



Fiore dei Liberi Project

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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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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 Açço da Castell Barcho that once had to fight with Çuanne di Ordelaifi.

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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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 opponet.

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.

Fiore dei Liberi Getty MS Translation

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.

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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.

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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.

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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.

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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 between 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.

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Abrazare Plays Thirteen to Sixteen



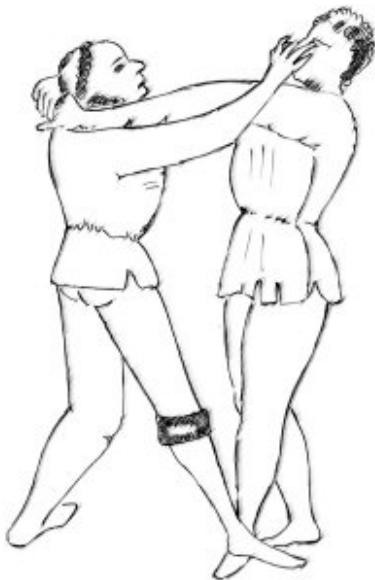
Thirteenth Play

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 Translation

Bastoncello Plays One to Four



First Play

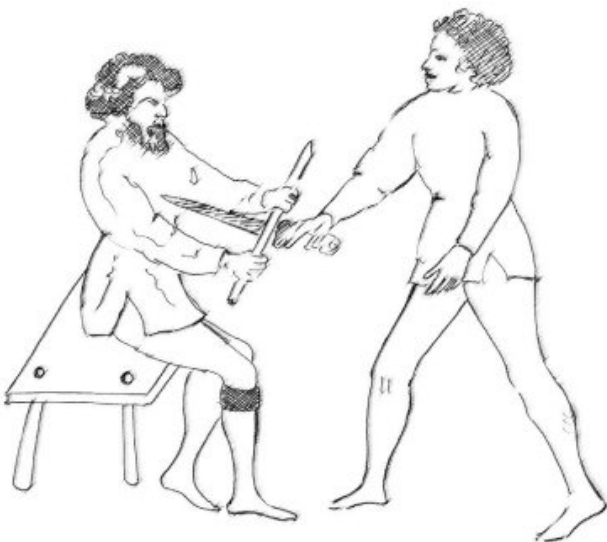
Watch that with one little stick I hold you with the neck tied, and to ground I want to throw you, I have little trouble to do.

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.

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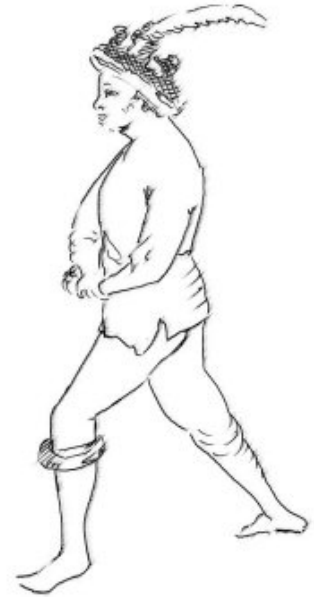
Daga Posta

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.



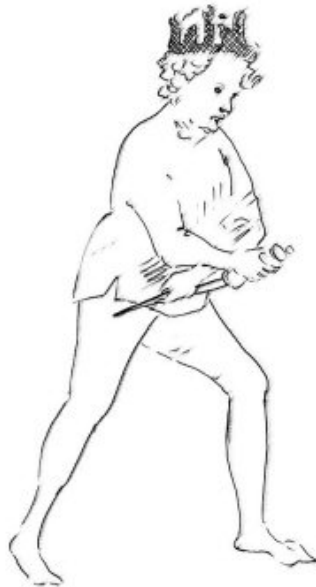
Full Iron Door Single

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 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 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 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)

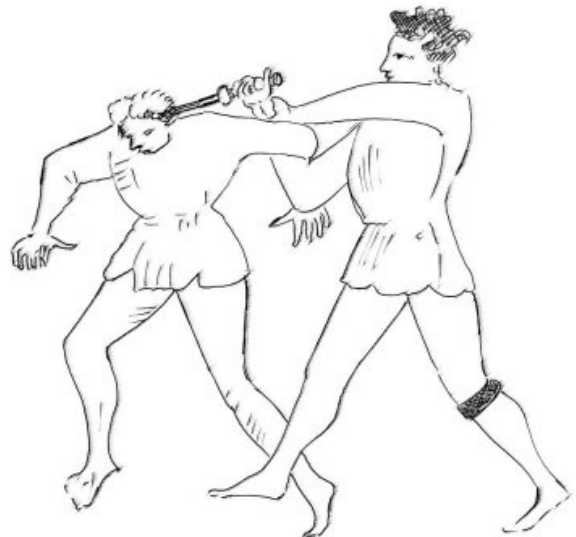
I will give a turn with my dagger around your arm. And with this contrary you will not have taken the dagger from me.

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 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.



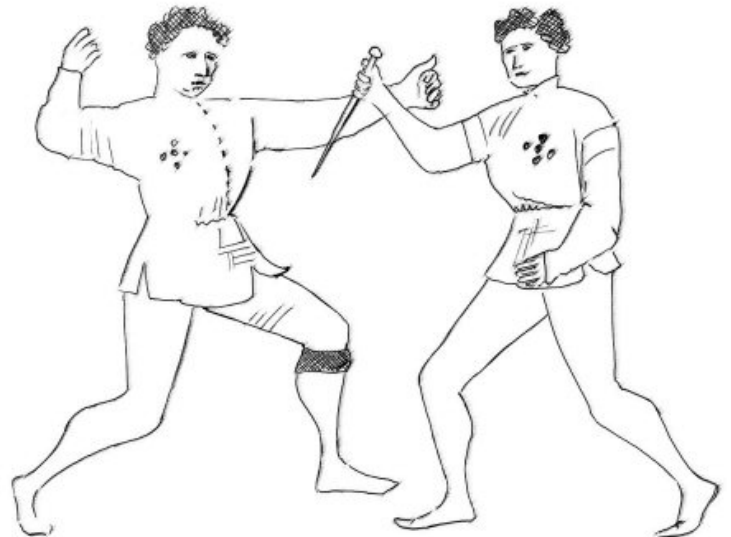
First Master Sixth Play (Contrary)

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 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.

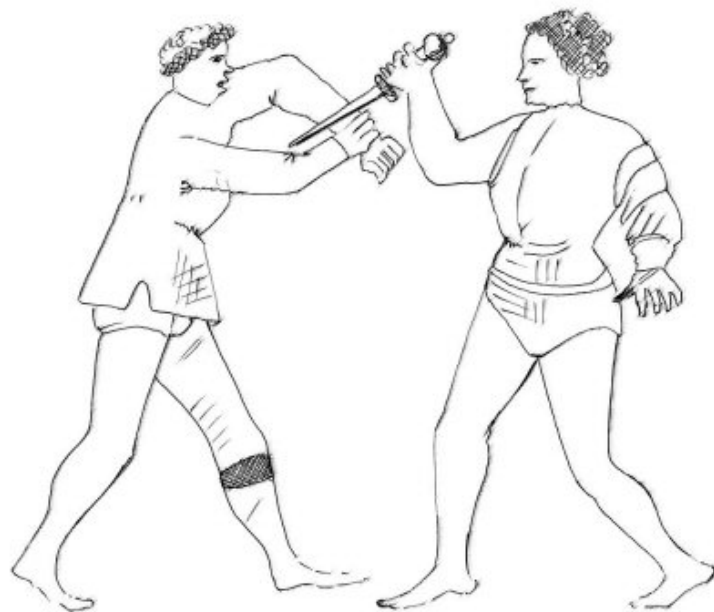
Fiore dei Liberi Getty MS Translation

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.

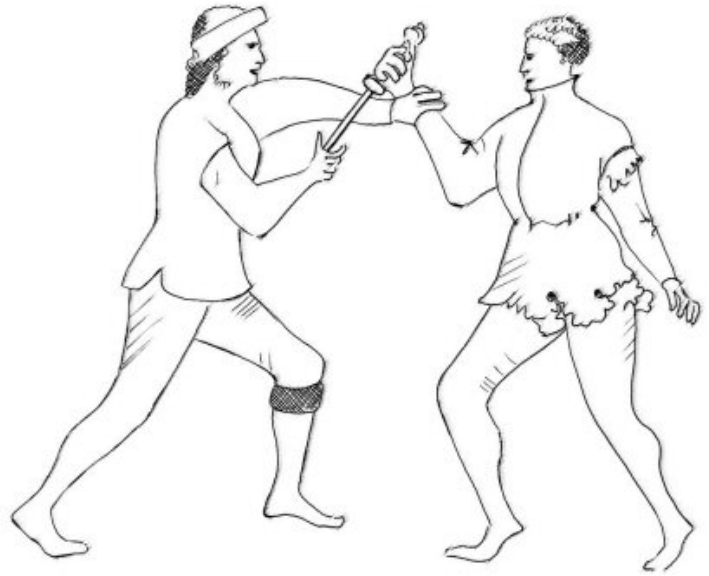
Fiore dei Liberi Getty MS Translation

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



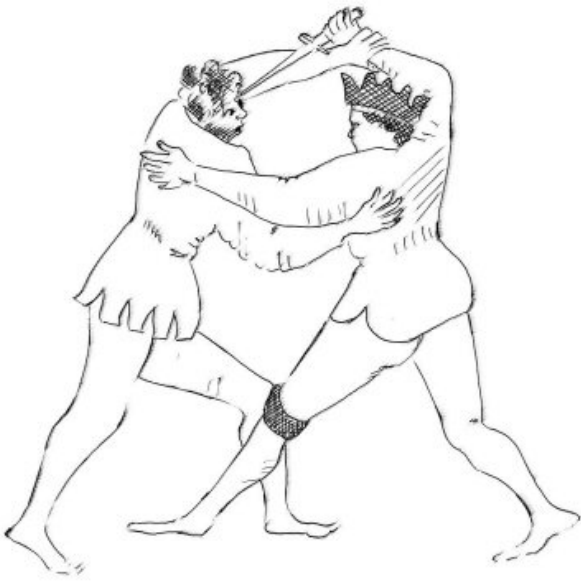
First Master Twentieth Play

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.

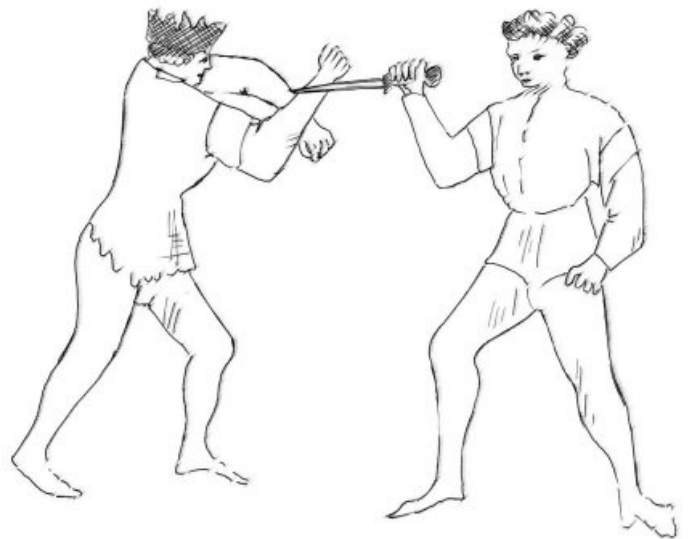
Fiore dei Liberi Getty MS Translation

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

Fiore dei Liberi Getty MS Translation

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

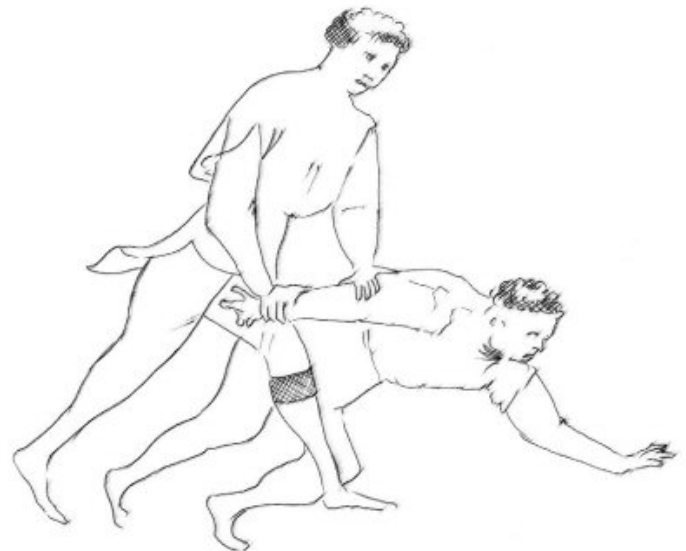
Here begins the plays of the other hand for which countless men have lost their lives. And the plays of my students will follow also for the covers which I fashion with the right hand.

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 Translation

Daga Third Master Plays Four to Seven



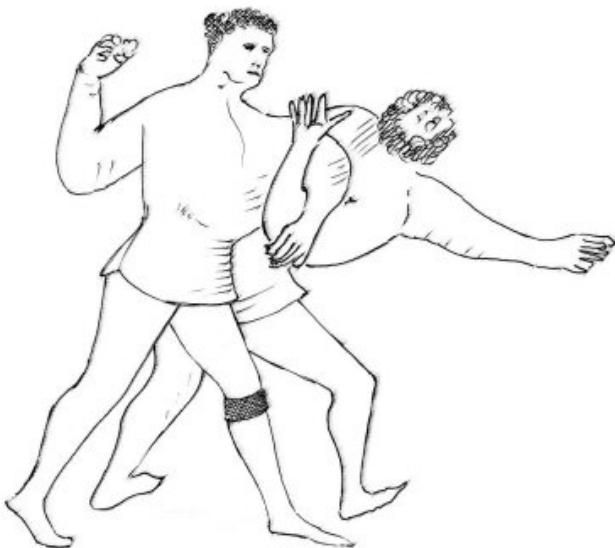
Third Master Fourth Play

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 Translation

Daga Fourth Master Plays One to Four



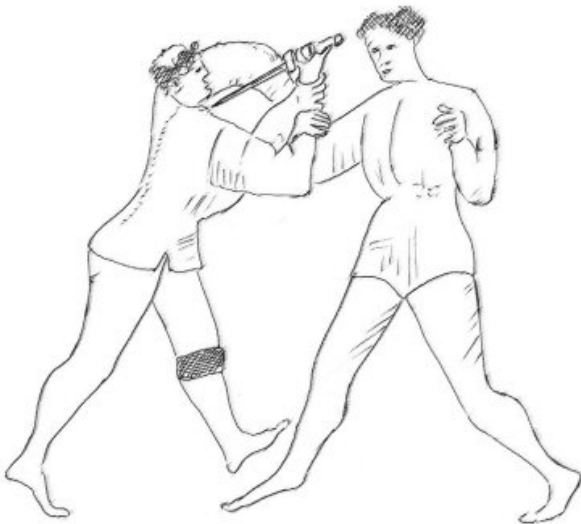
Fourth Master First Play

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.

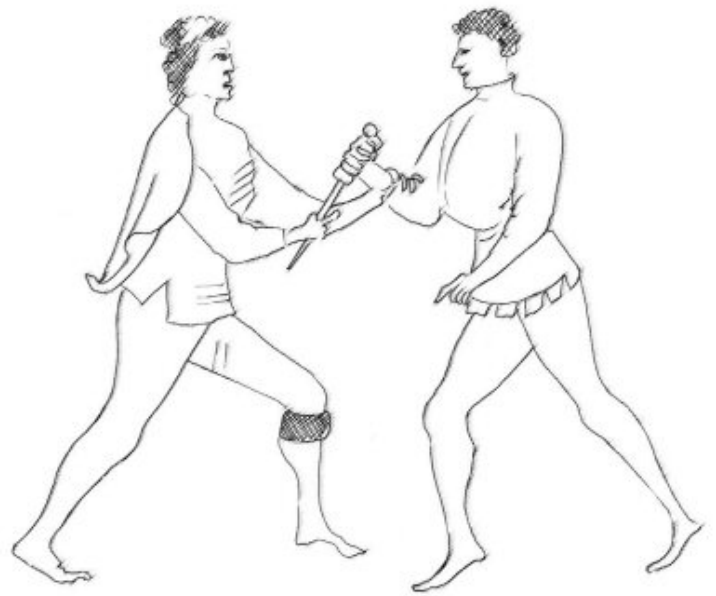
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Daga Fourth Master Plays Five to Seven, Fifth Master Play One



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 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.

