

The Flower of Battle
of Master Fiore Friulano de'i Liberi

*Being a Concordance of the Prefaces and
Several Plays from His Four Extant Manuscripts*

Including translations by

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Editor's Preface

This book is the culmination of a project begun over nine years ago, in mid-2006, before Wiktenauer was even a twinkle in Ben Michels' eye. I was a member of ARMA at the time, and had recently earned the rank of general Free Scholar and told to choose a treatise to study and eventually bring back to the group. Since most members of my study group were focused on treatises in the Liechtenauer sphere and tended to quote the famous crank George Silver on the merits of Italian fencing whenever the subject came up, I decided I would try working through the writings of Fiore de' i Liberi.

I soon discovered, however, that the resources I expected to use in this endeavor simply didn't exist. No one had produced a syncretic text laying out the three known versions side by side. Indeed, the only real publication in English at that point wasn't even about Fiore, it was Greg Mele and Luca Porzio's translation of Filippo di Vadi's treatise. Somewhat demoralized, I realized I would have to build this book myself.

Then an opportunity to do just that presented itself, as I shattered my left arm in a parkouring accident in April 2006 and was left with my arm in a sling for the summer. (If you're now thinking that the impetus for most of my HEMA projects is an extreme sports injury, well, you're not wrong.) I decided to devote my summer to the study of Fiore's sword in one hand, and quickly cobbled together a text combining some low-quality scans of Novati's facsimile with Hermes Michelini's translation of the Pisani Dossi and Matt Easton and Eleonora Durban's translations from the Getty with, and thus created my first text.

Within a year, this would grow to fill a four-inch binder as I added more translations from the Exiles and others, laboriously scanned and corrected old reels of microfilm from the Getty and Morgan museums, and integrated Greg's edition of Vadi as the next best thing to a fourth version of Fiore. As the years passed, I kept this book updated with new translations and scans as they came online (the 2008 discovery of the Florius manuscript by Ken Mondschein, and subsequent public announcement by Fabrice Cognot, forced a complete rebuild of the whole book including removing Vadi). Wiktenauer started up at the end of 2009 and in 2011, I finally found time to reduce this document to a Wiktenauer-useable format, building what became one of our largest and most popular articles. At that point, I considered the project more or less fulfilled.

I could never quite leave it alone, though, frequently making new tweaks and additions.

In 2012, I took it upon myself to author a full translation of the Morgan version and the corresponding Pisani Dossi sections. Though its current incomplete state means it's often neglected by students of Fiore, it has significant material that is not found in the Getty, and I find the language to be far more accessible than the other versions as well. As multiple translations of the Getty were now on the market, including Tom Leoni's popular entry, I was free to entertain my own translation preferences and try to capture the way in which Fiore expressed his ideas in Italian, rather than worrying about making it as accessible as possible for English speakers.

Going into 2013, I made what I consider to be one of my most significant contributions to HEMA research, identifying and correlating the group of German manuscripts I call "die Blume des Kampfes". (These are outside the scope of the present book, but in the future I plan to integrate them into a book on the larger tradition that Fiore taught.)

Fast forward to 2015, when Wiktenauer had gone from an impossible pipe dream to a legitimate source for HEMA research. Buoyed by our successful fundraiser in 2014, when we unexpectedly raised over \$3,600 on a goal of just \$500, Richard Marsden and I put our heads together and decided to plan out a real funding drive for this year and see if we couldn't double that number with a little planning and organization. We plotted an ambitious (we thought) budget of \$10,000 for 2015 and pulled together a few ideas for inexpensive perks for donors—shirts and patches from the HEMA Alliance shirt-and-patch guy, easily-downloadable packets of manuscript scans, and so on—but we felt like we should have a big-ticket item that would encourage people to spend bigger. Then I remembered the Liechtenauer and Fiore study guides I had once created—texts that still, several years later, had not been reproduced by any authors in the field—and I thought they might be the incentive people needed.

We all know how this story ends, of course: you, my Wiktenauer donors, scoffed at our goals and contemptuously broke them over your collective knee. When the dust settled, the total stood at \$22,710 (a number which has more than doubled in the intervening months). While this meant an enormous amount of work for me—and also for the ever-helpful John Harmston—it also meant the exciting prospect of finally seeing a proper treatment, in print, of these books.

In the intervening years, the quality of available Fiore resources has increased considerably. The Getty started its Open Content Program, the National Library of France placed high-res scans of their beautiful manuscript online with a public domain license, and the Princeton Index of Christian Art created the first color scans of the Morgan. Colin Hatcher released his translations of parts of the Getty and the Pisani Dossi. Even more importantly, my local research group CHEMAS (the Cambridge HEMA Society)—and principally our Latinists Kendra Brown and Rebecca Garber—embarked in 2013 on a two-year slog through the Florius manuscript, ultimately producing rough drafts of a new transcription and translation. So, rather than printing the existing study document from years ago, I decided to exceed my campaign pledge—and perhaps the patience of my donors—by completely rebuilding this book from the ground up. Colin volunteered to translate the rest of the Getty, I polished up my Morgan translation, and in the end I also rescanned Novati.

In the pages of this book you will find the latest translations by Colin, Kendra, Rebecca, and me. Accompanying the translations are the best available color scans of all four manuscripts (as well as a few inserts from related manuscripts to illuminate key points). Also included are introductory sections, transcriptions of all four manuscripts, and the preface and introduction of Filippo di Vadi, which was translated by Guy Windsor in 2012 and donated to the community (of which he provided a revised version for this publication).

Though long delayed, this book represents the most complete picture possible of the writings of Fiore de' i Liberi. It's the text I wanted when I was starting out in Fiore, and I'm happy to finally offer it in print. I hope it serves in some small way to advance the study of Fiore de' i Liberi's art.

Michael Chidester
Wiktenauer Director
23 December 2015

What’s in This Book

The pages ahead of you are packed with content—the intent is that this book be useful as a resource during active training, so wherever possible all material relevant to a specific play is loaded onto a single page or two-page spread. Navigating this may be a bit tricky, so here’s an outline of what you’ll find and where you’ll find it.

The first section contains introductory materials: an overview of what we know and what we don’t know about Fiore de’i Liberi, other members of his tradition, and their writings. Also included are brief profiles of each of the manuscripts containing Fiore’s work, and an article by Kendra Brown about discoveries from the work our group CHEMAS has done on Florius. This section is adapted from the relevant Wiktenauer and Hroarr articles, revised and updated over the course of this project.

The second section contains the prefaces of the three Italian manuscripts (the Florius contains no preface, sadly). These are laid out in what I believe to be chronological order, with the Morgan on the left (translated by Michael Chidester), the Getty in the middle (translated by Colin Hatcher), and the Pisani-Dossi on the right (also translated by Michael Chidester). While the Morgan and Getty have generally consistent text, the Pisani Dossi diverges significantly and has been reordered to match the others; the number next to each paragraph indicates the original order of appearance.

After this are the plays, which for most readers is the most important part. This includes grappling and all of Fiore’s weapons: baton, dagger, dagger vs. sword, sword in one hand, sword in two hands, sword in armor, ax, spear, mixed weapons, and mounted dueling. Each page uses exactly the same layout so that you’ll always know what you’re looking at. Since each manuscript contains a unique constellation of plays, some pages only include content from one or two of them (the quadrants for the rest remaining blank).

The top row contains the two manuscripts with only short verses, Pisani-Dossi on the left and Florius on the right. This is mostly for layout purposes, to be sure there’s room for a title and for any other notes that need to be included. The PD is translated by Michael Chidester or Colin Hatcher (as indicated at the beginning of each section), while the Florius is translated by Kendra Brown and Rebecca Garber.

The bottom row contains the two manuscripts with long text, Getty on the left and Morgan on the right. The Getty translation is by Colin Hatcher, and the Morgan by Michael Chidester. Colin and I take somewhat opposite approaches to translation, which I think will be nicely complimentary. Colin is concerned primarily with producing the most readable text possible that still conveys Fiore’s meaning; the text that Fiore would have produced had he been writing in modern English, you might say. I am rather enamored with Romance languages and make an effort to capture as much of the Italian method of expression as English can easily support and preserve the original patterns and shapes of Fiore’s teachings; I want to help readers hear Fiore’s original language as they go.

Where a play from elsewhere in the text is referenced but not illustrated, the relevant illustration is inserted in black and white with a heavy frame (to remind you what it looks like). All versions of the illustration are included, even though only one or two will generally be accompanied by text.

Where a play is described but is not illustrated in any of Fiore’s known manuscripts, a heavy frame is still included in the illustration area to indicate the presence of text; it will either contain a note indicating the absence of any illustration and, where possible, an appropriate illustration from Vadi or the Cod. 5278 (from the *Blume des Kampfes* group) in the “Morgan” quadrant.

Finally, there are two appendixes. Appendix A contains the preface and introduction of Filippo di Vadi, transcribed and translated by Guy Windsor. Appendix B contains the transcriptions of all four manuscripts contained herein, ordered by the page number of their translation in this book.

Pisani Dossi (Novati)	Florius (Paris)
Getty	Morgan or non-Fiore image

Introduction

Fiore de'i Liberi

Fiore Friulano de'i Liberi de Cividale d'Austria (Fiore delli Liberi, Fiore Furlano, Fiore de Cividale d'Austria; ca. 1340s - 1420s;¹ fl. ca. 1383–1410) was a late 14th century knight, diplomat, and itinerant fencing master. He was born in Cividale del Friuli, a town in the Patriarchal State of Aquileia (in the Friuli region of modern-day Italy), the son of Benedetto and scion of a Liberi house of Premariacco.^{2,3,4} The term *Liberi*, while potentially merely a surname, more probably indicates that his family had Imperial immediacy (*Reichsunmittelbarkeit*), either as part of the *nobili liberi* (*Edelfrei*, “free nobles”), the Germanic unindentured knightly class which formed the lower tier of nobility in the Middle Ages, or possibly of the rising class of Imperial Free Knights.^{5,6,7} It has been suggested by various historians that Fiore and Benedetto were descended from Cristallo dei Liberi of Premariacco, who was granted immediacy in 1110 by Holy Roman Emperor Heinrich V,^{8,9,10} but this has yet to be proven.¹¹

Fiore wrote that he had a natural inclination to the martial arts and began training at a young age, ultimately studying with “countless” masters from both Italic and Germanic lands.^{2,3,4} He had ample opportunity to interact with both, being born in the Holy Roman Empire and later traveling widely in the northern Italian states. Unfortunately, not all of these encounters were friendly: Fiore wrote of meeting many “false” or unworthy masters in his travels, most of whom lacked even the limited skill he’d expect in a good student.⁴ He further mentions that on five separate occasions he was forced to fight duels for his honor against certain of these masters who he described as envious because he refused to teach them his art; the duels were all fought with sharp swords, unarmored except for gambesons and chamois gloves, and he won each without injury.^{2,3,12}

Writing very little on his own career as a commander and master at arms, Fiore laid out his credentials for his readers in other ways. He stated that foremost among the masters who trained him was one Johane dicto Suueno, who he notes was a disciple of Nicholai de Toblem;⁴ unfortunately, both names are given in Latin so there is little we can conclude about them other than that they were probably among the Italians and Germans he alludes to, and that one or both were well known in Fiore’s time. He further offered an extensive list of the famous *condottieri* that he trained, including Piero Paolo del Verde (Peter von Grünen),¹³ Niccolo Unricilino (Nikolo von Urslingen),¹⁴ Galeazzo Cattaneo dei Grumelli (Galeazzo Gonzaga da Mantova),¹⁵ Lancillotto Beccaria di Pavia,¹⁶ Giovannino da Baggio di Milano,¹⁷ and Azzone di Castelbarco,¹⁸ and also highlights some of their martial exploits.^{2,3}

The only known historical mentions of Fiore appear in connection with the Aquileian War of Succession, which erupted in 1381 as a coalition of secular nobles from Udine and surrounding cities sought to remove the newly appointed Patriarch (prince-bishop of Aquileia), Philippe II d’Alençon. Fiore seems to have supported the secular nobility against the Cardinal; he traveled to Udine in 1383 and was granted residency in the city on 3 August.¹⁹ On 30 September, the high council tasked him with inspection and maintenance of city’s weapons, including the artillery pieces defending Udine (large crossbows and catapults).^{6,20,21} In February of 1384, he was

Fiore Friulano de'l Liberi



This master with a forked beard appears sporadically throughout both the Getty and Pisani Dossi mss., and may be a representation of Fiore himself

Born	1340s Cividale del Friuli, Friuli
Died	after 1420 France (?)
Occupation	Fencing master Magistrate Mercenary
Nationality	Friulian
Patron	Gian Galeazzo Visconti (?) Niccolò III d'Este (?)
Influences	Johane Suveno Nicholai de Toblem
Influenced	Philippo di Vadi
Language	Middle Italian Renaissance Latin
Manuscripts	Codex LXXXIV (before 1436) Codex CX (before 1436) Ms. M. 383 (1400s) Ms. Ludwig XV 13 (1400s) Pisani Dossi Ms. (1409) Ms. Latin 11269 (1410s?) Ms. XXIV (1699)

assigned the task of recruiting a mercenary company to augment Udine’s forces and to lead them to the city.²² This task seems to have been accomplished in three months or less, as on 23 May he appeared before the high council again and was sworn in as a sort of magistrate charged with keeping the peace in one of the city’s districts. After May 1384, the historical record is silent on Fiore’s activities; the war continued until a new Patriarch was appointed in 1389 and a peace settlement was reached, but it’s unclear if Fiore remained involved for the duration. Given that he appears in council records four times in 1383-4, it would be quite odd for him to be completely unmentioned over the subsequent five years if he remained,^{6,23} and since his absence from records coincides with a proclamation in July of that year demanding

that Udine cease hostilities or face harsh repercussions, it seems more likely that he moved on.

Based on his autobiographical account, Fiore seems to have traveled a good deal in northern Italy, teaching fencing and training men for duels. He seems to have been in Perugia in 1381 in this capacity, when his student Peter von Grünen likely fought a duel with Peter Kornwald.²⁴ In 1395, he can be placed in Padua training the mercenary captain Galeazzo Gonzaga of Mantua for a duel with the French marshal Jean II le Maingre (who went by the war name “Boucicault”). Galeazzo made the challenge when Boucicault called into question the valor of Italians at the royal court of France, and the duel was ultimately set for Padua on 15 August. Both Francesco Novello da Carrara, Lord of Padua, and Francesco Gonzaga, Lord of Mantua, were in attendance. The duel was to begin with spears on horseback, but Boucicault became impatient and dismounted, attacking Galeazzo before he could mount his own horse. Galeazzo landed a solid blow on the Frenchman’s helmet, but was subsequently disarmed. At this point, Boucicault called for his poleax but the lords intervened to end the duel.^{25,21,15}

Fiore surfaces again in Pavia in 1399, this time training Giovannino da Baggio for a duel with a German squire named Sirano. It was fought on 24 June and attended by Gian Galeazzo Visconti, Duke of Milan, as well as the Duchess and other nobles. The duel was to consist of three bouts of mounted lance followed by three bouts each of dismounted poleax, estoc, and dagger. They ultimately rode two additional passes and on the fifth, Baggio impaled Sirano’s horse through the chest, slaying the horse but losing his lance in the process. They fought the other nine bouts as scheduled, and due to the strength of their armor (and the fact that all of the weapons were blunted), both combatants reportedly emerged from these exchanges unharmed.^{17,26}

Fiore was likely involved in at least one other duel that year, that of his final student Azzone di Castelbarco and Giovanni degli Ordelauffi, as the latter is known to have died in 1399.²⁷ After Castelbarco’s duel, Fiore’s activities are unclear. Based on the allegiances of the nobles that he trained in the 1390s, he seems to have been associated with the ducal court of Milan in the latter part of his career.²¹ Some time in the first years of the 1400s, Fiore composed a fencing treatise in Italian and Latin called “The Flower of Battle” (rendered variously as *Fior di Battaglia*, *Florius de Arte Luctandi*, and *Flos Duellatorum*). The briefest version of the text is dated to 1409 and indicates that it was a labor of six months and great personal effort;⁴ as evidence suggests that at least two longer versions were composed some time before this,²⁸ we may assume that he devoted a considerable amount of time to writing during this decade.

Beyond this, nothing certain is known of Fiore’s activities in the 15th century. Francesco Novati and D. Luigi Zanutto both assume that some time before 1409 he accepted an appointment as court fencing master to Niccolò III d’Este, Marquis of Ferrara, Modena, and Parma; presumably he would have made this change when Milan fell into disarray in 1402, though Zanutto went so far as to speculate that he trained Niccolò for his 1399 passage at arms.²⁹ However, while the records of the d’Este library indicate the presence of two versions of “the Flower of Battle”, it seems more likely that the manuscripts were written as a diplomatic gift to Ferrara from

Milan when they made peace in 1404.^{26,21} C. A. Blengini di Torricella stated that late in life he made his way to Paris, France, where he could be placed teaching fencing in 1418 and creating a copy of a fencing manual located there in 1420. Though he attributes these facts to Novati, no publication verifying them has yet been located and this anecdote may be entirely spurious.³⁰ The time and place of Fiore’s death remain unknown.

Despite the depth and complexity of his writings, Fiore de’i Liberi does not seem to have been a very significant master in the evolution of fencing in Central Europe. That field was instead dominated by the traditions of 14th century master Johannes Liechtenauer in the Holy Roman Empire and of Fiore’s near-contemporary Filippo di Bartolomeo Dardi in Northern Italy. Even so, there are a number of later treatises which bear strong resemblance to his work, including the writings of Filippo di Vadi and Ludwig VI von Eyb. This may be due to the direct influence of Fiore or his writings, or it may instead indicate that the older tradition of Johane and Nicholai survived and spread outside of Fiore’s direct line.

Fior di Battaglia

The two manuscripts of the *Flower of Battle* that were owned by the d’Este family have been lost since the early 16th century.³¹ The four versions currently known to exist were likely contemporary reproductions, and it is unclear if Fiore was directly involved with the creation of any of them. Of these, the Ms. Ludwig XV 13 (Getty) and the Pisani Dossi Ms. (Novati) are both dedicated to Niccolò III d’Este and state that they were written at his request and according to his design. The Ms. M. 383 (Morgan), on the other hand, lacks a dedication and claims to have been laid out according to his own intelligence, while the Ms. Latin 11269 (Paris) lost any dedication it might have had along with its prologue.

Each of the extant versions of the *Flower of Battle* follows a distinct order, though both of these pairs contain strong similarities to each other in order of presentation. In addition, Filippo di Vadi’s manuscript from the 1480s, whose second half is essentially a redaction of the *Flower of Battle*, provides a valuable fifth point of reference when considering Fiore’s teachings. (There is also a 17th century copy of portions of the Getty’s preface, transcribed by Apostolo Zeno, but it contributes nothing to our understanding of the text.)

The major sections of the work include: *abrazare*, or grappling; *daga*, including both unarmed defenses against the dagger and plays of dagger against dagger; *spada a un mano*, the use of the sword in one hand (also called “the sword without the buckler”); *spada a dui mani*, the use of the sword in two hands; *spada en arme*, the use of the sword in armor (primarily techniques from the shortened sword); *azza*, plays of the poleaxe and two-handed mace in armor; *lancia*, spear and staff plays; and mounted combat (including the spear, the sword, and mounted grappling).

Brief bridging sections serve to connect each of these, covering such topics as *bastoncello*, or plays of a small stick or baton against unarmed and dagger-wielding opponents; plays of sword vs. dagger; plays of staff and dagger and of two clubs and a dagger; and the use of the *chiavarina* against a man on horseback.

The format of instruction is largely consistent across all

Philippo di Vadi Pisano	
Born	1425 Pisa, Italy
Died	1501 Urbino, Italy (?)
Occupation	Fencing master
Patron	Guidobaldo da Montefeltro
Influences	Fiore de'i Liberi
Language	Middle Italian Renaissance Latin
Manuscripts	Ms. Vitt.Em.1324 (1482-1487) Vatican Archives Ms. (1480s)

versions of the treatise. Each section begins with a group of Masters (or Teachers), figures in golden crowns who each demonstrate a particular guard for use with their weapon. These are followed by a master called *Remedio* (remedy) who demonstrates a defensive technique against some basic attack (usually how to use one of the listed guards to defend), and then by his various Scholars (or Students), figures wearing golden garters on their legs who demonstrate iterations and variations of this remedy. After the scholars there is typically a master called *Contrario* (counter), wearing both crown and garter, who demonstrates how to counter the master's remedy (and those of his scholars), who is likewise sometimes followed by his own scholars in garters. In rare cases, a fourth type of master appears called *Contra-Contrario* (counter-counter), who likewise wears the crown and garter and demonstrates how to defeat the master's counter.

No plays in Fiore's treatise progress beyond the counter-counter, though there are a few such extended sequences in the *Blume des Kampfes* material (see below). Some sections feature multiple master remedies or master counters, while some have only one. There are also many cases in which an image in one manuscript will only feature a scholar's garter where the corresponding image in another also includes a master's crown. Depending on the instance, this may either be intentional or merely an error in the art.

Philippo di Vadi

Philippo di Vadi Pisano was a 15th century Italian fencing master. His name signifies that he was born in Pisa, a city in northern Italy, but little else can be said with certainty about the life of this master. It may be that he was the same Philippo Vadi who was governor of Reggio under the marquessette of Leonello d'Este and later, from 1452 to 1470, counselor to Borso d'Este, Duke of Ferrara.³²

Some time before 1482, Vadi composed a treatise on fencing entitled *De Arte Gladiatoria Dimicandi* ("On the Art of Swordsmanship");³³ it was dedicated to Guidobaldo da Montefeltro, Duke of Urbino,³⁴ and gifted to him between 1482 and 1487,³⁵ but while this may indicate that he served the duke after leaving Ferrara, there is no record of a Master Vadi being attached to the ducal court.

Vadi was probably an initiate of the tradition of Fiore de'i Liberi, as both his teachings and the format of his treatise

closely resemble those of the earlier master. As both Leonello and Borso were sons of Niccolò III d'Este, owner of two manuscripts of Fiore's treatise, Vadi would have had ample opportunity to study his writings.

Ludwig VI von Eyb

Ludwig VI von Eyb "the Younger" (1450 - 1521) was a 15th-16th century German knight. He was born on 10 October 1450 at Castle Sommersdorf in Bavaria, the son of Ludwig V "the Elder". He was the second of four sons, of whom Anselm and Gabriel went on to gain notoriety in their own right. Though he does not seem to have attended the University of Erfurt like his brothers did, nevertheless his writings demonstrate a considerable level of education.

The first record of Eyb's activities as a soldier is in 1470, when he accompanied his father on a campaign in the Mark Brandenburg. In 1476, he made a pilgrimage to the Holy Land where he was knighted, and after his return he married Margarete Truchseß von Pommersfelden in 1478.

From 1479 to 1486, Eyb served as Steward to Wilhelm von Reichenau, Prince-Bishop of Eichstätt. Then in 1487 he entered the service of Otto II, Count Palatine of Mosbach-Neumarkt in the Upper Palatinate. He served Otto as Steward until the Count's death without issue in 1499, whereupon he was appointed Vicedom of Otto's estate by Philipp "the Upright", Elector Palatine of the Rhine. As further reward for his service, in 1503 he received Castle Hartstein as a personal fief (it would later become a hereditary fief in 1509).

That same year, the Landshut War of Succession erupted, as Elisabeth took possession of the Duchy of Bavaria-Landshut upon the death of her father Georg, and Albrecht IV, Duke of Bavaria-Munich, rejected this and pressed his own claim under an inheritance agreement between the Wittelsbach branches. This was a difficult position for Eyb, who now owned estates in both duchies, but as his overlord Philipp supported Elisabeth, who was married to his third son Ruprecht, Eyb took to the field in 1504 in a major campaign. Despite a string of victories in which Eyb personally fought alongside his troops, ultimately the war was lost after Emperor Maximilian placed Elisabeth and Rupert under imperial ban and they died of illness.

From 1510 to 1512, he served as Steward to Friedrich I, Margrave of Ansbach and Bayreuth, administering the Mark Oberland at the Plassenburg above Kulmbach. After that, at the age of 62 he went into retirement at Castle Hartenstein. But this seems not to have agreed with him, because in 1518 he left retirement and returned to Friedrich's service as High Steward. He continued in this office until his death on 21 May 1521.

Eyb was an avid warrior, and his martial prowess was remarked upon by his contemporaries. He was a seasoned veteran and a member of the knightly Order of the Swan, and was also a member of the Tournament Society of the Unicorn and active in the tournament revival of the late 15th century. He authored multiple books on different sorts of warfare, including a war book in ca. 1500 (Ms. B. 26) and a tournament book in 1519 (Cgm 961; this text is significant in that it contains one of the few complete copies of the "1485 Tournament Regulations of Heilbronn"). He also seems to have written a craft book and a historical or genealogical work, but their contents and location are currently unknown.

The B. 26 is of particular interest, as it includes among other things both an expansion of Konrad Kyeser's popular treatise on siege warfare *Bellifortis* ("Battle Strength") and a version of the fencing treatise known as *die Blume des Kampfes* ("The Flower of Battle"). Eyb's work is the only currently known member of that group which contains detailed descriptive text as well as illustrations, and significantly the text is not translated from Liberi's own treatises.

Die Blume des Kampfes

Die Blume des Kampfes ("The Flower of Battle") is a nickname given to a group of three German manuscripts which share a common technical syllabus and set of illustrations.³⁶ It might possibly be based on the tradition of 14th century Italian master Fiore de'i Liberi, from whose treatise *Fior di Battaglia* it derives its nickname, given that his works include considerable technical overlap. It is equally likely, though, that they represent an earlier German tradition of which Fiore was himself an initiate. Fiore mentions in his prefaces that he owned books on the art and he also names two older masters in his tradition, Johane Suveno and Nicholai de Toblem; it is possible that either or both of those masters authored texts which inspired both this tradition as well as Fiore's own writings.

The oldest manuscript in the *Blume des Kampfes* group is the Cod. 5278, which dates to the 1420s³⁷ and contains only simple line drawings somewhat reminiscent of the art of Fiore de'i Liberi, though differing in many details, lacking many signature characteristics such as garters and crowns, and generally less organized than the Friulian master's work.

The second entry, included in the Ms. B. 26, was completed in ca. 1500 by Ludwig VI von Eyb;³⁸ it contains a significant degree of overlap with the 5278, though both manuscripts also have a wealth of unique content. While the artwork, apart from being colored, is of similar quality, Eyb's treatise surpasses its fellow by including detailed German descriptions of the devices in most of its sections. (It cannot currently be determined whether this text was authored by Eyb or present in the sources upon which he based his work, but the rest of the material in the B.26 appears to have been unaltered from its sources.)

The final manuscript in the group, Cod. 10799, is dated 1623 and is again text-less.³⁹ Unlike the previous two manuscripts, however, it is illustrated with watercolors of high quality; it is also the most extensive of the three by far, encompassing nearly every device from both works as well as a number of unique devices that suggest that it was either not derived directly from the other two known manuscripts, or that it used additional sources currently unknown to us. Additionally, where the other two include war books derived from Konrad Kyeser's famous treatise on siege warfare *Bellifortis*, the artist of the 10799 only included the few *Bellifortis* illustrations that seem to portray knights and soldiers, perhaps indicating that he did not understand what he was copying. Aside from the *Blume des Kampfes* material, the 10799 also has a good deal of extra content including portrayals of laying down and taking up the sword, Germanic sash wrestling, armored dagger and buckler, and the sword dance.

There is a fourth Germanic manuscript potentially connected to this tradition, the Cod.Guelf.78.2 Aug.2°. This manuscript,

Ludwig VI von Eyb



Illustration of Ludwig von Eyb from his tournament book

Born	10 October 1450 Castle Sommersdorf, Germany
Died	21 May 1521 (aged 70) Castle Hartenstein, Germany (?)
Spouse	Margarete Truchseß von Pommersfelden
Relatives	Ludwig V "the elder" (father) Anselm (brother) Gabriel (brother)
Occupation	Knight Court official
Patron	Otto II Wittelsbach Philip "the Upright" Wittelsbach Frederick I Hohenzollern
Language	Early New High German
Manuscripts	Ms. B. 26 (ca. 1500) Cgm 961 (ca. 1519)

dating to between 1465 and 1480,⁴⁰ includes a version of Johannes Liechtenauer's *Recital*, a complete set of illustrations from *Gladiatoria*, and a brief excerpt of *Bellifortis*. Tucked away amidst these works are illustrations of fencing with swords, spears, polearms, and daggers that parallel the teachings of the *Blume des Kampfes* but only occasionally replicate the artwork exactly. While this may simply be a case of an overambitious artist reinterpreting the illustrations he was copying, the differences are too many to include the manuscript in the concordance below.

Like *Fior di Battaglia*, *die Blume des Kampfes* treats mounted fencing, spear, poleax/halberd, sword (both long sword and short sword), dagger (including dagger against sword), and grappling; it also includes unique content such as armored sword and shield and dueling with long shields. In comparison to their Italic counterparts, the Germanic works place a greater emphasis on short sword fencing, doubling the number of devices, and also dwarf Fiore's own rather brief treatment of unarmored grappling. The dagger, sword, and polearm material is all more or less consistent across both traditions, and where available the explanatory text, though unconnected to that of Fiore, demonstrates a similar understanding or interpretation of the techniques.

MORGAN VERSION (MS. M. 0383)

Fior di Battaglia (“The Flower of Battle”, B1. 370. A. Ms. M. 0383) is an Italian fencing manual authored by Fiore de’i Liberi, probably created some time in or before 1404. The original currently rests in the holdings of the Morgan Library & Museum in New York City, New York.

The manuscript is written on vellum in a modern binding in a neat Humanist script; the illustrations are inked sketches with gold leafing on the crowns and garters and silver enamel on the metallic elements of the weapons (this has corroded to a glossy black). The treatise itself is the briefest known version of Fiore’s work, containing only 19 folios; it has a preface in Italian and one to four illustrated figures per page in the main body. The figures are accompanied by descriptive paragraphs set in poor Italian verse which are nevertheless fairly clear and informative, and generally comparable to that of the Ms. Ludwig XV 13 (excepting differences in spelling) though at times they include additional explanation.

The Ms. M.383 was almost certainly longer when it was first written; its text makes reference to sections on poleaxe, dagger, and grappling which are not present in the book’s current state, as well as a certain play of the sword in one hand which is likewise missing from that section.

This manuscript is typically referred to as the *Pierpont Morgan* or simply the *Morgan*.

Contents

1r - 2r	Preface
2v - 8r	Mounted fencing
8r - 8v	Spear vs. cavalry
9r - 9v	Spear
10r - 11v	Sword in armor
12r - 16v	Sword in two hands
17r	Sword vs. dagger
17v	Sword in one hand
18r	Sword vs. spear; spear and dagger vs. spear
18rv	Sword vs. dagger
19r	Sword in one hand

Il Fior di Battaglia

B1. 370. A. Ms. M.0383, Morgan Library & Museum
New York City, New York



Type	Fencing manual Wrestling manual
Date	before 1404 (?)
Place of Origin	Milan, Italy
Language(s)	Renaissance Italian
Scribe(s)	Unknown
Author(s)	Fiore de’i Liberi
Illustrated by	Altichiero da Zevio (?)
Material	Vellum, in a modern binding
Size	20 folia
Format	Double-sided; up to four illustrations per side, with text above each
Script	Humanist

Provenance

The known provenance of the Ms. M.383 is:

- Probably written between some time in or before 1404.
- before 1780 – it occupied ff 241-259 of a larger collective binding titled, *Arte di armeggiare a piedi ed acavallo* (codex Soranzo MCCLXI) in the Biblioteca Soranzo in Venice (Library of Jacopo Soranzo, Venetian senator, 18th century). The other contents of this codex are unknown.
- 1780-1836 – the collection of the Venetian former Jesuit Matteo Luigi Canonici (1727-c.1806) (sold London, Sotheby’s, June 15, 1836, no. 40).
- 1836-1903 – owned by Rev. Walter Sneyd of Bagington Rectory, Coventry (sold London, Sotheby’s, Dec. 19, 1903, no. 720).
- 1903-1909 – owned by Tammara de Marinis (catalog 8, 1908, plate 9).
- 1909-1913 – owned by John Pierpont Morgan.
- 1913-1924 – owned by John Pierpont Morgan, Jr. (donated 1924).
- 1924-present – held by the Morgan Library & Museum.

GETTY VERSION (MS. LUDWIG XV 13)

Fior di Battaglia (“The Flower of Battle”, Ms. Ludwig XV 13) is a contemporary copy of an Italian fencing manual authored by Fiore de’i Liberi and dedicated to Niccolò III, Marquis d’Este. The original currently rests in the holdings of the J. Paul Getty Museum in Los Angeles, California.

Ms. Ludwig XV 13 contains the most content of any of the four known manuscripts of *Fior di Battaglia*. Its preface, format, illustrations, and text are all very similar to the Ms. M. 383; the text takes the form of descriptive paragraphs set in poor Italian verse, which are nevertheless fairly clear and informative. Despite its shared characteristics with the Ms. M. 383 there are important differences, not the least of which is the vastly different order of the information.

This difference in sequence is often attributed to the fact that the preface indicates that it was laid out according to the wishes of Niccolò, whereas the Ms. M. 383 claims to have been laid out according to Fiore’s own intellect.

This manuscript is typically referred to as the *Getty*.

Contents

1r - 2r	Preface
6r - 8r	Grappling
8v	Baton
9r - 18v	Dagger
19r - 20r	Sword vs. dagger
20r - 21v	Sword in one hand
22r - 32r	Sword in two hands
32v - 35r	Sword in armor
35v - 37v	Poleaxe
38rv	Dagger (displaced folio)
39r - 40r	Spear
41r - 45v	Mounted fencing
46r	Spear vs. cavalry
46v	Mounted fencing
46v - 47r	Closing

Il Fior di Battaglia

Ms. Ludwig XV 13, J. Paul Getty Museum
Los Angeles, California



Type	Fencing manual Wrestling manual
Date	ca. 1404 (?)
Place of Origin	Milan, Italy
Language(s)	Renaissance Italian
Scribe(s)	Unknown
Author(s)	Fiore de’i Liberi
Illustrator	Unknown
Material	Parchment, in a pasteboard leather binding
Size	49 folia
Format	Double-sided; up to four illustrations per side, with text above each
Script	Humanist

Provenance

The known provenance of the Ms. Ludwig XV 13 is:

- Probably written in ca. 1404 for the Milanese diplomatic mission to Ferrara.
- before 1474 – owned by Niccolò Marcello di Santa Marina of Venice.
- ca. 1699 – gifted to Apostolo Zeno (1668-1750), who created a copy of the preface.
- before 1825 – owned by Luigi Celotti (sold London, Sotheby’s, 1825).
- 1886-1966 – the Ms. 4202 in the collection of Thomas Phillipps (sold London, Sotheby’s, 1966).
- 1966-1983 – the Ms. Ludwig XV 13 in the collection of Peter and Irene Ludwig.
- 1983-present – the Ms. Ludwig XV 13 in the J. Paul Getty Museum.

NOVATI VERSION (PISANI DOSSI MS.)

Flos Duellatorum (“The Flower of Battle”, Pisani Dossi Ms.) is a contemporary copy of an Italian fencing manual authored by Fiore de’i Liberi and dated 10 February 1409. The original was long believed to have been lost during World War II, but it is now known that it remained in the collection of the Pisani Dossi family in Italy.

Novati described this manuscript as an unbound collection of leaves covered with a cardboard folder, with a marbled paper cover. Like the Ms. Ludwig XV 13, it is dedicated to Niccolò III, Marquis d’Este. It consists of approximately 35 leaves and includes two different prefaces, one in Renaissance Latin and a second in Middle Italian. The body of the text includes four to six illustrations per page, each with only a brief couplet or quatrain in a neat Humanist hand to caption it.

The Pisani Dossi Ms. was published in facsimile by Francesco Novati in 1902. However, it is unclear how accurate this facsimile is, as evidence suggests that Novati may have hired an artist to create a tracing of the original manuscript rather than reproducing it directly. While this method of producing facsimiles generally resulted in copies that were virtually indistinguishable from the originals, certain divergences from the other extant versions of the treatise could be explained by efforts on the part of the artist to reconstruct damaged portions of the original.

This manuscript is typically referred to as either the *Novati* or *Pisani Dossi*.

Contents

2a	Latin Preface
2a - 2b	Italian Preface
3a - 5b	Grappling
5b	Baton
6a - 12b	Dagger
12b - 13a	Four strikes of the sword
13a - 14b	Sword in one hand
15a - 16b	Spear
16b	Seven Swords diagram
17a - 24b	Sword in two hands
25a - 26b	Sword in armor
27a - 28a	Poleaxe
29a - 33b	Mounted fencing
34a	Spear vs. cavalry
34b	Mounted fencing
35a - 36a	Sword vs. dagger
36a	Poleaxe
36b	Closing

Flos Duellatorum

Pisani Dossi Collection
Italy



Type	Fencing manual Wrestling manual
Date	10 February 1409
Place of Origin	Milan, Italy
Language(s)	Renaissance Italian and Latin
Scribe(s)	Unknown
Author(s)	Fiore de’i Liberi
Illustrator	Unknown
Material	Parchment, in a cardboard folder
Size	36 folia
Format	Double-sided; up to six illustrations per side, with text above each
Script	Humanist

Provenance

The known provenance of the Pisani Dossi Ms. is:

- Completed by Fiore de’i Liberi on 10 February, 1409. Though it was dedicated to Niccolò III d’Este, there is no evidence that it ever passed into his library.
- before 1663 – belonged to Schier de’ Prevosti da Valbregaglia, passed into the library of the Sacchi da Bucinigo family (purchased before 1902, Carlo Alberto Pisani Dossi).
- before 1902-present – owned by the Pisani Dossi family.

PARIS VERSION (MS. LATIN 11269)

Florius, de arte luctandi (“The Flower of Battle”, Ms. Latin 11269) is a Latin fencing manual translated from an Italian treatise authored by Fiore de’i Liberi and probably created in the 1410s or 20s. The original currently rests in the holdings of the Bibliothèque nationale de France in Paris, France.

Any preface it once possessed is missing from the current form of the manuscript, and its current title was added much later in a 17th century hand. It consists of 44 folios with two pairings per page, and is the only copy of Fiore’s treatise whose illustrations are fully painted; the captions are written in a Semigothic hand entirely in Latin.

Determining the derivation of this manuscript is difficult. Its descriptions are cast in couplets and quatrains that closely resemble those of the Pisani Dossi Ms., though often in a jumbled and semi-coherent fashion. The sequence matches the Ms. M. 383, beginning with mounted fighting and ending with wrestling on foot. The illustrations, though painted, most strongly resemble those of the Ms. Ludwig XV 13. Finally, in terms of content it contains plays otherwise unique to each of the other three manuscripts.

This manuscript is generally referred to as either the *Florius* or the *Paris*.

Contents

1v	The Seven Swords
2r - 5v	Mounted fencing
6rv	Spear vs. cavalry
6v - 8v	Spear
8v - 10r	Poleaxe
10r - 12r	Sword in one hand
12v - 15v	Sword in two hands
16r - 19v	Armored fencing
20rv	Sword vs. dagger
21r - 25v	Dagger
26r - 30v	Sword in two hands
31r - 38r	Dagger
38v - 42v	Grappling
43r - 44r	Dagger
44r	Closing

Florius, de arte luctandi

Ms. Latin 11269, Bibliothèque nationale de France
Paris, France



Type	Fencing manual Wrestling manual
Date	1410s – 20s
Place of Origin	Unknown
Language(s)	Renaissance Latin
Scribe(s)	Unknown
Author(s)	Fiore de’i Liberi
Illustrator	Unknown
Material	Parchment, in a pasteboard leather binding
Size	44 folia
Format	Double-sided; two illustrations per side, with text above each
Script	Semigothic

Provenance

The known provenance of the Ms. Latin 11260 is:

- Created in the early 15th century, probably after the completion of *Flos Duellatorum* in 1409.
- ca. 1635 – rebound by a master papermaker who worked at the Puy-moyen mill for Sieur Janssen.
- before 1727 – in the collection of Louis Phélypeaux, marquis de Phélypeaux. Donated to the Bibliothèque du Roi, where it was labeled *Florius de Art Luctandi*.
- 1712-present – held by the Bibliothèque du Roi/Bibliothèque nationale de France.

Notes on Ms. Latin 11269, “Florius de Arte Luctandi”

Florius de Arte Luctandi: Challenges and Discoveries in a Contemporary Latin Translation of *Fiore dei Liberi*

By Kendra Brown and Rebecca Garber, Michael Chidester, Don Kindsvatter, and Mark Millman

This article is based on a presentation given by Kendra Brown at the 2015 Historical Swordplay Symposium hosted by the Massachusetts Center for Interdisciplinary Renaissance Studies. All transcriptions and translations are our own original work, except where otherwise indicated.

Florius de Arte Luctandi is formally designated Ms. Latin 11269 by the Bibliothèque nationale de France in Paris. Based on the content and style of the illustrations, the style of the handwriting, and its probable relation to better-known texts, it was likely created between 1410 and 1430. Little of its history is known, although it was re-bound around 1635 and entered the Pontchartrain library in the late seventeenth or early eighteenth century. Its acquisition by the Bibliothèque nationale de France was recorded on March 10, 1756.⁴¹

Florius alongside Fiore

Perhaps the most certain thing about *Florius* is that its material is a translation of an Italic mnemonic verse for learning personal combat, originally authored by a free knight named Fiore Furlano de'i Liberi of Premariacco. Much of the content is immediately recognizable to scholars of the Fiore tradition, quite literally from the very first page.

Fiore's verses and instructions were recorded in a series of manuscripts, each (at one time) containing the complete system (i.e., including grappling and a full range of weapons from spear wielded on horseback in armor to dagger wielded on foot in plain clothes) and understood to be all created in the first quarter of the 1400s. Until *Florius* was digitized, the available corpus for study was three Italian editions, all with similar titles, extensive illustrations, and substantial but not complete overlap in content. Novati's 1902 facsimile of *Flos Duellatorum*, the Fiore manuscript in the collection of the Pisani Dossi family, was the first to be made available for study in the modern era; in the mid-1990s, two other copies (held by the J. Paul Getty Museum and the Morgan Library) were rediscovered and, thanks to collection digitizing projects, are now available for study, and several translations have been published. In addition to these three copies, Novati indicated that the library records of the D'Este family of Ferrara describe two *Fior di Battaglia* manuscripts unlike any known extant versions, but the last record mentioning these is dated 1508.³¹

The verso of the first leaf of *Florius* shows a design known as the "segno" or "The Seven Swords," which appears in two of the other three extant Fiore texts. In fact, one of those two is an extremely close match to the one in *Florius*—the segno in

Novati's facsimile shows a man in the same pose and same clothing, with artwork so similar the two might be watercolor and ink variations of the same piece.

Florius is most directly comparable to the Pisani Dossi manuscript (as we understand it via Novati's facsimile), in that these two have only mnemonic verses for their text, where the manuscripts in the J. Paul Getty Museum and Morgan Library collections have more extensive descriptions. It is tempting to

suggest that *Florius* may in fact be a translation of content from the Pisani Dossi manuscript, but as *Florius* includes additional stylistically similar combat techniques which does not appear in any other known copy, it seems most likely to have been based on an older work that is now lost. The safest speculation would be that *Florius* was based on the same original as Pisani Dossi, although scholarship has so far treated Pisani Dossi as an original itself. The illustrations of *Florius* are likewise similar to those of Pisani Dossi, although there are occasional differences or errors, and some postures are more substantially different. It seems perhaps significant that the Latin version is most similar to the Italian copy which contains some Latin: in the prose introduction, the labels of the Seven Swords page, and one interior page which will be discussed further.

Florius stands apart from the other three copies in an important and ultimately frustrating way: the Italian-language copies all feature prose introductions that offer hints about the text's creation, design, patronage, and even the creator himself. *Florius* has no such introduction—in fact, the title we call it by does not appear anywhere within the parchment pages comprising the original material: "Florius de arte luctandi" is written on the recto side of the front flyleaf in a late 17th or early 18th century hand, and again in a post-fifteenth-century hand at the top of the recto of the first parchment leaf, which has

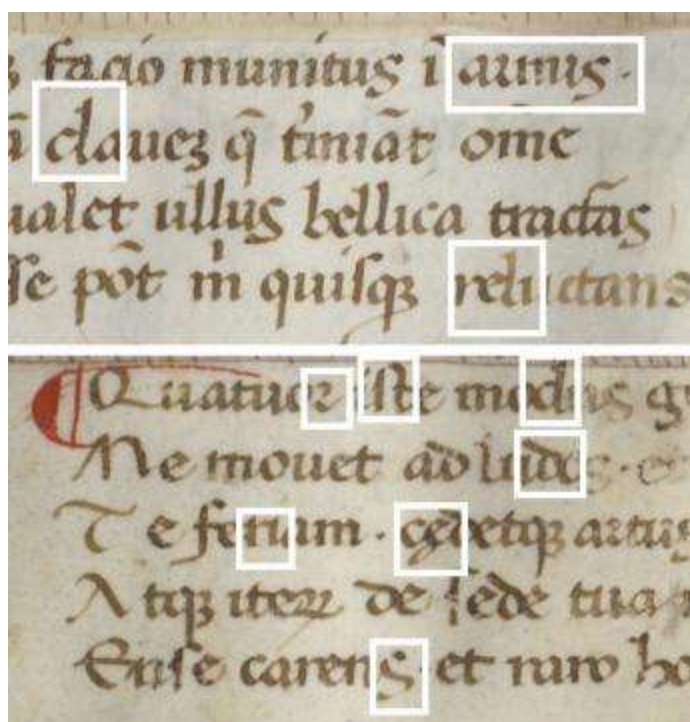
ample evidence not only of wear, age, and damage but many markings of ownership. It is unknown whether the title was bestowed by the creator of the manuscript on a component now separated, or if it was added by these later readers or collectors to encapsulate the contents as a Latin version of *Fior di Battaglia*—although *Flos Duellatorum*, the Latin title used in the Pisani Dossi copy, is a more reasonable Latin rendering. *Flos Duellatorum* would be rendered in English as "The flower of duels," where *Florius de Arte Luctandi* is more nearly "Florius on the Art of Fighting"; "Florius" is not a common noun in Latin, but the proper-noun version of *flos*. It is interesting, although perhaps not significant, that each version



of the title represents the combat knowledge contained within a little differently.

The remarkable similarity to Pisani Dossi has one further significant facet: the dagger section in the two Italian Fiore texts that include it begins with four verses offering broad principles of dagger fighting, with illustrations of men depicted with allegorical representations of these principles. *Florius*, too, has this page, although the figure who in the other copies holds a pair of disembodied arms here only holds his own empty hand up. But the most striking thing, when these pages are considered alongside each other, is that *Florius* and Pisani Dossi both enclose the verse captions in banners that curl up to the right of each figure (the other two versions do not), and that the text is nearly identical—both are in Latin. However, it doesn't appear that one was copied from the other with minor differences introduced by scribal errors: the words are almost entirely the same and the transcriptions come out nearly identical, but the two versions are abbreviated in different places. This may suggest the two editions were copied from a common original: it's a result that might come from two differently-trained scribes working from the same unabbreviated text.

None of the three Italian manuscripts is exactly the same as any other, with each featuring a different selection of techniques, so it is no surprise that *Florius* doesn't entirely match any of the three for content. Two of the Italian manuscripts, those now held in the J. Paul Getty Museum and in the Pisani Dossi collection, do share a similar order of sections (for the sections they have in common); the third, the Morgan Library copy, is in a roughly opposite order, and this is the one most similar to *Florius* in organization.



Unusual characters on folia 3r (bottom) and 36v (top)

The Manuscript: Codicology

The manuscript itself seems physically unremarkable; it is written on parchment in dark brown ink, and the illustrations are drawn in finer lines of a similar color. The verses all begin with the same symbol in red or blue, also seen in the Getty copy and the first few leaves of the Morgan, but this red and blue paragraph mark is a fairly common feature of medieval manuscripts in general. As the Novati facsimile was not reproduced in color or with ornamentation beyond the black-inked illustrations and their gold-leaf crowns and garters (used in all the Fiore texts to indicate which combatant is performing the described technique), it cannot be entirely certain the Pisani Dossi manuscript doesn't have these markers as well. *Florius* also has faint indications of ruling marks in a combination of pencil and drypoint.

The present binding is in brown leather with boards; a section of the spine is red, with the letters FLOR DE ARTE LUCT -MS- stamped in gold. A paper flyleaf was added before and after the 44 original parchment leaves; the front paste-down has a Pontchartrain bookplate, as well as a later plate with the LATIN 11269 designation. This plate also has a red smudge crossed through with a black X in the high-resolution images; this is the remains of a small red adhesive dot which was still present when the manuscript was scanned previously.

The script, as it turns out, is fairly distinctive: Italian Semigothic, a transitional hand between the Gothic and Humanist styles which was in use from the late fourteenth to early fifteenth centuries, but most popular in the earlier part of this range.⁴² Being a transitional hand, one characteristic feature is that newer forms and conventions are used alongside older ones. Some particular elements evident in *Florius* are regular use of both the standard lowercase *r* and the “2-*r*” in no particular pattern (traditionally, 2-*r* was used only following

letters which are rounded on the right side) and likewise rounded and Carolingian forms of lowercase *s*; a few instances of the vertically-backed *d* which are made particularly confusing by the trend for letters frequently biting together (so that “*cl*” seems a more likely reading than “*d*”, compared to the more common slanting *d*), and use of abbreviations with some previously distinct symbols collapsed into a single form, such as the curved and straight macrons no longer being distinct from each other.

The Semigothic style also included changes to spelling convention, some of which appear in *Florius*; the *a* is often left out of *ae* spellings (frequently also without adding a hook to the *e* to indicate the elision), and older spellings

where one letter “strengthens” another such as *michi* and *cunctis* appear (but not exclusively) without the strengthening letter, becoming *mihi* (the classical form, although in *Florius* it is most often abbreviated) and *cuntis*. In my transcriptions, I have used brackets to indicate where I add letters to render a word with the spelling that would be used by a modern dictionary, although when these letters are part of an abbreviation I leave the brackets out.

Regarding the creation of the manuscript, we have only guesses. In some places, part of an illustration extends into the area occupied by the text; in these places, extra space is left between words to allow space for the projecting drawing, although at least one page does have the text continue right across the artwork. This would tend to point to the illustrations already being on the page when the text was written, which was not the typical order for manuscript creation. It seems noteworthy that similar examples of text

“going around” illustration elements appear in Royal Armouries Ms. I.33, perhaps suggesting that a somewhat modified creation process might have been used for manuscripts where the illustrations were integral to the significance and usefulness of the text.

It is also interesting that the illustrations in *Florius* match those in the Pisani Dossi copy so closely in style and content, while it can hardly be said that the text is an exact translation. We posit that perhaps, in recognition of the importance of precision in the images, the blank pages were taken to the location of the original and the illustrations were meticulously copied, and then the verses were memorized, summarized, or otherwise incompletely recorded, to be translated later.

There is little to hint at the scribe’s process, although a few pages show what might be the marks of a corrector fixing mistakes in the text. One page has “me” corrected to “mea” using a carat and a tiny letter *a*. Three pages have tiny alphabet letters written above words suggesting a reading order, which Clemens and Graham describe as being used by chancery correctors to show where the order of words in a copy differs from the order in the original. While we certainly believe *Florius* was created from another manuscript, we have generally assumed it to be a translation from an Italian work, not an exact copy of another Latin text. Clemens and Graham add that a “more extensive” version of this was used by early medieval readers of Welsh, Anglo-Saxon, and Irish origin,⁴³ although this seems an unlikely explanation for sequences of 2-4 letters clarifying a translation of an Italian text from the late medieval period which is not known to have traveled farther west than Pontchartrain. It is perhaps most likely that the annotation method used by correctors and Insular readers was employed, rather briefly, by a reader of this text who was neither—but without more information, and more research, nothing can be said with certainty.

The *Florius* manuscript’s current condition is far from pristine, although of course after 600 years of even occasional use and circulation, this is somewhat to be expected. Perhaps the most tragic damage is the least obvious; that the segno has suffered more than any other leaf can hardly be questioned, but it is the only page where original content has been rather deliberately destroyed. Fiore’s Seven Swords illustration includes four animals labeled as specific virtues, but where the Pisani Dossi manuscript includes six couplets, *Florius* contains only five; *Florius*’ elephant of strength has no accompanying verse, but it stands above the top line of a blue paragraph

marker that runs into the lower margin, suggesting that the pages were cut down at some point in its history (most likely for the Pontchartrain rebinding), at which time achieving a standard size was deemed more important than ensuring the survival of all content.

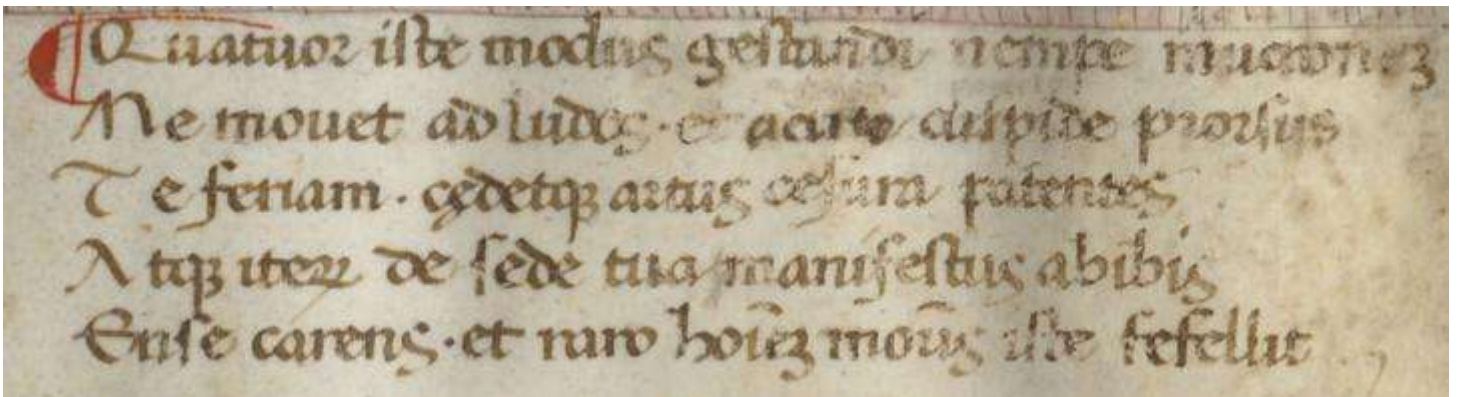
It is immediately clear even glancing at thumbnails of the page images that not one of the parchment leaves lies flat; Kwakkel describes “buckling” as a common problem with parchment, and worst in books whose bindings do not include clasps to maintain pressure and flatten the pages. On closer examination, at least several pages also appear to have warping from water damage; many pages have stains, drips, and smears that more specifically suggest spills. In some cases, attempts to minimize damage from the spill actually made the situation much worse; the segno and at least one interior page have significantly reduced readability because water-soluble ink has smeared across the page in the act of wiping a spill away.

Some pages have other kinds of dirt and staining, minor or major rubbing damage, and other signs that this manuscript is not merely old, but has been well-used (and perhaps even well-loved) by many readers over the centuries. Wear and dirt can be a sign of use, but much more charmingly, some readers have made notes while they worked. One set of annotations in a fine, brown secretarial hand are fairly obvious, but closer study has revealed at least two additional annotators as well as a small assortment of symbols that we have not linked to a particular reader or even period. Additional to these three or more readers, another person has gone through and attempted to remove annotations in French and in a Minuscule Latin hand (and mostly succeeded).

There is one more kind of wear evident in the manuscript, although it seems ordinary by comparison: some of the coloring inks and much of the gold leaf have failed to adhere to the page. A few pages show a more consistent and substantial fading, although most instances are individual pages rather than fading on two-page spreads that would indicate prolonged open display.

The Language: Paleography

Florius is, of course, in Latin, but most modern Latin classes focus heavily or exclusively on classical Latin and rarely discuss regional variations, and so students can get the idea that Latin is fairly monolithic. Any medievalist or



A smudge across the lower register of folio 3r renders the text difficult to decipher, further hindered by a reader’s poor attempt at correction. Potentially-helpful annotations were once added between the first and second lines, only to be erased later.

paleographer, of course, can immediately set this mistake straight, but even so, it is one thing to know that later eras of Latin differ substantially from earlier ones, and another to be elbows-deep in an ugly mess of unlikely grammar. Prior translation projects involving European combat treatises in Latin have given us some expectation for technical vocabulary, and Florius is no exception,⁴⁶ although context-specific meanings of “point” or “trident” proved to be the least of our concerns.

Because Latin is an inflected language, in which information about each word’s role in the sentence is encoded into the word itself, word order is not as important as in a language like modern English, where position and punctuation are critical. However, there are certainly conventions which most writers obey; in general, the subject of a sentence or clause comes at the beginning, and the main verb at the end, and words that modify each other tend to clump together in recognizable groups.

Not so in Florius. While the subject is often in the first half of a clause and the main verb generally in the second, there is little sense of consistency or pattern beyond that. This is perhaps best illustrated by example.

Here is the order of the Latin words in the lower verse on 44r, the final verse of the Ms., followed by my English rendering. This is a reasonably straightforward example, as verses in this text go.

Latin transcription:

Florius hunc librum quondam peritissimus au[c]tor
Edidit. est igitur sibi plurima laudis honestas
Contribuendo viro Furlana gente profecto.

Latin word order:

Florius this book previously most skilled authority
Brought forth. It is therefore to him greatest praise you
are honoring
Will be contributing man Friulian people accomplished.

English translation:

Florius the most skilled authority previously brought forth
This book. It is therefore him[,] an accomplished[,]
Contributing man of the Friulian people[,] you are
honoring.

While the Latin order is only sort of meaningful to the English reader, it has a kind of immediate sense about it, and the arrangement of subjects first and verbs last can be seen in the first two lines. However, the top verse from page 11r is more typical of the *Florius* text.

Latin transcription:

Taliter ipse <scilicet ego> tuos *confringam* poplite duro
Testiculos | *quam* nullae aderint in pectore vires.

Latin word order:

In this way self <i.e., I> your I would destroy knee hard
Testicles, how much none they would be near in breast
strengths.

English translation:

In this way <I> myself would destroy your testicles with a
hard
Knee, so that no strength will be present in the heart.

Here, the main verb of each clause comes in the middle, while the end of the clause has the subject or object of the verb. Case endings allow the reader to correctly match “your” with “testicles,” but it’s unclear why the writer has put them at essentially opposite ends of their clause. “Poplite duro” is in a standard Latin order, although this ablative phrase would usually be expected earlier in the clause. Additionally, a previous reader of the work also had trouble: the angled brackets are used, in transcription, to record marginal and interlineal notations appended to the text. The ambiguity being corrected or explained here is a common one throughout the work: the writer has used a form of “ipse” (him/her/itself) instead of a more precise pronoun, and the annotator has added “scilicet ego,” which roughly means “this is known to be ‘I.’”

The difficulty of *Florius* does not stop at word order; the grammar itself is far from straightforward, and often uses constructions which are not taught, or described as rare and unlikely, in most Latin courses. Many verses use future or perfect participles (which are sometimes also passive), often relying on this to convey the character of the central action alongside a much blander or less specific conjugated verb.

The writer has an eerie knack for choosing words that look exactly like other, very different words—working on this project, we’ve discovered an entire heretofore unknown class of little-known adverbs which are spelled just like certain pronouns, prepositions, and adjectives. Nor had we ever previously had cause to ponder the strange similarity of the first person subjunctive verb and the accusative noun (both forms end –am or –em), or the first person passive verb and the comparative adjective (both forms end –or). Latin teachers will tell you that deponent verbs—which only have a passive form but should always be translated actively—are few in number, but working with late medieval combat manuals has shown that this set is at least three or four times the promised size, and includes some words where both deponent and standard forms are attested and so it is up to the reader to decide whether a passive reading is correct.

All these penchants for strange and unexpected grammar and haphazard word order lead to the text being unexpectedly difficult; even where the vocabulary is common enough a translator might expect to essentially sight-read the text, this is stymied by the need to examine what part of speech each word is and how the cases group the words.

In the process of this work, we’ve learned several uses of grammar we’d never seen before. Ablative absolute—in which a participle and an adjective combine to become a pluperfect passive verb and its subject—is not so rare as to require additional research, although the average reader does not expect to encounter it every other page. More frustrating were the times when we had a few words that seemed to be in the wrong case, and so we had to go searching for very thorough Latin grammar lessons in order to discover whether there was an application of that case which fit the sentence at hand. In this way, we discovered Dative of Possession, which is used in German and, we now know, also Latin to describe something which not only belongs to someone but was made for them,

cannot be separated from them, is a part or extension of their self, et c. This is interesting in the context of the weapon as an extension of the self, but confusing when the action concerns a seizure of the opponent's weapon; to recognize the construction in such cases, we render the possessive as “very own” to recall a childish notion of special ownership. And we have had to refresh ourselves on the relatively uncommon Ablative of Duration (“during”), after several unsuccessful attempts at using Ablative of Means (“using”) instead. Ablative constructions are a particular challenge, because those named here all do not have associated prepositions, so any ablative might be one of them, unless we can associate it with a verb or preposition.

To illustrate what these challenges look like, here is a verse which features an unusual density of strange forms and constructions:

Latin transcription:

Sit brevior licet hasta michi / traiectus
abibis
Tu tamen. et iacias modo si libet ante · nec
inde
Effugito. lacrimosa manent te praemia
mestum.

Translation:

Although my very own spear is shortened,
nevertheless you will
Go away pierced. And you would throw
only if it pleased you before. Do not
Flee from that place. Tearful rewards
would flow to gloomy you.

The verse begins with five small headaches in a row: a subjunctive form of “to be,” a word which looks like a common comparative (“shorter”) but which we had to read as a little-known passive verb in order for the clause to make sense, a special verb which does not typically take a subject and which had to be read idiomatically as “although” rather than “it is permitted,” one beautifully simple nominative noun, and a medieval-spelling dative pronoun standing as a possessive. The exotic grammar is not quite so dense after that, but it is still far from ordinary. For instance, rather than saying something like “I will stab you,” or “you will go home injured,” the writer says “you will be away from here, pierced.” *Modo* is a common word, in Latin and in combat texts, usually meaning “in this way,” but on this page it’s the lesser-known adverbial form meaning “only if.” In rendering the last sentence we went through several variations, since the ideas—tears, gloom, rewards—make reasonable sense for the end of combat, but finding a way to fit all the cases together, and discovering that *manent* meant flow rather than remain, required multiple reexaminations.

Aside from every oddity of grammar, sight-reading is also impeded by frequent use of abbreviations which, in the

Semigothic style, are only mostly used in the same way as in the earlier medieval period. It’s fairly often necessary to test several readings of a given mark in order to determine which version is a real word that’s appropriate for the context. (Sometimes there simply isn’t one, and we’re left to wonder if it’s a word not in our dictionaries, or a misspelling of some similar word.)

The punctuation in this text is also medieval in character; periods are used in (as far as we can tell) roughly the same manner dictated by modern grammar, but there the similarity ends. Comma-like punctuation appears as extremely faint slashes, or sometimes slashes above or through periods; we have been simply rendering all of these as commas, but in

researching the script used in the manuscript, we’ve discovered that the correct method is to transcribe them as they appear on the page and interpret the mark in its medieval meaning before attempting to assign a modern equivalent. Medieval punctuation, it seems, was not used like modern,⁴² but so far we don’t understand its actual depth.

The *Florius* text has an additional feature of medieval Latin: it is recognizable as dactylic hexameter, a popular meter for epic verse during the classical period which was used in the early medieval period for popular and literary verse as well as in didactic contexts to give structure to long compositions.⁴⁷ Unfortunately, *Florius* does not closely conform to standard classical or medieval rules for dactylic hexameter; it is recognizable to scholars of medieval Latin, but prior to hearing this opinion we had generally considered it to be unstructured translations without rigid meter or intentional rhyme, the obvious and tidy nature of the Italian verse having been literally lost in translation.

Re-examining it in the context of dactylic hexameter—which by the medieval period is a very nebulous form full of exceptions and special rules—we found that while it’s not as finely metered as *The Aeneid* (which is the flagship example of the classical form, and maintains a consistent 15-16

syllable count per line in the sample we examined for reference),⁴⁸ there is a recognizable consistency. In 11 lines we diagrammed, lines had between 14 and 18 syllables (the dactylic hexameter form permits 12 to 18), albeit not in a recognizable pattern. To really assess the text as metered verse, we must understand the writer’s use of dactylic feet within word and concept units and divisions in each line, and in our attempt to understand the quality of the verse in *Florius* we have mostly learned that medieval verse structure contains untold and extremely obscure depths.



Without getting into the technical points of poetic analysis, though, the historical context for structured Latin verse in the early fifteenth century is rather interesting, and sheds some light on the confusing nature of this text in particular. Literary history sometimes refers to the fifteenth century in Italy as “the century without poetry,” and while this actually refers to the lack of imaginative literature written in Italian,⁴⁹ twentieth-century critical discussions of Latin verse around the same time tend to range from negative to dismissive. Italians were writing Latin verse, but the quality of the verse seems best described as “famously bad,” beginning with Petrarch’s *Africa*. By the late century, a precedent had grown up for instructional texts in Latin hexameter, but these come decades after all proposed dates for *Florius*.⁵⁰

There are too many variables in play to make any kind of statement about whether *Florius* would have been considered bad verse in its day. However, some of the contemporary sentiments about the sorry state of Italian literature at this time were specifically about Italian study and literary development being neglected in favor of Latin, so the inexplicably convoluted nature of the language in *Florius*—which can’t be explained, as far as we can tell, by metrical necessity—is probably not typical of literature or scholarship of its day.

Conclusion

Studying *Florius de Arte Luctandi* has largely been an exercise in discovering how much must be learned in order to really understand and appreciate a historical manuscript. That we can’t even confidently say whether it’s an example of bad or average verse nicely summarizes the difficulty of stating conclusions, at this point in the project and maybe ever. It is hard even to say what *Florius* means for the study of Fiore’s combat, despite the obvious importance of adding a new source to the literature of the field.

Probably the most remarkable thing this project has uncovered is the ways that *Florius* is similar but not identical to the Pisani Dossi Fiore manuscript. These common features raise important questions about relationships within the family of texts that have been largely unexamined by other scholarship. *Florius* also provides similarly important-but-mysterious hints about the relationship of Filippo Vadi’s treatise to the Fiore manuscripts.

For all the frustration of the text itself, *Florius* also has offered hints at insight into the process by which combat styles and manuals were propagated. That the verses often show signs of imperfect memorization, and that the language seems so often inexpertly rendered, are especially interesting alongside the much more consistently high-quality illustrations. The scribal hand is a reminder of the major cultural transitions surrounding the creation of the manuscript, which surely play an important role in the smaller culture of combat instruction but are infrequently examined in detail.

These are perhaps not the groundbreaking, field-shaking conclusions one hopes for when undertaking the study of a recently-uncovered manuscript in an established corpus. But—especially in a field where research is often done by autodidact scholars without support from institutions, departments, or advisors—these small connections and artifacts of the cultural

and human processes inherent to the combat treatise tradition are important and exciting in their own way.

A Final Note on the Translation

We would like to state from the outset that the translation offered here should not be considered complete or final. Instead we offer it in the spirit of collaboration, with which it was composed, to the wider pool of knowledge in hopes that this will lead to improvements and fruitful discussion. Therefore, this introduction serves both as a brief record of our difficulties with the text, as a springboard to some of our questions, and as an invitation to improve the translation.

There are already two print translations extant. Charl  e Berthaut’s initial transcription and translation into French (to be included in a forthcoming publication)⁵¹ was unfortunately based on poorer quality scans, which prevented him from identifying many of the later edits/erasures to the text, although Emmeline Baudet’s 2013 French thesis, transcription, and translation takes a much more detailed approach, addressing interlineal and marginal notes.⁵² The more recent Italian translation by Francesco Lod   in 2014 took advantage of the higher-resolution scans that we also used.⁵³ The Lod   transcription is of excellent quality and highly recommended. Due to these publications, an English translation seemed overdue.

The text is difficult. At 44 folia, we anticipated a project that would cover a semester at our weekly meetings. Instead, the first complete draft took close to two years. The reasons for this are numerous, and largely given above. In addition, while it would have been easy to rely on the Pisani Dossi Ms. to guide the translation process, we discovered early on that even though the two manuscripts often showed considerable overlap in word choice, arranging the text of *Florius* to match the Pisani Dossi would be entirely ungrammatical more often than not. Instead, the Latin was first translated in isolation, and only after this step was the Pisani Dossi consulted to see if it suggested alternative valid readings.

After all that time, this translation is still a work in progress, and we openly invite others to collaborate with us in this endeavor. We freely acknowledge the limits of our expertise, and hope that others will contribute theirs to ultimately yield a high-quality, fluent, English translation, as well as an accurate transcription of the *Florius*.

Notes

1. This estimated birth date is derived from Fiore's statement that in 1409 he had been studying the art of arms for 50 years, based on the fact that nobility generally began instruction in the martial arts around the age of ten. See Mondschein, p 11. The death date listed assumes that the story about his activities in Paris is correct; see note 30, below.
2. Fiore de' i Liberi. *Fior di Battaglia* [manuscript]. Ms. M. 383. New York City: Morgan Library & Museum, ca. 1400. ff 1r-2r.
3. Fiore de' i Liberi. *Fior di Battaglia* [manuscript]. Ms. Ludwig XV 13 (ACNO 83.MR.183). Los Angeles: J. Paul Getty Museum, ca. 1400. ff 1r-2r.
4. Fiore de' i Liberi. *Flos Duellatorum* [manuscript]. Pisani Dossi Ms. Italy: Private Collection, 1409. ff 1rv.
5. He is never given such a surname in any contemporary records of his life, and the term only appears when introducing his family in his own treatises.
6. Mondschein, Ken. *The Knightly Art of Battle*. Los Angeles: J. Paul Getty Museum, 2011. p 11.
7. Howe, Russ. "Fiore dei Liberi: Origins and Motivations". *Journal of Western Martial Art*, 2008. http://ejmas.com/jwma/articles/2008/jwmaart_howe_0808.htm. Accessed 2015-11-23.
8. Fontanini, Giusto. *Della Eloquenza italiana di monsignor Giusto Fontanini*, vol. 3 (in Italian). R. Bernabò, 1736. pp 274-276.
9. Liruti, Gian Guiseppe. *Notizie delle vite ed opere scritte da' letterati del Friuli*, vol. 4 (in Italian). Alvisopoli, 1830. p 27.
10. Novati, Francesco. *Flos Duellatorum, Il Fior di Battaglia di Maestro Fiore dei Liberi da Premariacco*. Bergamo: Istituto Italiano d'Arte Grafiche, 1902. pp 15-16.
11. Malipiero, Massimo. *Il Fior di battaglia di Fiore dei Liberi da Cividale: Il Codice Ludwing XV 13 del J. Paul Getty Museum*. Udine: Ribis, 2006. p 80.
12. 15th century jurist Paride del Pozzo, in discussing Italian dueling customs, dismisses unarmored duels as the ignoble domain of the rash and the hot-headed, contrasted with honorable dueling done in armor with the full range of military weapons. This might provide insight into Fiore's disposition as a young man. See Leoni, Tom. *Fiore de' Liberi's Fior di Battaglia*. Wheaton, IL: Freelance Academy Press, 2012. pp xxiv-xxv.
13. "PIERO DEL VERDE (Paolo del Verde) Tedesco. Signore di Colle di Val d'Elsa".. *Note biografiche di Capitani di Guerra e di Condottieri di Ventura operanti in Italia nel 1330 - 1550*. <http://www.condottieridiventura.it/index.php/lettera-v/2660-piero-del-verde>. Accessed 2015-11-23.
14. Leoni, Tom. *Fiore de' Liberi's Fior di Battaglia*. Wheaton, IL: Freelance Academy Press, 2012. p 7.
15. "GALEAZZO DA MANTOVA (Galeazzo Cattaneo dei Grumelli, Galeazzo Gonzaga) Di Mantova. Secondo alcune fonti, di Grumello nel pavese".. *Note biografiche di Capitani di Guerra e di Condottieri di Ventura operanti in Italia nel 1330 - 1550*. <http://www.condottieridiventura.it/index.php/lettera-m/1450-galeazzo-da-mantova>. Accessed 2015-11-23.
16. "LANCILLOTTO BECCARIA (Lanciarotto Beccaria) Di Pavia. Ghibellino. Signore di Serravalle Scrivia, Casei Gerola, Bassignana, Novi Ligure, Voghera, Broni".. *Note biografiche di Capitani di Guerra e di Condottieri di Ventura operanti in Italia nel 1330 - 1550*. <http://www.condottieridiventura.it/index.php/lettera-b/630-lancillotto-beccaria>. Accessed 2015-11-23.
17. Malipiero, pp 94-96.
18. "Fiore his masters and his students". *Hans Talhoffer ~ as seen by Jens P. Kleinau*. <https://talhoffer.wordpress.com/2013/04/24/fiore-his-master-and-his-students/>. Accessed 2015-11-23.
19. Malipiero, p 84.
20. Malipiero, p 85.
21. Easton, Matt. "Fiore dei Liberi - Fiore di Battaglia - Flos Duellatorum". London: Schola Gladiatoria, 2009. <http://www.fioredeiliberi.org/fiore/>. Accessed 2015-11-23.
22. Malipiero, p 86.
23. Malipiero, pp 85-88.
24. This is the only point when both men are known to have been in Perugia at the same time; Verde died soon after this in 1385. See "Fiore his masters and his students", *Hans Talhoffer ~ as seen by Jens P. Kleinau*, in English and "PIERO DEL VERDE (Paolo del Verde) Tedesco. Signore di Colle di Val d'Elsa". and "PIETRO DELLA CORONA (Pietro Cornuald) Tedesco. Signore di Angri".. *Note biografiche di Capitani di Guerra e di Condottieri di Ventura operanti in Italia nel 1330 - 1550*, in Italian. <http://www.condottieridiventura.it/index.php/lettera-c/971-pietro-della-corona>. Accessed 2015-11-23.
25. Malipiero, pp 55-58.
26. Mondschein, p 12.
27. Malipiero, p 97.
28. Fiore states in the preface to the Pisani Dossi Ms. that he had studied combat for fifty years, whereas the comparable statement in the Ms M. 383 and Ms Ludwig XV 13 mention the slightly shorter "forty years and more".
29. Zanutto, D. Luigi. *Fiore di Premariacco ed I Ludi e Le Feste Marziali e Civili in Friuli*. Udine: D. Del Bianco, 1907. pp 211-212.
30. In 1907, fencing master C. A. Blengini di Torricella mentioned that "In 1904, a historical work by Francesco Novati, Director of the Academy in Milano and Gaffuri, Director of the graphical institute in Bergamo was published... These two prominent scholars uncovered documents, found in different archives, ...*Rules for Fencing* were printed by Fiore de' i Liberi in 1420... And how could then de' i Liberi have taught fencing lessons in Paris in 1418?" (translated from Norwegian by Roger Norling). See Blengini, di Torricella C. A. *Haandbog i Fægtning med Floret, Kaarde, Sabel, Forsvar med Sabel mod Bajonet og Sabelhugning tilhest: Med forklarende Tegninger og en Oversigt over Fægtekunstens Historie og Udvikling*. 1907. p 28.
31. The Codex LXXXIV (or Ms. 84) consisted of 58 folia bound in leather with a clasp, and whose first page showed a white eagle and two helmets; the Codex CX (or Ms. 110) was a small, unbound volume consisting of only 15 folia. Both manuscripts are mentioned in the catalog of the d'Este library as late as 1508, along with a third untitled fencing manuscript, but they disappeared some time after

- that and never resurfaced. See Novati, Francesco. *Flos Duellatorum, Il Fior di Battaglia di Maestro Fiore dei Liberi da Premariacco*. Bergamo: Istituto Italiano d'Arte Grafiche, 1902. pp 29-30. It is conceivable that one of the four extant versions is a fragment of the Ms. 84, but no evidence in support of this proposition has yet surfaced.
32. For an alternative theory as to the identity of Filippo di Vadi, see Greg Mele. "Interesting information on the Vadi family (Filippo Vadi)". *HEMA Alliance Forum*, 06 June 2012. <http://hemaforums.com/viewtopic.php?f=20&t=2129>. Accessed 2015-11-23.
 33. Until recently, the Ms. Vitt. Em. 1324 was believed to be the only copy of Vadi's work. However, a second manuscript was recently identified in the holdings of the Vatican Archives. Efforts are currently underway to learn more information about this manuscript and its contents, and whether they are different from the one we already know.
 34. Vadi, Filippo di. *De Arte Gladiatoria Dimicandi* [manuscript]. Ms. Vitt. Em. 1324. Rome, Italy: Biblioteca Nazionale Centrale di Roma, 1480s.
 35. Rubboli, Marco and Cesari, Luca. *The Knightly Art of Combat of Filippo Vadi*. Document circulated online. http://wiktenauer.com/wiki/File:The_Knightly_Art_of_Combat_of_Filippo_Vadi.pdf. Accessed 2015-11-23.
 36. This group has passed unnoticed until very recently, and has not been identified in any previous work on fencing manuals; indeed, most bibliographies of German fencing manuals do not even contain all of the relevant manuscripts. Wierschin (1965) includes only the Cod. 10799, and does not appear to have examined it in any depth. Hils (1985) includes only the Ms. B.26, and characteristically attributes its content to Hans Talhoffer. Anglo (2001) mentions only the 10799, which he describes in a brief footnote as derived from the Codex Wallerstein (UAB Cod. I.6.4^o.2). Bodemer (2008) likewise only briefly mentions the B.26. Finally, Leng (2008) includes both 5278 and B.26, but without the 10799 to make their connection clear he dismisses both as redactions of the work of Fiore de'i Liberi. All four bibliographies include the HAB Cod. guelf. 78.2 Aug. 2^o, but do not attempt any explanation for the illustrations connected with this group. None of the treatments of Fiore de'i Liberi's tradition to date have attempted to address these manuscripts either.
 37. The manuscript mentions a duel between Heinrich von Ramstein and Juan de Merlo which occurred on 12 December 1428; the ONB library catalog dates it to ca. 1420/25. See <http://data.onb.ac.at/rec/AL00173264>. Accessed 2015-11-23.
 38. The dedication on folio Ar includes the date 1500.
 39. The dedication on folio 1r states that it was begun in 1623.
 40. According to the HAB library catalog. See <http://dbs.hab.de/mss/?list=ms&id=78-2-aug-2f&lang=en>. Accessed 2015-11-23.
 41. Mondschein, Ken. "Notes on Bibliothèque Nationale MS Lat. 11269, Florius de Arte Luctandi". *Arms & Armour* 8 (2): 117-22, 2011.
 42. Clemens, Raymond, and Timothy Graham. *Introduction to Manuscript Studies*. Ithaca, NY: Cornell University Press, 2007. p 172.
 43. For this project, two dictionaries were used: Traupman, John C. *The Bantam New College Latin & English Dictionary, Revised and Enlarged*. New York: Bantam Books, 1995; Whitaker, William. *Whitaker's Words*. University of Notre Dame Archives, 1993. <http://archives.nd.edu/words.html>.
 44. Clemens and Graham, p 36.
 45. Kwakkel, Erik. "Hugging a Medieval Book." October 3, 2014. Accessed May 2015. <http://medievalbooks.nl/2014/10/03/hugging-a-medieval-book/>.
 46. Berthaut, Charlélie. *Florius, de Arte Luctandi – MS Latin 11269 – transcription & traduction*. Paris: Paris 1 Panthéon-Sorbonne, 2013.
 47. Ruff, Carin. "The Place of Metrics in Anglo-Saxon Latin Education: Aldhelm and Bede". *Ruff Notes*, 2005. <http://www.ruffnotes.org/storage/medieval-research-docs/Ruff-Metrics.pdf>. Accessed 2015-11-23.
 48. Boyd, Barbara Weiden. *Vergil's Aeneid: Selections from Books 1, 2, 4, 6, 10, and 12*. Mundelein: Bolchazy-Carducci Publishers, Inc, 2014.
 49. Brand, Peter and Lino Pertile. *The Cambridge History of Italian Literature*. Cambridge, UK: University Press, 1996. p 131.
 50. Grant, W. Leonard. *Neo-Latin Literature and the Pastoral*. Durham: University of North Carolina Press, 1965. pp 58-60.
 51. Berthaut, Charlélie. "Florius, de Arte Luctandi - MS Latin 11269 - transcription & traduction." *Pôle d'Etude d'Arts Martiaux Historiques Européens*, 2013. <http://peamhe.wordpress.com/articles/traduction-du-florius-de-arte-luctandi/>. Accessed 2015-11-23.
 52. Baudet, Emmeline. *Édition du Florius, de arte luctandi, BNF lat. 11269* (Master's thesis). Paris: Université Paris Sorbonne IV, 2013. http://www.academia.edu/5420225/%C3%89dition_et_analyse_du_Florius_de_Arte_Luctandi_BNF_Lat._11269. Accessed 2015-11-23.
 53. Lodà, Francesco. *Florius. De arte luctandi. Traduzione e cura del testo di Francesco Lodà*. Rome: Bonanno Editore, 2014.

