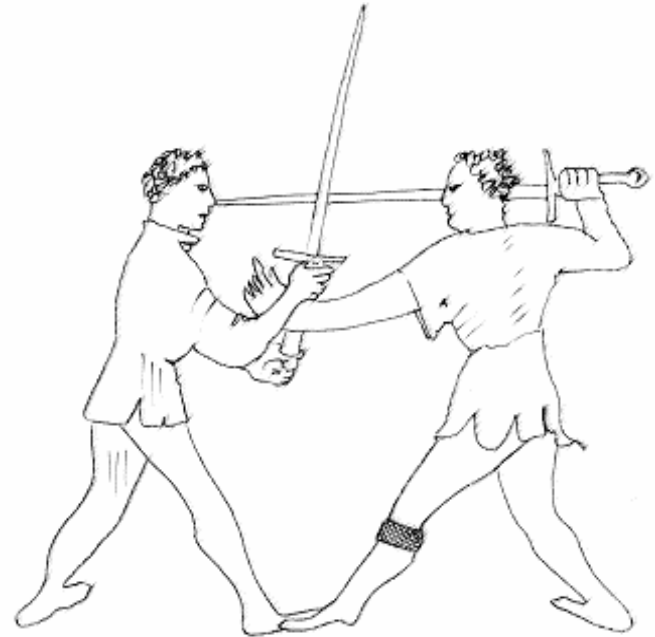
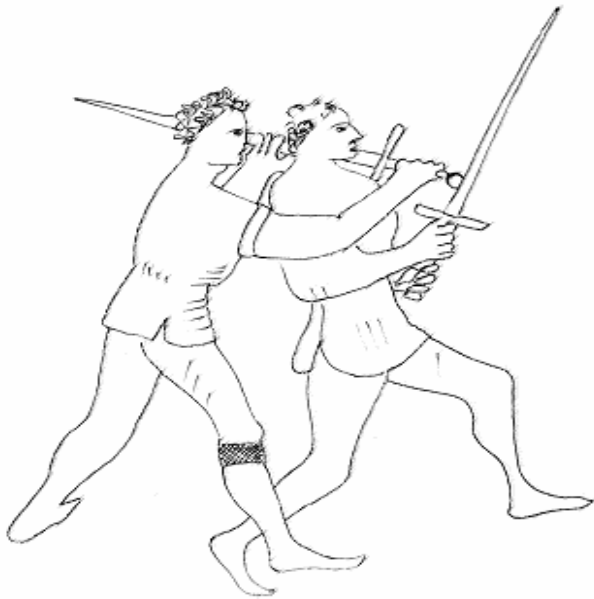
This is another strike with the pommel. And if you can immediately do it, if his face is uncovered, do it without doubt, for you can do it armoured and unarmoured. Four teeth you can drive out of his mouth with one such play that I have proved. And you could thrust the sword to his neck if you wanted as the student does after me.

Fiore dei Liberi Getty MS Transcription

Folio 30 Verso

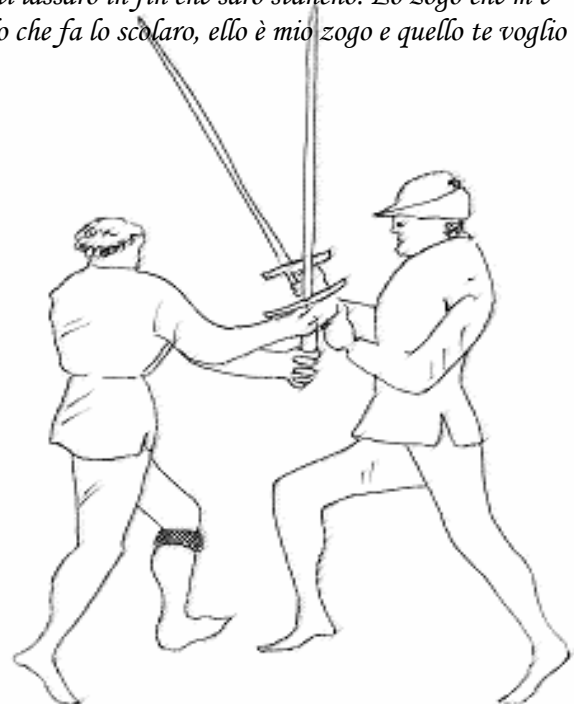
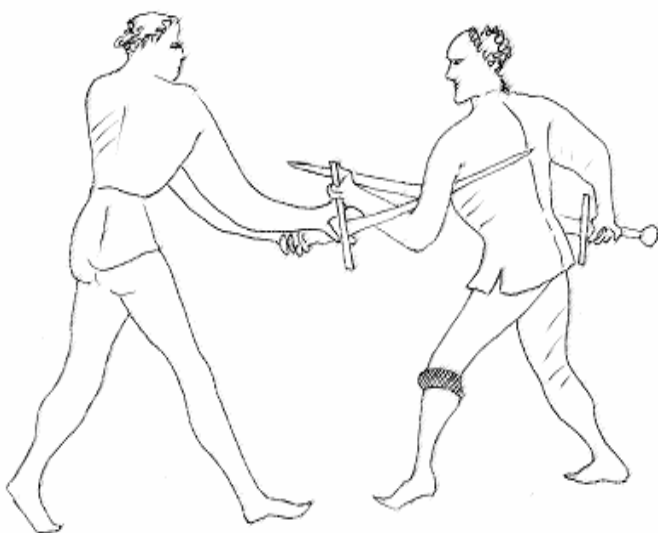
*Per lo zogho che m'è denanzi e como lo scolar à dito io t'ò
posta la spada al collo e la gola te posso ben tagliare perché
i' sento che tu non hai punto de colare.*

*Quando io son incrosado io passo cum coverta e fiero in gli
toy brazzi in questo partito. E questa punta ti metto in lo
volto e si lo pe' stanchio io acresco 'trambe le brazze te ligarò.
Overo che in altro zogho che m'è dredo ti piglirò, zoè che ti
ligarò la spada e per l'elço la tignirò.*



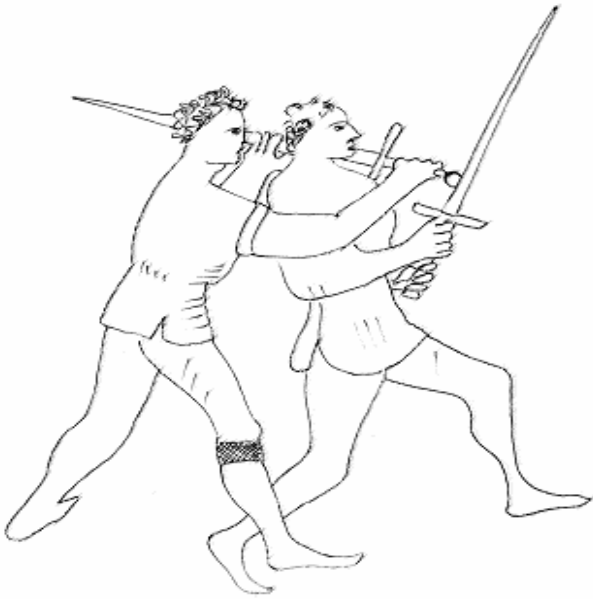
*Questa presa che dise lo scolar che m'è denanzi quella ti
fazo, ferir ti posso senza impazo. Ello elzo tegno di tua
spada, de punte e tagli ti farò derada. E questo zogho
rompe ogni tore di spada e lo zogho streto a farlo subito
quello guasta.*

*Quando io son incrosado io vegno al zogho stretto. Ello
elzo de la mia spada entra le toy mane metto. E levo le toy
brazze cum la tua spada in erto. Ello mio brazo stanchio
buterò per sopra li toy a man rivrsa e fererò li toy brazi
cum la tua spada sotto lo mio brazo manchio. E de ferir
non ti lassarò in fin che sarò stanchio. Lo zogo che m'è
dredo che fa lo scolaro, ello è mio zogo e quello te voglio
fare.*



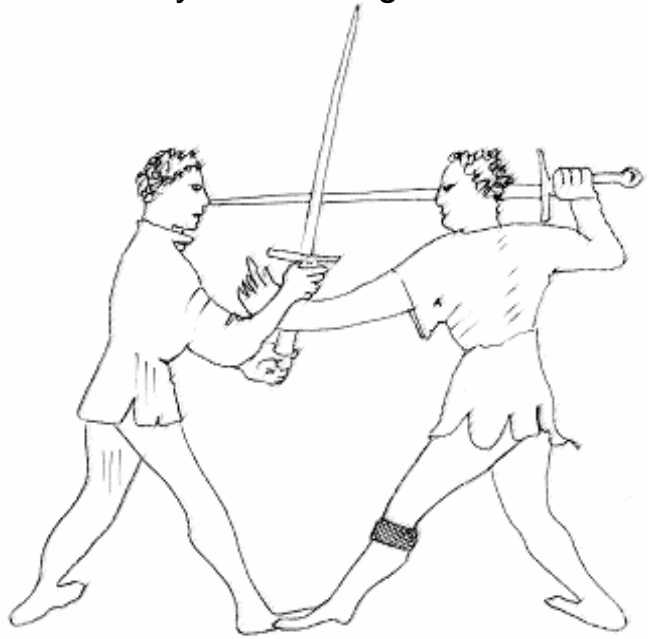
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays Five to Eight