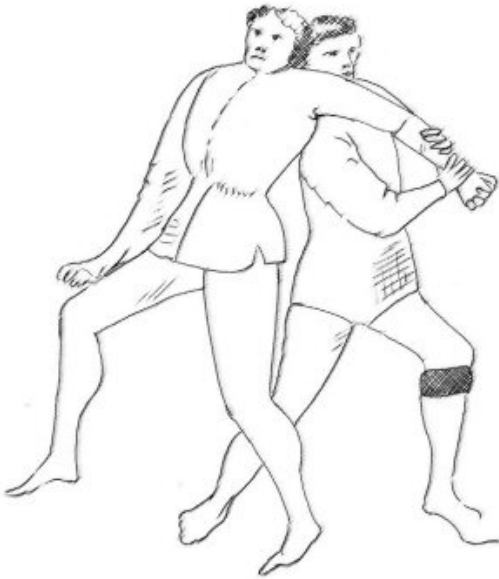


Fifth Master Fifth Play

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 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.



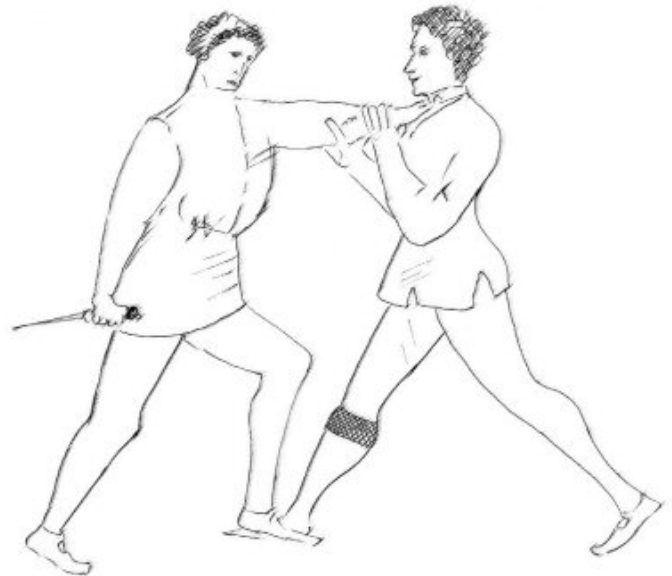
Fifth Master Seventh Play

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.

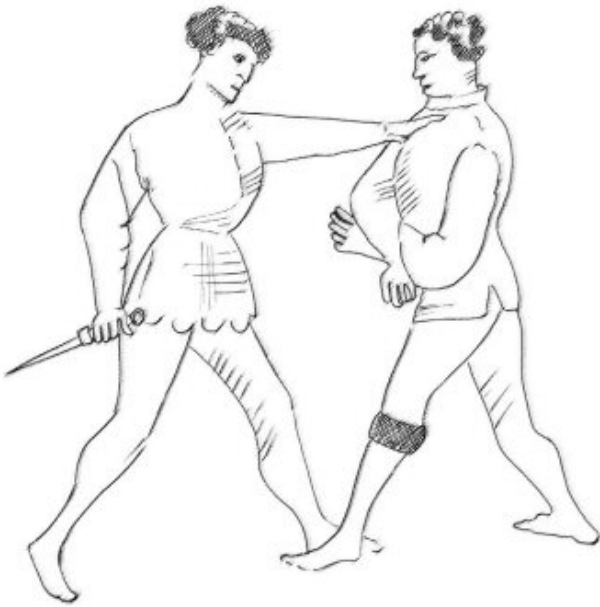


Fifth Master Ninth Play

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.

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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.



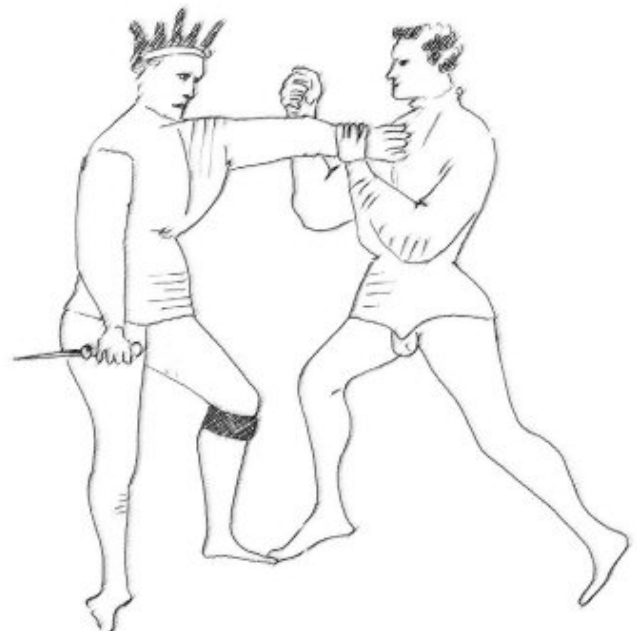
Fifth Master Eleventh Play

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.

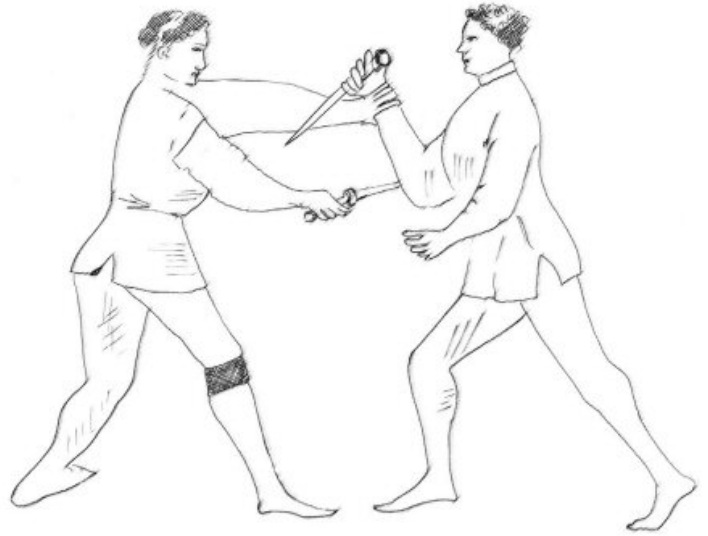
Fiore dei Liberi Getty MS Translation

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.

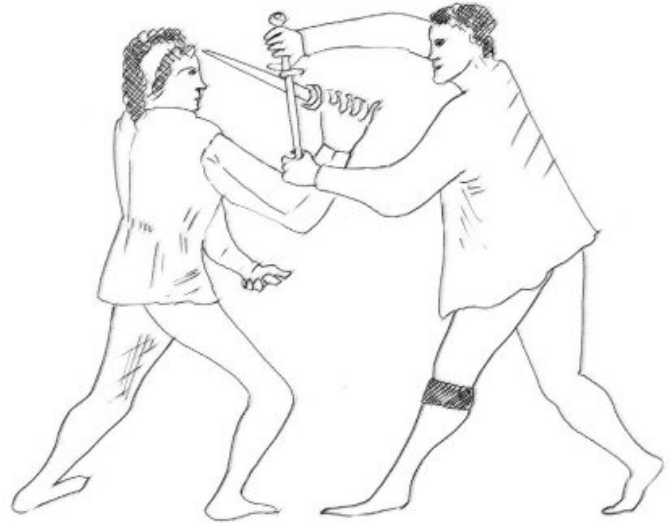
Fiore dei Liberi Getty MS Translation

Daga Sixth Master Plays Five to Eight



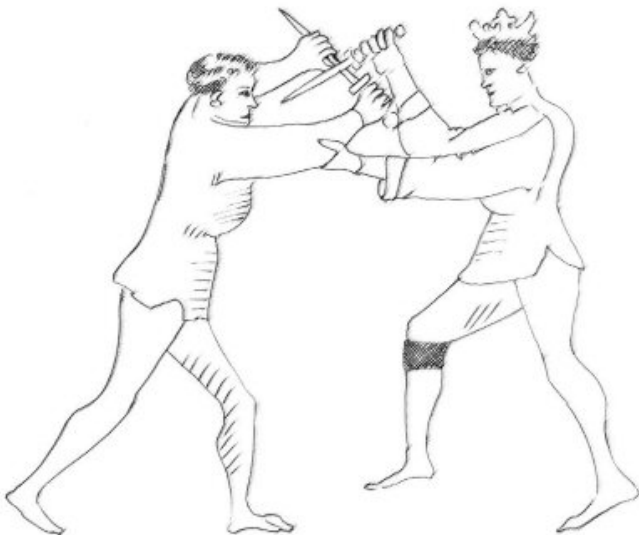
Sixth Master Fifth Play

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.



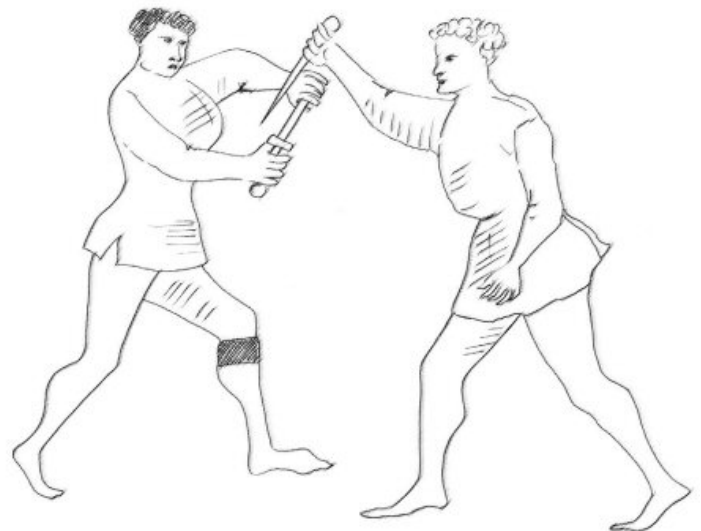
Sixth Master Sixth Play

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.

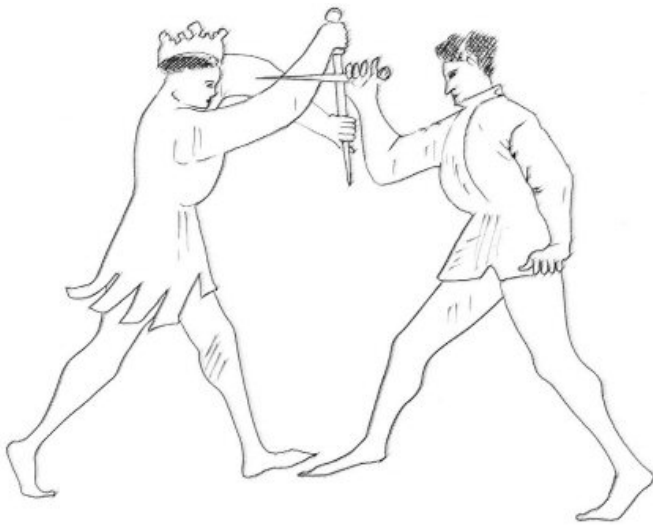


Sixth Master Eighth Play

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.

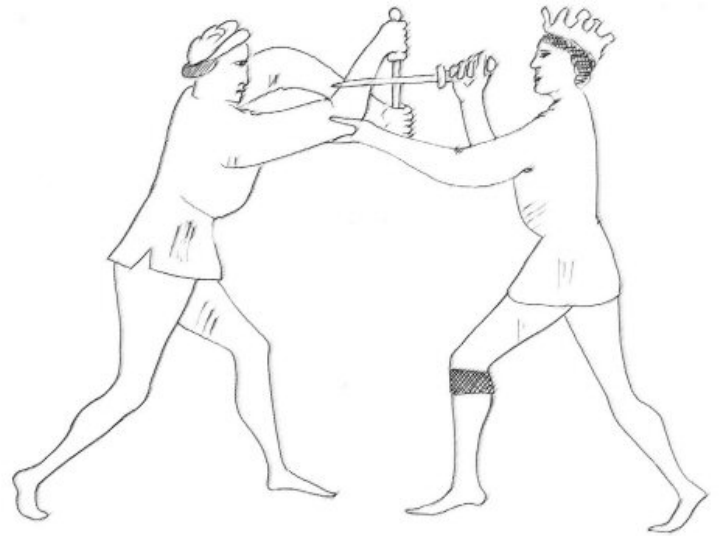
Fiore dei Liberi Getty MS Translation

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



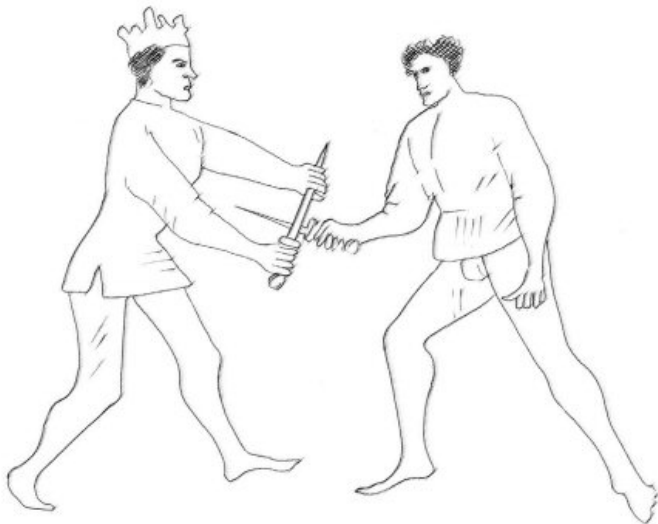
Seventh Master First Play

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.



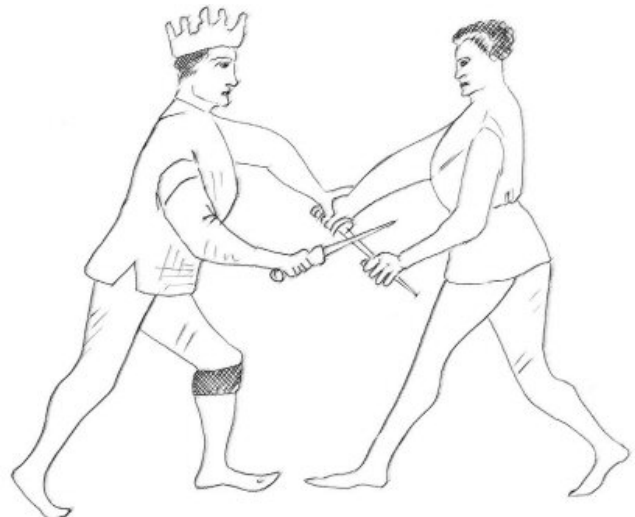
Seventh Master Second Play (Contrary)

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.

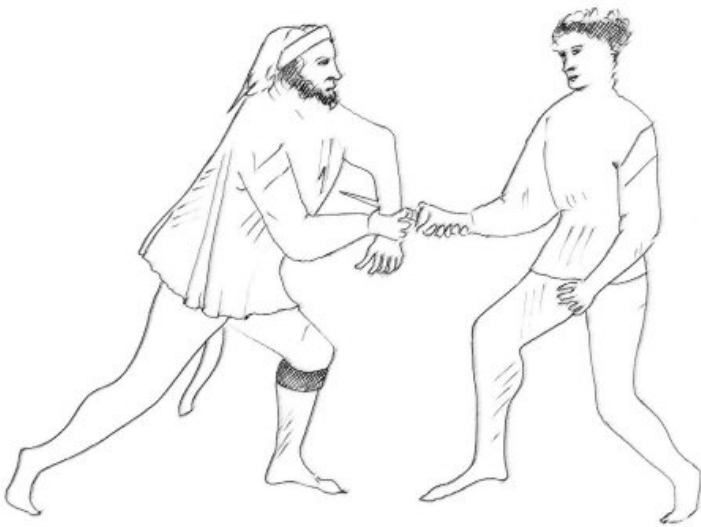


Eighth Master Second Play (Contrary)

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.