Preface

*Whoever wants to see fencing as one beautiful song
Should study this book that the scholar Fiore has made:
Which book is called the Flower of Battle.
It will recite about every type of fencing—
That is, of lance, ax, sword, and dagger—and of grappling,
On horse, on foot, in armor and without, as it should be done;
And you will see holds, covers, binds, and breaks,
And the plays and measures for combat in the barriers.
And having examined the book, you can easily believe
The importance of the things that you will see in it.
For fifty years I have studied in these arts:
Who learns more in less time will have a good deal.*

[Novati facsimile, carta 2b]

Pisani Dossi translation by Michael Chidester

[01r] ¶ Fiore Friulano of Cividale d’Austria, the son of Sir Benedetto of the noble house of the Liberi of Premariacco in the diocese of the Patriarchate of Aquileia

in his youth wanted to learn fencing and the art of combat in the barriers (that is, to the death); ¶ of lance, ax, sword, and dagger, and of wrestling, on foot and on horse, in armor and without armor.

¶ Also he wanted to know of the temper of iron, ¶ and the qualities of each weapon, as much for defense as for offense, and most of all matters of mortal combat.

¶ Also other marvelous and occult things that are apparent to few men in the world,

¶ and are very true things and very great for offense and defense, and things that cannot fail you, so easy are they to do, ¶ which art and mystery is described above.

¶ And the aforesaid Fiore did learn the aforesaid things from many German masters. ¶ Also from many Italians in many provinces and in many cities, with great fatigue and with great expense,

¶ and by the grace of God from so many masters and students. ¶ And in so many courts of great lords, princes, dukes, marquises and counts, knights, and squires did he undertake this art, ¶ that the aforesaid Fiore was more and more times retained by many lords and knights and squires for learning from the aforesaid Fiore to do the art of fencing and of combat in the barriers to the bitter end, ¶ which art he demonstrated to many Italians and Germans and other great lords that were obliged to combat in the barriers ¶ (and also to countless that were not obliged to combat).

[01r] I, ¶ F ¶ I ¶ O ¶ R ¶ E the Friulian, born in Cividale d’Austria, was the son of Sir Benedetto of the noble order of the free knights of Premariacco, in the diocese of the Patriarchate of Aquileia.

As a young man I desired to learn armed fighting, including the art of fighting in the lists ¶ with spear, poleax, sword, dagger and unarmed grappling, on foot and on horseback, armored and unarmored.

¶ In addition I wanted to study how weapons were made, ¶ and the characteristics of each weapon for both offense and defense, particularly as they applied to mortal combat.

¶ I also desired to learn the wondrous secrets of this art known only by very few men in this world.

¶ And these secrets will give you mastery of attack and defense, and make you invincible, for victory comes easily to a man ¶ who has the skill and mastery described above.

¶ I learned these skills from many German ¶ and Italian masters and their senior students, in many provinces and many cities, and at great personal cost and expense.

¶ And by the grace of God I also acquired so much knowledge ¶ at the courts of noblemen, princes, dukes, marquises, counts, knights and squires, that increasingly I was myself asked to teach. ¶ My services were requested many times by noblemen, knights and their squires, who wanted me to teach them the art of armed combat both for fighting at the barrier and for mortal combat. And so I taught this art to many Italians and Germans and other noblemen who were obliged to fight at the barrier, ¶ as well as to numerous noblemen who did not actually compete.

[1] Here begins a book on dueling and combat, and it is called the Flower of Battles armed and unarmed, on horse and on foot, composed by me, Fiore of the Liberi of Cividale de Austria in the diocese of Aquileia, born of Sir Benedetto of the noble ancestry of the Liberi.

[2] ¶ Fiore Friulano of the Liberi of Cividale de Austria in the diocese of Aquileia, son of Sir Benedetto, wishes health in the name of the Lord and a prosperous realization of their desires to all who want to learn the play of arms on foot or on horse.

[3] Being inclined from my early youth to warlike actions by a natural appetite, I applied myself very diligently with the passing years to my desire to comprehend the many abilities of this art, such as with the sword, the lance, the dagger—and no less the play of grappling—on foot or on horse.

[4] All of which, thanks to God, I have received knowledge of through various examples of expert masters and the doctrines of Italians and Germans, and above all from Master Johane, called “Suveno”, who was a student of Nicholai of Toblem in the Mexinensis diocese, and also from many princes, dukes, marquises, counts, and from countless others in diverse places and provinces.

¶ And of some that have been my students that have been obliged to combat in the barriers, ¶ of these I wish to name and make here a remembrance.

¶ And the first notable and gallant knight is Sir Peter von Grünen, who was obliged to combat with Sir Peter Kornwald (who were both Germans). ¶ And the battle was required to be at Perugia.

¶ Also the valiant knight Sir Nikolo [illegible] (the German), who was obliged to combat with Nicolo (the English), and the field was given at Imola.

¶ Also the notable, valiant, and gallant knight Sir Galeazzo Cattaneo dei Grumelli, called da Mantua, who was obliged to combat with the valiant knight Sir Boucicault (Jean II le Maingre) of France, and the field was at Padua.

[01v] Also the valiant squire Lancillotto Beccaria of Pavia. ¶ That was 6 thrusts of sharp-iron lance on horseback against the valiant knight Sir Balthasar von Braunschweig-Grubenhagen (a German), ¶ and also obliged to combat in the list, and this was at Imola.

¶ Also the valiant squire Giovannino da Baggio of Milan, who in the castle in Pavia, with the valiant squire Sirano (the German), struck three thrusts of sharp-iron lance on horseback. ¶ And then on foot he made three blows of axe, and three blows of sword, and three blows of dagger, in the presence of the most noble lord Duke of Milan, and of the lady Duchess, and of countless other lords and lady.

¶ Also the cautious knight Sir Azzone di Castelbarco, who once was obliged to combat with Sir Giovanni di Ordelauffi, ¶ and another time with the valiant and virtuous knight Sir Giacomo da Boson, and the field was set at the pleasure of the lord Duke of Milan.

¶ These and others have I, Fiore, taught, and I am very content because I have been well-remunerated and I have had the honor and the love of my students and of their relatives.

Also I say that to whom I have taught this art, I have taught secretly, that there

¶ And below are the names and a little of the history of some ¶ of the noblemen who have been my students, and who were obliged to fight at the barrier.

¶ The first of them was the noble and gallant knight Piero del Verde who fought Piero della Corona. Both were German, ¶ and the fight took place in Perosa.

¶ Next was the brave knight Niccolo Voriçilino, also a German, who was obliged to fight Niccolo Inghilesio. The field of battle for this fight was Imola.

¶ Next was the well-known, valiant and gallant knight Galeazzo de Capitani da Grimello, known as da Mantova, who was obliged to fight the valiant knight Buçichardo de Fraca. The field of battle for this fight was Padova.

¶ Next was the valiant squire Lancillotto da Becharia de Pavia, who exchanged six strikes with a sharpened steel lance against the valiant German knight Baldassarro, in a fight that took place in the lists at Imola.

¶ Next was the valiant squire Gioanino da Bavo, from Milan, who, in the castle in Pavia, fought three passes with a sharpened steel lance, against the valiant German squire Sram. ¶ And then on foot he fought three passes with the axe, three with the sword and three with the dagger, in the presence of the very noble prince and lord the Duke of Milan, and his lady the Duchess, and numerous other lords and ladies.

¶ Next was the cautious knight Sir Açço da Castell Barcho, who was obliged to fight one pass against Çuanne di Ordelauffi, ¶ and another pass against the valiant and good knight Sir Giacomo di Boson, the location chosen by his eminence the Duke of Milan.

Of these and of others whom I, Fiore, have taught, I am very proud, because I have been well rewarded, plus I earned the respect and the affection of my students and also of their relatives.

[01v] ¶ Also, I should tell you that I always taught this art secretly, and so no one was present at my lessons except for

was no person other than the student and some close relative of his. Also that those who were present had sworn with sacrament that they would not reveal any play that they had seen from me, Fiore.

¶ And most of all have I been wary of fencing masters and of their students. And they (that is, the masters), out of envy, challenged me to play at swords of sharpened edge and point, in arming jackets but without any other armor save for a pair of chamois gloves, and all of this was because I did not wish to practice with them, nor did I wish to teach them anything of my art.

¶ And this misfortune occurred 5 times that I was so required. ¶ And 5 times, for my honor, I convened to play in strange places, without relatives and without friends, having no hope in anything other than in God, in the art, and in me, Fiore, and in my sword. ¶ And by the grace of God, I, Fiore, remained with honor and without lesions in my person.

¶ Also I, Fiore, said to my students that were obliged to combat in the barriers that combat in the barriers is a far lesser peril than combat with sword of sharp edge and point in arming jackets. Because for him that plays at sharp swords, on a single cover that fails, that blow gives him death.

¶ And one that combats in the barriers and is well-armored, he can receive several such strikes and can still win the battle. ¶ Also, there is another thing: that only on rare occasions does someone perish because of grabs and holds. ¶ Thus I say that I would sooner combat three times in the barriers than just one time with sharp swords, as I said above.

¶ And I say that a man being well-armored for combat in the barriers, and knowing the art of combat, and having all the advantages that he can take, if he is not valiant then he will wish to hang himself. Well may I say that, for the grace of God, none of my students in this art have been lost—that always they remained with honor is this art.

the student and occasionally a close relative of his, and if anyone else was there by my grace or favor, they were only allowed to watch after swearing a sacred oath of secrecy, swearing by their faith not to reveal any of the techniques they saw me, Master Fiore, demonstrate.

¶ More than anyone else I was careful around other Masters of Arms and their students. And some of these Masters who were envious of me challenged me to fight with sharp edged and pointed swords wearing only a padded jacket, and without any other armor except for a pair of leather gloves; and this happened because I refused to practice with them or teach them anything of my art.

¶ And I was obliged ¶ to fight five times in this way. And five times, for my honor, I had to fight in unfamiliar places without relatives and without friends to support me, not trusting anyone but God, my art, myself, and my sword. ¶ And by the grace of God, I acquitted myself honorably and without injury to myself.

¶ I tell my students who have to fight at the barrier that fighting at the barrier is significantly less dangerous than fighting with live swords wearing only padded jackets, because when you fight with sharp swords, if you fail to cover one single strike you will likely die.

¶ On the other hand, if you fight at the barrier and are well armored, you can take a lot of hits, but you can still win the fight. ¶ And here is another fact: at the barrier it is rare that anyone dies from being hit. ¶ So as far as I am concerned, and as I explained above, I would rather fight three times at the barrier than one time in a duel with sharp swords.

¶ Now I should add that a man may fight at the barrier well armored, with knowledge of the art of combat, and may have all the advantages possible to have, but if he lacks courage he may as well just go ahead and hang himself. Having said that, I can say that by the grace of God none of my students have ever lost at the barrier. On the contrary, they have always acquitted themselves honorably.

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¶ Also I say that I predict that these lords, knights, and squires to whom I have demonstrated this art of combat are content with my teachings, and did not wish any other master [02r] than the aforesaid Fiore.

¶ Also I say that none of these students here named had any book about the art of combat other than Sir Galeazzo di Mantua.

¶ Well did he say that without books no one will ever be a good master nor student in this art. ¶ And I, Fiore, confirm it: this art is so long that there is no man in the world with such a great memory that he can hold in mind, without books, even a fourth part of this art. ¶ And I grant that not knowing more than the fourth part of this art, I would not be a master.

¶ Thus I, Fiore, knowing how to read and to write and to draw, and having books on this art, and having studied it for 40 years and more, yet I am not a very perfect master in this art. ¶ (Though I am well-held, by the great lords that have been my students, to be a good and perfect master in this art.) And I do say that if I had studied 40 years in civil law, in canon law, and in medicine, as I have studied in the art of fencing, then I would be a doctor in those three sciences. ¶ But in this science of fencing I have had great contentions and strain and expenses just to be a good student (as we said of others).

Considering, as I said before, that in this art I could find few masters in the world, and wishing that there be made a memory of me in this art, I will put all the art (and all things that I know of iron and of temper and of other things) in a book, following that which we know how to do for the best and for the most clarity.

¶ I should also point out that the noble knights and squires to whom I showed my art of combat have been very satisfied with my teaching, and have never wanted any other instructor but me.

¶ In addition let me just say that none of my students, including those mentioned above, have ever owned a book about the art of combat, except for Galeazzo da Mantova.

¶ And he put it well when he said that without books you cannot be either a good teacher or a good student of this art. ¶ And I can confirm it to be true, that this art is so vast that there is no one in the world with a memory large enough to be able to retain even a quarter of it. ¶ And it should also be pointed out that a man who knows no more than a quarter of the art has no right to call himself a Master.

¶ Now I, Fiore, although I can read and write and draw, and although I have books about this art, and have studied it for 40 years and more, do not myself claim to be a perfect Master in this art, (although I am considered so by some of the fine noblemen who have been my students). ¶ But I will say this: if, instead of studying the Art of Armed Combat for 40 years, I had spent 40 years studying law, papal decrees, and medicine, then I would be ranked a Doctor in all three of these disciplines. ¶ And you should also know that in order to study the science of arms I have endured great hardship, expended great effort and incurred great expense, all so as to be a perfect student of this art.

¶ It's my opinion that in this art there are few men in the world who can really call themselves Masters, and it is my goal to be remembered as one of them. To that end I have created this book all about this martial art and the things related to it, including weapons, their applications, and other aspects too. In doing this I have followed the instructions given to me by the nobleman I respect the most, who is greater in martial virtue than any other I know, and who is more deserving of my book because of his nobility than any other nobleman I could ever meet, namely, the illustrious and most excellent noble, the all-powerful prince,

[13] So poorly can one keep in mind without books and writing this large art that there will never be a good student without books. How, then, could there be a good master? I, the aforementioned Fiore, have seen a thousand men calling themselves masters, though not four among them were good students, and of those four none would be a good teacher.

[5] Even so, my desire for this exercise declining, and so that so much military experience (which furnishes a most valid sustenance to expert men in warfare or in any other tumult) be not lost negligently, I have decided to compose a book regarding the most useful elements of this splendid art, putting in it various figures with examples, by which methods of attack and defense and parries can an astute person be served in fencing or pugilism.

[6] Every man of generous soul loves and conceals this work of ours as though it were a treasure, and therefore does not divulge it in any way among the country

Sir ✨|N|H|I|H|C|H|O|H|L|H|O|H| ✨,
Marquis of Este, Lord of the noble cities
of Ferrara, Modena, Reggio, Parma and
others, and to whom may God grant long
life and future prosperity, and victory
over all of his enemies.

✨|A|H| ✨|M|H| ✨|E|H| ✨|N|H| ✨|

folk (which, in fact, Heaven created of
obtuse sense and inadequate of agility, to
carry loads like beasts of burden).

[7] Therefore, I decree that they should
reject those for this precious arcana, and
on the contrary they should invite kings,
dukes, princes, and barons, and also men
of court and others of high ability in the
duel, following that which said “It is not
meet that the Imperial Majesty be
decorated in arms alone”, etc.

[8] And so that no one believes that in
the present volume there be some false
thing or error, I have eliminated the
ambiguities and I have described only
things that I have seen or which were
discovered and tested by me.

[9] Accordingly, we commence
explaining our purpose with the help of
the Omnipotent, whose Name be blessed
and praised through the centuries.
Amen.

We commence this book following my intellect, in such a way that anyone can know to understand easily. ... (cont.)

¶ I Am going to lay out this book according to the preferences of my lord Marquis, and since I will be careful to leave nothing out, I am sure that my lord will appreciate it, due to his great nobility and courtesy.

¶ I will begin with grappling, of which there are two types: grappling for fun, or grappling in earnest, by which I mean mortal combat, where you need to employ all the cunning, deceit and viciousness you can muster. My focus is on mortal combat, and on showing you step by step how to gain and defend against the most common holds when you are fighting for your life.

¶ If you wish to grapple you should first assess whether your opponent is stronger or bigger than you, as well as if he is much younger or older than you. You should also note whether he takes up any formal grappling guards Make sure you consider these things first.

¶ And whether you are stronger or weaker than your opponent, be sure in either case that you know how to use the grapples and binds against him, and how to defend yourself from the grapples your opponent attacks you with.

¶ If your opponent is not wearing armor, be sure to strike him in the most vulnerable and dangerous places, for example the eyes, the nose, the larynx, or the flanks. And whether fighting in or out of armor, be sure that you employ grapples and binds that flow naturally together.

Other Preface

[10] ¶ O N the 10th day of the month of February in 1409, I, Fiore Friulano de'i Liberi of Cividale de Austria, who am son of Sir Benedetto of the house of the Liberi of Premariacco, begin this gloss, the which treats in facts of fencing and of hand-to-hand combat—that is, lance, axe, sword, and dagger, and grappling, on foot and on horse, in armor and without armor, and of other things that pertain to fencing.

[18] And we will commence with grappling in the name of God and Sir Saint George, the Good Knight.

[20] Because in plays that are taken in accordance, the holds are made with love and do not give ire, whereas in the above art of grappling that is made to gain holds, sometimes it is from ire and sometimes for life, and these are holds and plays that cannot be practiced with courtesy, and these are also perilous plays to practice.

[21] And after those we will treat the advantageous and stronger plays, that are better in armor than without for more defense of man and more security, and we will swiftly do that which he would attempt by the inscribed words and painted figures. And we first begin grappling on foot to gain holds, and also holds that are made in accordance.



[02r] ¶ In addition, to be a good grappler you need eight attributes, as follows: [1] strength; [2] speed; knowledge, by which I mean [3] knowing superior holds; [4] knowing how to break apart arms and legs; [5] knowing locks, that is how to bind the arms of a man in such a way as to render him powerless to defend himself and unable to escape; [6] knowing how to strike to the most vulnerable points; ¶ [7] knowing how to throw someone to the ground without danger to yourself. ¶ And finally [8] knowing how to dislocate arms and legs in various ways.

¶ As required, I will address all of these things step by step through the text and the drawings in this book.

¶ Now that I have discussed some general rules for grappling, I will discuss the grappling guards. ¶ There are a variety of grappling guards, some better than others. ¶ But there are four guards that are the best whether in or out of armor, although I advise you not to wait in them for too long, due to the rapid changes that take place when you are grappling.

¶ The first four Masters that you will see with crowns on their heads will show you these four superior grappling guards. The first two are named “The Long Guard” and “The Boar’s Tooth” and they can be used to counter each other. The second two are named “Iron Gate” and “The Forehead Guard”, and they can also be used to counter each other. ¶ From these four guards, whether in or out of armor, you can do all of the eight things I listed earlier, namely holds, binds, dislocations, etc.

...And we make comparison of five things. That is, 1) of masters that stand in guard, and 2) of masters (and of masters) that are remedy, and 3) of scholars, and 4) of players, and 5) of contraries to masters and to scholars.

The masters stand in stances, that is, guards—that which are called both stances and guards. Stances are called such because they stand one in a position, and guards are called such

¶ You will need to learn the guards of the Masters, how to distinguish the Students from the Players and the Players from the Masters, and finally the difference between the Remedy and the Counter. While a Counter will usually be presented after the Remedies are shown, sometimes there will be a special “Remedy” that comes last of all. But let me make this clearer for you.

¶ The four guards or “posts” are easy to learn. Sometimes you’ll take a guard and face your opponent without making contact, ¶ waiting to see what your opponent will do. ¶ These are called the

[19] Grappling wants 7 things—that is, 1) strength, 2) quickness of foot and of arms, 3) advantageous holds, and 4) breaks, and 5) binds, and 6) impacts, and 7) lesions, following that which you will see in the painted figures, and especially in plays that will gain holds, each one with its knowledge and with its malice.



[11] And we will make the remedy and the counter for all these things so that one follows the other.

[15] And the aforementioned painted figures will be devised with such signs as this: the master that commences the plays bears for an insignia a crown of gold upon his head, and his scholars who will follow with his plays bear a band of gold under the knee, and the master that will be the counter to the other masters will have both a crown of gold on his head and a device of gold under his knee. And over every play will be its gloss, which aforementioned gloss, and

because they guard one from an enemy, and as such, they are called stances and guards for their strength, that poorly will one be able to break the stances on purpose without coming to danger.

The masters that stand in guard stand one against the other without touching one weapon against the other, and here the masters will bear crowns on their heads.

The other crowned masters that will be after them also bear crowns, and they are called Masters Remedy. Those that here play with these masters and with their scholars are called players.

And the scholars of these Masters Remedy bear a device under the knee, and initiate the cover and holds following what the Master Remedy does, and doing such plays that the Master Remedy knows how to do. At the end will be found the counter of the Master Remedy and of his scholars.

And this counter bears a crown on his head and a device under the knee because he is the counter of the Master and of the scholars, and as such he bears the devices of both the Master Remedy and all his scholars. In some plays the counter will be found immediately after the remedy, and in some plays the counter will be found after all the plays of the Master Remedy. Know that here the counter which is made to the Master Remedy, that the counter breaks all of

posts or guards of the first Masters of Battle. ¶ And these masters wear a golden crown on their head, to signify that the guards they wait in provide them with a superior defense. ¶ And these four guards are best suited to apply the principles of my art of armed fighting, which is why these Masters choose to wait in these particular guards.

¶ Whether you call it a “post” or a “guard”, you are referring to the same stance. ¶ As a “guard” it is used defensively, that is you use it to protect yourself and defend yourself from the strikes of your opponent. ¶ As a “post” it is used offensively, that is, you use it to position yourself in such a way in relation to your opponent that you can attack him without danger to yourself.

¶ The next Master who follows the four guards comes to respond to these guards and to defend himself against a Player who makes attacks that flow from the four beginning guards shown earlier. And this Master also wears a crown, but he is named the Second Master of Battle. ¶ He is also known as the Remedy Master, because he carefully selects his response to attacks flowing from the posts referred to above, and makes remedies that prevent him from getting struck.

¶ This second or Remedy Master has a group of Students under him, who demonstrate the plays taught by the Remedy Master that follow the cover or grapple that he shows first as his remedy. And these Students wear a garter under their knee, to identify themselves. These Students will demonstrate all the remedies of the Remedy Master, until a third Master of Battle appears, who will show the Counters to the Remedy Master and his Students.

¶ And because he can defeat the Remedy Master and his students, this Third Master wears both the symbol of the Remedy Master—a golden crown, and the symbol of his students—a golden garter below the knee. And this King is named the Third Master of Battle, and he is also named the Counter Master, because he makes counters to the Remedy Master and his students.

¶ Finally let me tell you that in a few

likewise its book set with painted figures, is made by the petition of the Illustrious and Excellent Sir Niccolò, Lord Marquis of the city of Ferrara, and of the city of Modena, and of Parma, and of other cities.

[16] In which gloss we will speak with all our knowledge.

[17] And first we will speak of the grappling on foot, and then of the other matters of fencing, following that which you will see painted and ordered by the foresaid Fiore.

the plays of that cover or grip that he makes. In the following, you will find them well-depicted and -written so that can be easily understood.

sections of this Art we will find a Fourth Master (or King) who can defeat the Third Master of Battle (the Counter to the Remedy). And this King, the Fourth Master, is named the Fourth Master of Battle. ¶ He is also known as the Counter-Counter Master. ¶ Be aware however that in this Art few plays will ever go past the Third Master of Battle, ¶ for to do so is very risky. But enough about this.

¶ As I have explained above, the guards of grappling (shown by the First Master of Battle), the Second Master of Battle (the Remedy Master) and his Students, the Third Master of Battle (the Counter Remedy, that is the counter to the Second Master of Battle and his Students), and the Fourth Master of Battle (named the Counter-counter Master), represent the foundation of my Art of Grappling whether in and out of armor.

And we will commence first on horse with lance and with sword and with wrestling. And afterward with lance on foot, and then with sword in armor, and with sword in two hands in wide ¶ and narrow plays. Then the play of the axe, and then certain special matches, and then sword in one hand, and finally wrestling on foot and the play of the dagger.

Furthermore, these four Masters of Battle and their Students are also the foundation of the Art of the Spear, which has its own guards, Masters and Students. ¶ The same is true for the Art of the Pole-axe, the Sword in One Hand, the Sword in Two Hands and the Dagger.

[22] ¶ Then there will be 4 crowned masters, who will be masters of the dagger and of the art that pertains to the dagger.

[23] ¶ Then find 4 with seven swords about them that signify the 7 blows of the sword.

[24] ¶ Then find one master against 3 scholars who make the plays of the sword in one hand (without buckler).

[25] ¶ Then find one with a staff and with a dagger that is the master that makes a counter to the lance.

[26] ¶ Then find another master with two sticks and with a dagger against one that has a lance.

[27] ¶ Then find the guards of the lance that are 6 masters: the first 3 masters play from the right side, the other three that follow play from the left side.

[28] ¶ Then find two kings with two swords that await others javelins, lances, and swords, and they wait in their own guards of waiting.

[29] ¶ Then find two for two methods by which can be defeated one with a lance who is inferior.

[30] ¶ Then find a man with seven swords and 4 figures about him, and one can see that which they signify, the aforementioned figures and the aforementioned swords.

[31] ¶ Then find 6 crowned masters with 6 swords, and one does not carry a sword like the others do, and see the reason one is divided from the other.

[32] ¶ Then find 12 crowned masters, one after the other, which masters stand in the guards of the sword.

[33] ¶ Then find two masters crossed that commence the wide play with a strike into the throat of the companion.

[34] ¶ Then find two other crowned masters that have three plays of the wide play.

[35] ¶ Then find another crowned master that has twelve students that make his plays, and the first is the Villain's Strike.

[36] ¶ Then, after these 12 plays, find a counter that thrusts the point into the face of the companion.

[37] ¶ Then find 2 crowned masters that are crossed at the mid-sword, which masters can make all the plays that follow after unto each other until another king is not found—and that which one master does the other one can do, the one like the other, according to which one has more speed than the other—except that after these plays of these two masters crossed, find 5 contrary masters, and they say to the two crossed masters that they make counters to their plays closely, and most of all against any taking of the sword, and they are worth more in armor than without, though they good in the one art and in the other (that is in armor and without).

[38] ¶ Then find a crowned master that is crossed with another from the backhand side, and after are two of his plays.

[39] ¶ Then find a crowned master that makes a counter.

[40] ¶ Then find a master that has one under his arm to throw him to the ground, sword and all.

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[41] ¶ Then find four scholars that make four takings of the sword, and there finishes the play of the sword in two hands.

[42] ¶ Then find 6 crowned and armored masters with swords in hand, which masters stand in their guards, one against the other, to come to the holds in the plays that follow (which plays are 10).

[43] ¶ Then find four masters with 4 axes in guard, and one guard against the other, which masters can make five plays (and other plays that are in the play of the sword, which I will mention).

[44] ¶ Then find thrusts of the lance, and one lance against another on horse (with one lance withdrawn with one extended), and other matches also of lance against lance in diverse ways.

[45] ¶ Then find sword at sword, and the striking of the swords the one man against the other, and taking the sword, and throwing the horse in diverse ways, the method and the counter. Also see plays of the arms in diverse ways.

[46] ¶ Also see one that wants to throw another to the ground, horse and all.

[47] ¶ Also see one that wants to take the reins from the hand of the other.

[48] ¶ Also see a crowned master on foot with a spear in hand, and that which he can do with the spear could be done with a lance, with a staff, and also with a sword—that is, this master awaits 3 on horses: the first carries a lance underhand, the second carries it in rest, and the third wants to throw his lance against the master, which master is sufficient to do his plays that follow (that is, two plays).

[49] ¶ Then find a crowned master on horse with a lance in rest that goes against another to make a thrust of the lance, which aforesaid master has a cord that is tied to his lance, and the aforesaid cord enters the saddle of his horse (which cord is quite long—four fathoms or more), and with this lance he wants to strike his companion, or throw the aforesaid lance to the neck of his companion in order to drag him from his

horse.

[50] ¶ Then find a crowned master with a dagger in hand that awaits two companions with swords who go against him one by one, and see their plays.

[51] ¶ Then see matches of sword against dagger that are done well, which could easily be understood by the discussion written above them (that is, the gloss).

[52] ¶ Then find a single axe, very cunning and laborious; by means of it, when the first blow is struck in the face, the companion receiving the blow quickly loses his vision (such that he will have great trouble to ever see anything again).

[53] ¶ Also see a crowned master with an axe in hand that has thrown a cord (which has a weight a pound or more heavy, with a hard binding to his axe) around the legs of his companion; yanking on his ax, he will throw his companion to the ground.

¶ In summary, these Masters of Battle and their Students, identified by their various devices, although first presented as governing principles of my Art of Grappling, ¶ are actually the foundation of my entire Art of Armed Fighting, whether on foot or on horseback, and whether in or out of armor.

¶ And my purpose in structuring my art in this way is to make my system easier to learn, by using the same principles of the guards, the Master, the Remedy and the Counter throughout it, just as you see first in the section on Grappling.

And in this way you can see all the art of fencing in this book, which cannot ever fail you, so well-worded are the explanations about the depicted figures.

¶ And the text, the drawings and the plays will so clearly show you my art, that you will have no trouble understanding it.

¶ Now let's move on to study the actual drawings, the plays and the text, and you will see that I have spoken truly.

[54] And for all these plays named above will be set their glosses with their drawings, so they can well be easily understood.

[12] And this present gloss will recite all our knowledge and our understanding of all that we have seen from many masters and scholars and fencers, and from dukes, princes, marquises, counts, knights, and squires, and from countless other men of diverse provinces, and also things that we discovered ourself. There will also be guards of all weapons, and plays, and covers, and strikes, and holds, and binds, and breaks, and dislocations

of arms and legs, and torsions and lesions—in the most perilous places—following that which the master of this art wishes.

[14] For this reason, the aforementioned gloss is made with all our knowledge and set into a book filled with painted figures, over which march this gloss and rubrics, number by number.

[55] I, the aforementioned Fiore, plead to my Lord Marquis that the book be recommended, because he cannot find another one equal to this, nor would he find a master that knew how to make such a book (nor even knowing much that is in the book), and also because of the long time that I have spent making it. And I am not able to make another so great as this one—for by my faith I have spent half a year making it—such that I do not want more of this trouble, for old age now pursues me.

[56] God watch over Lord Marquis Niccolò d'Este, Lord of the city of Ferrara, of the city of Modena, of the city of Parma, and of the city of Reggio.

*If you want to learn the deeds of arms, my friend,
See that you bear all that that this poem teaches.
Be audacious in violence and young at heart.
Have no fear in your mind, only then can you perform.
Take the woman as an example: fearful,
Taken by panic, she will never face the naked sword.
Thus, a frightened man, like a woman, cannot prevail.
If your heart lacks audacity, everything else is wanting;
Audacity and virtue: of such consists the art.*

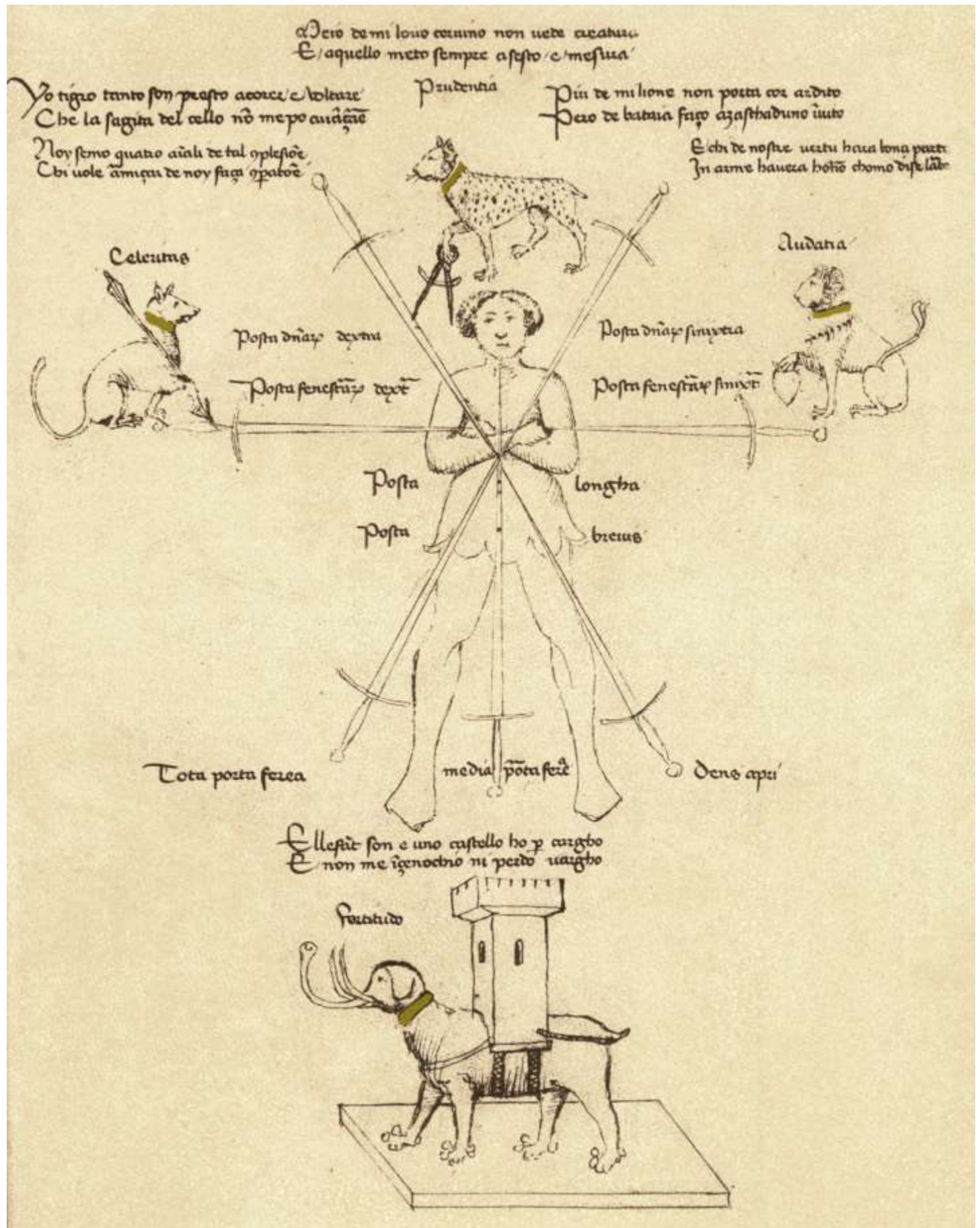
[Novati facsimile, carta 2b]

Seven Swords

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

[Ms. Ludwig XV 13, folio 32]

Pisani Dossi translation by Michael Chidester



Questo magro o questo sud / significa gli Setti colm de la spada. Etli quatro animali significa qtro uirtu / 2oe diuinito / presteza / forteza / 2 ardimento. Echi uide ess bono in questa arte de queste uirtu conuoch de lor auer parte.

Questo d mi louo coruero no uede uirtata. En quello mette semp a pesto e a misura.

Aupa mosto.

No tiaro tanto son psto a correr cuolardr che la fugitta del cielo no mi poria auanzare.

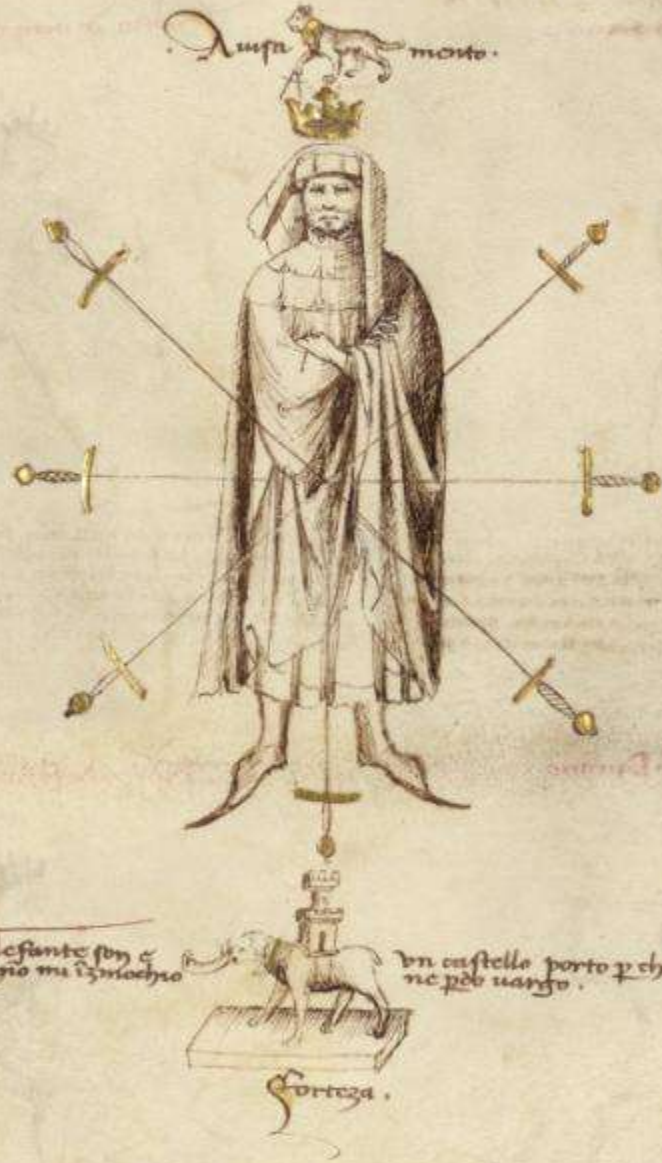
Qui de mi leone no pota bore ardito / po de l'atagata fitzo azasthuh maudo.

Presteza.

Ardimento.

Ellefante son e no mi izmocho vn castello porto p chingo ne peo uango.

Forteza.



The Seven Swords

[17a] We are four animals with these features:
Whoever wants to fence makes comparisons to us;

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

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

[01v] ¶ Behold! we are four distinguished animals with these
[traits]
Who, for instance, strongly reminds [that] he is able in arms;
He wants to be clear/bright and even shining brightly with
honesty.

¶ He undertakes the lessons for himself, [and] determines
which [are for] harming.
Impress the evidence made known upon your spirit.
Thenceforth
That [evidence] of arms will have been taught before among
friends.

Prudence

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



Prudence

¶ Everything born under the sky will be discerned with [my] eyes; I, the lynx, I conquer [by] measurement whatever it pleases [me] to attempt.



Wisdom

¶ No creature sees better than I the Lynx, and I proceed always with careful calculation.



Celerity

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



Quickness

¶ I am quick in the hunt and roll the quick ones back in their orbit,
Nor in my running will the lightning overcome the tiger.



Speed

¶ I am the Tiger, and I am so quick to run and turn, that even
the thunderbolt from heaven cannot catch me.



Audacity

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



Daring

¶ No one has a more courageous heart than I, the Lion, for I
welcome all to meet me in battle.



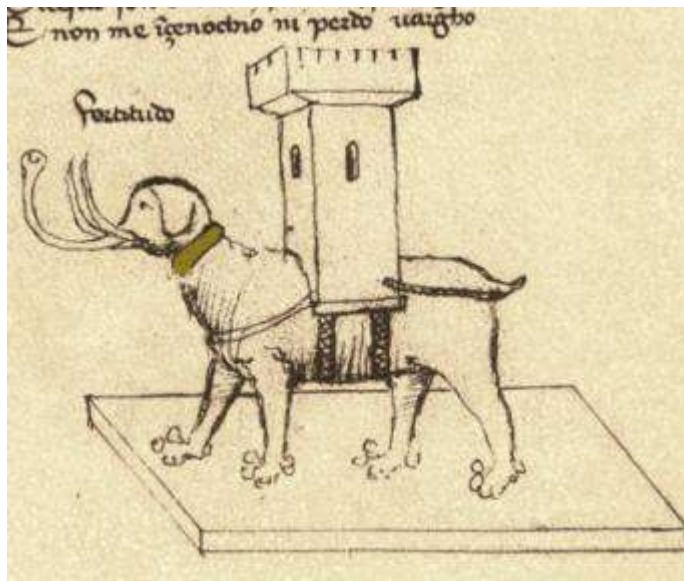
Courage

I am the quadruped, the strong crown; my brave things,
For instance, are the foundation of every axis. Now conquers
the lion of the heart;
[...] Therefore, we call whomsoever to arms.



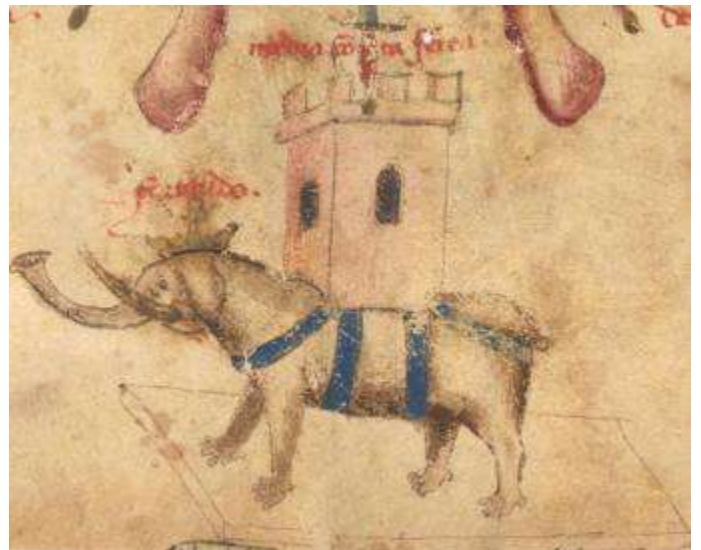
Fortitude

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



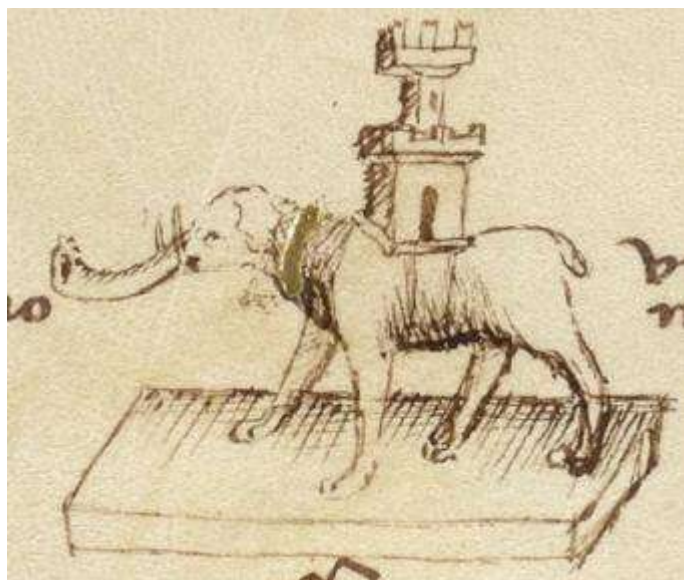
Strength

¶ [Bottom of page cut off]



Strength

¶ I am the Elephant and I carry a castle in my care, and I
neither fall to my knees nor lose my footing.



Grappling

Grappling wants seven things—that is, strength; quickness of foot and of arms; advantageous holds; and breaks; and binds; and strikes; and lesions; following that which you will see in the painted figures, and especially in plays that will gain holds, each one with its knowledge and with its malice. Because in plays that are taken in compliance, the holds are made with love and do not give ire, whereas in the following art of grappling that is made to gain holds, sometimes it is from ire and sometimes for life, and these are holds and plays that cannot be practiced with courtesy, and these are also perilous plays to practice.

[Novati facsimile, carta 2a]

Pisani Dossi translation by Colin Hatcher

The Extended Guard

[4a-a] In the name of God and Saint George, we begin our system with Grappling on foot, seeking to gain superior holds. Holds are not superior unless they give you an advantage. Thus we four Masters seek to achieve advantageous holds through the techniques you see depicted here.

I am ready to show you how I win with my holds,
And if I don't leave you wondering what happened, you can
count yourself lucky.



[38v-a] ¶ Even if you capture me, I would win; I am truly prepared.
If I do not deceive you, you will be able to benefit for a short while.



[6r-a] ¶ I am the Long Guard and I seek you like this. And in response to the first grapple that you attempt on me I will bring my right arm up under your left arm. And I will then execute the first play of the *Abrazare*. And with that lock I will force you to the ground. And if that lock looks like it will fail me, then I will switch to one of the other locks that follow.



The Wild Boar's Tooth

[4a-b] I seek to reverse the fight,
And from this position I will force you to the ground.



[38v-b] ¶ I seek to shift, <for> which reason I would be able to deceive you well.
Henceforth, I would turn you, using the speeding chest, through the dirt.



[6r-b] ¶ I counter you with the Boar's Tusk. And with this move I am sure to break your grip. And from this guard I can transition to the Iron Gate, which will force you to the ground. And if my plan fails me because of your defense, I will seek other ways to hurt you, for example with breaks, binds and dislocations, as you see depicted in these drawings.



The Iron Gate

[4a-c] If you fail to beat me with your skill, I believe
That with my power I will hurt you, or worse.

[38v-c] ¶ If you do not conquer with a trick, I can, of course,
believe [that]
By my strength, that one <that is, you> will suffer many
calamities.



[6r-c] ¶ I wait for you without moving in the Iron Gate, ready
to grapple with all of my skill. And this guard can be applied
not only in the art of grappling, but also in the art of the
Spear, the Poleax, the Sword, and the Dagger. For I am the
Iron Gate, full of danger. Those who oppose me will always
end up in pain and suffering. And as for those of you who
come against me trying to get your hands on me, I will force
you to the ground.



The Guard of the Headband

[4a-d] I advance upon you with my arms well forward
To lay hands on you in a variety of ways.



[38v-d] ¶ Behold! I am coming, eager to overcome by means of
the stretched shoulder,
In order that I gain for myself a powerful capturing during the
playing.



[6r-d] ¶ I am the Guard of the Forehead, used to get my hands
on you. Now if I come against you in this guard, you may lay
hands on me. But I will then move from this guard, and with
skill I will take you down to the Iron Gate. Then I will make
you suffer as if you had fallen into the depths of hell. And I
will serve you so effectively with locks and dislocations, that
you will quickly acknowledge my superiority. And as long as I
don't forget my skills, I will gain my superior holds.



First Scholar

[4b-a] With this move I will either force you to the ground
Or else your left arm will be dislocated.

[39r-b] ¶ In this way, I, using a capturing, would make you
touch the earth.
I will dislocate your left shoulder, or perhaps the other.



[6v-a] ¶ This is the first play of grappling and from every
grappling guard you can arrive at this play, and from this
position, proceed as follows: jam his right inside elbow with
your left hand, and bring your right hand up behind and
against his left elbow as shown.

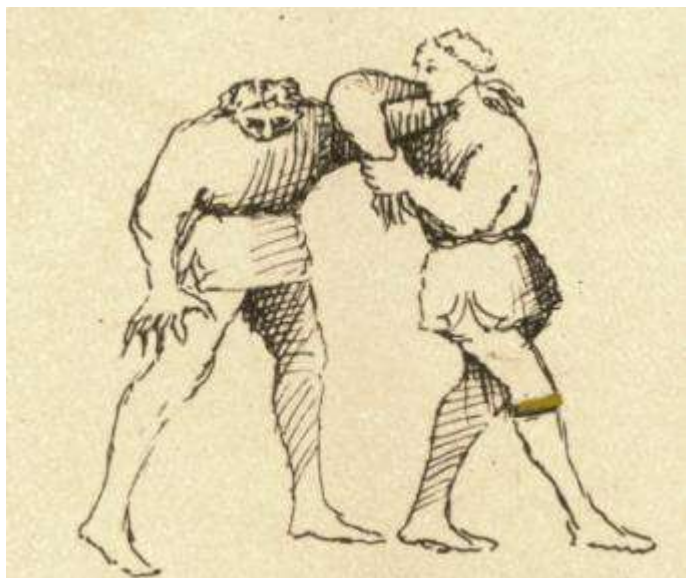
Now quickly make the second play, that is to say, having
gripped him like this, turn your body to the left, and as a result
he either goes to the ground or his arm will be dislocated.



Second Scholar

[4b-b] Either I will make you kiss the ground with your mouth,
Or I will force you into the lower lock.

[39r-d] ¶ I would compel you, ugly, to lick the ground with your mouth;
Not to mention I would even make you, wretched, enter the lowest key.



[6v-b] ¶ As the Scholar of the First Master says, I am certain to put this man to the ground, either by breaking or dislocating his left arm.

And if the player who fights with the First Master takes his left hand off the shoulder of the Remedy Master in order to make a defense, then I will quickly let go of his right arm with my left hand and instead seize his left leg with my left hand, and grip his throat with my right hand in order to throw him to the ground, as you see depicted in the third play.



Third Scholar

[4b-c] And I will put you on the ground on your back,
And I will not let you back up again without injury.

[39v-b] ¶ I would throw you, without pause, into the farthest
earth up to the kidneys.
Without you being able to rise from ominous punishment at
all.



[6v-c] ¶ The scholar that came before me speaks truly that
from his hold he will force his opponent to the ground or
dislocate his left arm. As he told you, if the player takes away
his left hand from the shoulder of the Remedy Master, then
the Remedy Master transitions to the Third Play, as you see
depicted here. Thus, the First play and the Second play are
really one single play, where the Remedy Master forces the
player to the ground with a turn of his body, while in this
Third play the player is thrown to the ground onto his back.



Fourth Scholar

[4b-d] Even if you were a master of grappling,
I will force you to the ground with this technique.

[39v-d] ¶ In this way, I would make you sink down to the
earth using a capturing,
If you were being better during the entire playing by the
masters.



[6v-d] ¶ This is the Fourth Play of grappling, by which the
Student can easily force the player to the ground. And if he
cannot force him to ground like this, he will seek other plays
and techniques and use other methods, as you will see
depicted below. You should know that the plays and the
techniques will not always work in every situation, so if you
do not have a good hold, you should quickly seek one, so as
not to let your opponent gain any advantage over you.



Fifth Scholar

[4b-e] With the grips that I have on you above and below, I will break open your head on the ground.

[40r-b] ¶ Because of capturing, <by> wrestling above and below

You will pound the earth with the top of your head. The fates will not refuse.



[7r-a] This grip that I make with my right hand at your throat will bring you pain and suffering, and with it I will force you to the ground.

Also let me tell you that if I seize you under your left knee with my right hand, I will be even more certain of driving you into the ground.



Counter to the Fifth Scholar

[4b-f] Your hand in my face is well placed,
But I will now show you some other moves.



[40r-c] ¶ I served up the palms to the face. But still I cheerfully
moved
Those [palms] from that place, <in order that> I would
therefore be able to
Bury you using the other capturing.



[7r-b] ¶ I am the counter of the Fifth Play that is shown
earlier. And let me explain that if with my right hand I push
up the elbow of his hand that seeks to harm me, I will turn
him in such a way that either I will force him to the ground, as
you see here depicted, or I will gain a hold or a lock, and so I
will have little concern for his grappling skills.



Sixth Scholar

[5a-a] By putting my head under your arm, I will easily throw you to the ground.

[40v-a] ¶ You, confused one, will be spread on the ground (like a tarp) in sadness and disorder; This, because I am holding [your arm] on the left <and put> the head of this person <that is, me> under the shoulder.

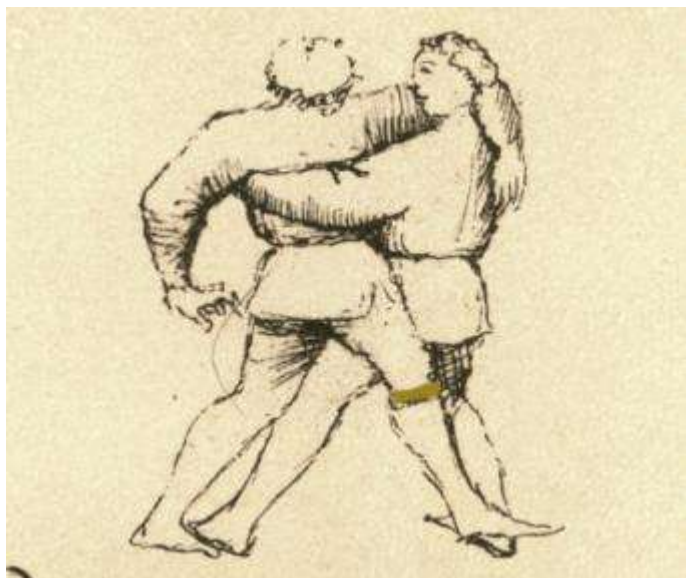


[7r-c] ¶ From this hold that I have gained, and by the way I hold you, I will lift you off the ground with my strength and throw you down under my feet head first with your body following. And as far as I am concerned, you will not be able to counter me.



Seventh Scholar

[5a-c] With great cunning you grabbed me from behind,
But this move will throw you to the ground without fail.



[41r-a] ¶ <If you>, Traitor, by your art have seized me from behind,
This capturing nevertheless puts <and buries> you in the deepest ground.



[7v-a] ¶ You seized me from behind in order to throw me to the ground, and I turned like this. And if I fail to throw you to the ground you will have a lucky escape. This play is a good finishing move, but unless this is done quickly, this remedy will fail.



Eighth Scholar

[5a-b] Because of my thumb pressing under your left ear, Your hold on me is failing, as you can see depicted here.

[The seventh scholar has been moved after the eighth for layout reasons.]

[40v-d] ¶ But I hold this finger to the left ear during wrestling, In order that you destroy the capturing by which you were keeping the upper hand on me.



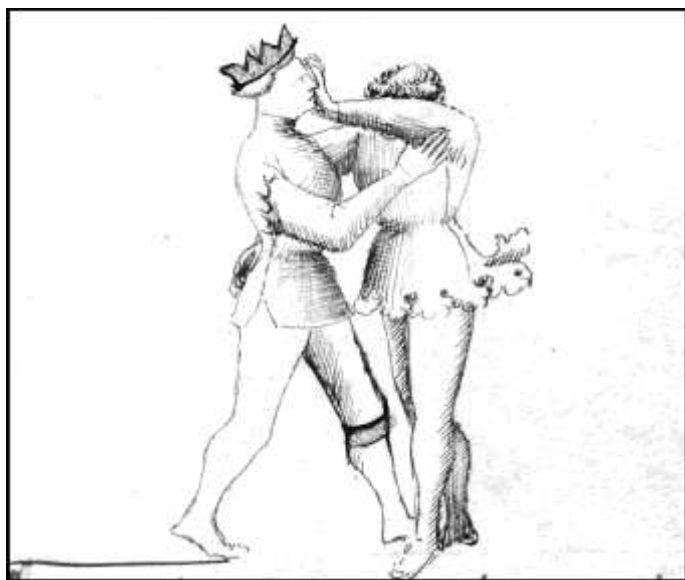
[7r-d] ¶ When I press my thumb under your ear you will feel so much pain that you will go to the ground for sure, or I will make other hold or lock that will be worse than torture for you...



[Counter to the Eighth Scholar]



...The counter that can be made is the Sixth play made against the Fifth Play, when he puts his hand underneath his opponent's elbow. This counter can certainly be done to me here.



Ninth Scholar, the Gambarola

[5a-d] This is a grappling move that involves the *Gambarola*. But be aware that this move will not always work.

[41r-c] ¶ Here, meanwhile, the play of turning of legs is discussed. However it is not suitable; it often fails at holding.



[7v-b] ¶ This is a play that involves a throw over the leg [the *Gambarola*] which is a risky move in *Abrazare*. So if you want to make this leg throw successfully, you will need to do it with power and speed.



Tenth Scholar

[5a-f] I will strike you so hard in the groin
That all of your strength will be taken away.

[41v-d] ¶ In this way, <I> myself would destroy your testicles
with a hard
Knee, so that no strength will be present in the heart.



[7v-d] ¶ This student strikes his opponent with a knee to the
groin to gain advantage in order to throw him to the ground.

To make the counter, when your opponent comes in quickly
to strike you in the groin with his knee, seize his right leg
under the knee with your right hand, and throw him to the
ground.



Eleventh Scholar

[5b-a] I'll give you so much pain and suffering to your nose
That I will immediately make you let go of me.

[42r-a] ¶ I will redouble so many pains which your nose is
suffering
That I believe you will quickly release me [who is] fighting
with you.



[8r-a] ¶ If you seize me with both your arms underneath mine,
I will strike with both my hands into your face. And even if
you were well armored this would still make you let go.

The counter of this play is to place your right hand under the
left elbow of your opponent and push hard upwards, and you
will be able to free yourself.



Counter to the Eleventh Scholar

[5b-b] No doubt about it, with this move I will free myself
And with this counter you will be thrown to the ground.



[8r-b] ¶ This shows how I make the counter to the ~~thirteenth~~
[twelfth] play. As you can see his hands have been removed
from my face. And from this hold, if I fail to throw him to the
ground I will be worthy of your disdain.



[42r-d] ¶ I set up your limbs using a similar capturing (and so
we demonstrate).

Nevertheless, <you>, miserable ruined one, will depart
By means of the counter, as you will duly see if you examine
[it] by the light of day.



Twelfth Scholar

[5b-c] I will hurt you under your chin so badly...



[8r-c] ¶ If you come to grips with both your arms underneath your opponent's, then you can attack his face as you see depicted, especially if his face is not protected...



[42v-a] ¶ And I drag many pains to you below your chin, ...



Twelfth Scholar (cont.)

...That you will quickly find yourself thrown onto your back.

...So that I touch the farthest earth with the sorrowful kidneys.



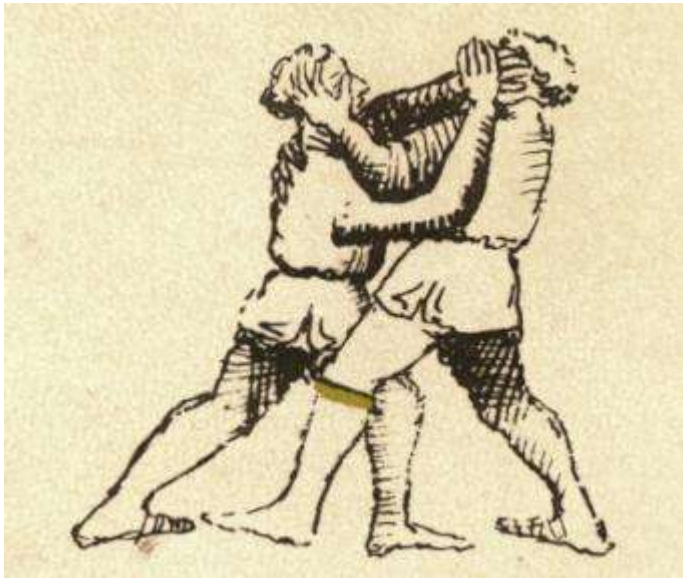
...You can also transition from here into the third play of grappling.



Counter to the Twelfth Scholar

[5b-d] With your hands in my face you can cause me trouble,
But with this counter to your eyes, I will cause you even more
trouble.

[42v-d] ¶ Here, by this twin play, you press the face with the
hand.
But the counter, thenceforth, will injure the eye more greatly.

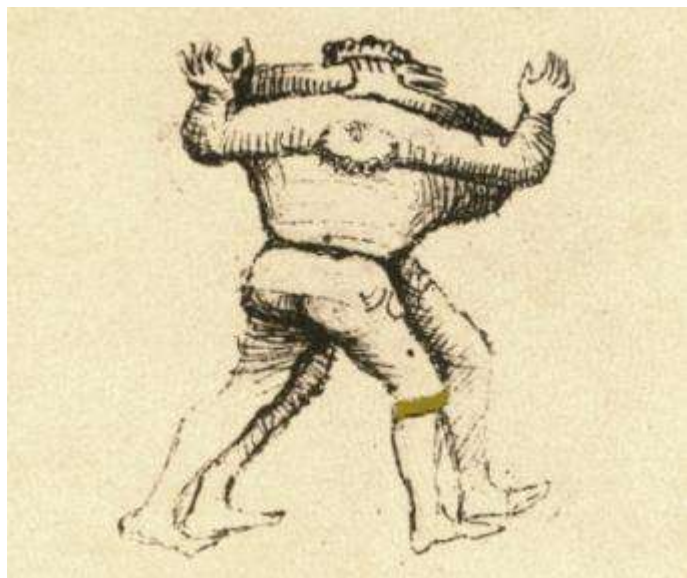


[8r-d] ¶ This is the counter to the ~~fourteenth~~ [thirteenth] play,
and to any other play where my opponent has his hands in my
face while grappling with me. If his face is unprotected, I push
my thumbs into his eyes. If his face is protected, I push up
under his elbow and quickly move to a hold or a bind.



Thirteenth Scholar, the Outsider

[5a-e] This is a good hold to practice,
For I can hold you without you being able to harm me.



[41v-a] ¶ By the joint, thought and mind, the capturing is called Outsider.
In this way, at last, I will force you, gloomy one, to endure.



[7v-c] ¶ This is a finishing move and it is a good way to hold someone, because they cannot defend themselves.

For the counter, the one who is being held should move as quickly as he can over to a wall or a post and drive himself backwards against it so that the man holding him breaks his head or his back against the aforementioned wall or post.

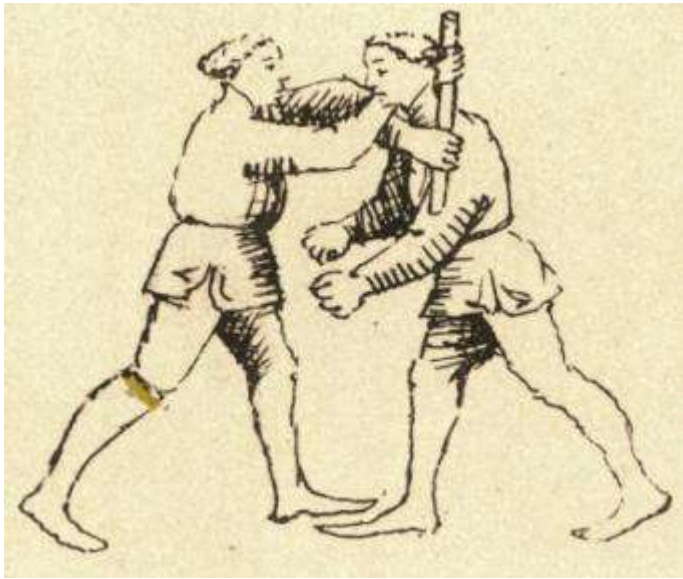


Baton

Pisani Dossi translation by Colin Hatcher

First Scholar

[5b-e] With a short staff I bind your neck,
And if I fail to put you into the ground, you can count yourself
lucky.



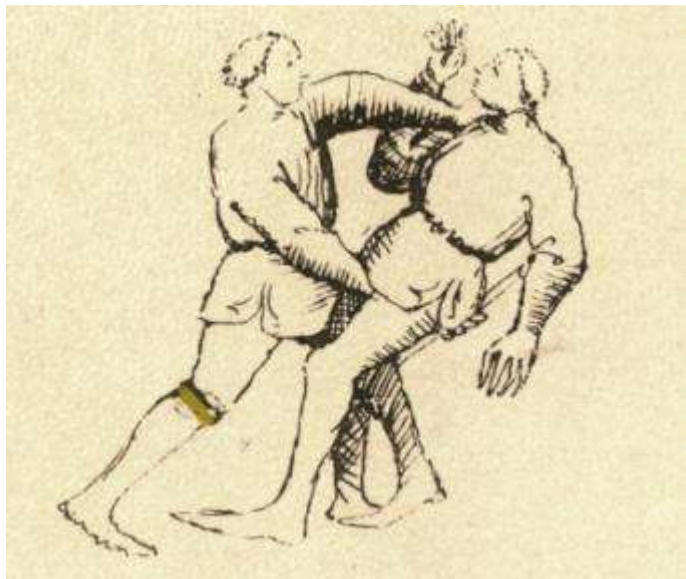
[8v-a] ¶ See how with a short staff I hold you bound by your neck. And from here if I wish to throw you to the ground I will have little trouble doing so.

¶ And if I choose to do worse to you I can keep this strong bind applied. And you will not be able to counter this play.



Second Scholar

[5b-f] If this short staff play does not put you on the ground,
Then I will have no faith in the effectiveness of this art.



[8v-b] ¶ If you were well armored then I would prefer to make
this play against you than the previous one. Now that I have
caught you between your legs with the short staff, you are
stuck riding it like a horse, but you won't be trapped like this
long before I turn you upside down onto your back.



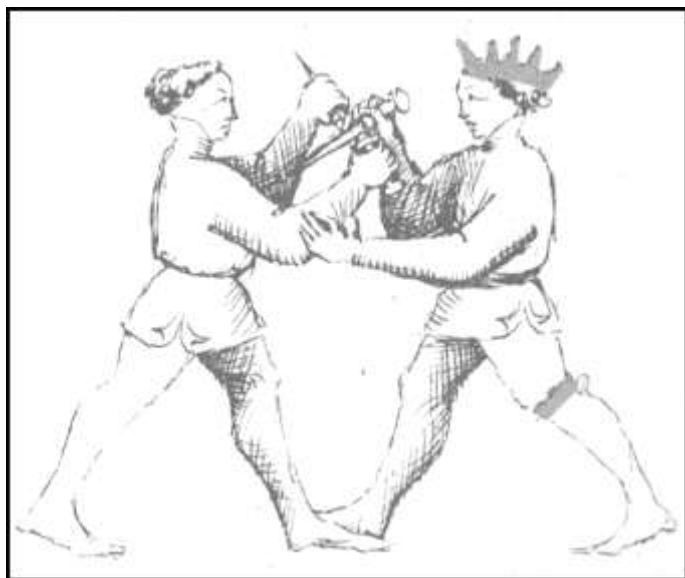
Third Scholar

[8v-c] ¶ I am the Student of the Sixth Remedy Master of the Dagger, who counters in this way with his dagger. And it is in his honor that I make this cover with my short staff. And from here I will rise quickly to my feet and I will make the plays of my Master. And this cover that I have made with a short staff can also be done with a hood...

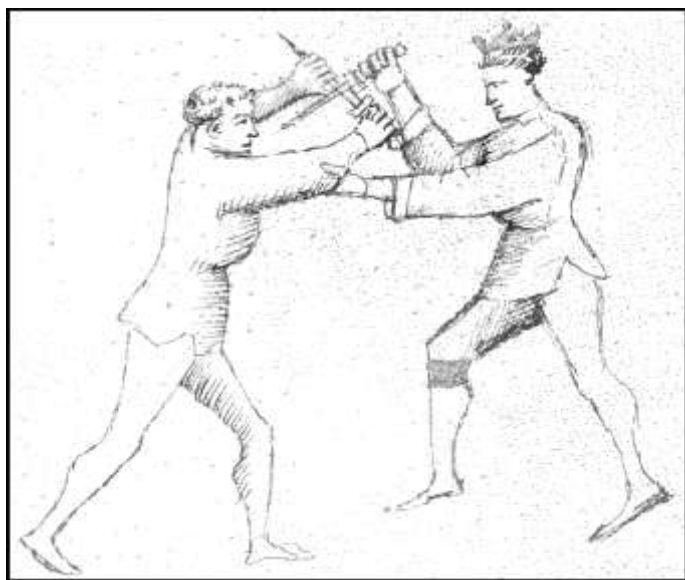
[This image accompanies the text of the next play; based on the description, this is almost certainly an error]



[Counter to the Third Scholar]



...And the counter to this move is the same counter shown by my Master [in the dagger section].



Fourth Scholar

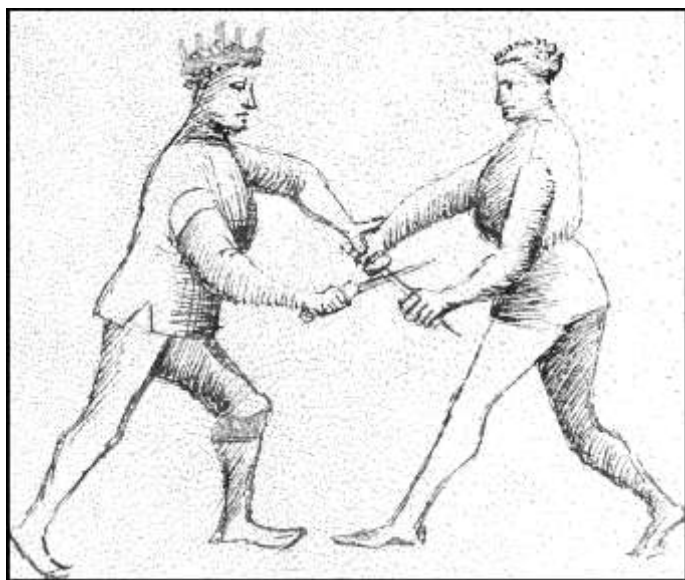
[8v-d] ¶ I have taken this remedy from the Eighth Remedy Master of the Dagger, and I can defend myself armed only with this short staff. And having made this cover I rise to my feet, and I can then make all of the plays of my Master. And I could defend myself in this way equally well with a hood or a piece of rope...

[This image accompanies the text of the previous play; based on the description, this is almost certainly an error]



[Counter to the Fourth Scholar]

...And the counter to this move is the same counter shown by my Master.



Dagger

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

[Ms. Ludwig XV 13, folio 9v]

Pisani Dossi translation by Colin Hatcher

Master of Disarms

[6a-a] After taking away your dagger, to signify my victory I hold it in my raised hand in this manner.



[10r-a] ¶ In my right hand I hold your dagger, and I gained it through my skill, which is so good that if you draw a dagger on me, I will take it from your hand. And I know well how to strike to finish you, no matter what advantage you might have.



[21r-a] Now sealed with the palm, thus I carry the safe dagger. With my hands I would lift [the dagger] itself, all having been carried.



Master of Breaks

[6a-b] Because I triumph over those who fight with me,
I carry torn-off broken arms as a decoration.

[21r-b] Whereas I would overcome all which can war with me;
Distinguished, I carry before me broken arms in [my] hands.