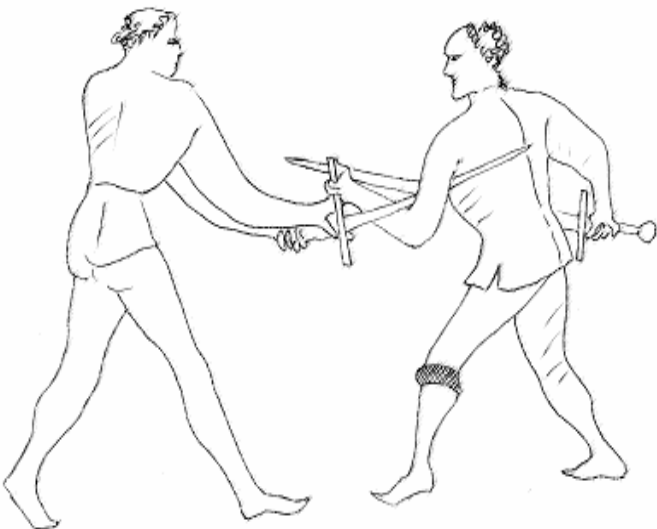
Fifth Play

For the play that is before me and like the student has said I have positioned the sword at your neck and your throat I can slice well because I feel that you do not have a stitched collar (gorget).



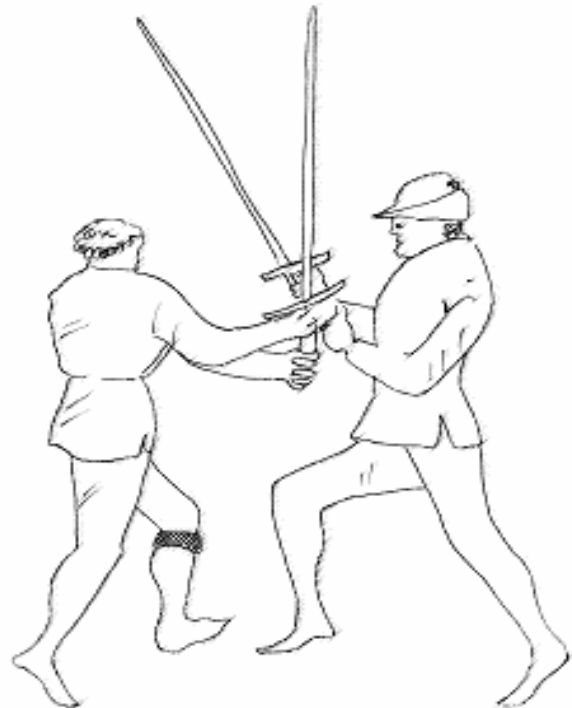
Sixth Play

When I am crossed I pass with cover and strike you in your arms in this resolution. And this thrust I put in your face and if I accrease the left foot both your arms I will bind. Or else, that in the other play that is after me you are caught, namely that you are bound with the sword by holding the hilt.



Seventh Play

This is catch that the student that is before me said to do to you, I can strike you without danger. I hold the hilt of your sword, of thrusts and of cuts I will do to you cheaply. And this play breaks every disarm of the sword and immediately doing it spoils the close plays.



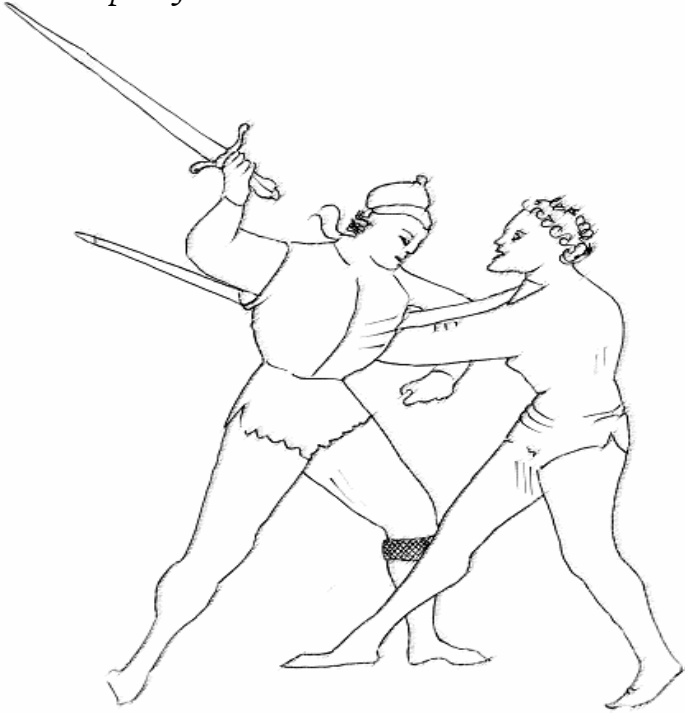
Eighth Play

When I am crossed I come to the close plays. The hilt of my sword enters between your hands. And I lift your arms with your sword upright. I throw my left arm over yours with a reversed hand and I strike your arms with your sword under my left arm. And of striking you I will not finish until I am weary. The play that is after me, that the student does, is my play and I will want to do it to you.

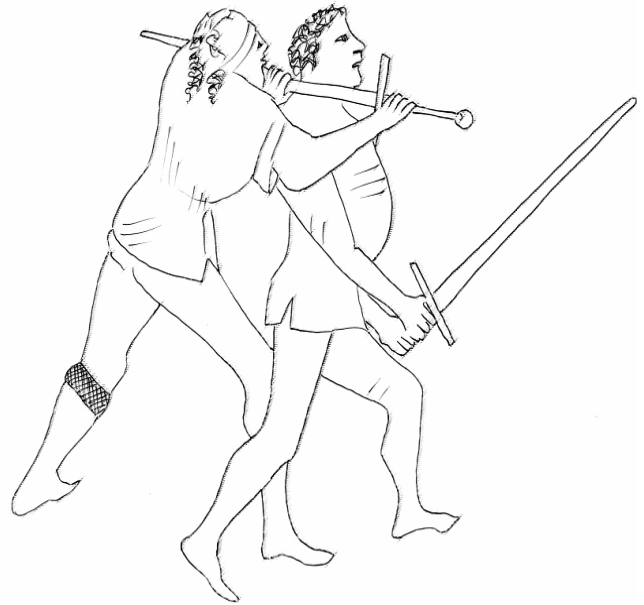
Fiore dei Liberi Getty MS Transcription

Folio 31 Recto

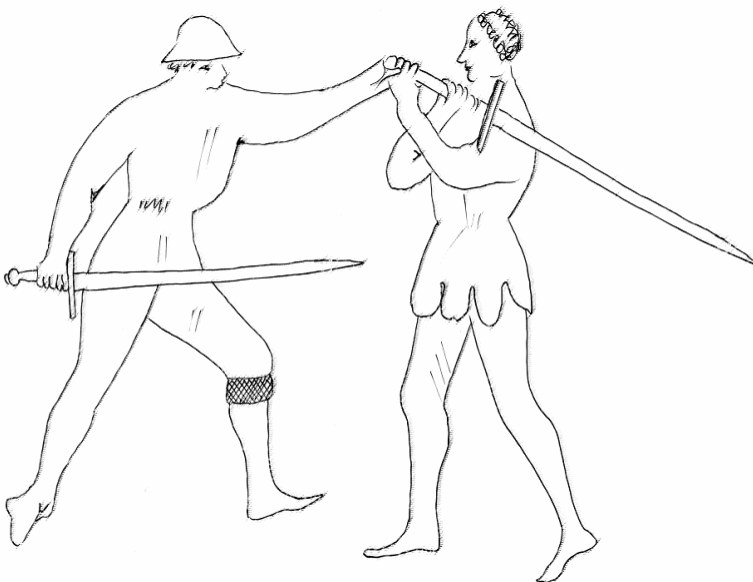
Del scolaro che m'è denanzi io complisco l'zogho e quello che luy di far à ditto io l'ò fatto. Le braze t'ò ligade in ligadura mezana. La tua spada è in prisone e non ti po' iutare. E cum la mia feride asay te posso fare. La mia spada ti posso metter al collo senza dubito. El zogo che m'è dredo te posso far subito.