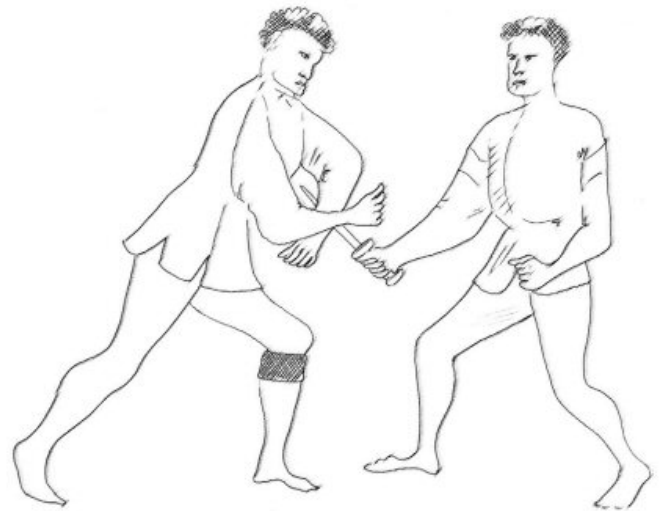
Fiore dei Liberi Getty MS Translation

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



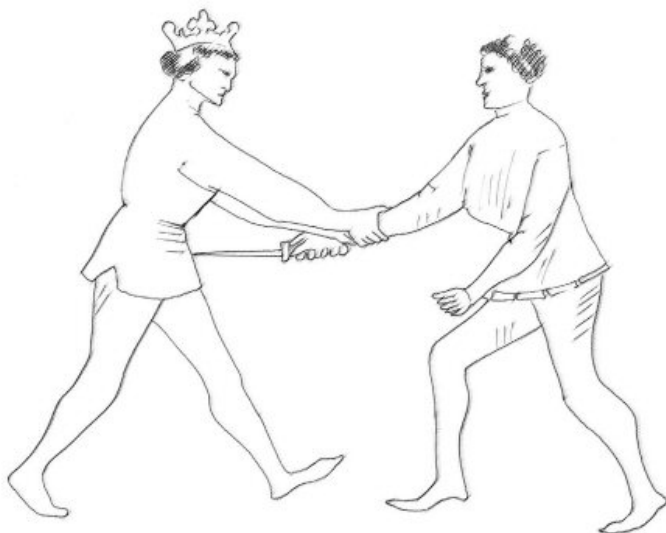
Eighth Master Third Play

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.



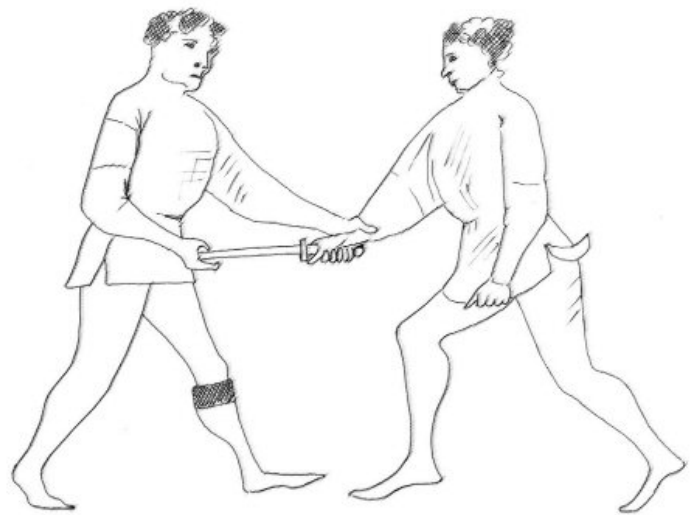
Eighth Master Fourth Play

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.

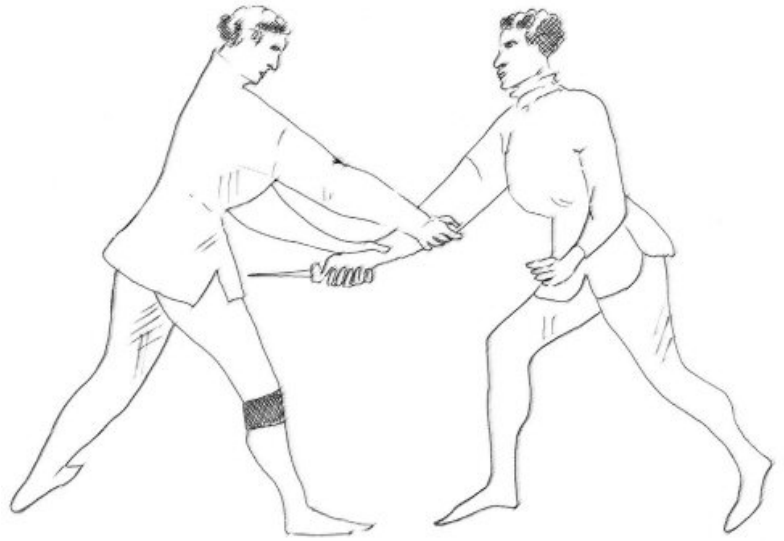
Fiore dei Liberi Getty MS Translation

Daga Ninth Master Plays Three to Six



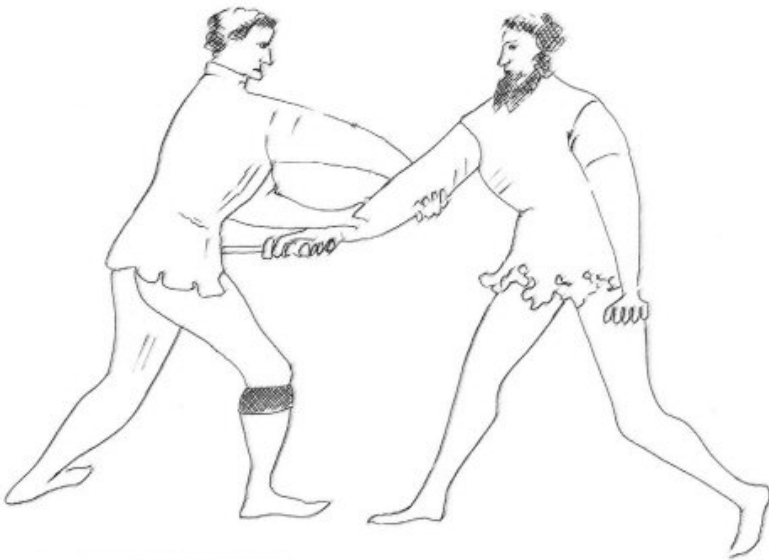
Ninth Master Third Play

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.

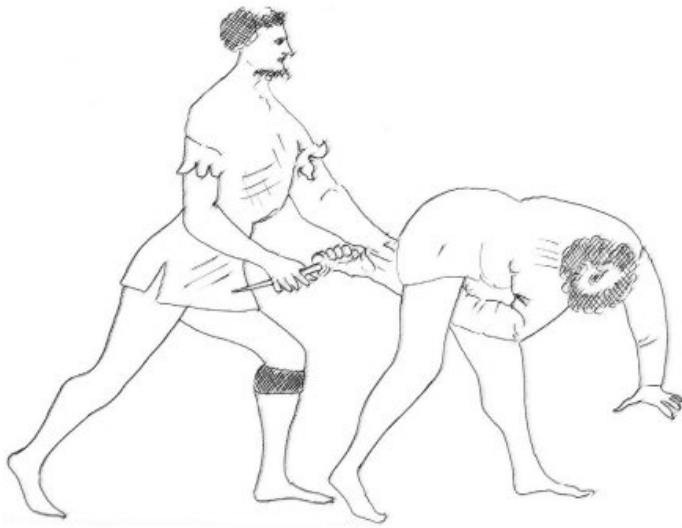


Ninth Master Sixth Play

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.

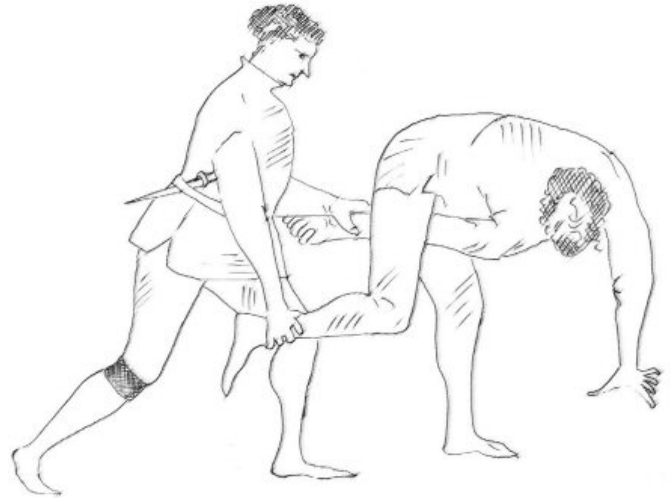
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Daga Ninth Master Plays Seven to Ten



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.



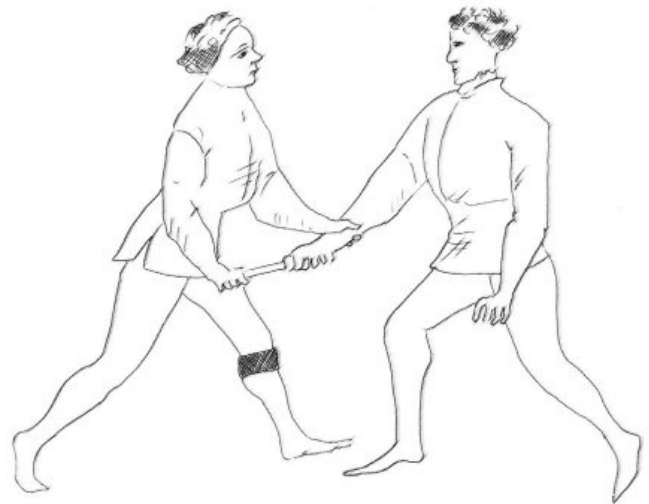
Ninth Master Eighth Play

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.



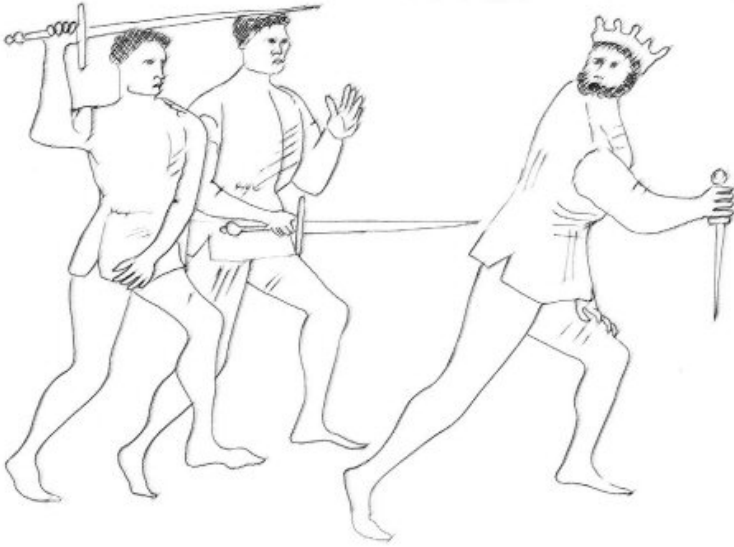
Ninth Master Tenth Play

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.

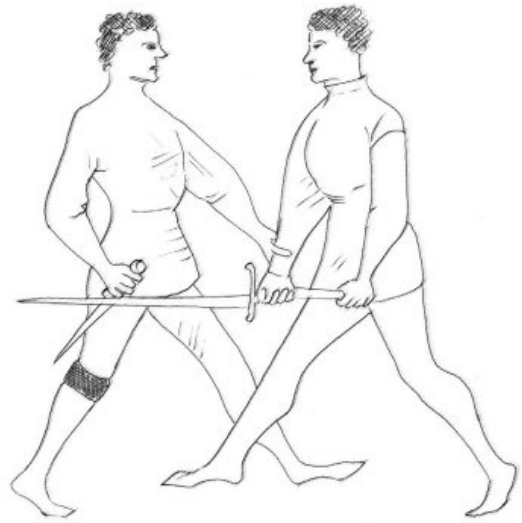
Fiore dei Liberi Getty MS Translation

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.



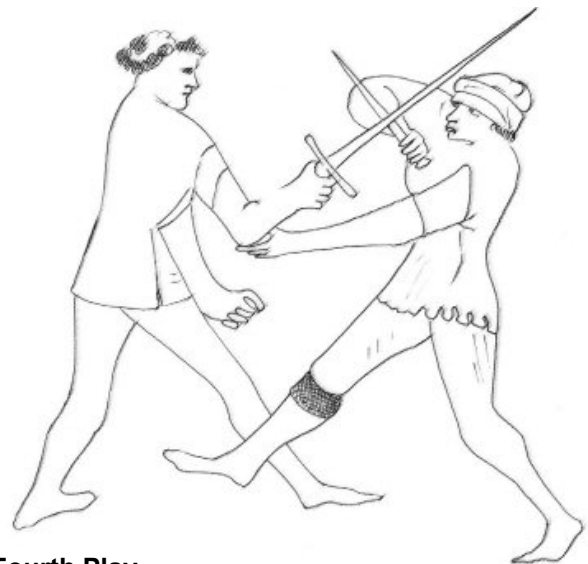
Second Play

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 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

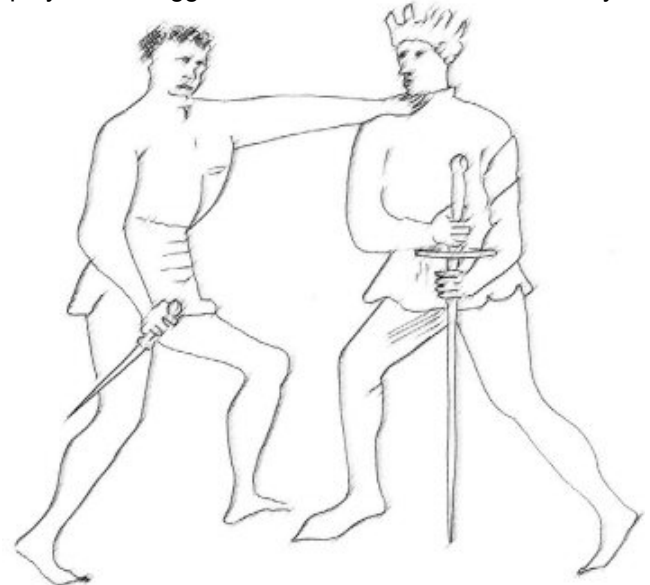
When he lifts his weapon arm with the dagger immediately I have purposely positioned my sheath on his dagger arm in a way that he cannot make me trouble. And immediately I unsheathe my sword, and so I can strike him before he can touch me with his dagger. Also I could take his dagger from the hand in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

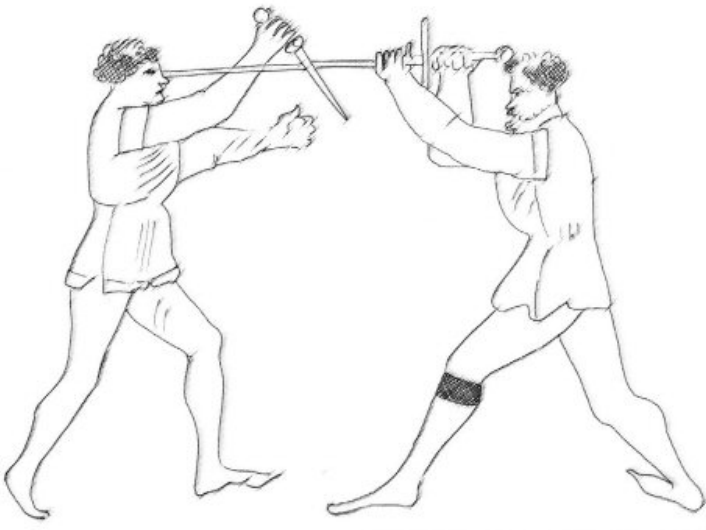


Eighth Play

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.