[10r-b] ¶ I choose to symbolize my skill with the broken arms
I carry. And I do not lie when I tell you that I have broken and
dislocated many arms in my life. And whoever chooses to go
against my art, will find me always ready to use that art
against him.



Master of Locks

[6a-c] Locking the arms of all opponents
In such a way that none can safely extend their right hand,
To show my success I carry a pair of keys in my hand.



[10r-c] ¶ I am the Master of the unlocking and locking of the arms of those who choose to oppose me. I will cause them great pain and suffering with my techniques of binding and dislocating. And therefore I carry these keys to signify the value of my art.



[21r-c] Nailing together the arms of all fighting in the region
In such a way that they would not be able to extend the safe
right,
Now happily I thus collect two keys in my hands.



Master of Throws

[6a-d] You ask how I force others to the ground under my feet with such prowess,
I tell you that because I grapple each man and throw him down;
The victory palm is appropriately held in my right hand.

[21r-d] You ask why I, boasting, ruined so great [a person] with [my] feet:
Because by wrestling men of courage, I assert to lay them all low;
Certainly the palm is extended to stand on our right.

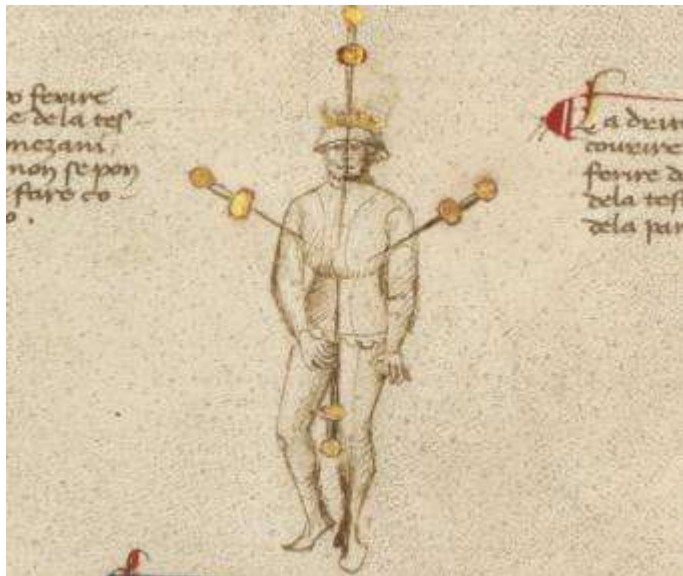


[10r-d] ¶ You ask how it is that I have this man held under my feet. Thousands have suffered this fate because of my art of grappling. And I carry the victory palm in my right hand, because no one can stand up to my grappling skills.



Master of Strikes

[9v] ¶ Everyone should take care when facing the perilous dagger, and your arms, hands and elbows must go quickly against it, ¶ to do these five things, namely: ¶ take away the dagger; strike; dislocate the arms; bind the arms; and force your opponent to the ground. ¶ And never fail to do one or the other of these five things; ¶ And may he who seeks to defend himself protect himself in this way.



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

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

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

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

[All text from the Getty. Not found in the Morgan.]

Full Iron Gate (Single)

[9r] These five figures are the guards of the dagger; and some are good in armor; and some are good without armor; and some are good both in or out of armor; and some are good in armor but not good without armor; and all these are displayed below.

[9r-a] ¶ I am Full Iron Gate Single. And I am good in armor and without armor, because I can ward off an attack with or without moving to grapple. And I can play with or without a dagger when I make my covers.



Full Iron Gate (Double)

[9r-b] ¶ I am Full Iron Gate Doubled, and I am good in armor and without armor, but in all situations I am better in armor than without armor, and with a guard like this I cannot use a dagger.



Middle Iron Gate (Double)

[9r-e] ¶ I am Middle Iron Gate with dagger in hand and I am doubled, and I am better and more strong than any of the others, and I am good in armor and without armor, and I can cover low and high on either side.



Full Iron Gate (Double, Crossed)

[9r-f] ¶ And I am Full Iron Gate with the arms crossed and doubled. And I am like a mighty fortress, and in armor I am especially strong. But without armor I am not sufficient, because I cannot cover long.



Middle Iron Gate (Double, Crossed)

[9r-c] ¶ And I am Middle Iron Gate doubled and crossed [with dagger]. And I am good in armor but not without armor, because I cannot cover long, but I can cover above and below, from the right and the left, with or without a dagger.

[This guard is placed at the end here because, even though it appears in the center of the page, it seems to have been inserted there after the other four were written and drawn.]



First Remedy Master of Dagger

First Remedy Master

[6a-e] I am the First Master of the Dagger, full of guile,
And with my left hand I will wind the dagger around your
arm,
And truth to tell I can make many other plays,
And my students will do them cunningly.

[21v-a] ¶ The first master of the dagger, I am called caution
itself;
At any time, the left hand having been extended to lift the
dagger away.



[10v-a] ¶ I am the first master and I am called Remedy,
because I know how to remedy so well that you cannot harm
me whereas I on the contrary can strike you and hurt you. ¶
And I cannot make a better play against you than to make
your dagger go to the ground, by turning my hand to the left.

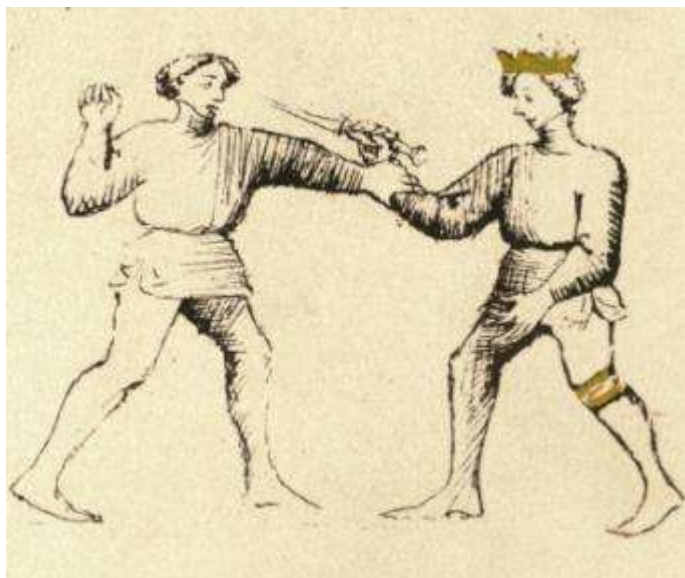


First Counter to the First Remedy

[6a-f] If I make a turn around your arm with my dagger, I will strike you in the chest, and it will not be taken from me.

[21v-d] ¶ Truly I sweep the dagger away around your shoulder.

Not wasting that [attack], I would pulp you, miserable, in the chest.



[10v-b] ¶ I will turn my dagger around your arm. And because of this counter you will not be able to take the dagger from me. ¶ And also with this turn I can drive it into your chest without a doubt.



First Scholar of the First Remedy

[6b-a] With your right arm locked under my left, I can cause you much harm while keeping you trapped.



[24r-a] ¶ And behold your right [arm] confined under my left Shoulder. Far too many misfortunes delay you, the imprisoned one.

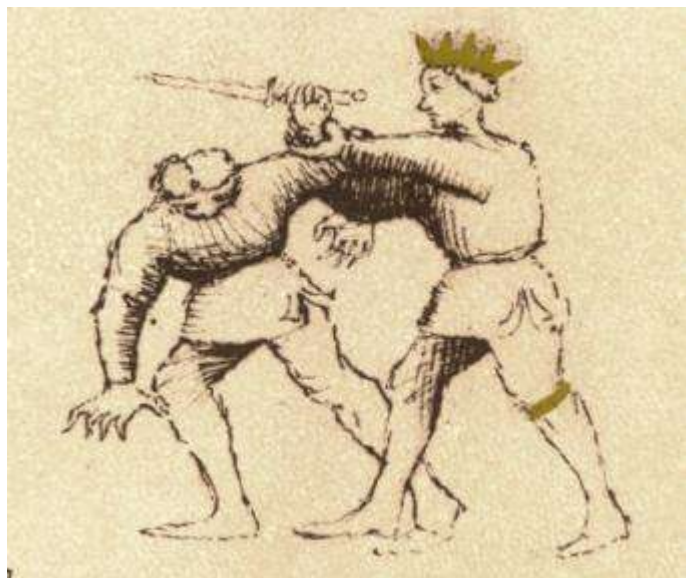


[10v-c] ¶ I will lock your arm in the middle bind, and I will do it in such a way that you will not be able to give me any trouble. And if I wish to put you to the ground I will do so with little effort, and you will have no chance of escaping.



Counter to the First Scholar

[6b-b] If you wind around my arm and try to lock it in this way,
I will put you in the lower bind and this hold will make things hard for you.



[10v-d] ¶ I make the counter to the play that came before me. You can see the kind of position that I have put him in. I will break his arm or quickly throw him to the ground.

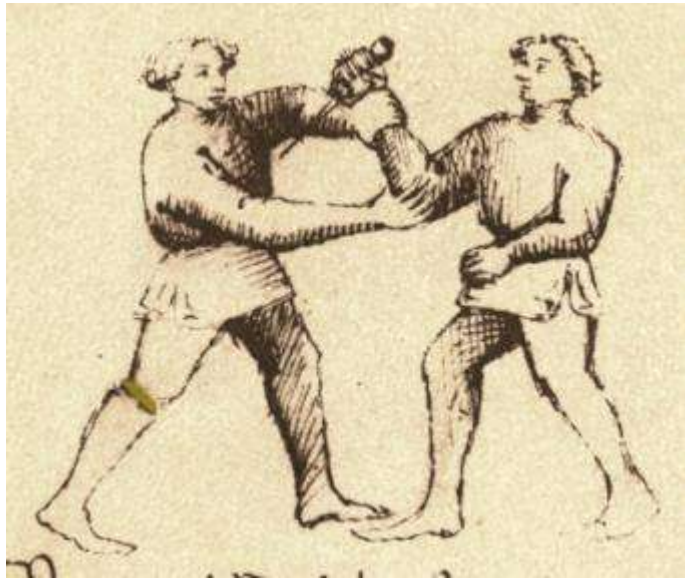


[24r-d] ¶ It is permitted that you hold me pressed hard inward, the lower key having been retained [and] Then pressed hard, [which] will harm the shoulder.



Second Scholar of the First Remedy

[6b-c] If I can turn this arm of yours,
I will make you suffer with a middle bind.



[24v-a] ¶ If I myself can now turn the shoulder using the
hands,
You, sad, will remain eternally in that middle key.



[11r-a] ¶ This is a good cover from which to take the dagger
from your hand, and with this grip I will be able to bind you
well. And this art is so effective that if I place my right hand
under your right knee, then I will put you to the ground.



Counter to the Second Scholar

[6b-d] You will not make me suffer in the middle bind
When I meet you with this counter and make you let go.



[24v-d] ¶ You will not make [me] endure in the middle key.
But now,
By means of that my counter, it is convenient for you if you
will yield to me.



[11r-b] ¶ I make the counter to the play that came before me,
so that you will not be able to throw me to the ground, nor
take the dagger from me, nor bind me either. You will have to
let go, or else you will be quickly stabbed by my dagger.



Third Scholar of the First Remedy

[11r-c] ¶ This is a play with no counter, and it is inevitable that the player will go to the ground and lose his dagger if the student performs this technique as depicted. And when the player is thrown to the ground, the student can finish him in various ways.



Fourth Scholar of the First Remedy

[11r-d] ¶ This play is rarely used in the art of the dagger, yet it is an additional defense to know. For after beating aside the attack in this way, the scholar can then strike with a counter to the ribs or the stomach.



Second Counter to the First Remedy

[8a-d] This bind is easy for me to do
And from it I will be able to strike you in the back.



[11v-a] ¶ I am a counter to the First Dagger Remedy Master.
Woe to he who remedies with techniques that allow his left
hand to be seized. And from this hold I will be able to drive the
dagger into his back.

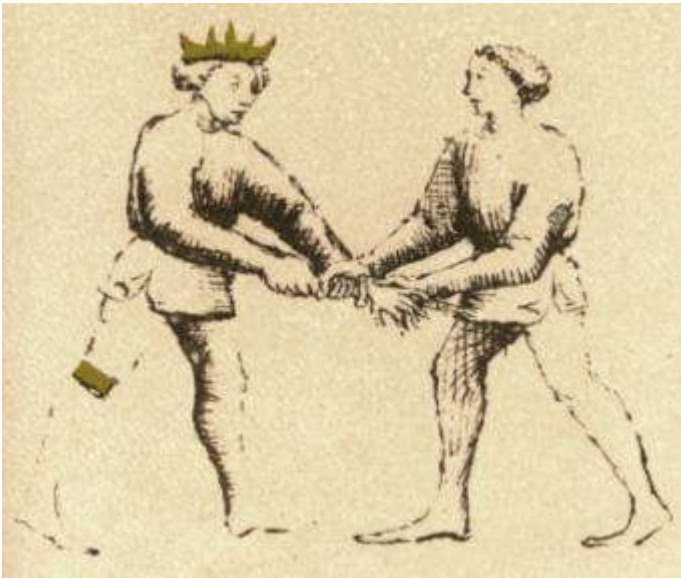


[44r-b] ¶ It is neither labor nor pain to me to make a persistent
bind,
By which route now I will be able to injure you,
And possibly I will strike your kidneys with a great wound.



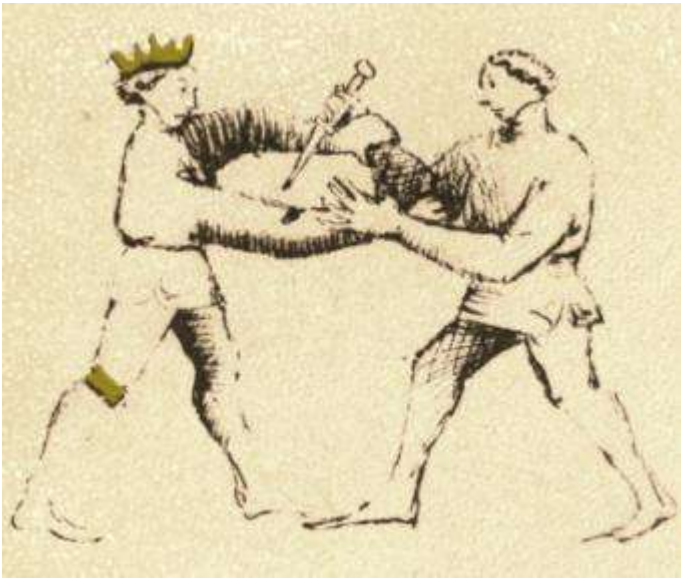
First Contra-Counter to the Second Counter

[8a-e] I make the counter-counter to the First Master,
For the counter-counter is a fine master.



Second Contra-Counter to the Second Counter

[8a-f] I make the counter-counter against the First Master,
And I will be first to take away the dagger every time.



Third Counter to the First Remedy

[8a-a] I counter the First Dagger Master
And I will strike your arm from above.



[43v-b] ¶ I am of the first king; you retain the dagger, openly
I make the counter. This is well known [to] strike the
shoulder.



Fourth Counter to the First Remedy

[8a-b] I make the counter to the First Master
With this cover I will hurt him and worse.



[43r-d] ¶ I certainly keep the counter of the first master,
And I will now prove this covering using many bad things.

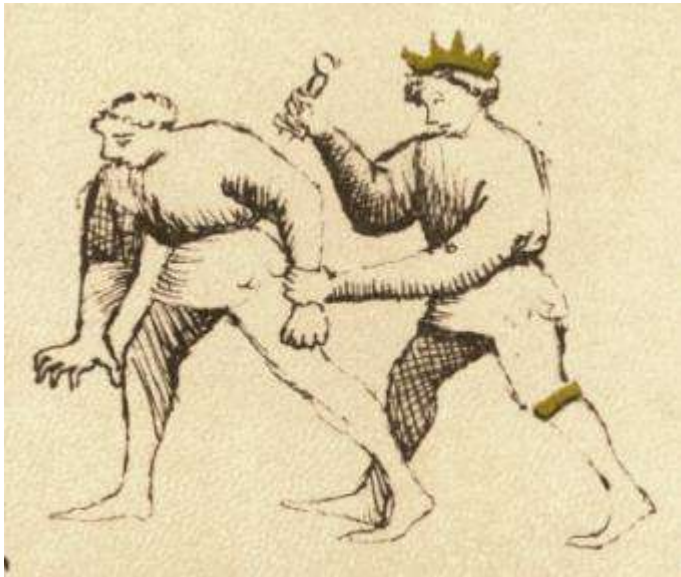


[11v-b] ¶ I am also the counter of the First Dagger Remedy Master, and when his student grips me like this, I will strike him, and make him let go. And if he tries to do other plays against me, I will counter him without hesitation.



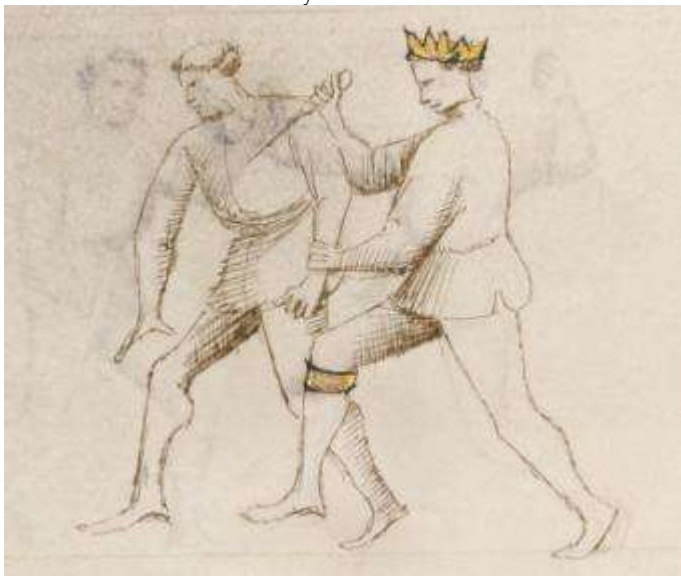
First Scholar of the Fourth Counter

[8a-c] In the previous counter I told you that you could hurt him and worse;
Here I show you how this can be done.



[11v-c] ¶ This flows from the counter referred to in the previous play [Fourth Contrary Master]. It also flows from the counter referred to two plays back [Second Contrary Master], where the Counter Remedy Master has trapped the hand of his opponent with his dagger, and where he told you that he can drive the dagger into his opponent's back.

My play comes from that play, ¶ but where he says you drive the dagger into your opponent's back, I drive it into his chest. But this still flows from the previous play, even though I choose to finish it differently.

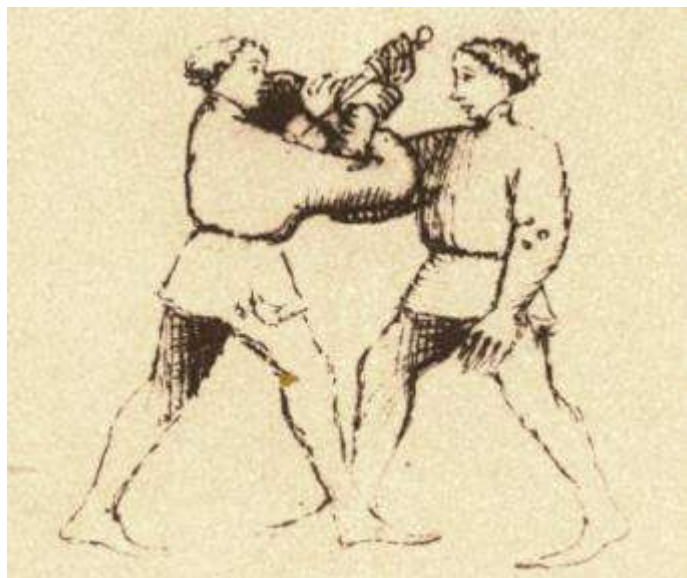


[43v-d] ¶ Using a counter to the former, which threatens many evils,
I direct myself in these circumstances so that I would strike the associate with a deadly wound.



Fifth Scholar of the First Remedy

[6b-e] I am well placed and positioned to force you to the ground;
If you do not know the counter, I will throw you down immediately.



[11v-d] ¶ I am the student of the first Master of Remedies. And with this grip I seek to take your dagger and bind your arm, and since I do not believe that you know how to counter me, I will do this to you without delay.



[25r-a] ¶ I am ready now to beat you, gloomy, into the ground. And if the counter would miss, I would do this to you readily.



Counter to the Fifth Scholar

[6b-f] I make the counter like this,
And I know well how to strike you from here.



[25r-d] ¶ Now I do this counter quickly; you see duly just as it
were.
The spirit becoming enflamed, I would then beat your limbs.

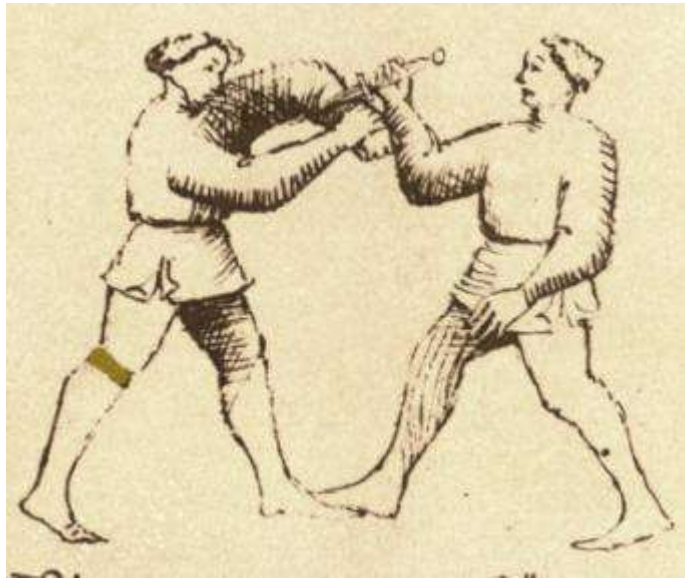


[12r-a] ¶ I counter you like this, so that you will neither take
my dagger nor bind my arm, and my dagger and I will remain
at liberty. And then I will be able to strike you when you let go
of me in such a way that you will have no defense.



Sixth Scholar of the First Remedy

[7a-a] To make a much stronger cover I cross my arms in this manner;
And from here I can do all the previous remedies.



[12r-b] ¶ This cover is known to be much stronger and I make it so as to be able to obstruct you with various plays. And you cannot overcome such a strong cover, because two arms can easily oppose one arm.



[25v-a] ¶ I cover myself using great bodily strength, as you see the movements.
I attack in this way before anyone can bring about anything.



Counter to the Sixth Scholar

[7a-b] With this counter the previous cover will meet with failure;
After I have made you turn I will strike you with my dagger.



[25v-d] ¶ Now, by means of this counter, I cheat the earlier plays
In such a way, and I would turn you behind in order to wreck
you <that is, bring you to ruin> with wounds.



[12r-c] ¶ This is the counter to the cover that came before, that I told you was much stronger. And I will turn him with my left hand. Having turned him, I will not fail to strike him.



Seventh Scholar of the First Remedy

[7a-c] Since my Master's technique will not fail me,
I will break your arm over my shoulder.



[12r-d] ¶ With this excellent *presa* that I have made against you, I will not fail to break your arm over my left shoulder. And afterwards I can strike you with your own dagger, since this play will not fail me.



[23r-a] ¶ Because of how that master now brings about the taking, I believe you will not withdraw without shoulders having been broken.



Counter to the Seventh Scholar

[7a-d] You will not break my arm over your shoulder,
For with my counter I will throw you to the ground.



[12v-a] ¶ I make this counter to you who in the previous play intended to break my arm over your shoulder. I will throw you to the ground to your death with great force and you will cause me no further injury.



Eighth Scholar of the First Remedy

[7a-e] Your dagger will quickly be taken from you,
When I twist it upwards close by your elbow.



[12v-b] ¶ I am in a good position to take the dagger from your hand, and to do it I push the point upwards, close to your elbow. And you will lose it, and I will quickly strike you with it. I took the dagger in this way because I was not able to bend your arm.

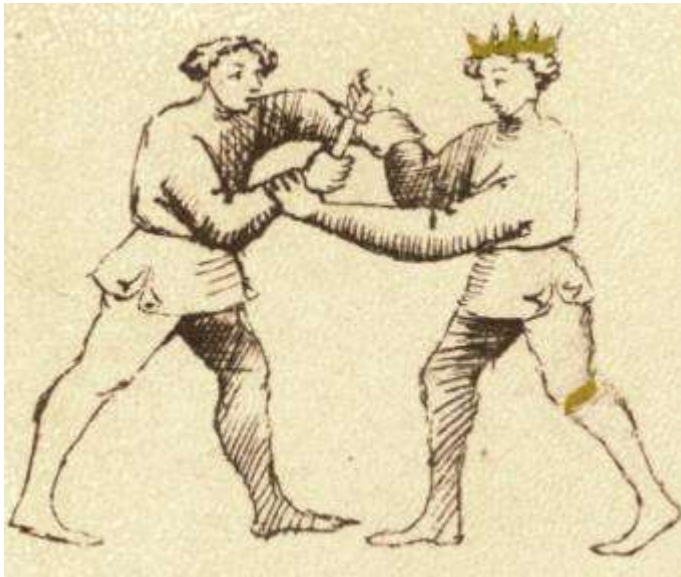


[23r-c] ¶ I seize the dagger using a sudden violent whirling motion near the elbow;
Yet before [that], I strongly turn the lower arms.



Counter to the Eighth Scholar

[7a-f] My dagger will not be taken by your turning it,
And I will strike you with it without fail.



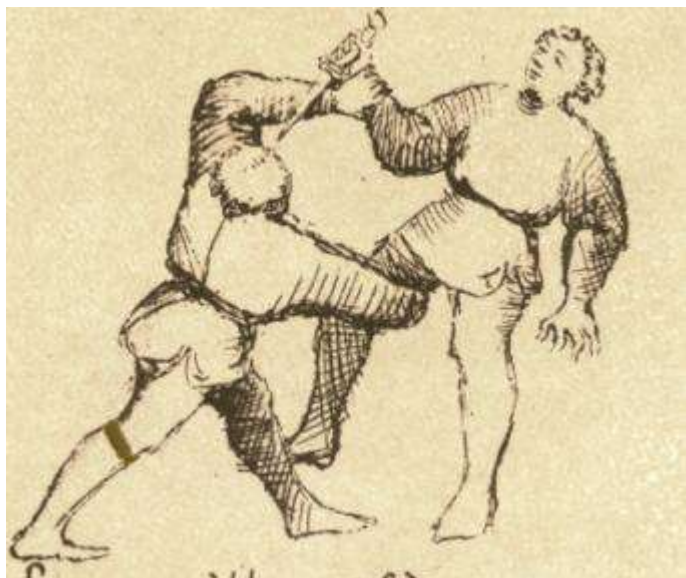
[12v-c] ¶ I make the counter of the play that came before, so
that you will not be able to take my dagger in that way. I will
press my dagger into your hand, to make you let go, and with
the cruel point I will strike you for your trouble.



Ninth Scholar of the First Remedy

[7b-a] I will have no problem making you fall to the ground,
But you will have a major problem trying to get up.

[23v-a] ¶ It is not any work to me, laying you out fallen.
You will not be able to rise free[ly] without a large wound.

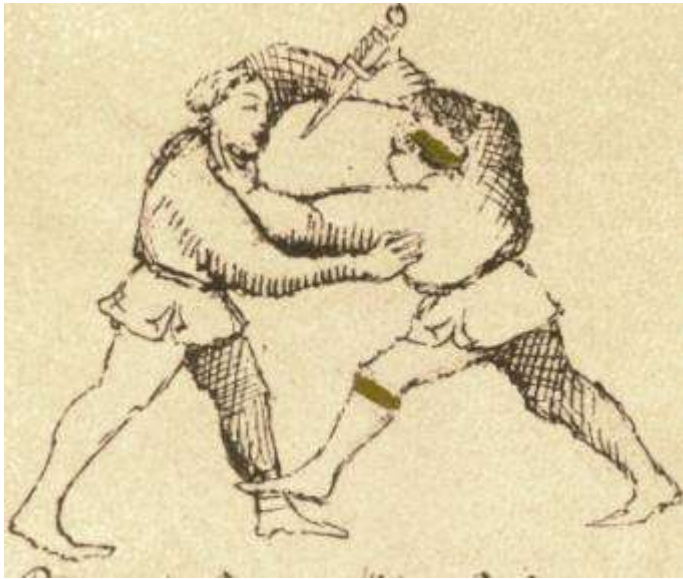


[12v-d] ¶ In this way you will be driven into the ground, and
you will not be able to make any defense or counter. ¶ And I
will quickly make the dagger that you hold in your hand go
far from you, because of my skillful knowledge of this art.



Counter to the Ninth Scholar

[7b-b] I do not want to fall to the ground with the previous play,
play,
So with this grip I will take away all of your strength.



[13r-a] ¶ What you plan to do cannot always be done. I am the counter of the scholar who came before, and this counter will make him look very foolish, because in this way I will make him let go my leg. And I will drive the dagger into his face to demonstrate that he is indeed a great fool.

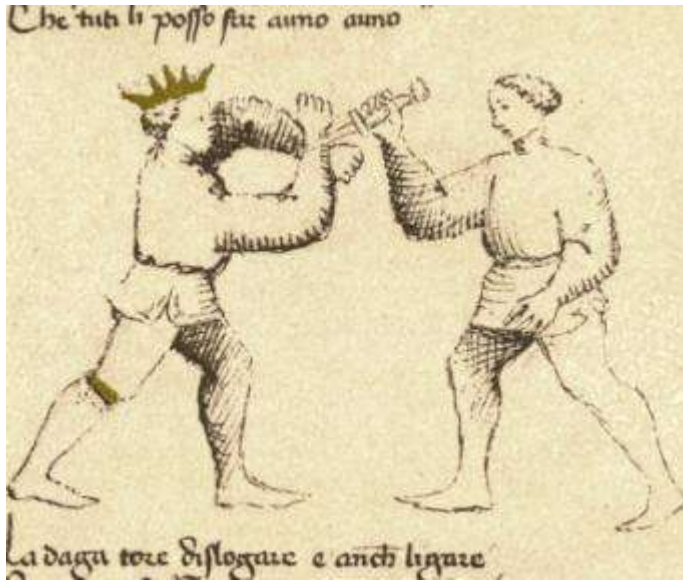


Second Remedy Master of Dagger

Second Remedy Master

[7b-c] And I make cover with arms crossed,
And I can make all the previous remedies,
Nor will I fail to cover any of the backhand strikes,
For I can do them all, one by one.

[23v-c] ¶ I certainly cover myself during wrestling using arms
as in the cross.
And I can make sport with all the first rules.



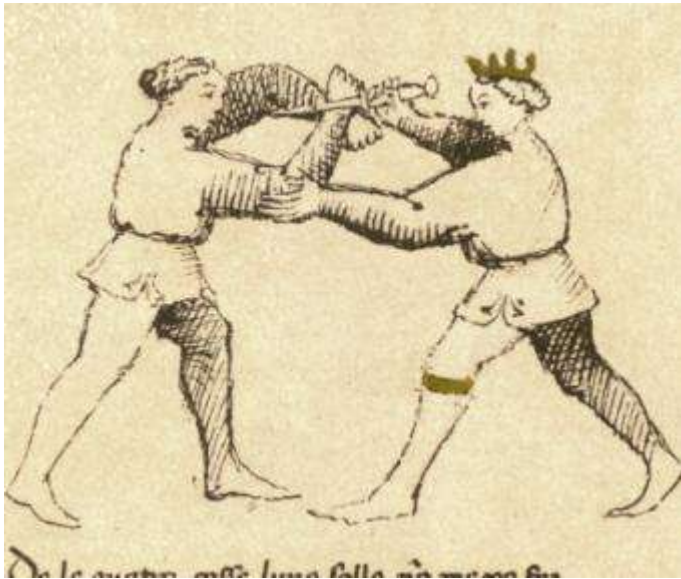
[13r-b] ¶ I play with my arms crossed, and can make all the remedies that were previously shown. And if we were both armored, you could not make a better cover. No other crowned Remedy Master makes a stronger cover than I, for I can play both to the right and to the left, and I can cross from both underneath and from above.



Counter to the Second Remedy

[7b-d] You won't be able to make the plays that came before, nor the plays from the backhand strikes [that follow], Because with this counter, your cover will be completely lost.

[22r-b] ¶ By this counter your covering is refuted; and behold: Neither the play of the reversed palm, nor the prior [plays] Accomplish. Then you, miserable one, will die lying on your back.

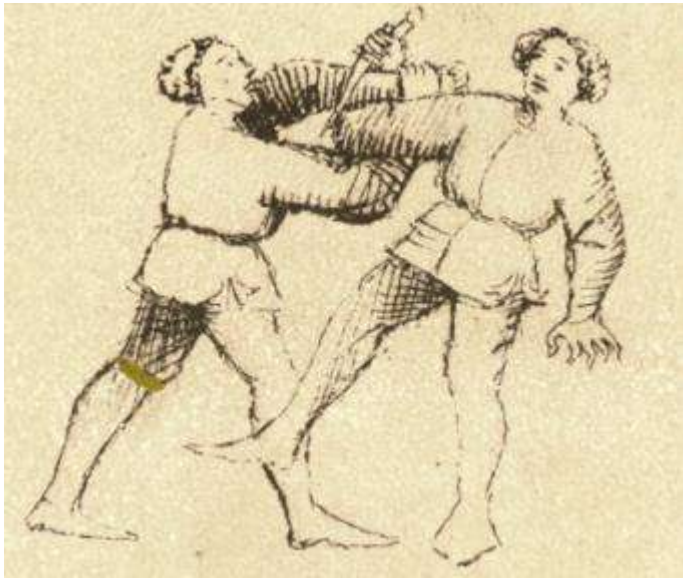


[13r-c] ¶ I counter the Remedy Master who made the cross before me, so he will not be able to cause me any problems with his crossing. I will give a push to his elbow to make him turn, and then I will quickly strike him.



First Scholar of the Second Remedy, the Upper Key

[7b-e] Take the dagger, dislocate your arm, bind you,
Or throw you to the ground—I can do all of these things.



[13r-d] ¶ I believe that this very strong grapple is fatal to anyone, because I can break your arm, throw you to the ground, or take your dagger. I can also hold you bound in the upper bind. And as a result of these four things, you will be unable to get away.



Counter to the First Scholar

[7b-f] As for the four plays you mentioned, you won't be able to do any of them to me, And with this counter I will throw you to the ground.



[13v-a] ¶ I know the counter to the previous play. And with this grapple I will counter all four of the plays he said he could do before. And as soon as he sees me, I will throw him to the ground, for this grapple is strong and fierce.



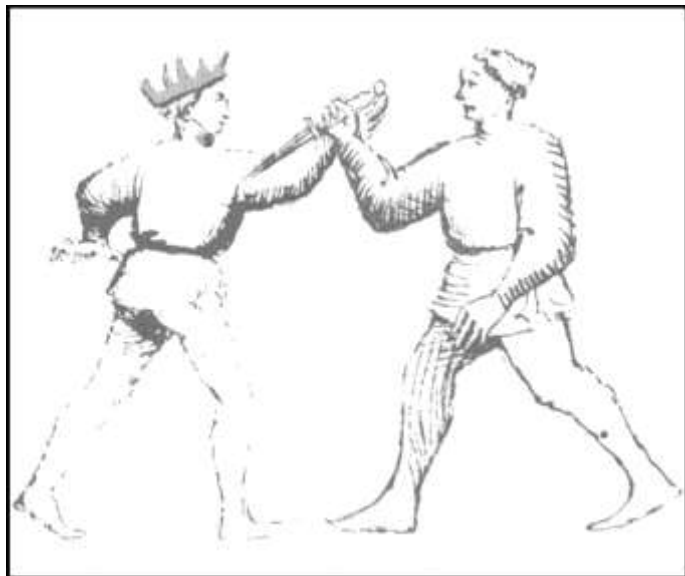
Third Remedy Master of Dagger

Third Remedy Master

[8b-a] Here begin the powerful plays of the backhand attack,*
Through which many have been killed.
And the plays of my scholars will follow, ...

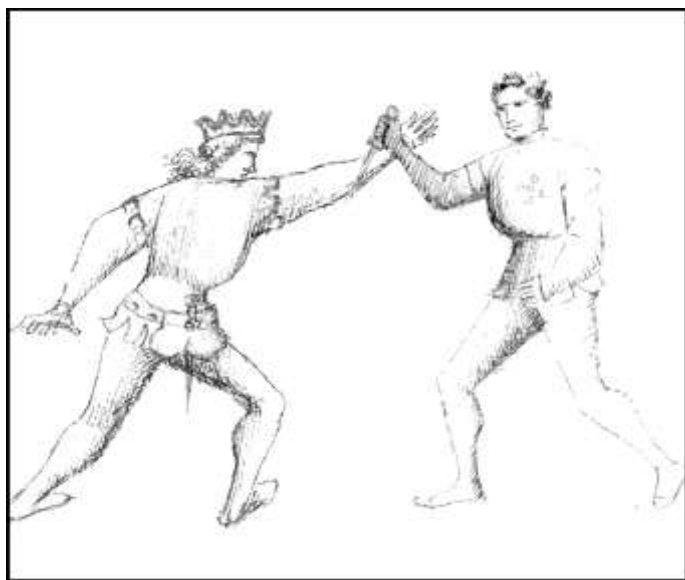
* Alternatively, “backhand cover”

[Because the Third Master is the only master of dagger whose defense is not depicted in the extant manuscripts, these speculative representations, built from other Pisani Dossi and Getty images, are included as placeholders.]



[13v-b] ¶ Here begin the plays of the reverse strikes,* through
which countless men have lost their lives. And the plays of my
scholars will follow, demonstrating the cover made with the
right hand...

* Alternatively, “reverse cover”



First Scholar of the Third Remedy

...And so we begin the defense of the backhand attack.*

* Alternatively, “backhand cover”



Second Scholar of the Third Remedy

[8b-b] With this play of the Master, your dagger will be taken
And I will strike you a mortal blow.

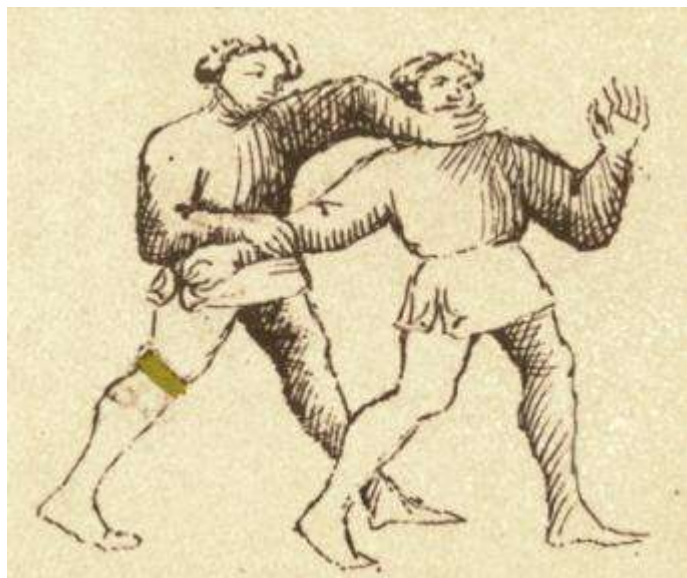


[Illustration from Ms. Vitt. Em. 1324, f 37r-c]



Third Scholar of the Third Remedy

[8b-c] Here I believe I will throw you to the ground.
First I will do this to you, and then I will do worse to you.



...¶ This play depicted is easy to do, and in this way I will throw this man into the ground.



[22r-c] ¶ I believe you, treacherous one, will now indeed touch the earth.
And itself <read: I> would do worse to you, henceforth lying dead.



Fourth Scholar of the Third Remedy

[8b-d] You will go to the ground because of your lack of knowledge,
And in armor this is a particularly safe throw.



[13v-c] ¶ With this method you will be driven into the ground.
And I could not make a safer throw, being armored. But even
without armor, there is nothing you can do. And even if you
were strong and powerful, I would still be able to do this to
you.



[22v-a] ¶ You, incautious one, will touch the earth with [your]
chest prostrated.
This armor-wearer will more safely impart the play.



Fifth Scholar of the Third Remedy

[8b-e] This leads to a broken ruined arm,
As you will find out when I have you in this hold.



[13v-d] ¶ You will go to the ground and your arm will be dislocated by the skill of my crowned Master. And there is not one counter that you can do to me, for I hold you like this and will make you suffer greatly.



[22v-c] ¶ Each is able to break the shoulder of the associate in wrestling, as I comprehend.
It will be pleasing to know whatever has been imparted.



Sixth Scholar of the Third Remedy

[8b-f] I will have no trouble dislocating your arm
And I will easily take your dagger from you.



Seventh Scholar of the Third Remedy

[9a-a] This is another powerful dislocation
From which I will be able to kill you with your own dagger.



[14r-a] ¶ This is a lock that has no counter and no defense.
And in this way I can take your dagger, and it will be no
trouble to bind or dislocate your arm. You will not be able to
get away without my permission. And I can ruin your arm if I
choose.

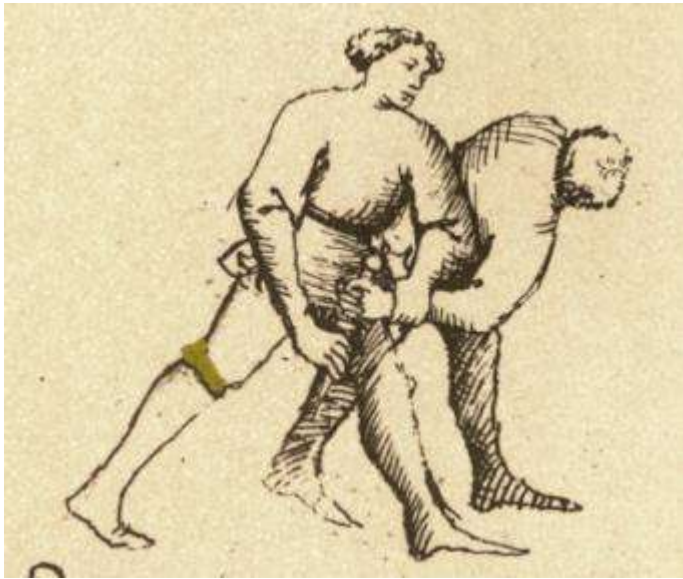


[31r-a] ¶ He was able to dislocate the shoulder of any
companion for himself,
And sentence him to death with the point of the dagger.



Eighth Scholar of the Third Remedy

[9a-b] I take your dagger as I wish,
And now if I choose, I can bind you in the lower lock.



[31r-c] ¶ I now take hold of your dagger, nor can I be mistaken.
And if I want, I am able to bind you, who is [sic] being overthrown <read: thrown back> in the key.



[14r-b] ¶ You will lose your dagger by the way I hold you. And after taking your dagger I can bind you, and make you suffer in the lower lock, which is one of the key binds, and which I will use on you. And whoever is put into this lock cannot escape, because of the great pain and suffering they will be forced to endure.



Tenth Scholar of the Third Remedy, the Lower Key

[9a-d] This is called the strong lower lock,
And it is a bind with a great risk of death
But this lock, truth to tell,
If not properly applied can be escaped from.

[31v-a] ¶ The lower key is brought under the strong name;
It is the bind of death by means of excessive distinction.
If any enters into this, he will hardly prevail to escape this.



[14r-c] ¶ This is called the lower lock, also known as the
“strong key”, and from this bind I can kill you, whether you
are armored or unarmored, because from here I can strike you
in all of your most vulnerable places. And no one can escape
from this bind. And if you are put into it, as depicted in the
drawing, there you will remain enduring much pain and
suffering.



Counter to the Third Remedy

[9a-e] This is how to do the counter to the Master's cover of the backhand attack,*

And with this bind I will make you drop to the ground on your knees.

* Alternatively, "cover of the backhand"



[31v-c] ¶ I, the efficient counter of the master, during this wrestling Finish whomever by means of the reverse palm of the hand; And you will sink down on bended knee by means of this taking.



[14r-d] ¶ This is the counter to the Third Dagger Remedy Master, who covers the reverse attack.* I have made this bind against him. Whether he is armored or unarmored, this bind is strong and secure. And if I trap a man who is unarmored in this way, I will ruin his hand and dislocate it. And the pain will be so great I will make him kneel at my feet. And should I wish to strike him, this I can also do.

* Alternatively, "with the reversed hand"

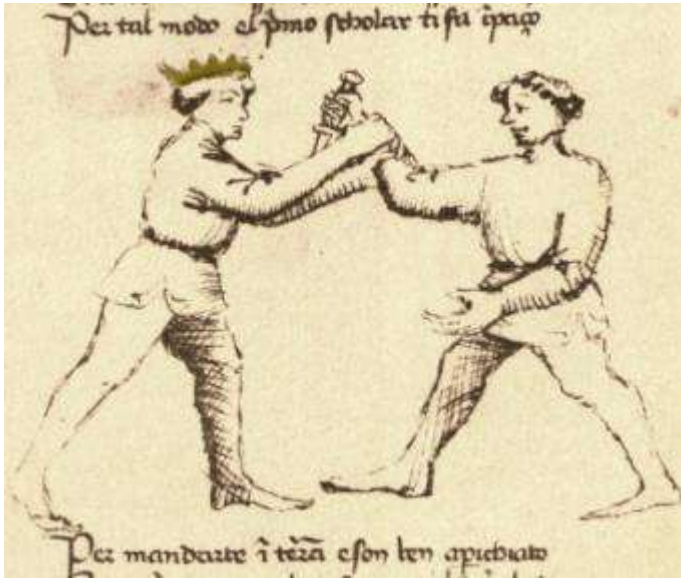


Fourth Remedy Master of Dagger

Fourth Remedy Master

[9b-a] I am a Master who covers with both hands,
And I can hurt you from above or below.
If I give a turn to your shoulder without releasing your arm,
Then in this way I and my students will put you in great pain.

[32r-a] ¶ Using both hands, <I> the master now take hold of
the associate.
From above and beneath, I am able to injure you with a
weapon.

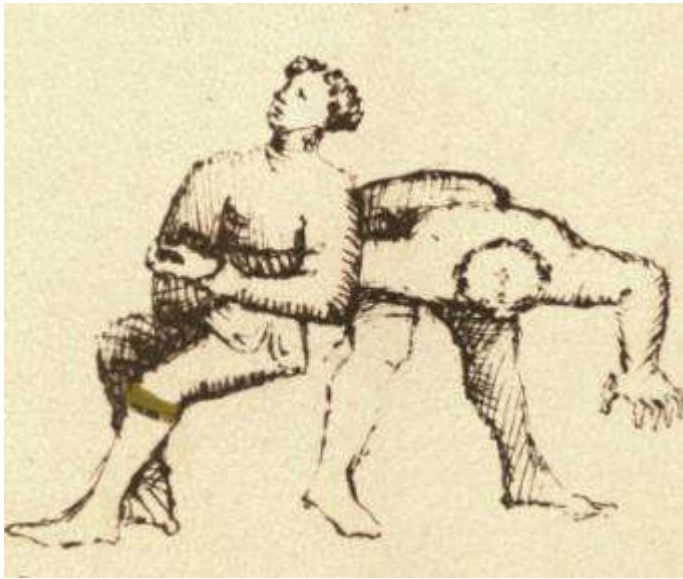


[14v-a] ¶ I am the Fourth Master, and I play from this grip.
From covers like this my students will hurt many...



First Scholar of the Fourth Remedy

[9b-b] My Master spoke truly and unerringly:
I can take your dagger, while you cannot escape.



...And if I turn to the right without releasing your arm, I will take your dagger and put you in great pain.

[Not illustrated in the Ms. Ludwig XV 13]

Second Scholar of the Fourth Remedy

[9b-c] I am well positioned to force you to the ground,
And if you don't end up with a broken head,
you can count yourself lucky.



[32r-c] ¶ I am certainly prepared in order to cast you down
into the earth.
And I will give many evils to your head, if it remains because
of courage.



[14v-b] ¶ This is an upper bind that locks you up very well. I
will take your dagger from you and throw you to the ground.
And I can also dislocate your arm. If however you grip your
right hand with your left hand, then you can counter me and
make me let go of you.



Third Scholar of the Fourth Remedy, the Upper Key

[9b-d] This is another lock that will throw you to the ground,
And against such a hold no one is safe.



[14v-c] ¶ This is another upper bind that is very powerful.
And with this I am certain to throw you to the ground. And if
I wish I can dislocate your arm.

To counter me, you grip your right hand with your left hand.
Then your grip will be strong and mine will be weak.

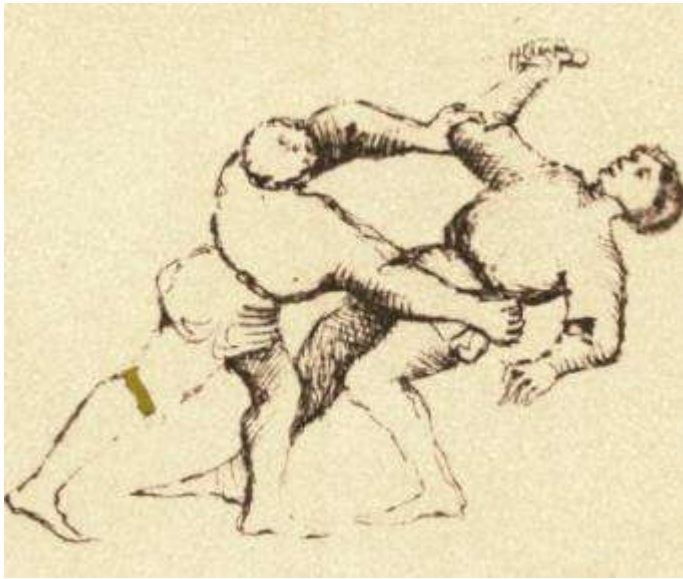


[32v-a] ¶ This movement is another to strike down the
associate to the earth.
Nevertheless, it is not safe because he attempts a similar
playing.



Fourth Scholar of the Fourth Remedy

[9b-e] As I see this you will quickly go to the ground,
Of this I am certain, and you won't be getting back up.



Fifth Scholar of the Fourth Remedy

[9b-f] I can also throw you to the ground like this,
And once you are on the ground it will go badly for you.



[14v-d] ¶ After I made the cover of my Master, I put my left hand under your right elbow. And my right hand quickly gripped you under your knee in such a way that I could throw you to the ground, and there was no counter that you could do to me.



[32v-c] ¶ Certainly in this way I can send you a second time To the ground. Hereafter, <I> myself will approve worse things to you.



Sixth Scholar of the Fourth Remedy

[10a-a] I will give a turn to your dagger,
And in that way it will be quickly taken from you.



[38r-a] ¶ With my right hand I will make a horizontal turn to your dagger, pushing it round close to your arm that I am holding. And your dagger will be mine to control. And then I will deal with you as you deserve.

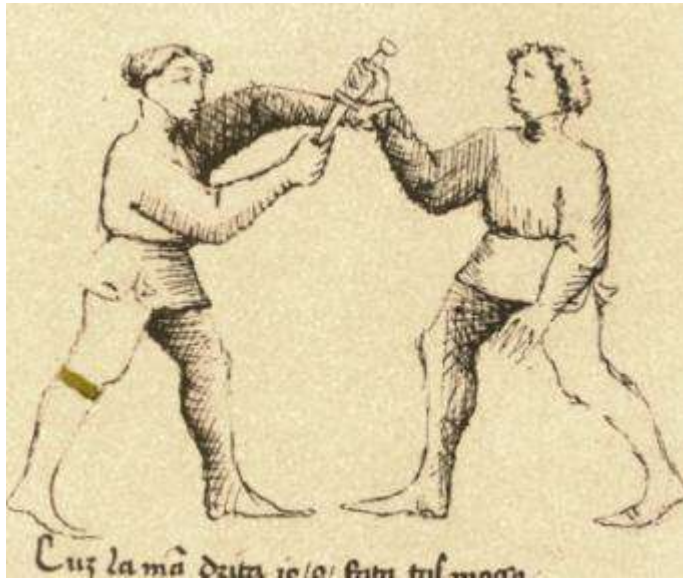


[33r-a] ¶ In this way, <I> myself coil your dagger up using the whirlwind,
Because I would capture you, whether you would prevent or you would fight back.



Seventh Scholar of the Fourth Remedy

[10a-b] ¶ If I raise your dagger upwards close to your elbow, You will feel it instantly taken from you.



[38r-b] ¶ If I raise your dagger upwards close to your elbow, I will keep it in my hand and strike you for certain. But I will need to make this play very quickly, to make sure that you cannot counter me with your left hand.



[33r-c] ¶ Now if I attempt to lift your elbow [and] very own dagger, You yourself certainly will see it has been suddenly freed.



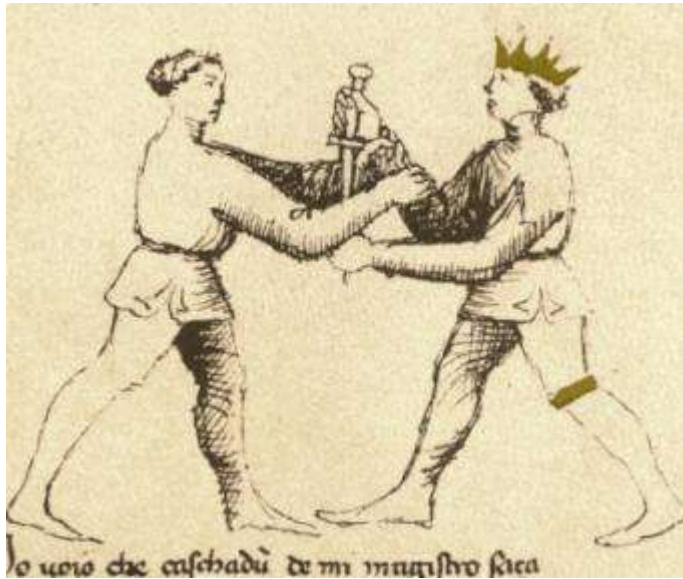
Eighth Scholar of the Fourth Remedy

[10a-d] I moved my right hand like this,
And I will make you strike yourself in your thigh with your
own dagger.



Counter to the Fourth Remedy

[10a-c] Against the Master who covers with both hands
I make this counter as my defense.



[38r-c] ¶ I am the Counter-remedy against the Fourth Remedy Master. And I counter all his plays that came before me. And with one quick wrench like this I will ruin this student's hand and his master's too. And if they are well armored the ruin of their hands will be all the more certain.



[33v-b] ¶ By this means I will now seek the opponent, using both palms
In order to defend myself, just as the master does
Who seizes the companion with both hands during wrestling.

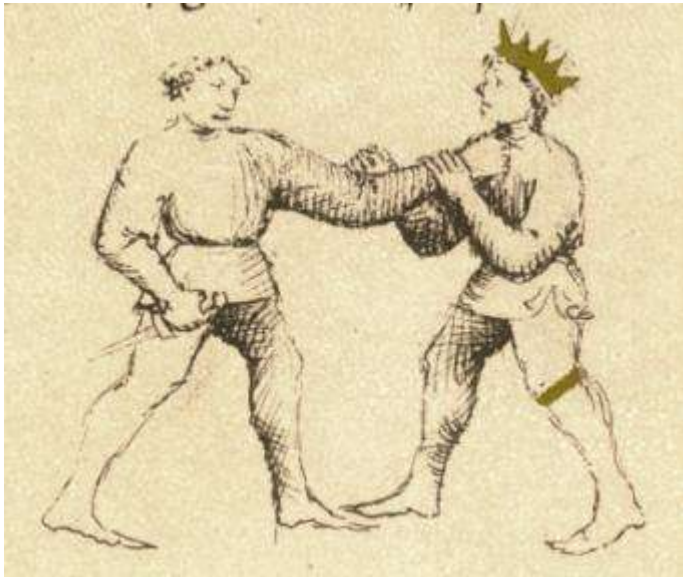


Fifth Remedy Master of Dagger

Fifth Remedy Master

[10a-e] I want each of my students to know
That you cannot defend against the collar grab unless you
move quickly.
And with the strike that I make against your elbow,
I will quickly feel your arm dislocate.

[33v-d] ¶ You would grasp my chest. Thus far you have not
been able to wound me.
I will, nevertheless, dislocate this, your shoulder, during
wrestling.



[38r-d] ¶ I am the Fifth Dagger Remedy Master who defends
against the collar grab made by this player. Before he can
strike me with his dagger I destroy his arm like this, because
the grip he has on me is actually to my advantage. And I can
do all of the covers, holds and binds of the other remedy
masters and their students who came before me. And I say this
from experience: all who study this art should be aware that
you cannot successfully defend the collar grab unless you
move quickly.



First Scholar of the Fifth Remedy

[11a-b] Whether you try to strike at me from above or below,
You will lose your dagger from this crossing.



[15v-a] ¶ With arms crossed I await you without fear. And I don't care whether you come at me from above or below, because however you come at me, you will be bound. You will be locked either in the middle lock or the lower lock.

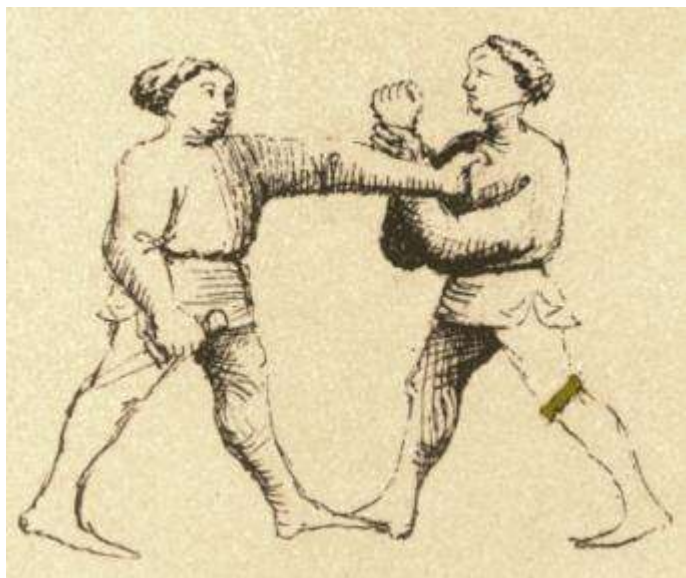
And if I wished to make the plays of the Fourth Dagger Remedy Master, I would cause you great harm with these plays. And I will have no difficulty in taking your dagger.



Second Scholar of the Fifth Remedy

[10a-f] After striking against your elbow, I will continue on
To quickly seek to find your dagger.

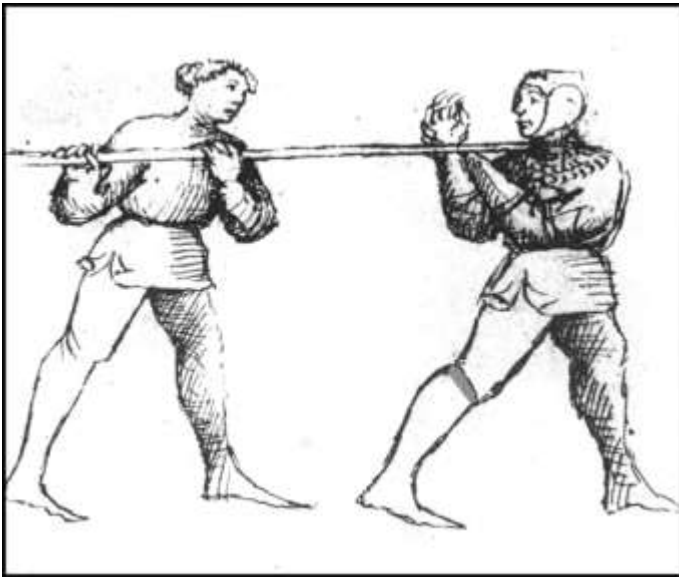
[34r-b] ¶ I would now strike close by your elbow. You will
then move past me,
And I, the strong one, will unexpectedly attempt your dagger.



[38v-a] ¶ This is another way to destroy the arm. And from
this play I can move to other plays and holds...



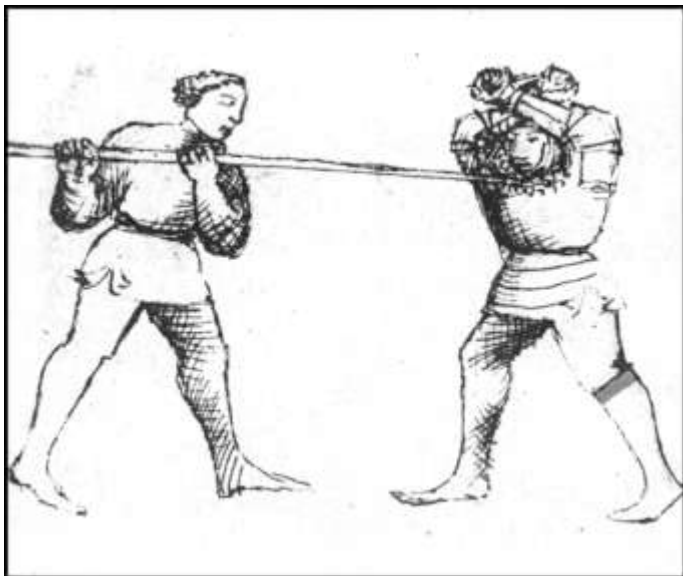
Second Scholar of the Fifth Remedy (cont.)



...Also, if you are pinned by a spear then by making this strike against it you will either unpin yourself or break off the haft from the spearhead.

[Not illustrated in the Ms. Ludwig XV 13]

Third Scholar of the Fifth Remedy



[38v-b] ¶ This is another way to make you let go, and is also a better method of breaking off the head of a spear...

[Not illustrated in the Ms. Ludwig XV 13]

Third Scholar of the Fifth Remedy (cont.)

[10b-a] By striking to your wrist or to your elbow, I will either dislocate it, or you will quickly let go.



...Also if I strike you hard in the wrist joint of the hand holding my collar, I am certain to dislocate it unless you let go.

I wish to tell you the counter. As the student strikes down with his arms to dislodge the player's hand, the player quickly withdraws his hand from the student's collar, and he then quickly strikes the student in the chest with his dagger.



[34r-d] ¶ Either I will strike over the elbow, or near the fist, And in this place I will dislocate the wretched one. Henceforth you will quit the entire chest.



Fourth Scholar of the Fifth Remedy

[10b-c] I am confident and certain that you will go to the ground,
And I care little or nothing for your dagger.

[34v-d] ¶ I am able to safely believe that you will go into the ground now;
Neither will your dagger be able to accomplish harming me.

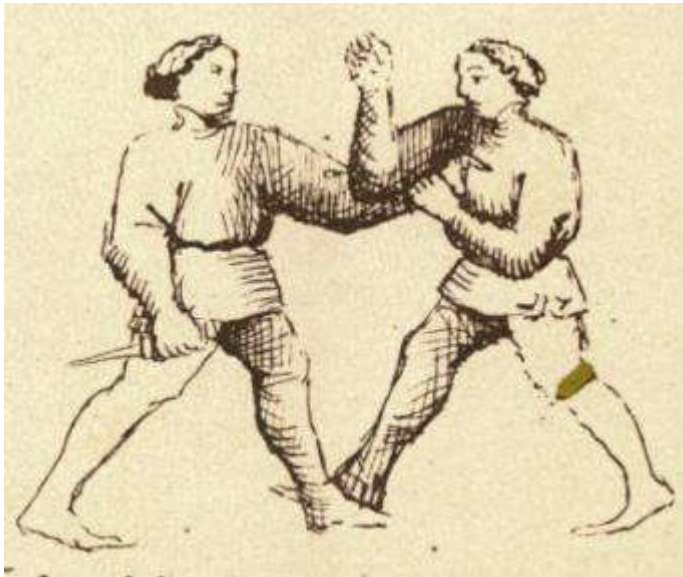


[38v-c] ¶ This play will make you let go of me. And in addition, if I advance my right foot behind your left foot, you will be thrown to the ground without fail. And if this play is not enough, I will try others on your dagger, because my heart and my eyes are never focused anywhere other than upon taking away your dagger quickly and without delay.



Fifth Scholar of the Fifth Remedy

[10b-b] ¶ I choose to try this method of throwing you to the ground,
And if this does not work I will try a different play.



[34v-b] ¶ I put to the test where I would at once lay you sharply on your back.
If, perchance, I do not strew you, I will [scribal error] <actually try> something better.



[38v-d] ¶ I will throw you to the ground like this, before your dagger can get near me. And if your dagger comes down the center line to strike at me, I will release my grip and deal with your dagger, so that you will not be able to injure me in any way. Then with the remedy plays I will make you suffer.



Sixth Scholar of the Fifth Remedy

[10b-d] You will find out that over my right shoulder
I will not fail to break your arm.



[15r-a] ¶ This player had me grabbed by the collar, but before
he could strike me with his dagger I quickly seized his left
hand with my hands and pulled his arm over my shoulder so
as to dislocate it, and then I completely dislocated it. But this
play is safer to do in armor than unarmored.



[35r-b] ¶ I will not have been cheated of breaking the left
shoulder;
I am holding that which is loaded down on the right using the
leg during wrestling.



Seventh Scholar of the Fifth Remedy

[10b-e] By the way I seize you and hold you, I will force you to the ground shoulders first.



[15r-b] ¶ In this way I will hurl you to the ground without fail. And I will surely take your dagger. And if you are armored that may help you, since I will be aiming to take your life with your own dagger. But even if we are armored, this art will not fail me. And if you are unarmored and very quick, other plays can be made besides this one.



[35r-d] ¶ I hold you using this form, and I will catch the lamenting one; Now, with the leg, you will be strewn as deep into the earth as possible.



Eighth Scholar of the Fifth Remedy

[10b-f] To take your dagger I make a cover like this, ...



[15r-c] ¶ This cover is very good in armor or without armor. And against any strong man such a cover is good for covering an attack from below as well as from above...



[35v-b] ¶ Now I make this cover, for which reason <read: in order that> I would be able to take away the dagger, ...



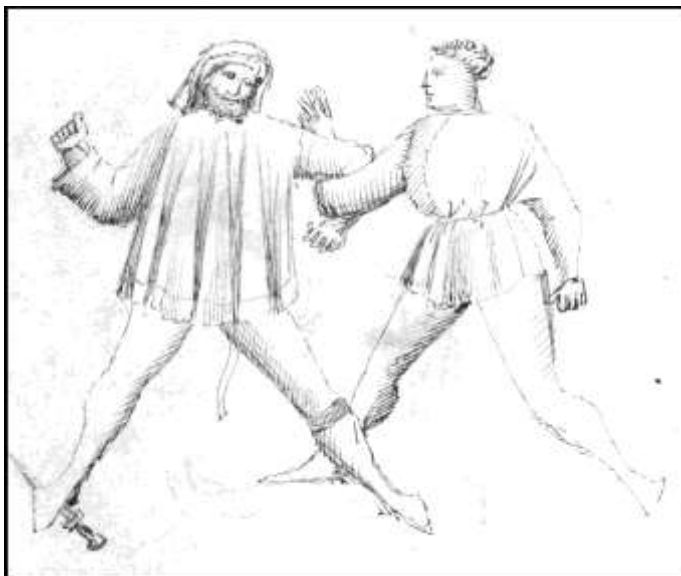
Eighth Scholar of the Fifth Remedy (cont.)

...And then with other plays I will make you suffer.

...Not to mention [that] I can strike you using many plays.



...And from this play you can enter into a middle bind as shown in the third play of the First Dagger Remedy Master...

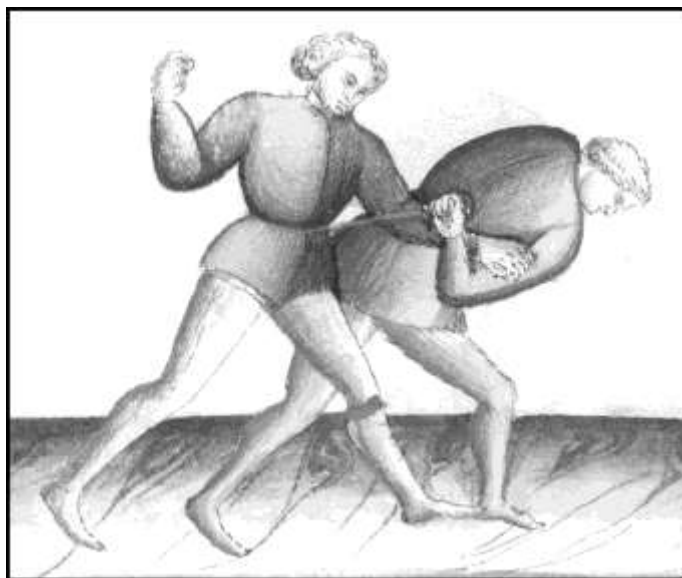


Eighth Scholar of the Fifth Remedy (cont.)

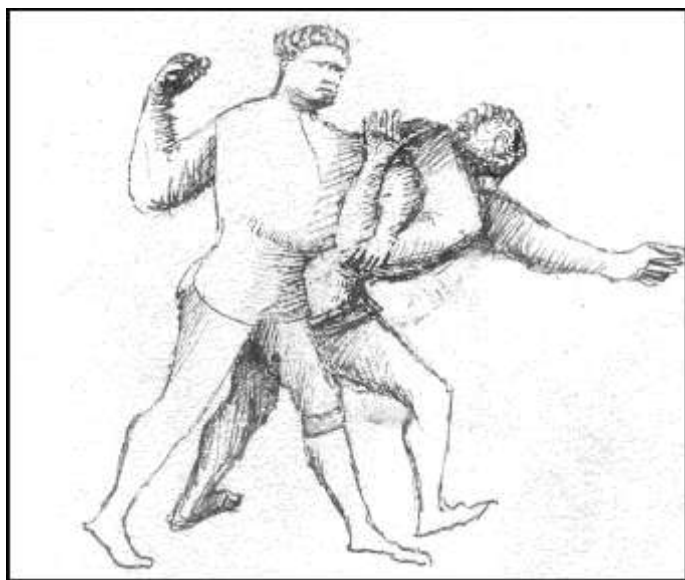
[Not found in the Pisani Dossi Ms.]



[Not found in the Ms. Latin 11269]

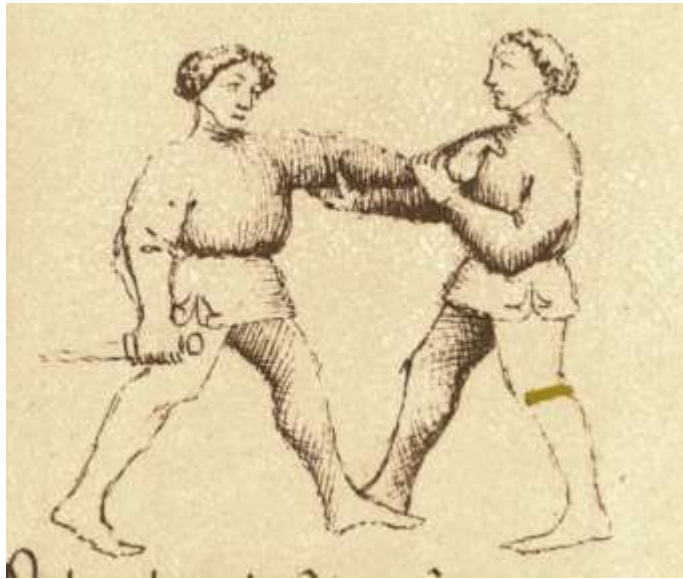


...And if the cover is made in response to an attack from below, the student will put the player into a lower lock also known as “the strong key”, as shown in the ~~sixth~~ [tenth] play of the Third Remedy Master who plays to the reverse hand.



Ninth Scholar of the Fifth Remedy

[11a-a] If I can turn this arm of yours,
Then I will force you into the lower lock.

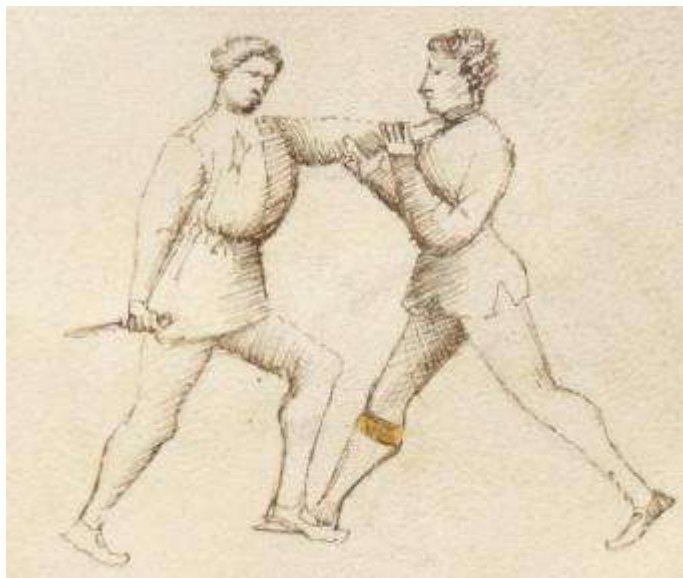


[35v-d] ¶ If I can now twist your shoulder while fighting,
I will readily cause [that] you will be overwhelmed in the
lower key.



[15r-d] ¶ If I can turn this arm I will be certain to put you into
the lower lock also known as “the strong key”. I will however
be able to do this more safely if I am armored.

I could also do something else against you: if I grip your left
hand firmly and seize you under your left knee with my right
hand, then I will not lack the strength to put you to the
ground.



Tenth Scholar of the Fifth Remedy

[11a-c] By holding your arm with my two hands, I will take away the dagger from you, as you deserve.



[15v-b] ¶ This grip is sufficient to prevent you being able to touch me with your dagger. And from here I can do the play that comes after me. And I could also certainly do other plays to you. I disregard the other plays for now, however, because this one is good for me and very fast.

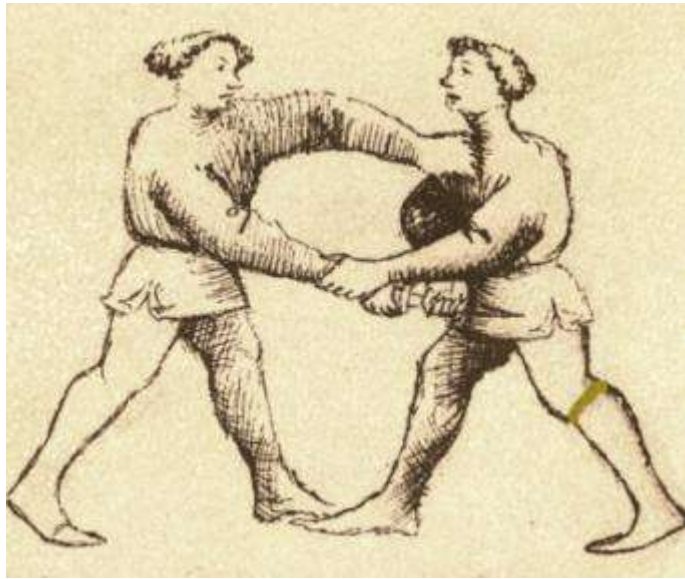


[36r-b] ¶ Now because I am holding you using both hands during wrestling, I certainly would take hold of [your] dagger just as if you had truly deserved.



Eleventh Scholar of the Fifth Remedy

[11a-d] The student who came before me did not make this play,
So I show how to take away the dagger in his place.



[36r-d] ¶ Now I teach taking the dagger away while wrestling the associate;
This first student does not know how to play.