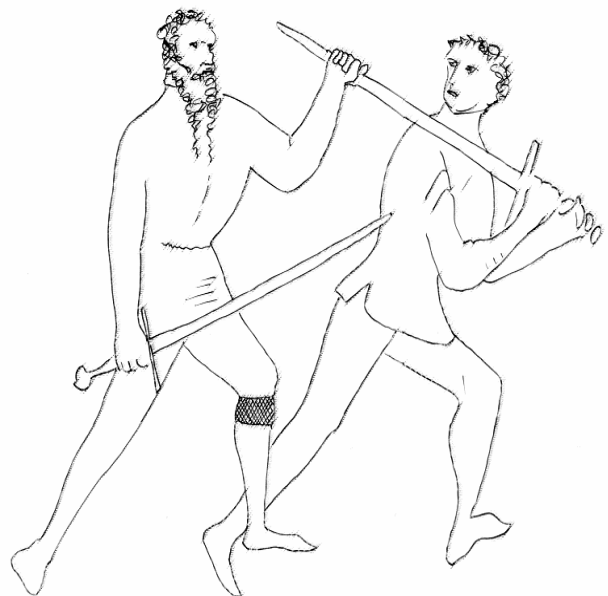
Del zogho che denanzi si fa questo zogho che quando lo scolaro à ben ferido lo zugadore tegnando gli brazzi cum la spada ben ligadi cum lo suo braccio mancho la sua spada gli buta al collo e metilo in questo partito. Se io lo butto in terra lo zogho ò complito.



Se uno se covra de la parte rivversa piglia la sua mane stancha cum la man stancha cum tutto lu pomo de la sua spada e penzilo in dredo e cum punta e taglio ben lo po' ferire.

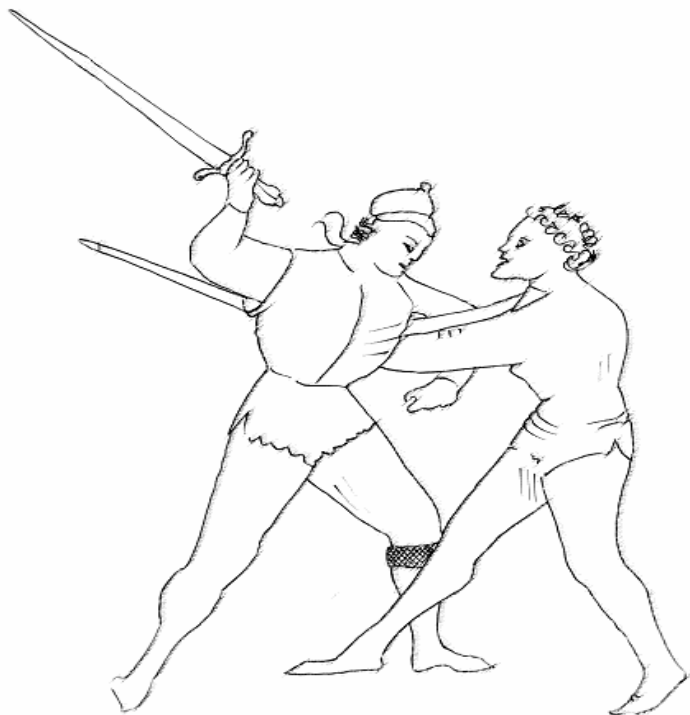


Se uno se covra de la parte dritta piglia cum la tua mane stancha la sua spada per questo modo e fierilo di punta voy cum lo taglio. E se tu voy tu gli tagli cum la sua spada lo volto o voy lo collo per lo modo ch'è depinto. Anchora quando io t'ò ben ferido io posso abandonar la mia spada e pigliar la tua per lo modo che fa lo scolaro che m'è di dredo.



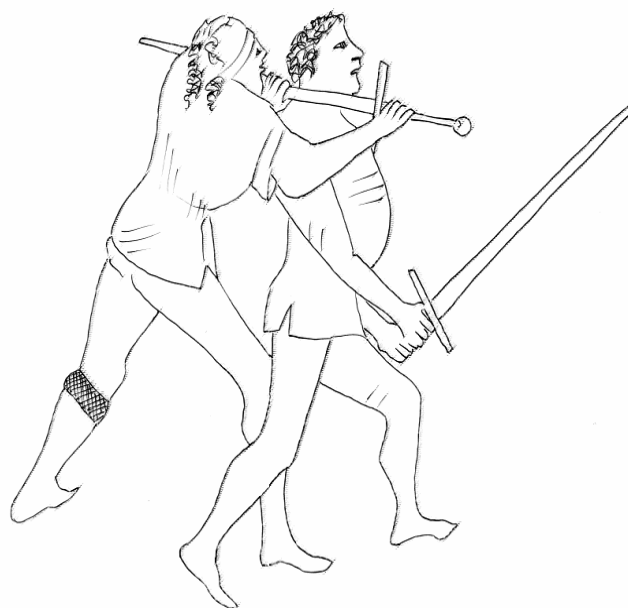
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays Nine to Twelve



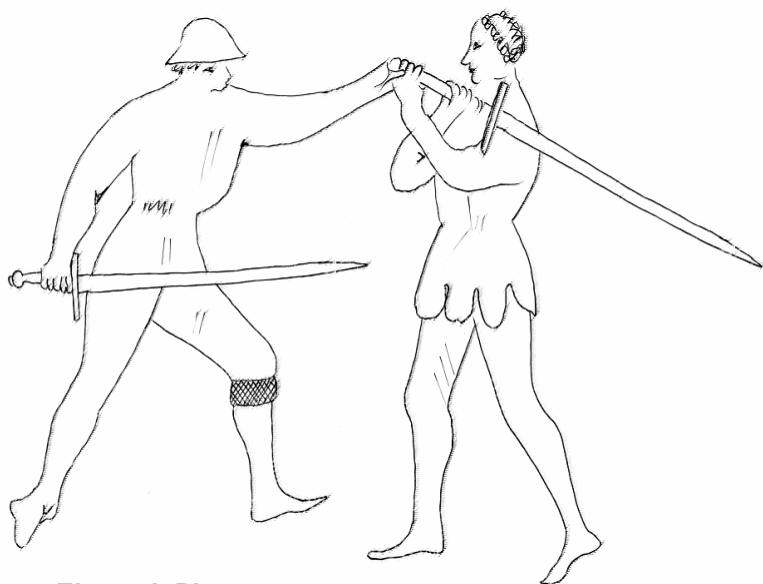
Ninth Play

The student who is before me completes the play that I have said to do. Your arms I have tied in the middle bind. Your sword is in prison and it cannot help you. And with mine I can strike you a lot. My sword I can put to your neck without doubt. The play that is after me I can do immediately.



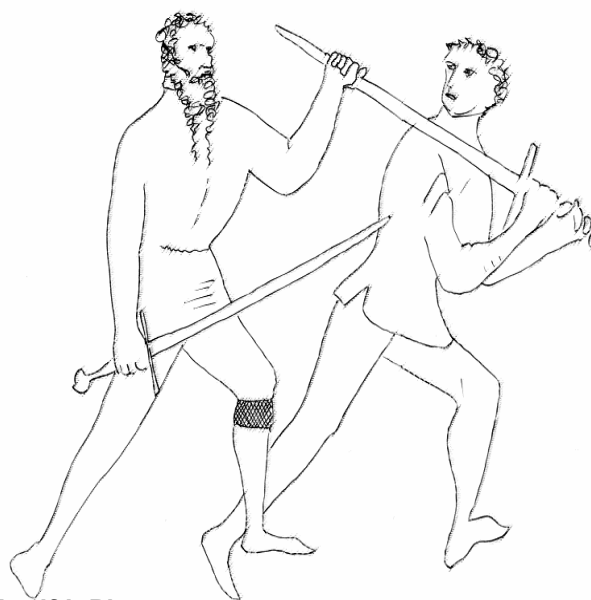
Tenth Play

From the play that is before you can do this play that when the student has injured the player well, holding his arms with the sword bound well with his left arm, throw your sword to his neck and put him in this resolution. If I throw him to the ground the play I have completed.



Eleventh Play

If one covers on the left side catch his left hand with your left hand, with all the pommel of his sword, and put it down behind him and with thrust and slice you can strike him well.



Twelfth Play

If one is covered on the right side, catch his sword with your left hand in this way and strike him with a thrust or with a slice. And if you want you can slice with his own sword in his face or the neck in the way that is shown. Also when I have struck you well I can abandon my sword and catch hold of yours in the way that the student does who is after me.

Fiore dei Liberi Getty MS Transcription

Folio 31 Verso

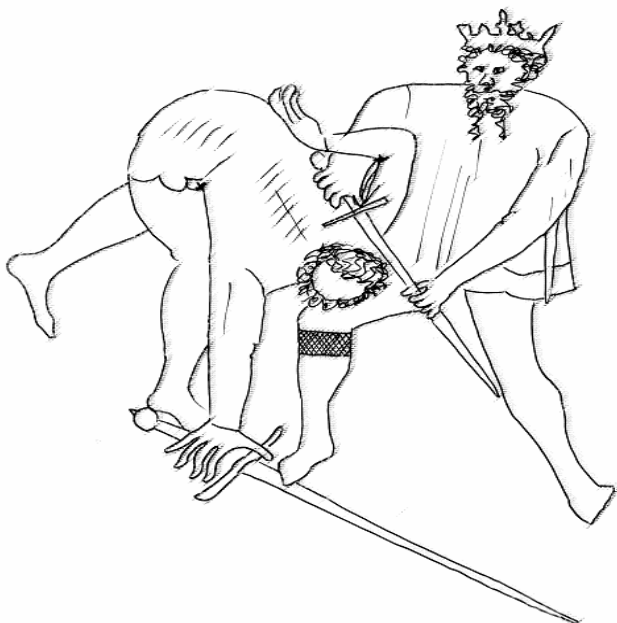
Del zogho del scolaro che m'è denanzi si fazo questo zogho cum la sua spada gli taglio lo volto mandandolo in tera. Ben ti mostrerò che tal arte sia vera.