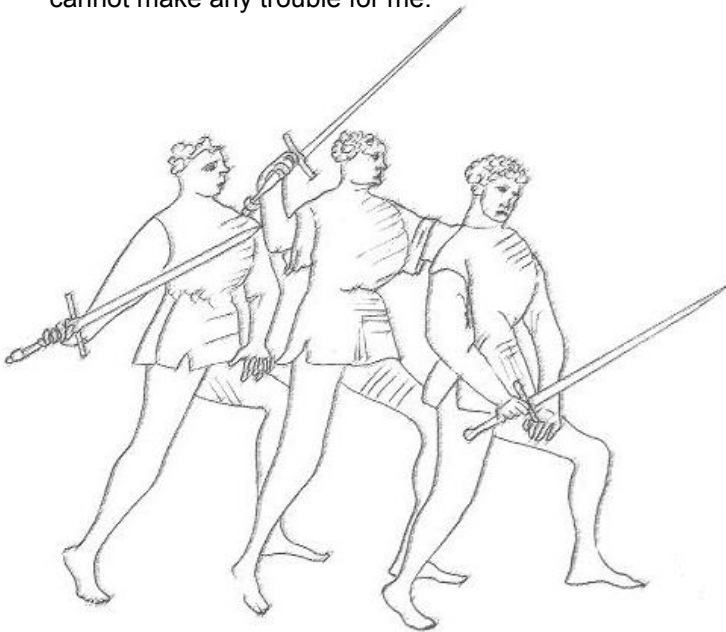
Fiore dei Liberi Getty MS Translation

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.

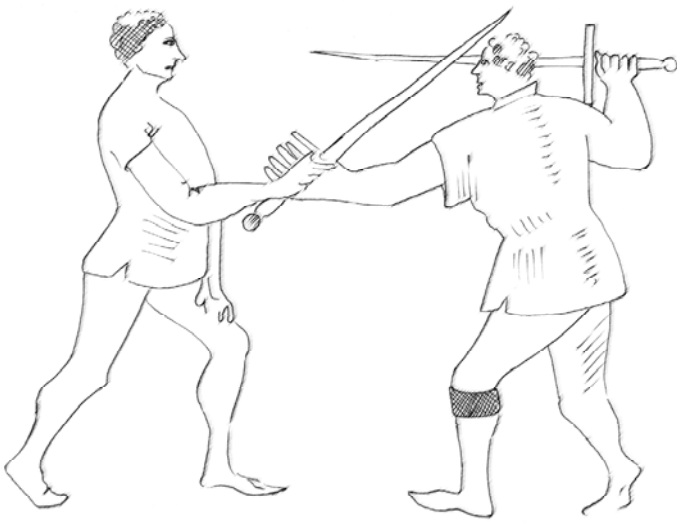


First Play Master

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.

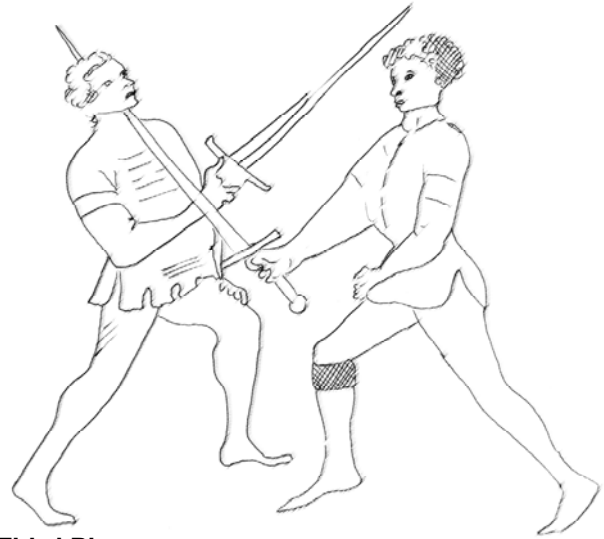
Fiore dei Liberi Getty MS Translation

Spada a una Mano Plays Two to Five



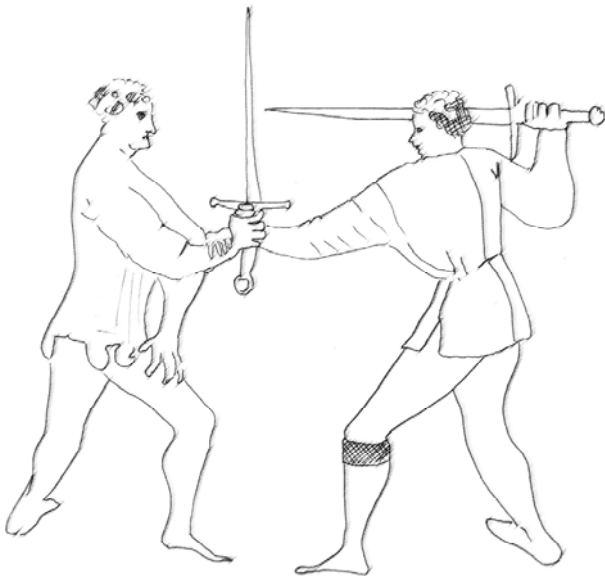
Second Play

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.



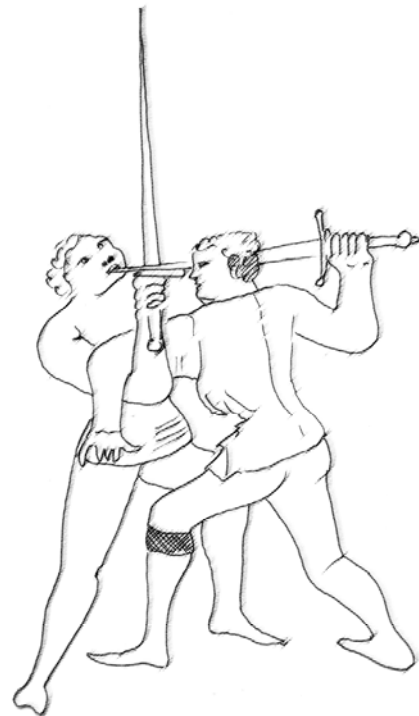
Third Play

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.

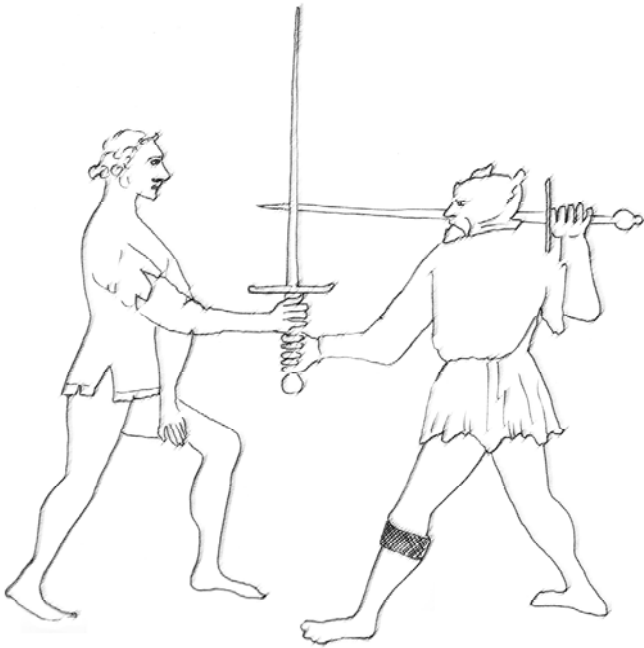


Fifth Play

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.

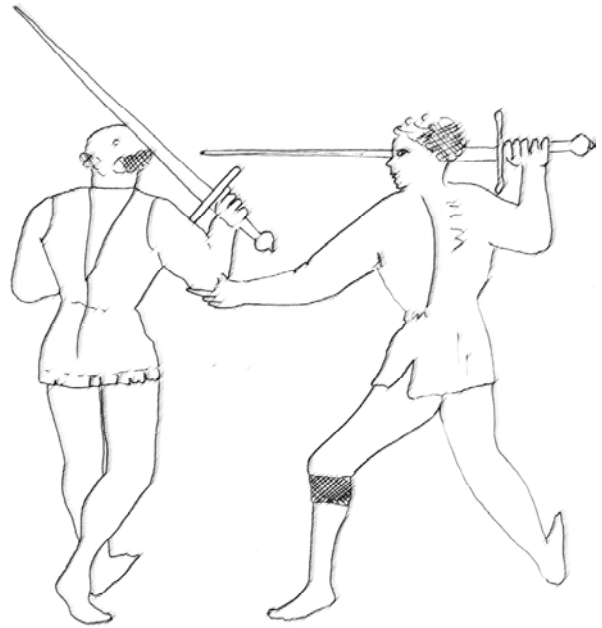
Fiore dei Liberi Getty MS Translation

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.

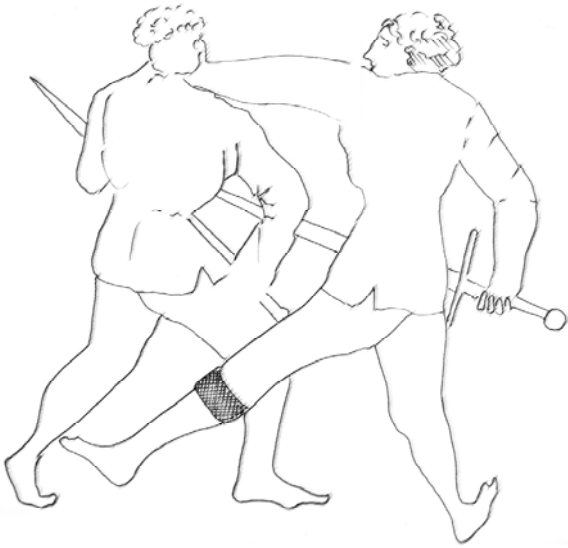


Fifth Play

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

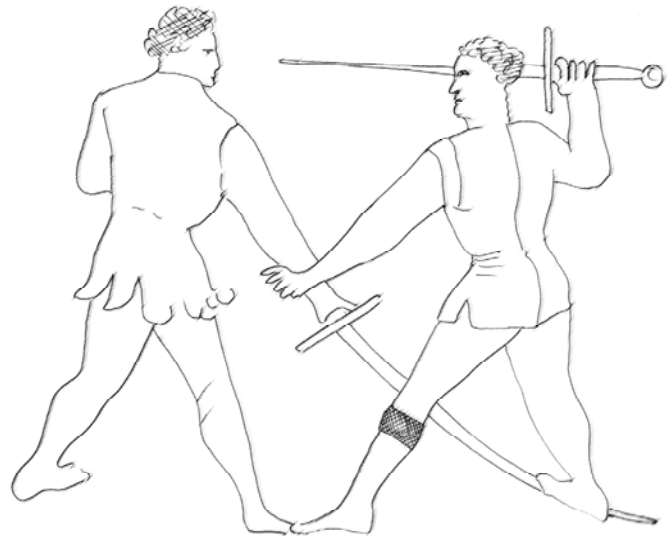
Fiore dei Liberi Getty MS Translation

Spada a una Mano Plays Ten to Twelve



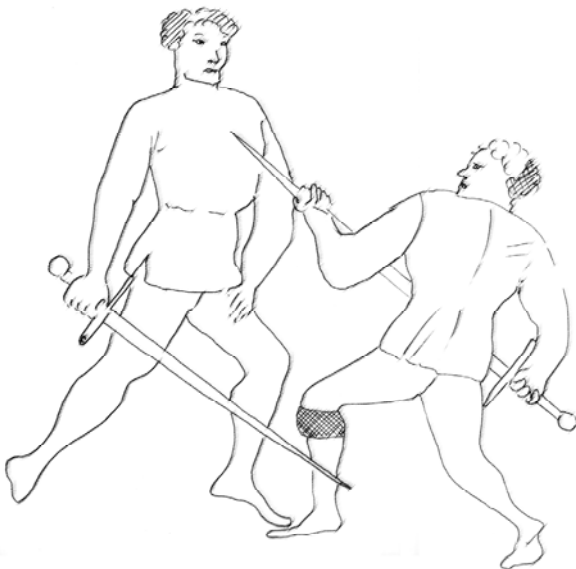
Tenth Play

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.

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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.

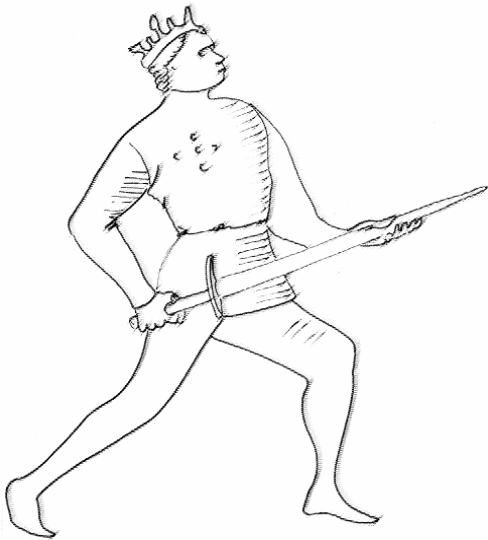


Second Guard

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 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.

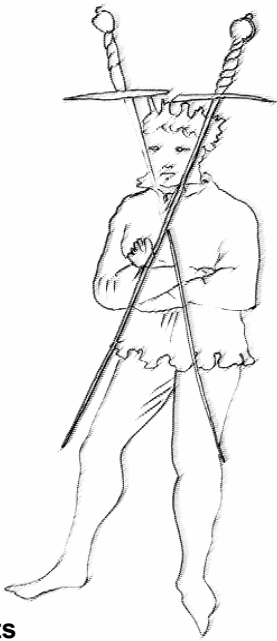


Sixth Guard

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 Translation

Seven Cuts



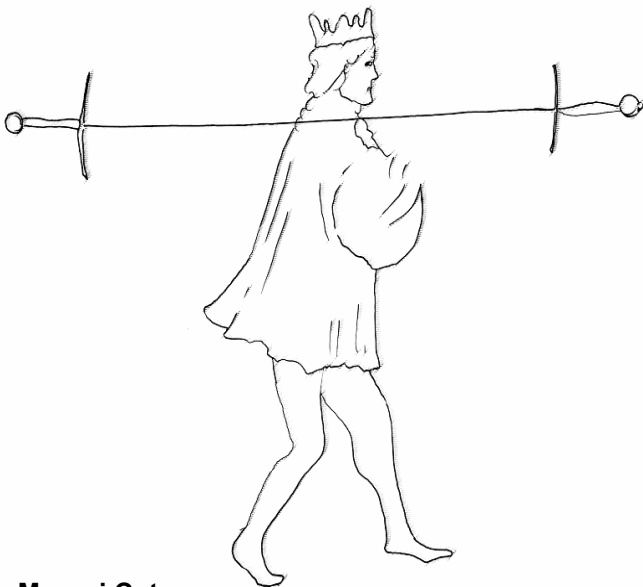
Fendenti Cuts

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.



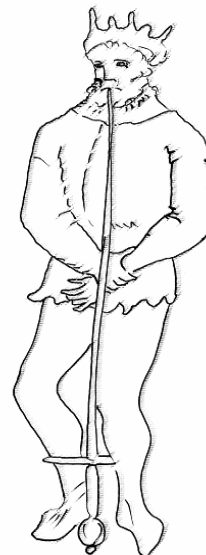
Sottani Cuts

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.

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Spada a duo Mano Posta One to Four



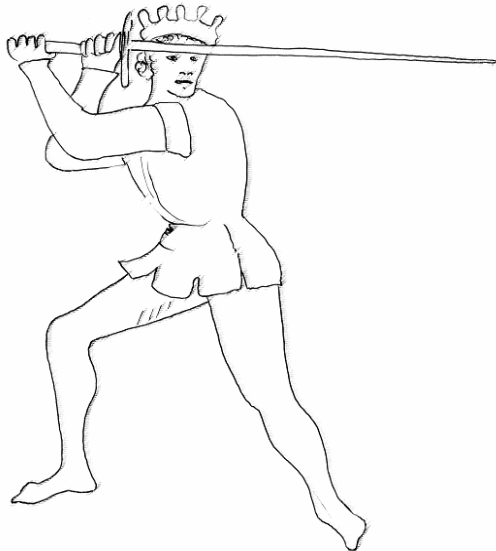
Porta di Ferro Pulsativa

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.



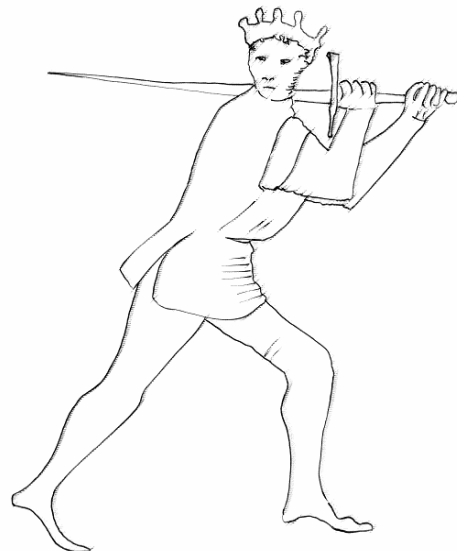
Posta de Donna Destraza Pulsativa

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.