[15v-c] ¶ This is the play referred to by the student who came before me, and I take away this dagger as he indicated. And to disarm him I push his dagger downwards and to the right as written above. And then by making a turn with his dagger I will thrust the point into his chest without fail.



Counter to the Fifth Remedy

[15v-d] ¶ So that this student cannot dislocate my arm, I pull it towards me and bend it. And the farther I pull it towards me and bend it, the better, because in this way I make the counter to the Remedy Master of the close play of the dagger.



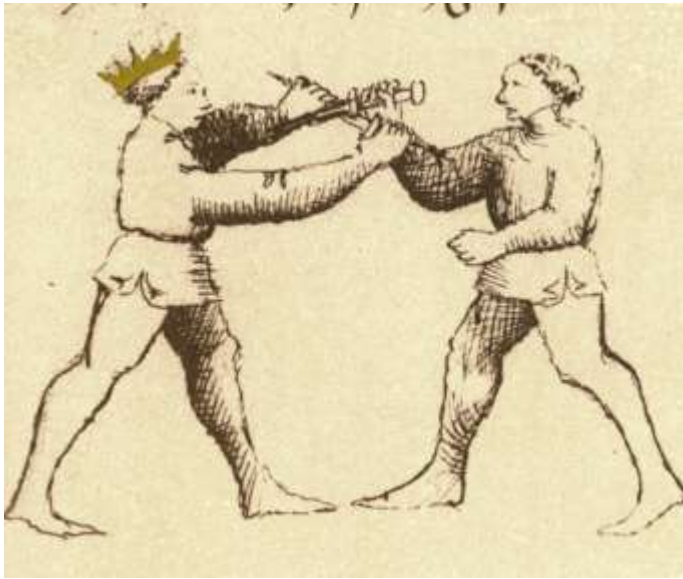
Sixth Remedy Master of Dagger

Sixth Remedy Master

[11a-e] ¶ There is no man who knows more about dagger versus dagger than I.

Whether in armor or without, I will gravely injure you,
And when fighting at the barrier I truly love
To vanquish everyone with these close plays.

[36v-a] ¶ I do not recognize the man with whom I can't play.
If we both lead while turning dagger in dagger,
Either I would be armed [with both], or by chance we would
be without weapons,
And that movement is pleasing, provided that it would be a
close play.



[16r-a] ¶ I am the Sixth Master and I tell you that this cover is good either in armor or without armor. And with this cover I can cover attacks from all directions and enter into all of the holds and binds, and strike to finish, as the students who follow me will show. And each of my students will make this cover, and then they will make the plays shown after, as they are qualified to do.



First Scholar of the Sixth Remedy

[11b-a] From the cover of my Master which is so perfect,
I will strike you in the chest with a half turn of my dagger.



[16r-c] ¶ I have made this half turn from the cover of my Sixth Master and I have quickly positioned myself to strike you. And even if you were armored I would care little, for in that case I would thrust this dagger in your face. However, as you can see, in this case I have thrust it into your chest because you are not armored and you do not know the close range game.



Second Scholar of the Sixth Remedy

[16r-b] ¶ I made the cover of the Sixth Master who preceded me. And as soon as I have made this grip I will be able to strike you. And because I position my left hand in this way, I will not fail to take away your dagger...



Second Scholar of the Sixth Remedy (cont.)



...I can also put you in the middle bind, which is the third play of the First Dagger Remedy Master. I could also make other plays against you, without abandoning my dagger.



Third Scholar of the Sixth Remedy

[11a-f] From the cover my Master made
With this grip and cover I will give you grief.



[16v-a] ¶ Having made the cover of my Master, I made this grip. And I can strike you whether you are armored or unarmored...



Third Scholar of the Sixth Remedy (cont.)

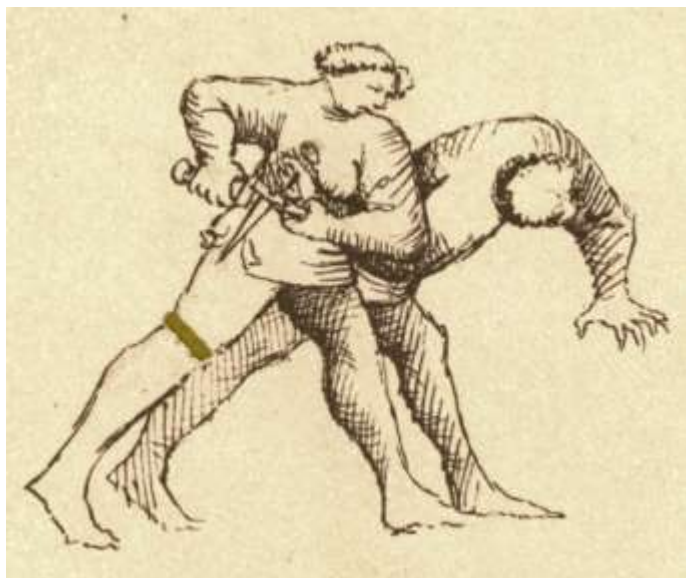


...And I can also put you into the upper lock of the first scholar of the Fourth Dagger Remedy Master.



Fourth Scholar of the Sixth Remedy

[11b-b] With my Master's cover and with a half turn to the outside,
I can still strike or bind you or take away your dagger.



[16r-d] ¶ I have not abandoned the cover of my Sixth Master. I turn my left arm over your right. And moving my right foot at the same time as my left arm I turn myself to the outside. You are now partly bound, and you will have to admit that you will quickly lose your dagger. And I make this play so quickly that I have no concern or fear of your counter.



Fifth Scholar of the Sixth Remedy

[16v-b] ¶ Without abandoning the cover of the Sixth Master, I make this turn [with my dagger]. Your right hand will lose the dagger, and seeing that you have been reversed, my dagger will quickly strike you, and your dagger will be lost to you.

Also I can make a turn with my left arm and make you suffer in the lower lock.



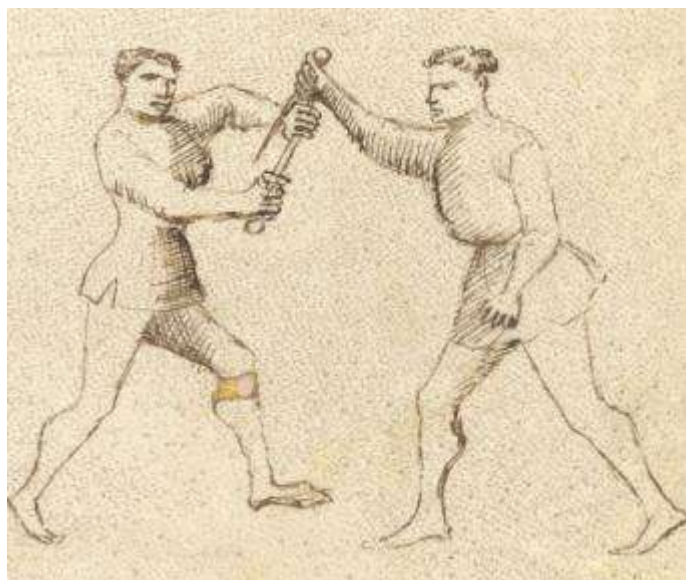
Sixth Scholar of the Sixth Remedy

[12a-a] If you and I are both armored,
I will thrust the knife into your hand, as you can see.



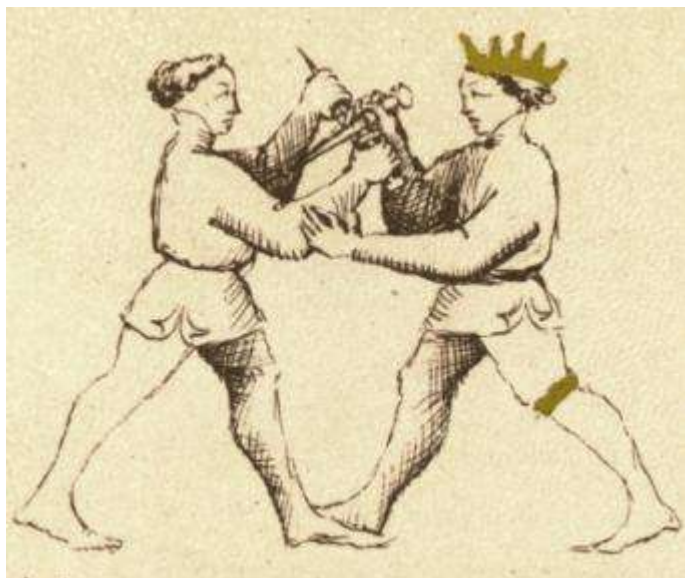
[16v-d] ¶ Although I am placed after the counter remedy to the Sixth Master, I should logically be placed before him, because I am a student of the Sixth Master and my play belongs to him. And this play makes more sense in armor than unarmored, because if he is armored I can strike him in the hand where he cannot fully protect himself; whereas if he is unarmored, I would aim to strike him in the face or in the chest, or in some other vulnerable place.

[Moved before counter as indicated in the text]



Counter to the Sixth Remedy

[11b-d] With my left hand I will turn you and expose you
And with this counter, I will be able to strike you hard.



[16v-c] ¶ I make the counter-remedy of the Sixth King, turning
your body with an elbow push, and in this way I can strike
you, because with this elbow push that I quickly do, I will be
able to defend against many close plays. And this is a
particularly good counter-remedy to the all of the holds of the
close-range game.



First Scholar of the Counter

[11b-c] With my left hand placed in my defense as shown, I will quickly cause you harm with this counter.



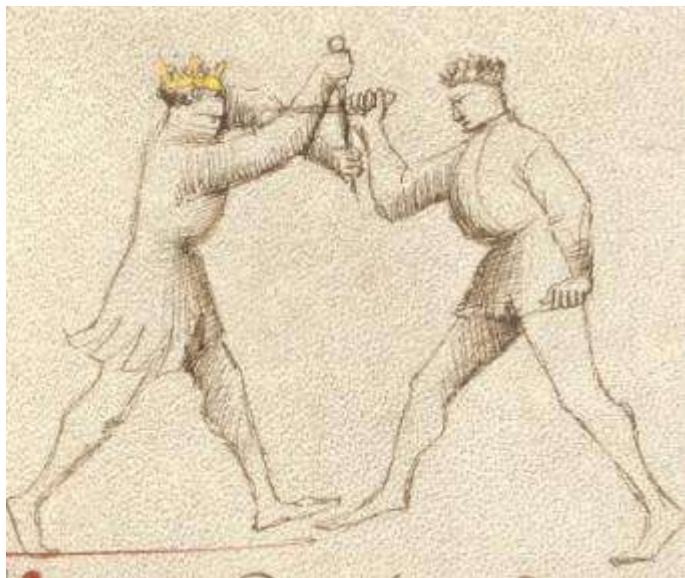
Seventh Remedy Master of Dagger

Seventh Remedy Master

[11b-e] If I am armored this is a good cover to choose...



[17r-a] ¶ I am the Seventh Master and I play with arms crossed. And this cover is better made when armored than unarmored...



[36v-c] ¶ I, well-fortified, make this cover in arms, ...



Seventh Remedy Master (cont.)

...And from here I can enter quickly into the middle bind,
And the fight will be over
For there is no good defense against it.



...And suddenly, I will enter into the middle key, which ends
all
Wars; neither is any strong against the conducting of war,
Nor is any opposition able to oppose me.



...The plays that I can do from this cover are the plays that
came before me, especially the middle bind which is the third
play of the First Dagger Remedy Master...



First Scholar of the Seventh Remedy

[12a-b] After this turn that I make you do
I will strike you and force you to the ground.

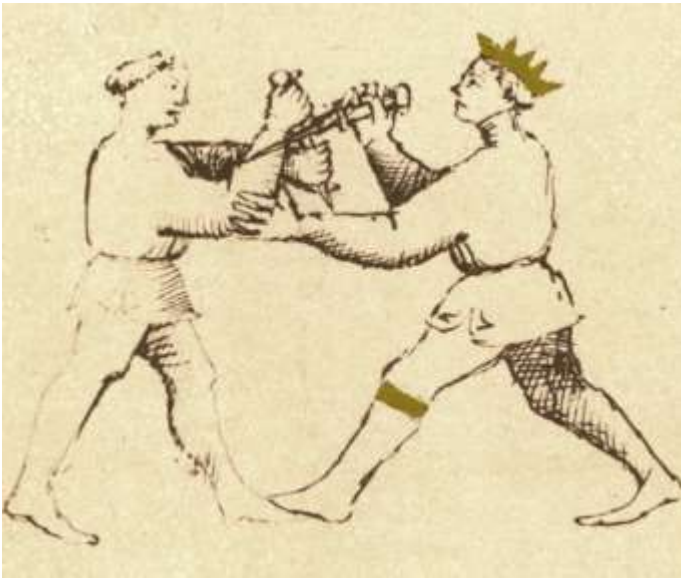


...Also I can turn you by pushing your right elbow with my left hand. And I can strike you quickly in the head or in the shoulder...

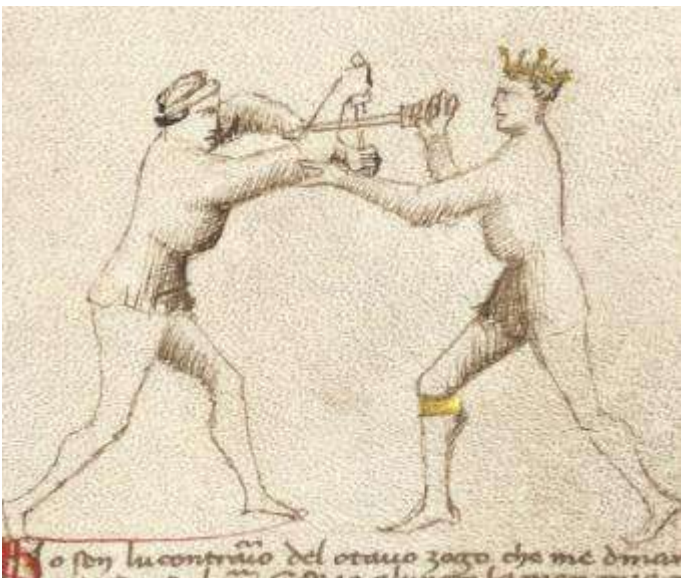
[Not illustrated in the Ms. Ludwig XV 13]

Counter to the Seventh Remedy

[11b-f] You will not be able to put me into the middle bind,
Whereas I am going to strike you as I turn you.



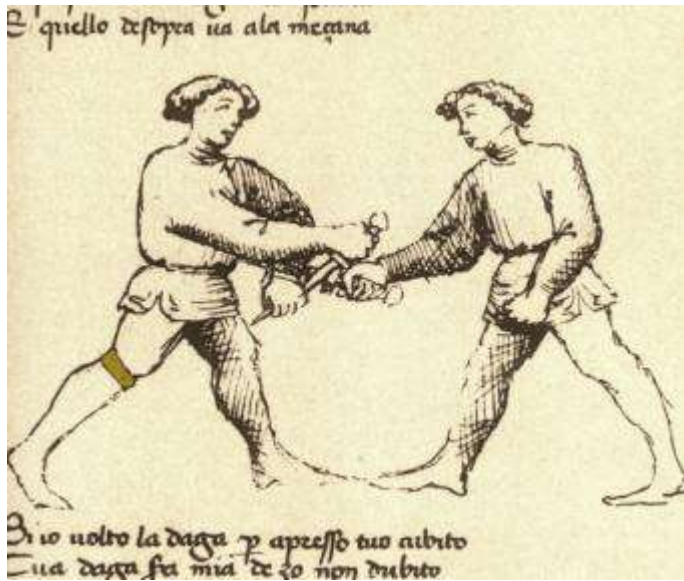
[17r-b] ¶ This is the counter remedy to the plays of the Seventh Master who came before me. With the push that I make to his right elbow, let me tell you that this counter-remedy is good against all close range plays of the dagger, the poleax, and the sword, whether in armor or unarmored. And once I have pushed his elbow I should quickly strike him in the shoulder.



Second Scholar of the Seventh Remedy

[12a-c] In armor this is a very strong cover
Because from here you can bind either above or below...

[This play has been moved after the Contrary Master because it demonstrates a different version of the cover (represented as a new Remedy Master in the Paris).]



...And this cover is better for binding than any other cover, and is a very strong cover to make against the dagger.

[37r-c] ¶ That movement certainly prevails over the dagger while held in the cross[ing],
And on the other hand it can work above and beneath in armor...



[Not illustrated in the Ms. Ludwig XV 13]

Second Scholar of the Seventh Remedy (cont.)

...One way you go to the lower bind,
The other way you go to the upper bind or the middle bind.

...This lower play openly goes to the outside
Bind. The middle [bind] lies below, or perhaps [the] highest.

[Not illustrated in the Pisani Dossi Ms.]

[Not illustrated in the Ms. Latin 11269]

[Illustration from Ms. Vitt. Em. 1324, f 36v-a]



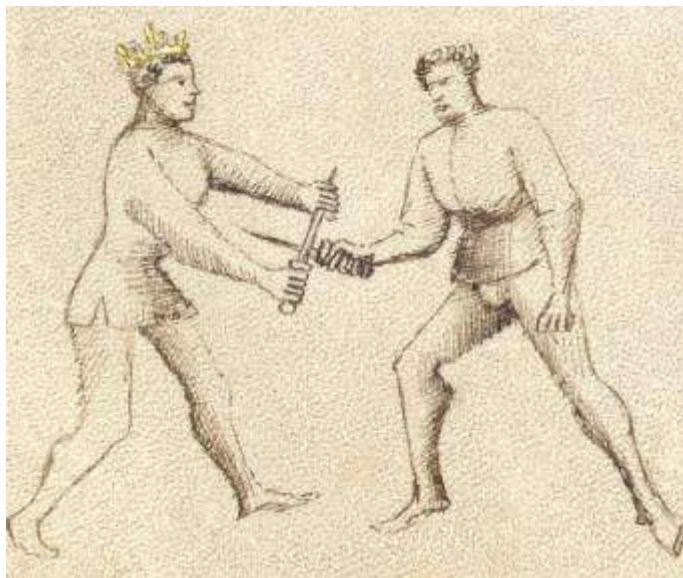
Eighth Remedy Master of Dagger

Eighth Remedy Master

[37r-a] ¶ In this way, I carry my dagger while fighting during the cross[ing]. Any defense Which the dagger offers does not oppose itself in the play, But I will be strong to lay waste in playing using many moves.



[17r-c] ¶ I am the Eighth Master and I cross with my dagger. And this cover is good both armored and unarmored. And some of my plays are shown before me, and some are shown after me...

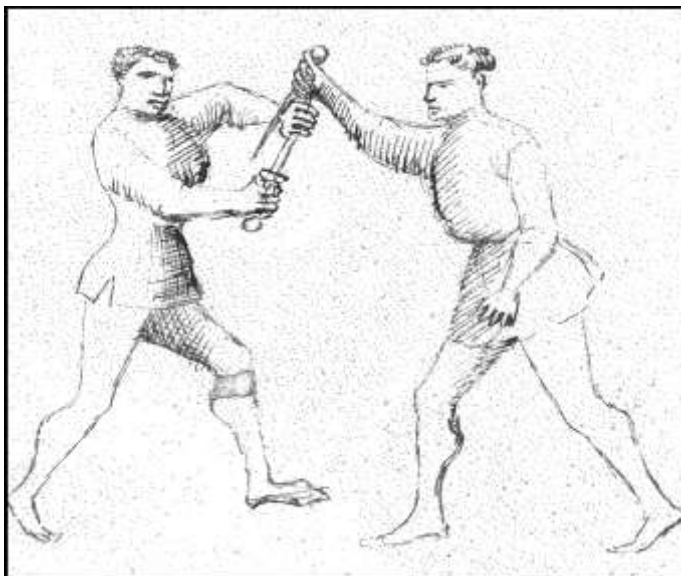


Eighth Remedy Master (cont.)



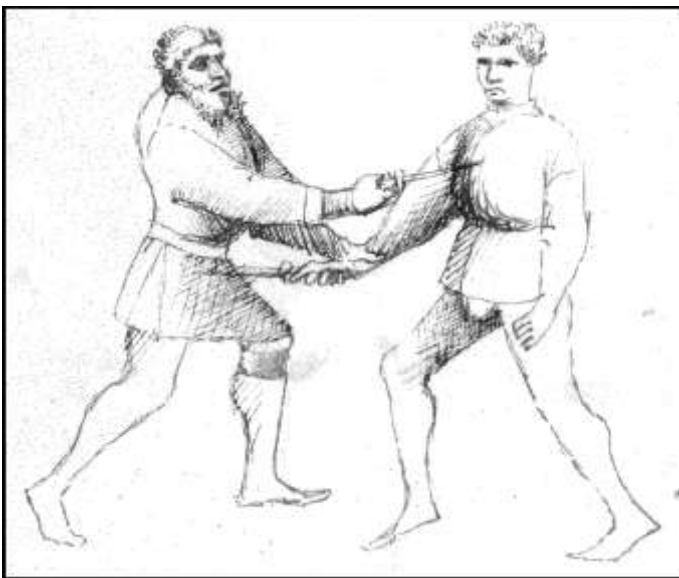
...In the play that is shown before me, three plays back [sixth scholar, Sixth Master], the player was struck in his hand with the point of his opponent's dagger. Similarly in this play I could strike downwards to his hand just as in the earlier play I struck upwards to his hand...

[Illustration from Ms. Vitt. Em. 1324, f 31v-c]



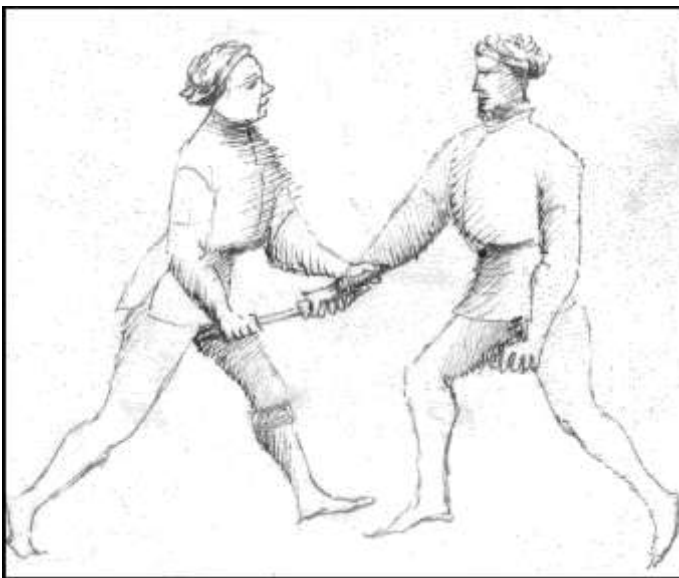
Eighth Remedy Master (cont.)

...Also, I could seize his hand at the wrist with my left hand, and then strike him hard with my right hand, just as you will find demonstrated by the ~~ninth~~ [eighth] student of the Ninth Master, who strikes the player in the chest...



Eighth Remedy Master (cont.)

...Also, I could do the last play that follows after [ninth scholar] where I drop my own dagger and take his.

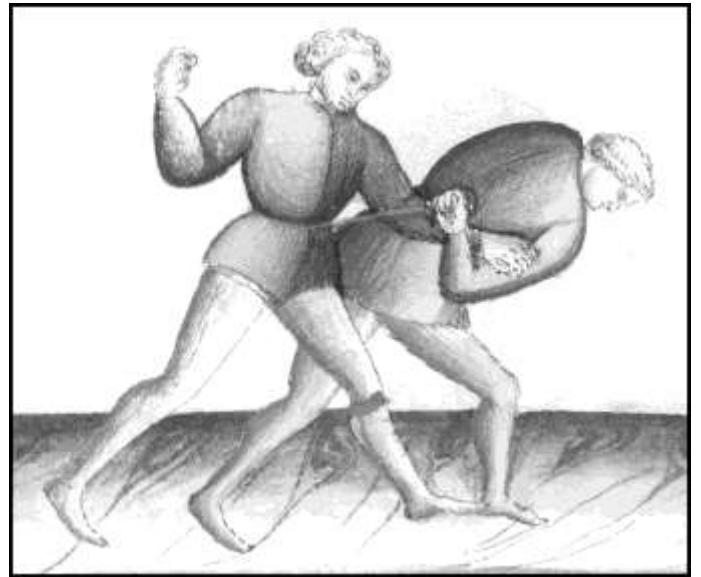


Second Scholar of the Eighth Remedy (?)

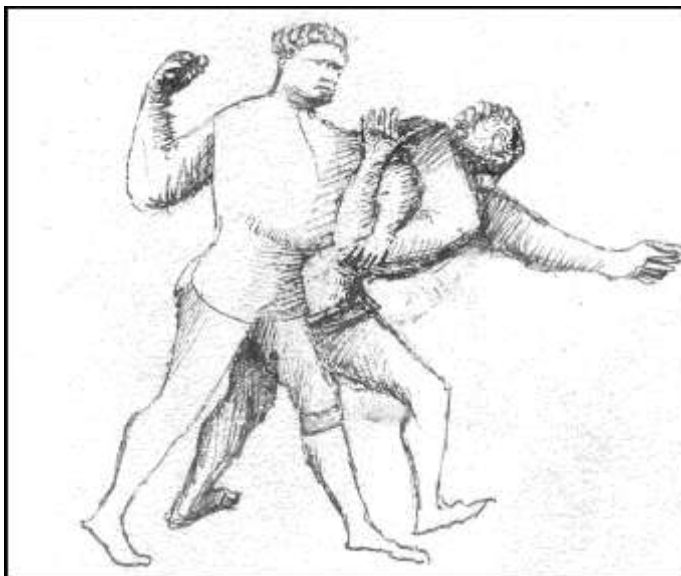
[17v-a] ¶ This is a guard that is a strong cover in armor or unarmored. It is a good cover because from it you can quickly put your opponent into a lower lock or “strong key”. ...



Second Scholar of the Eighth Remedy (cont.)



...This is what is depicted by the ~~sixth~~ [tenth] play of the Third Master who defends against the reverse hand strike and who uses his left arm to bind the player's right arm.

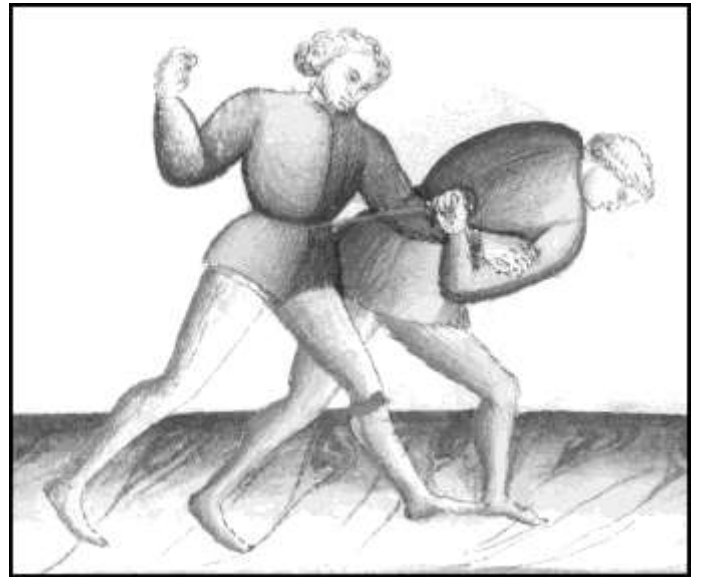


Third Scholar of the Eighth Remedy (?)

[17v-b] ¶ This cover that I make like this with arms crossed is good in armor or unarmored...



Third Scholar of the Eighth Remedy (cont.)



...And my play puts the player into the lower lock, which is also called the “strong key”, which the scholar who preceded me told you about, namely the ~~sixth~~ [tenth] play of the Third Master who defends with his right hand against the reverse hand strike. And this play is made similarly to the play that immediately preceded me, but is begun in a slightly different way...



Counter to the Third Scholar

...And our counter-remedy again is the elbow push.

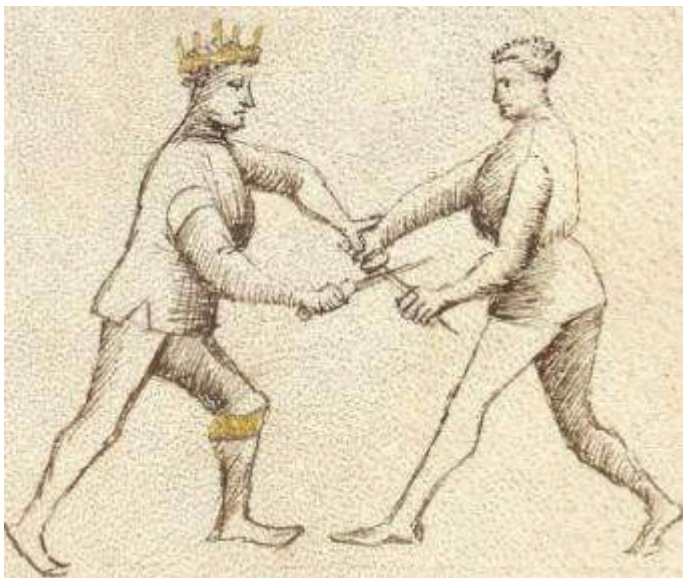
[Illustration from Ms. Vitt. Em. 1324, f 29r-a]

[Not illustrated in the Ms. Ludwig XV 13]



Counter to the Eighth Remedy

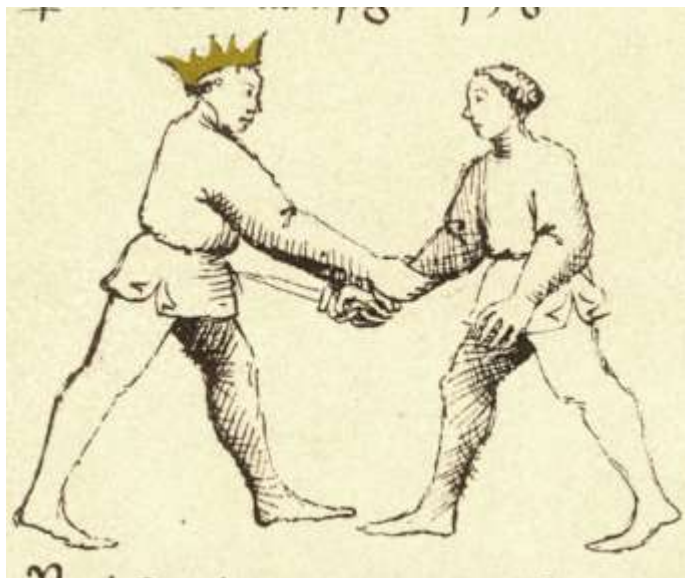
[17r-d] ¶ I am the counter-remedy to the Eighth Master that preceded me, and to all of his students. If I extend my left hand to his elbow, I can push it so strongly that I can strike him obliquely. Also, as I make him turn I can throw my arm around his neck and hurt him in a variety of possible ways.



Ninth Remedy Master of Dagger

Ninth Remedy Master

[12a-d] From this grip that I have I can do many plays.
Take away the dagger, break, strike or bind.
And the quickest is to take the dagger from your hand,
So as to avoid any risk of harm from the player.



[17v-c] ¶ I am the Ninth King and I no longer have a dagger.
And this grip that I make from the low attack is similar to the
grip made by the Fourth King, only this one is made against
the low attack instead of the high attack, and my plays are not
the same as his. This grip is good whether in armor or
unarmored, and from it you can make many good strong
plays, as shown below. Whether in armor or unarmored there
is no doubt of their effectiveness.



First Scholar of the Ninth Remedy

[12a-e] If I rotate the dagger close to your elbow,
Your dagger will be mine for certain.



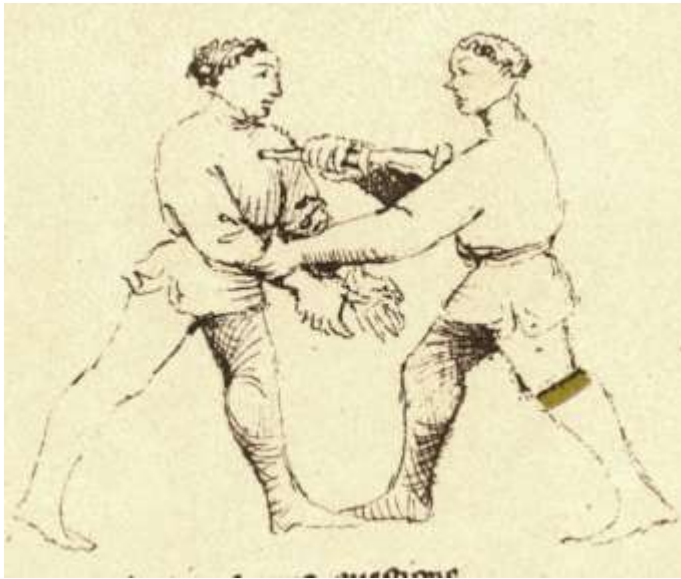
[17v-d] ¶ I have followed on from the *presa* of the Ninth Master. Taking my right hand from the grip, I seize your dagger as shown and I rotate it upwards close to your elbow. And I will then thrust the point into your face for certain, or I will deal with you as the next student will demonstrate.



Second Scholar of the Ninth Remedy

[12b-c] The first student of this Master
Takes away the dagger and makes this play.

[37v-b] ¶ The student will perhaps be able to make this play of
that master [of yours],
And would have snatched the powerful dagger away.



[18r-a] ¶ I complete the play of the student who came before
me, and from his grip this is how he should finish his play.
Other students will make different plays from his grip. Watch
those who follow, and you will see their techniques.



Third Scholar of the Ninth Remedy

[12a-f] Without releasing my grip I enter underneath your arm,
And from behind your shoulder I will hurt you grievously.



[18r-d] ¶ I have not abandoned the grip of my Master, but I have quickly entered under his right arm, to dislocate it with this grip.



[37v-c] ¶ Behold! I crossed beneath the shoulder during play,
And furthermore, I left behind the taking. But I will burden the back.



Fourth Scholar of the Ninth Remedy

[12b-b] I can dislocate your arm like this, ...



[38r-c] ¶ I can truly dislocate your shoulder in this same way;
...



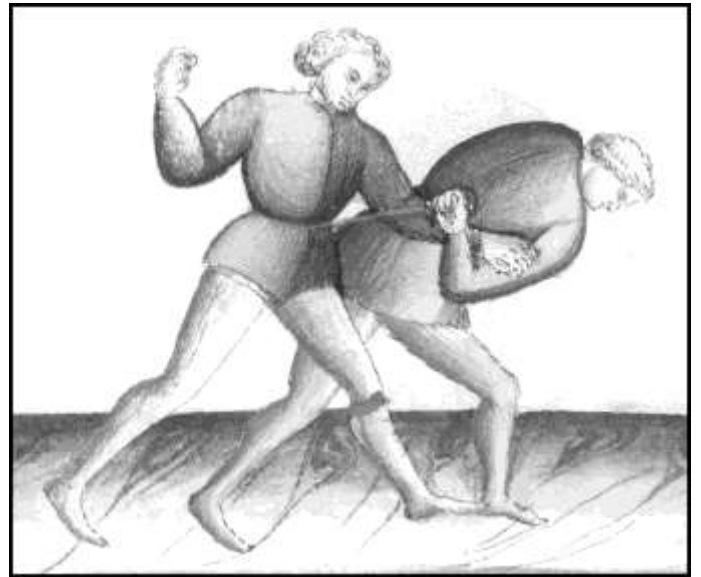
[18r-b] ¶ My Master's grip has already been demonstrated. Here my right hand leaves his grip. And if I grip you under your elbow, I can dislocate your arm...



Fourth Scholar of the Ninth Remedy (cont.)

...And I can also bind you in the lower bind.

...Furthermore, I can lead to using the lower key.



...And also from this grip I can put you into a bind, namely the “strong key” [lower bind], which is one the third King and Master showed in his plays In his ~~sixth~~ [tenth] play he shows you how this one is done.



Fifth Scholar of the Ninth Remedy

[12b-a] If I can give your arm a half turn, ...



[18r-c] ¶ I have arrived at this position from the grip of my Master, ...



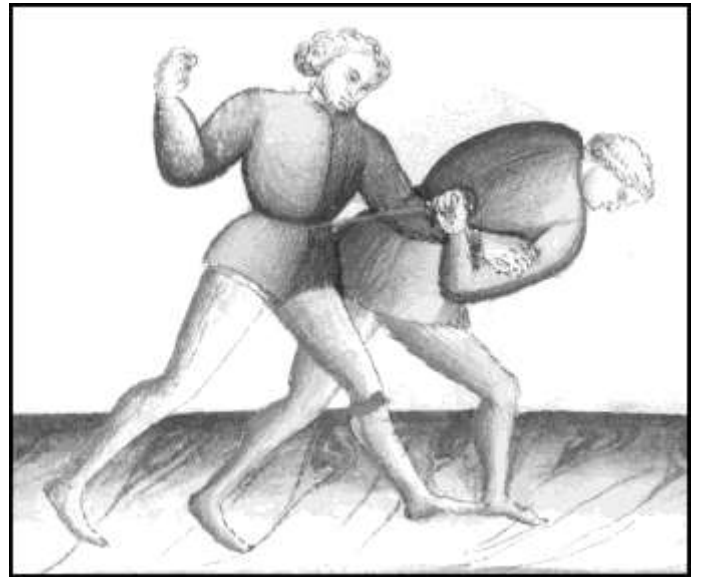
[38r-a] ¶ I prepare to take away your life using the...



Fifth Scholar of the Ninth Remedy (cont.)

...You will quickly find yourself in the lower bind.

...Lower bind, if by chance I can twist your shoulder.



... and I do not remain in this grip but move into the lower bind, also known as the “strong key”. This I can do without difficulty, and I can then easily take your dagger.



Sixth Scholar of the Ninth Remedy

[12b-d] Although this play is not often employed, It can be done well, if you practice it.

[43r-a] ¶ It is granted that this play could scarcely be learned by this art, Yet this one honestly succeeds by means of the practiced man.



[18v-a] ¶ I did not abandon the grip of my Master and the player saw that he could not break my grip on his arm. And as he pressed downwards towards the ground with his dagger, I quickly reached through his legs from behind and grabbed his right hand with my left hand. And once I had a good grip on his hand, I passed behind him. And as you can see in the picture, he cannot dismount his own arm without falling. And I can now also do the play that follows me. If I let go of the dagger with my right hand, and I grab his foot I will send him crashing to the ground, and I cannot fail to take his dagger.



Seventh Scholar of the Ninth Remedy

[18v-b] ¶ The student who preceded me performed the first part of this play, and I make the finish by driving him into the ground, as has already been explained. Although this play is not commonly performed in the art, I wish to show you that I have a complete knowledge of it.



Eighth Scholar of the Ninth Remedy

[18v-c] ¶ I made the cover of my Master and then quickly I gripped him in this way with my left hand. And then I drew my dagger and thrust it into his chest. And if I do not have time to draw my dagger, I will make the play that follows me.



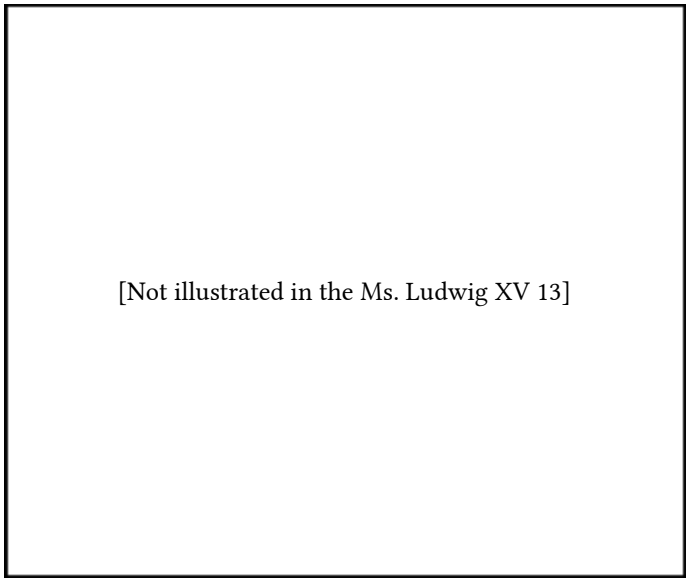
Ninth Scholar of the Ninth Remedy

[18v-d] ¶ With this play I complete the play of the student who preceded me, who left his [sheathed] dagger where it was and instead decided to take your live dagger. I have already explained how this play is performed.



Counter to the Ninth Remedy

[18v-f] ¶ The Counter-remedy to this Ninth Master's play is as follows: when the player with his left hand has seized your right hand that has the dagger, then you should quickly seize your dagger near the point and strongly draw or pull it back towards you so that he has to let go of it, or alternately press the dagger point into his elbow to make him think twice.



[Not illustrated in the Ms. Ludwig XV 13]

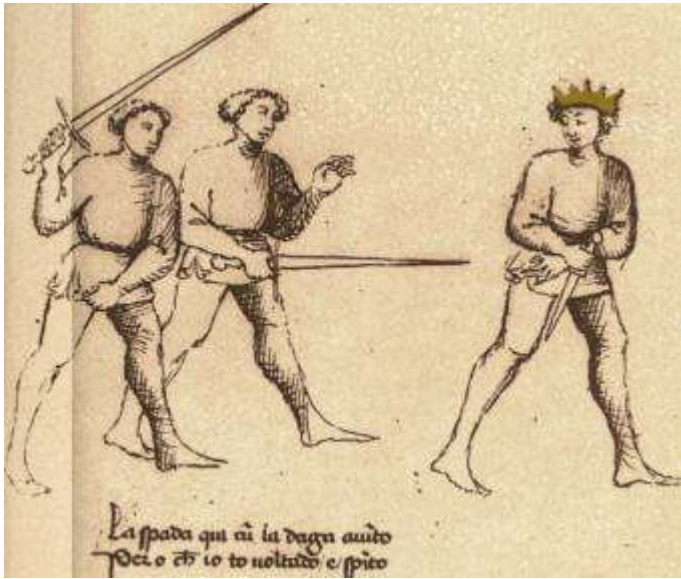
Sword vs. Dagger

Pisani Dossi translation by Michael Chidester

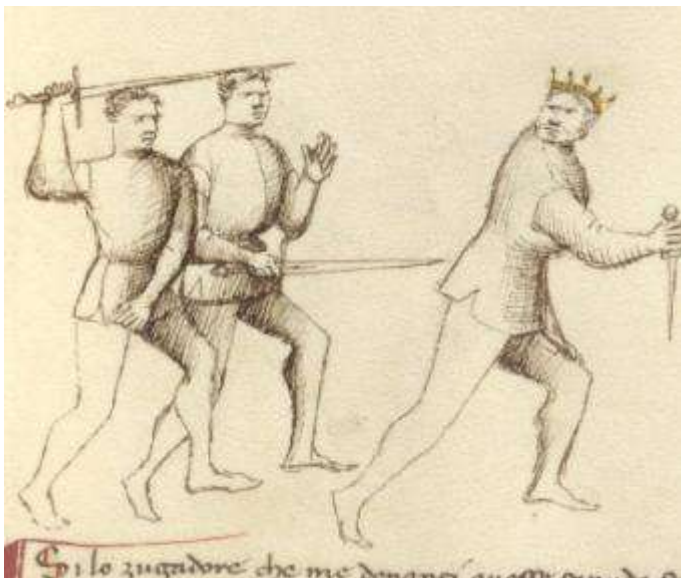
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First Remedy Master

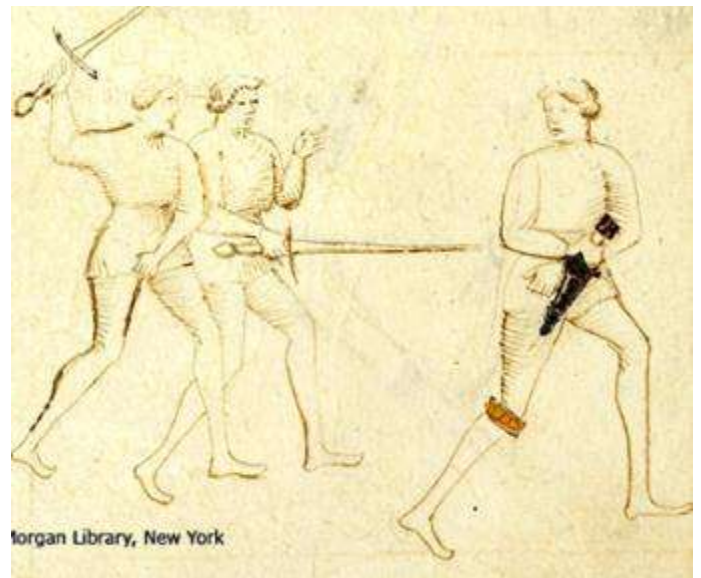
[35a-a] I know how to cover cuts and thrusts with my dagger.
 Come one by one, that this play will not fail.
 And my Scholar will show the proof:
 Doing it according to what you find depicted.



[19r-a] ¶ Here begin sword against dagger plays, and you will have a significant advantage if you know how to do these. The Master waits in a guard named Boar's Tusk, a guard that will protect me from both cuts and thrusts. As I beat back my opponent's sword, I pass backwards with my right foot, for I know the Narrow Play so well it cannot fail me. Attack me one by one as you wish. None of you will escape as I destroy each of you with this turn of my dagger.

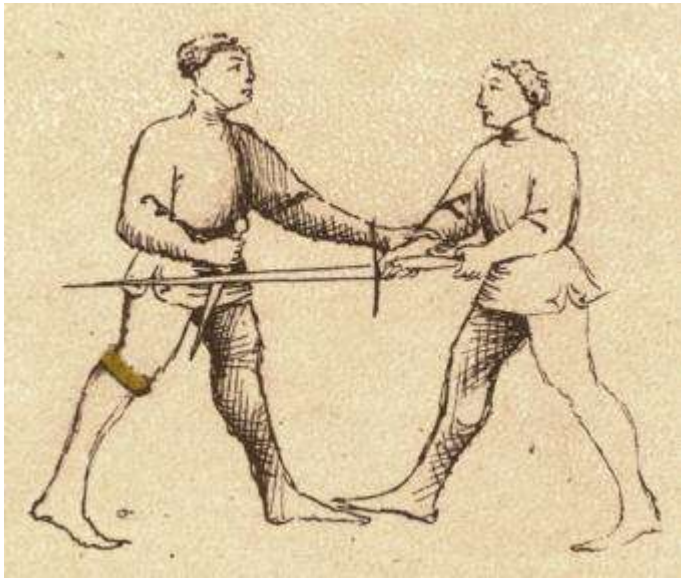


[18r-d] Here the sword and the dagger begin to play. The advantage is great to he who knows how to do it. The Master waits in this guard with the dagger, and the guard is called Boar's Tusk. Come cuts or thrusts, I know how to guard myself from these: I will withdraw my right foot as I deflect. I understand the narrow play so well that I cannot possibly fail. Come one by one whoever wants to work against me, and if you don't flee from me, I will waste you in one turning.

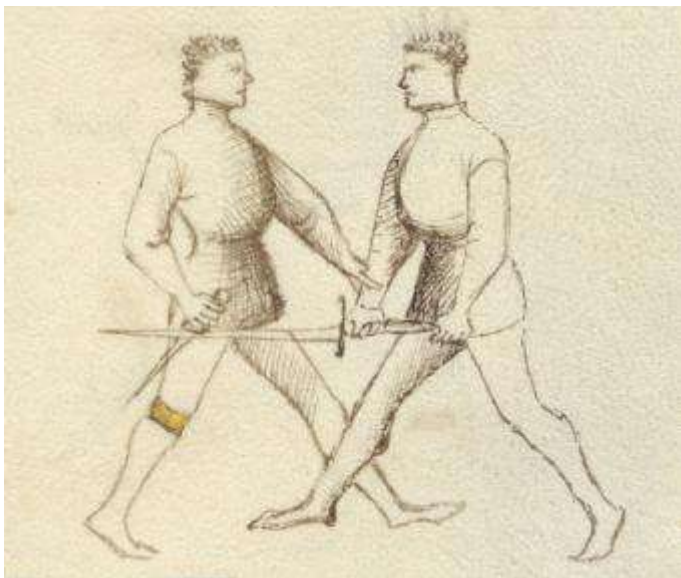


First Scholar of the First Remedy

[35a-b] The proof is found depicted here:
You see that I can strike you without difficulty.



[19r-b] ¶ I have made the cover against the thrust that my Master showed you, and now I quickly strike my opponent in the face or the chest. With dagger versus sword you should always aim to close with your opponent. Here, since I am at close range I can strike you effectively, and like it or not, you will have to endure it.



[20r-a] ¶ This is made plain in the picture, constructed with great care, having been pointed out by a witness. And henceforth you will see how I am able to subdue utterly with the dagger.



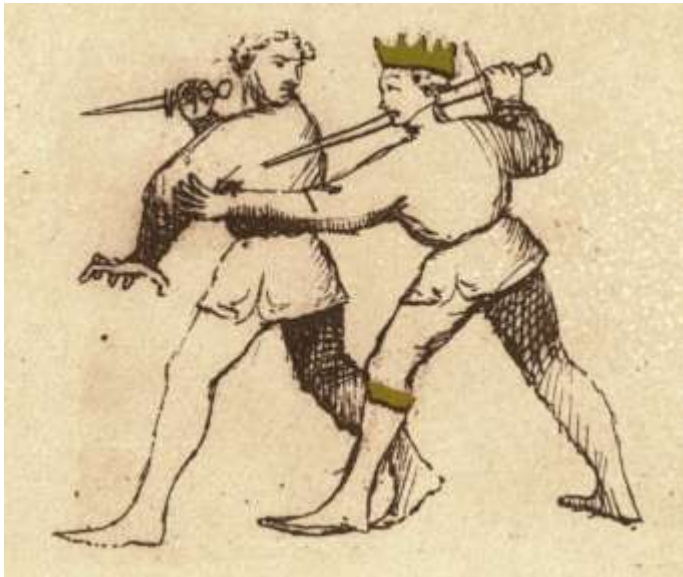
[18v-a] My Master makes this cover against the thrust and immediately strikes to the face or to the chest. And with dagger against sword, I always seek the narrow play. Here I am in the narrow and I can strike you well. Like it or not, you must suffer.



Counter to the First Remedy

[35a-c] The sword has won against the dagger here, Because I have turned you and pushed you.

[20r-d] ¶ Your dagger is not strong; I set your back in motion so that I have compelled [you] to turn Around. You will not be able to reveal to me [your] sad face.



[19r-c] ¶ If the attacker in the previous picture had known how to defend himself, he would have reached across with his left hand and seized the opponent behind his left elbow, turning him in the manner shown here. Then he would have no need of a counter to the remedy of the dagger Master.

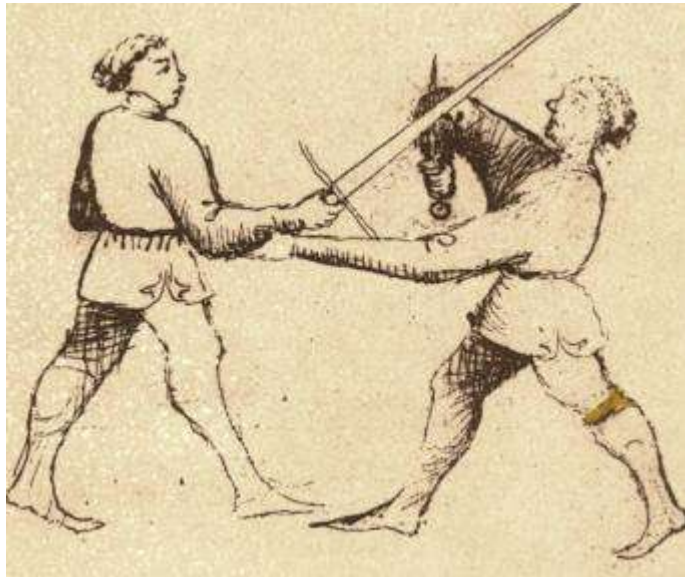


[18v-b] If the Player that came before me had known to do this defense, he would have put his left hand to the Scholar behind his elbow in this way, turning him in the way that is demonstrated here. Then I should have had no need to make the counter to the Master that is in guard with the dagger.



Second Scholar of the First Remedy

[35a-d] If someone would attack me with a sword to my head,
I would make this cover with a quick catch;
I would turn him with the left hand
And then I would strike with a dagger in his back.



[19r-d] ¶ If the dagger Master is attacked with a downward strike to the head, he passes forward immediately making the cover shown, turns his opponent by pushing his elbow, and then strikes him immediately...



[20v-b] ¶ And whoever would have struck the sword into me
and under the crown of the head,
I will have made this covering, the elbow having been seized
by the left [hand];
And using my own hand, the back of the one playing would be
turned.
Thence the dagger would have struck, his kidneys having been
penetrated.



[18v-c] If, to the Master that stands in guard with the dagger
against the sword, someone comes attacking with a downward
blow to his head, he steps forward and he makes this cover
quickly, and from the turn [the Master] pushes his elbow and
then he can immediately strike him...

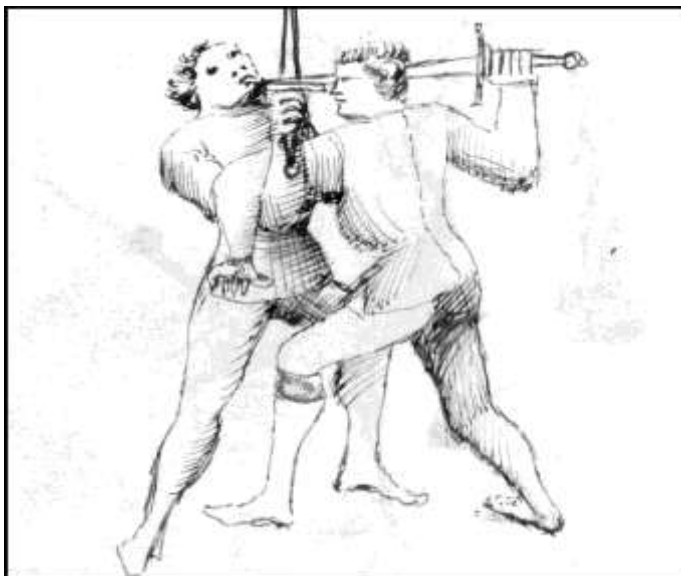


Second Scholar of the First Remedy (cont.)



...He can also bind the opponent's sword with his arm, as shown in the fourth play of the sword in one hand...

...Also, he can bind the sword with his arm in the way that the fourth play of the sword in one hand is done, ...



[Not found in the Ms. M. 383]

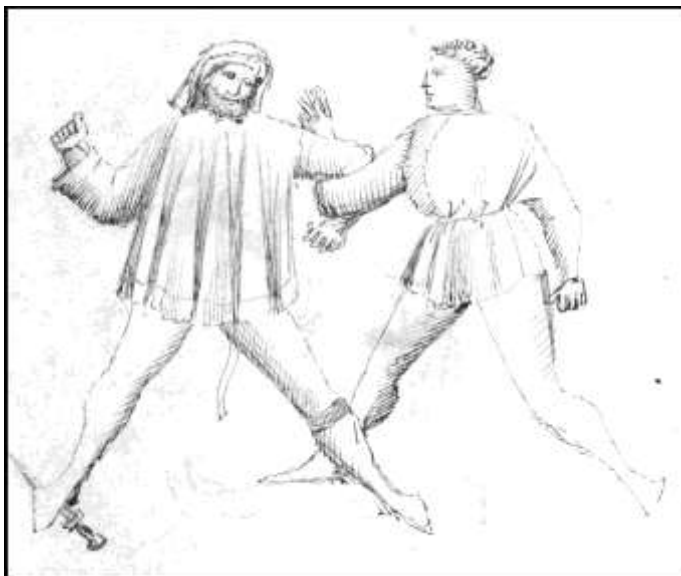
Second Scholar of the First Remedy (cont.)



...You will also find this Middle Bind shown in the third play of the dagger, which is made a hands-breadth from the face.



...and you can also find the Middle Bind in the third play of the dagger (where the hold is a hand's width from the face).



[Not found in the Ms. M. 383]

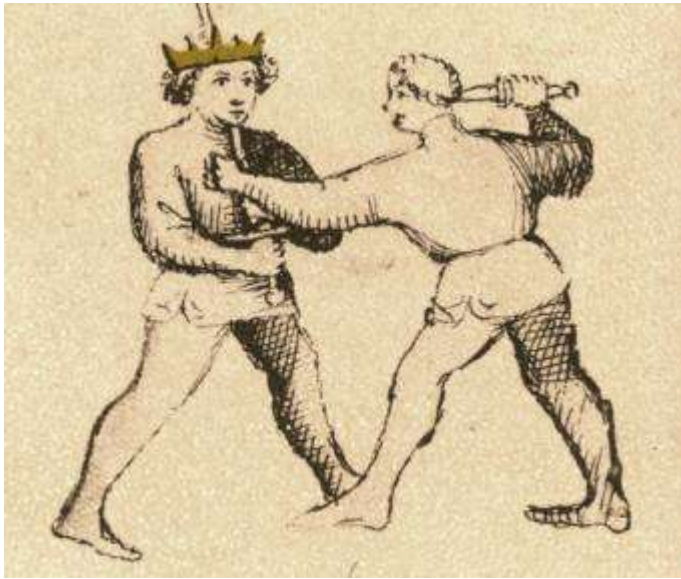
Counter to the Second Scholar

[35b-a] Because you have not struck me in the back,
I make this counter without trouble.



Second Remedy Master

[35b-b] This match is one of dagger to sword:
The sword invites against the dagger that he holds,
And he will demonstrate through his Scholar
The way in which this play may be done.



[19v-a] ¶ This is one way to defeat dagger against sword. The man with the dagger grabs the man with the sword by the collar and warns: "I will strike you with my dagger before you can draw your sword from its scabbard". The man with the sword says "Try and strike me then, for I am ready". And as the man with the dagger attacks, the man with the sword responds in the manner shown in the next picture.

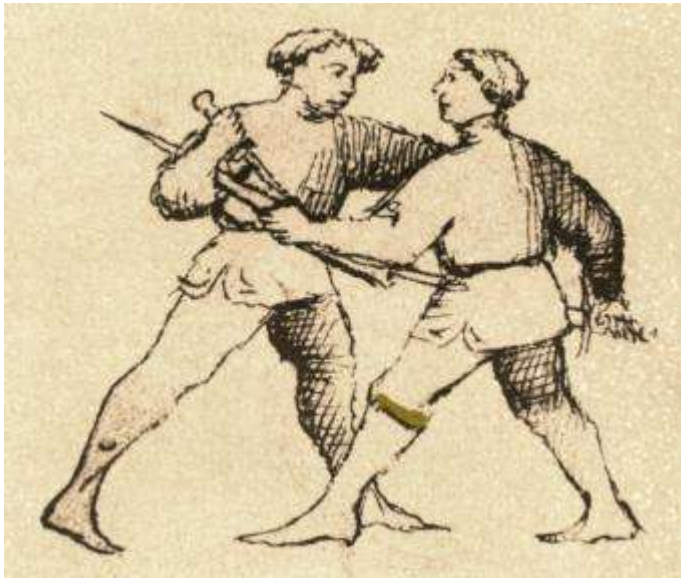


[18v-d] This is a match which is of the dagger against the sword. He who has a dagger and holds the swordsman by the chest says "I will strike with my dagger before you draw your sword from the scabbard". He of the sword says "Attack, for I am ready". And with that, the swordsman does that which is depicted hereafter.



First Scholar of the Second Remedy

[35b-c] In this fashion the sword defends against the dagger:
I will strike you with the sword; the dagger can do nothing.

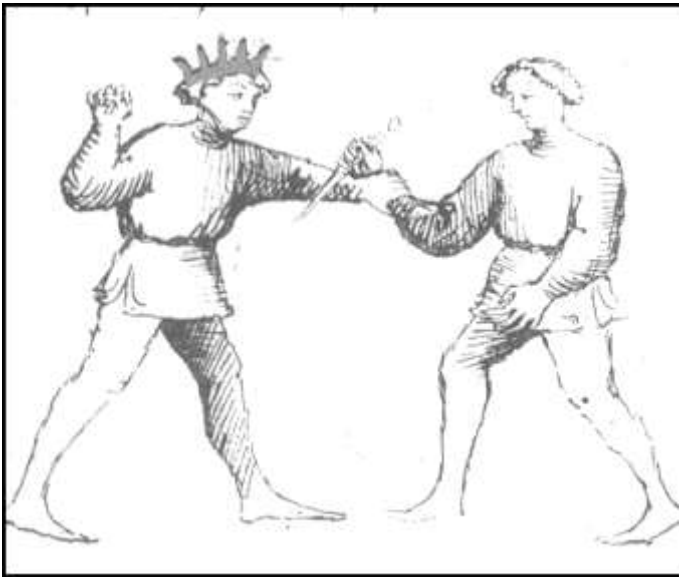


[19v-b] ¶ When the man with the dagger raises his arm to strike me, I immediately press the sheath of my sword against his dagger arm in such a way that his arm is jammed. I then quickly draw my sword, and I can strike him before he has a chance to even touch me with his dagger...

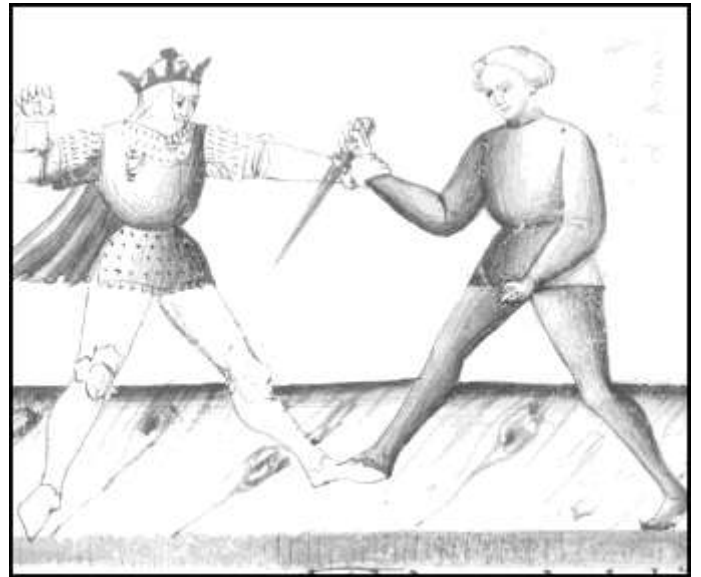
[17r-a] When he lifts his arm to give it to me with the dagger, instantly I put my scabbard on his dagger arm in such a way that he cannot give me grief. And quickly I draw my sword, and I can strike before he can touch me with his dagger...



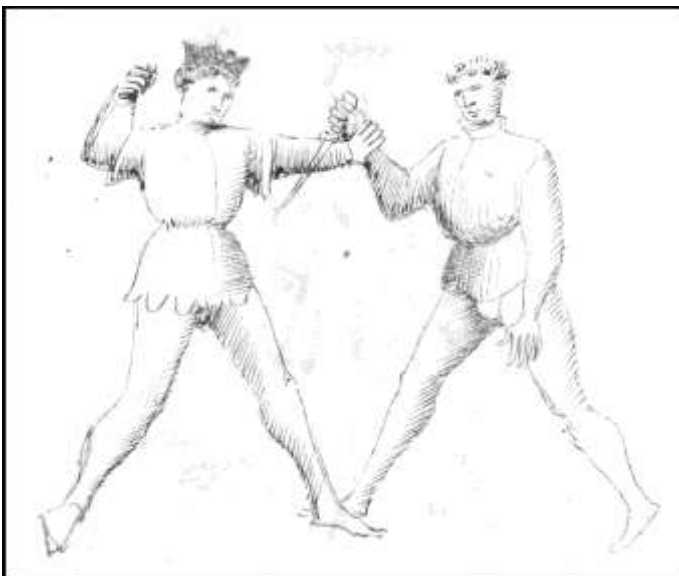
First Scholar of the Second Remedy (cont.)



...I could also take the dagger from his hand using the method of the First Dagger Remedy Master...



...Also, I can take the dagger from his hand in the same way as does the First Master of dagger...



[Not illustrated in the Ms. M. 383]

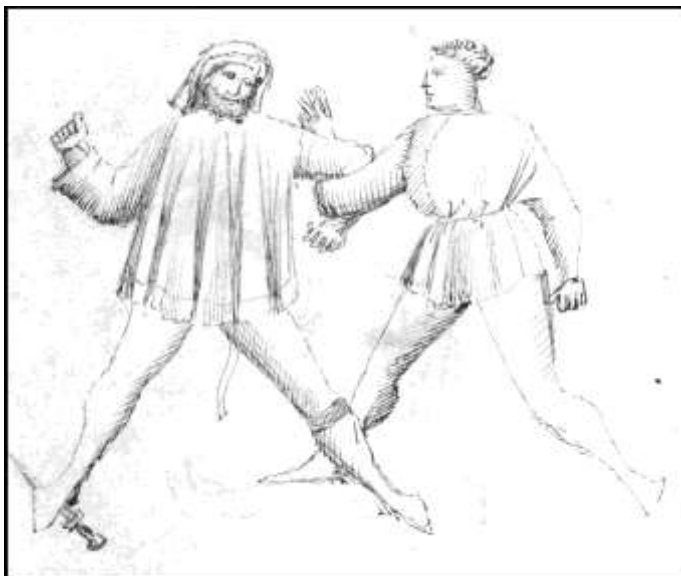
First Scholar of the Second Remedy (cont.)



...¶ Or I could put him into the middle bind, using the third play of the First Dagger Remedy Master.



...And again, I can bind him in the Middle Bind, which is the third play of the dagger (of the First Master who is Remedy).



[Not illustrated in the Ms. M. 383]

Third Remedy Master

[20v-d] ¶ That best moving of what will have been played, and [is] careful in the art. I would neither cover nor likewise strike the point to that left unprotected.



[19v-c] ¶ Here is another way for the sword to defeat the dagger. In this one I hold my sword with its point on the ground, as you see drawn here, and I say to the man with the dagger, who has grabbed me by the collar: “Go ahead and attack me with your dagger from this position...”



Third Remedy Master (cont.)

...And when you try I will strike against your arm with my sword still in the scabbard, then I will draw my sword as I pass backwards with my right foot, and in this way I will be able to strike you with my sword before you are able to strike me with your dagger”.

[Illustration from Cod. 5278, f 202r-b]

[Not illustrated in the Ms. Ludwig XV 13]



First Scholar of the Third Remedy

[35b-d] This is another odd match:

The sword makes an invitation against the dagger.

The sword will make the play of the Scholar

And will demonstrate that the dagger can do nothing.

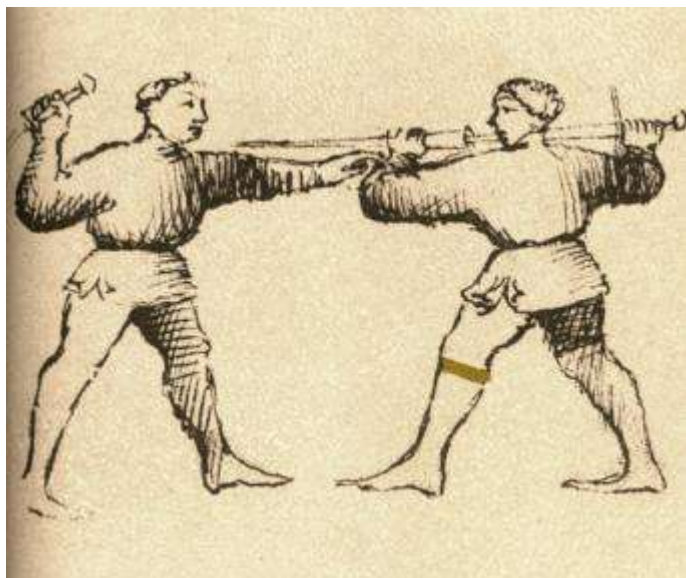


[19v-d] ¶ This is a similar defense to the one shown before, although it is done slightly differently. As the man with dagger raises his arm to strike, I quickly raise my sheathed sword up under his dagger, aiming the point of my sheathed sword into his face, while at the same time passing back with my lead foot. From here I can strike him as you see drawn in the next picture.



Second Scholar of the Third Remedy

[36a-a] I will strike the eye in your face with my scabbard
And I won't refrain from striking you with the sword.



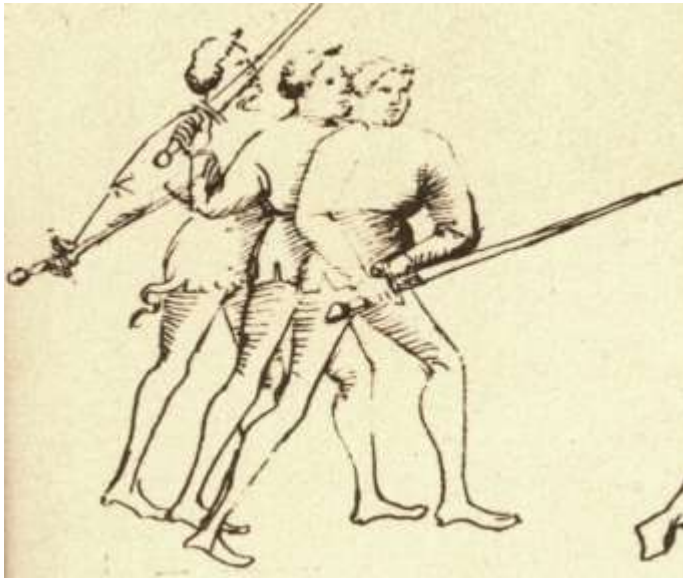
[20r-a] ¶ This is the continuation of the play of the Master who made the preceding defense. And I am performing it exactly as he said to do it. And as you can plainly see, you will give me no trouble with your dagger.



Sword in One Hand

Pisani Dossi translation by Michael Chidester

Three Players



[20r-c] ¶ Here are three opponents who all want to kill this Master. The first aims to kill him with a thrust. The second intends a cut. The third will throw his sword at the master like a spear. If the Master can perform a mighty deed and avoid being killed, then God will have indeed blessed him with great skill.



[17v-a] We are three players that wish to strike this Master. One would strike with the point, another the edge, and another wants to throw his sword against the aforesaid Master, so that it will be a great feat indeed if this Master is not killed. May God make him suffer.



Remedy Master

[13a-c] Whether throwing the sword or striking cuts and thrusts,
Nothing will trouble me because of the guard that I hold.
Come one by one whoever wants to go against me
Because I want to contend with them all.
And whoever wants to see covers and strikes,
Taking the sword and binding without fail,
Watch what my Scholars know how to do:
If you don't find a counter, they have no equal.



[20r-d] ¶ “You are cowards and know little of this art. You are all words without any deeds. I challenge you to come at me one after another, if you dare, and even if there are a hundred of you, I will destroy all of you from this powerful guard...



[10r-d] ¶ If a wild one throws a sword, or if
The other would prepare to cut to pieces, still that one would only favor me with the point;
This caution teaches, in order that I would not be ridiculed or alarmed.

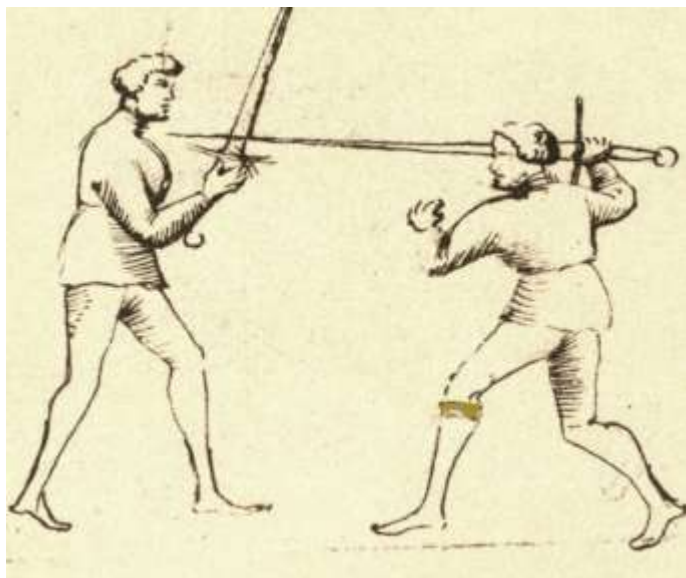


[17v-b] “You are wicked and of this art you know little; you do things that words cannot describe. Come one by one whoever knows what to do and is able, and even if you are a hundred I will waste all of you with this guard (which is so good and strong). ...



First Scholar

[13a-d] With a step, I have made a cover with my sword
And it has quickly entered into your chest.



...I will advance my front foot a little off the line, and with my left foot I will step crosswise, and as I do so I will cross your swords, beating them aside and leaving you unprotected. I will then strike you without fail. And even if you throw your spear or sword at me, I will beat them all aside in the same manner I described above, stepping off the line as you will see me demonstrate in the plays that follow, and which you would do well to study. And even though I am only holding the sword in one hand, I can still perform all of my art, as you will see demonstrated in this book”.

[Not illustrated in the Ms. Ludwig XV 13]

[10v-b] ¶ Taking a step, I cover my limb using my raging sword;
Thence I will penetrate your breast immediately with it.



...I advance my forward foot slightly out of the way, and with my left I step to the side. I cover myself during that step, beating your swords and finding you uncovered, and I will be certain to strike you. And whether lance or sword is thrown at me, I will beat them all just as I have said, stepping out of the way according to that which you see in my plays hereafter. Watch what I show to you, and with the sword in one hand I will make my art”.

[Not illustrated in the Ms. M. 383]

Second Scholar

[13b-a] In order to wound you again with this, my point, I have added my left hand to the sword.

[10v-d] ¶ In order to do it again, I will strike a bargain with you using my gloomy point; Then the left hand retains that sword with strength.



[21v-c] ¶ This is a play where if you wish to make this kind of thrust, you should be armored. If your opponent strikes at you with a thrust or a cut, you first make your cover, and then quickly counter attack as shown.

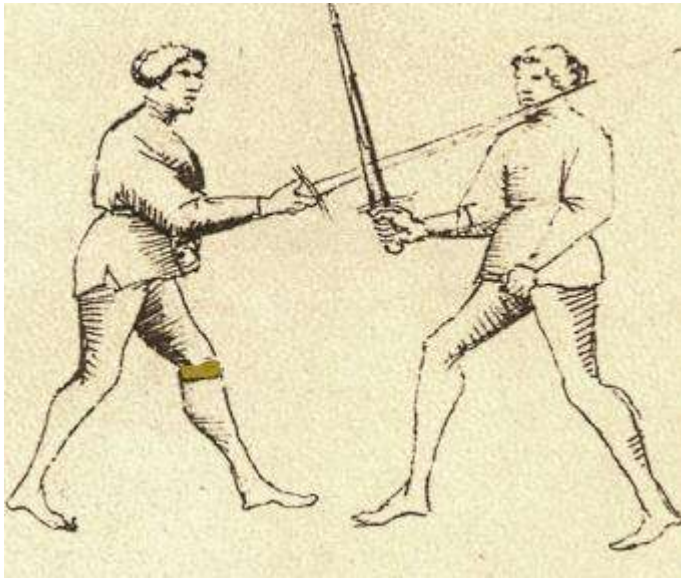
[19r-a] This is a play in which he who wants to thrust the point wants to be armored. When someone strikes at you with the point, or with the edge, make the cover and immediately thrust this in the way that is depicted.



Third Scholar

[13b-b] Here I have struck you in your head
From the cover that I have made so quickly.