Questo zogho è tolto del zogho de la daga zoè del primo magistro rimedio che come ello mette la mane stancha sotto la daga per torgella di mane, per lo simile questo scolaro egli mette la mano stancha sotto la mane dritta del zugadore per trargli la spada di mano. Overo ch'ello metterà in ligadura mezana come lo secondo zogho ch'è dredo lo primo magistro rimedio di daga ch'è ditto denanzi. E quella ligadura si è di questo scolaro.



Io son lo contrario e si fazo contra lo scolaro che m'è denanzi che vol far zoghi de daga zoè del primo magistro rimedio lo suo secondo zogho che gl'è dredo. Se cum tua spada remarà in piè quello non te credo.



Anchora son contrario de quello scolaro che vol fare zogi de daga zoè lo secondo zogho che m'è denanci di quello scolaro fazo contra. Si io gli sego la gola pocho monta. E in terra lo posso buttare se voglio tosto lo posso fare.



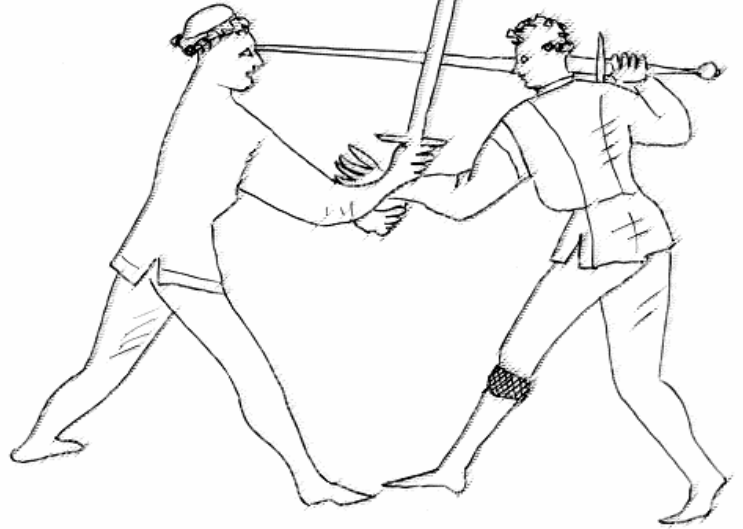
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays Thirteen to Sixteen



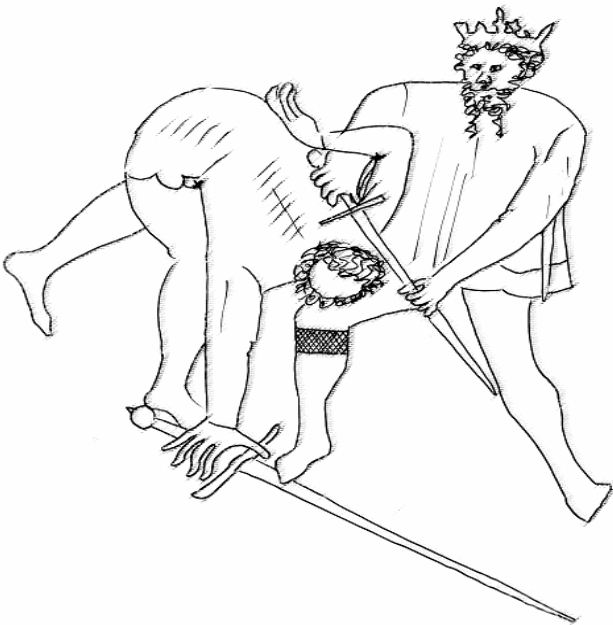
Thirteenth Play

From the play of the scholar who is before me I do this play, with his sword I slice his face sending him to the ground. I will show you well that such art is true.



Fourteenth Play

This play is taken from the play of the dagger namely from the first master remedy that puts his left hand under the dagger so as to take it from the hand, similarly this scholar puts his left hand under the right hand of the player so as to take his sword from his hand. Or else he will put him in a ligadura mezana as the second play that is after the first master remedy of dagger that is said before. And that bind is of this scholar.



Fifteenth Play

I am the contrary and do the counter to the scholar who is before me that wants to do plays of the dagger namely of the first master remedy, his second play that is after him. If with your sword you remain on your feet then I believe it not.



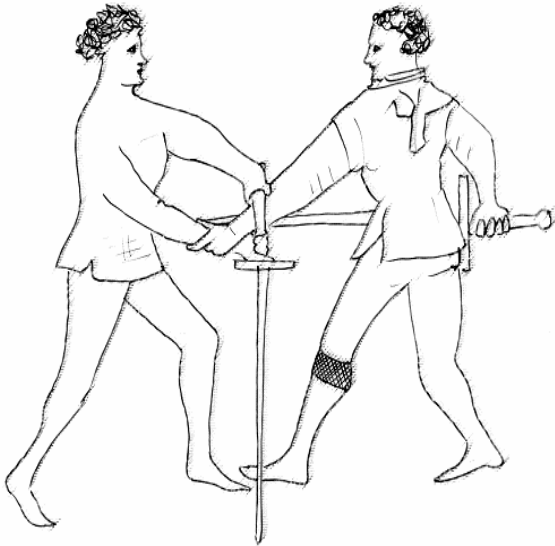
Sixteenth Play

Also I am the contrary of that scholar who wants to do plays of dagger, namely the second play that is before this scholar, I do the counter. If I saw at the throat a little he will rise. And to the ground I can throw him quickly if I want.

Fiore dei Liberi Getty MS Transcription

Folio 32 Recto

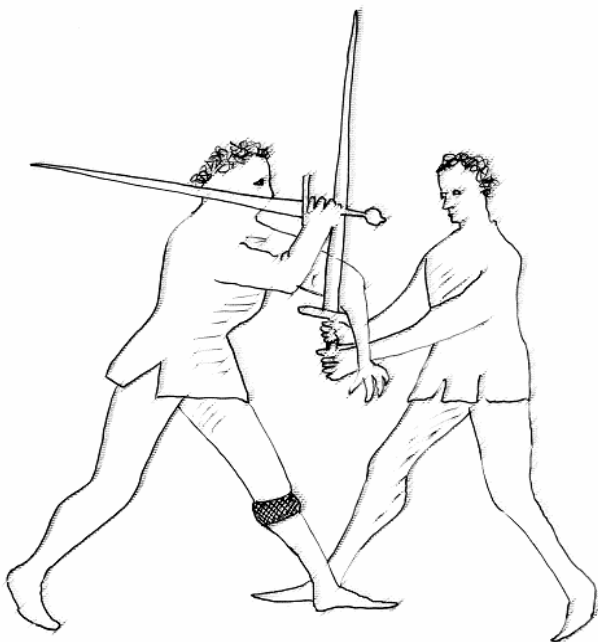
Se io incroso ale strette cum uno subito fazo questa presa perché né cum tor di spada né cum ligadure non mi faza offerta. Anchora lo posso ferire de punta e de taglio senza mio periculo.



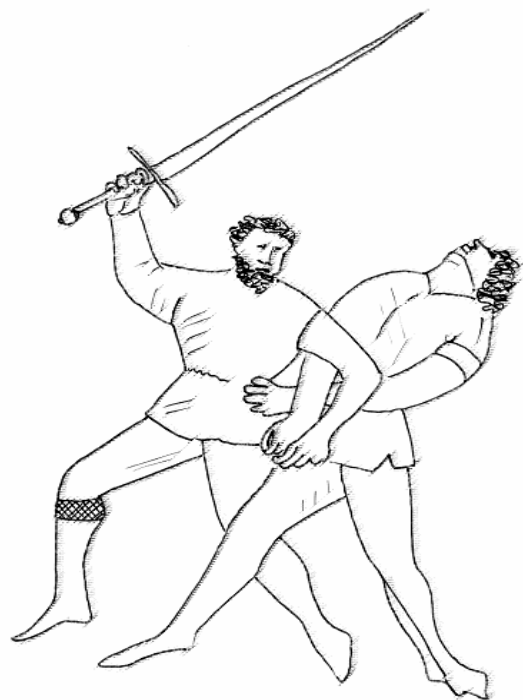
Questo zogho se fa per tal modo zoè che uno vada cum lo colpo mezano contra lo mezano de parte reversa e subito vada cum coverta ale strette e butti la spada al collo del compagno come qui è depento. Buttar lo pò in terra senza fallimento.



Questo è'l tor di spada lo soprano cum lo mantenir de mia spada io penzo inanci e cum la mia man manca te stringo gli soi brazzi per modo ch'ello conviene perder la spada. E poy de grande feride glie farò derada. Lo scolaro che m'è dredo a questo zogo mostra como la spada del zugadore è in terra posta.