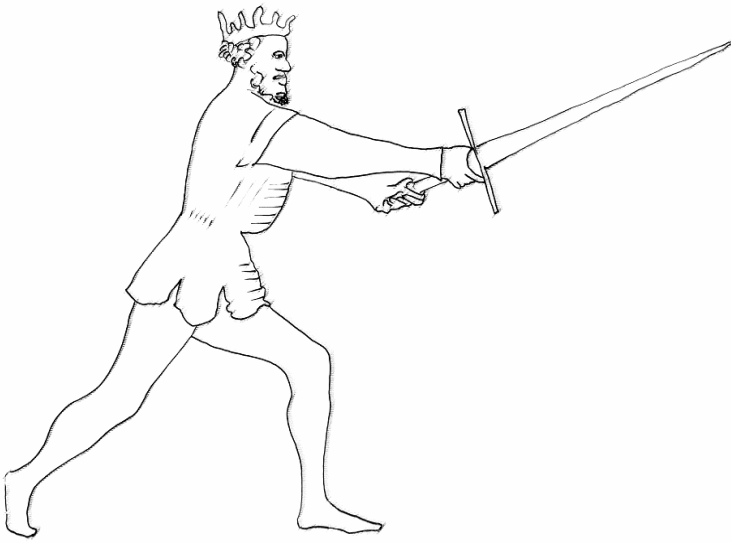


Posta di Donna la Senestra Pulsativa

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.

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Spada a duo Mano Posta Five to Eight



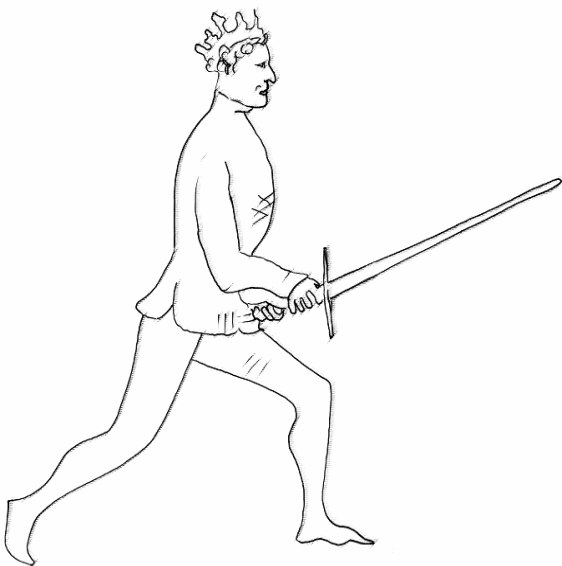
Posta Longa Instabile

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.

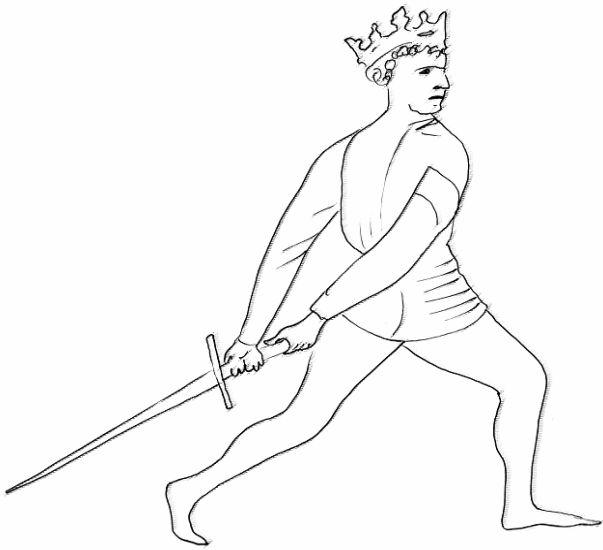


Dente di Cenghiaro Stabile

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.

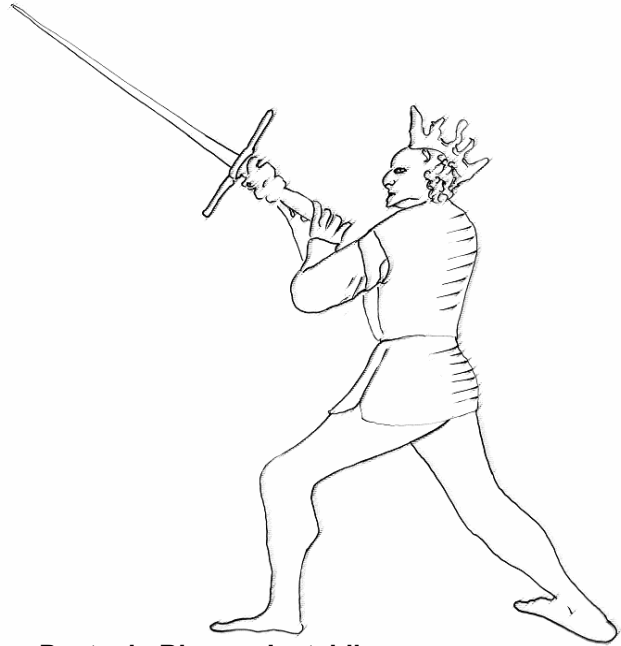
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Posta Nine to Twelve



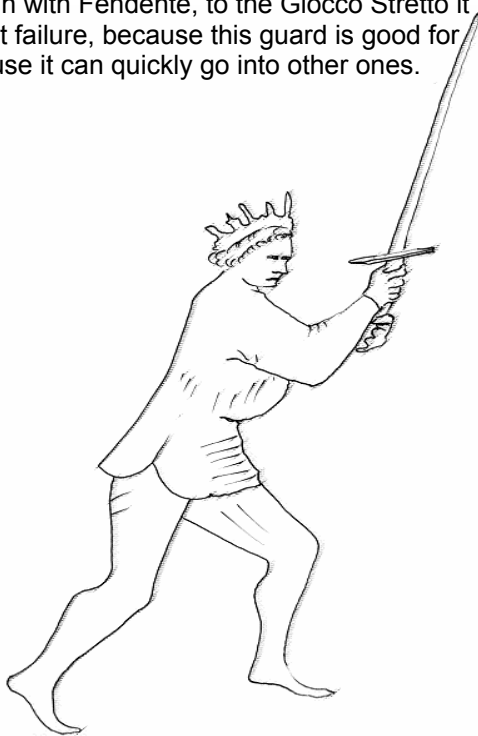
Posta di Choda Longa Stabile

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.



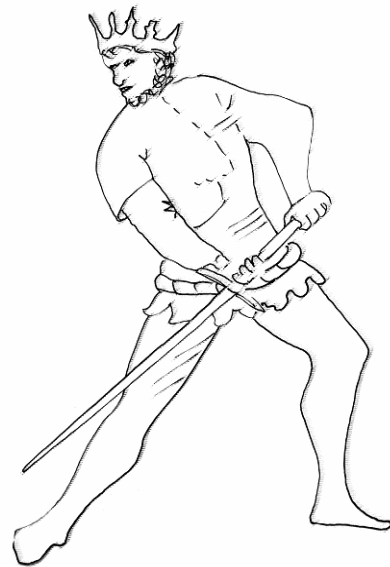
Posta do Bicorno Instabile

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 Zenchiario 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 Translation

Spada a duo Mano Gioco Largo Plays One and Two

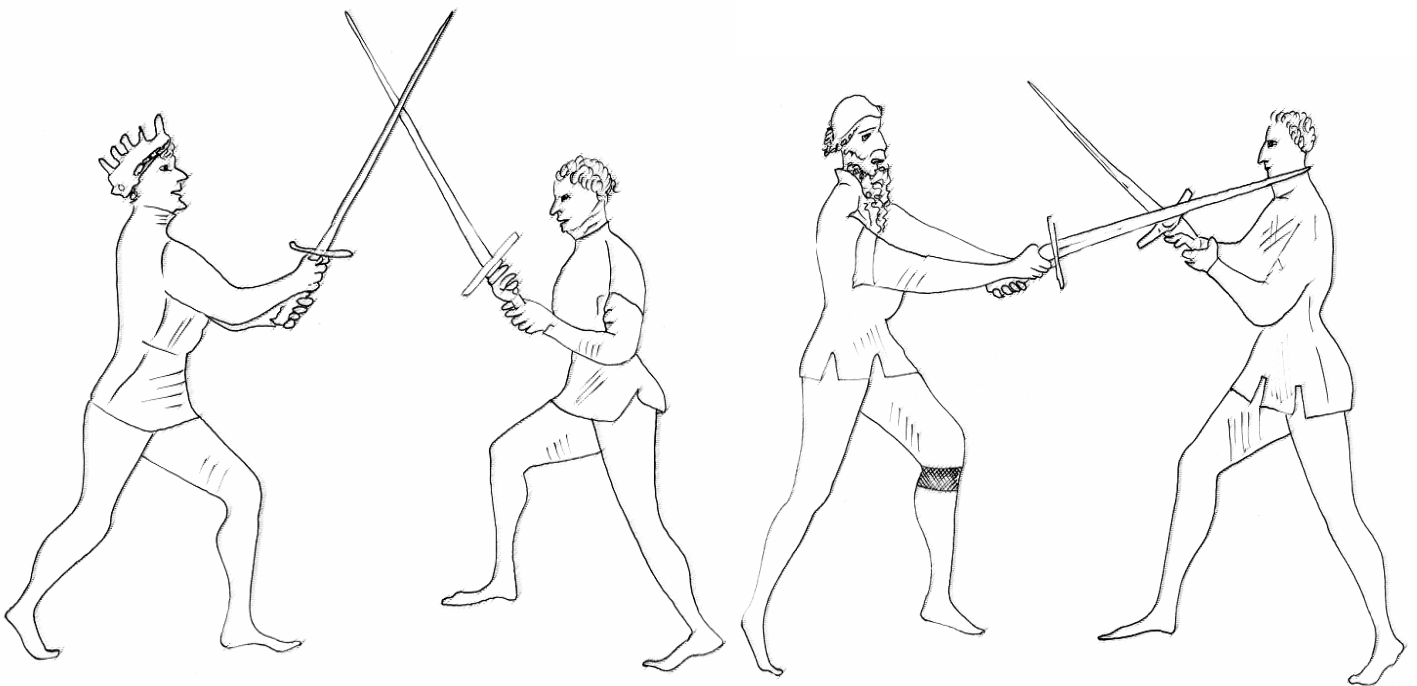
I am the Sword and I go against every mortal weapon, neither lance nor axe nor dagger are of worth against me.

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

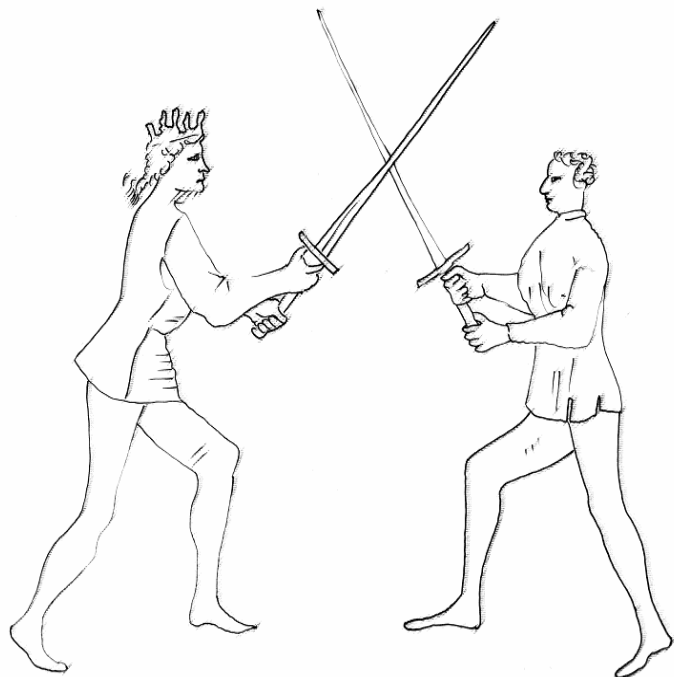
Here begins the largo plays of the two handed sword. This Master who is crossed with the point of the sword with this Player says "when I am crossed with the point of the sword quickly I give a turn to my sword and I injure him from the other side with a fendente namely for the head and the arms, or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

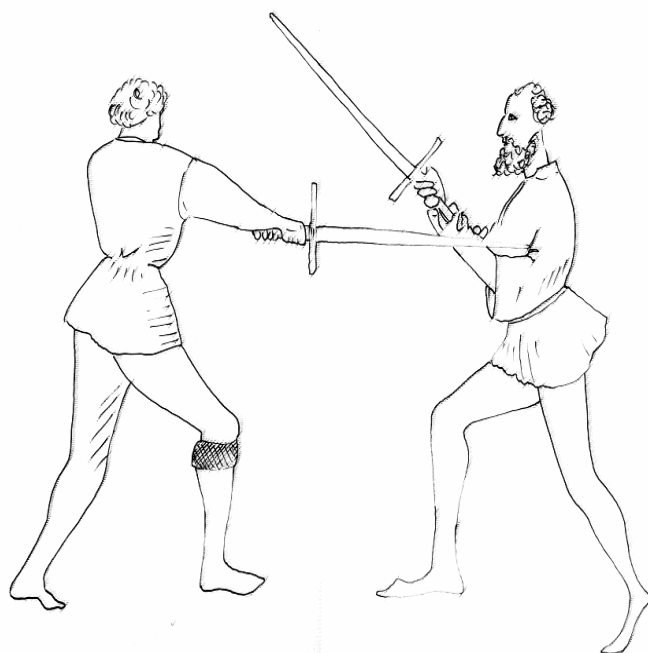
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Three to Six



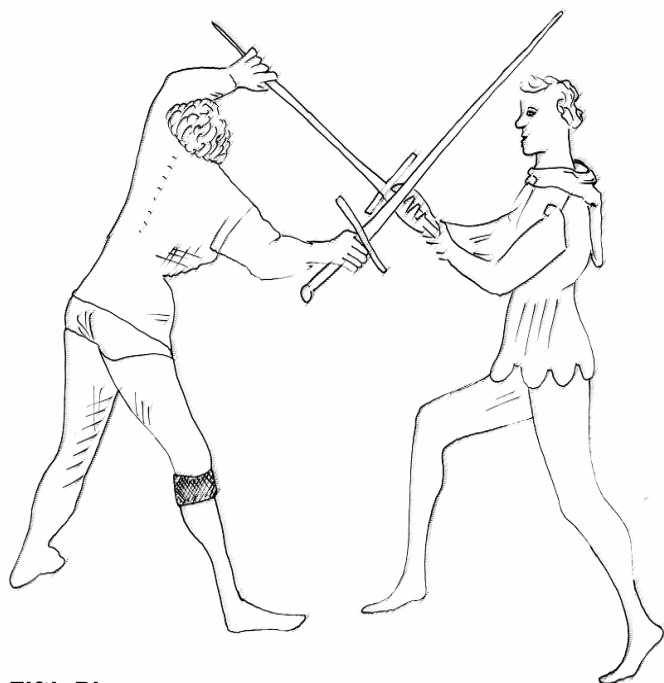
Third Play

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 Translation

Spada a duo Mano Gioco Largo Plays Seven to Ten

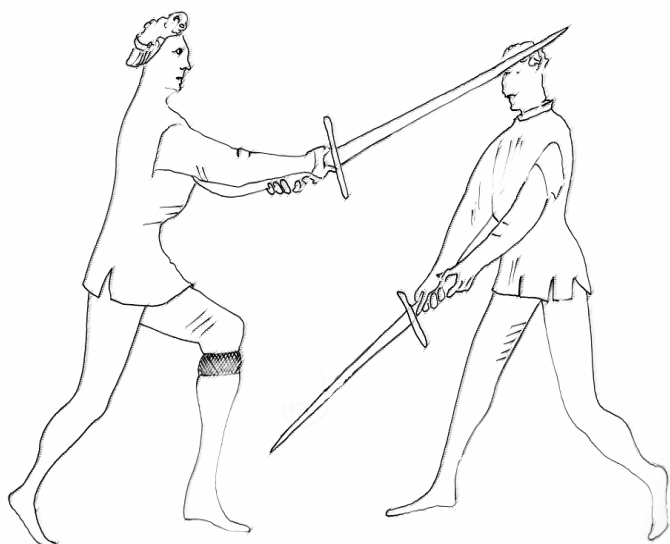


Seventh Play

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.