*[This appears to be the same play as the next with the art
switched around (as sometimes happens elsewhere), but I cannot
place them on the same page because both versions were copied
into the Pisani Dossi Ms.]*



[11r-a] ¶ Here I struck the forehead, causing a bloody wound,
Because in giving this [wound], I cover myself in rapid motion
with a cover.



Fourth Scholar

[14a-a] Again I have struck your head without stepping
Because of the good cover that I knew to make.



[20v-b] ¶ I have rendered you completely unprotected, and
now I will easily strike you in the head. And if I choose to pass
forward with my rear foot, I can perform close range
techniques against you, such as locks, dislocations and
grapples.



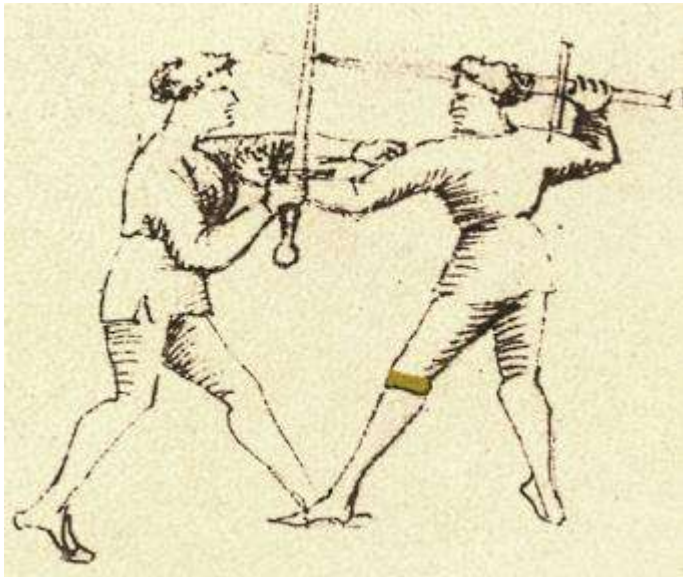
[17v-d] I have found you completely uncovered and I have
struck you in the head for certain. And if I want to step
forward with my rear foot, I can make many narrow plays
against you (that is, the binds and breaks of grappling).



Fifth Scholar

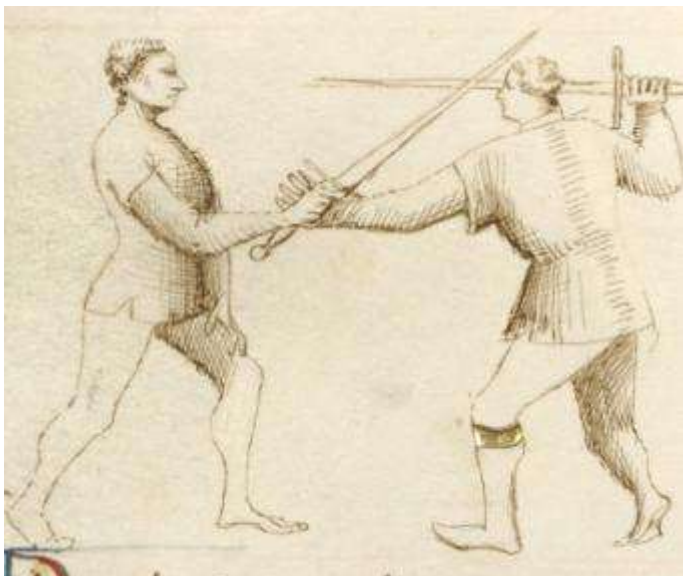
[13b-d] In this way, I uncover you to strike you with my point
To defend myself from you from each neglect and shame.

[11v-b] ¶ I uncover you in order to strike a bargain with the
point extended. I will avenge after this;
The soul having been ground into small pieces, we will be
perfected.



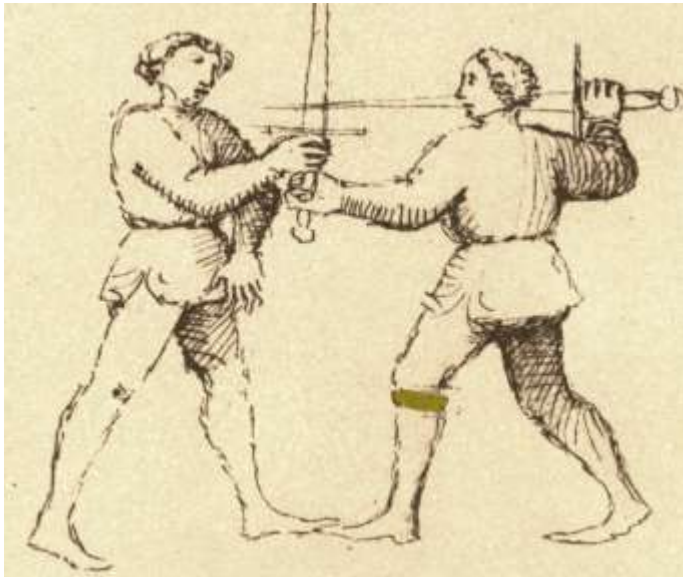
[20v-a] ¶ I have done what my teacher told me to do. That is
to say I stepped off the line making a strong cover. And having
rendered my opponent unprotected I now easily place a thrust
into his face. And with my left hand I will demonstrate that I
can take his sword, and send it to the ground.

[17v-c] I have done that which the Master has said, that is, I
stepped out of the way making a good cover. And I found the
player uncovered such that I certainly want to thrust my point
in his face. And I want to try this with my left hand, to see if I
can make your sword hit the ground.



Sixth Scholar

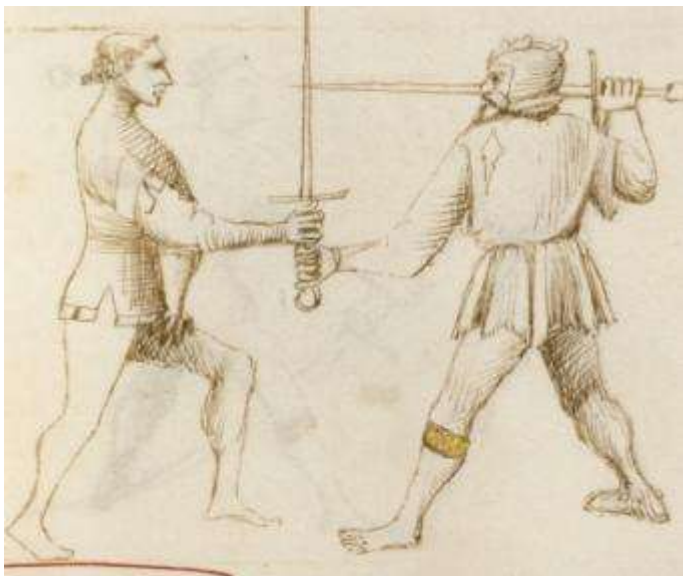
[14a-b] Because of the way in which I have caught your sword,
Quickly I will have your hand empty.



[11v-d] ¶ I decide to pluck the sword out of your slow hands;
This more-clever hand snatched that of yours in such a
manner.



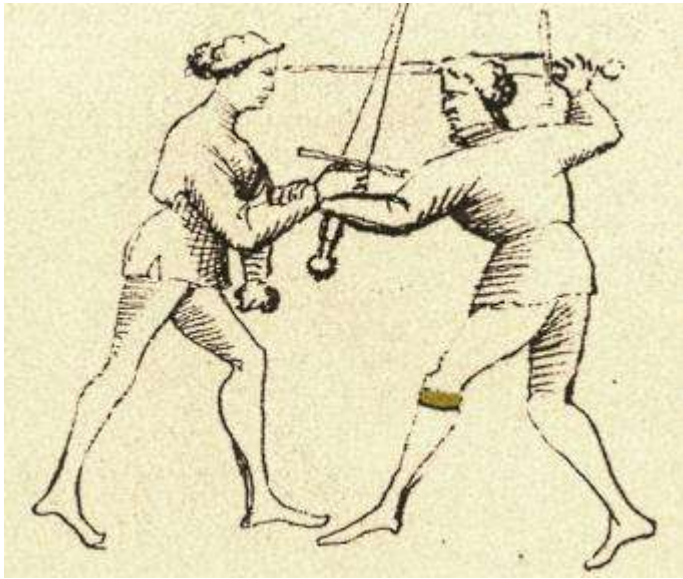
[21r-a] ¶ Here I can easily strike you while taking your sword,
and by rotating it in your hand I will make you drop it as the
only way to prevent yourself being thrown to the ground.



Seventh Scholar

[13b-c] Because of the hand that I have put beneath your hilt, If your sword doesn't hit the ground, call me feeble.

[11r-d] ¶ You would mock me with your voice, and I shall call you blind; If your sword, when I catch it by the hilt openly, Will not fall to the ground, your weakness will remain henceforth.



[20v-c] ¶ From this position I can easily strike or stab you. And if I advance my front foot forward, I can lock you in the middle bind, as shown in the third play of the first Remedy Master of the dagger. Alternately I can do the play shown next, and strike and lock you as shown there.



Eighth Scholar

[14a-c] With my left arm, I have bound your right
And will you be presented with many strikes.



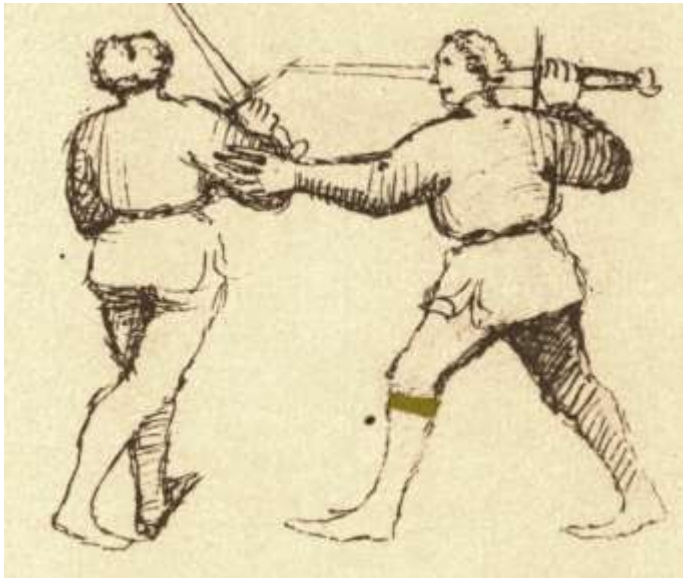
[20v-d] ¶ Here both your sword and your arm are effectively
trapped, and you will not be able to escape before I strike you
as described, because you have shown you know nothing of
this play.



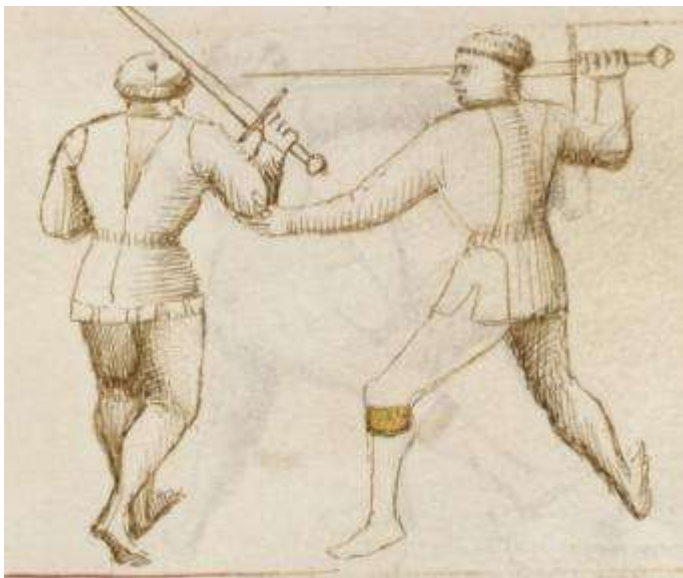
Ninth Scholar

[14a-d] I will make you turn with the left hand
And in that, I want to give you a great blow.

[12r-d] ¶ At any time, with the hand, I would have turned the
elbow, turning my sword around.
I make you covered in blood. I cannot be deceived.

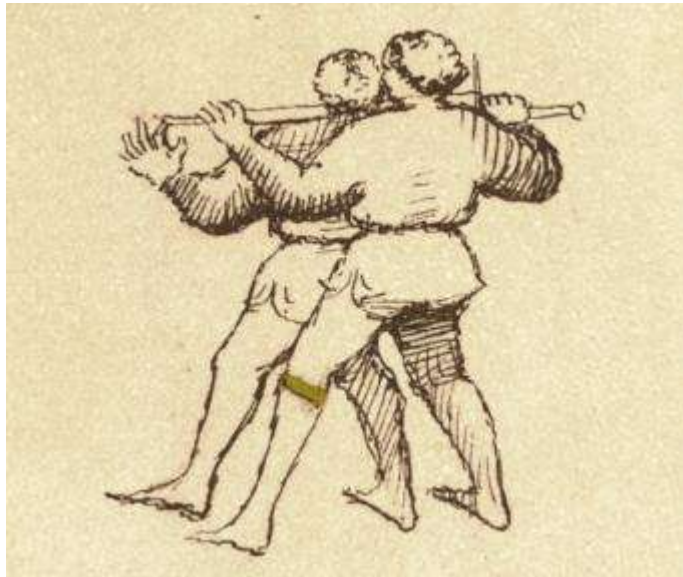


[21r-b] ¶ Here I can strike you from the front, but this is not
enough. By gripping your elbow I make you turn away, then I
wrap my sword around your neck from behind, and you will
have no defense to this.



Tenth Scholar

[14b-a] Because of the turn that I have given you by your elbow
I believe I have cut you across the throat.



[21r-c] ¶ In the previous drawing I told you I would turn you and then quickly wrap my sword around your neck, as shown here. And if now I fail to cut your throat, then I am a pathetic fool.

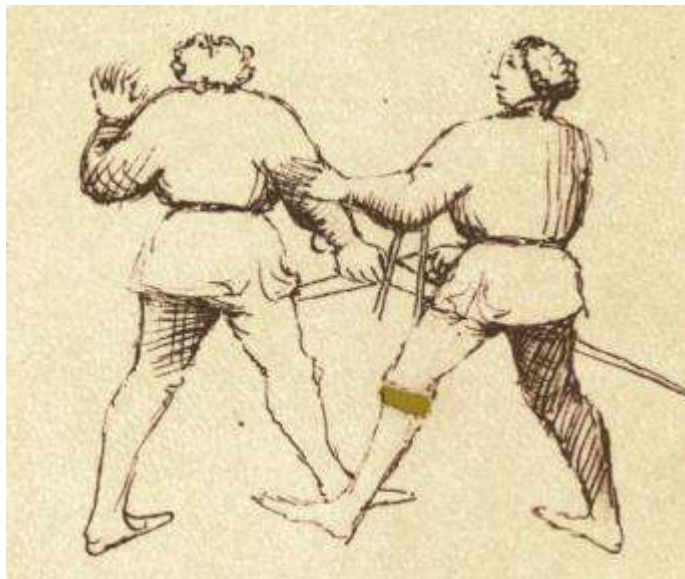


[12r-b] ¶ Now I consider cutting the middle of your neck using the sword;
Then, therefore, I am superior because I throw this forearm back.



Eleventh Scholar

[14b-b] This is a good break of the point on the ground
And in this fashion you will come to be in the narrow.



[21r-d] ¶ You aimed a thrust at me and I beat it to the ground.
Do you see how you are now unprotected and can be struck?
And I can also turn you and do you even more harm, by
striking you from behind.



Twelfth Scholar

[14b-c] I have sending you to the ground in my thoughts:
Again, you are uncovered so that I can strike you.

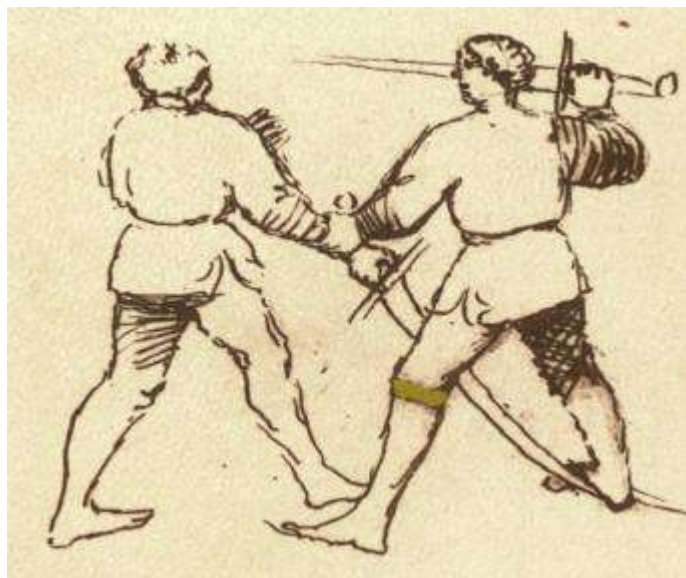


[21v-a] ¶ Because I turned you by pushing your elbow, I have quickly come to this position and from here I can throw you to the ground, where you will no longer be able to fight me or anyone else.

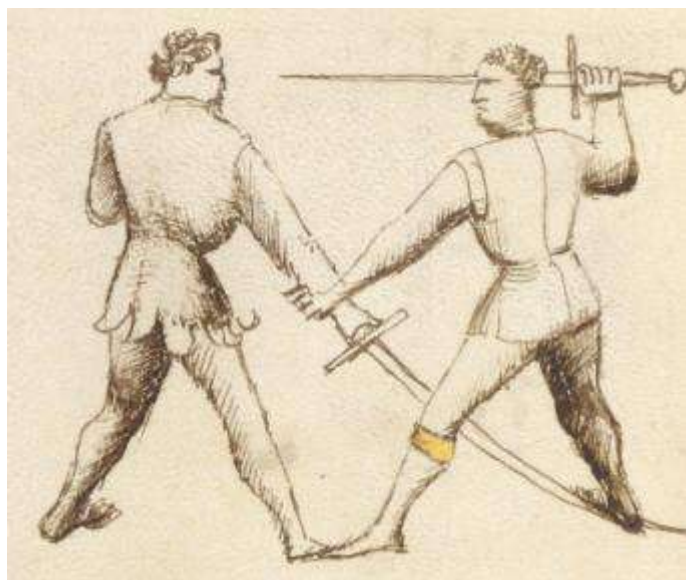


Thirteenth Scholar

[14b-d] Either your sword is bent or it is broken
And I can strike you from above or from below with mine.



[21v-b] ¶ This opponent struck at my head, and I beat his sword to the ground, coming to the position you see depicted here. Now after forcing you to turn away I will aggressively wrap my sword around your neck.



Sword in Two Hands

¶ *I am the sword, deadly against all weapons. Neither spear, nor poleax, nor dagger can prevail against me. I can be used at long range or close range, or I can be held in the half sword grip and move to the Narrow Game. I can be used to take away the opponent's sword, or move to grapple. My skill lies in breaking and binding. I am also skilled in covering and striking, with which I seek always to finish the fight. I will crush anyone who opposes me. I am of royal blood. I dispense justice, advance the cause of good and destroy evil. To those who learn my crossings I will grant great fame and renown in the art of armed fighting.*

[Ms. Ludwig XV 13, folio 25r]

First Master

[22r-ab] ¶ We are two guards that are similar to each other, and yet each one is a counter to the other. And for all other guards in this art, guards that are similar are counters to each other, with the exception of the guards that stand ready to thrust—the Long Guard, the Short Guard and the Middle Iron Gate. For when it is thrust against thrust the weapon with the longer reach will strike first. And whatever one of these guards can do so can the other. And from each guard you can make a “turn in place” or a half turn. A turn in place is when without actually stepping you can play to the front, and then...



Second Master

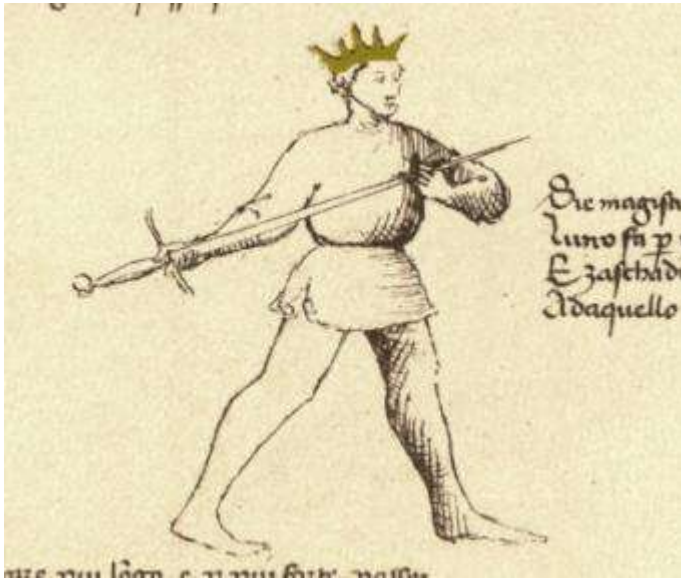
...to the rear on the same side. A half turn is when you make a step forwards or backwards and can switch sides to play on the other side from a forwards or backwards position. A full turn is when you circle one foot around the other, one remaining where it is while the other rotates around it. Furthermore you should know that the sword can make the same three movements, namely stable turn, half turn and full turn. Both of these guards drawn below are named the Guard of the Lady. Also, there are four types of movement in this art, namely passing forwards, returning, advancing, and withdrawing.



Third Master

[17b-a] Six Masters we are, and we dispute one to another
Each does something that the others do not:
And every one of them holds his sword in guard;
We will explain and demonstrate that which they are.

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



[22r-c] ¶ We are six guards and each of us is different from the other, and I am the first to speak of my purpose. My method is to throw my sword. The other guards follow after me. I believe they will tell you themselves about their particular virtues.



Fourth Master

[17b-b] Against the grip of hand and also the throw,
With this guard, I know well how to ward.



[22r-d] ¶ I am a good guard, in armor or without armor, and
against a spear or a sword thrown from the hand, I am
confident I will not be harmed, because I know how to beat
them aside and thus evade them.



Fifth Master

[17b-c] In order to strike farther and to step stronger
Against armor I want to stand in this way.



[22v-a] ¶ I am the guard to use if you want to extend a long thrust, because my grip on the sword increases its reach. I am good to use against you if you and I are armored, because I can make a quick thrust to the front which will not miss you.



Sixth Master

[17b-d] Against dagger and against sword, armored
And unarmed, I want to be found in this way.



[22v-b] ¶ I am a good guard against sword, ax and dagger if I am armored, because I grip the sword with my left hand at the middle. And this is particularly useful against the dagger, which can do more harm to me at close range than the other weapons.



Seventh Master

[17b-e] This grip is the noble Stance of the Queen:
She defends against cutting and thrusting in every way.

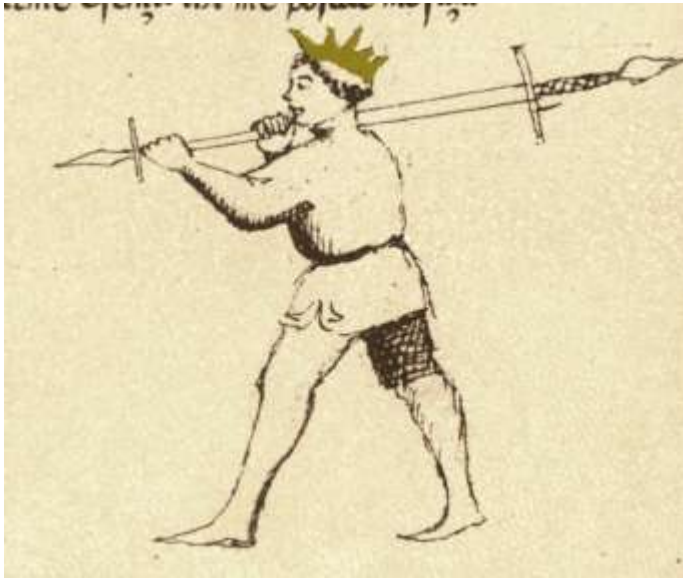


[22v-c] ¶ I am named the Guard or Post of the Lady, and I am different from the four sword guards that came before me, even though they are themselves different from each other. And although the next guard that opposes me seems to be my guard also, you will note that I am not using my sword reversed as a poleax, whereas that is how he is using his.



Eighth Master

[17b-f] This sword I use for a sword and an ax:
With harness and without, whoever can take me, go ahead.

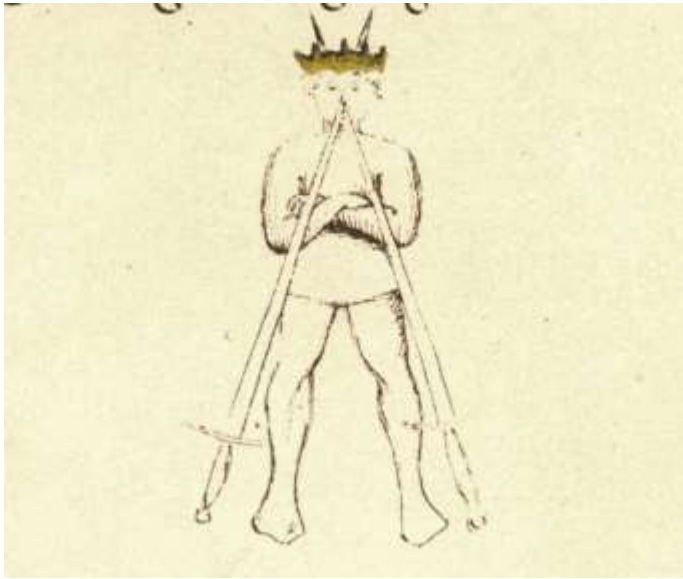


[22v-d] ¶ This sword is being used as both a sword and a poleax. And its great force can stop any attack from a lighter weapon. This guard is also the High Guard of the Lady, who with her skill can fool the other guards, because you will think she is going to attack you with a strike, but instead she will attack you with a thrust. All I have to do is raise my arms above my head, and I can then quickly launch a thrust at you.



Downward Blows

[12b-e] We are downward blows and we dispute
By cleaving the teeth with proper intention:
We have not delayed in wounding
And we return to guard from move to move.

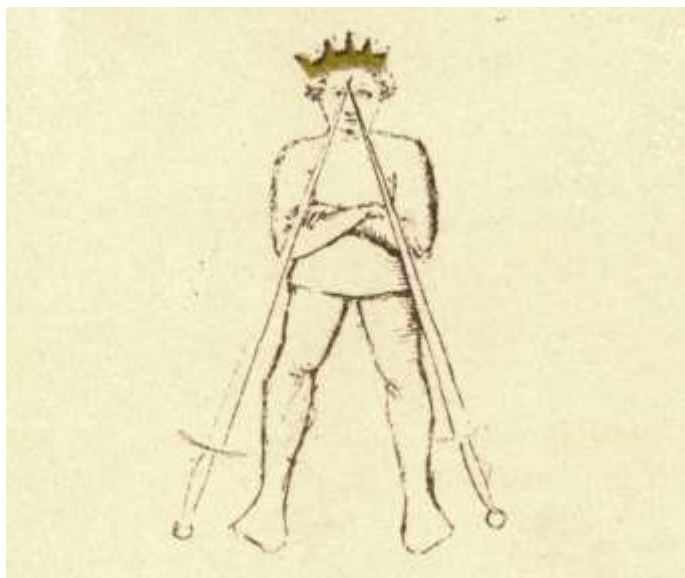


[23r-a] ¶ We are the downward blows. In this art our method is to cut with precision from the teeth down to the knee. And we can easily end up in any of the low guards. We are highly effective in breaking the other guards, and with each blow we leave a trail of blood. We downward blows strike fast, and thereafter we return to our guard back the way we came.



Under Blows

[12b-f] We are the blows called Under,
Who always seek to strike the hands;
And we dispute from the knees up
And we teach a lesson by returning with downward blows.

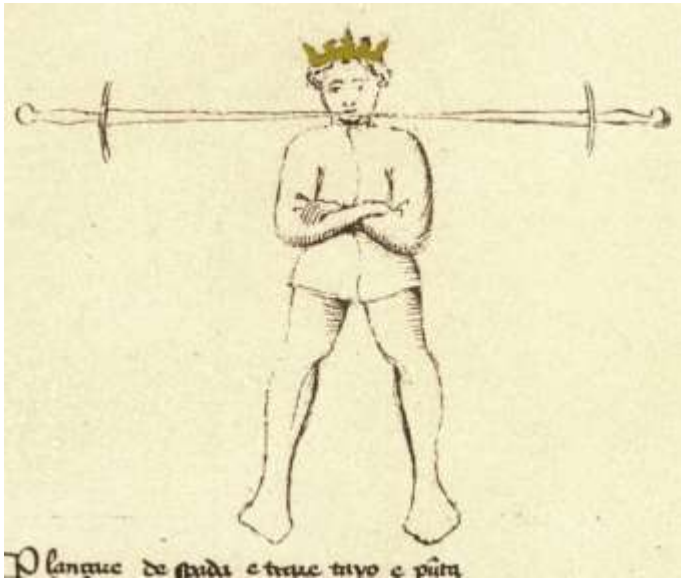


[23r-b] ¶ We are the rising blows, and we go from the knee to the middle of the forehead, following the same path that the downward blows follow. And we return down the same path as we ascend, unless we choose to remain high in the Long Guard.

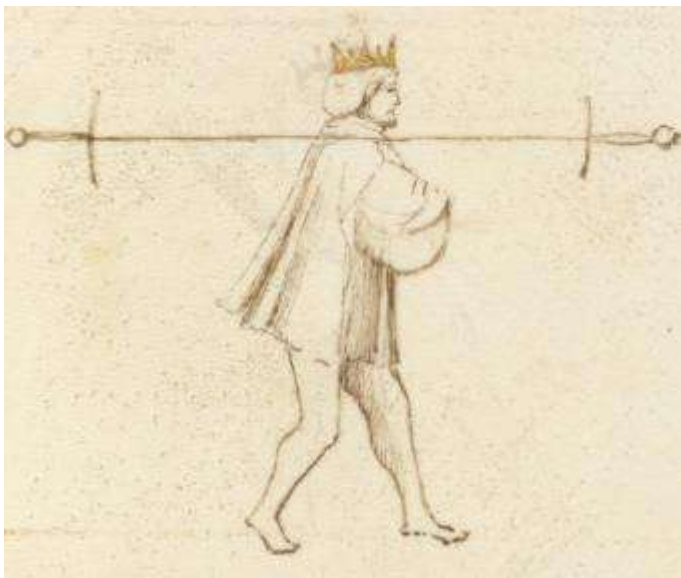


Middle Blows

[13a-a] We middle blows go thwarting;
From the knee and above we go wounding;
And we beat the thrusts out of the way
And, redoubling the blow, striking is our deal;
And if we of the middle blow enter cleaving,
We waste many people with such blows.

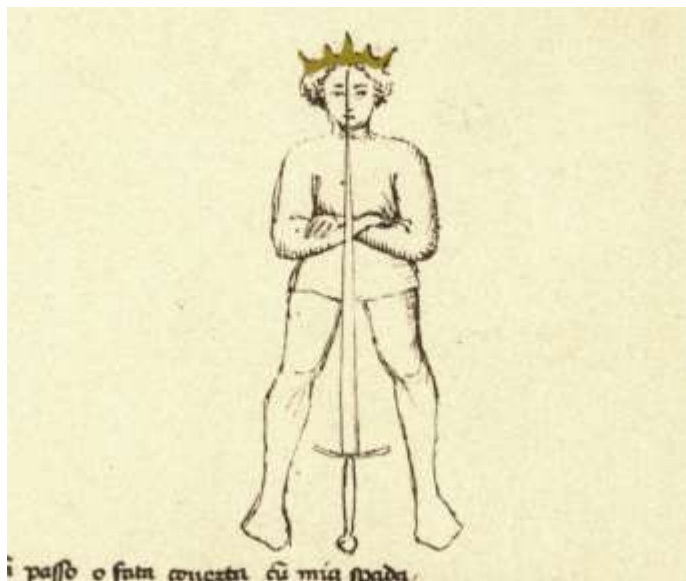


[23r-c] ¶ We are the middle blows, and we are so-called because we go crosswise through the middle of the path of both the downward blows and the rising blows. And we strike with the true edge of the sword from the right, and with the false edge of the sword from the left. And our path could be anywhere between the knee and the head.



Thrusts

[13a-b] Thrusts we are, of greatest offense
 And we make our dispute to all strikes;
 Venomous we are, more than a serpent,
 And we kill more people than any strike;
 And our thrusts to the blows do say:
 So little do you cut that we sew like a needle.



[23r-d] ¶ We are the cruel and deadly thrusts. Our target is the body's center line, and we can strike anywhere between the groin and the forehead. And we thrusts can be made in five ways: two of us can be made from high guards, one from each side, and two can be made from low guards, also one from each side. The fifth one comes from a center line guard, and can be made from Middle Iron Gate, the Short Guard, or the Long Guard.



The Iron Gate (Powerful)

[18a-a] We are called stances and guards by name,
And we are each one similar and contrary to another;
And following the way we stand and are positioned,
We will demonstrate how to make one against another.

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



[23v-a] ¶ Here begin the guards of the two handed sword, of which there are twelve. The first is the low Iron Gate, which is a very strong guard, and a good guard in which to wait for an attack by every kind of hand-held weapon, whatever its length, as long as you have a good sword that is not too long. And from this guard if you make cover with a passing step you move to the Narrow Game. Or you can exchange thrusts, striking home with yours. Or, as you step, you can beat the opponent's thrust to the ground. And this guard can cover attacks from all angles.



[12v-a] ¶ Each one <read: us> calls the position by name, and the deceptive guard.

The second is similar to another, and indeed to the counter. And just as this has been placed, so we understand similar action.

¶ I am called the Iron Gate, equal to the earth from all; I always prepare something again, chop and strike with the point.



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



The Stance of the Queen on the Right (Powerful)

[18a-b] I am the Stance of the Queen, noble and proud
 For making defense in every manner;
 And whoever wants to contend against me
 Will want to find a longer sword than mine.



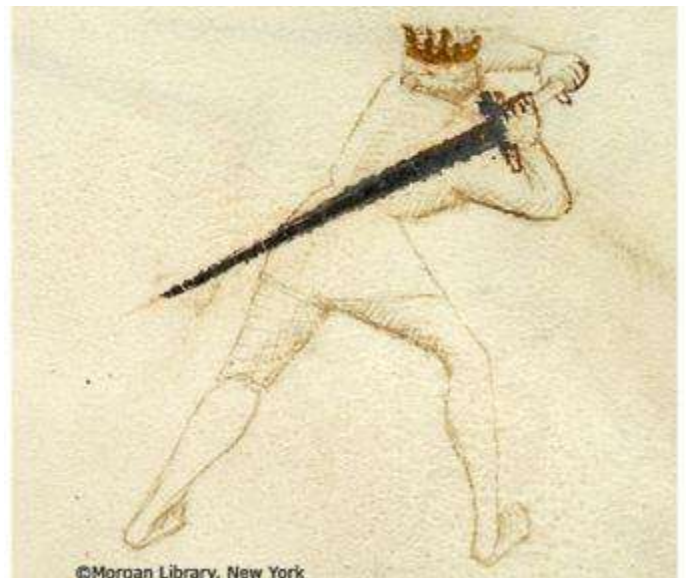
[23v-b] ¶ This is the Guard of the Lady, from which you can make all seven of the sword's strikes and cover them too. And from this guard you can break the other guards with the strong blows you can make, and you can also quickly exchange thrusts. Advance your front foot offline, and then pass diagonally with your rear foot. This will take you to a position where your opponent is unprotected, and you will then be able to quickly strike him.



[12v-b] ¶ Brave, elevated, I am the Lady's Position, high,
 And in any quarter by this manner I defend limbs with fury.



[12r-b] This is the Stance of the Queen, which can make all seven blows of the sword and can also cover all blows. She breaks the other guards through the great blows that she makes, and she is always ready for the exchange of thrusts: the foot which is in front advances out of the way and the one behind steps to the side. And her companion is made uncovered, and that one can immediately strike him for certain.



The Stance of the Window (Fluid)

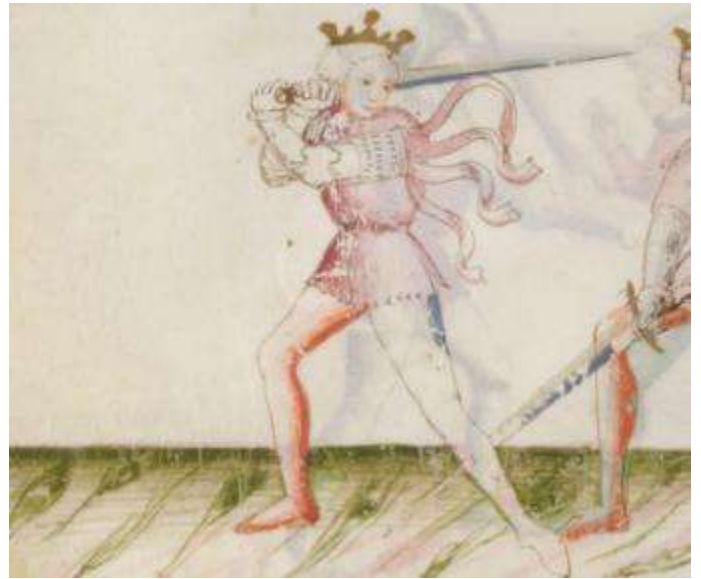
[18a-c] I am the royal Stance of the True Window
And I am always ready for the whole art.



[23v-c] ¶ This is the Window Guard who is always quick, skillful and deceptive. She is a master at covering and striking. She threatens all opposing guards, whether high guards or low guards. She moves quickly from this guard to other guards to confuse her opponent. And she is a very good guard from which to make powerful thrusts, break the opponent's thrust or exchange points.



[12v-c] ¶ I am this the regal Position, certainly, of the True Window,
And fleeting, I always disclose in accordance with my clear art.



[12r-c] This is the Stance of the Casement Window on the right, which is always ready with malice and trickery, and she is the Master of covering and of striking and with all the guards she makes her disputes (with the high and with the low). She often goes from one guard to another in order to fool her companion, and she throws great thrusts, and knows how to break and to exchange them—those plays she can make very well.



The Stance of the Queen on the Left (Powerful)

[19a-b] I am the left Stance of the True Window;
I am just as swift in this one as from the right.

*[Appears to be a naming error in the Pisani Dossi Ms.,
transmitted to the Ms. Latin 11269. The Mss. Ludwig XV 13 and
M. 383 correctly identify it.]*



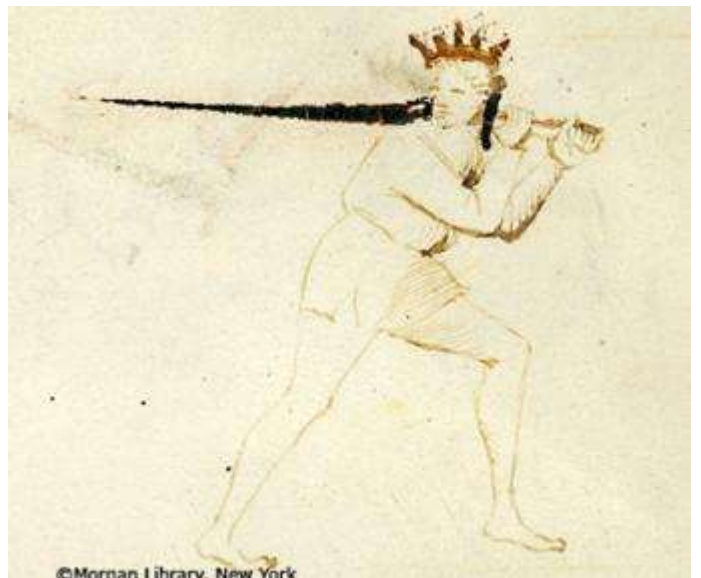
[23v-d] ¶ This is the Guard of the Lady on the left, and she is
always quick to cover or strike. She generates powerful blows
and easily breaks the thrust, driving it to the ground. Also,
because of her skill in traversing, she can quickly enter into
the Narrow Game, a game she is very familiar with.



[13v-b] ¶ I am called the On the Left Position itself, and Of the
True Window.
Thus, I am certainly fast on the right, just as this way on the
left.



[13r-b] This is the Stance of the Queen on the left, and she is
always ready to cover and to strike. She makes great blows
and breaks the thrusts, beating them to the ground, and she
enters into the narrow play by knowing how to thwart. Such a
guard knows how to make these plays well.



The Extended Stance (Fluid)

[18b-a] I am the Extended Stance with my short sword
And I often strike the throat with cunning.

[13r-a] ¶ I remain the short sword, but, however, in this
Position I am called
Long, very often cutting the neck using this clever device.



[24r-a] ¶ This guard is the Long Guard, which is full of deception. She is skilled in probing the guards to see if she can deceive her opponent. If she needs to strike the opponent with a thrust, she is well-suited to do it. As for the opponent's blows, she knows how to avoid them and then strike back with blows of her own. This guard employs deception more than any other guard.

[12v-a] This is the Extended Stance which is full of deceit; she probes the other guards to see if she can deceive a companion. If she can strike with a thrust, she knows how to do it well; she voids the blows and she can wound when she is able. More than any other guard, her tactic is deception.



The Middle Iron Gate (Stable)

[18a-d] The Middle Iron Gate, I am strongest
For giving death with thrusts and downward blows:
And by extending my sword, I feel that
From the narrow play I always defend myself.



[24r-b] ¶ This is Half Iron Door, because it stays in the middle and is a strong guard. But, she wants a long sword. She throws strong thrusts and beats with force the swords upwards, and returns with a downward blow for the head or arms, and returns to its guard. But it is called Door, because it is strong and it is a strong guard that badly it can break without danger, and without coming to the close.



[12v-d] ¶ I am the strong Iron, and named Door in the Middle,
And I give heavy blows, and I seek death with the point.



[12r-d] This is the Middle Iron Gate because she stands in the middle, and she is a strong guard but she doesn't want her sword extended. She throws strong thrusts and beats swords upward with strength, and returns with a downward blow through the head or through the arms and then simply returns to her guard. But she is well-named "gate" because she is strong; she is a strong guard that cannot be broken easily without danger and coming to the narrow.



The Shortened Stance (Stable)

[19a-a] I am the Shortened Stance and I hold my sword long;
Often I thrust the point and then return with cunning.

[13v-a] ¶ I am this, the Shorter Position, and I go back over the
long sword.

I often threaten with the point; nevertheless, thenceforth I
return thither.



[24r-c] ¶ This is the Short Guard that is more effective with a
longer sword. It is a deceptive guard but it is risky to wait in.
It is constantly moving, trying to see if it can enter with a
thrust and a step against the opponent. And this guard is more
effective in armor than without armor.

[13r-a] This is the Shortened Stance, which wants a long
sword, and she is a malicious guard which doesn't have
stability. Also, she always moves and watches to see if she can
enter with her point and with a step against her companion,
and more appropriate is this guard in armor than without
armor.



The Wild Boar's Tusk (Stable)

[18b-d] I am the strong Stance of the Boar's Tusk.
My tactic against all the guards is to probe.



[24r-d] ¶ This is the Boar's Tusk, because it strikes the way the wild boar strikes. Sometimes it makes powerful thrusts from below up into the face, without stepping forward, and it returns along the same path with a downward strike to the arms. Other times as it thrusts the point of the sword high into the face, it advances the front foot forwards, then returns to its guard with a downward strike to the head or the arms. Then it quickly launches another thrust with another advance of the front foot. And this guard can mount a good defense against the Narrow Game.



[13r-d] ¶ I am the Position of the Wild Boar, brave and immoderate of strength,
Well-proved to extend with all precautions.



[12v-d] This is the Wild Boar's Tusk since the tusk of a wild boar has a similar method of striking. She attacks with great underhand thrusts ending in the face and doesn't move a step, and then returns with a downward blow down to the arms. And sometimes she throws her point to the face and goes with the point high, and in that throw of the point she suddenly advances the foot which is in front and returns to her guard, and immediately throws another thrust with an advance of the foot, and thus defends well against the narrow play.



The Stance of the Long Tail (Stable)

[19a-c] Stance of the Long Tail, I am extended to the ground
Forward and backward, I always make offense:
And if I step forward and enter with a downward blow,
I come to the narrow play without fail.

[13v-c] ¶ Behold! I am dragged forward into the ground, the
Long Tail Position. And before
And after I very often drive, piercing blows to blows.



[24v-a] ¶ This is the Long Tail Guard that extends behind you
down to the ground. She can attack with a thrust, and can also
move forwards to cover and strike. And if she passes forward
while striking downwards she can easily enter the Narrow
Game. This is a good guard to wait in, because you can
quickly transition from it into other guards.

[13r-c] This is the Stance of the Long Tail which is extended
toward the ground. She can thrust the point behind and she
can cover and strike in front, and if she steps forward and
attacks with a downward blow, into the narrow play she
enters without failure. And such a guard is good for waiting,
because from her someone can enter into the others quickly.



The Two-Horned Stance (Fluid)

[19a-d] I make myself called the Stance of the Two-Horned Anvil
If I have enough deceit, I will not challenge it.

[13v-d] ¶ I am surely called by all the actual Two-Horned Position.
Don't even ask how deceptive, how clever I would be according to you.



[24v-b] ¶ This is the Two Horned Guard, which is held so strongly locked in position that its point cannot be moved off the center line. And this guard can do all of the things that the Long Guard can do. And the same is true of the Window Guard and the Forehead Guard.

[13r-d] This is the Stance of the Two-Horned Anvil, which is so strongly enclosed that she always remains with her point toward the middle of the way. And she can do that which the Extended Stance can do, and this can similarly be said of the Stance of the Window and the Headband Stance.



The Headband Stance called the Crown (Fluid)

[18b-b] The Headband Stance, I am called the Crown;
I will pardon no one, not from the edge nor from the point.

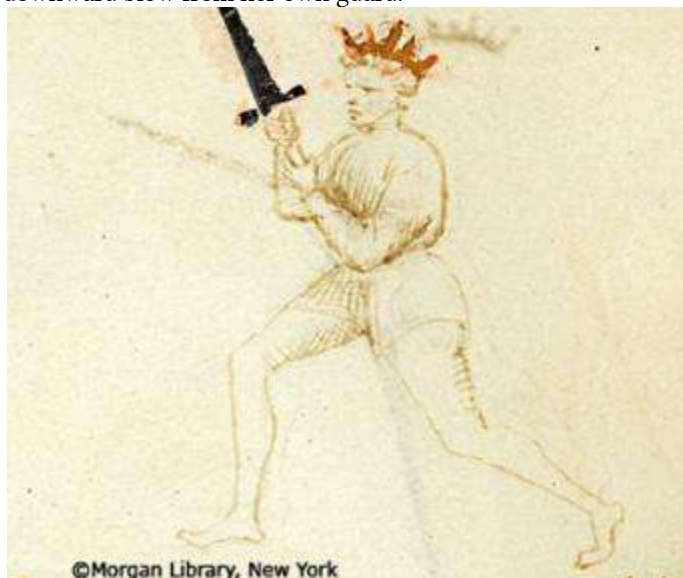
[13r-b] ¶ I am called the famous Crown, the Frontlet Position
itself.

I don't spare each one, destroying with cuts and the point.



[24v-c] ¶ This is the Forehead Guard, called by some instructors the Crown Guard. She is a very good guard for crossing swords, and is also very good against thrusts. If she is attacked with a high thrust, she crosses swords while stepping off line. If she is attacked with a low thrust, she also steps offline, but this time she drives the opponent's sword to the ground. She can also do other things. For example, in response to a thrust she can pass backwards with the front foot and respond with a downward strike to the head or arms, ending in the Boar's Tusk, then she can quickly throw a thrust or two with advancing steps, then deliver a downward strike, ending in that same guard.

[12v-b] This is the Headband Stance, and some Masters call her the Stance of the Crown. She is good at crossing, and she is also good against thrusts because if a point comes attacking upwards, she crosses, stepping out of the way. And she also steps out of the way if a point comes attacking low, beating the thrust to the ground. Again, she can do it differently, such that in the attack of a thrust she returns her foot behind and comes with a downward blow through the head and through the arms and goes to the Boar's Tusk, and then suddenly throws a thrust or two with an advance of her foot and returns with a downward blow from her own guard.



The Stance of the Boar's Tusk in the Middle (Fluid)

[24v-d] ¶ This is the Middle Boar's Tusk, so named because the boar has two tusks, one low and this one in the middle, by which I mean this one stays on the center line. And the Middle Boar's Tusk can do whatever the Low Boar's Tusk can do. Just as the wild boar strikes diagonally with its tusks, so you strike diagonally with your sword, in such a way as to displace your opponent's sword, from which position, having uncovered your opponent, you can launch thrusts, or destroy his hands, head or his arms.



The Stance of the Queen on the Right (Powerful)

[18b-c] Again, I am the Stance of the Queen against the Boar's Tusk;
With malice and trickery, I will give of [my sword] in a brawl.

[13r-c] ¶ I am the Boar's Tooth Position placed opposite the Lady's,
Bearing hindrance to many with wily heart.



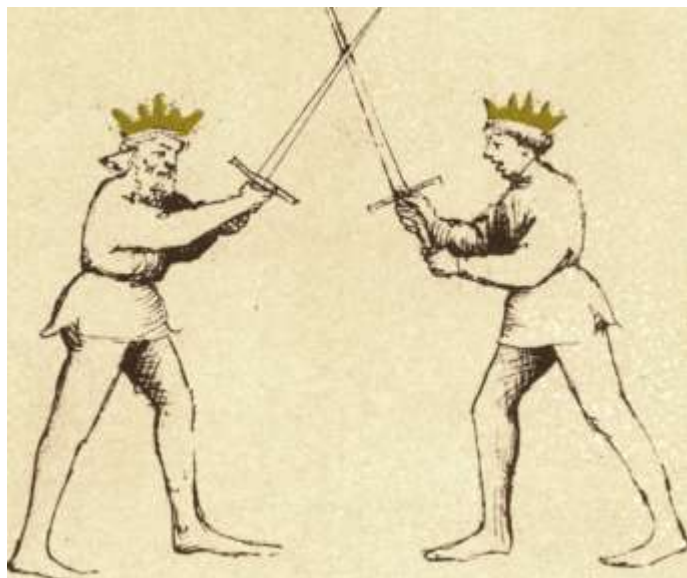
[12v-c] This is the Stance of the Queen, which can make all seven blows of the sword and can also cover all blows. She breaks the other guards through the great blows that she makes, and she is always ready for the exchange of thrusts: the foot which is in front advances out of the way and the one behind steps to the side. And her companion is made uncovered, and that one can immediately strike him for certain.



Wide Plays

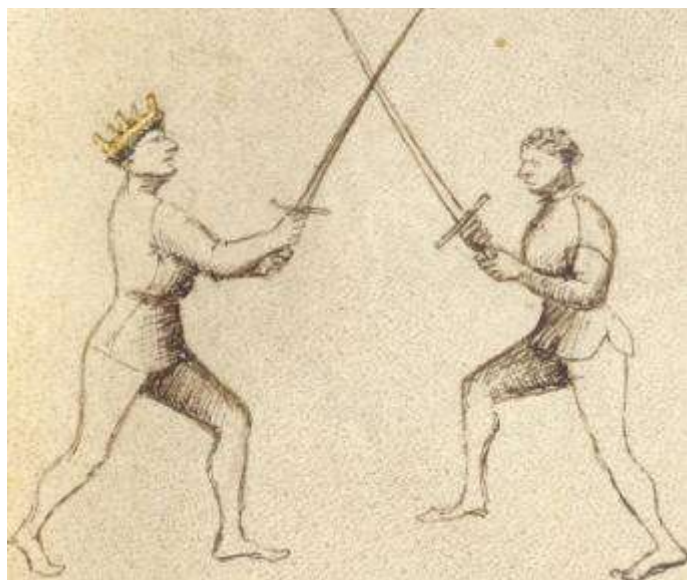
First Remedy Master

[19b-a] By crossing with you at the tip of the sword I have settled my point in your chest from the other side.



[25r-c] ¶ Here begins the Wide Play of the sword in two hands.

This Master who is crossed at the point of his sword with this player says: “When I am crossed at the points, I quickly switch my sword to the other side, and strike him from that side with a downward blow to his head or his arms. Alternately, I can place a thrust into his face, as the next picture will show.”

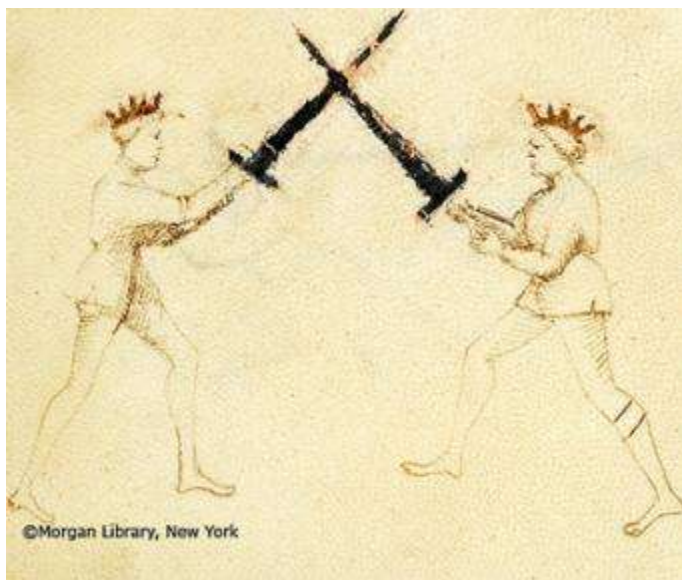


[14r-a] ¶ I hold the sword constricted in the cross[ing] with the point.
Of the others I am first; I burden the chest with the point.



[13v-a] Here begins the wide play of the sword in two hands with a little crossing; the honor will be to whoever will know to make it.

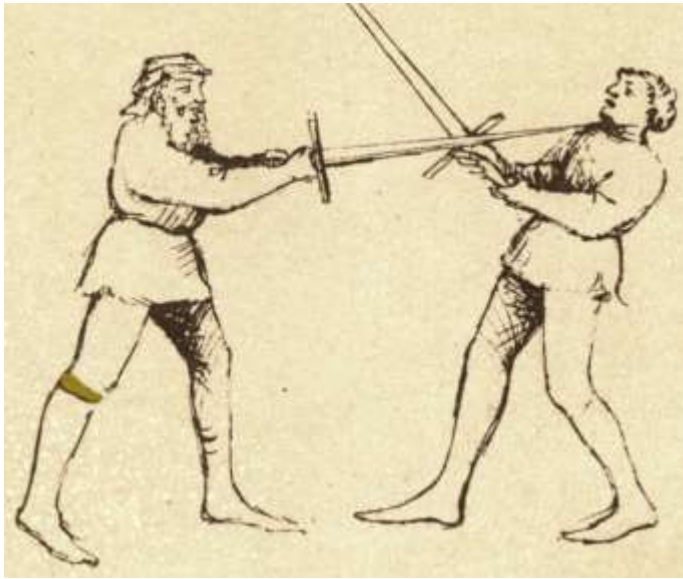
This Master who is here crossed with this player says “When I am crossed at the tip of the sword, I quickly give a turn to my sword and thus I strike with a downward blow from the other side (that is, through the head and through the arms), or I thrust the point into his face as you see hereafter in my depiction.”



First Scholar of the First Remedy

[19b-b] With the strike of which the Master spoke who came before,
I have quickly put the point of my sword in your throat.

[14r-c] ¶ Now hear my discussion of the earlier master:
The impatient point of the sword approaches the juicy throat.

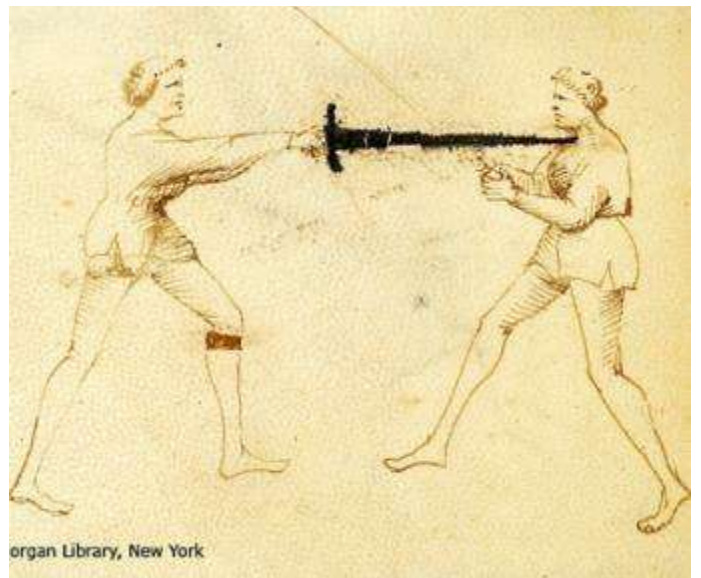
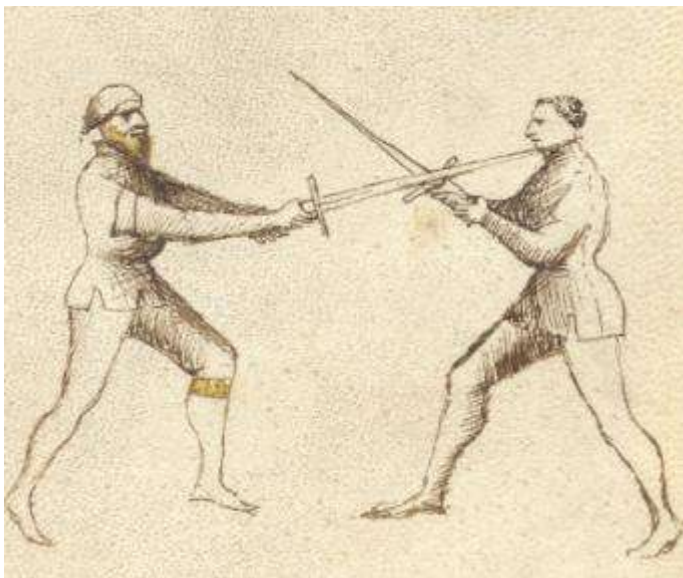


[25r-d] ¶ I have placed a thrust into his face, as the previous Master said.

[13v-b] I have set my point in his face as said my Master who came before.

Also, I could have done what he told you, that is, when my sword was crossed on the right I could have quickly switched sides to the left, striking his head or arms with a downward blow.

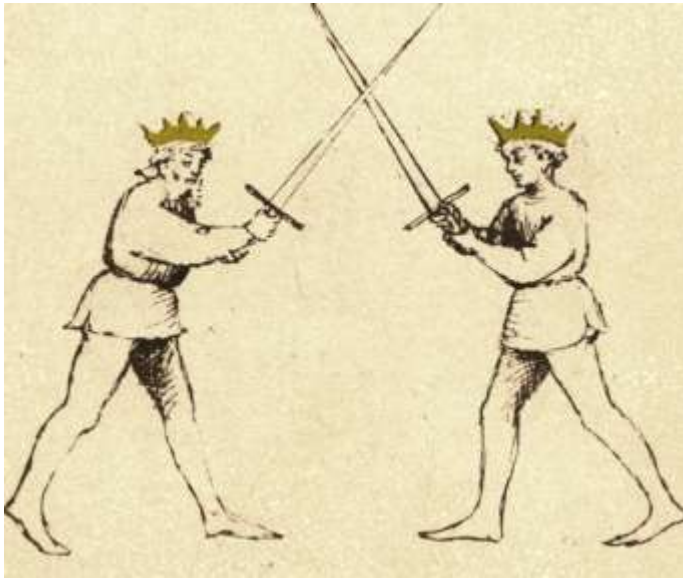
Also, I could have made the [other] play that he said—that is, to have attacked with my sword immediately when I was beside the crossing of the right side: from the other side (that is, from the left) I should have immediately turned my sword into a downward blow to the head and to the arms, as has said my Master that came before.



Second Remedy Master

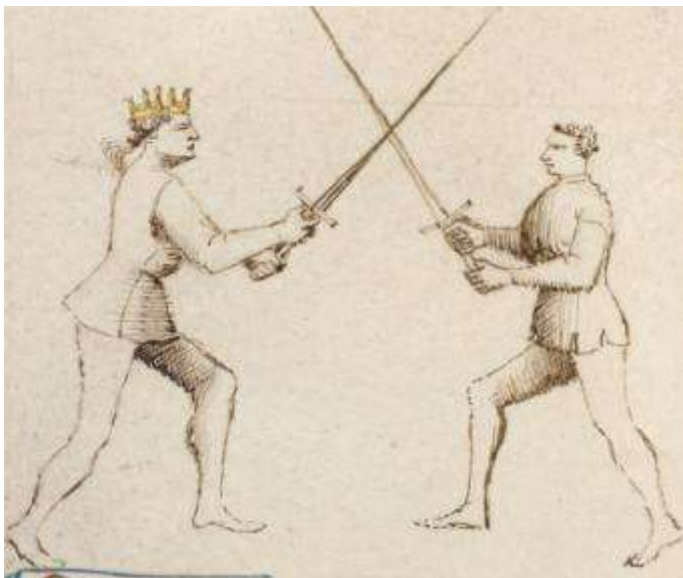
[19b-c] By crossing at mid-sword, I will strike your left arm; I will do this quickly because the time is short.

[14v-a] ¶ I, the clever one, holding the sword now in the middle, with the sword
As if in a cross, would certainly beat your left shoulder
So much this time, however greatly briefness would be recommended.



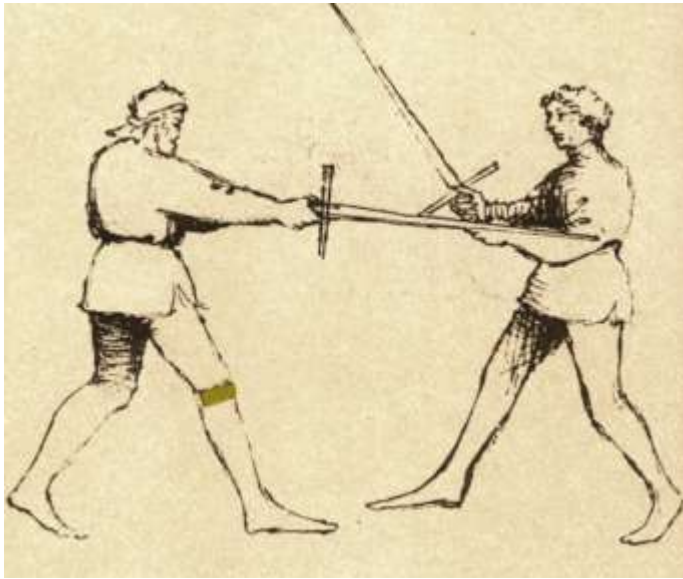
[25v-a] ¶ I too am crossed in the Wide Play, but this time at the middle of the swords. And immediately after making my cross I let my sword drop down to slide forwards and backwards over his hands. Or, if I choose to pass forward with my right foot and move offline, I can then make a thrust into your chest, as you will see drawn next.

[13v-c] Again I am crossed here for the long play, at mid-sword. And immediately when I am crossed, I allow my sword to run off over his hands, and if I want to step out of the way with my right foot, I can thrust my point into his chest as is depicted hereafter.



First Scholar of the Second Remedy

[19b-d] From the Master who crosses at mid-sword, I do that which he said well.



[25v-b] ¶ Here you see me completing the play of my teacher. I have made his cover, and then immediately I do what he said to do, that is I strike first to my opponent's arms, and then I continue with a thrust into his chest.

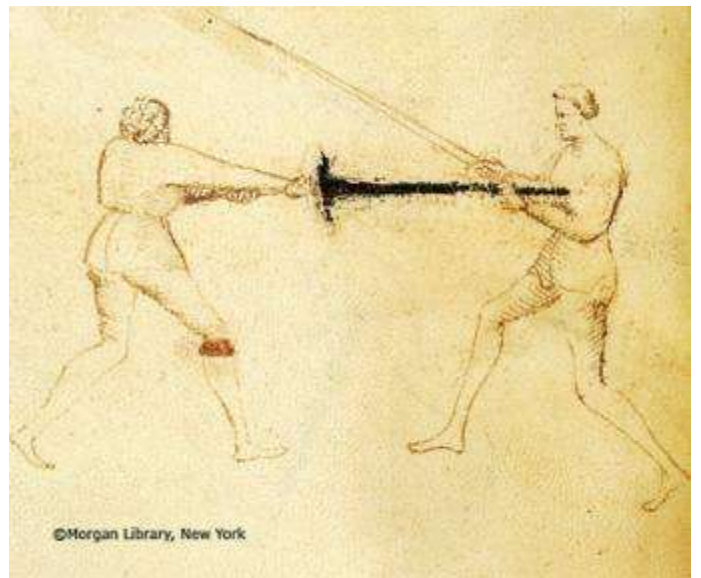


[14v-c] ¶ I strike a bargain with you just as that earlier master before said.

He who holds back the sword in the cross[ing], he would be able to deceive.

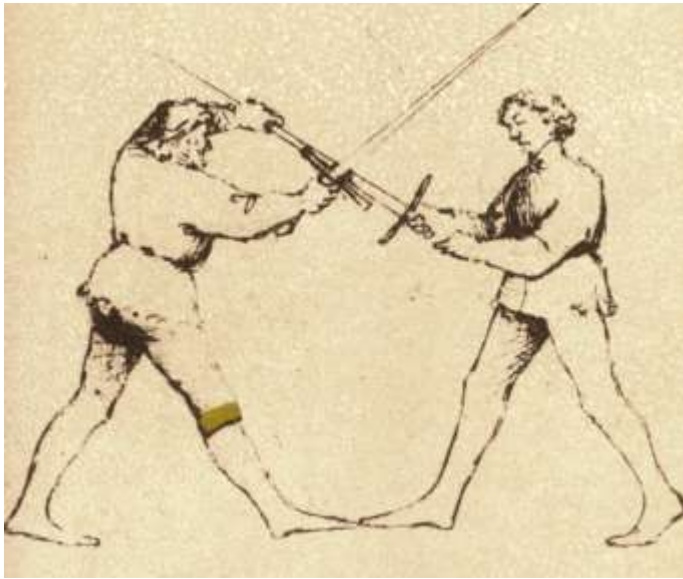


[13v-d] The play of my Master I have completed, in that I have made his cover and I have quickly executed his saying: I have struck first his arms, and then I have placed my point in his chest.

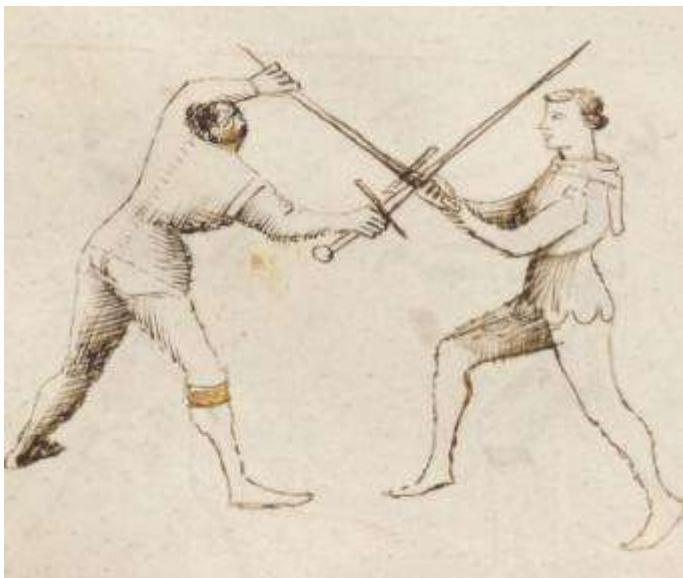


Second Scholar of the Second Remedy

[20a-a] Also from this same crossing
I have grasped your sword in this way:
And before your sword escapes my hand,
By striking I will deal with you like a foul villain.



[25v-c] ¶ My master previously instructed me that when I am crossed at mid-swords with my opponent, I should immediately advance forward and seize his sword as shown, and then strike him with a cut or a thrust. Also I could destroy his leg as you see drawn next, by stomping with my foot against the side of his knee or under the kneecap.

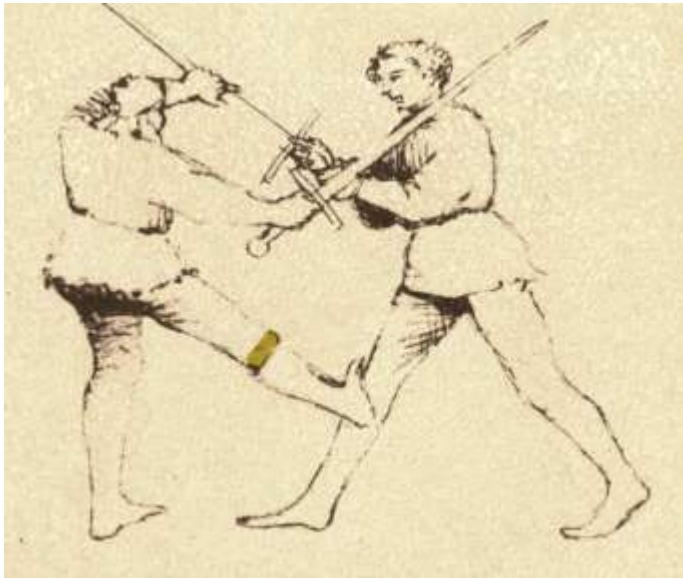


[14r-a] My Master who came before has taught me that when I am crossed at the mid-sword, I should immediately advance forward and grab his sword (as in this match) in order to strike him with edge or point. Also, I can waste his leg in the way that you will be able to see depicted hereafter by striking with my foot over the back of his leg or under his knee.



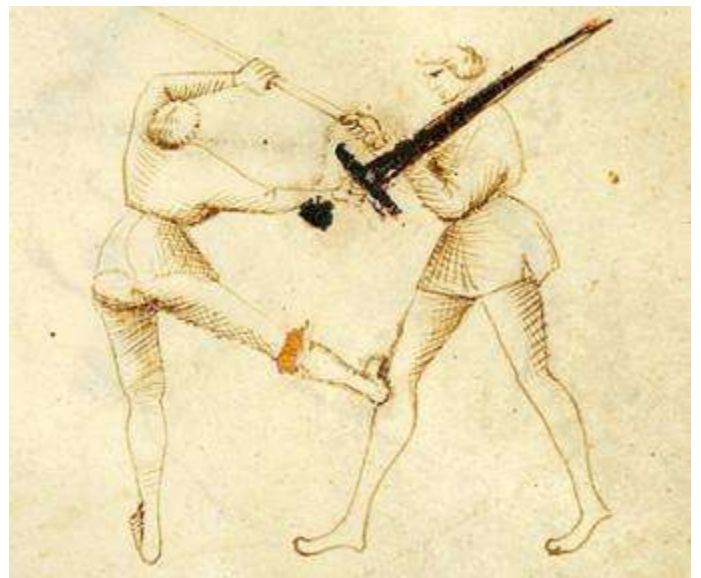
Third Scholar of the Second Remedy

[20a-b] There is no question of the saying of the earlier Master,
And I make with intent the play that he has said.



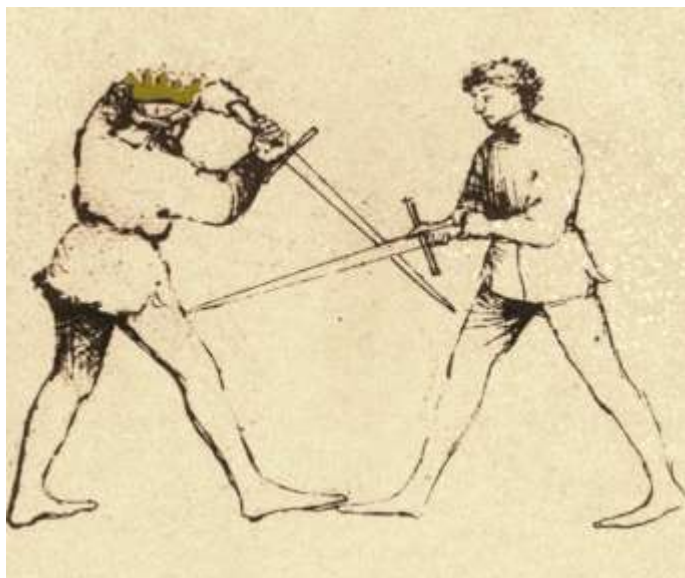
[25v-d] ¶ As the previous student told you, our Master taught us this technique. Here I show you how it's done, and as you can see my opponent can do nothing to stop me.

[14r-b] The Scholar who came before me says of his Master and mine that he has taught this play, and I do it to crumple [my opponent]. Without a doubt, to do it is little trouble to me.



Third Remedy Master

[20a-c] I have uncovered you well by stepping out of the way
And I will surely strike your arm while turning.



[26r-a] ¶ This play is named “The Peasant’s Strike” and you do it like this: take a narrow stance with your left foot forward, and wait for the Peasant to attack first with his sword. When he launches his attack, immediately advance your left foot to the left off the line, and step diagonally off line to the left with your right foot, receiving his strike in the middle of your sword. Now let his sword slide off yours to the ground, and then quickly counter-attack with a downward strike to his head or arms, or a thrust into his chest as you see drawn in the next picture. This is also a good play if you are fighting sword versus poleax, or against a heavy or light staff.



[14r-c] This play is called the Villain’s Strike, and is made in this way: that is, that one should await the villain in this way until he strikes with his sword. And he that awaits the blow should stand in a small stance with the left foot forward. And in that moment when the villain attacks to harm you, advance your left foot out of the way toward the right side. And with your right foot step out of the way to the side, catching his blow at the mid-sword and allowing his sword to run off toward the ground, and then quickly respond with a downward blow (through the head or through the arms) or with your point in the chest as depicted here, this is also good.



First Scholar of the Third Remedy, the Villain's Strike

[20a-d] The strike to your arms, that play I make,
And from the narrow play I will cause you other trouble.



[26r-b] ¶ In the previous drawing you saw the Peasant's Strike, in which you saw a thrust well-placed into the attacker's chest. And alternatively he could have struck a downward blow to the opponent's head or the arms, as I explained previously. Also, if the opponent seeks to counter me by striking back up with a rising blow to my arms from the left, I quickly advance my left foot and place my sword over his, and from this position he can do nothing to me.

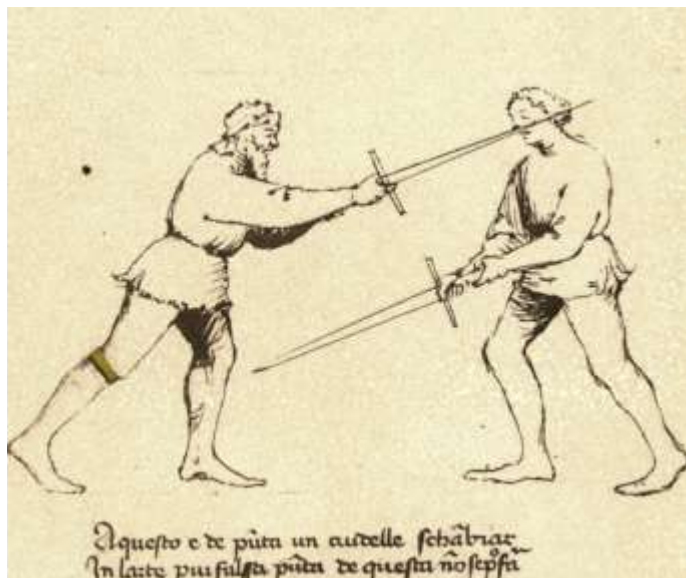


[14r-d] This is the Villain's Strike which appeared here before me, so that I have put my point into his chest well. And so I could [also] have made a cut through the head and through the arms with a downward blow as was said before. Also, if the player wanted to come against me such that he would strike me with a backhand blow under my arms, I would immediately advance my left foot and thrust my sword over his, and then he cannot do anything to me.