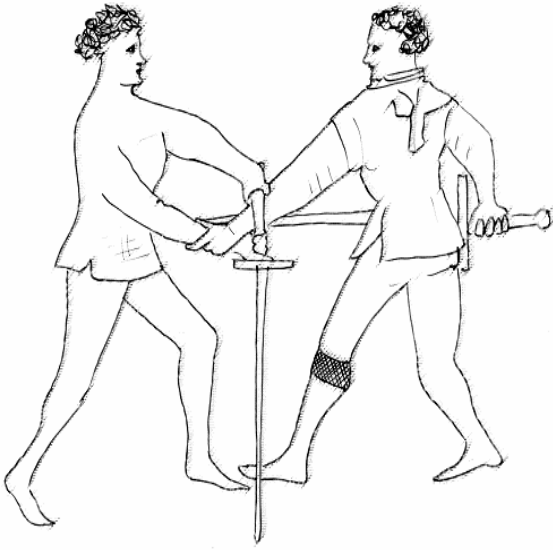


Per la presa del scolaro che denanzi mi à fatta la spada in terra t'è caduta tu lo poy sentire. Asai feride te posso fare senza mentire.



Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays Seventeen to Twenty



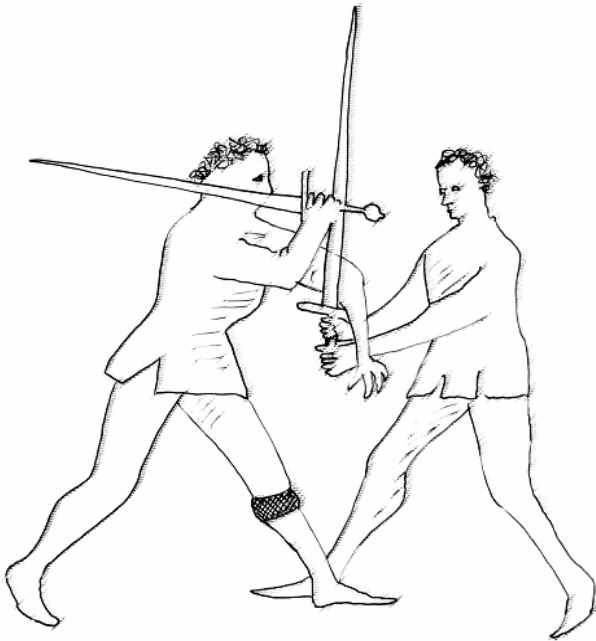
Seventeenth Play

If I am crossed close with one, immediately I do this catch, because neither with a taking of the sword nor with a bind are offered to me. Also I can strike him with thrust and with cuts without my danger.



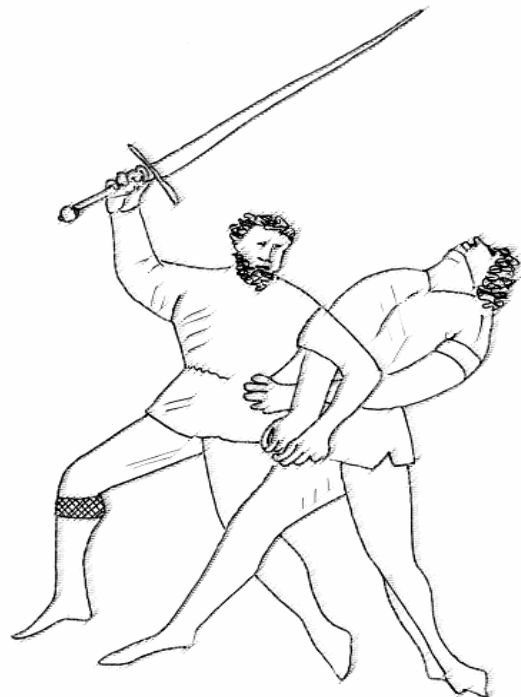
Eighteenth Play

This play is done in this way, namely that if one goes with the mezano strike against the middle of the left side and immediately go with cover to the close and throw the sword to the neck of the companion as here is shown. I can throw him to the ground without failure.



Nineteenth Play

This is a high taking of the sword by maintaining my sword I come down in front and with my left hand I tighten his arms in this way that it would be better for him to lose his sword. And I will do great strikes wounds to him cheaply. The scholar who is after this play shows how the sword of the player is put to the ground.



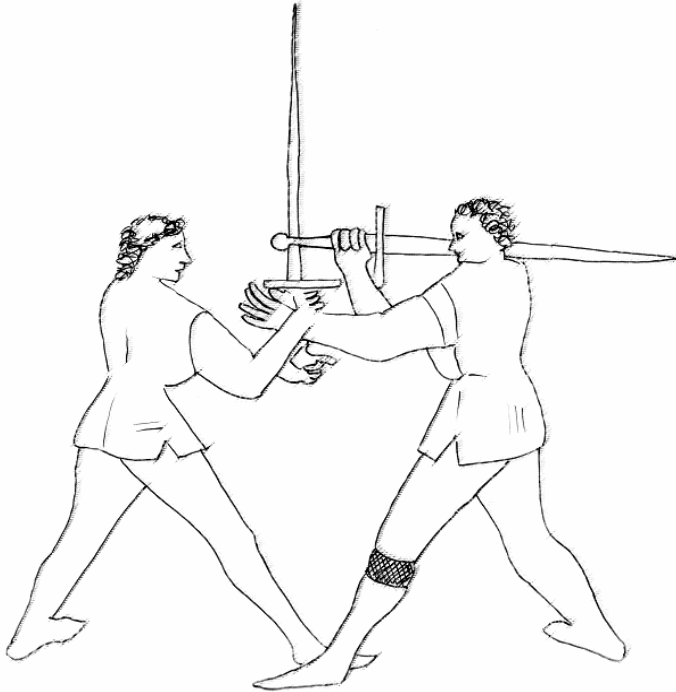
Twentieth Play

For the catch of the scholar whom is before me has done, your sword has fallen to the ground, you can feel it. Many strikes I can do to you without lying.

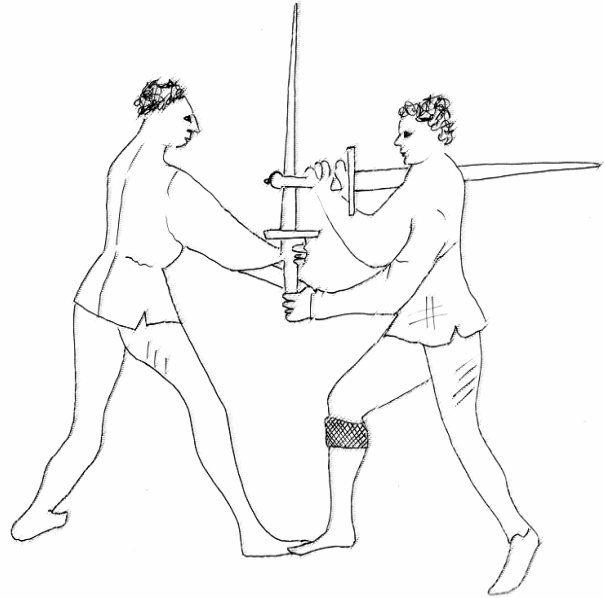
Fiore dei Liberi Getty MS Transcription

Folio 32 Verso

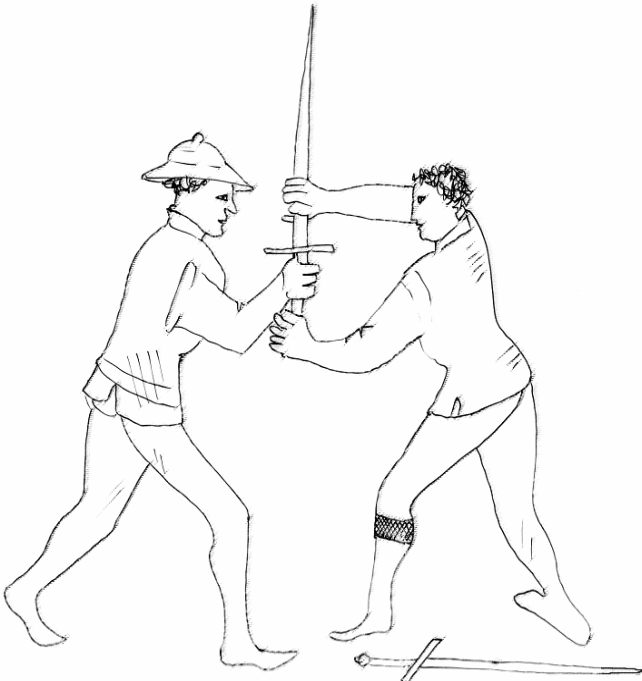
Questo è l' mezano tor de spada chi lo sa fare. Tal voltar di spada si fa in questo qual al primo salvo che le prese non sono eguale.



Questo è un altro tor de spada chiamato sottano. Per simile modo se tole questa como fa lo sottano e 'l soprano zoè cum tale voltar de spada per lo camino de le altre questa vada. Cum la mane dritta cargando inanci una volta tonda cum lo mantenir. E la mane stanca la volta tonda debia seguir.