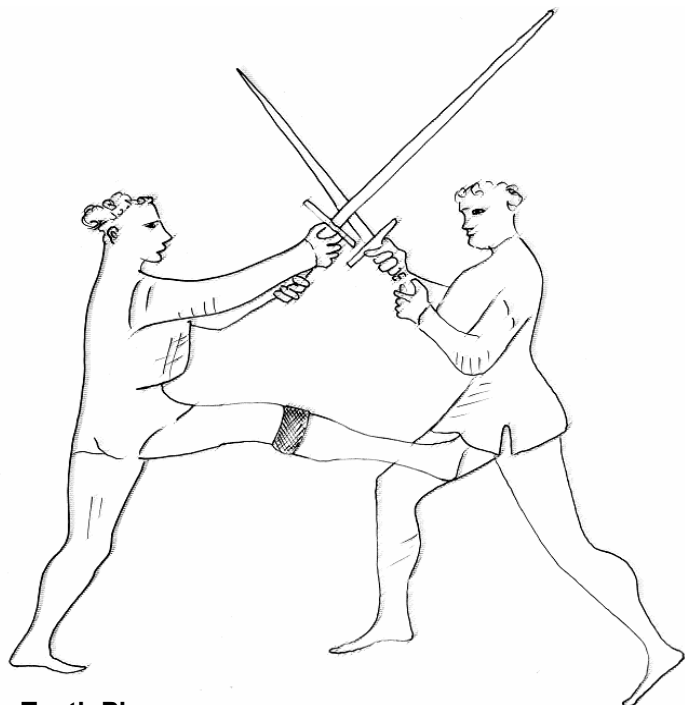
Eighth Play

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.

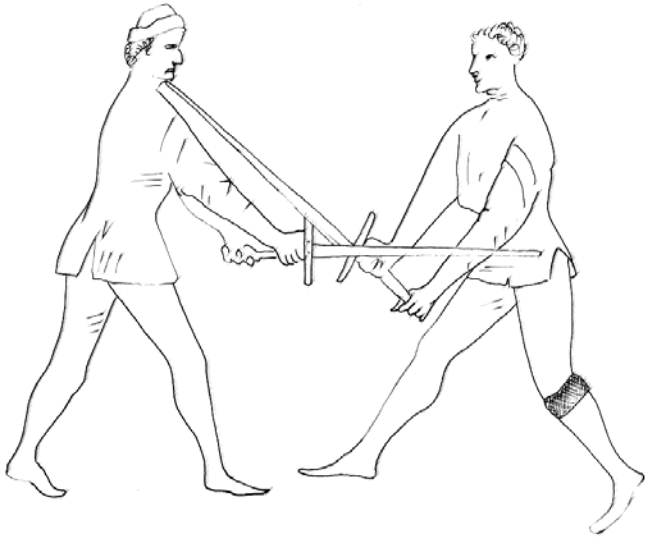


Tenth Play

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.

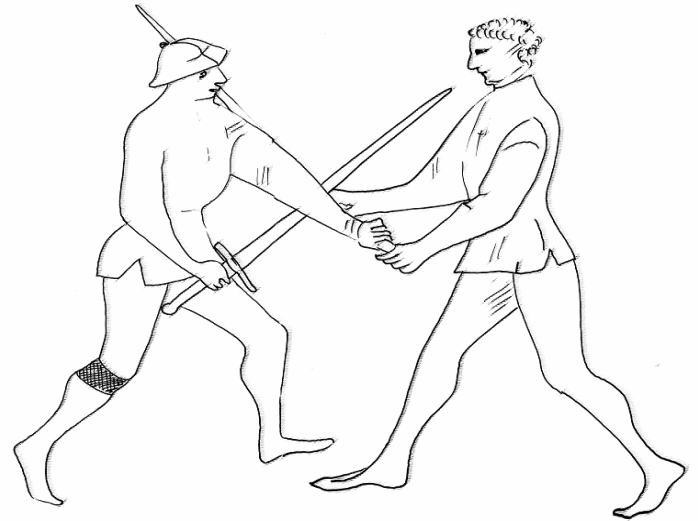
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Eleven to Fourteen



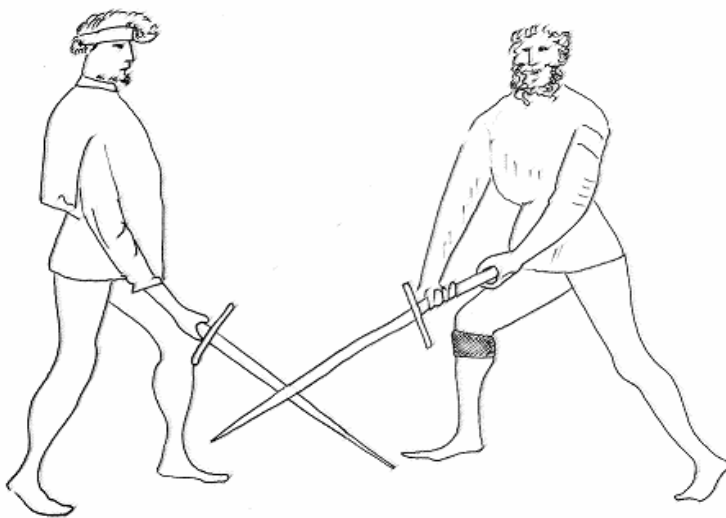
Eleventh Play

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.



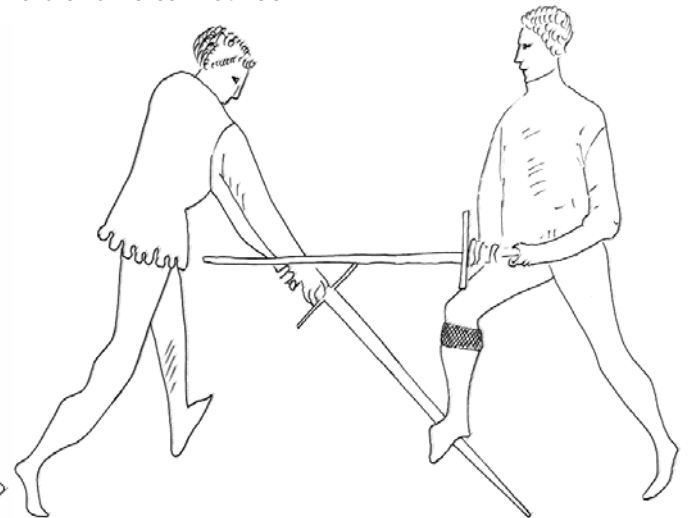
Twelfth Play

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.

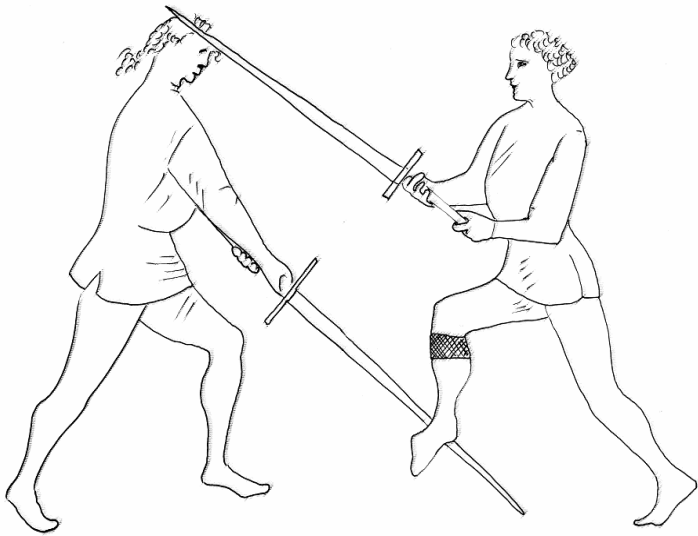


Fourteenth Play

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.

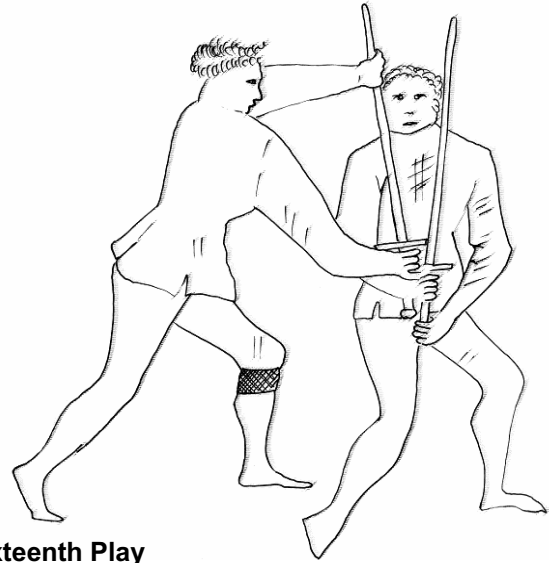
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Largo Plays Fifteen to Eighteen



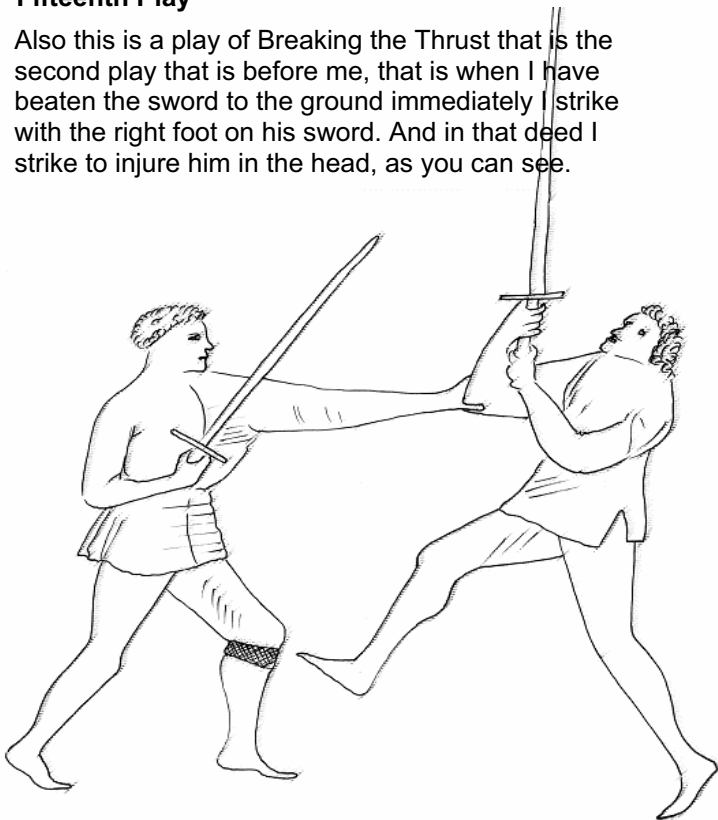
Fifteenth Play

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.



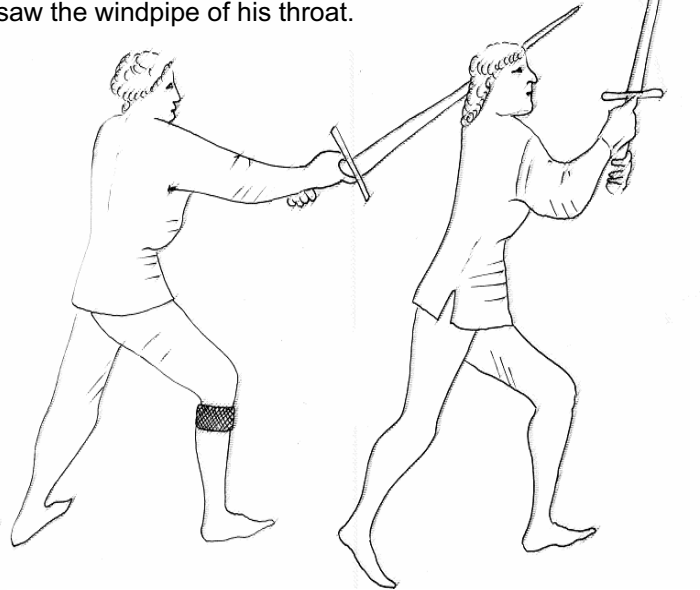
Sixteenth Play

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.

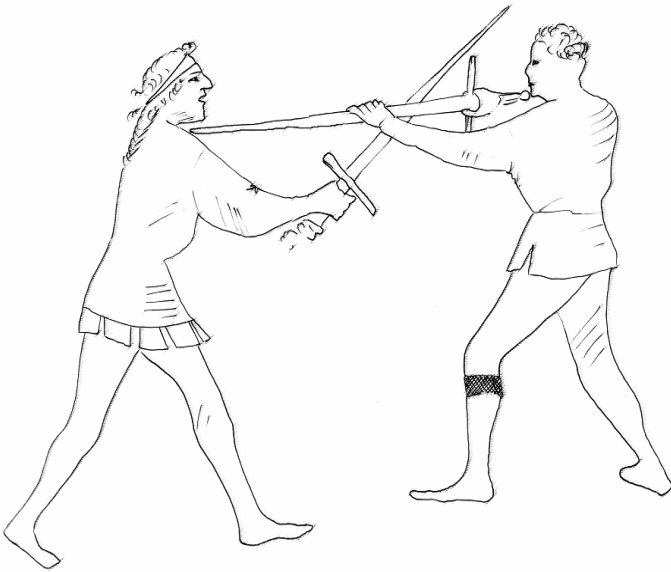


Eighteenth Play

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.

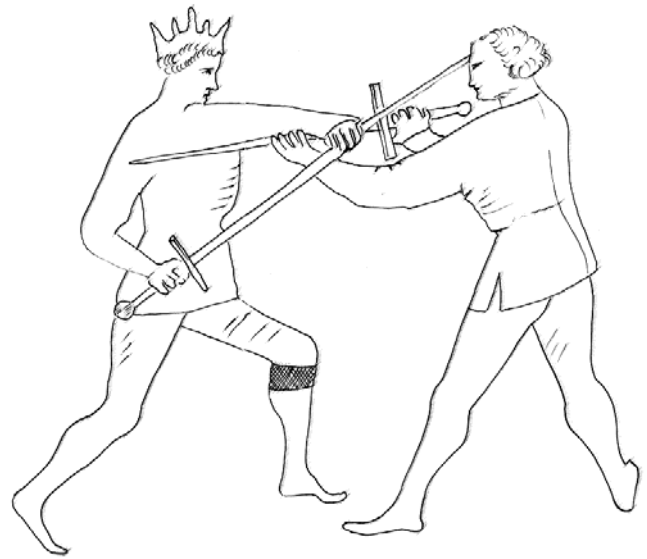
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Spada a duo Mano Gioco Largo Plays Nineteen and Twenty



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

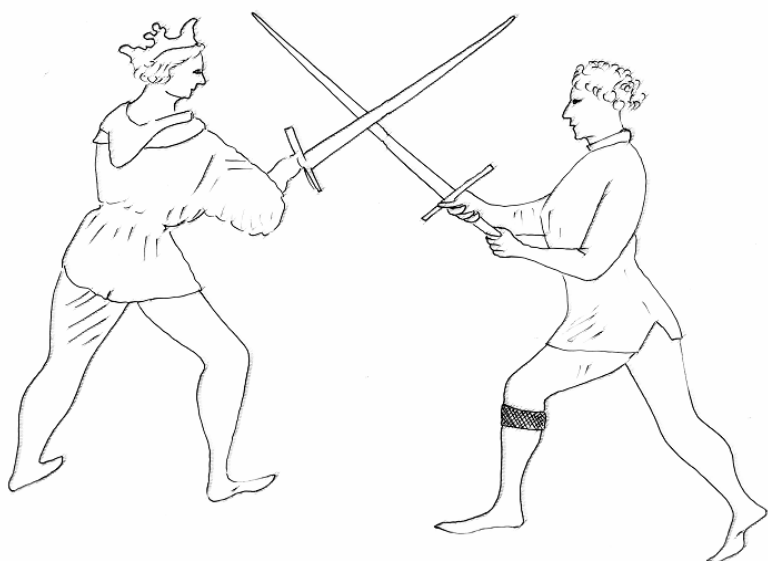
This is the contrary of the play that is before me, namely the False Point or the Short Thrust. And this contrary is done in this way: when the scholar strikes at my sword, in the turn he does with his sword immediately I turn mine at the same time he turns his. But I pass to the side in order to find 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.