Second Scholar of the Third Remedy

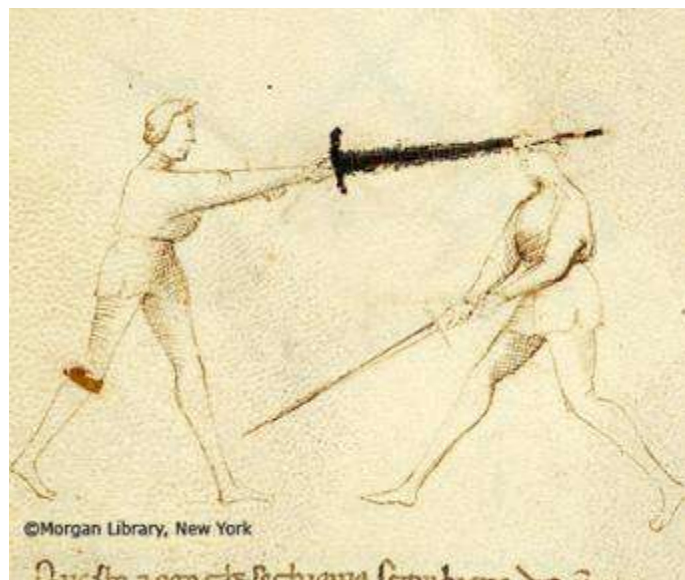
[20b-a] When a sword flies for your leg
Make a downward blow to his face or around to his throat:
His arms will be wasted more quickly than his head,
Because the distance is manifest for a shorter time.



[26r-c] ¶ If your opponent strikes to your leg, withdraw your front foot, or pass backwards and strike downwards to his head, as shown in the drawing. With a two handed sword it is unwise to strike to the knee or below, because it is too dangerous for the one striking. If you attack your opponent's leg, you leave yourself completely uncovered. Now, if you have fallen to the ground, then it is all right to strike at your opponent's legs, but otherwise it is not a good idea, as you should generally oppose his sword with your sword.

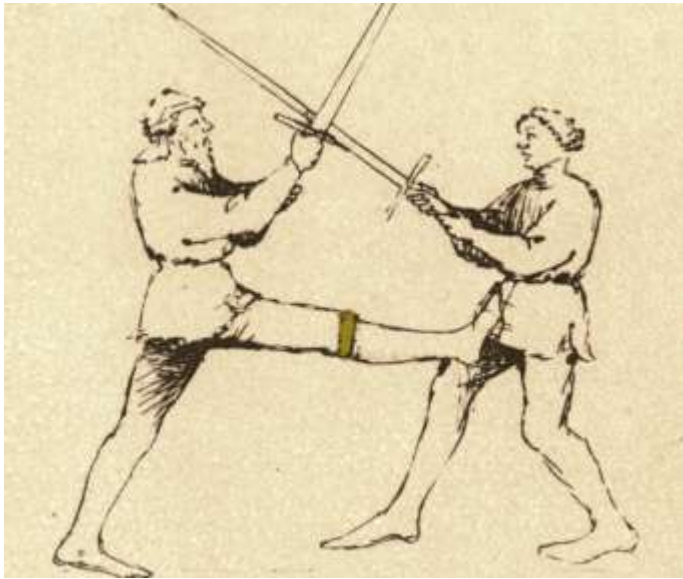


[14v-a] When one strikes for your leg, withdraw the foot that is forward or return it behind, and throw a downward blow to his head as depicted here. Note that the sword in two hands should not attack from the knee down, because the danger to he that attacks is too great. He that attacks for the leg remains wholly uncovered, unless he would drop to the ground—then he could strike the leg well, but otherwise [he could] not when fighting sword to sword.



Third Scholar of the Third Remedy

[20b-b] When I am crossed with someone and come to the narrow,
I strike his testicles with my right foot.



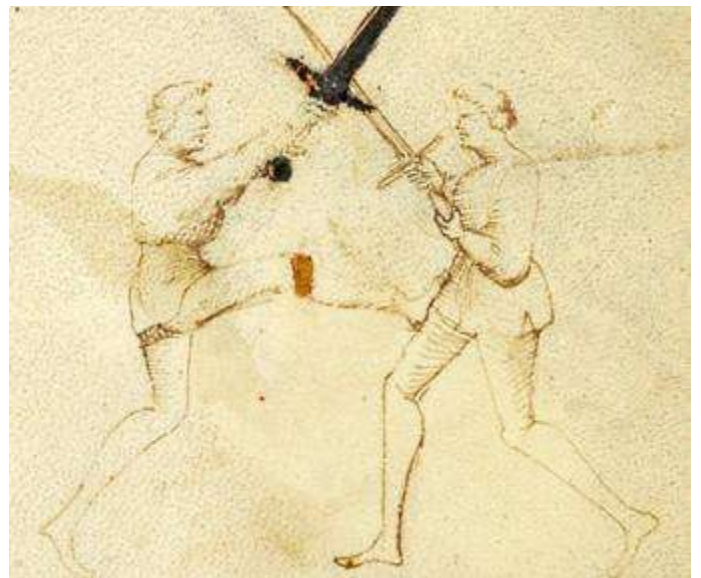
[26r-d] ¶ This play, where I strike you with a kick to the groin, is made to hurt you so much that your cover will falter. When you make this play you should do it quickly, to prevent your opponent from being able to counter it.

The counter to this play must be done quickly, and is made by the player grabbing the student's right leg with his left hand, and then throwing him to the ground.



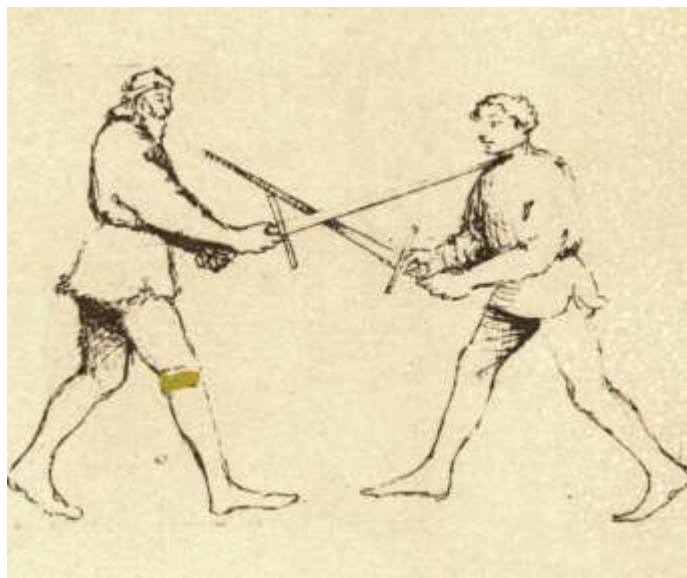
[14v-b] In this match I strike you with my foot in your testicles, and I do it to give you pain and to make your cover waver. Thus, in making this play I want to do it suddenly so that the counter is doubtful.

The counter of this play wants to be made quickly, such that the player should catch the Scholar by the right leg with his left hand, and then he can throw him to the ground.



Fourth Scholar of the Third Remedy, the Exchange of Thrusts

[20b-c] This is a cruel exchange of thrusts:
In the art, a more deceptive thrust than this cannot be made.
You attacked me with the point and I have given you this;
And I can make more secure it by voiding out of the way.



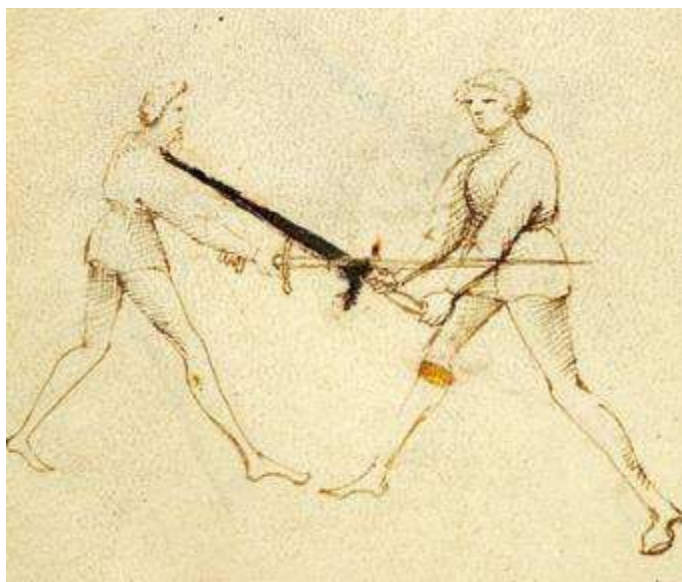
[26v-a] ¶ This play is named “The Exchange of Points”, and it is done like this: when your opponent thrusts at you, quickly advance your front foot off the line, and with the other foot step to the side, also moving off the line, crossing his sword with your hands low and with your point high into his face, or chest, as you see drawn here.



[15r-a] ¶ If, suddenly, we turn our sword by means of the play, Thus we have the strength to injure the head using the palm during the play.



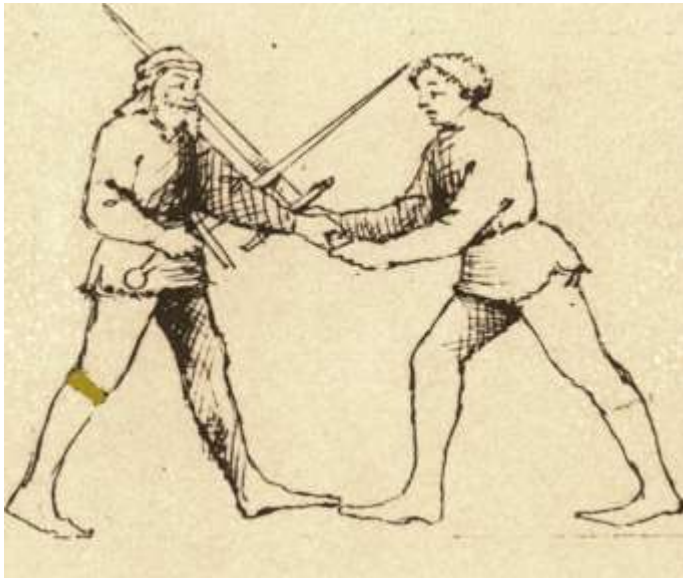
[14v-c] This play, which is called the Exchange of Thrusts, is made in this way: that is, that when he attacks with the point, quickly advance your forward foot out of the way and with your other foot step to the side (also out of the way), crossing his sword with your arms low and with the point of your sword up in his face or in his chest, as is depicted here.



Fifth Scholar of the Third Remedy

[20b-d] Because of your hilt, which I hold in my hand, I will make you bleed with my point in your face.

[15r-c] ¶ Although you hold me with hands, anything is overthrown. I would strike you in this way, [your] dripping face having been split with the point.



[26v-b] ¶ This play comes from the exchange of points that came before me. If you make the thrust, and your opponent fails to immediately position his point either into your face or into your chest, perhaps because you are in armor, then you should quickly pass forward with your left foot, and seize his sword as shown here. Then strike him hard with your sword, since you have his sword gripped and he cannot escape.

[14v-d] From this exchange of thrusts that came before me comes this play. Given that the Scholar who came before me did not immediately thrust his point into the face of the player, or that he failed such that he could not thrust into [the player's] face nor into his chest, or that the player was armored, then immediately the Scholar should step with his left foot forward, and he should grab [the player] in this manner, and his sword should throw a good strike because the player has his sword caught and he cannot flee.



Sixth Scholar of the Third Remedy, the Breaking of Thrusts

[21a-b] Here we stand crossed near the ground:
And more knowledge of plays will be given.



[15v-a] ¶ We remain in the form of the cross now in this playing.
The knowledgeable one will always have more conquering plays.

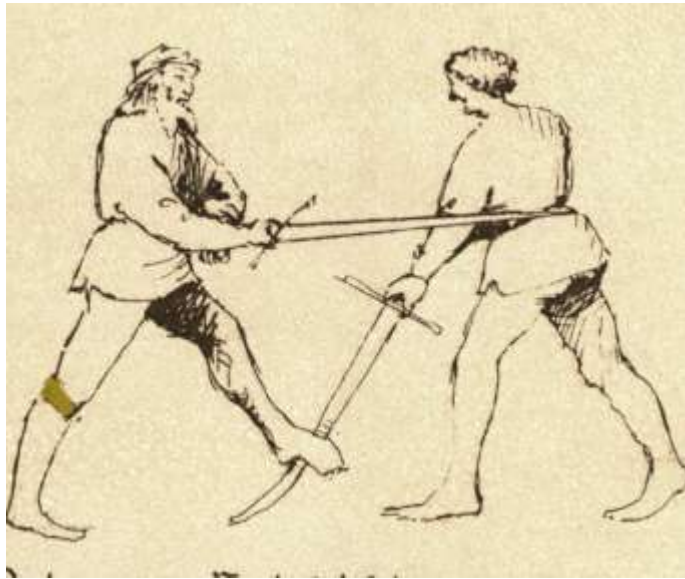


[26v-c] ¶ This is another defense you can make against the thrust. When someone thrusts at you as described in the “Exchange of Thrusts”, two plays before me, then you must advance and step off the line. You should do the same thing in this play, except that in the “Exchange of Points” you thrust back with your hands low and your point high, as I explained earlier. But in this play, which is named “Breaking the Thrust”, you proceed with your hands high and as you advances and step off the line you strike downwards, crossing the opponent’s thrust at mid-sword, and driving it to the ground. Then you quickly close to grapple.



Seventh Scholar of the Third Remedy

[21a-a] I beat your point to the ground very quickly
And in this way, I strike you without a doubt.



[15v-d] ¶ Now your wicked hand would suddenly drag the
point through the
Earth. Henceforth, I would strike you immediately with a high
wound.



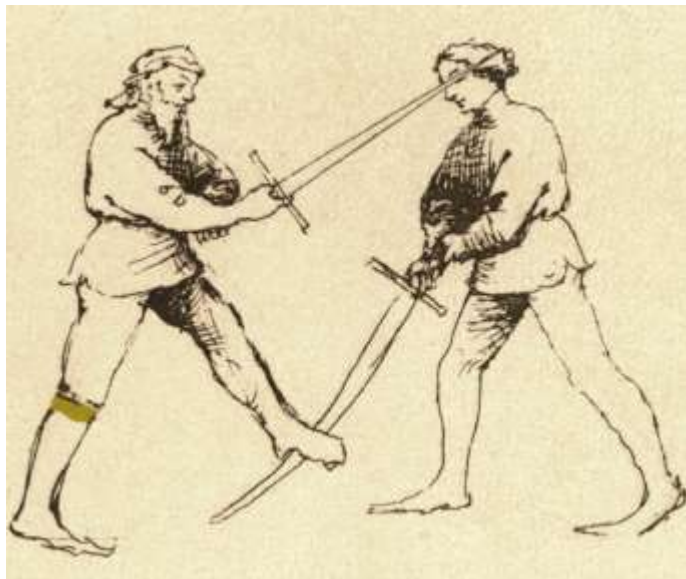
[26v-d] ¶ The student who preceded me beat his opponent's
sword to the ground. Now I am going to complete his play, as
follows: after I beat my opponent's sword to the ground I
stomp on it with my right foot. This will either break it or
prevent him from being able to lift it. But wait—there's more.
As soon as I have pinned his sword to the ground with my
foot, I strike him with the false edge of my sword under his
beard or into his neck. And then immediately I will return
with a downward strike of my sword to his arms or his hands,
as you see drawn here.



Eighth Scholar of the Third Remedy

[21a-c] From the crossing at the ground which the Scholar makes

I come to cut your face because of my swiftness;
And your sword will end up bent or broken
And it will no more be able to work or deal.



[27r-a] ¶ Here is another drawing of the “Breaking the Thrust” play, that you saw first two drawings previously. After I have beaten his sword to the ground I quickly pin it to the ground with my right foot, and then strike him in the head, as you see shown here.



[26r-b] ¶ So, of course, quickly I would tear open your face by means of this action.

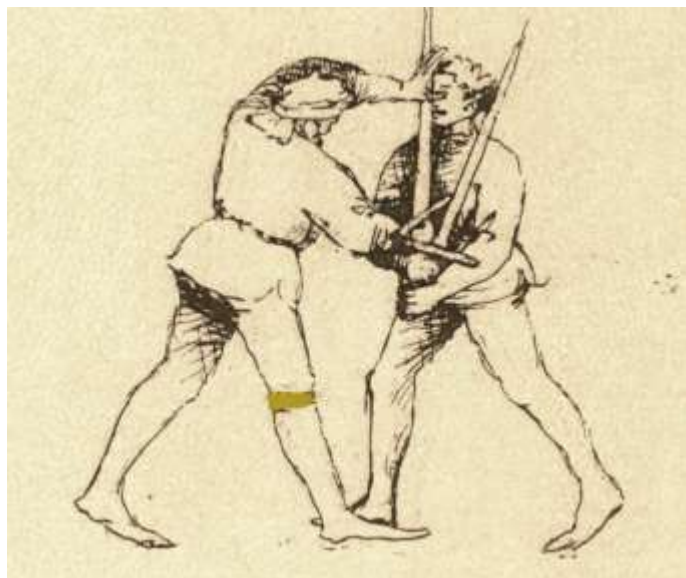
The student teaches [that] by means of this cross[ing], the leading sword [was] covered

By the ground. But your sword will depart either bent Or broken, and never will you be able to wield that sword <by laboring>.



Ninth Scholar of the Third Remedy

[21a-d] From the play that came before, I enter into this one:
I make it quickly and cut your face.



[27r-b] ¶ This is another play that flows from the “Breaking of the Thrust” play. After I break his thrust, if he raises his sword to cover as I strike upwards, I quickly drop the hilt of my sword inside his right arm, near his right hand, then I grab my blade near the point with my left hand, and then strike him in his face. Or alternatively, if I chose, I could drive my sword edge into his neck, slicing him across his throat.

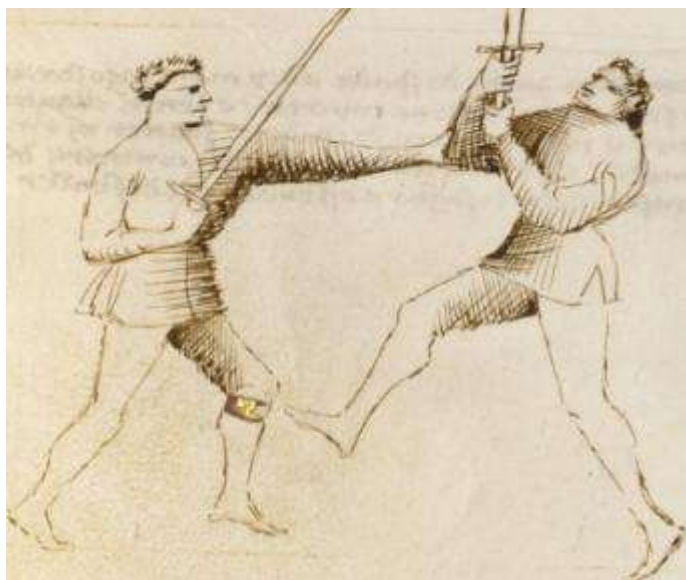


Tenth Scholar of the Third Remedy

[21b-a] I will make you turn by pinching your elbow
And with that, I will strike you without any delay.

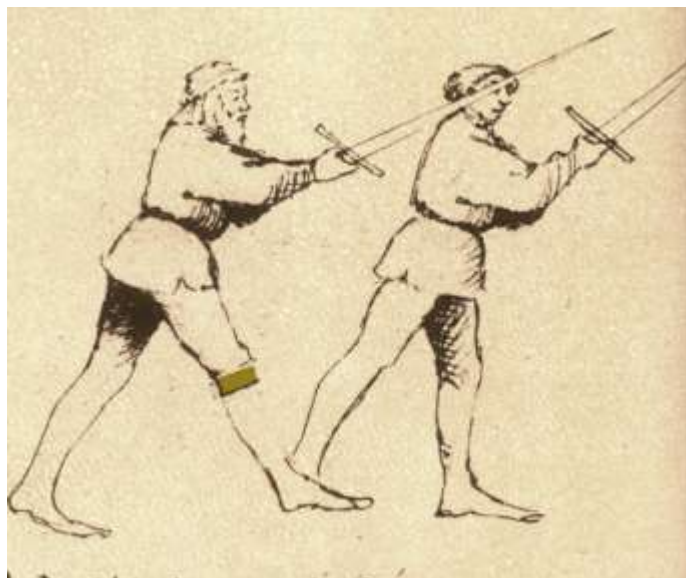


[27r-c] ¶ Also, after I have beaten aside or crossed my
opponent's sword, I can press my left hand to his right elbow
and push strongly. This will turn him and leave him
unprotected, after which I can strike him.

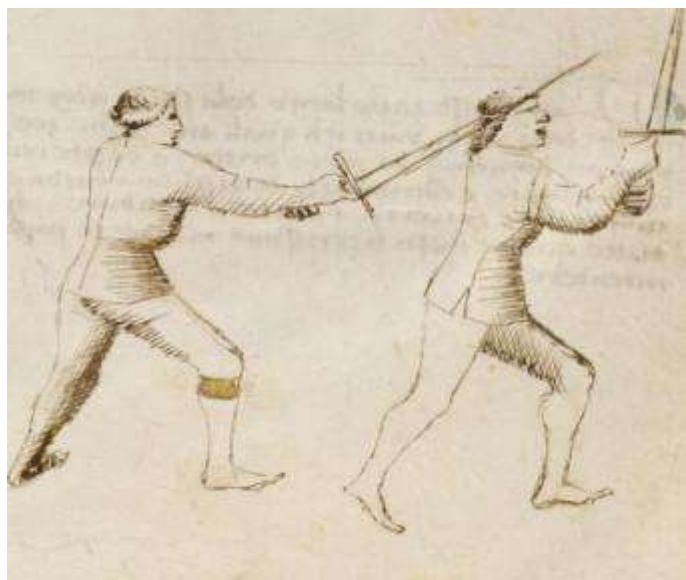


Eleventh Scholar of the Third Remedy

[21b-b] Because of the turn that I have given you by the elbow I have quickly struck your head from behind.

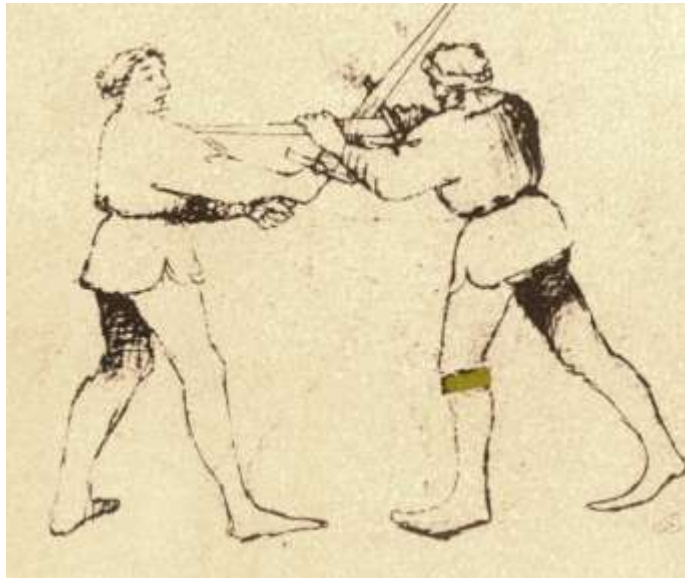


[27r-d] ¶ The student who preceded me spoke truly when he told you that he could turn the opponent and cut to his head. In addition, before you could turn back to make cover I would give you a major wound in your back with the point of my sword.



Twelfth Scholar of the Third Remedy, the Deceptive Thrust

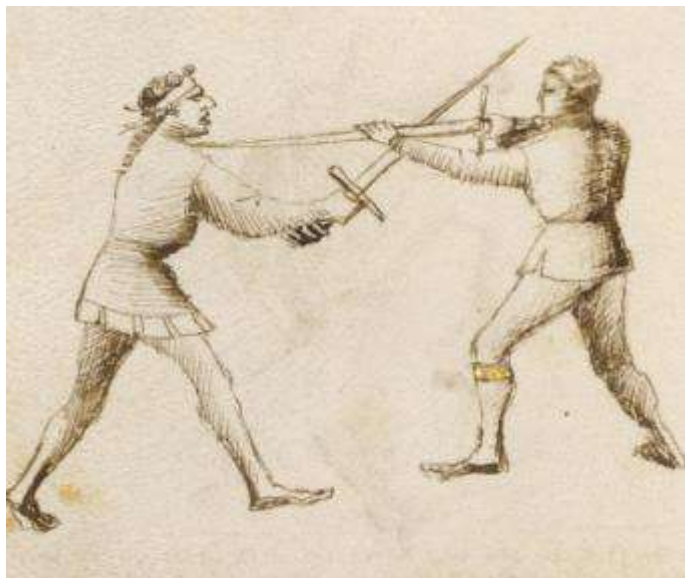
[21b-c] I appear to come from the right, but I enter on the left
To give you this thrust with great pain and harm;
I make myself called Deceitful Thrust by name;
And I am so cruel as I exchange the point of the sword.



[28v-c] ¶ I steal in on [you] in the sly part from the honest part;
Therefore, you will quit this sorrowful life by means of the point.



[27v-a] ¶ This play is named “The False Point” or “The Short Point”, and I will explain how to do it. I make it look like I am making a powerful attack against my opponent with a crosswise strike to his head. As he makes cover I strike his sword but only lightly. Then I quickly turn my sword to the other side of his blade, gripping my sword with my left hand at about mid-sword. From there I can quickly make a thrust into his throat or chest. This play is however better in armor than without armor.



Counter to the Twelfth Scholar

[21b-d] To the Deceitful Thrust that you wanted to strike at me,
I have struck the counter by turning myself and my sword
Such that I have positioned my point in your face,
In this way I have removed all of your plays.

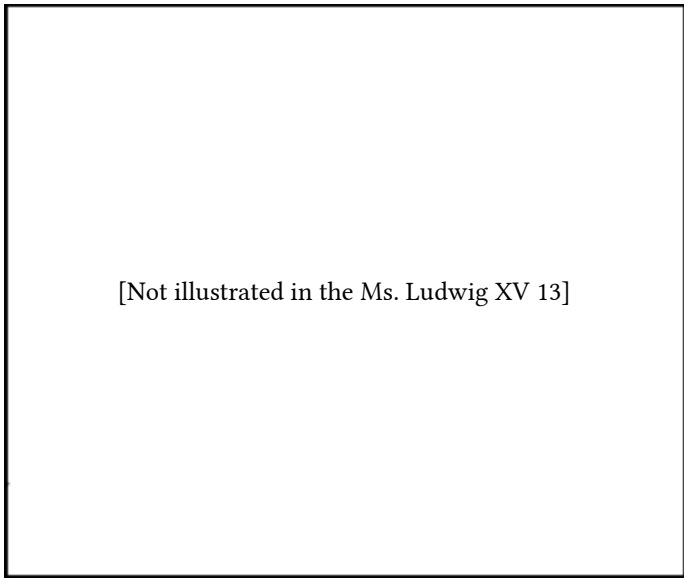


[27v-b] ¶ This play is the counter to the previous play, the False Point or the Short Point. And this counter is made like as follows: when the student strikes my sword lightly and then turns his sword around to the other side, I turn my sword around his in exactly the same way, stepping sideways to the left as I do so to gain his unprotected side. From here I can make a thrust into his face. And this counter is good both with and without armor.



Conclusion to the Wide Play

¶ Here ends the Wide Play of the sword in two hands, made up of plays that are all connected to each other, including remedies and counters from both the right and left sides, and counter-thrusts and counter-cuts to each situation, with breaks, covers, strikes and locks, all things that can be easily understood.

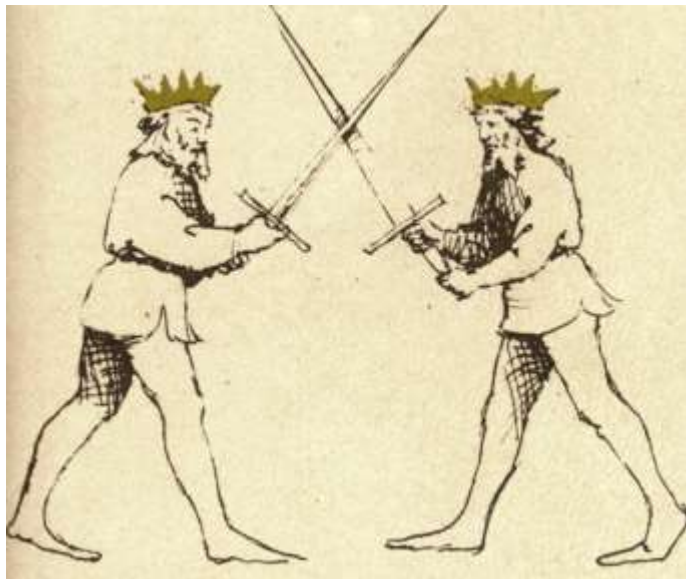


[Not illustrated in the Ms. Ludwig XV 13]

Narrow Plays

Fourth Remedy Master

[22a-a] Because of the way that we stand here crossed,
The play is given to whoever knows more and is swifter:
But since many plays are made from such a crossing,
We will only be making the strongest counters.



[28r-a] ¶ Here we begin the Narrow Play of the two handed sword, in which you will see all manner of covers, strikes, locks, dislocations, sword disarms and throws to the ground. There will also be the remedies and the counters needed for each situation, whether you are attacking or defending.

¶ We stand with crossed swords, and from this crossing either one of us can make all of the plays that follow. And as I told you earlier, these plays will follow one after the other.



[16r-a] Here begins the play of the sword in two hands, the narrow play, the method of breaking all thrusts and cuts, in the which will be every method of covering, striking, and binding, and dislocations, and grapples, and taking the sword, and beating to the ground in diverse ways. And there will be remedies and counters of every type that should offend or defend.

We stand here crossed and from this crossing that we make, all the plays that follow us can be made, and by one of us as easily as the other. And all of these plays will follow, one after the other, as was previously said.



First Scholar of the Fourth Remedy

[22a-b] Because of your hilt which I hold in my hand,
I will strike you and your sword will be forfeit to me.



[28r-b] ¶ Using the crossing my Master made with his right foot forward, I now complete the first play as follows: I pass forward with my left foot, and I reach over my right arm with my left hand, seizing his sword-grip in the middle, between his hands. And from here I can strike him with either my edge or my point. This grip can be made when fighting with the two-handed sword or the one-handed sword. And I can make this grip by reaching either under or over the crossed swords.



[26r-c] ¶ I would strike, and I will hold your sword; restrained by no Pledge, you conduct yourself so disgracefully By laws holding me, [which] pierced, you will now die.



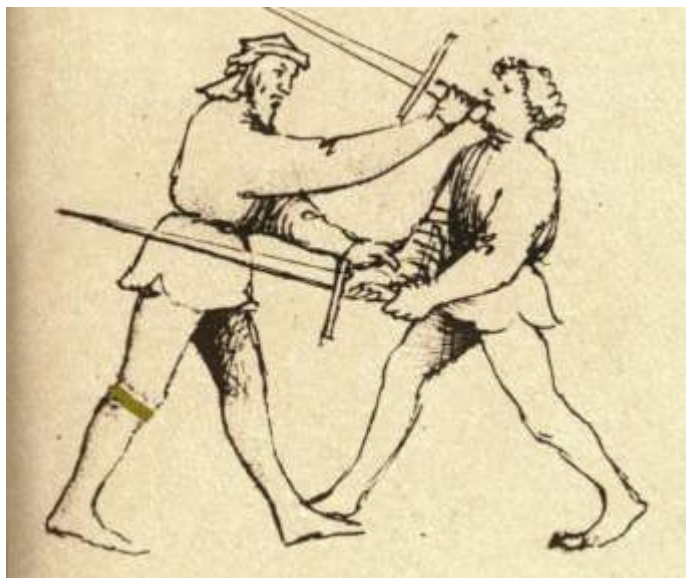
[16r-b] From the crossing that the Master has made with his right foot forward, I complete the first play—that is, I step with my left foot and I pass my left hand over my [right] arm and grasp the hilt of his sword in between his hands (in the middle of the hilt), and then I could strike with edge and point. And this catch can be made as easily with the sword in one hand as with the sword in two hands, and this catch can be made as easily crossing under the hands as over.



Second Scholar of the Fourth Remedy

[22a-c] Because my sword has received a blow
And because of this catch, my pommel strikes you in the face.

[26v-a] ¶ I strike to your face using this hilt, obviously
ferocious.
This because you had knocked the sword using the deepest
touch.



[28r-c] ¶ This is another play that flows from the crossing of
my Master. And from that crossing I can make this play and
all of the others that follow. In this play I grip my opponent
at the elbow as shown, and then strike him in the face with
the pommel of my sword. After that I can also strike him in
the head with a downward strike before he has a chance to
make cover against me.

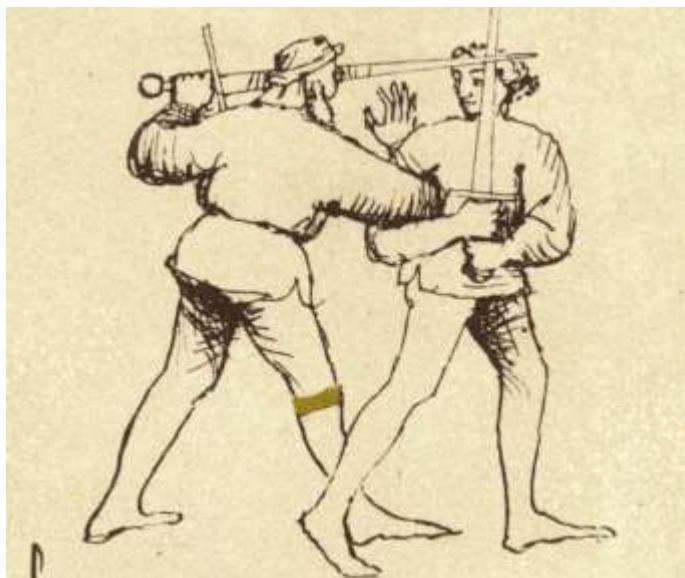
[16r-c] This is another play that comes from the crossing of
my Master, and as he is crossed, he can make this play and the
others that follow after—that is, he can make or grasp the
player in this way to strike him in the face with the pommel
of his sword. Also, he can strike him in the head with a
downward blow before [the player] could make a cover ready.



Third Scholar of the Fourth Remedy

[24a-a] From the cover of the forehand, thus have I caught you:

My sword will be in your face, and you will be laid out on the ground.



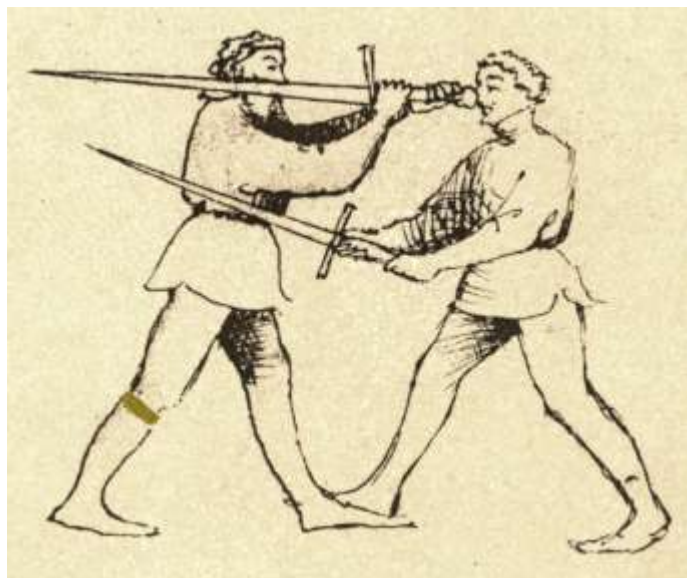
[30v-c] ¶ You will be on your back again on the earth, and my sword will hold

Your face. This thoroughly teaches the covering of the powerful right.



Fourth Scholar of the Fourth Remedy

[22a-d] This is another strike with my pommel, Following which the art and the Masters are ready.



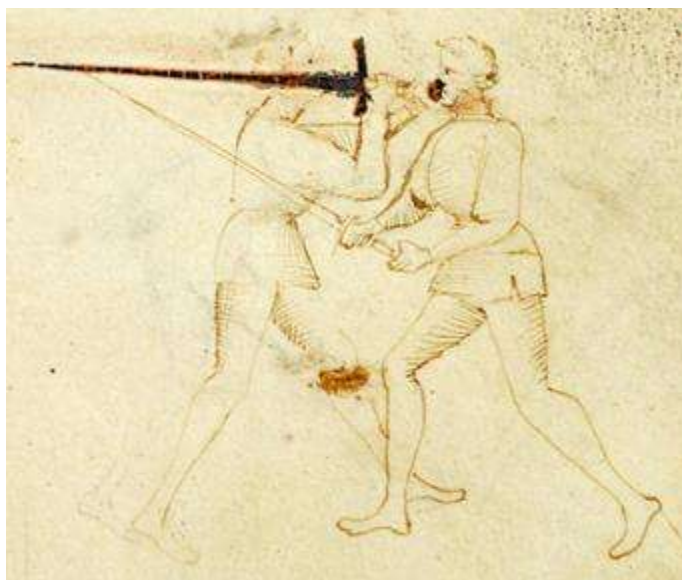
[28r-d] ¶ This is another pommel strike, which is effective against a man with or without armor. Make this strike quickly if his face is unprotected, and you will certainly hurt him. I can tell you from experience that with this strike you'll have him spitting out four teeth. From here, if you wish, you can also throw your sword around his neck, as my fellow student will show you next.



[26v-c] ¶ This ~~second~~ [third] blow is striking the companion in return using the hilt, While yet in this place [both] the art and master himself would be speeds.



[16r-d] This is another strike of the pommel and it can be done quickly; if his face is uncovered then do it without fear, because it may be done armored or unarmored. You will bore four teeth from his mouth with this play (as has been proven), and if you wanted, you could throw the sword to his neck as does the Scholar that is after me.



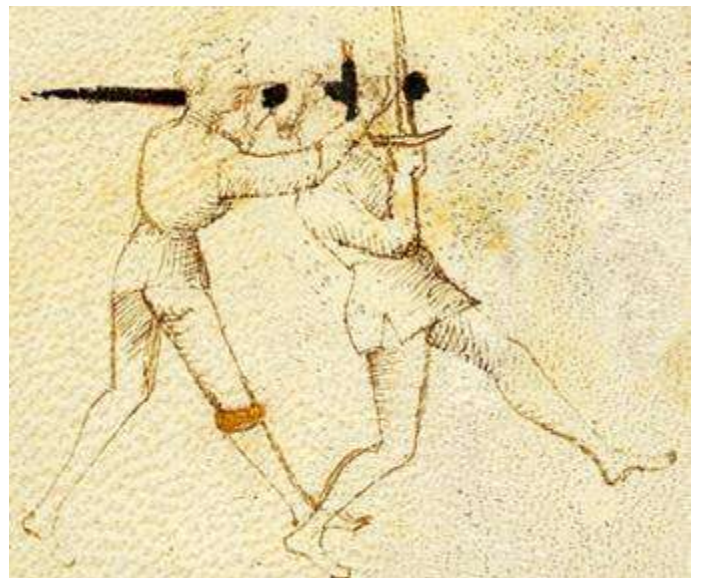
Fifth Scholar of the Fourth Remedy

[27r-c] ¶ I, the great one, throw you to the ground, you anticipating something,
I am not cheating to put the sword to your neck using this action.



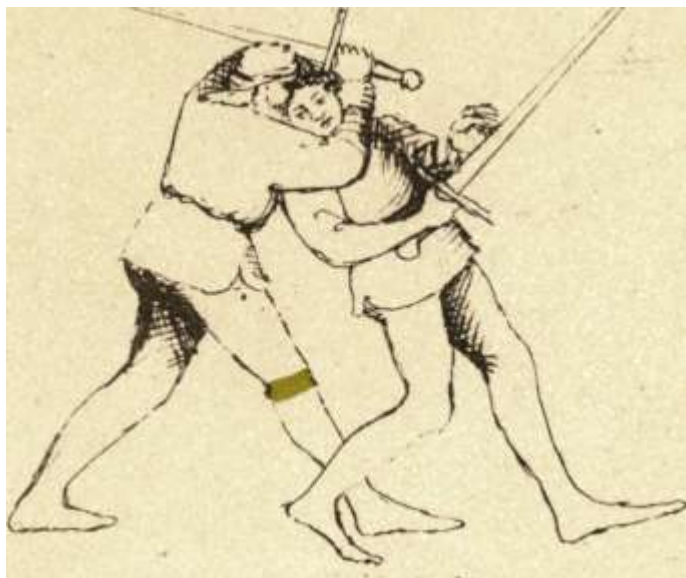
[28v-a] ¶ As the student who preceded me told you, after doing the previous play I now put the sword-edge into your neck. And from here, if I discover that you have no neck armor, I will easily cut your throat.

[16v-a] From the play that came before me and as the Scholar has said, I have placed my sword at your neck and I could cut your throat well because I feel that you do not have an armored collar.



Sixth Scholar of the Fourth Remedy

[22b-c] From the cover of the forehand I have caught you so well,
That I will lay you out on the ground.



[30r-a] ¶ A covering more on the right foretells when I will
catch [you] by the throat;
You, sad, are then laid out into the dark earth.



[15r-c] This play is made in this fashion: that is, that one goes with a middle blow against a middle blow to his left side, and then quickly goes to the narrow with a cover. He throws his sword to the neck of his companion, at the same time grasping his right hand with his left (as you see depicted here). He can then throw him to the ground without fail, thrusting his right foot behind [the player's] right.

[Text identical with subsequent play in Ms. Ludwig XV 13.]



Seventh Scholar of the Fourth Remedy

[22b-a] I send you to the ground in this match;
I have not failed to thrust my sword to your neck.



[30r-b] ¶ This play is performed as follows: against a crosswise strike from his left, you meet it with a crosswise strike of your own from your left. Then you quickly move to close range under cover, and then throw your sword around your opponent's neck, as you see drawn here. From here you can easily throw him to the ground.

[Text identical with previous play in Ms. M. 383.]



[30r-c] ¶ During a similar play, we bring you down into the deep earth.
I will accomplish this also; nevertheless I myself <I> remain on my feet.



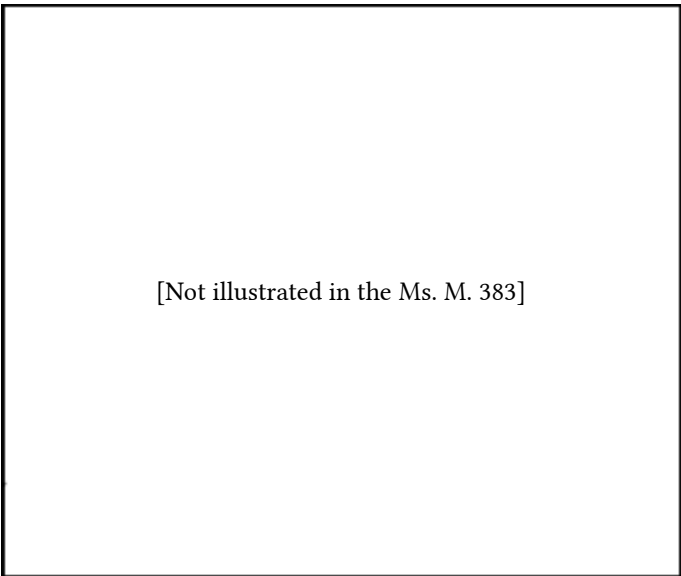
[15r-d] This is another catch to throw someone to the ground, sword and all—that is, that this Scholar crosses with the player on the right side and steps into the narrow; he pinches the right elbow of the player with his left hand, and then quickly he throws his sword to [the player's] neck, grasping his own sword at the middle (his right foot behind the right of the player). In this way, he throws [the player] to the ground with little honor.



First Counter to the Fourth Remedy

[29r-d] ¶ If he covers from his right side, seize his sword with your left hand as shown and strike him with a thrust or a cut. Then after striking him hard, if you wish, you can drop your own sword and cut his face or neck with his own sword, in the manner shown by the student in the next picture.

[15v-a] This is another method of throwing someone to the ground, and it is done in this fashion: the Scholar crosses with the player on the right side and comes to the narrow. He grasps the sword of the player with his left hand (passing the middle of the sword), ...



First Scholar of the First Counter

[22b-b] I have in hand the catch that I have sought with you
For throwing you to the ground with your sword.



[29v-a] ¶ Following on from the play of the student before me,
I cut my opponent's face with his own sword, and then force
him to the ground. Here I am demonstrating just how effective
this art really is.



[30v-a] ¶ I undertake with my hands the special taking for a
Long time, so that I am able to pitch you, miserable one, into
the earth.

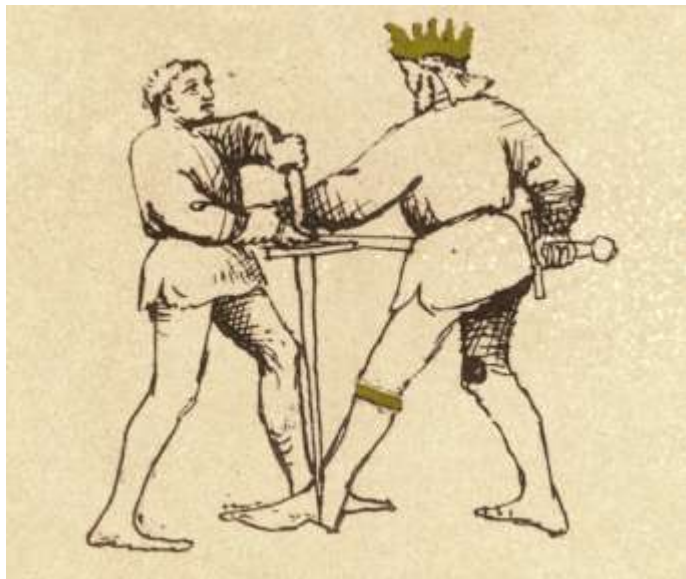


...and immediately he throws his sword to the ground and
thrusts the player's own sword to his neck, grasping the hilt in
the middle—that is, between the hands of the player—with his
right foot behind [the player's] right. And in this fashion he
throws him to the ground with his own sword.



Second Counter to the Fourth Remedy

[23a-c] In this fashion I have bound you well
That you would be trapped in armor or without:
And your sword will be useless against me;
I make this counter of the taking of the sword with certainty.



[30r-a] ¶ If I am crossed at Narrow Play with someone, I can quickly make this move to prevent him from attacking me by taking my sword, or a lock.

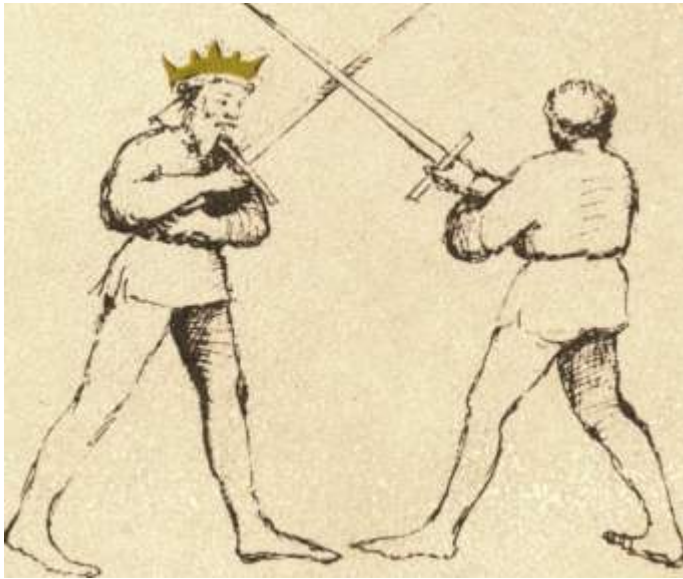


[16v-d] This is another counter against the taking of the sword, and it can be made readily and quickly in this fashion. When one comes to cross with you and steps or advances close with his left foot forward, then grasp his hand at the wrist with your left hand (from under his hilt) and turn his sword toward your left side in such fashion as is depicted here. And thus you strike him in the chest, or in the belly, or wherever he likes least.



Fifth Remedy Master

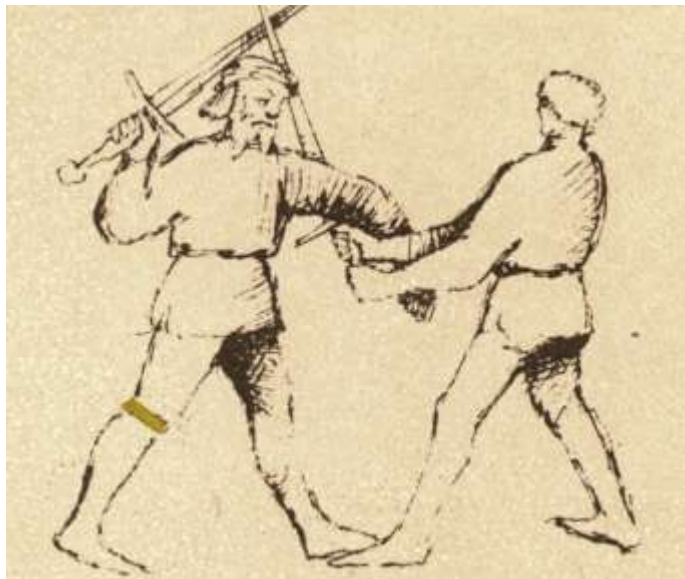
[23b-a] This is the cover of the backhand
For making plays of the greatest deceptiveness.



First Scholar of the Fifth Remedy

[23b-b] From the cover of the backhand have I enclosed you here:

You will be defended neither from the narrow play nor from strikes.



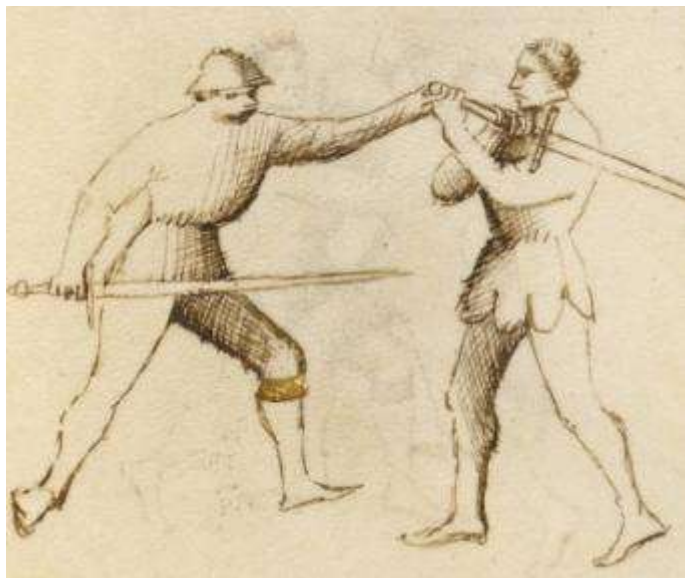
Second Scholar of the Fifth Remedy

[23b-c] This is a strong catch that comes from the backhand:
You are finished striking and your sword is lost.



Counter to the Fifth Remedy

[29r-c] ¶ If he covers from his left side, grab his left hand including his pommel with your left hand, and pull it upwards and backwards. From there you will be able to strike him with thrusts and cuts.



Contra-Counter to the Fifth Remedy

[28r-b] ¶ In order for you to be able to overthrow my sword,
with the left hand
You have come. But here also, you yourself will die by means
of the counter.



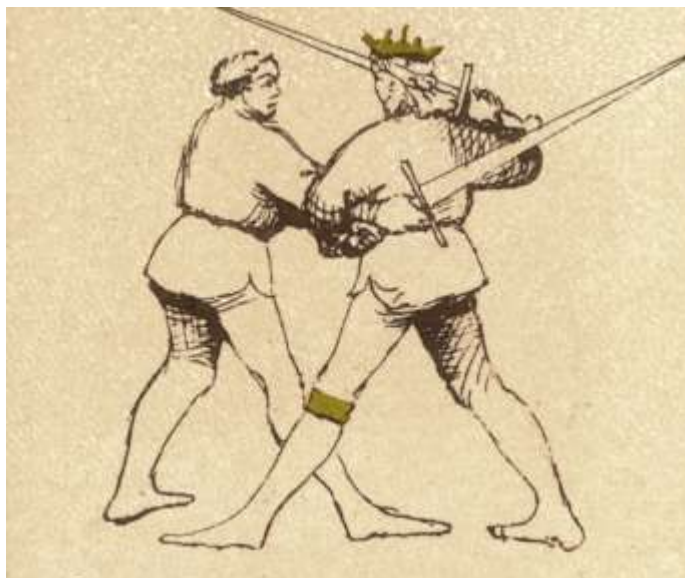
Sixth Remedy Master

[28v-d] ¶ When I am crossed I move to the Narrow Game, and I place the hilt of my sword between your two hands. Then I push your two hands upwards so that your sword is high. From here I throw my left arm over your arms from the left, binding them with your sword pinned under my left arm. Then I will strike multiple times until I am exhausted. The student who follows me will show you what happens next.



First Scholar of the Sixth Remedy

[23a-a] I locked your arms with my left arm,
And this play is better armored than unarmored:
Also, I counter the taking of the sword,
According to where Master Fiore put me.



[29r-a] ¶ The student who is before me has completed the play which I said to do. Your arms have been bound in a middle bind. Your sword is prisoner, and it cannot help you. And with mine I can cause you a lot of injuries. Without doubt I can put my sword to your neck. I can immediately do the play which is after me.



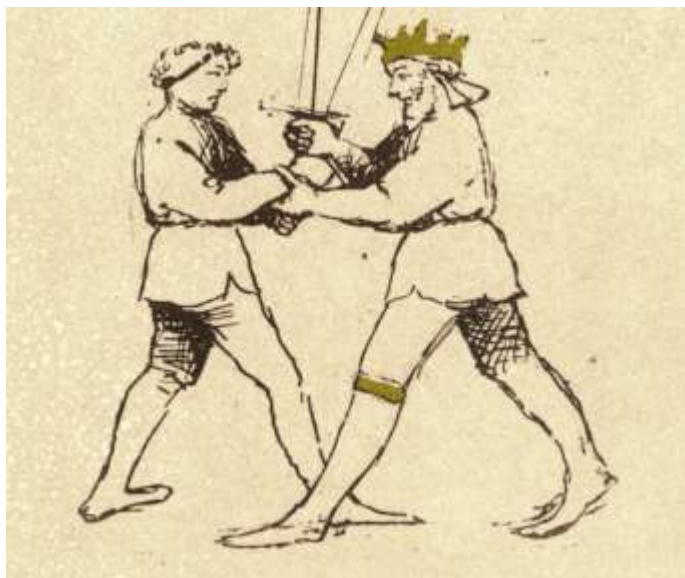
Second Scholar of the Sixth Remedy

[29r-b] ¶ This play follows on from the previous one, where the student struck his opponent multiple times while using his left arm to keep the opponent's arms and sword pinned. Now I throw my sword around my opponent's neck as depicted. Then I throw him to the ground to complete the play.



Contrary to the Sixth Remedy

[23a-d] I have locked your hand with my sword,
And I will give you a bargain with many strikes to your head;
And I make the counter to the middle taking of the sword:
This bind I have made which arises thus.

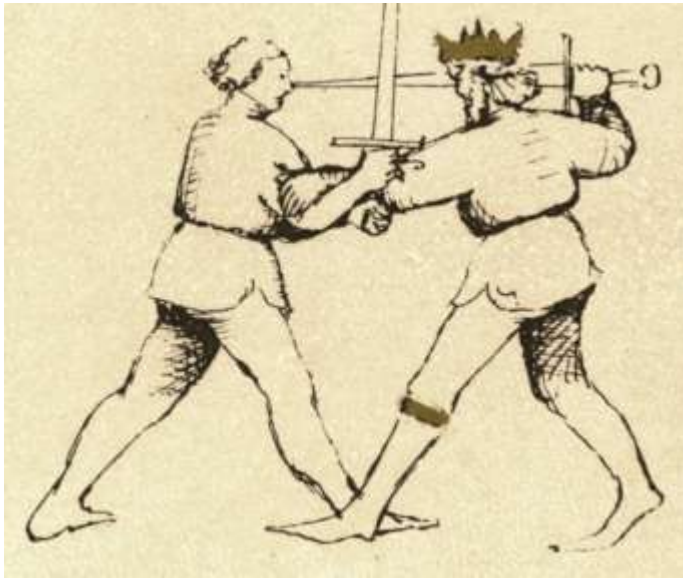


[28v-a] ¶ On my sword I enclose the palm. You, miserable, also
endure many wounds
To the crown of your head. But whatever I bring about
Myself, I make the counter with the sword. And it has very
much superior
Power in the bind, because it furnishes very many deeds.



Seventh Remedy Master

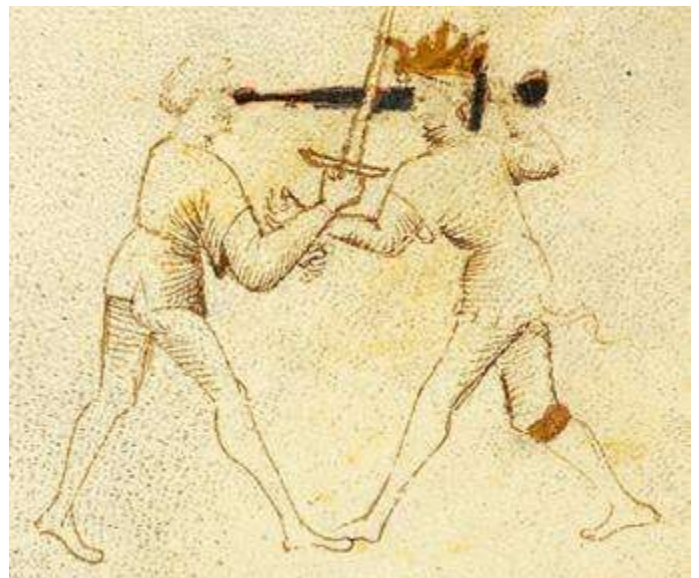
[22b-d] I have hindered your sword with my arm,
And I have fixed the point of mine in your face:
And I make the counter to the takings of the sword
And all the various other narrow plays.



[28v-b] ¶ When I am crossed, I pass with a cover, and I injure you in your arms in this part. And this thrust you get in the face. And if I advance the left foot, both your arms will be bound. Or, that in the other play after me of grabbing you, you are bound at the sword by the hilt's retention.



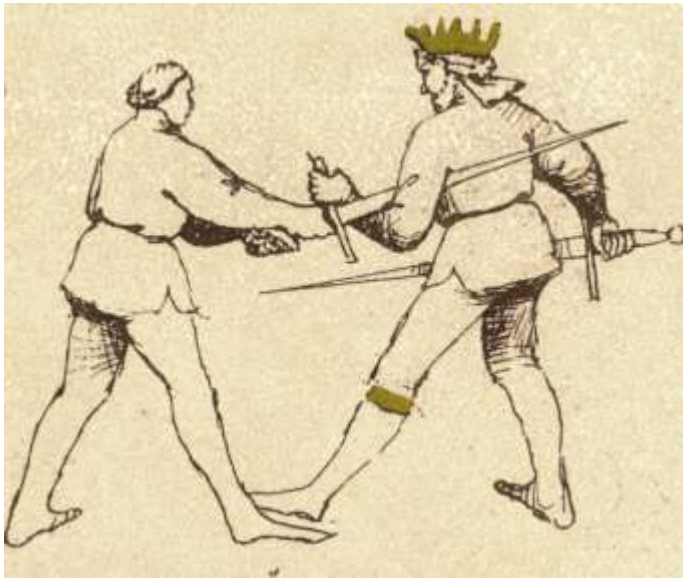
[16v-b] From the crossed swords I pass with cover and bind your arms as shown, and then I thrust my sword into your face. And if I advance the left foot forward I can bind both your arms. Or alternately I can do the play shown next, where I bind your sword by gripping your cross-guard.



First Scholar of the Seventh Remedy

[23a-b] I have trapped your sword by the hilt, And I will make you a great bargain with my edge and my point:

Also, I am the counter to the sword in the raised hand; I can strike you and you are not able to touch me with the sword.



[28v-c] ¶ This is the grip that the student before me said to do to you. I can injure you without danger. I retain your sword's hilt; I will give you cuts and thrusts cheaply (with no risk?). And this play breaks all sword-disarms, and doing it immediately spoils the narrow play.



[27r-b] ¶ I, the very strong, seize your sword in the cross[ing]. From here I would pierce you, already gloomy, with the Cutting point. And I am called "counter of the sword", raising The hand higher. And I prevail to strike a bargain openly with your limb.

You will not be able to touch the sword with any violations.

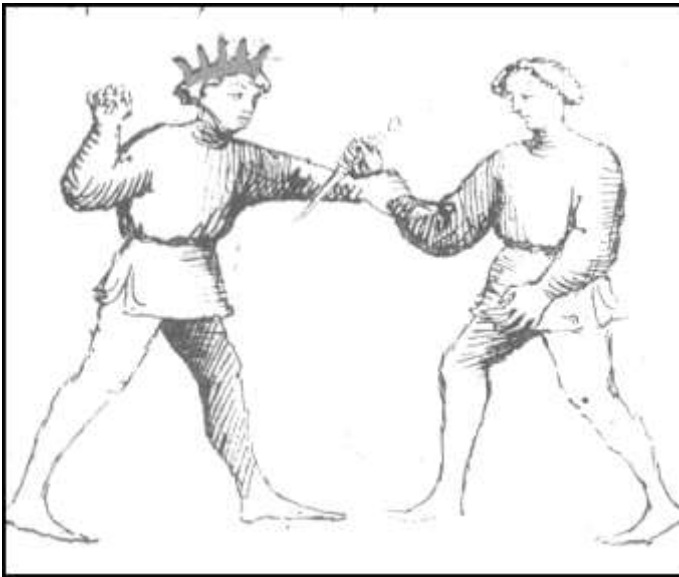


[16v-c] Here I am making the bind that the previous student told you about, and from this position I can strike you with impunity. I have your sword bound by its cross-guard, and from here I can strike you with both cuts and thrusts. In addition, if done quickly this play can defeat all attempts to take my sword, and if it is done quickly enough it will defeat the opponent's Narrow Game.



Second Scholar of the Seventh Remedy

[27v-a] ¶ Using the sword to strike back, I become acquainted with your very own shoulder,
Or I would pierce you, or even at once I would confine this <that> arms.



[29v-b] ¶ This play is taken from the first play of the First Dagger Remedy Master, who places his left hand over the opponent's wrist to take the dagger from his hand. In similar fashion the student here places his left hand over the opponent's right forearm, rotating it outwards to remove the sword from his right hand...

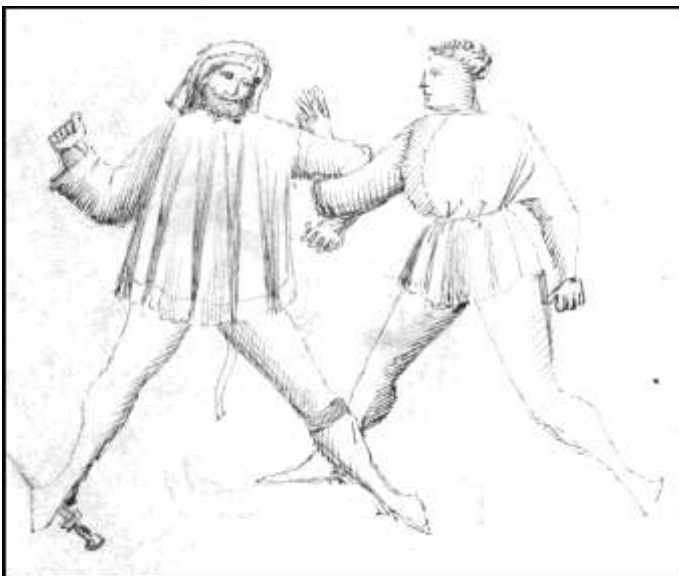


Third Scholar of the Seventh Remedy

[27v-c] ¶ How prudently I drive your very own shoulder and sword by means of [their being] Joined together. And soon I am able to strike a bargain with you.



...Or from here he can transition to a middle bind, as shown in the second play of the above-mentioned First Dagger Remedy Master. And that bind belongs to this student.



First Counter to the Third Scholar

[23b-d] ¶ You wanted to lock my sword under your arm
But the counter makes evil come to you here.



[29v-c] ¶ I am the counter to the student who preceded me, if
he tries to use the second play of the First Dagger Remedy
Master against me that you heard about previously, and this is
how I am done. And when I do this play I doubt you will be
able to remain on your feet holding your sword.



[28r-d] ¶ You wanted to confine the sword under your very
own deceptive
Shoulder. I am the counter, and this overthrows you to the
greatest extent.



Second Counter to the Third Scholar

[29v-d] ¶ I am also a counter to the student who tried to use the second play of the First Dagger Remedy Master against me. From the previous picture, if I now start to cut into his throat, he will stand up a little, and then if I move quickly, I can throw him backwards to the ground.

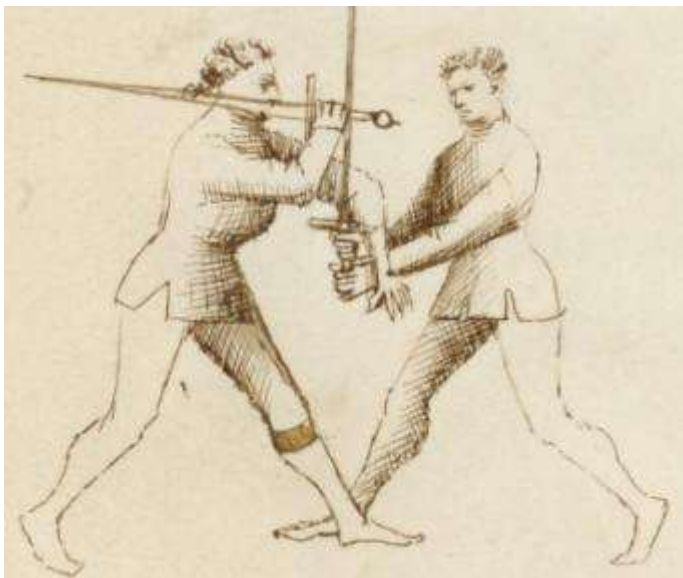


Upper Sword-Taking

[24a-b] This taking of the sword is called Above,
Which was made a thousand times and more by Fiore of Friuli.



[30r-c] ¶ This is a high sword disarm. With my left hand I pin his hands, while at the same time I press forwards against his blade with the grip of my sword so that he loses his grip on his sword. Then I will deal him several good strikes. The student who comes after me will show how this play finishes with the opponent's sword lying on the ground.



[29r-a] ¶ That movement by which I rob the man during the playing with the sword
Is called by nearly all "the high on the right" in close fighting weapons,
Which I, Florius, myself demonstrated by many exchanges.



[15r-a] This is the taking of the sword from above: with the hilt of my sword I push forward and with my left hand I grasp his arms in such a way that it would serve him well to lose his sword. And then the Scholar who is after will make a bargain with great strikes. This play he demonstrates as the sword of the player is positioned on the ground.

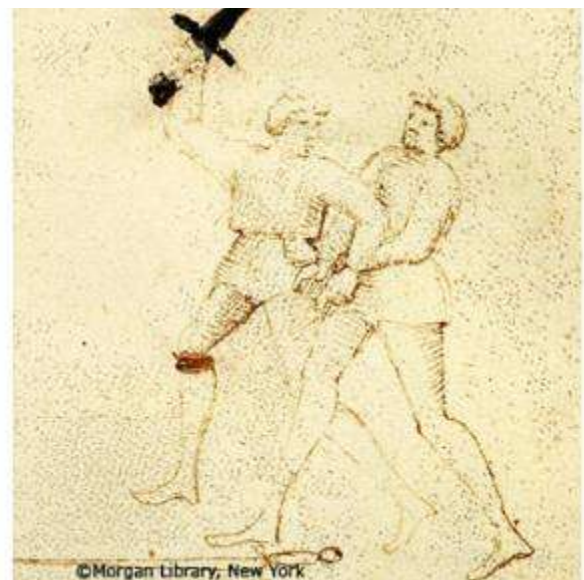


Upper Sword-Taking (cont.)

[30r-d] ¶ Following the disarm performed by the student who came before me, you will feel your sword fall to the ground. And now there is no question as to whether I can strike you.



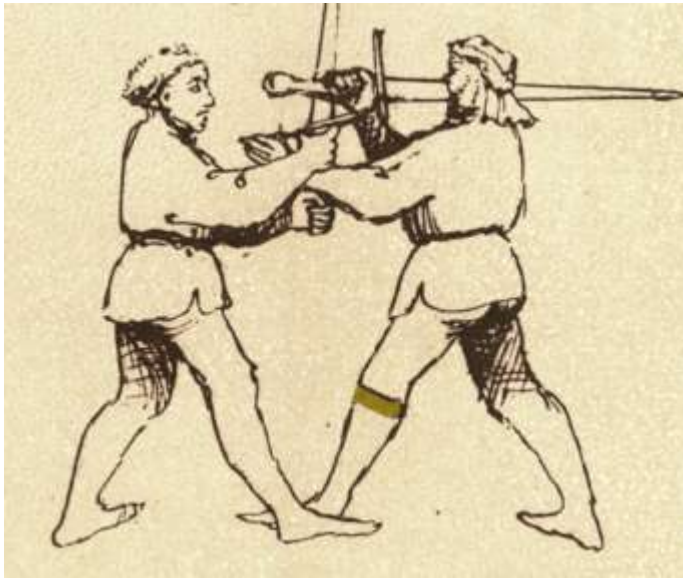
[15r-b] Because of the catch of the Scholar who came before me which I have made, your sword has fallen to the ground. You can feel that I could thus make you truly wounded.



Middle Sword-Taking

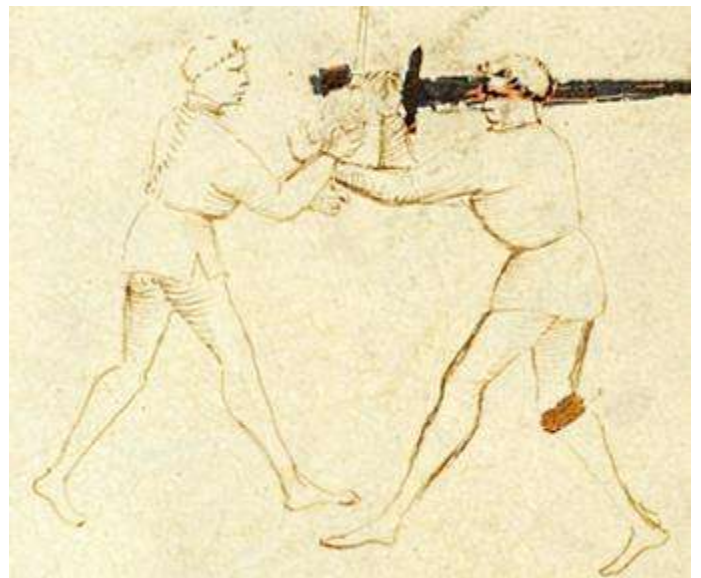
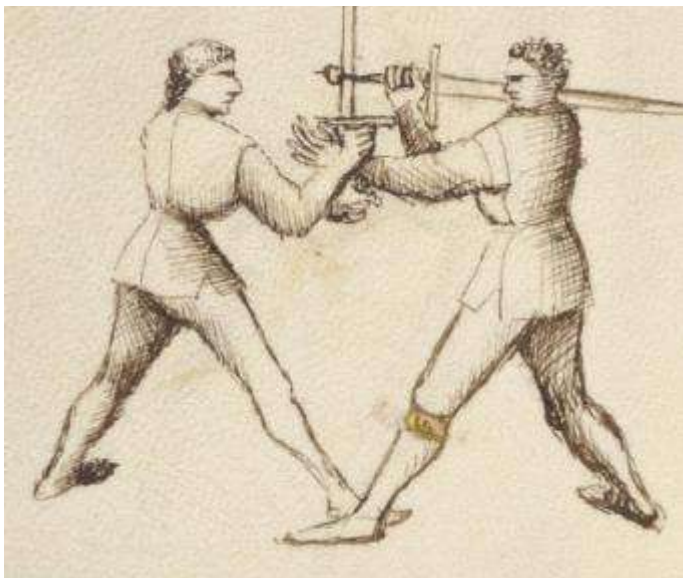
[24a-c] Here I make the taking of the sword in the middle,
And I will give you grief with my sword or yours.

[29r-d] ¶ I immediately execute the “middle sword taking”
Blow, pressing your limbs using a raging sword,
Either with my own, or by chance yours, which you rely on to
be present.



[30v-a] ¶ This is how you do the middle sword disarm. The
rotation of the opponent’s sword is the same as in the first
disarm, but the grip on his arm is not the same.

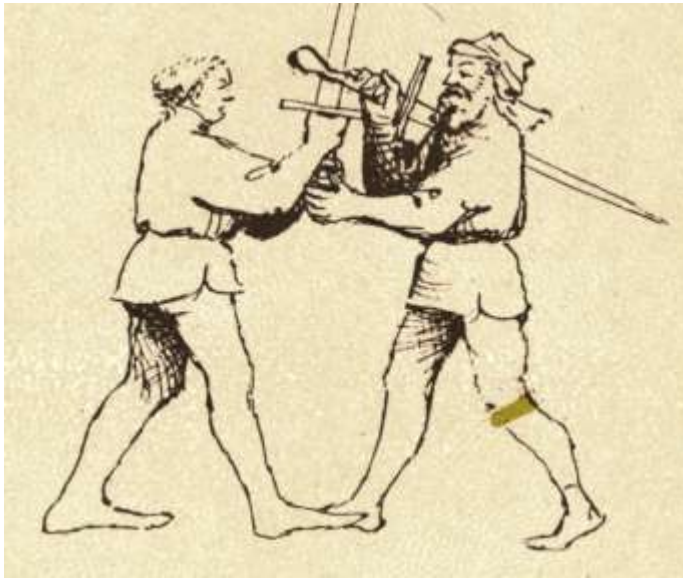
[15v-b] This is the taking of the sword from the middle:
whoever knows how to make such turnings of the sword
makes this one just as the first is made, save only that the
catch is not the same. The first taking of the sword binds both
of the arms, but I do not want to have such trouble so I
separate one arm and hand from the other. He is not so strong
that he could hold [his sword] and keep it from falling. As was
said above, I am the taking of the sword from the middle,
which was made a thousand times by Fiore of Friuli.