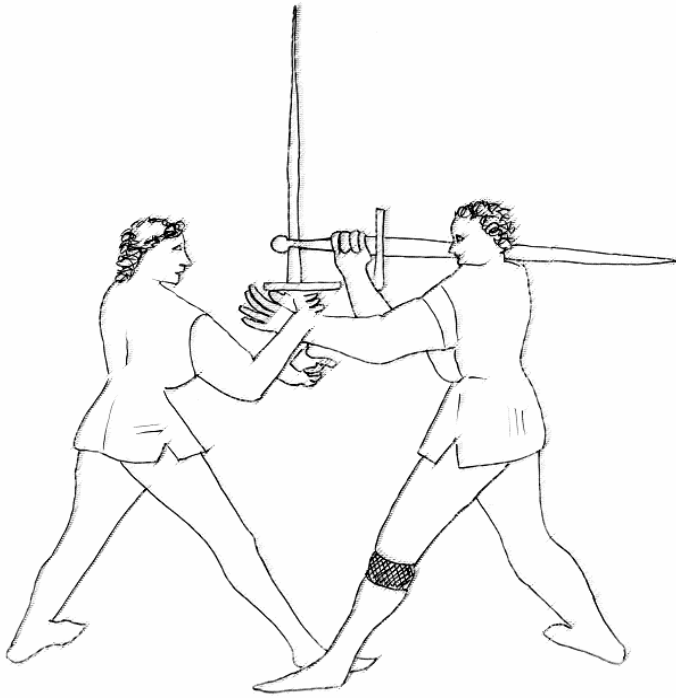


Uno altro così fatto tor di spada che quando uno è alle strette incrosado lu scolaro de' mettere la sua mane dritta per sotto la sua de si instesso e piglar quella del zugadore quasi al mezo o ben erto e subito lassar la sua andar in tera. E cum la man stanca de' pigliar sotto lo pomo la spada del zugadore e dargli la volta tonda a man reversa. E subito lo zugadore avarà la sua spada persa.



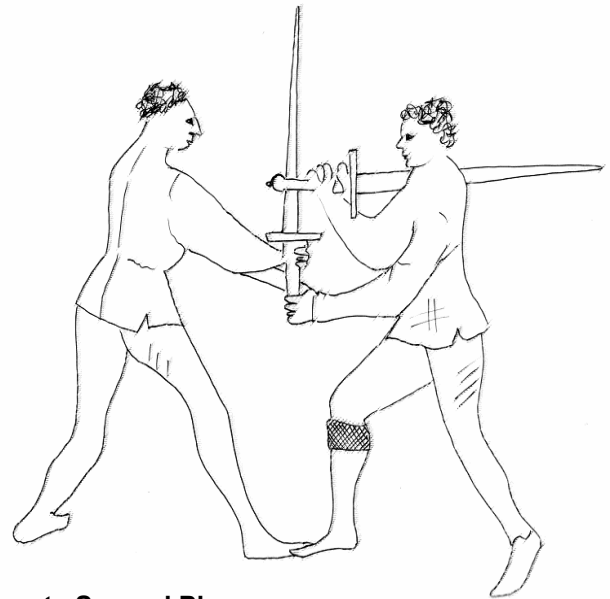
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays Twenty One to Twenty Three



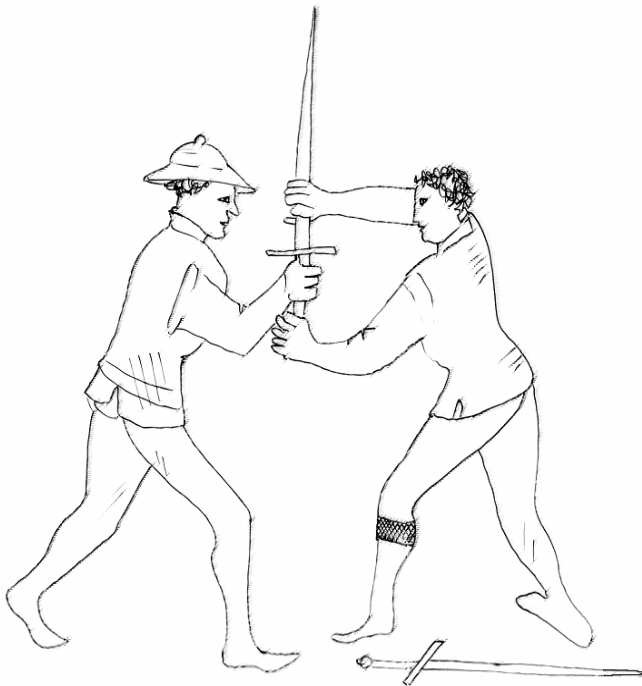
Twenty First Play

This is middle taking of the sword, who knows to do it. Such a turn of the sword he makes like this, as in the first one, but that the catch is not the same.



Twenty Second Play

This is another taking of the sword called under. In a similar way he takes from below as above, namely this goes with a turn of the sword in the same way as the others. With the right hand carry forward a turn around maintaining it. And with the left hand follow the turn around.



Twenty Third Play

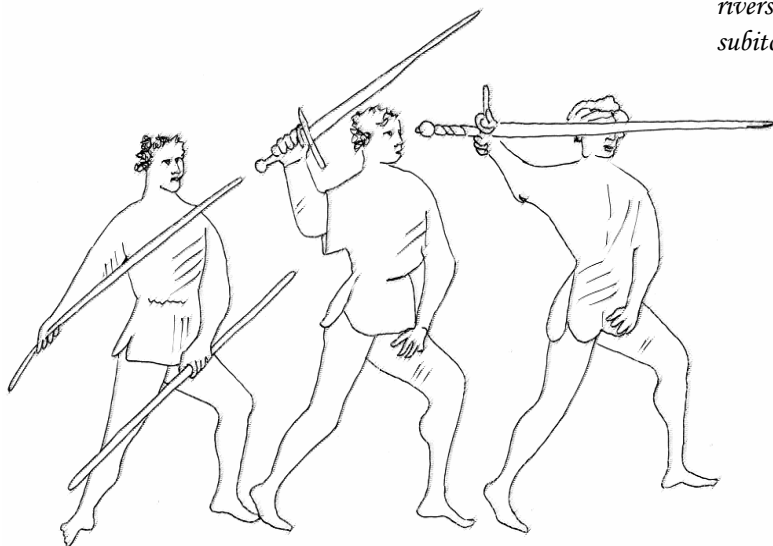
Another similar take of the sword I do that when I am crossed close, the student shall put his right hand under his left and grab that of the player near to the middle or higher and immediately drops his to the ground. And with the left hand he takes hold under the pommel of the sword of the player and gives it a turn round towards the left. And immediately the player will have lost his sword.

Fiore dei Liberi Getty MS Transcription

Folio 33 Recto

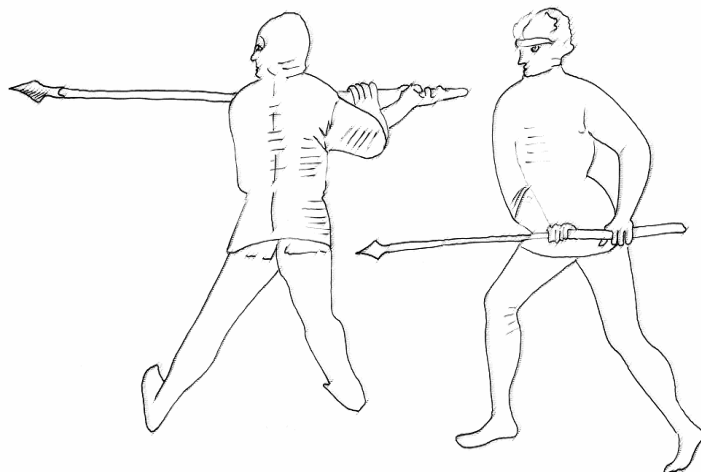
Questi sono tre compagni che voleno alcider questo magistro che aspetta cum la spada a doy mane. Lo primo di questi tre vole lanzare la sua spada contra lo magistro. Lo segundo vole ferire lo detto magistro d'taglio o de punta. Lo terzo vole lanzare doy lanze ch'ello à aparechiado come qui depento.

Io 'spetto questi tre in tal posta, zoè in dente di zengiaro e in altre guardie poria 'spettare, zoè in posta de donna la senestra, anchora in posta di finestra sinistra, cum quello modo, e deffesa che farò in dente di zenghiaro. Tal modo è tal deffesa le ditte guardie debian fare. Senza paura io 'spetto uno a uno, e non posso fallire nè taglio nè punta nè arma manuale che mi sia lanzada, lo pe' dritto ch'i ò denançi acresco fora de strada, e cum lo pe' stanchio passo ala traversa del arma che me incontra rebatendola in parte riversa. E per questo modo fazo mia deffesa, fatta la coverta subito farò l'offesa.