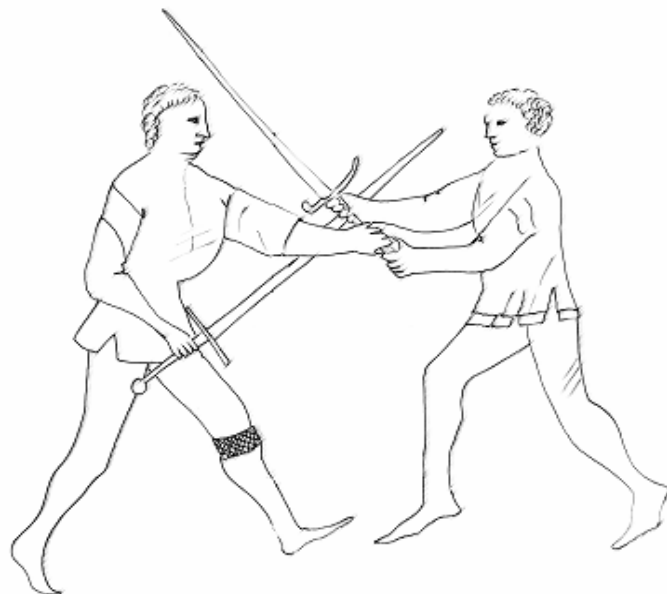
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays One to Four



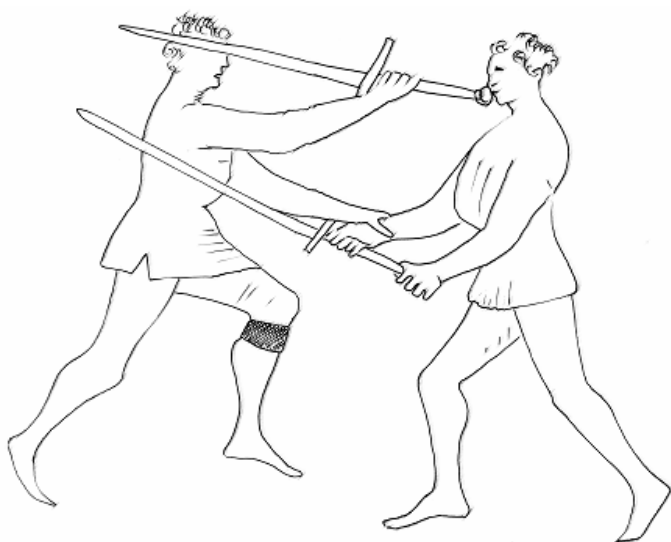
First Play

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.



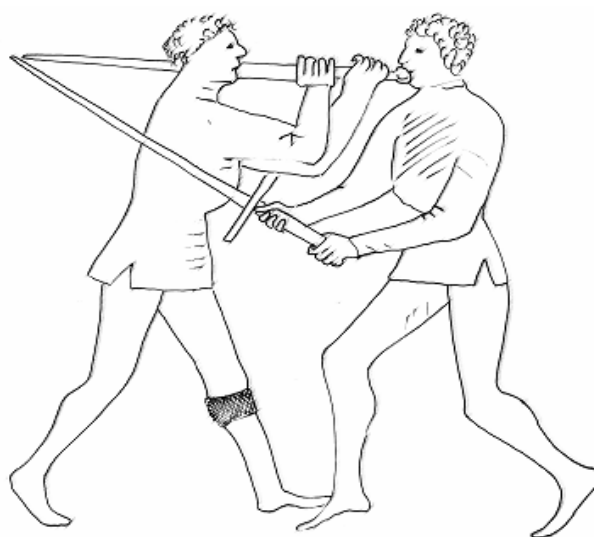
Second Play

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.

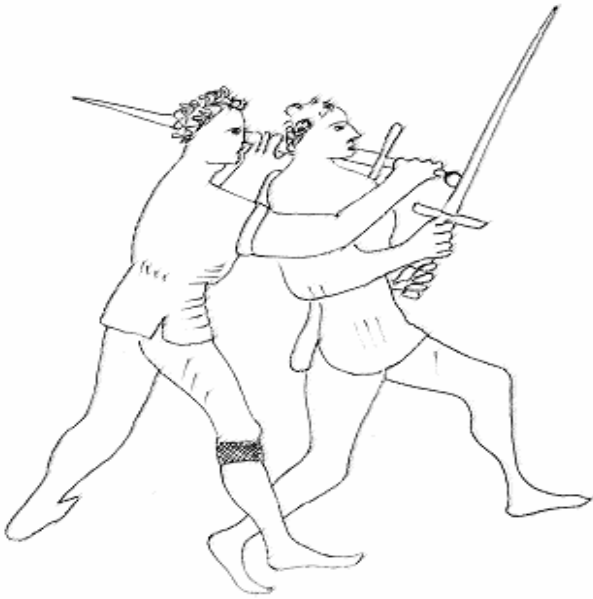


Fourth Play

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.

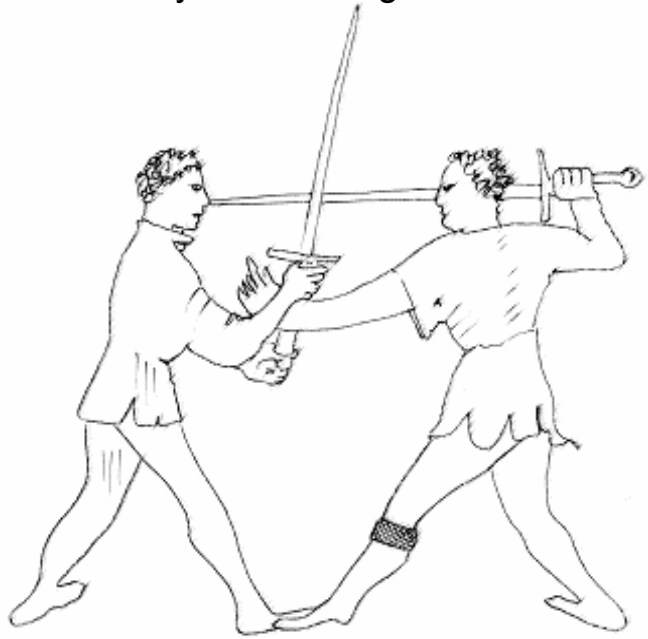
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays Five to Eight



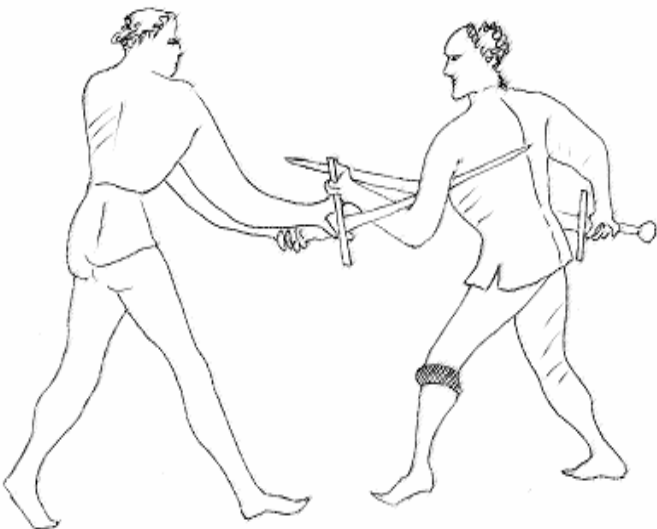
Fifth Play

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).



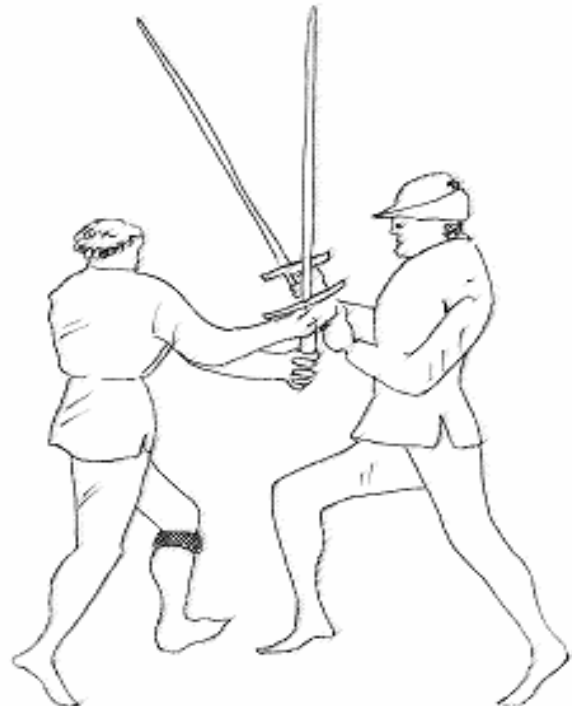
Sixth Play

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 accrese 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.

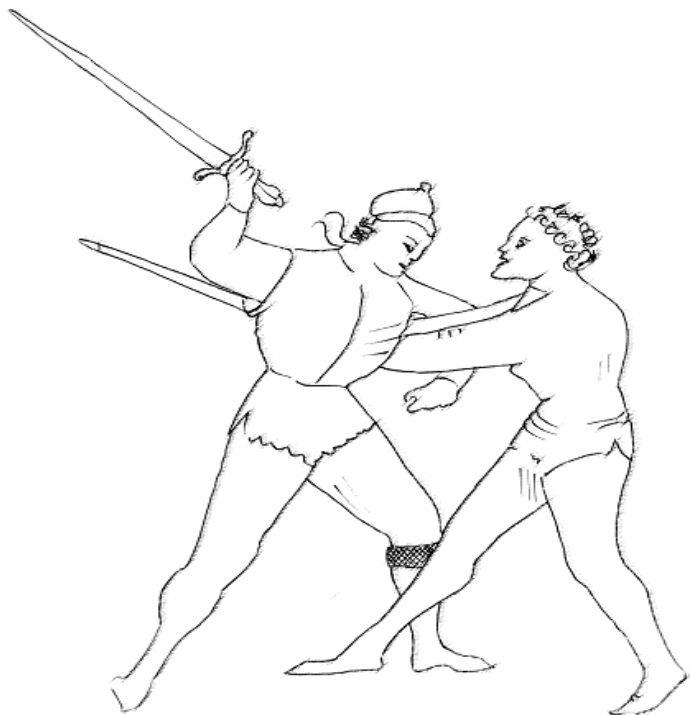


Eighth Play

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.

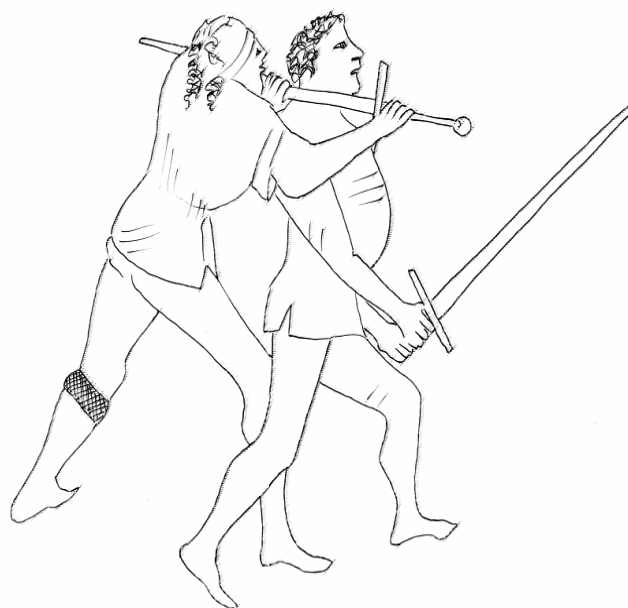
Fiore dei Liberi Getty MS Translation

Spada a duo Mano Gioco Stretto Plays Nine to Twelve



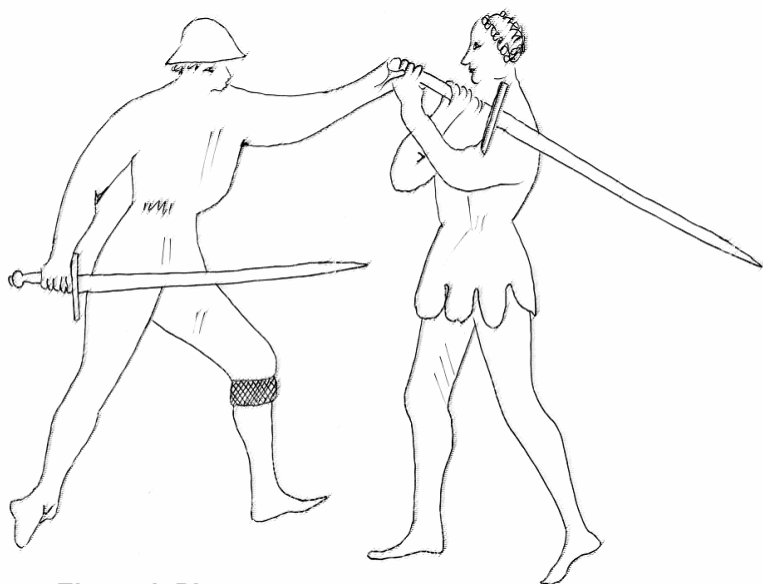
Ninth Play

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.



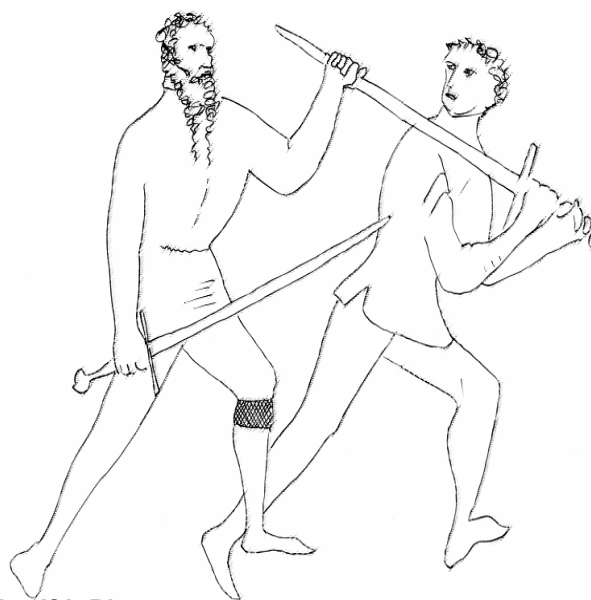
Tenth Play

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.

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Spada a duo Mano Gioco Stretto Plays Thirteen to Sixteen



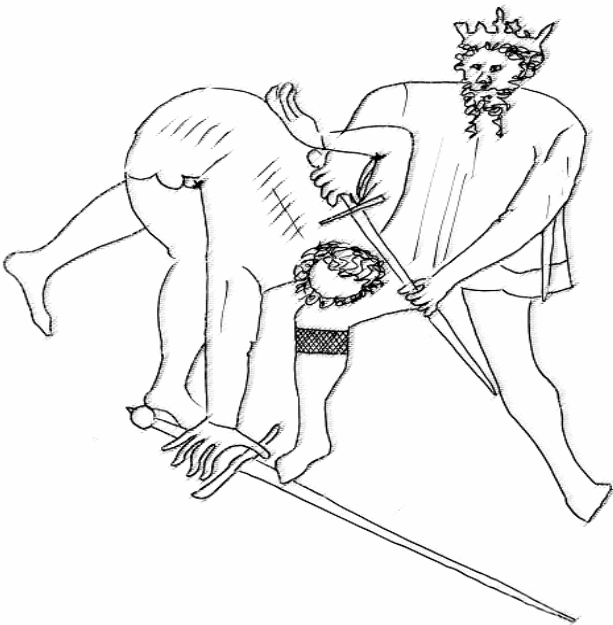
Thirteenth Play

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.