Lower Sword-Taking

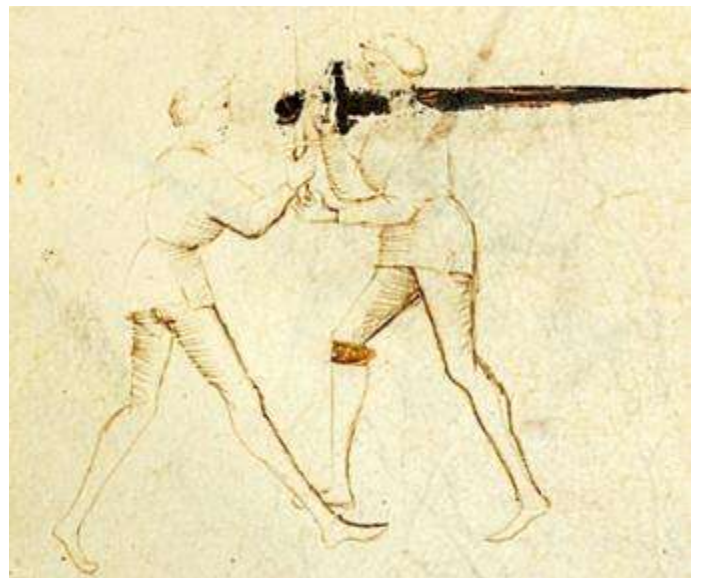
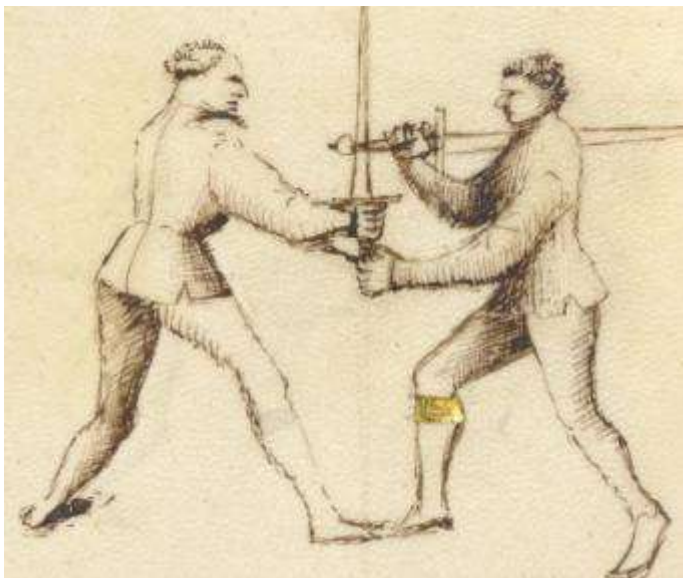
[24a-d] This is the taking of the sword from below:
It will be made well by whoever is a gifted Master in the art.

[29v-b] ¶ The sharp sword is seized thus in the lower position,
Because a skilled person in this art would make anything
endure.



[30v-b] ¶ This is another sword disarm, named the low disarm.
The low disarm is performed in a similar way to the high
disarm, with the same rotation of the opponent's sword,
following the same path. With your right hand you press his
blade forwards, making his sword handle rotate upwards, and
you must keep your left hand on his handle as it turns.

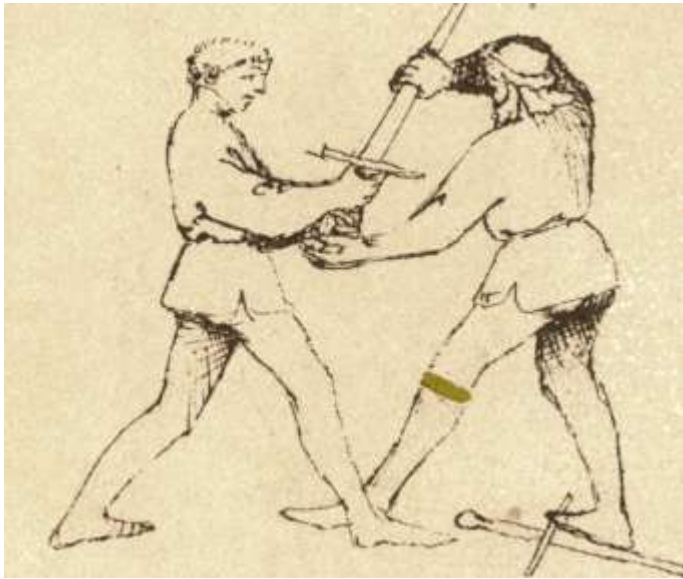
[15v-c] This is another taking of the sword, called Below:
make this one in the same way as you do those from above
and from [the middle]—that is, with a turn of the sword. This
one follows the way of the others, with the right hand
carrying forward a full rotation with the hilt, and the left hand
should follow with a full turn.



Second Lower Sword-Taking

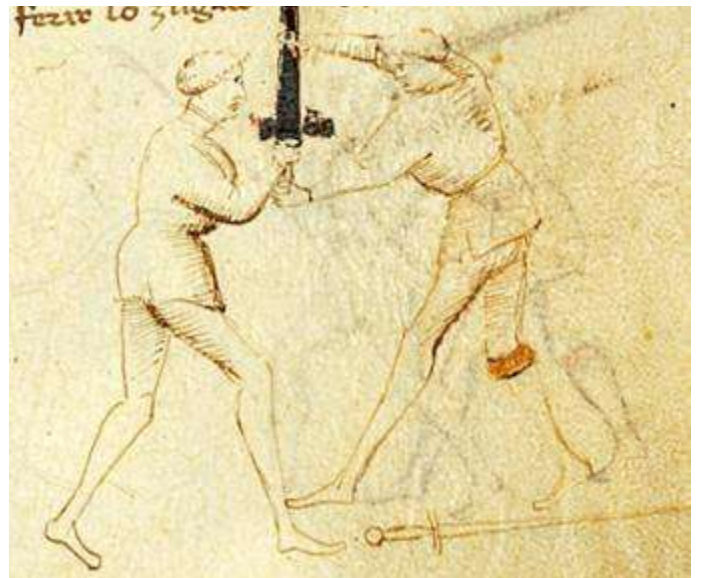
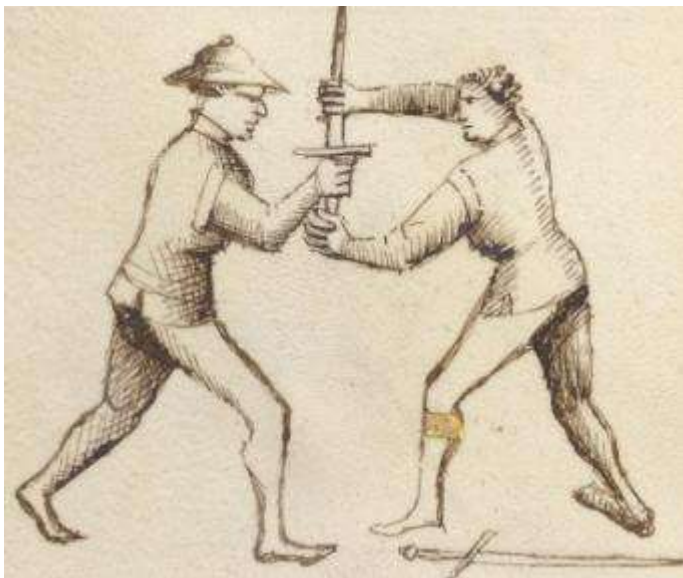
[24b-a] I take this sword for my own:
I will do you villainy with a rotation and a taking.

[29v-d] ¶ I consider the sword to be mine, which you certainly see.
And by means of turning, I would certainly provide shame for you.
And also I would draw back using my very own hands, unless the fates disagree.



[30v-c] ¶ Here's another way you can take his sword if you are crossed at close range: put your right hand above his and grab his sword at mid-blade keeping it upright, then immediately drop your sword to the ground. Now with your left hand you grab your opponent's sword under the pommel, and turn it to his left. Then immediately your opponent will be forced to release his sword.

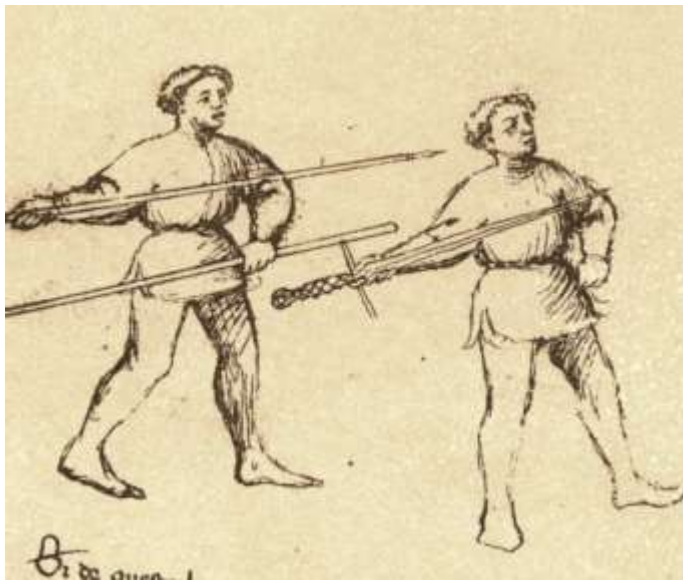
[15v-d] This is another taking of the sword, and it is done in this way: that when one is crossed in the narrow, the Scholar should thrust his right hand under his [sword] and grasp that of the player at the middle or above, immediately releasing his own sword to hit the ground, and with his left hand he should grasp under the pommel of the player's sword and give it a full rotation to the right, and then suddenly the player will have his sword lost and the Scholar, righting [the stolen] sword with a half turn, can strike the player.



Mixed Weapons

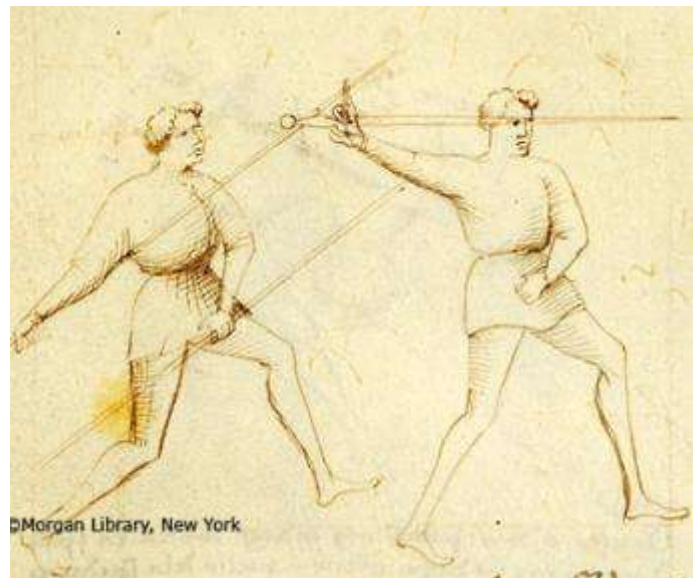
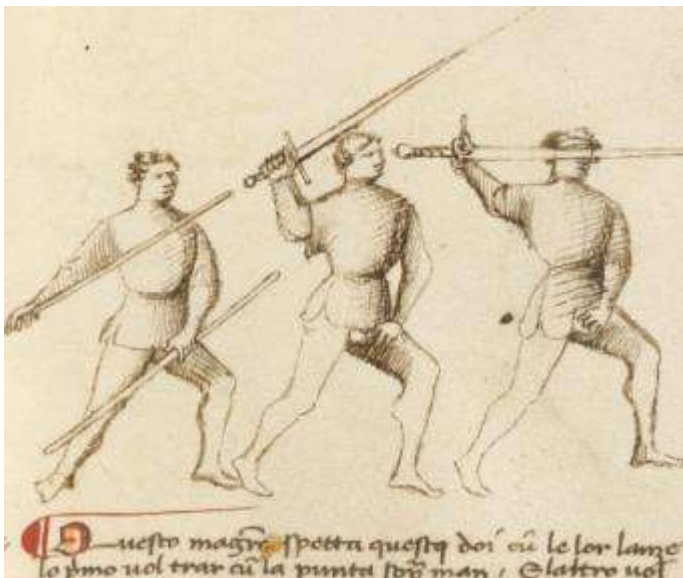
Three Players

[16b-a] [No text]



[31r-a] ¶ Here are three friends who seek to kill this Master, who is waiting for them with his two handed sword. The first intends to throw his sword at the Master like a spear. The second aims to strike him with a cut or a thrust. The third intends to throw two spears he has made ready, as you see drawn here.

[18r-a] [No text]



Remedy Master

[16b-b] We are two Masters that await the throw
 We have little care of lances, darts, and swords.
 And the defense that we make with our swords
 We could similarly [use to] defend ourselves with staffs
 With the step and the beat that we make;
 In the narrow, the edge and the point we use.
 And even if it were Pulicano, who was a great thrower,
 Against us he would not have honor.



[31r-b] ¶ I wait in this guard—the Boar's Tusk—for these three to attack, but I could also wait in other guards, for example, left side Guard of the Lady or left side Window Guard, and with any of these I would be able to defend just as well as I can with the Boar's Tusk. Each of these guards uses the same method of defense. I wait unperturbed for them to come at me one after the other, and my defense will not fail against cuts, thrusts, nor any handheld weapon they throw at me. I advance my right front foot off the line and with my left I step obliquely, beating the incoming weapon aside towards my opponent's left side. And in this way I make my defense, first by making cover and then quickly counter attacking.



[18r-b] I wait here in the Boar's Tusk for I know all cuts and thrusts, and I know how to turn away thrown lances, and swords, and darts, and I know how to recover from everything. And that which I do, the Stance of the Long Tail could also do: I step out of the way to the side, beating aside that which comes thrown toward me. When I have deflected the point I am doubtful of the advance of the weapon; so that the person doesn't strike me through another turn, it is best that I beat [his weapon] quickly.



Sword in Armor

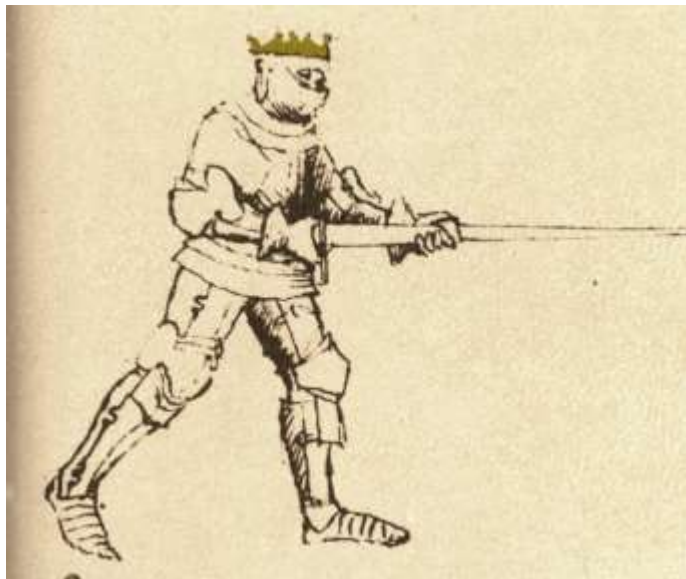
¶ Here begins the sword in armor and great will be the Master who can make these plays. These Masters are six and each one is in guard; they will not delay in covering and striking. They have very little care of hand-held weapons, and they defend cuts and thrusts without worry. And this art concludes everything in the rightful truth: it applies ax, sword, and dagger to great extremes. And here we'll explain how the art can come: masters and students will do it without lying.

[Ms. M. 383, folio 10r; Ms. Ludwig Xv 13, folio 32v; Novati facsimile, carta 25a]

The Shortened Stance, the Serpent

[25a-a] I am the Shortened Stance, the Serpent,
And I have a fine point for passing through armor.

[19v-a] ¶ I am the Short Position itself. I am called by the
proper name Serpentinus;
I am skilled at penetrating with a point.



[32v-a] ¶ I am the Short Serpent Guard, and I consider myself
superior to the other guards. And when I thrust those I strike
will be well-marked.

[10r-a] In the Shortened Stance, the Serpent, I want to come. If
you are not well-armed, I will make you feel it! I hold myself
better than any other guard for striking with the point.
Because of my edges, I sign myself with the cross, and nothing
can you do to me. In armor and without I want to prove it.



The Stance of the True Cross

[25a-b] I am the stance called the True Cross
And cuts and thrusts mean nothing to me.



[32v-a] ¶ I choose to use the True Cross Guard against you.
And your thrust will fail to strike me. I will make cover to
your attack as I make my step, and my thrust will strike you
without fail. Neither you nor the other guards concern me,
because I am so well versed in the art of armed fighting that
my crossing cannot fail me. Step, cross and strike, and this art
will never fail you.



[18r-b] ¶ In this Position of the Leopard, I truly observe the
Serene One,
And always checking the deepest cuttings of the point.

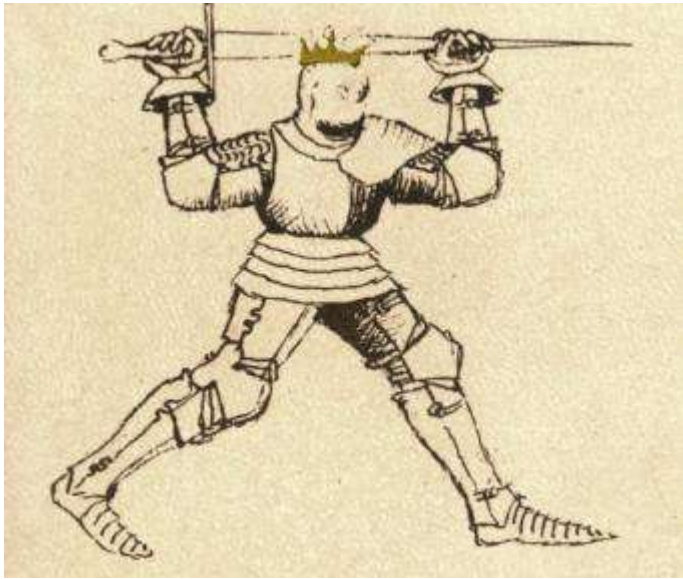


[10r-b] I am the Stance of the True Cross which I want to
make to counter you. Your thrusts will not enter into me. I
cover myself from you in the step that I make and my thrust
will injure you without fail, so that you and the other guards
can do little to me. I know armored fencing so well that I can
never fail in the crossing (for stepping, crossing, and striking,
the art wants these things without fail), and I break all your
thrusts and I certainly will not fail: I come over and through, I
go under the point and upward.



The Raised Serpent

[25a-c] I am the Raised Serpent,
I shoot great thrusts down low.
I also cover against cuts and thrusts,
Those strikes are little trouble to me.



[32v-c] ¶ I am the High Serpent and I am well positioned to give great underhand thrusts, since I begin high but end low. I will throw a great thrust into you as I step. That is my skill and I do it well. Your cuts do not concern me in the slightest, because when it is time to hand out great thrusts, you'll get a large portion from me.



[18r-a] ¶ I am called Serpentinus, and Raised. And, point high, I put my members below the lowest flat [of the sword].



[10r-c] I am the Serpent and I am High and well-armed. I quickly make great underhand thrusts because I am high and return down low. I'll drive a strong thrust to you with a step: this is my art and I know how to do it well. I have not a care for your edges, for I know the art and I will give you the better part of my point.



The Middle Iron Gate

[25a-d] I am the Iron Gate in the Middle:
And I am always ready to throw great thrusts.



[32v-d] ¶ My name is Middle iron Gate, and whether you are armoured or unarmored I make strong thrusts. I step offline with my left foot and I put a thrust into your face. I can also place my point and blade between your arms in such a way that I will put you into the middle bind, as depicted and identified earlier.



[19v-d] ¶ I am the guard in the formerly established Middle Iron Gate.
I do not do much harm with the point, and I am always frightful.



[10r-d] Of Iron, I am called the Middle Gate, because in armor or out I give strong thrusts. And I will step out of the way with my left foot and thrust my point in your face, or I will enter [with] my point and with the edge between your arms and force you into the Middle Bind (which was previously depicted and named).



The Archer's Stance

[25b-a] I am the Archer's Stance, the sentinel,
And I am always ready to strike and cover.

[19v-c] ¶ Here the sword will shift into a Malignant Position
by penetrating;
Now I cover with my arm, for I hold my limb strongly upright.



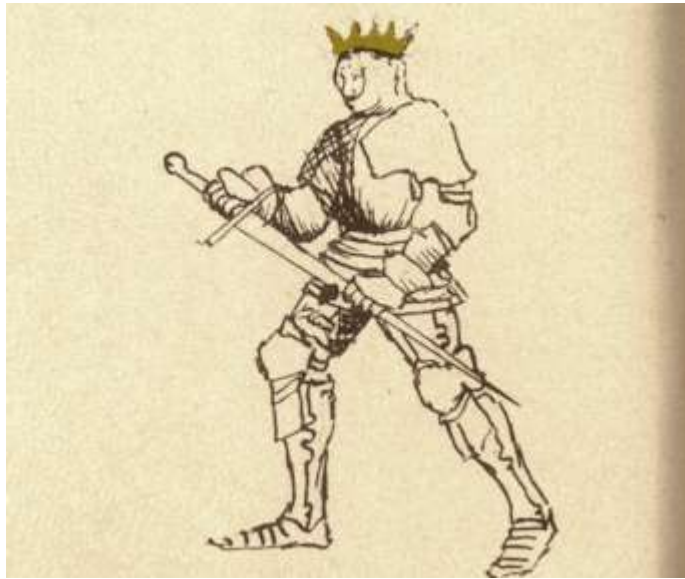
[33r-a] ¶ I am known as the Archer's Guard, and I throw great
thrusts as I step offline. And if strikes or thrusts come against
me, I make a strong cover, and then immediately I strike with
my counter. This is my skill, and I never vary from it.

[10v-a] The Archer's Stance, by this name I am called. Great
thrusts I give while stepping out of the way. And if you come
against me with a blow of the edge, I make a good cover and
quickly I strike my counter. This is my art and it does not
change.



The Stance of the Bastard Cross

[25b-b] Of the Stance of the Cross, I am the Bastard,
And I will not delay in making her plays.



[33r-b] ¶ I am the Hybrid Cross Guard, and I am related to the True Cross Guard, in that anything it can do, I can do also. I make strong covers, thrusts or cuts, usually avoiding your strike by stepping offline, and my strikes are my greatest asset.



[19v-b] ¶ I am the Position consecrated as the True Cross by many masters.
The point is not a nuisance to me, nor will the cutting edge harm [me].

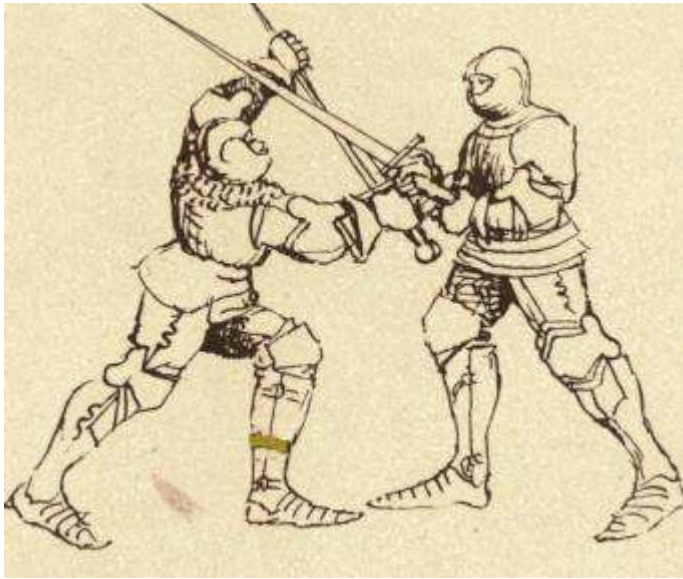


[10v-b] Of the True Cross I am the Bastard Stance; that which she can do, I also choose to do. For my strategy, I make good covers, thrusts, and cuts, always while voiding blows out of the way, and with my blows I make my greatest bargain.



Remedy Master

[25b-c] With this cover I believe that I can waste anyone, Following that which you see the Scholar do.



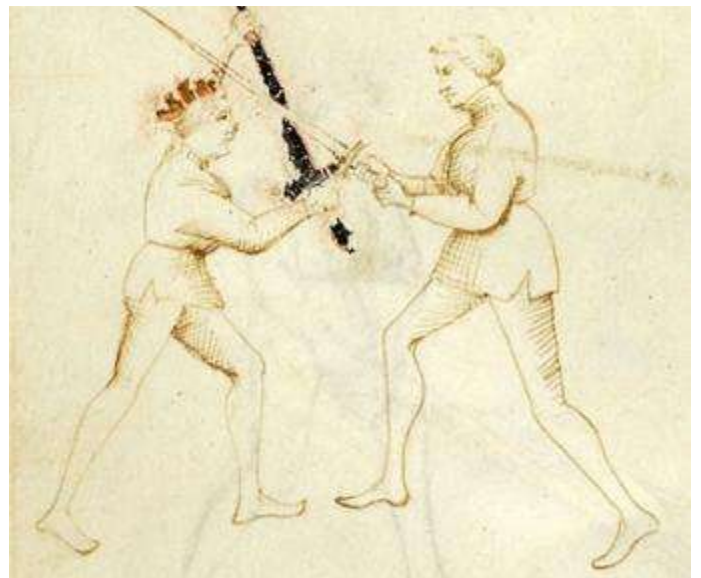
[33r-c] ¶ This cover is made from the True Cross Guard, when I step diagonally offline. And so that you can see what can be done from this cover, my students will show the plays that follow it, and since they are experienced in mortal combat, they will show these skills without hesitation.



[18r-c] ¶ By using this covering, you would now be sure to repel whomsoever, Just as you will see the students play at any time.

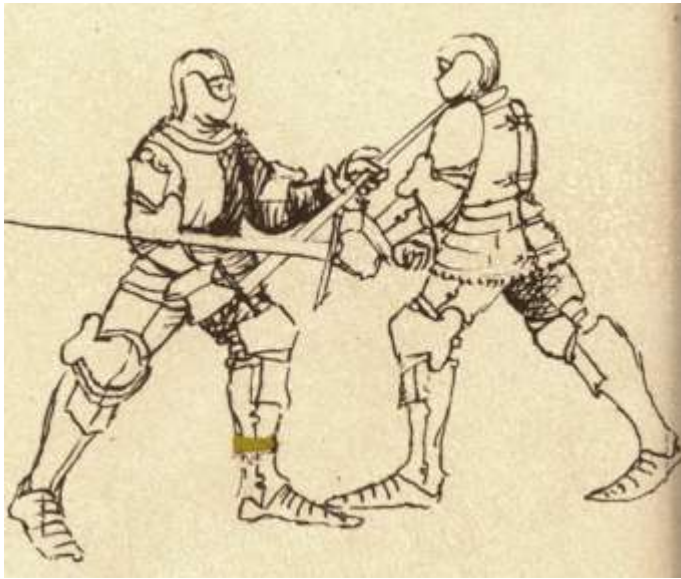


[10v-c] I come with this cover from the Stance of the True Cross, stepping out of the way to the side. And you will see what I can do from this cover; through my Scholars I can show it, because they make my complimentary plays (those that are for combat to the death). The art they will show without a doubt.



First Scholar of the Remedy

[25b-d] This thrust exits from the Master's cover,
And the other plays hereafter may well arise.



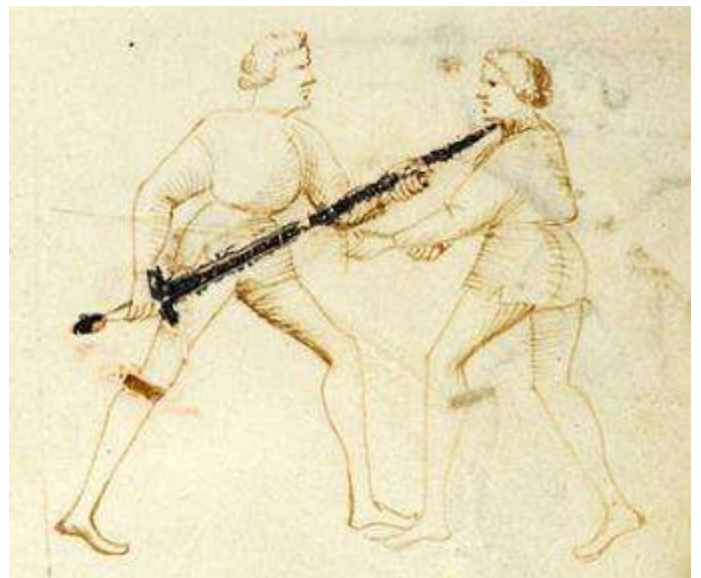
[33r-d] ¶ I am the first student of the Master who came before me, and I make this thrust from his cover. You should also know that you can make this thrust from the True Cross Guard and from the Hybrid Cross Guard. As the opponent makes his thrust, the Master or his student who is waiting in one of these guards (or posts) keeps his body low and steps offline crossing the opponent's sword, with his point high into the opponent's face or chest, and with the hilt of his sword kept low, as shown here.



[18v-a] ¶ I would do other plays if ever it will be pleasing;
This point escapes from the deepest covering of the master.

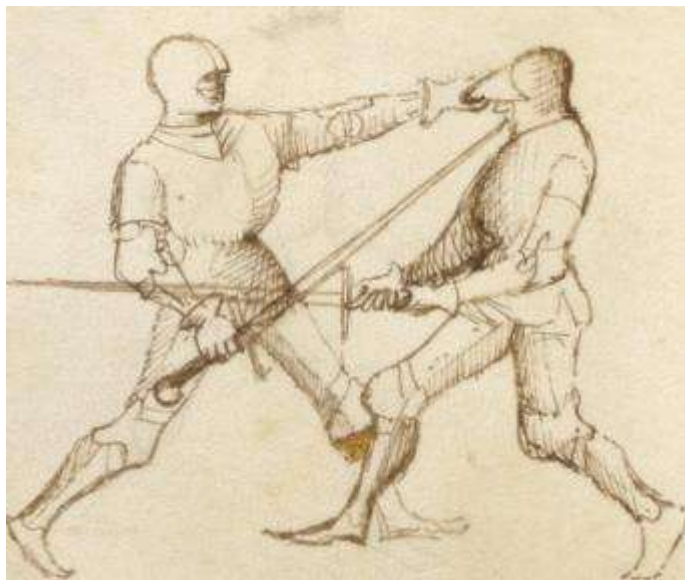


[10v-d] I am the first Scholar of the Master that came before me, and I make this thrust because it is from his cover. Also, I say that this thrust could quickly be made from the Stance of the True Cross and from the Stance of the Bastard Cross, and I say that immediately as the player throws a thrust to the Master (or Scholar) who was in the aforesaid guards (or stances), the Master (or Scholar) should move lower with his body and step out of the way, crossing the way and thrusting upwards to his face or chest (the cross of the sword held low) as is depicted here.



Second Scholar of the Remedy

[33v-a] ¶ If I see my thrust cannot penetrate his chest, or his face due to his visor, I can lift his visor in order to thrust into his face. And if this does not satisfy me, I can apply other stronger plays.



Third Scholar of the Remedy

[33v-b] ¶ When I closed with this opponent, his armor prevented me from striking him as shown in the previous play. So instead I push strongly against his elbow and make him turn away. Let's see now if his armor is strong enough when he is attacked from behind.



Fourth Scholar of the Remedy

[17v-c] ¶ Indeed, by means of this lower bind you will depart on your face.
And moreover, I strike deadly wounds in your chest.



[33v-c] ¶ When I saw that my sword was ineffective against you, I quickly applied this grappling technique. I believe, see and feel that your armor will be useless to you when I put you in this strong lower bind, which is shown further in the next picture.



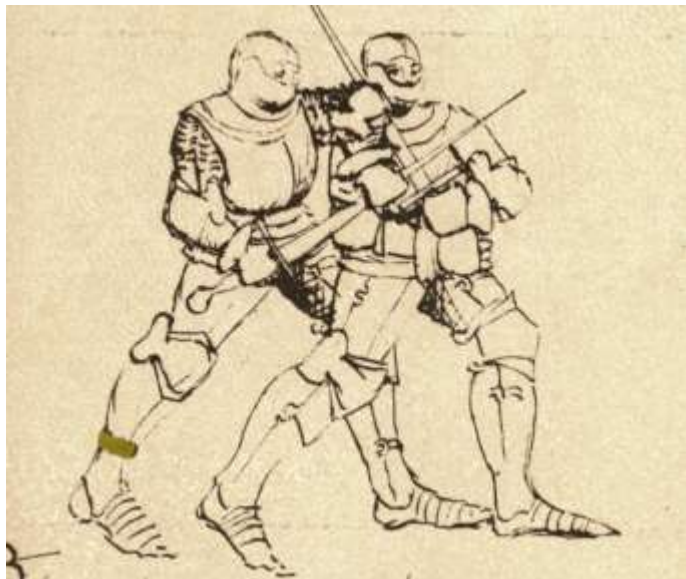
Fifth Scholar of the Remedy

[33v-d] ¶ I have you locked in the lower bind or “strong key”, and from this position you cannot escape regardless of how strong you are. I could hurt you or even kill you. I could stop to write a letter and you would not even be able to see what I was doing. You have lost your sword and your helmet, you have been humiliated and you’ll soon be hurting.



Sixth Scholar of the Remedy

[26a-a] You go to the ground because of the point of the sword,
And if I do not do you worse you will have a bargain.



[34r-a] ¶ This play flows from the first Master who showed the True Cross Guard or the Hybrid Cross Guard, as follows: when the opponent makes a thrust at the Student who is waiting in guard, the student quickly steps off line to make cover, and counters with a thrust to the opponent's face. Then the student advances his left foot behind his opponent's lead foot as shown, in order to throw him to the ground, using the point of his sword to hook around the opponent's neck.



[18v-c] ¶ You will depart on your face, with the point of the sword in the ground,
And then I would make the unluckier thing itself settle in your mind.



[11r-a] When the [First] Scholar that came before me cannot finish the player with a thrust, he advances his left foot behind [the player's] right. And the point of his sword he thrusts under [the player's] throat to throw him to the ground as is depicted here.



Seventh Scholar of the Remedy

[26a-b] You feel the sword that I have set at your neck
And I will show you death on the ground.

[16r-b] ¶ I hold the point above the neck, and you feel that.
Now you will suffer the labor of death, the fates do not deny.



[34v-b] ¶ Also let me point out that if the Student has moved to close range, and finds himself unable to destroy his opponent with his sword, then he should use his sword to grapple as shown, that is, he should cast his sword to his opponent's neck, then step with his right foot behind the opponent's left foot, and throw him to the ground to the right.

[11r-b] This Scholar that came before me, if he cannot throw the player to the ground with the point of his sword and with his left foot outside of [the player's] right, he steps with his right foot in front of [the player's] left and throws his sword to his neck. And this play I make on his behalf.



Eighth Scholar of the Remedy

[34r-b] ¶ When I move from my guard to a close range cover and am unable to strike you with a cut, I strike you with a thrust. If I cannot strike you with either, I strike you with the cross guard or with the pommel, depending on my preference.

And when I choose to play at close range, and my opponent believes I intend to use my sword, I switch to grappling when this gives me an advantage, or, if not, I can strike him in the face with my cross guard as I told you before, whichever I like.



Ninth Scholar of the Remedy

[34r-c] ¶ As you saw, the student who preceded me struck his opponent in the face with the crossguard of his sword. Thereafter he can quickly strike him in the face with his pommel, as you see depicted below.



Tenth Scholar of the Remedy

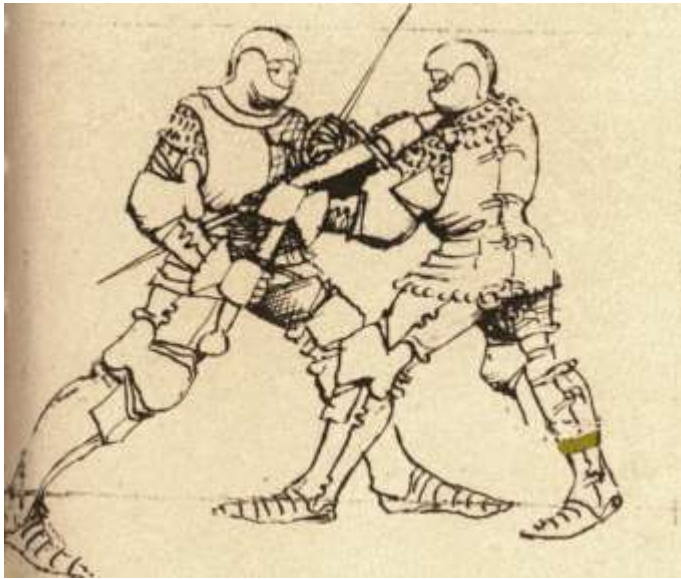
[34r-d] ¶ Also let me tell you that the student immediately before me who struck his opponent in the face with the pommel of his sword, could also have done what I do, that is, step with his right foot behind his opponent's left leg, and then hook his opponent's neck with his sword handle, in order to throw him to the ground as I do.



Eleventh Scholar of the Remedy

[26a-c] If I turn myself close on your left side,
Your sword will be lost from your right hand.

[16r-d] ¶ The sword will fall on your right side.
I travel around quickly to the left, the limb having been drawn tight, if I am in front.



[34v-c] ¶ This student is unable to strike his opponent effectively, so he transitions to grappling as follows: he places his sword point to the inside of his opponent's right arm. Then the student slides his sword and his left arm under the opponent's right arm, so as to throw him to the ground, or lock him in the lower bind, known as the "strong key".

[11r-c] Again I, who am the ~~fourth~~ [eleventh] Scholar, say that our Master can make this play from the cover which he has made—that is, that he should step with his right foot forward, and he should thrust the point of his sword under [the player's] right arm, and then follow the sword with his left arm. And when he has passed the [player's] right arm with his left arm behind the [player's] elbow, he will twist him into the Under Bind without a doubt. That which he has not done, I do for him—he will have the honor, and I the trouble.



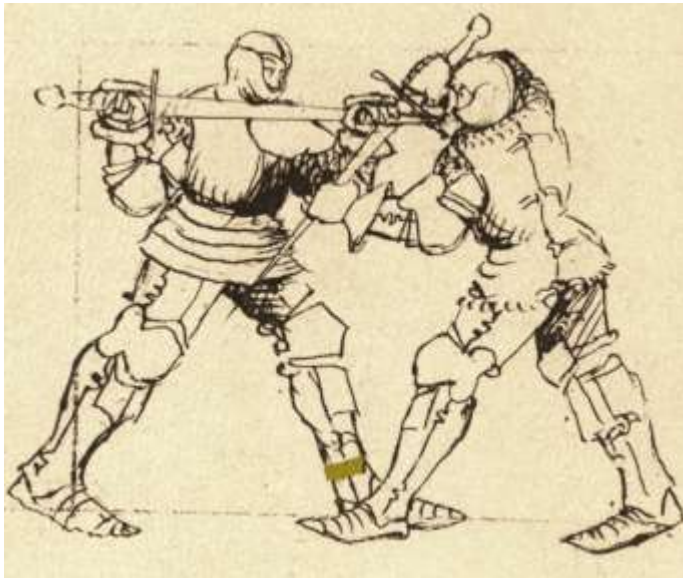
Twelfth Scholar of the Remedy

[34v-a] ¶ This play also flows from the True Cross Guard, as follows when a student is in that guard, and an opponent comes against him and suddenly attacks him, then the student should step off the line and thrust his sword point into his face as you see me do here.



Counter to the Twelfth Scholar

[26a-d] I have wasted your hand, you can feel it well,
And I could strike your face with my pommel.



[16v-b] ¶ You can perceive that I have beaten your hand with
great wounds.
I would be able to make a bargain at the same time using the
hilt.



[11r-d] My Master has shown me that when I am armored and
someone wants to thrust his point in my face in this way, I
should thrust the edge of my sword under his left hand and I
should step with my right foot behind his left, and in this
fashion I can strike his face with my pommel or with my
elbow, as can do this Scholar who is after me. If I can perform
such a play, it would not fail me.



First Scholar of the Counter

[26b-a] Here I waste your hand by coming to a bind
Which is so strong that I care nothing for your armor.



[16v-d] ¶ Here I strike you truly in the hand; the thing
I sought out with great pains will henceforth be bound to me,
because he expresses contempt for grand weapons.



[11v-a] Again, as the Scholar who came before said, I will not
fail in that I could make these two plays that are after me—that
is, the first play strikes with the pommel to the face and slams
you to the ground; the other (which is the second) follows,
that if I can advance my right foot and the cross of my sword,
then with that I strike you in the ear and in the cheek, and in
that way you will go to the ground without fail.



Second Scholar of the Counter

[26b-b] I will send you to the ground with my hilt,
And I will then waste you with my point.



[17r-b] ¶ Learned in my art, I will turn your body face-up onto
the ground.
Henceforth, I will penetrate your gloomy self with my point.



[11v-b] The previous Scholar of the Master is well-informed.
With my pommel, I strike you in the face and then I throw
you to the ground, in such a way that neither your breastplate
nor your helmet will save you.



Third Scholar of the Counter

[26b-c] You will either lose the sword from your left hand,
Or you will go to the ground because of this entry I make.



[17r-d] ¶ Either you will leave your very own sword from the
left part,
Or you, gloomy one, are going into the ground. You cannot
deny this.

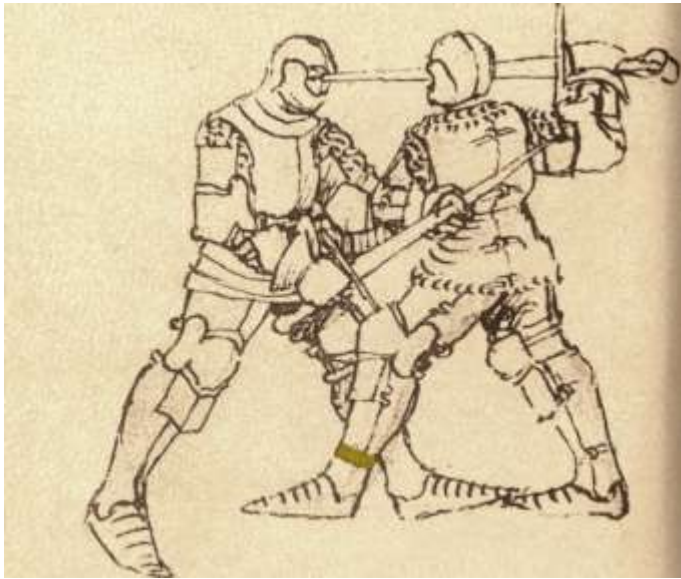


[11v-c] This play has not failed, as said the second scholar that
came before, because I could come to this play and strike you
in the ear and in the cheek, and I hold myself certain of
sending you to the ground. You will go to the ground and I
will remain upright.



First Counter to the Remedy

[26b-d] This catch makes me safe from your sword:
Mine is free and yours is imprisoned...



[17v-b] ¶ This taking makes <me> safe from your sword.
Therefore it happens that
Truly my <sword> is free. On the other hand, yours remains
imprisoned.
And moreover, the sword brings about the play which is
considered the fourth.
In the art of the two-edged axe, [the reader] will easily see the
same kind of thing.

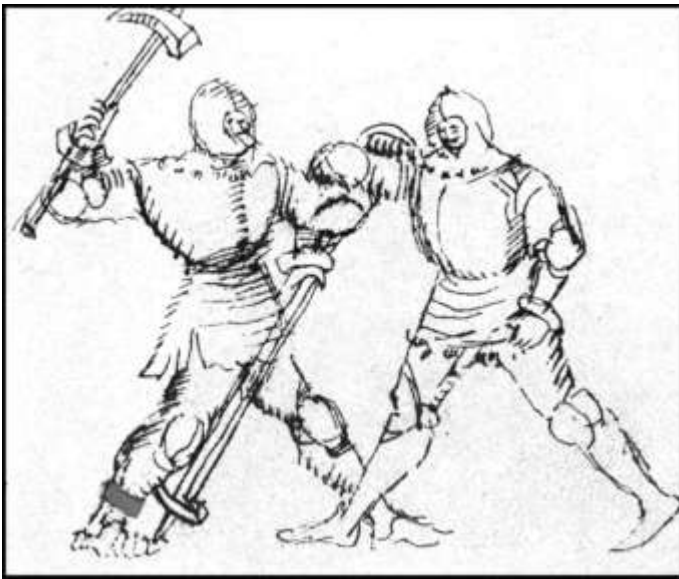


[11v-d] I have little concern for the Master, nor for his
Scholars. I do this counter against him with good measure,
that is, when he comes with the cover, I beat the elbow of his
left arm with my left arm, and because of this he cannot make
a defensive grapple and he can be harmed...

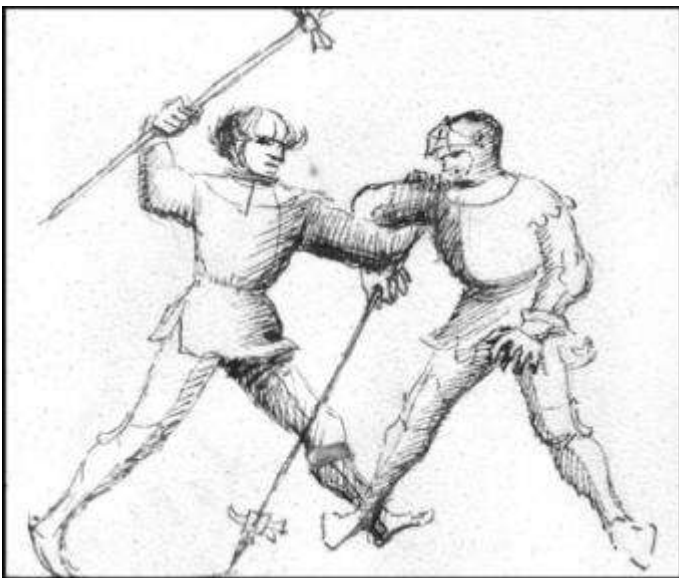


First Counter to the Remedy (cont.)

...And the fourth play which is in the art of the poleax,
Troubles the sword in armor with this play.



...Again another counter I could make: I could turn his elbow
with my left hand. Such a play is done well both armored and
unarmored.



[Not illustrated in the Ms. M. 383]

First Scholar of the First Counter

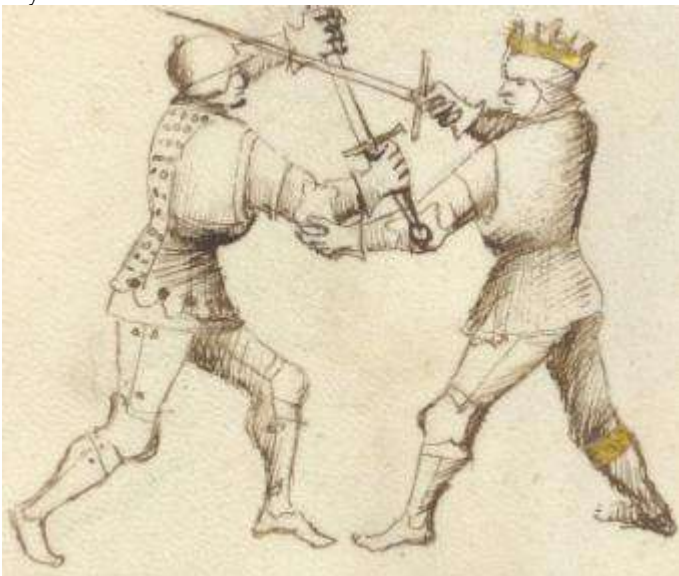
[34v-d] ¶ This is a good strong grapple: as he makes his grip on the opponent's right arm, the student steps with his left foot behind opponent's left foot, and thrusts the point of his sword into his face. He can also throw him to the ground to the student's right.



Second Counter to the Remedy

[35r-a] ¶ This is the counter to the Remedy Master and all of his students. It is the case that every counter you use against a Remedy Master will also break the plays of all of that Remedy Master's students. And this is true for the spear, poleaxe, sword, dagger, and grappling, that is, for the entire art.

Let me return to address the Remedy Master: when he is making his cover, the Counter-Remedy Master places his left hand behind his opponent's right elbow and gives it a powerful push, turning him in order to strike him from behind as you see drawn next.



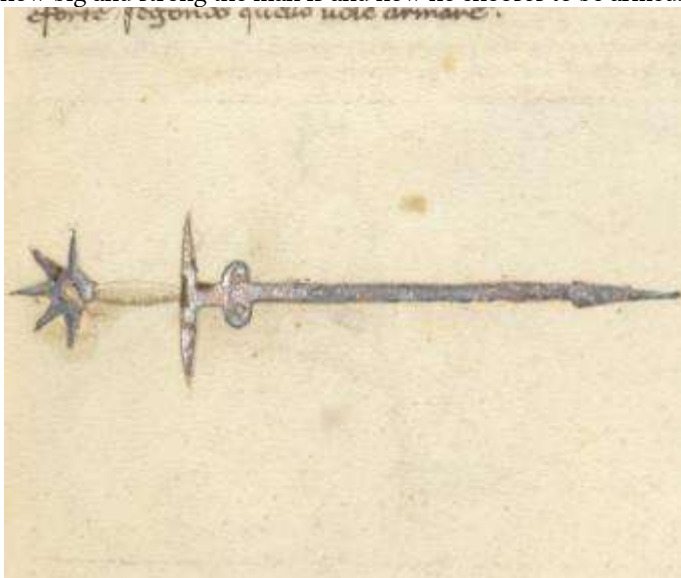
First Scholar of the Second Counter

[35r-b] ¶ I am the student of the Counter-Remedy Master who came before me and I complete his play as follows: when I have turned my opponent, I immediately strike him from behind, either under his right arm, or under his coif into the back of his head, or into his buttocks (excuse my language), or into the back of his knee, or in any other place where he is unprotected.



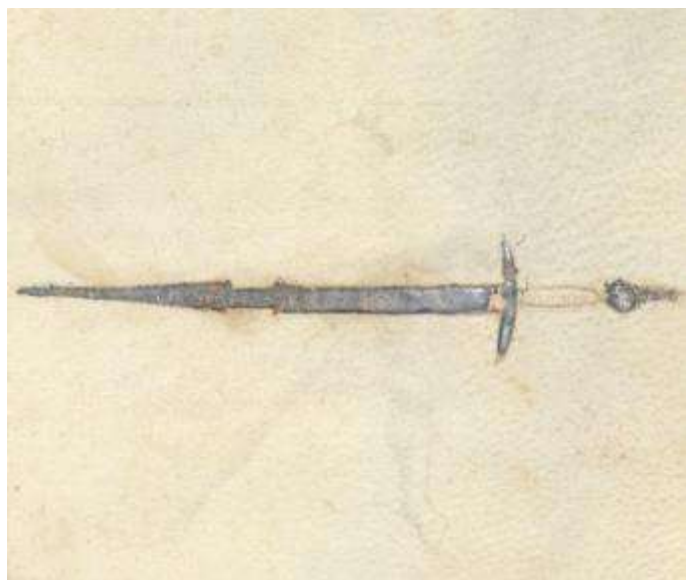
First Dueling Sword

[35r-c] ¶ This sword can be used as a sword or a poleaxe, and should not be sharpened from the guard down to one hand's-width from the point. The point should be sharp and the sharp edge should be about a hand's-width in length. The roundel below the hilt should be able to slide down the blade to a hand's-width from the point and no further. The hilt needs to be strongly made with a heavy pommel with well-tempered spikes. The spikes should be well-tempered and sharp. The front of the sword should be as heavy as the back, and the weight should be from three and a half to five and a half pounds, depending on how big and strong the man is and how he chooses to be armed.



Second Dueling Sword

[35r-d] ¶ This other sword is fully sharpened from the hilt all the way to the point, except there is an unsharpened section in the middle about a hand's width, big enough for a gloved hand to be able to hold it there. Just like the previous sword, this sword should be sharp with a fine point. And the hilt should be strong with a heavy pommel and a sharp well-tempered spike.



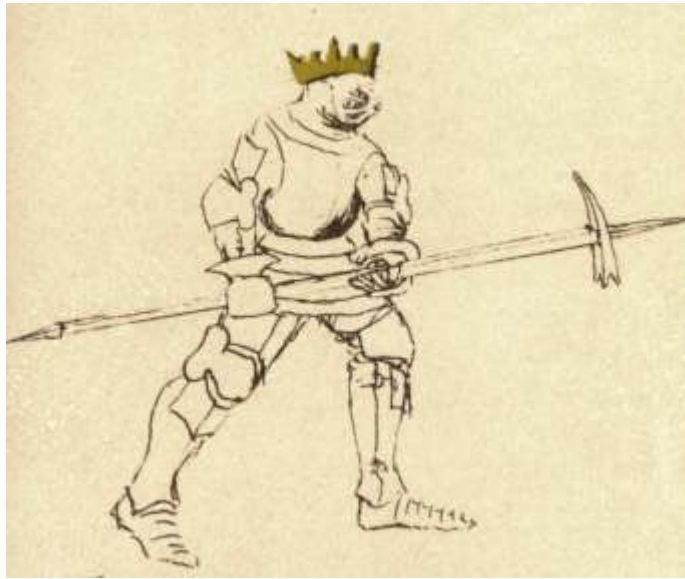
Ax in Armor

¶ *I am the poleaxe, heavy, vicious and deadly. I deliver blows more powerful than any other hand-held weapon. If my first strike misses, then my poleaxe becomes risky to hold on to and is no more of any use to me. But if my first blow is powerfully made on target, then I can stop any other hand-held weapon. And if I am accompanied with good protective armor, then I can defend myself with any of the powerful striking guards of the longsword.*

[Ms. Ludwig Xv 13, folio 37v]

The Stance of the Shortened Serpent

[27a-a] I am the Shortened Stance, the Serpent, with axe in hand;
If my thrust does not miss, I will made trouble for you.



[35v-a] ¶ I am the Short Serpent Guard and I consider myself better than the other guards. And whoever receives one of my thrusts will bear the scars. This guard delivers a powerful thrust that can penetrate cuirasses and breastplates. Fight with me if you want to see the proof.



[8v-c] ¶ Behold, with grasping hands I am called the Short Spear Position Among mortals. And if the spear point would not try to deceive, Perhaps I will deceive you, Man. Jupiter is near on a mountain.



The Stance of the True Cross

[27a-b] I am the strong stance called the Cross:
Neither blows of the axe nor thrusts can bother me.



[8v-d] ¶ Behold, I am a Position of strength, and I am called
the Cross. No blow is
Bothersome to me, nor as yet the point of the poleaxe at any
time.



[35v-b] ¶ I am named the Guard of the True Cross, since I
defend myself by crossing weapons, and the entire art of
fencing and armed combat is based on defending yourself with
the covers of crossed weapons. Strike as you wish, I'll be
waiting for you. And just as the student of the First Remedy
Master of the sword in armor does, so I can do with a step and
a thrust with my poleaxe.



The Stance of the Queen

[27a-c] I am the Stance of the Queen, of pure loyalty:
I make great blows from a different measure.

[9r-a] ¶ Behold, I am pure of faith standing in the Position of
the Woman.
And I work deadly things by doubling a strike of strikes.



[36v-c] ¶ I am the Guard of the Lady, and I go against the
Boar's Tusk guard. If he waits for me, I will make a powerful
strike at him, in which I move my left foot off the line, and
then I pass forwards, striking downwards at his head. And if
he blocks strongly under my poleaxe with his, then even if I
can't strike him in his head I will not fail to strike his arms or
hands.



The Wild Boar's Tusk/Middle Iron Gate

[27a-d] I am the Boar's Tusk, full of daring:
Blows of the axe can do nothing to me.



[36v-d] ¶ If my Middle Iron Gate is opposed by the Guard of the Lady, we both know each other's game, for we have faced each other many, many times in battle with swords and with poleaxes. And let me tell you, what she claims she can do to me, I can do better against her.

Also let me tell you that if I had a sword instead of a poleaxe, then I would thrust it into my opponent's face as follows: ...



[9r-b] ¶ I am the strong Boar's Tooth and, horribly daring,
By no means do I fear those strikes you make. It cannot be believed.



...when I am waiting in the Middle Iron Gate with my two-handed sword, if he attacked me with his poleaxe with a powerful downward strike from the Guard of the Lady, then I quickly advance forward striking him strongly under his poleaxe as I step off the line, and then I quickly grasp my sword in the middle with my left hand and make the thrust into his face. While there is little difference between we two guards, I am the more deceptive.

[All text from Ms. Ludwig XV 13; not found in M. 383]

The Stance of the Long Tail

[36r-a] ¶ I am the Long Tail, used against the Window Guard, and I can strike at any time. With my downward strikes I can beat every poleaxe or sword to the ground, setting me up nicely for close play. As you see the plays that follow, please consider each one in sequence.



The Stance of the Casement Window on the Left

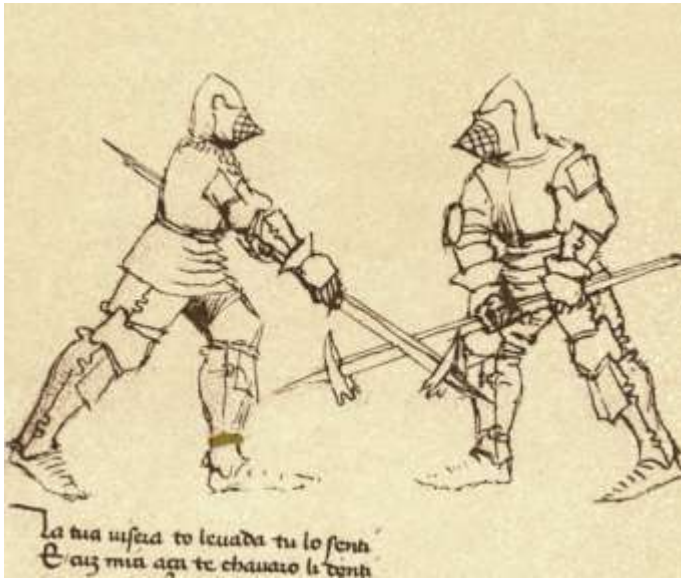
[36r-b] ¶ I am named Window Guard on the left, and I am made with the right arm pulled back. This is not a good guard to wait in. Everything I do is deceptive. You think that I am going to strike a downward strike, but I pass backwards and switch guards. So while I began on the left, I actually enter on the right. And I can quickly transition to the plays that follow.



First Remedy Master

[27b-a] I have beaten your axe to the ground;
And mine will quickly be thrust in your face.

[9r-c] ¶ I will certainly throw your poleaxe down to the earth,
But mine will strike the face with listless wounds.



[36v-a] ¶ These are the plays that these guards put to the test.
Each guard can do them, and each guard believes it will
prevail. As is drawn here, whoever beats his opponent's
poleaxe to the ground can do these plays, and will succeed as
long as the opponent fails to counter him.



First Scholar of the First Remedy

[36v-b] ¶ This student puts his axe between his opponent's legs, and covers his eyes with his left hand. When the opponent, who cannot see, tries to turn, he will surely fall to the ground.



Second Scholar of the First Remedy

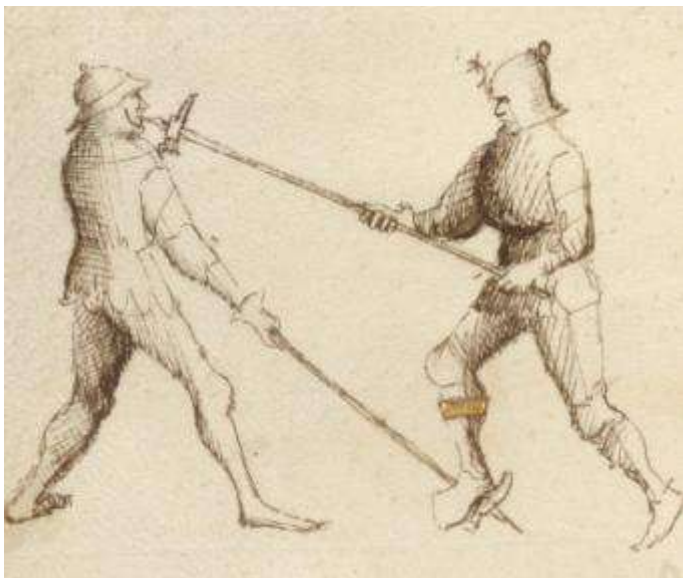
[27b-b] I have come from the Boar's Tusk with my axe,
And with that I have wounded you in the face.



[9v-a] ¶ Now from the Boar's Tooth and the particular
poleaxe, ready I immediately sprang forth.
And I pierced the face using that thing with the strength of
oak.



[36v-c] ¶ The previous student can also do this play when he
is at close range, as you can see here. He steps with his left
foot on top of his opponent's poleaxe head, and draws back his
own poleaxe, then thrusts it into his opponent's face.



Third Scholar of the First Remedy

[27b-c] I have lifted your visor—you can feel it—
And I will bore out your teeth with my axe.

[9v-d] ¶ Lo, I press your very own face with the strong hand,
and you feel that.
My sacred poleaxe will now extract these, your very own
teeth.



[36v-d] ¶ The previous student saw that it was not possible to strike his opponent in the face with his poleaxe, because his opponent's visor is too strong. So he advances his left foot forward and lifts the opponent's visor, and drives his point into his face with as much force as he can give to his poleaxe. You can add on this play to any of the previous plays, as well as to any of the plays which follow.



Fourth Scholar of the First Remedy

[27b-d] Because of my hand which I have under your arm
I will cause you trouble in the strong key.



[37r-a] ¶ With this hold I can strike you in the head with my poleaxe, and with my left arm I will put you in the Strong Lower Bind, which is more deadly than any other lock.

[Illustration from Ms. Vitt. Em. 1324, f 25r-a]



Fifth Scholar of the First Remedy

[28a-a] I will make a quick rotation from this catch:
Your axe will be lost, and mine will strike you in the face.



[10r-b] ¶ By means of this taking, I will possibly have made a whirling around.
From here yours will be plundered, but my poleaxe will strike your forehead.
In this way fate wants the strong to survive.



[37r-b] ¶ With a half-turn of this poleaxe I will take it from your hands. And once I have taken it from you with this particular turn, I will strike you in the head with it, as the next student shows. And I do not believe you will survive this.



Sixth Scholar of the First Remedy

[37r-c] ¶ This play follows on from the student before me. As he clearly told you, you will likely drop to the ground dead after being struck in the head like this. And if this blow is not enough then I can give you another. If I choose I can also drag you to the ground by your visor, which is drawn next.



Seventh Scholar of the First Remedy

[37r-d] ¶ I am demonstrating what the student before me said he would do to you, which is dragging you to the ground by your visor. This is a grappling technique that is one of the better ones you can do.

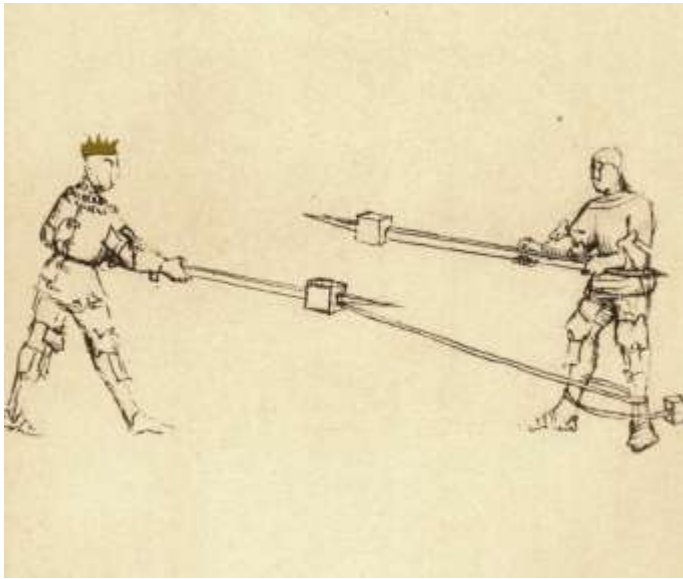


Second Remedy Master

[36a-cd] [No text]

[¶ Also see a crowned master with an axe in hand that has thrown a cord which has a weight a pound or more heavy (with a hard binding to his axe) around the legs of his companion; yanking on his ax, he will throw his companion to the ground.]

[Text from preface; illustration is uncaptioned.]



[37v-a] ¶ This play is easy to understand, and you can clearly see how I can drag him to the ground. And when I have him on the ground, I can drag him behind me. And when the long tail of my poleaxe can no longer hold him, then he'll feel my strikes.

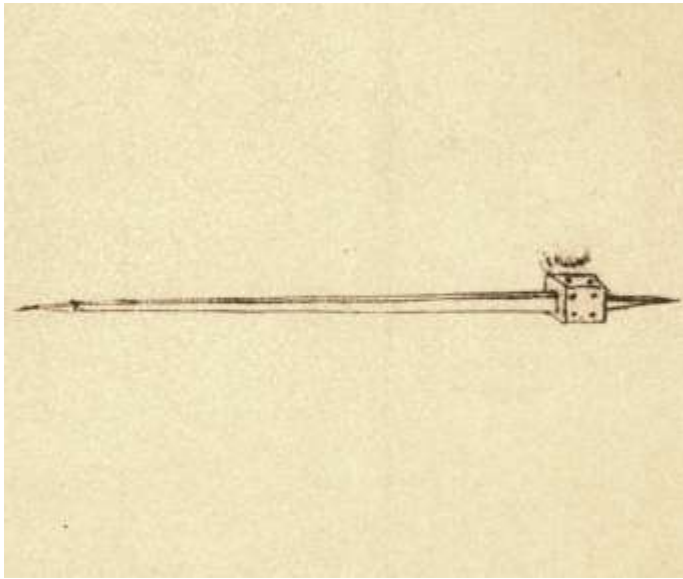


Third Remedy Master

[36a-b] [No text]

[¶ Then find a single axe, very cunning and ponderous; by means of it, when the first blow is struck in the face, the companion receiving the blow quickly loses his vision, such that he will have great trouble to ever see anything again.]

[Text from preface; illustration is uncaptioned.]



[37v-b] ¶ This poleaxe of mine is filled with a powder and is hollow and perforated. And this powder is so strongly corrosive that the moment it touches your eye, you will no longer be able to open it, and you may be permanently blinded.

¶ My most noble lord, my Marquis, there are some vicious things shown in this book that you would never do. I show you them purely to aid your knowledge.

[37v-d] ¶ This is the powder that you use in the poleaxe drawn above. Take the sap of the spurge, and dry it in a warm oven to make a powder. Now take two ounces of this powder and one ounce of powder of fior d'preda, and mix them together. Now load this powder into the poleaxe shown above. You can do this with any good caustic powder, but you won't find a better recipe than the one in this book.

[All text from the Ms. Ludwig XV 13. Not found in the M. 383.]



Mixed Weapons vs. Spear

First Remedy Master

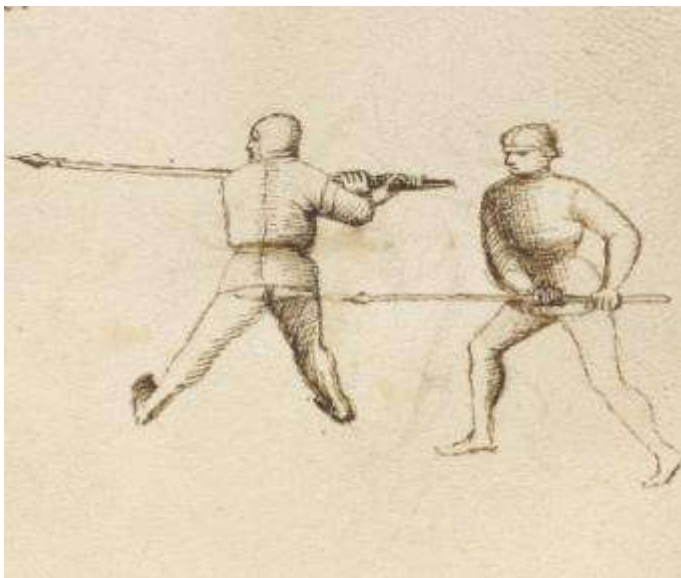
[31r-c] ¶ This master awaits these two with their spears. The Master, who is waiting with a staff and dagger, sees that the first intends to attack with an overhand strike, while the second intends to strike underhand. Before one opponent attacks with his spear, the Master tilts his staff to the right, similar to the guard Full iron Gate, turning himself without moving his feet nor lifting the staff off the ground. ...



Two Players

[31r-d] ¶ We were both ready to injure this Master, but, according to what he said, we could not do anything. Except for if we manage in this way; that is, we turn our spear points backwards, and we will poke with the butt of the spear. And when he strikes back the butt of our spear, we will turn our spears and we will injure him with the other end, with our spear points.

And this will do his counter [the counter to his play].



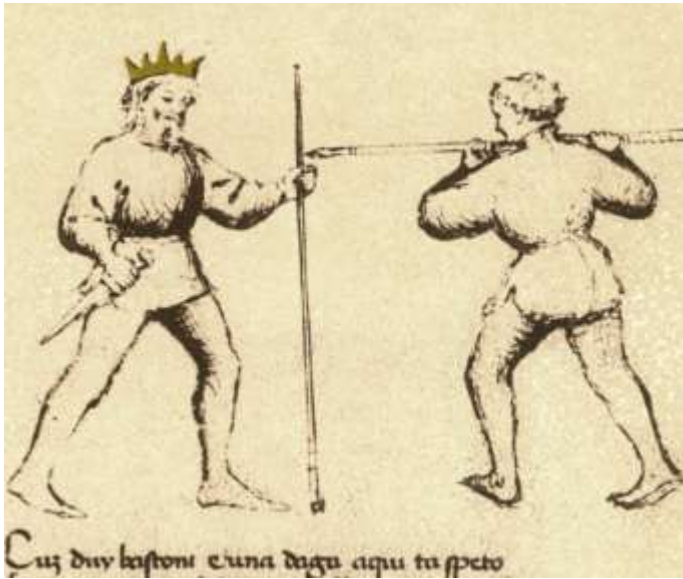
First Scholar of the First Remedy

[15a-a] In this way I wait with the dagger and with the staff:
The staff will make a cover, the dagger will strike you in the chest.

And that which I do with a staff, I could also do with a sword,
Although I could find much stronger plays with the sword.

[8r-a] ¶ In the same way, holding fast to dagger and staff,
I delay you while the staff offers cover to me, and that
Dagger strikes the breast. Nevertheless, I drive out everything
the sword would have accomplished,

Using the staff. However, we can use the better
Plays herein easily, exercising the nimble shoulders.

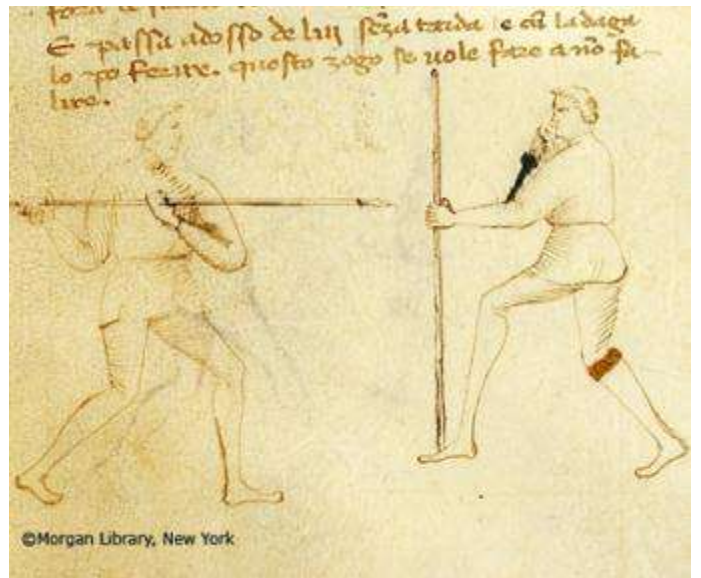


[31r-c] ...And the Master waits in this guard. As one opponent attacks, the Master pushes the spear aside with his staff to the left, using his dagger too if needed. Following that cover, the Master passes and strikes. Both attackers with their spears will discover that this is his defense.



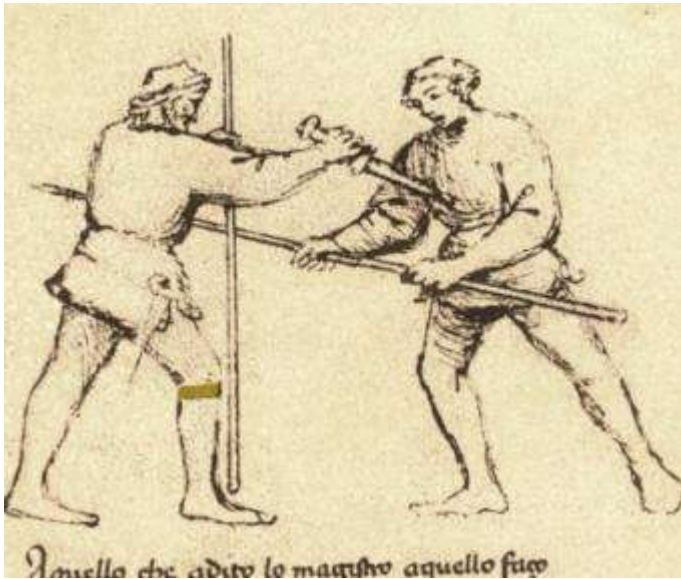
[18r-c] For this play, which is of staff and dagger against a lance, the Scholar awaits him of the lance in the Full Iron Gate, turning his body but not moving his feet from the ground nor his staff toward the right side. And as he of the lance attacks the Scholar with his lance, the Scholar advances his left foot out of the way, beating and voiding the lance. And he steps close to him without delay and with the dagger he can strike him. This play he wants to make without fail.

[Not illustrated separately in the Ms. Ludwig XV 13]



Second Scholar of the First Remedy

[15a-b] In that way that the previous Master has said, I strike that one in the chest with the dagger.



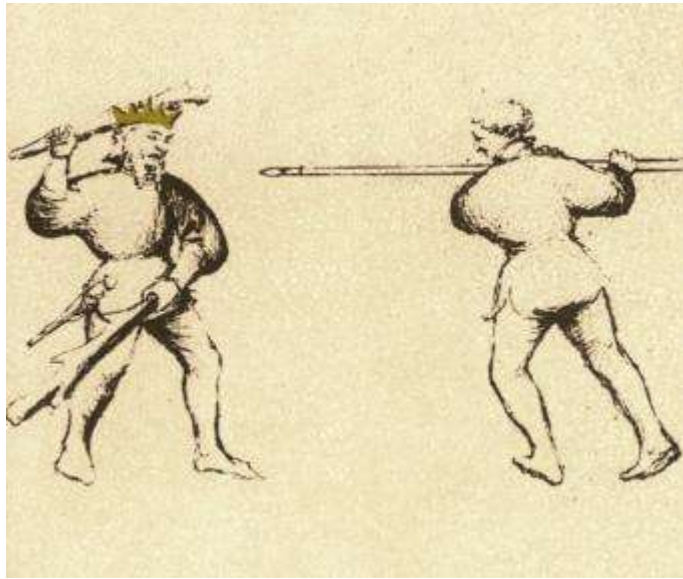
[31v-a] ¶ This is the play of the Master who awaits the two opponents with their spears. The Master has a dagger in his right hand, and with his left hand he holds a staff vertically in front of him. He can show you this play, but I will demonstrate it for him.

If my opponent had known what to do he could have easily avoided my dagger strike. If he had widened his grip on his spear, and made cover under my dagger (that is, a crossing) with the back end of his spear, then this would not have happened. If he had known how to do this counter with his spear, he would have destroyed me.