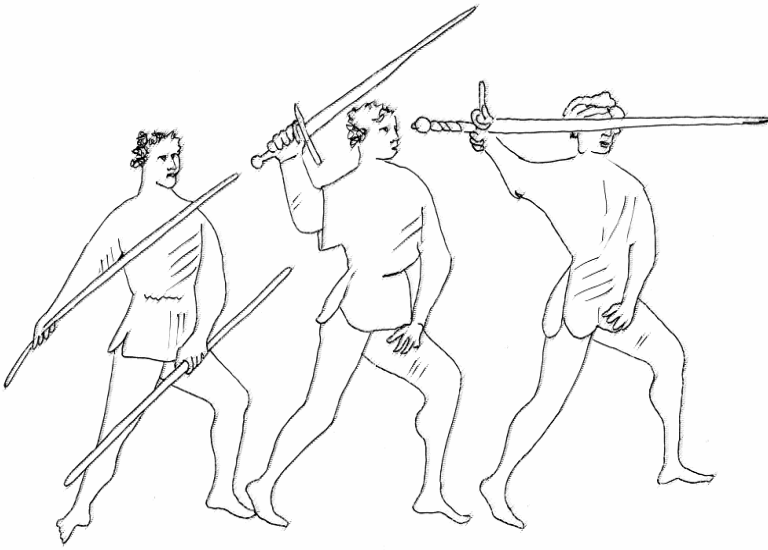
Questo magistro 'spetta questi doi cum le lor lanze, lo primo vol trar cum la punta sopra man, e l'altro vol trare sotto man questo si vede. Lo magistro che aspetta cum lo bastone e cum la daga quando uno di questi gli vol trare cum sua lanza lo magistro piega lo baston inverso parte dritta zoè quasi in tutta porta di ferro voltando la persona non amovendo gli pie' nè lo baston di terra. E rimane lo magistro in guardia. E come uno di questi tra' ello rebatte la sua lanza cum lo bastone e cum la daga s'ello bisogna a man stanchia e cum quello rebatter ello passa e fieri. E questa è la sua deffesa come troverete dredo questi doi d'lanze.

Eramo ambidoi disposti d'ferire questo magistro ma secondo lo so ditto non poremo far niente. Salvo se noy no l'ingnamo per questo modo zoè noi volteremo gli ferri de le lanze di dredo e traremo cum lo pedale de la lanza. E quando ello rebatterà lo pedale d'la lanza noy volteremo nostre lanze e feriremo de l'altra parte cum gli ferri d'le lanze. E questo sarà lo suo contrario.



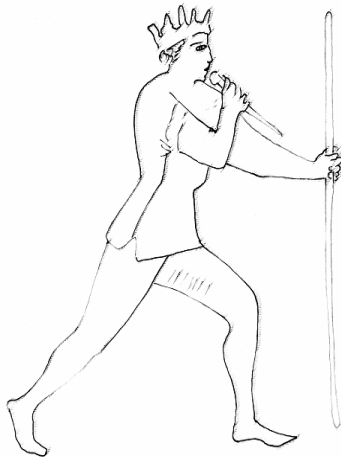
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Three Companions and Bastone e Daga

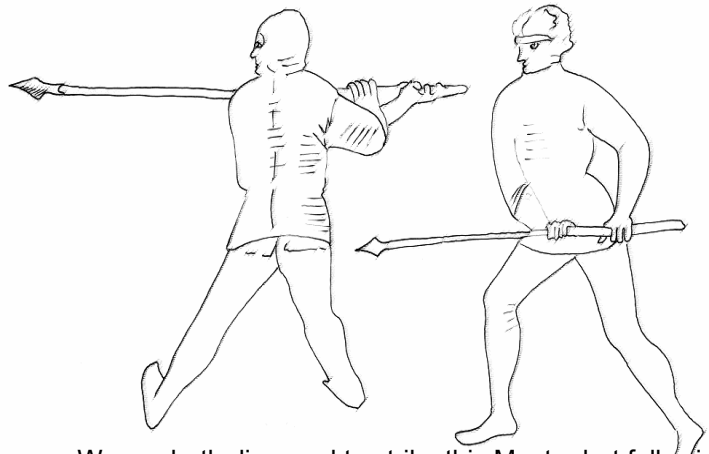


These are three companions that desire to kill this master who waits with the sword of two hands. The first of these three wants to throw his sword against the master. The second wants to strike the said master with cut or with thrust. The third wants to throw two spears that he has prepared as shown here.

I wait for these three in this posta, namely in dente di zengiaro and in other guards I could wait, namely in the posta de donna la senestra, also in posta di fenestra sinistra, with this way and defence that I will make from dente di zengiaro. In such a way and with such a defense all the said guards ought to make. Without fear I wait for them one by one, and I cannot fail neither cut, nor thrust nor hand weapons that are thrown at me, the right foot that I have in front accreases out of the way, and with the left foot pass to the side of the weapon that is against me beating from the left side. And in this way I fashion my defence, making the cover immediately I will do the attack.



This Master waits for these two with their the spears, the first wants to place the thrust over hand, and the other wants to place under hand as is seen. The master waits with a stave and with a dagger when one of these wants to place his spear the master moves the stave towards the right side similar to tutta porta di ferro turning the body without moving the feet nor the stave from the ground. And the master will remain in guard. And as one of them strikes he beats his spear with the stave and with the dagger, if needed, it being in the hand and with that beat he steps and strikes. And this is his defence as you will find after these two with spears.



We are both disposed to strike this Master but following what he said we know we can do nothing. But if we deceive him in this way namely we turn the spear head behind and we place with the foot of the spear. And when he beats the foot of the spear we will turn our spear and strike him from the other side with the spear head.

And this will be his contrary.

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Folio 33 Verso

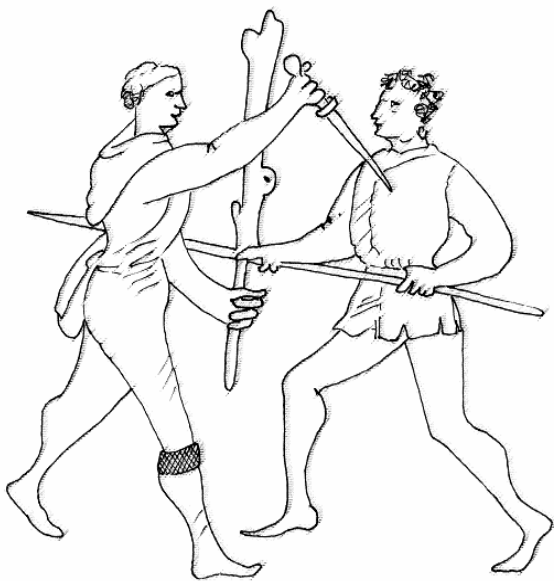
Questo si è lo zogo del magistro che aspetta quelli doe cum doe lanze. Lo magistro à in la mane drita una daga, e in la mancha tene lo bastone in pe' dritto denanzi de sì.

Ello pò fare in questo zogo, et io lo fazo per luy in so scambio. Ma se questo zugadore avesse sapudo ben fare di questa punta de daga se posseva ben schivare. Se ello avesse largado le mane de la lanza, e cum lo avanzo d'la lanza che avanza di dredo avesse coverto sotto la mia daga zoè incrosado, questo non gli saria incontrado. E cum sua lanza mi posseva guastare, si tal contrario m'avesse sapudo fare.

Questo magistro farà deffesa cum questi doi bastoni contra la lanza in questo modo, che quando quello de la lanza gli sarà apresso per trare lo magistro cum la mane drita tra' lo bastone per la testa di quello de la lanza. E subito cum quello trare va cum l'altro bastone ala coverta de la lanza e cum sua daga gli fieri in lo petto secondo ch'è depento a qui dredo.

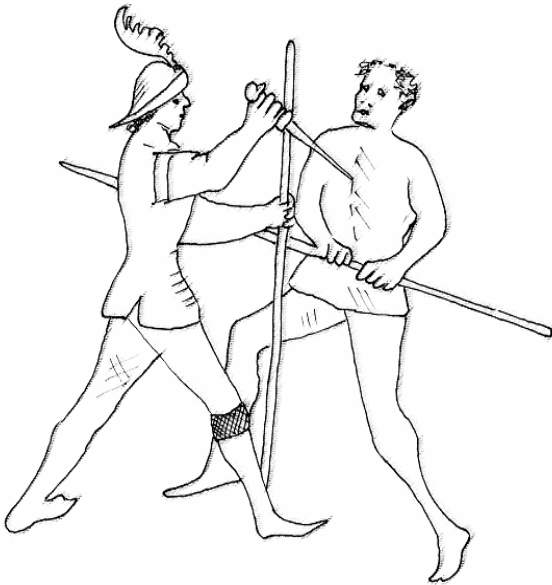


Io fazo lo detto del magistro qui denanzi. Si lo contrario avesse sapudo, averissimi fatto impazo per tal modo. Avere levado le mane cum la tua lanza sotto la mia daga, e per tal modo m'aresti possudo guastare, habi questo che non sapesti niente fare.