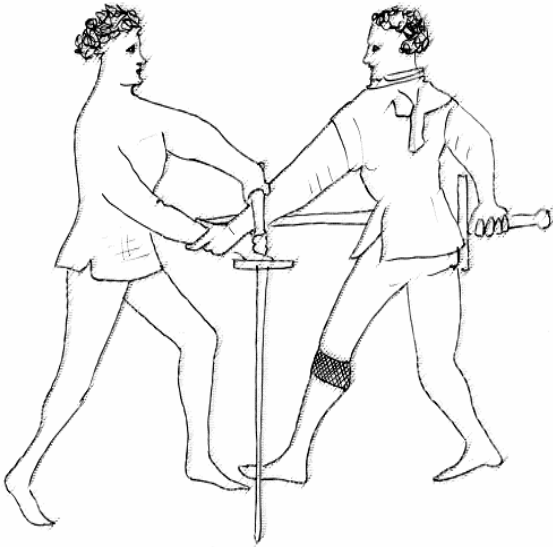


Sixteenth Play

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 Translation

Spada a duo Mano Gioco Stretto Plays Seventeen to Twenty



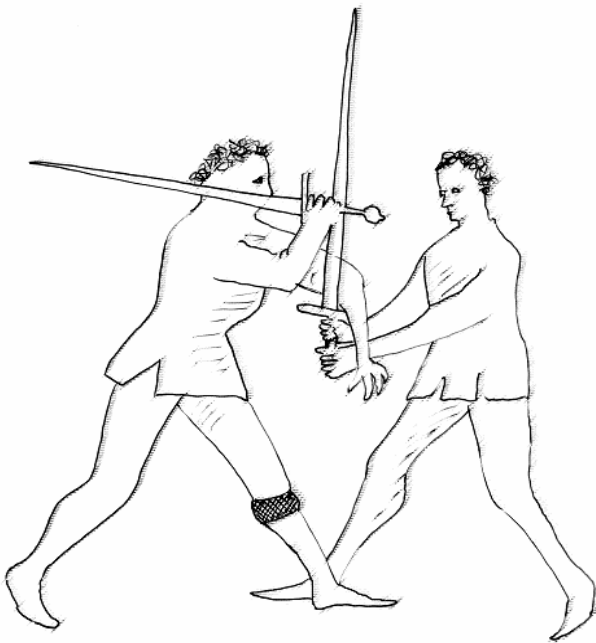
Seventeenth Play

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.



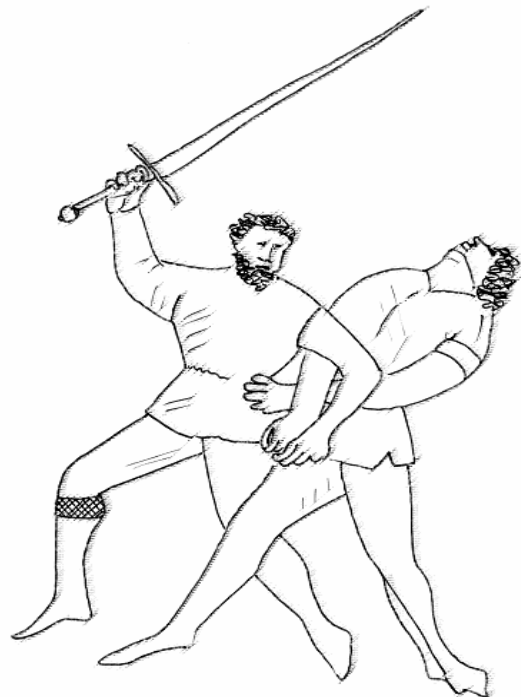
Eighteenth Play

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.

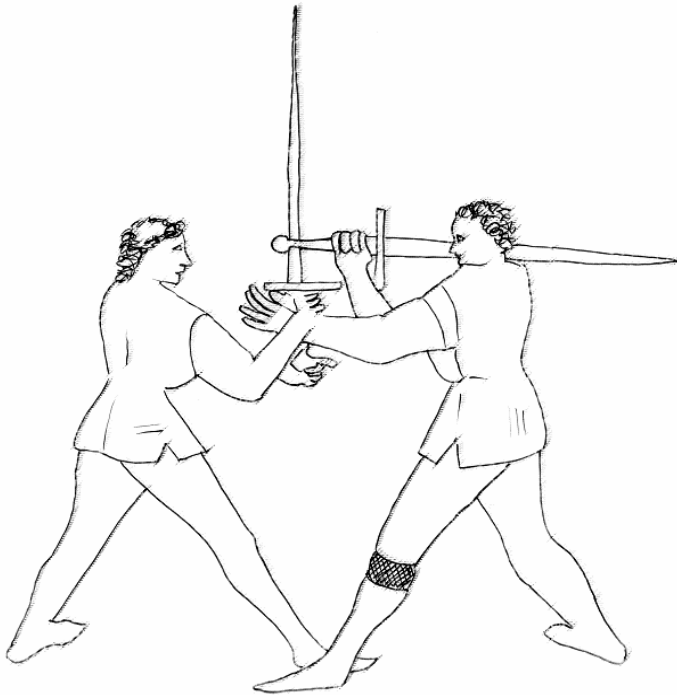


Twentieth Play

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.

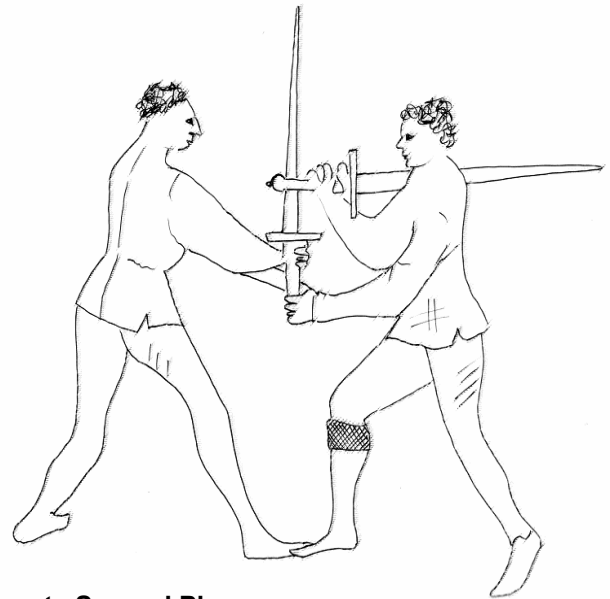
Fiore dei Liberi Getty MS Translation

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



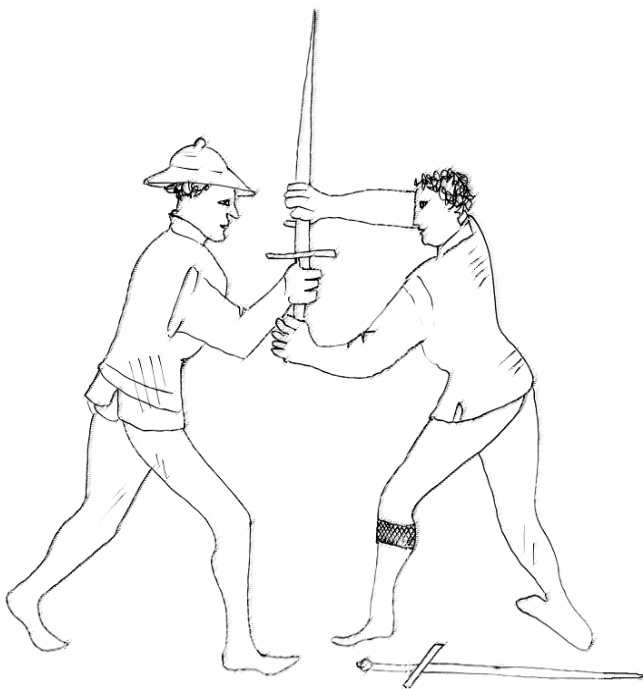
Twenty First Play

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.

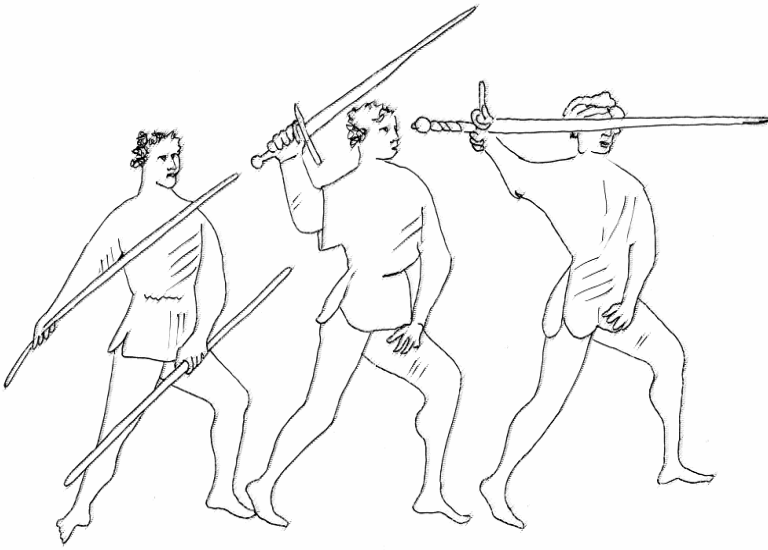


Twenty Third Play

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.

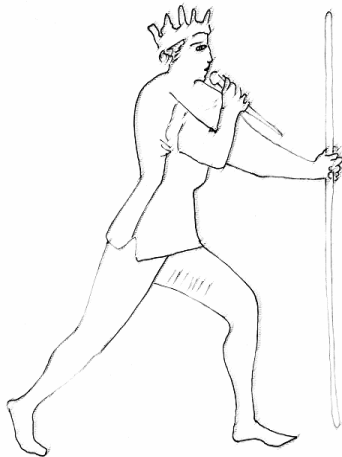
Fiore dei Liberi Getty MS Translation

Three Companions and Bastone e Daga

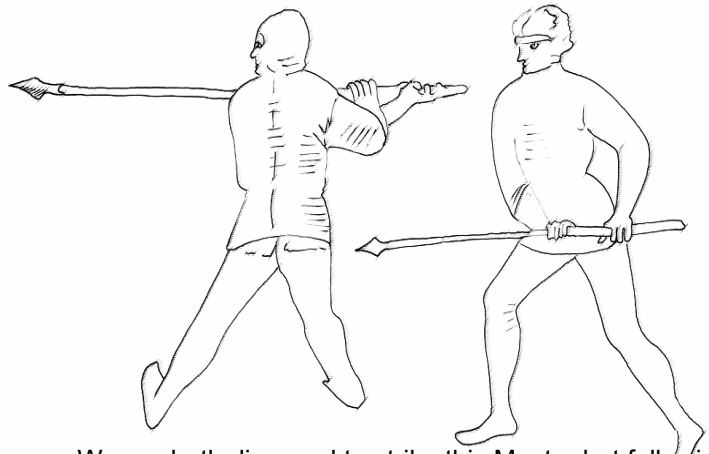


These are three companions that desire to kill this master who waits with the sword of two hands. The first of these three wants to throw his sword against the master. The second wants to strike the said master with cut or with thrust. The third wants to throw two spears that he has prepared as shown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

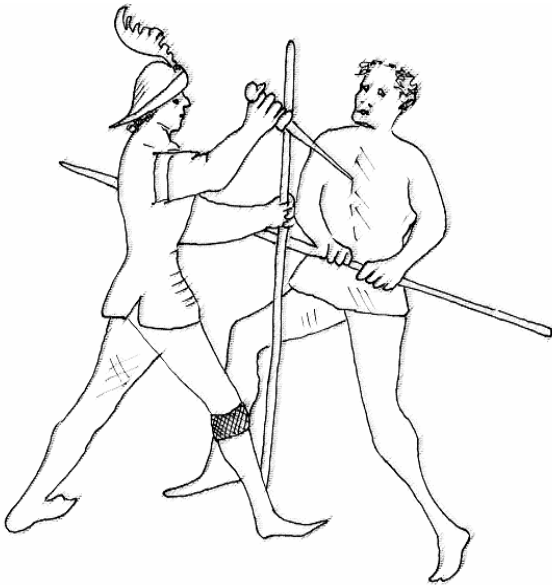


We are both disposed to strike this Master but following what he said we know we can do nothing. But if we deceive him in this way namely we turn the spear head behind and we place with the foot of the spear. And when he beats the foot of the spear we will turn our spear and strike him from the other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

And this will be his contrary.

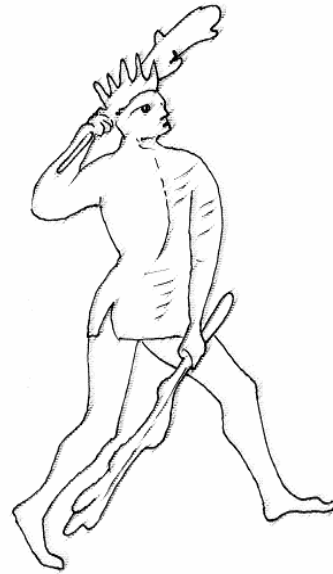
Fiore dei Liberi Getty MS Translation

Bastone e Daga Plays One to Three



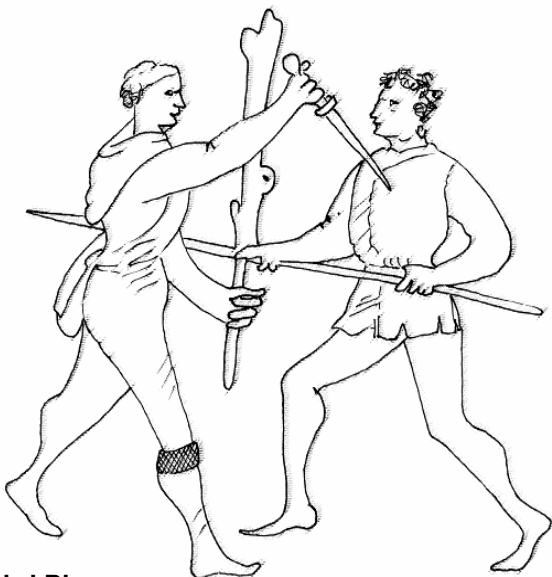
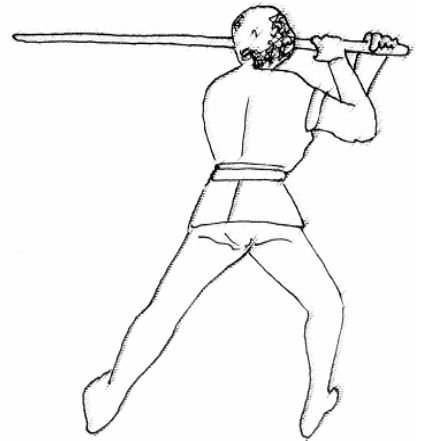
First Play

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.

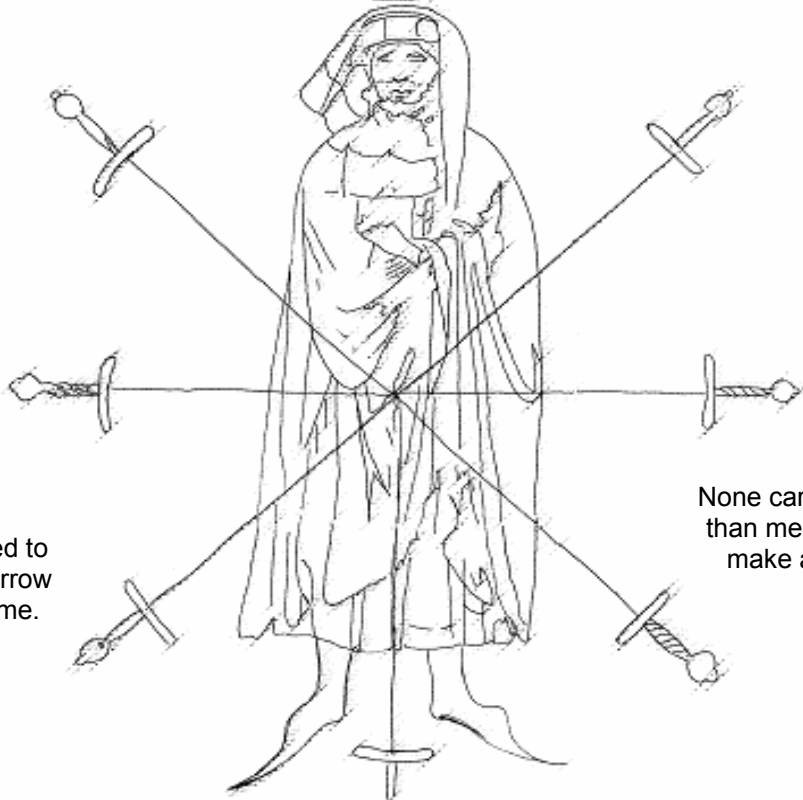
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Segno

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.