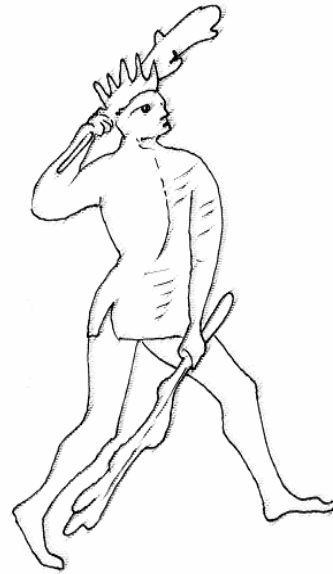
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Bastone e Daga Plays One to Three



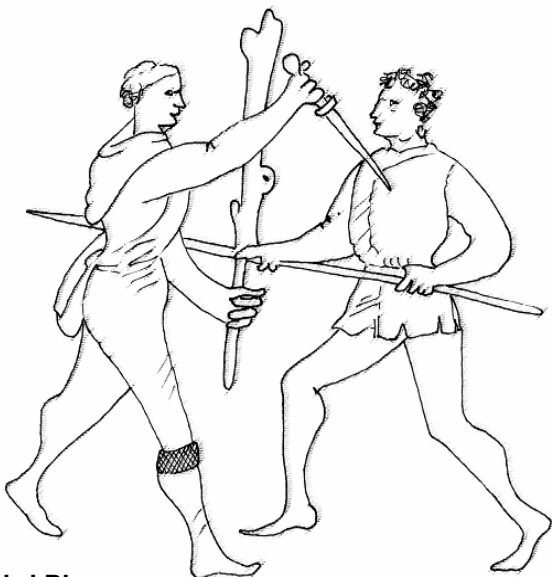
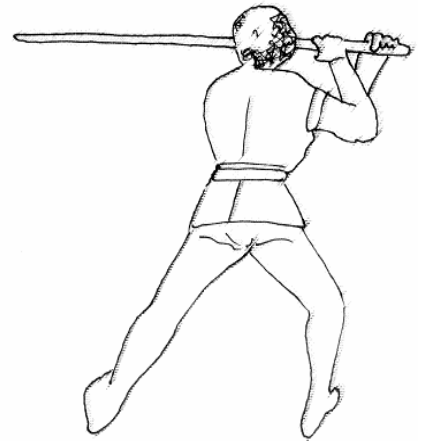
First Play

This is the play of the master that waits for those two with two spears. The master has in the right hand a dagger, and in the left holds a stave in front of the right foot. He can do this play, and I can do it for him in exchange. But if this player knew how I do this thrust with the dagger he could have avoided it well. If he had widened the hands on the spear, and with the remainder of the spear, that remained behind, he had covered under my dagger, namely crossed, this counter would not have happened. And with his spear he could possibly have destroyed me, if such a contrary he knew how to do to me.



Second Play

This Master will make a defence with these two staves against the spear in this way, that when that one with the spear is near to thrusting, the Master with the right hand casts the cudgel for the head of the one with the spear. And immediately with that cast he goes with the other stave with a cover of the spear and with his dagger strikes him in the chest following that which is written here after.



Third Play

I do what was said by the master before here. If you had known the contrary, you could have made trouble in such a way. You could have lifted your hands with your spear under my dagger, and in such a way stopped me being able to destroy you, I have this as you did not know what to do.

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Folio 34 Recto

Questo Magistro cum queste spade significa gli Setti colpi de la spada. E lli quattro animali significa quattro virtù, zoè avisamento, presteza, forteza, et ardimento. E chi vole esser bono in questa arte de queste virtù conven de lor aver parte.

*Meglio de mi lovo cervino non vede creatura.
E quello mette sempre a sesto e a misura*

Avisamento



*Io tigro tanto son presto a correr
e voltare che la sagitta del cielo
non mi poria avanzare*

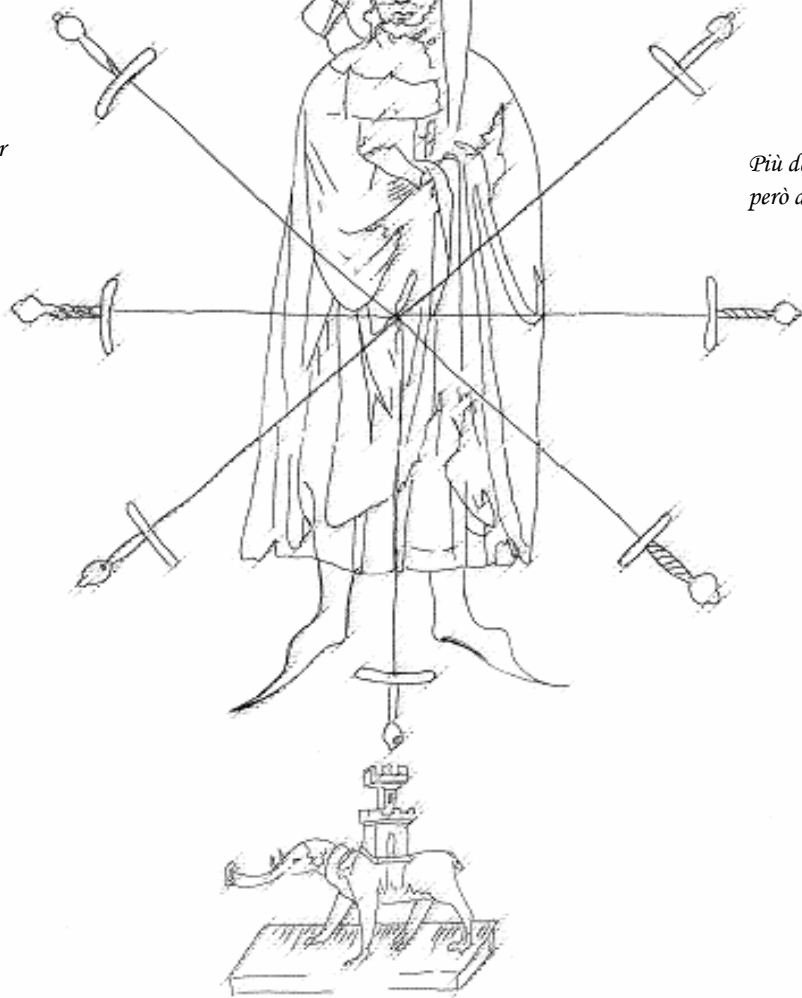


Presteza

*Più de mi Leone non porta core ardito,
però di bataglia fazo a zaschun invito*



Ardimento



Forteza

*Ellefante son e un castello porto per chargo.
E non mi inzinocchio nè perdo vargo*

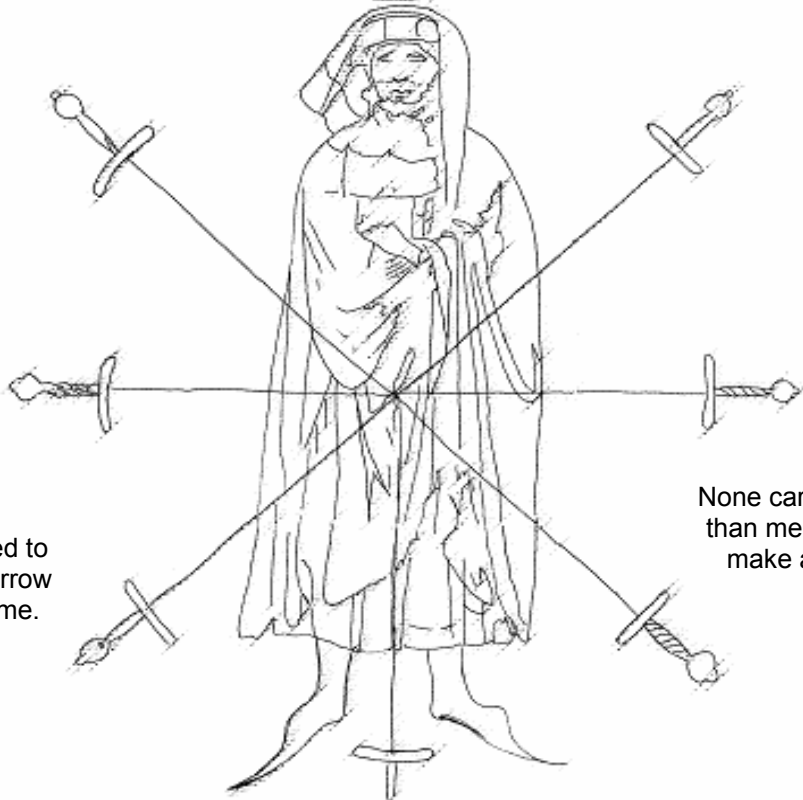
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Segno

This Master with these swords signifies the seven blows of the sword.
And the four animals signify four virtues, namely advise, quickness, strength, and daring.
And he who wants to be good in this art from these virtues together they will have their part.

Advisement

Better than me, the lynx, no creature sees.
And by that I always place with compass
and measure.



Quickness

I am tiger I am very prepared to
run and to turn so that the arrow
from the sky will not excel me.



Daring

None carries a more daring heart
than me, the Lion, but of battle I
make an invitation to others.



Strength

Elephant I am and a castle I carry for a
load. And I do not kneel nor lose balance.