Second Remedy Master

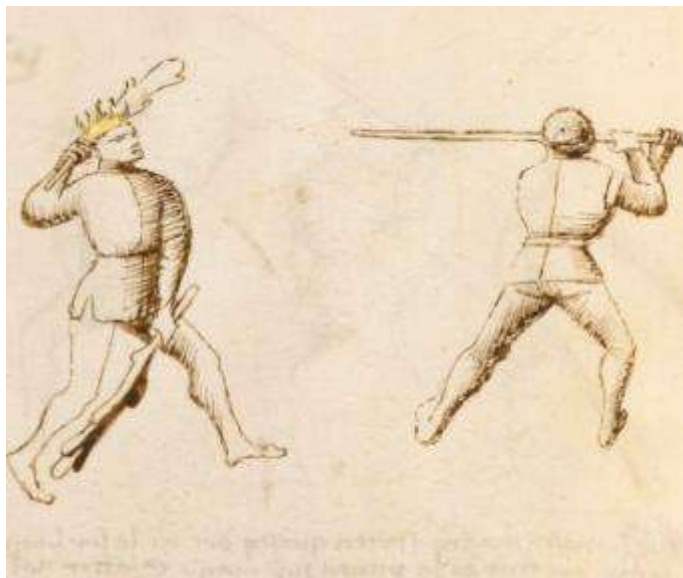
[15a-c] I wait here with two sticks and a dagger:
The one I will throw at you and with the other I will cover,
coming to the narrow,
And quickly I will strike you in the chest with my dagger.



[8r-c] ¶ Here, I delay you with two clubs at the same time and also a dagger.
But I will throw the first [club], and I will hold the remaining
Covering limb in that place, when we will both press in.
From here I would strike you quickly, but with the dagger in
the opening of the breast.



[31v-b] ¶ This Master defends with two cudgels against a spear, as follows: when the spear man approaches to attack, the Master with strikes at his opponent's head with the cudgel in his right hand. Then he quickly strikes with the cudgel in his left hand so as to make cover against the spear, and then he strikes his opponent in the chest with his dagger, as is shown next.



First Scholar of the Second Remedy

[15a-d] That which the Master has said, so do I do,
I have placed the dagger in your chest without trouble.

[8v-a] ¶ This deed having been done, [that] which the master
now says will be told,
And however I affix this particular dagger in the breast.



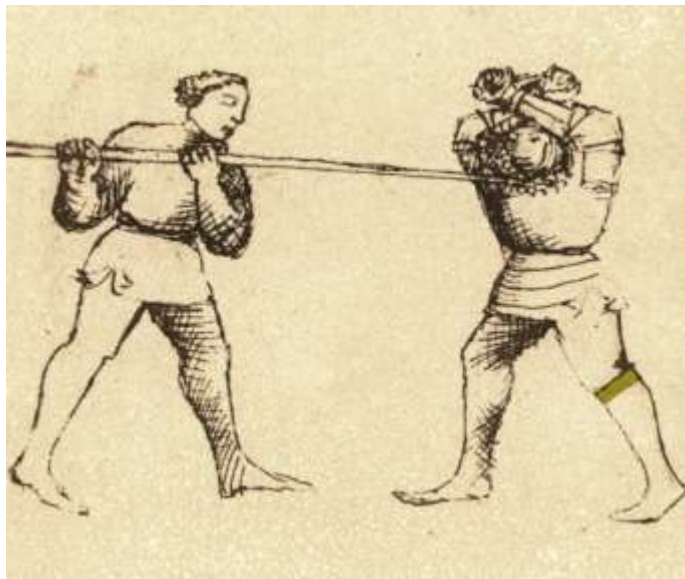
[31v-c] ¶ I show the play of the Master before me.

If he had known the counter, he would have obstructed me as follows: he would have lifted my hands with his spear by rotating it under my dagger, and in that way he would have been able to obstruct me and destroy me. So take this, since you know nothing.



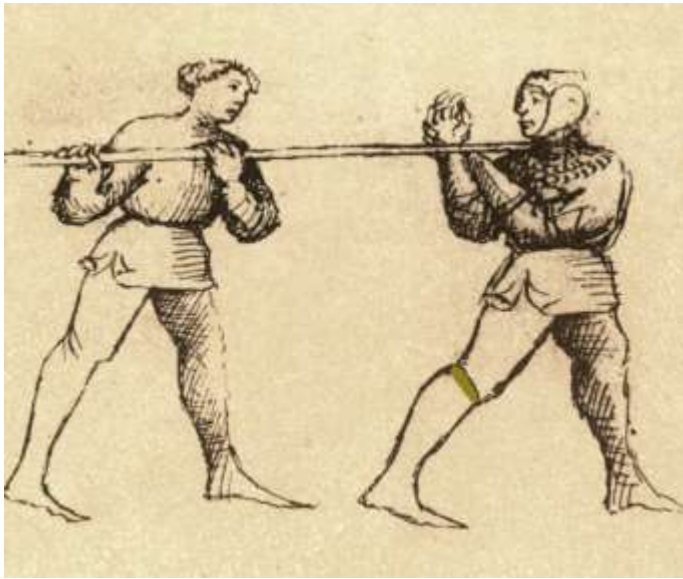
Third Remedy Master

[16b-c] If I want to get this spear off me,
I had better hit it hard from above,
So that I will break the staff of your spear
And then I will want to come to the close.



First Scholar of the Third Remedy

[16b-d] I will get rid of your spear with my arms in this way,
Then I will turn and hit you,
And if I cannot do it this way
Then I will use the technique I described before.



Spear

Here begins the art of the noble weapon called Lance; in the beginning of battle, on horse and on foot, is its use. And whoever watches it with its dashing pennant should be frightened with great dread. And it makes great thrusts which are dangerously strong, and with a single one it can give death. And if in the first blow it makes its due, then ax, sword, and dagger will all be upset.

[Ms. M. 383, folio 9r; c.f. Pisani Dossi Ms., carta 29a]

First Remedy Master

[15b-a] The extended lance which is used in hand;
The more it is extended, the less it deceives.
Six Masters stand in guard with it,
And with a step and a beat, they suddenly strike,
Both from the right side and from the left (for certain):
The beat is made to the side and not up;
And the beat wants to be one arm's length on the lance,
And whoever goes against it will make such a failure.
I wait in this guard with my lance shortened:
My method is to beat and to exchange thrusts.



[39r-a] ¶ We are three masters using spear guards that are closely related to the sword guards.

I am the first, which is the Full Iron Gate. I am positioned to quickly beat aside my opponent's spear, and to do that I step crosswise off the line with my right foot, crossing his spear and beating it to the left. When you step and beat aside together, that combination is hard to beat.

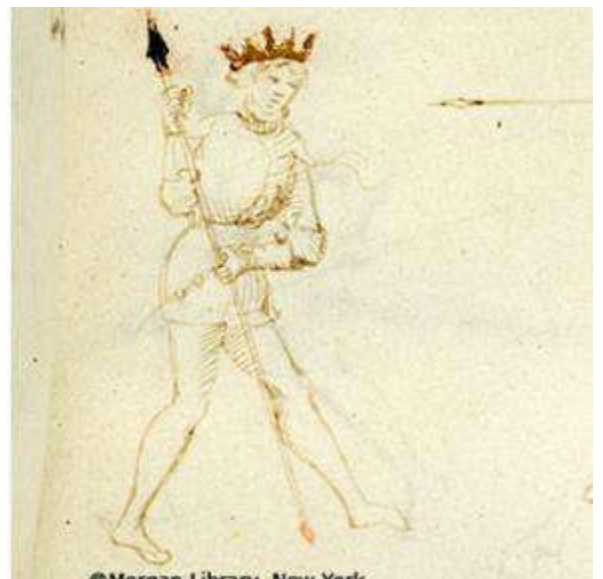


[6v-c] ¶ This is commonly employed: changing, and withdrawing
The spear which has been extended in opposition; now I delay all with a short javelin.



[9r-a] We are three Masters in guard with our lances, and we conform to the grips of the sword.

And I am the first, and I am set in the Full Iron Gate to beat the lance of the player quickly—that is, that I will step with my right foot out of the way to the side, and crossing his lance I will beat it to the left side such that the step and the beat are made in a single pass with the strike. This is a thing that cannot fail.



Player

[15b-a] [No text]



[39r-b] [No text]



[6v-c] [No text]



[9r-a] [No text]



Second Remedy Master

[15b-b] Your lance is extended and mine is shortened:
Attack and do not flee, so I may do you villainy.



[39r-c] ¶ I am positioned in the Middle Iron Gate. My method is to beat aside then counter-strike. Come against me as you will with short spear or staff, when I beat your weapon aside as I step I will never fail to strike you. When you are using a short spear or sword, all guards that are made with the point offline are sufficient for you to wait in when facing any long hand-held weapon. Guards that cover from the right are followed with a step and a thrust. Guards from the left side can also cover and beat aside, but these will wound with a strike, because they cannot effectively place a thrust.



[7r-a] ¶ Although my very own spear is shortened, nevertheless you will Go away pierced. And you would throw only if it pleased you before. Do not Flee from that place. Tearful rewards would flow to gloomy you.



[9r-b] I have set myself in the Middle Iron Gate with shortened lance, and to beat and to strike is always my method. Come whoever wishes with extended lance or staff and I will beat with a step and I won't botch the strike. And all the guards that stay off to the side with shortened lance or shortened sword are sufficient to await any extended hand-held weapon; those of the right side cover, and with the cover step and thrust the point, while the guards of the left side cover or beat and then strike with blows, but cannot thrust very well with the point.



Player

[15b-b] [No text]



[39r-d] [No text]



[7r-b] [No text]



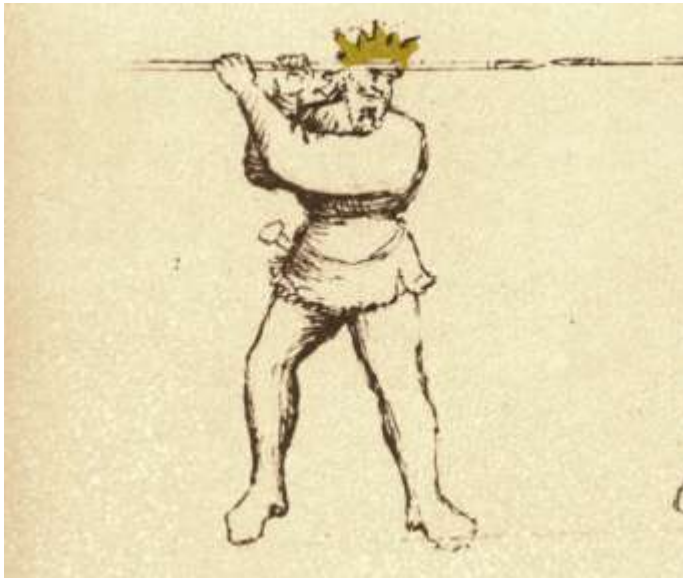
[9r-b] [No text]



Third Remedy Master

[15b-c] I will beat your [lance] with my lance as I step
And then I will quickly encase it in your chest.

[7r-c] ¶ Now penetrating, my spear refutes your javelin,
And in your chest I will rush forth a great wound.



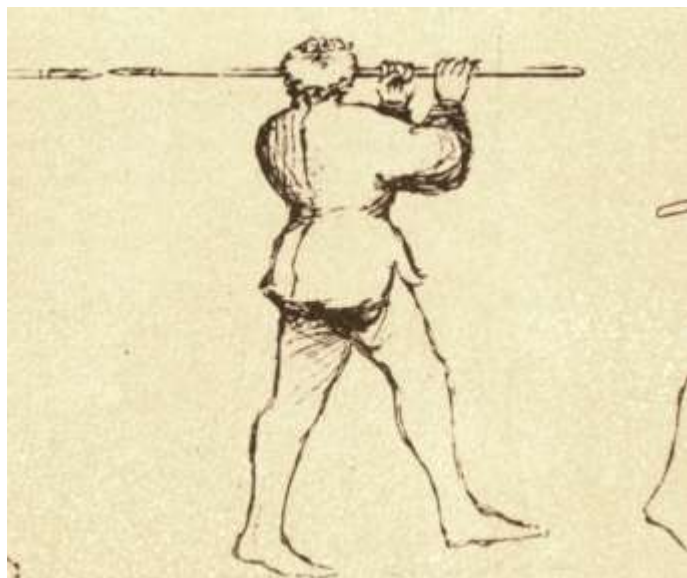
[39v-a] ¶ I am the noble Right Side Window, always ready to beat aside and counter-strike, and a long spear hardly bothers me. Also if I was using a sword I would wait for the long spear in this same guard, which beats aside and obstructs all thrusts. I can also exchange thrusts, or beat them to the ground without difficulty. I would finish this play with the play shown next.

[9r-c] I am the noble Stance of the Casement Window on the right; I am always quick to beat and to strike, and of extended lances I care little. I would also await an extended lance with a sword by standing in this guard, which beats and retards every thrust. I could also make the exchange of thrusts, or beat them to the ground (which cannot fail). In the play hereafter I want to finish.



Player

[15b-c] [No text]



[39v-b] [No text]



[7r-d] [No text]

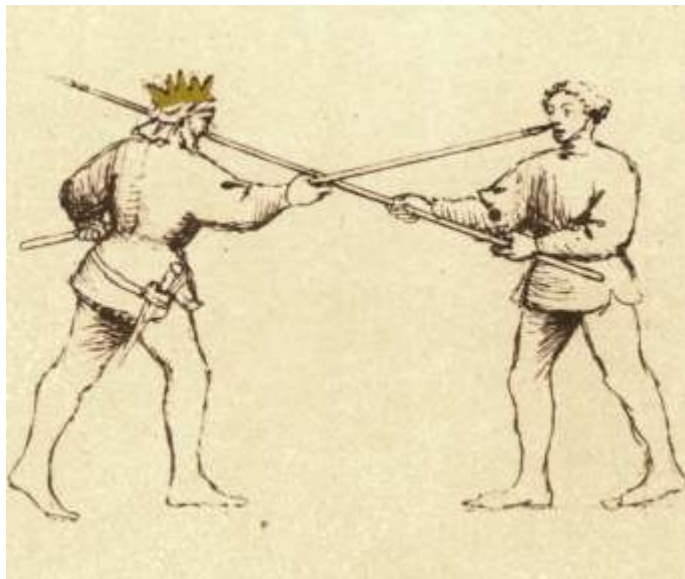


[9r-c] [No text]

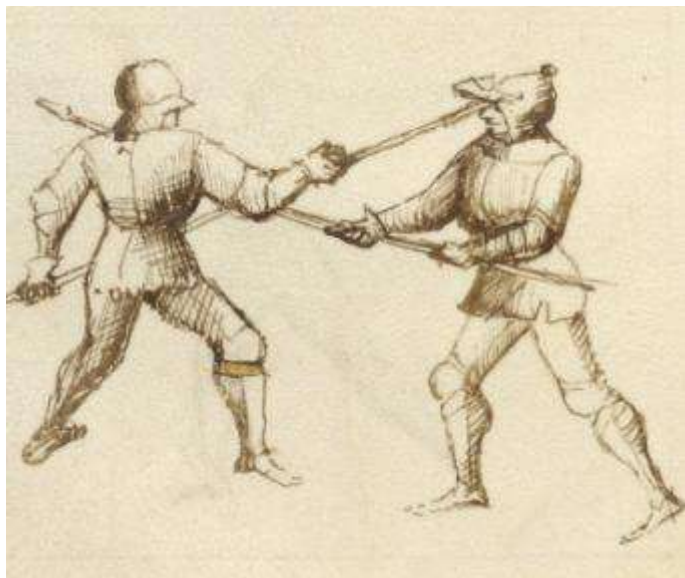


Scholar of the First Three Remedies

[15b-d] This is the strike of these three previous Masters,
And in this way their lance should end in your face or chest



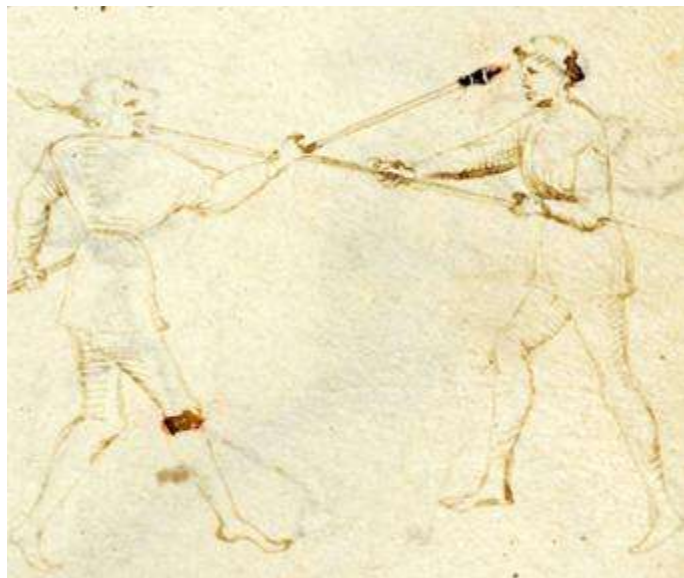
[39v-c] ¶ The three guards shown above (Full iron Gate, Middle Iron Gate and the overhead Right Side Window) should all finish with this strike, which is used to end the play and demonstrate their skill. Here I show the finishing strike for each of them.



[7v-a] ¶ This particular thing lies in ruins by means of the three preceding masters; it concerns striking back, And the method is to cross the man through the chest with the javelin, Or sooner the face and the visage with sad blood.



[9r-d] The three guards which came before should finish in this play—that is, the Full Iron Gate and the Middle Iron Gate and the Stance of the Casement Window, high on the right. In this play they finish the plays of their art. And I strike this man in the face on their behalf..



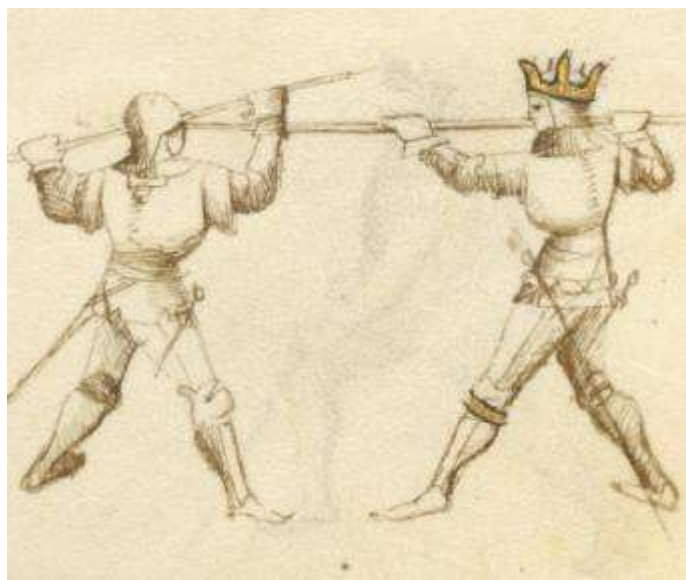
Counter to the First Three Remedies

[7v-d] ¶ So that you would not harm me more, I stir up
counters in opposition,
And I wedge into you, resisting, with beaten spikes.



[39v-d] ¶ This is the counter to the three spear masters shown
above, who all finish their play with the strike shown above.
Let me explain how to do it: When the Master believes he has
driven my spear off-line, I rotate my spear and will strike him
with the butt end, which is steel-capped, like the point. Thus,
the plays of these masters pose little threat to me.

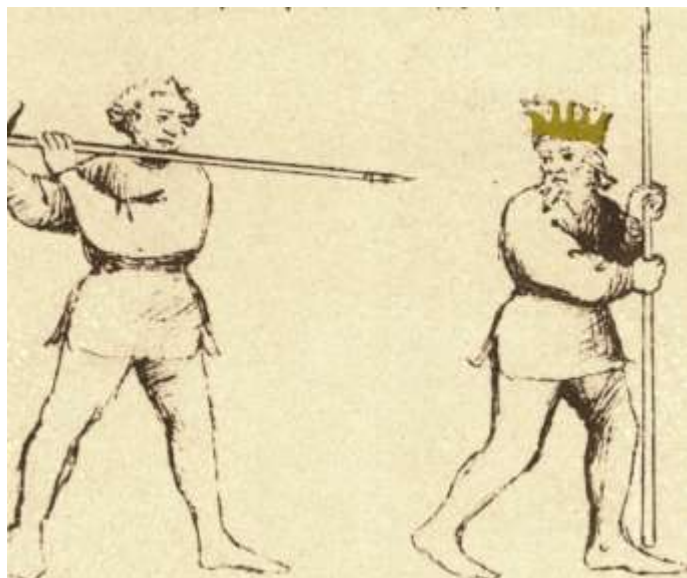
...This is the counter to the three Masters of the lance that
would finish in this play and in the way that was said. When
the Masters believe my lance to be away from harming their
persons, I give a turn to my lance and strike with its butt,
since it has as good iron in the butt as in the point. The plays
of these Masters bother me little.



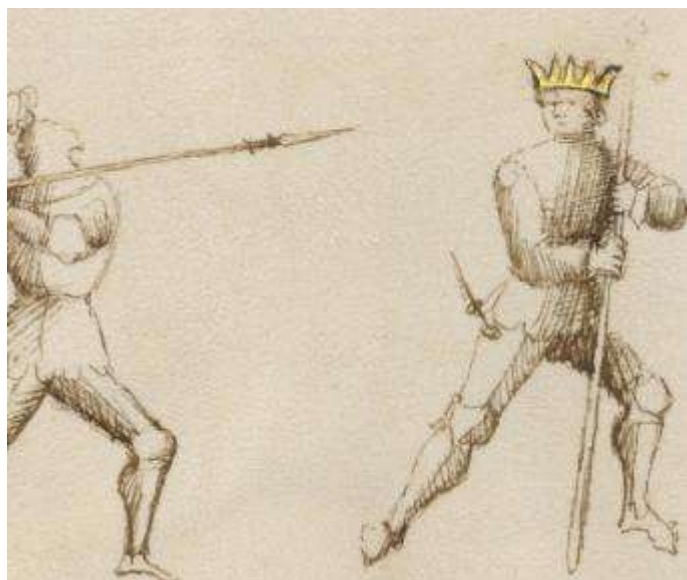
[Not illustrated in the Ms. M. 383]

Fourth Remedy Master

[16a-a] We are three Masters who play on the left side:
 Come one by one whoever wishes and we will waste him.
 And for the fourth Master that finishes our plays in the art,
 We have given him his fair share of the Crown.
 This guard can suffice for me against any lance,
 I cover myself both above and below by beating and stepping;
 I do it with the butt low and with the other end high,
 And I could make a cover and a strike without trouble.



[40r-a] ¶ We are three left side guards, and I am the first, in the Boar's Tusk. The left side guards do the same as the right side guards. We step offline advancing our lead foot, and then we strike with our thrusts on the left side. Both right side and left side guards beat aside then thrust, because other attacks with the spear are not as effective.



[9v-a] We are three guards of the left side and I am the first, in the Boar's Tusk. Those guards that are on the right side do the same as we do on the left side: we step out of the way, first advancing the foot which is behind (as was said, out of the way), and with our thrusts on the right side we make a bargain. And to finish the beat, both the right side and the left converge in a thrust so that other offenses with the lance cannot follow.



Fifth Remedy Master

[16a-b] I know how to ward any lance with this guard:
Strike, for I want to harm you with mine in your chest.



[40r-b] ¶ I am waiting for you in the Guard of the True Cross. You have clearly approached too close to me. I will pass backwards with my leading right foot, beating your spear offline to my right. My thrust will not fail me. Yours however will fail you.

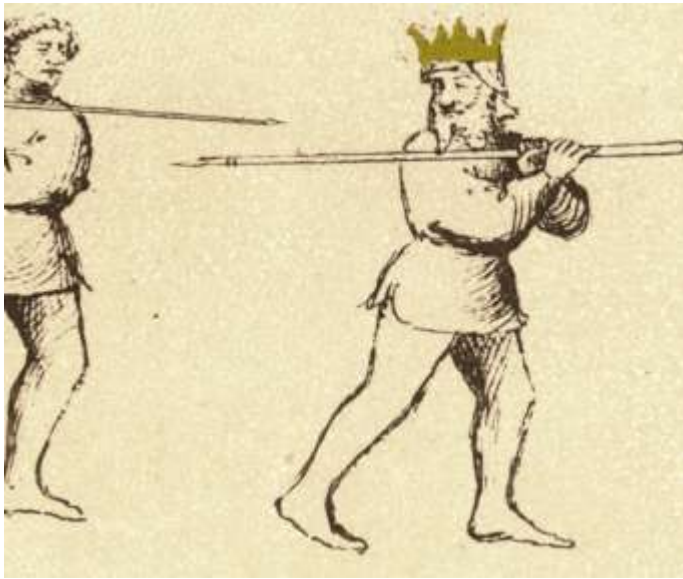


[9v-b] I wait in the Stance of the True Cross, for you are too close for my play. I return backward the right foot which is in front, and I will beat your lance out of the way toward the right-hand side. My thrust will not fail: yours will be the failure.

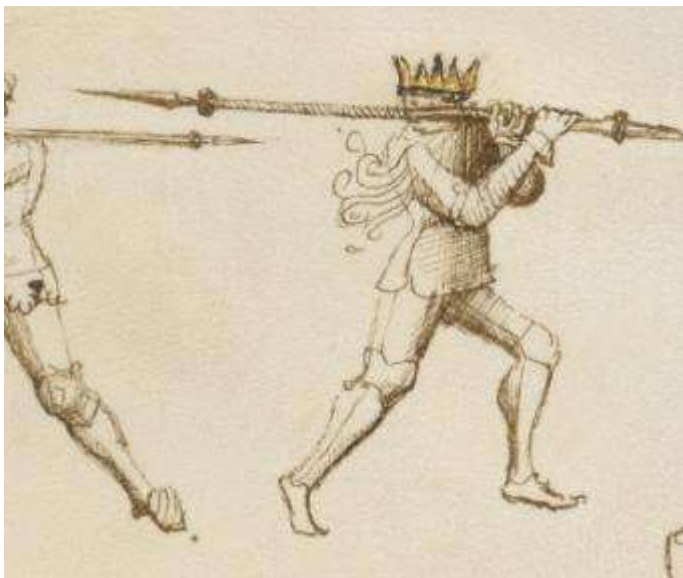


Sixth Remedy Master

[16a-c] I will finish you without fail in my turn,
Because I am the Master of all exchanges.



[40r-c] ¶ I am positioned in the Left Side Window Guard. If I do not strike you with a thrust you will be lucky. I will step offline to the left with my left foot, with my point held high and my arms low. Then I will thrust into your face and you will have no defense. The play that follows is the finish used by all three Masters. If you try it once, you won't wish to try it again.



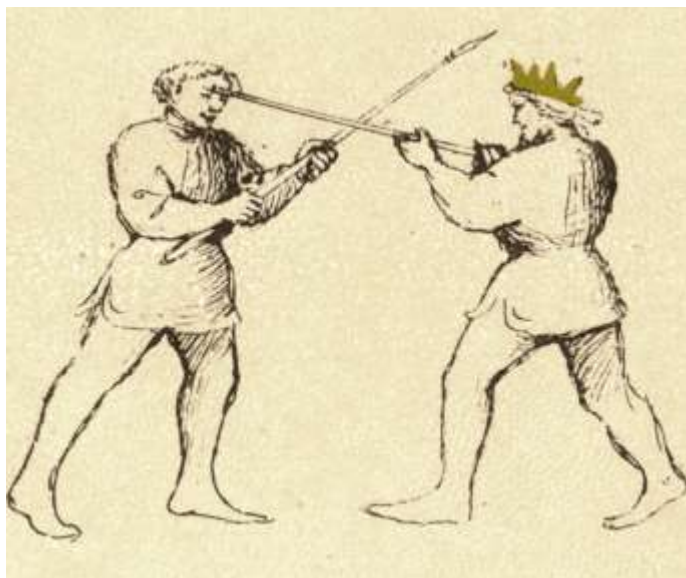
[9v-c] I appear in the Stance of the Casement Window on the Left; if I don't strike you with the point, you will have a good deal. I will hold the point high and I will carry my arms low, and I will step out of the way to the left-hand side with the foot that is behind. Then I will thrust the point in your face without any possible defense. We three Masters can all make the play which is after me; once you try it, you will not want to taste any more.



Scholar of the Second Three Remedies

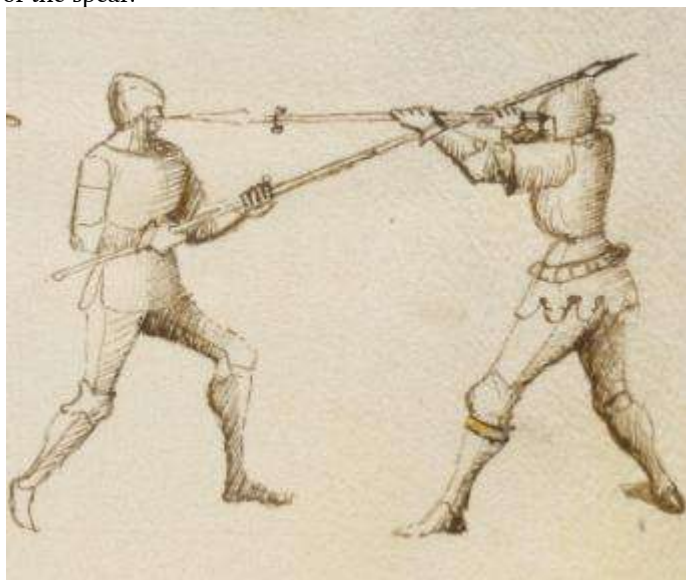
[16a-d] The art of the lance makes its end here.

In armor and without, this is its greatest defense.



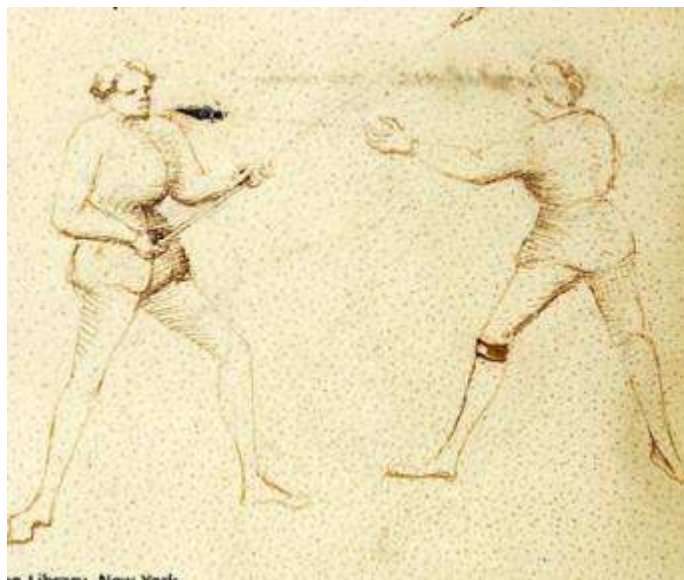
[40r-d] ¶ Here we end the plays of the spear that are made from the left side against threats and attacks. These three guards shown above are carefully chosen to easily defeat the long or the short spear, since they are effective in offense or defense.

The counter to this thrust is easily done: when your thrust is beaten offline, you turn the butt of your spear and strike with that. And with that I have now shown you enough of the plays of the spear.



[9v-d] The play of the lance finishes here and I make it from the left side; I am besotted with their plays. These three guards which were previously make me think that they will not fail against lance extended or shortened, for they are guards of great protection (in that in one jaunt they make both defense and offense).

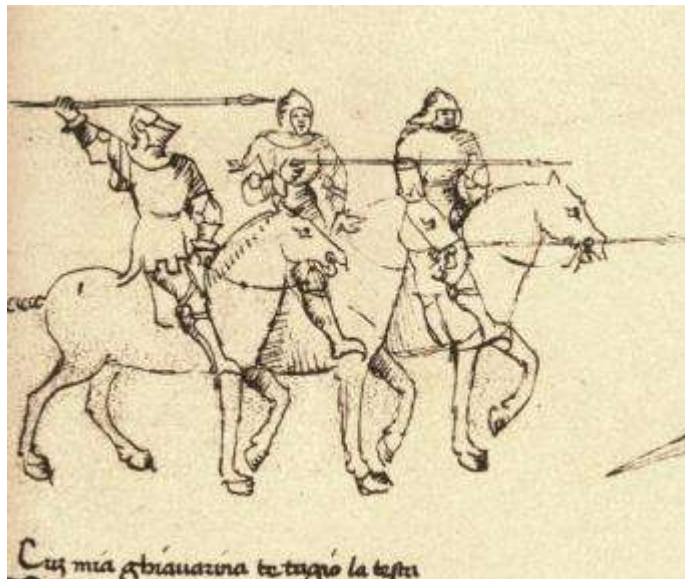
And the counter to this thrust can be done well. When the thrust is broken with that strike, the butt should be turned [forward]. This may be enough of the play of the lance.



Spear vs. Cavalry

Three Players

[34a-a] [No text]



[46r-a] ¶ Here are three opponents who wish to kill this Master. The first intends to strike underhand, and he carries his spear at the mid-point. The second carries his lance couched and fully extended. The third intends to throw his spear. They have agreed that no one will make more than one strike each. Also they will take it in turns.

[6r-a] [No text]



[8r-c] Here are three companions who want to strike this Master: the first wants to strike underhand and carries his weapon at the middle of the lance; the other carries his weapon in rest at the full of the lance; the third wants to throw his lance. And they are agreed that none should strike more than one blow per man, and that they should do it one by one.



Remedy Master

[34a-b] Even if Rolando and Pulicano were to make me an invitation with lances,
I would await them in this match with spear or with staff;
I will beat their lances and I will strike their heads
As I depart from this guard.



[46r-b] ¶ Attack me one after another if you choose. For I am not going anywhere. I am ready waiting for you in the Boar's Tusk guard. When the spear is launched against me, whether fixed grip or thrown from the hand, I quickly step off line by advancing my right foot and stepping crosswise with my left foot, beating aside the spear that comes to strike me. Even if I were attacked a thousand times, my defense would not fail me even once. What I can do with my ghiavarina I could also do with a staff or a sword. The defense I make against the spear I could also make against a sword or a staff. My plays are shown next.



[6r-b] ¶ If Roland, and likewise Pulicanus and the rude one, would attack me, the foot-soldier
With ashen spear, I would wait while considering,
And on the right he would hold either a javelin or a wild staff.
And I will strike a more furious blow against the spears.
To the greatest extent with this action I would withdraw while striking down the high heads.

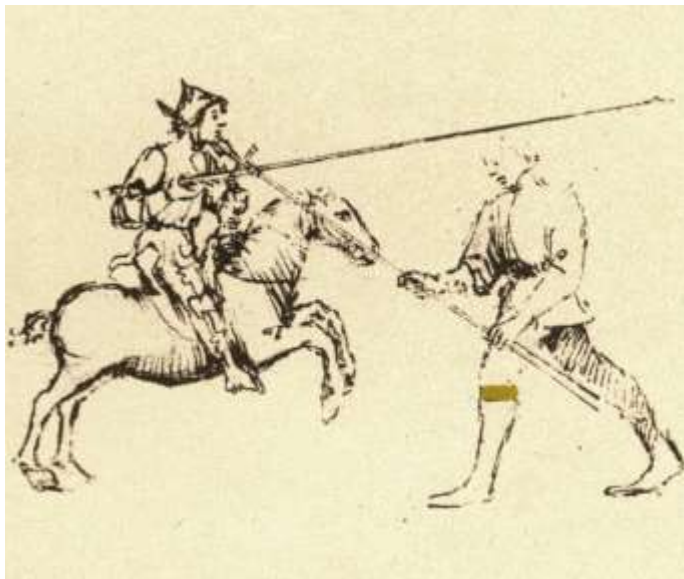


[8r-d] Come one by one whoever wants to come, and I will run from no one. Again, I am positioned in the Boar's Tusk to wait, and when the lance will come against me (carried or thrown by hand) I immediately avoid its path—that is, I advance my right foot out of the way and with my left I step on the traverse, beating the lance that comes to strike me such that of a thousand, I couldn't fail to beat even one. This I do with the spear, and with the staff or with the sword I would also do it, and the defense that I make which is against the spear, I could also make against the sword or the staff. I ask that you view the plays that are hereafter.



First Scholar of the Remedy

[34a-c] I cut you in the head with my spear
From the guard of the Master which is so quick.



[46r-c] ¶ This is the play of the Master who waits with his ghiavarina in the Boar's Tusk for and from the three on horseback. To enter into this play he steps off line and beats aside his opponent's spear. And although he knows this play, I will demonstrate for him that my ghiavarina is so fast that I can strike my opponent with both thrusts or cuts against his head.



[6r-d] ¶ Now that lance cuts your gloomy head with a great wound.
And he moves with the caution of a proud master.

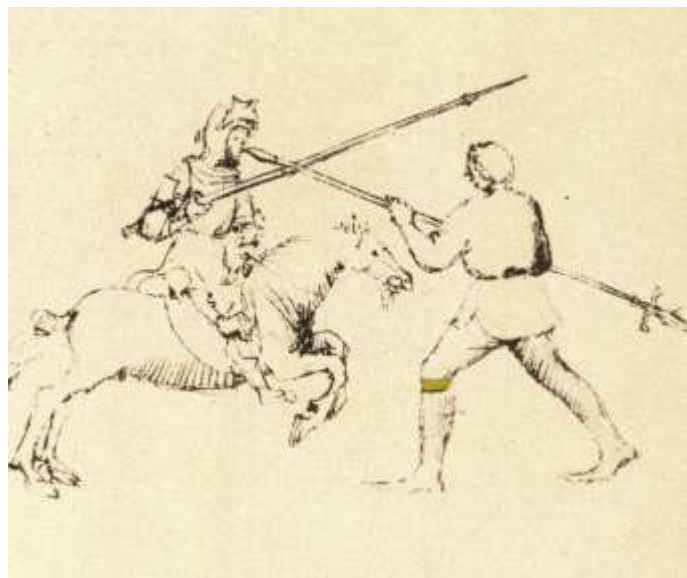


[8v-a] This play belongs to the Master who came before, who awaits him of the horse with his spear in Boar's Tusk. In stepping out of the way and beating as he does, he enters into this play and so that it is understood, I do according to his word and with the edge and the point I could strike him in the head, since I carry my spear with such readiness.



Second Scholar of the Remedy

[34a-d] With the butt I have struck you with my spear,
But I have another point which is even sharper.



[46r-d] ¶ This is also a play made by the Master above, who waits in the Boar's Tusk. In his place I can make this play instead of the other: if he beats aside my spear with his spear, I rotate my spear and strike him with the butt, which is capped with well-tempered steel.



[6v-b] ¶ I, the clever one, strike your lips with this hard thrust,
Anticipating renewing a wound with the heavy point.



[8v-b] Again is this the play of the aforesaid Master who was previously in the Stance of the Boar. In his stead I do this, which he also could have done: when the lance is beaten, I turn my spear and I strike him with the butt (since it is well-tempered iron).



Mounted Dueling

Player

[29a-a] [No text]



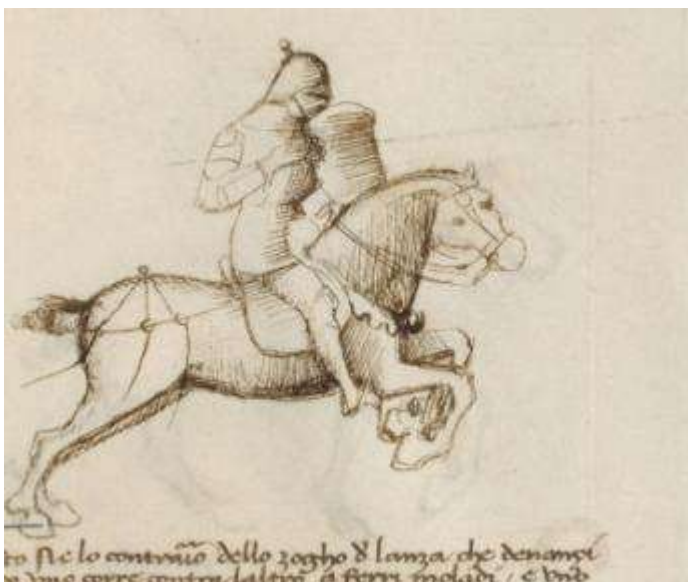
[2r-a] [No text]



[41r-a] ¶ I carry my lance in the guard Boar's Tooth, because I am well-armoured and have a shorter lance than my opponent. My intention is to beat his lance offline as I raise mine diagonally. And this will result in our lances crossing each other at about an arm's length from the point. My lance however will then run into his body, while his will pass offline far from me. And that is how this is done.

[3r-a] [No text]

¶ (This text applies to the drawing to the right.)



First Master

[29a-b] I carry my lance in the Boar's Tusk:
To deviate yours, I will make mine enter.

[2r-b] ¶ [Now] I bear [my] spear, but brandishing with the
Boar's Tooth
And by my hand, I would be able to mark you with
contrasting colors; I will penetrate your marrow.



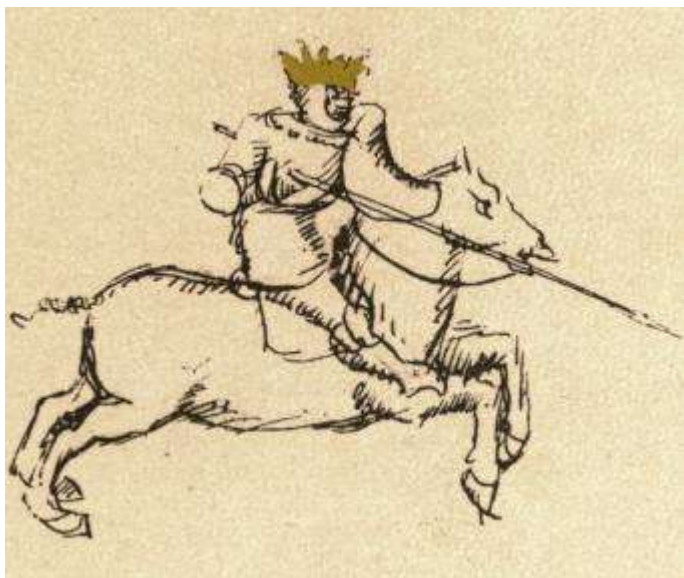
[41r-b] [No text]

[3r-b] I carry my lance in the Stance of the Wild Boar's Tusk
because I am well-armored and have a shorter lance than my
companion. ¶ And so I make my strategy to beat his lance out
of the way (so that it is off to one side and not high), and thus
I will strike with my lance to his and enter with an arm on my
haft, and my lance will run into his person. ¶ And his lance
will go out of the way far from me, and in such fashion will I
do it as is written and depicted here.



First Master (cont.)

[29a-c] In the Boar's Tusk I carry my lance;
To beat and to strike are always my method.



[41r-c] ¶ This is the counter to the previous play when one rides against another with sharp steel, but one has a shorter lance than the other. When he who has the shorter lance carries it low in the Boar's Tusk, then he with the longer lance should similarly carry his lance low, as drawn here, so that the short lance cannot beat aside the long lance.

[3r-c] [No text]



Counter to the First Master

[29a-d] So that you won't have advantage over me with your lance,
lance,
This carry of yours I will also make with mine.



[41r-d] [No text]

[3r-d] This is the counter to the play of the lance which came before: that here one runs against the other with sharp iron and he has a shorter lance than the other. ¶ When he that has a short lance carries his low in the Boar's Tusk, he that has the long lance should similarly carry it low in the way which is depicted here, ¶ so that the short cannot beat the long.



Player

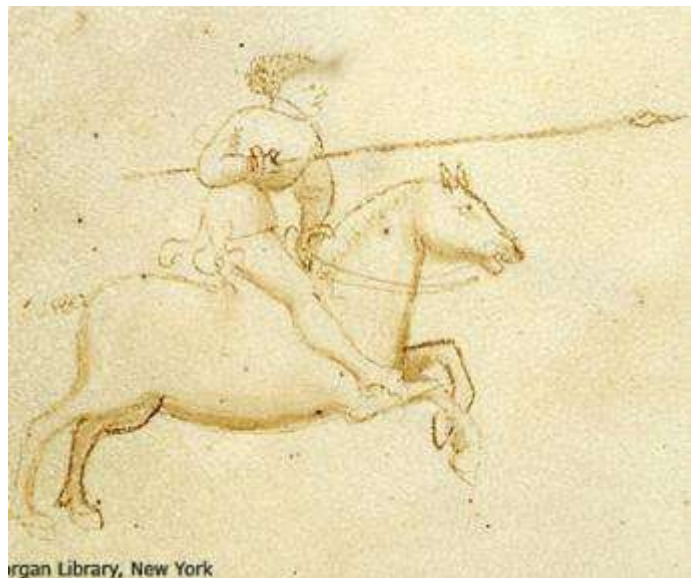
[29b-a] [No text]

[2r-c] [No text]



[41v-a] [No text]

[3v-a] [No text]



Second Master

[29b-c] Because of the short lance that I hold, I come in the Stance of the Queen:
To beat and to strike, I hold myself certain.

[2r-d] ¶ Behold! I come, holding the lance in the Woman's [Position] at the chest.
I do not fear touching the earth with pliant knees.
And I would strike a bargain by staining, nevertheless your lance will thrust forward.



[41v-b] ¶ This is another way of conducting a lance against another. This Master has a short spear and carries it in Guard of the Lady on the left, as you can see, to strike back and hit the opponent.



[3v-b] This is another way to carry the lance. This Master has a short lance and carries it in the Stance of the Queen on the Left as you can see, to beat and then to strike his companion.



Third Master

[29b-c] To waste you or your horse, I make this throw:
And I will come to you to attack with my sword.



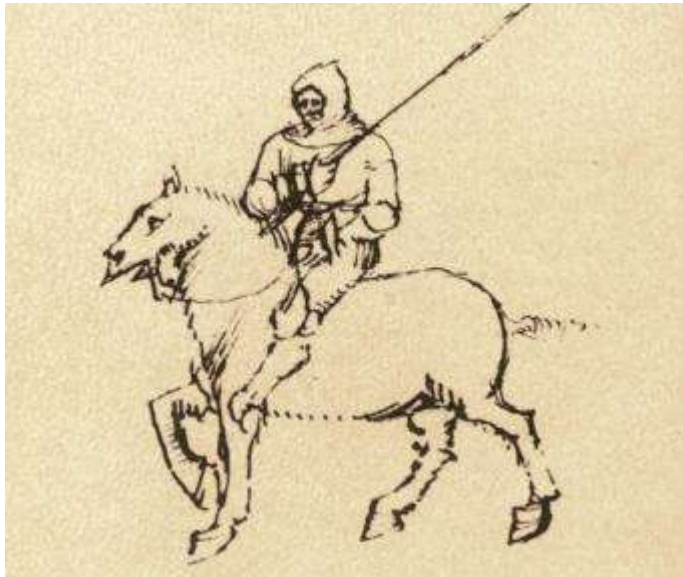
[41v-c] [No text]

[3v-c] If I throw my lance into the chest of your horse, your
beat will fail. And as soon as I've thrown my lance, I will take
up the sword for my defense and with your lance you will not
do me offense.



Player

[29b-d] [No text]



[41v-d] ¶ This Master also carries his lance in Guard of the Lady on the left, in order to knock aside the spear his opponent is about to throw at him. Just as he can beat it aside using his lance, so too he could beat it aside using a staff or a short sword.

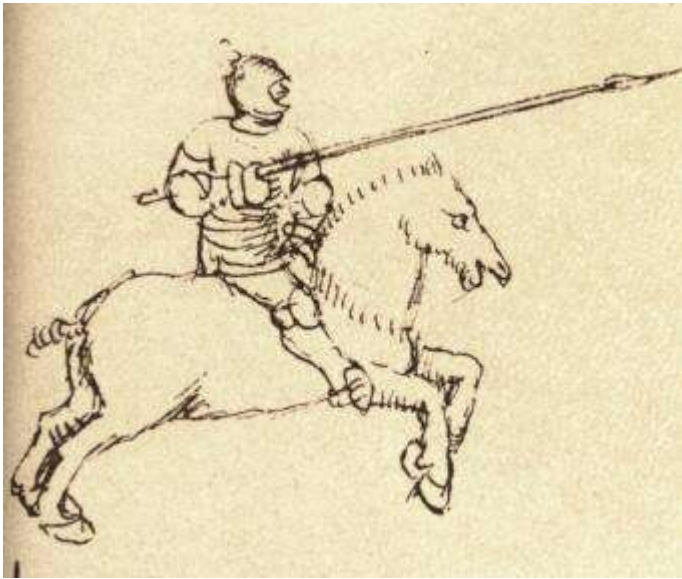
[3v-d] Again, this Master carries his lance in the Stance of the Queen on the Left to beat the lance that the companion wants to throw. And that beat which he wants to strike with the lance he could also do with a staff or with a sword—except that if he throws his lance into the chest of my horse, my beat will be turned to failure.



Player

[30a-a] [No text]

[3r-a] [No text]



[42r-a] [No text]

[4r-a] [No text]



Fourth Master

[30a-b] Fleeing, I cannot make any other defense
And so I turn myself to the right and will make you offense.

[3r-b] ¶ Correct in opposition, I would make you strong pains.
Whoever <I> runs away cannot defend his own body.



[42r-b] ¶ This master who is fleeing is not wearing armor and rides a horse built for speed, and as he flees he constantly throws his lance point behind him so as to strike at his opponent. And if were to turn his horse to the right he could quickly enter into the Boar's Tusk guard with his lance, or he could take the left side Guard of the Lady, to beat aside his opponent's weapon and finish him in similar fashion to the first and the third plays of the lance.

[4r-b] This Master who flees is not armored and is on a running horse, and he is always throwing thrusts with his lance backward to strike his companion. And if he were to turn to the right side he could easily enter into the Boar's Tusk with his lance or into the Stance of the Queen on the Left, and beat and strike as he could do in the first and third plays of the lance [on foot].



Player

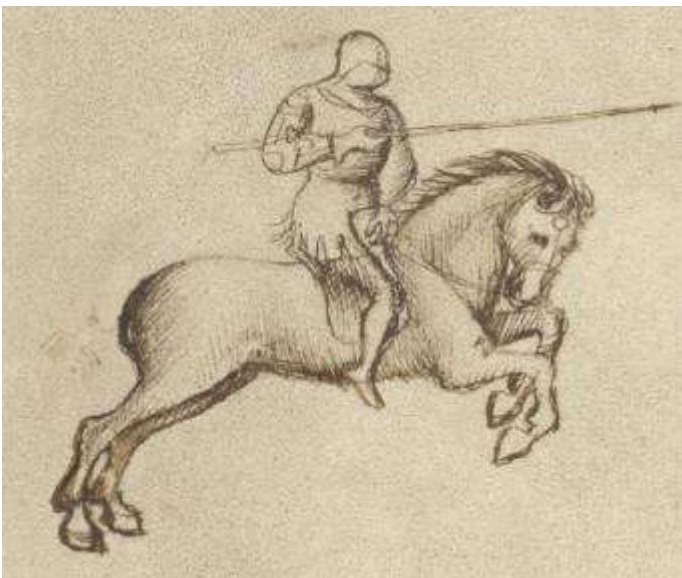
[30b-a] [No text]

[2v-a] [No text]



[42r-c] [No text]

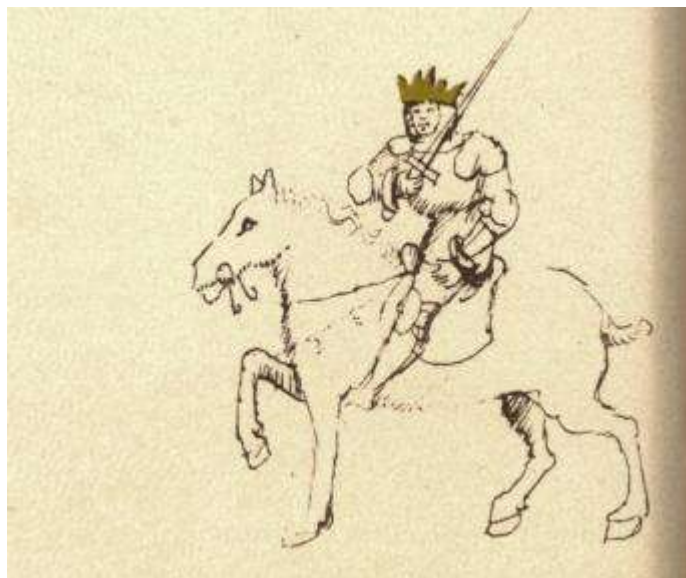
[4v-a] [No text]



Fifth Master

[30b-b] With my sword, I will beat your lance,
And with either the point or the edge I will strike you.

[2v-b] ¶ The regal Form of the Woman is suitable, and
piercing you
With the sword <with the point> and raging against [you],
this spirit sends
To the shadows; the divine will of heaven would favor that
manner.



[42r-d] ¶ This method of carrying the sword against the lance is well suited for beating aside your opponent's lance when you are passing him on his right side. And this guard is effective against all hand held weapons, namely poleaxe, staff, sword etc.

[Text identical to subsequent play in Ms. M. 383]



[4v-b] This carry of the sword is very fine, and it is called by a name that was said before: I carry my sword in the left Queen's Stance. And if this one comes to me with the lance in rest (to strike me and not my horse), I will beat his lance and I will strike him with my sword without fail. Note that the sword cannot defend below the neck of a horse.



Counter to the Fifth Master

[30a-c] I make the counter to your guard,
And your horse I will strike without any trouble.



[42v-a] ¶ This is the counter to the previous play. This Master attacks with his lance held low in order to strike his opponent's horse either in the head or the chest, and the opponent will be unable to beat aside such a low attack with his sword.



[4r-c] This is the counter to the play that came before. And this Master with the lance carries it low to strike the horse in the head and in the chest, because his companion cannot reach so low with his sword.



Fifth Master (cont.)

[30a-d] [No text]



[42v-b] [No text]

[4r-d] This carry of the sword against the lance is very good for beating the lance while riding to the right side of your companion. And this guard is good against all other handheld weapons—that is, against the ax, the staff, the sword, and so forth.

[Text identical to previous play in Ms. Ludwig XV 13]



Player

[30b-c] [No text]



[42v-c] [No text]

[4v-c] [No text]



Sixth Master

[30b-d] So that you do not beat my lance out of the way,
Under my left arm I carry it in rest.



[42v-d] ¶ This is another counter of lance versus sword. In this one, the man with the lance couches his lance under his left arm, so that his lance cannot be beaten aside. And in this way he will be able to strike the man with the sword with his lance.



[4v-d] Again this is another counter of lance against sword. He of the lance sets his lance in rest under his left arm so that his lance cannot be beaten aside. And in this fashion he can strike him of the sword with his lance.



Seventh Master

[31a-a] At mid-lance thus I come, well-enclosed
So that you will delay in beating my lance.
I trust I will strike your horse without fail;
You will see my play carried out hereafter.

[2v-c] ¶ Drawing the members close at the same time, I, the
harsh one, seize the javelin <I delay the javelin>
In the middle. You will have been hindered in breaking [me]
open. Finally,
Your steed <horse>, having been struck a lethal wound, will
depart.



[43r-a] [No text]



[5r-a] [No text]



Eighth Master

[31a-b] [No text]



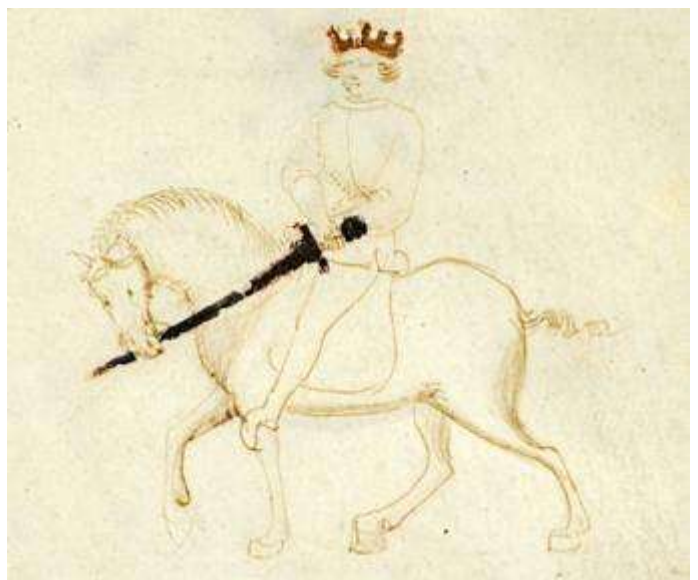
[43r-b] ¶ Here the man with the sword awaits the man with the lance, and he is waiting in the Boar's Tusk guard. As the man with the lance approaches him, the Master with the sword beats aside the lance to the right side, covering and striking with one turn of the sword.



[2v-d] [No text]

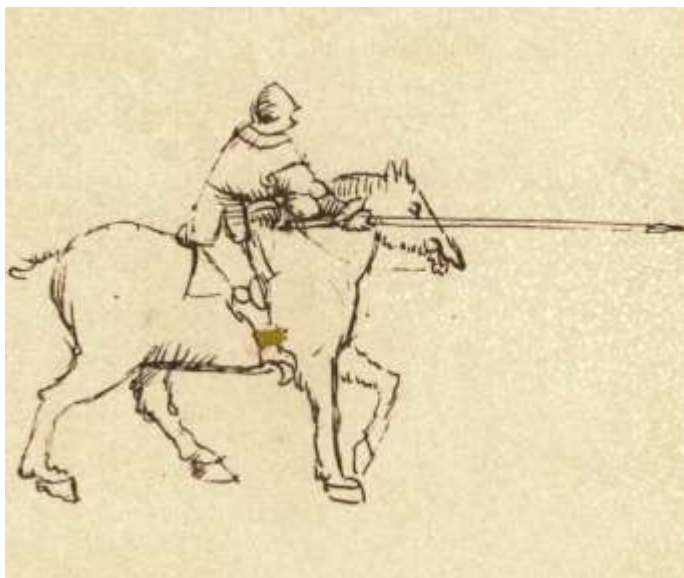


[5r-b] This one with the sword awaits him with the lance. He waits in the Boar's Tusk as he with the lance comes, and then the Master with the sword beats his lance away toward the right side. And thus can the Master do with the sword—that is, he can cover in one rotation of the sword.



Counter to the Eighth Master

[31a-c] So that you cannot cross your sword with my [weapon],
I carry it low to waste your horse.



[43r-c] ¶ This is the counter to the preceding play of lance versus sword. Here the man with the lance strikes his opponent's (the man with the sword) horse in the head, because he cannot beat aside the lance with his sword since it is too low.



[5r-c] This is the counter of the play of the lance and the sword that came before: that is, that he with the lance strikes to the head of the horse of his enemy (that is, of him with the sword), because he cannot beat a lance or sword which is so low.



Eighth Master (cont.)

[31a-d] [No text]



[43r-d] [No text]

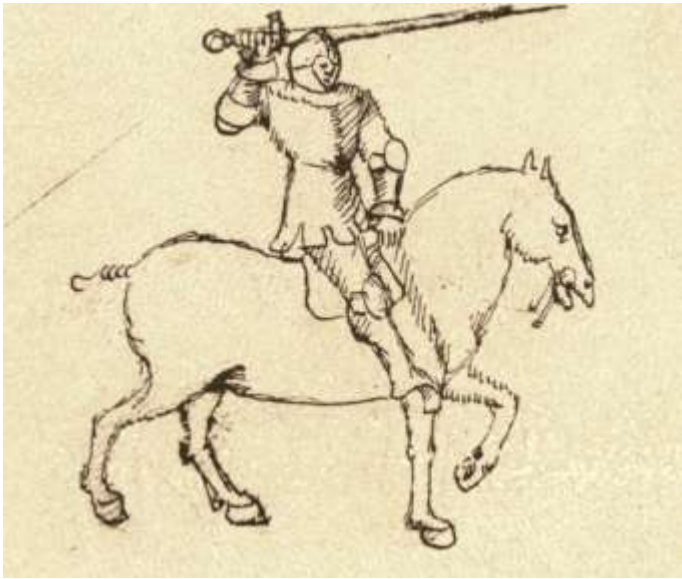
[5r-d] [No text]



Player

[31b-a] [No text]

[3r-c] [No text]



[43v-a] [No text]

[5v-a] [No text]



Ninth Master

[31b-b] Such a carry of the sword gives me four plays to make:
I could strike with the point and the edge without fail,
And also throw someone from horseback or take his sword.
Seldom are these things failures to me.

[3r-d] ¶ Truly there are four ways of carrying a sword;
Verily he moves toward the plays. And by means of the sharp
point being forward,
I would hit you. And he will cut the open limbs with cutting,
And again from your seat you will plainly depart
Without a sword. And that method seldom disappoints a man.



[43v-b] ¶ This way of carrying the sword is named “the Long Tail Guard”. When you are riding to your opponent’s right side, this is a very good guard to use against the lance and all other hand held weapons. Keep firmly in your mind that thrusts and strikes from the left side should be beaten aside to your outside line, beating them diagonally upwards, not vertically. And the downward strikes should similarly be beaten aside to the outside, lifting your opponent’s sword a little as you do so. You can make these plays as these drawings show.

[5v-b] This carry of the sword is called the Stance of the Long Tail, and it is very good against lance and sword and against all other handheld weapons, while riding to the right side of the enemy. Bear in mind well that the thrusts and the backhand blows should be beaten out to the side and not upward, and the downward blows should also be beaten to the side (lifting the sword of the enemy slightly); [this guard] can make all the plays corresponding to the figures that are depicted.



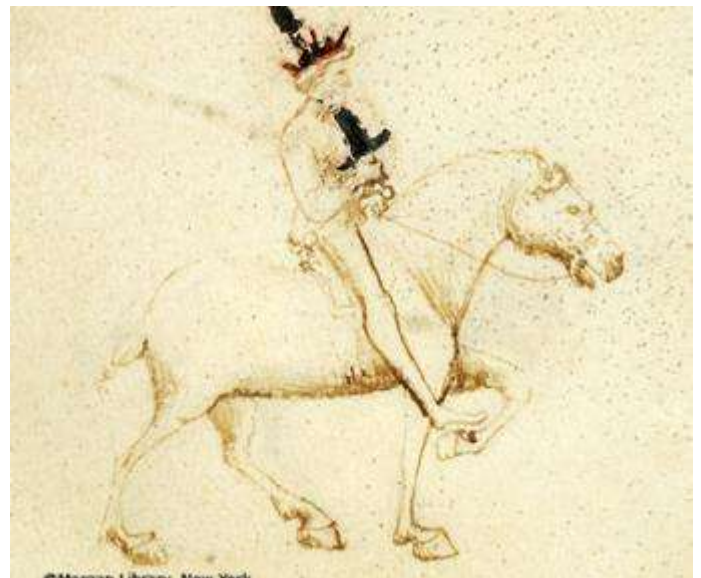
Fifth Master (cont.)

[31b-c] Of these two guards I make no comparison;
Whoever knows more, his judgment will overcome.
And whoever will know to watch for deception
Will be able to make the four aforesaid plays well.



[43v-c] [No text]

[5v-c] [No text]



Ninth Master (cont.)

[31b-d] [No text]



[43v-d] ¶ This version of the Long Tail Guard is a good guard when your opponent attacks you from his sword on his left shoulder, as this opponent is shown doing here. And be advised that this guard will work against all attacks from both the right and the left sides, and against anyone, whether right handed or left handed. Hereafter begin the plays from the Long Tail that always begin with beating aside the opponent's weapon, as you saw drawn in the first guard of the Long Tail.



[5v-d] Again this same Stance of the Long Tail is good when one comes against you with the sword on the left-hand side, as this enemy of mine does, and know that this guard counters all blows from the right side and from the left side, and counters anyone, be they right- or left-handed. And hereafter commence the plays of the Long Tail, which always beats in the fashion that was said earlier in the first Guard of the Long Tail.

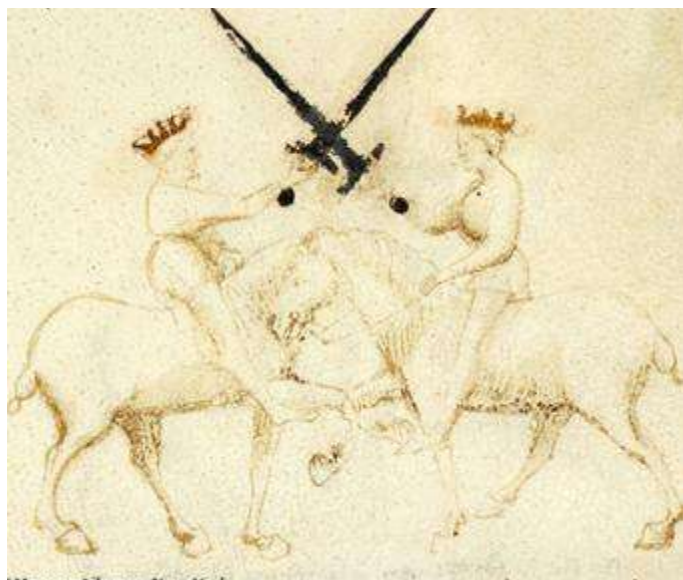


First Remedy Master

[32a-b] This is an equal crossing, without advantage;
Whoever has more art and malice begins the action.



[6r-b] These two Masters are here crossed at the full of the sword. And that which one can do, the other can do also—that is, he can do all the plays of the sword with this crossing. But crossing is of three categories (that is, from the full of the sword to the tip of the sword), and whoever is crossed at the full of the sword can withstand a little, and whoever is crossed at middle of the sword can withstand less, and whoever at the tip of the sword can withstand nothing at all. So the sword, as such, has three matters—that is, a little, less, and nothing.



First Scholar of the First Remedy

[32a-a] This point I gladly have set in your throat
Per the ~~third~~ [ninth] Master who demonstrates such a guard.



[44r-a] ¶ This is the first play that comes from the Long Tail Guard shown above. Here the Master beats aside his opponent's sword, and then places a thrust into his chest or his face, as you see drawn here.



[3v-a] ¶ I pierced through the exposed neck with the point of my sword.

For instance, the third master taught me thoroughly using principles.



[6r-a] This is the first play which belongs to the Guard of the Long Tail which appeared here before: that is, that the Master beats the sword of his enemy and thrusts the point into his chest, or into his face as depicted here.



Second Scholar of the First Remedy

[32a-c] Per the first Master that is in guard with the sword I have given this strike to your head.



[44r-b] ¶ This is the second play that you can do after beating aside your opponent's weapon. Here I strike this man over the head, because I see his head is unarmored.



[3v-c] ¶ Using a wound, I, the fighting one, terrify the neck with a wound.

Prudent with regard to this sword, the first master teaches me truly.

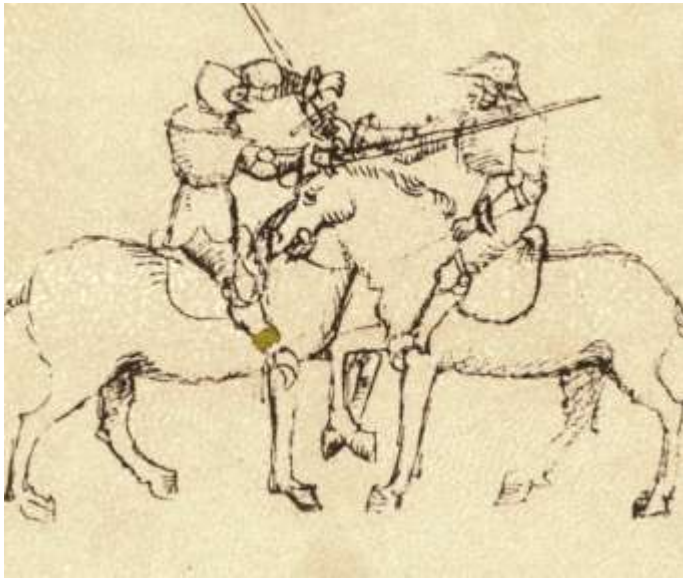


[6r-c] This is the second play which can give a beat. I strike this man over the head, for I see well that he is not armored on his head.



Third Scholar of the First Remedy

[32a-d] By crossing ahead of your sword I have deviated it
And with mine I have given a great blow:
And also I could have given it to you with my point;
And none of the weapons that you have could stop me.



[44r-c] ¶ This is another play, the third, where, after beating
aside your opponent's sword, you grab it with your left hand
and strike him in the head. You could also strike him with a
thrust.



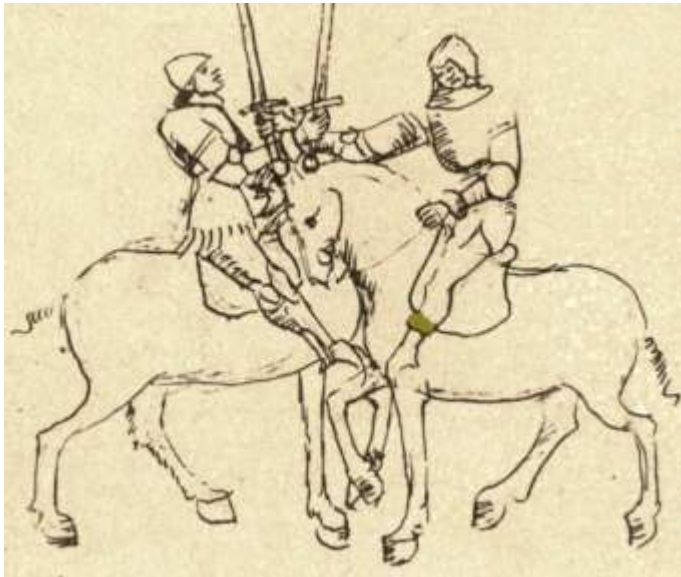
[6r-d] Here is another play, which is the third that beats the
sword of his enemy; he grasps with his left hand and strikes
the [enemy's] head, and he could also strike thusly with the
point.



Fourth Scholar of the First Remedy

[32b-a] You will lose your sword because of this catch
Or you will go to the ground without any defense.

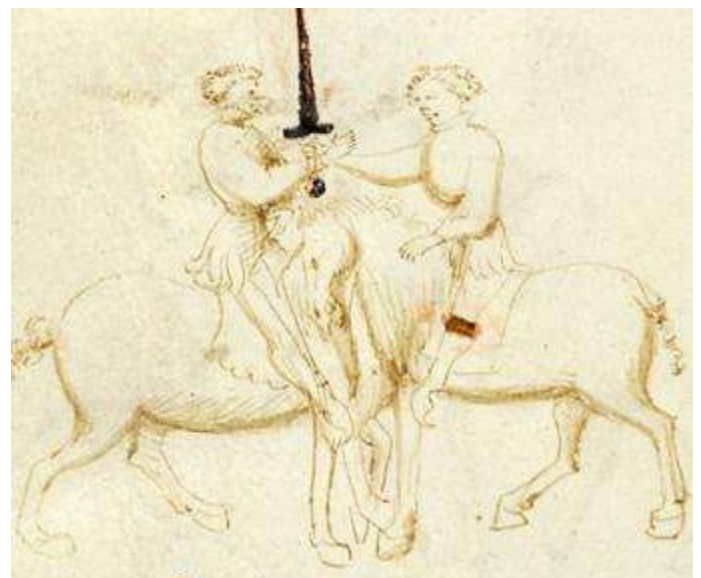
[4r-b] ¶ You, shamefaced, on account of this will either
perhaps abandon your sword,
Or you will lie down, prostrate on the ground; there is no
preventing [this].



[44r-d] ¶ This is the fourth play, in which the student strikes his opponent in the head and then takes his sword in the manner shown here.



[6v-a] This is the fourth play that the scholar wants to make—that is, take the sword in this way that you can see depicted here.



Counter to the Fourth Scholar

[32b-b] So that my sword would not be taken from me
Against you I have made this turn:
Such that that which you were wanting to do to me
Through this counter I will do to you.



[44v-b] ¶ This is the ~~sixth~~ [fifth] play, where you take away your opponent's sword. You use the hilt of your sword to lift his hilt upwards, which will make his sword fall from his hands.

[6v-b] This is the fifth play, in which he wants to take the sword of his companion with the hilt of his sword; the other hilt he will have above, and the sword will fall from [his companion's] hand for certain.



Second Remedy Master

[32b-c] From horse to ground it will behoove you to go;
Maybe I will then know what I should do with you.

[4r-c] ¶ He disengages lest I trample the beating heart on the
ground.
Anything that I would like concerning you I will be able to try
afterward.



[44v-a] ¶ This is the ~~fifth~~ [sixth] play that flows from the
cover where you beat aside his sword. Here I throw my arm
around his neck and turn quickly, and with the base of my
sword I drive him to the ground.

My counter is the second play that follows me, but this
counter will not work if your opponent is armored.



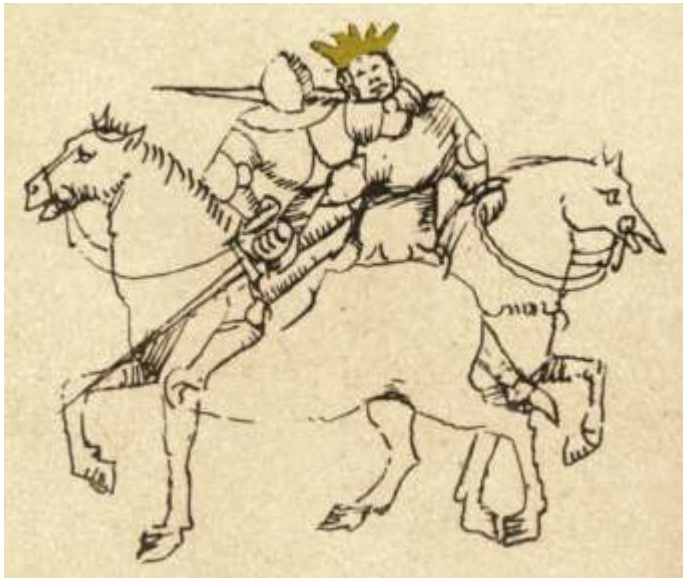
[6v-c] This is the sixth play that makes a cover with the
beating of the sword. I throw my arm to his neck and quickly
turn, and I will throw you to the ground, sword and all,
without a doubt.

My counter is here after and is the seventh play. Well that he
has not achieved being armored.



Counter to the Second Remedy

[32b-d] If it would behoove me to go to the ground, [sword]
and all,
I could do no defense other than this strike.



[44v-c] ¶ This is the seventh play, which is the counter to the ~~fifth~~ [sixth] play above. It employs a strike to your opponent's leg. But if your opponent is armored, you can't trust this counter to work.

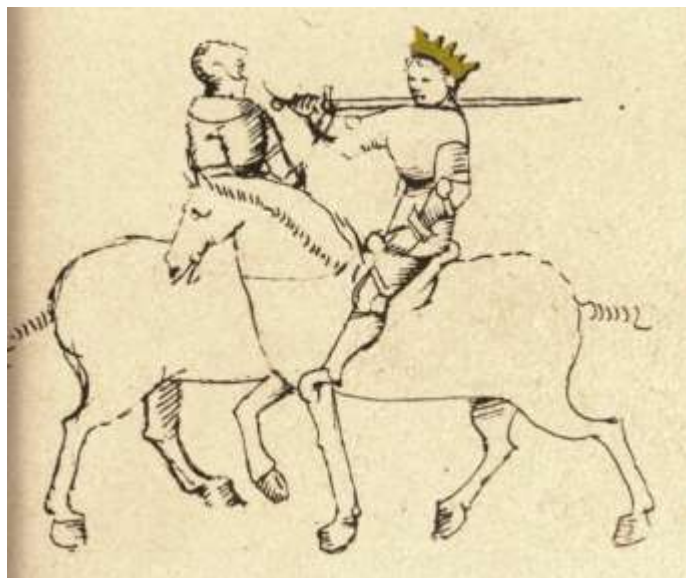


[6v-d] This is the seventh play which is the counter of the strike—that is, the one that he makes to the leg of the other [man]. If your companion were armored, you could not rely on this.



Second Counter to the First and Second Remedies

[33a-a] I want to make my defense against the point and the edge,
Such that the sword will not be taken from me nor caught,
And neither will I be thrown to the ground from my horse:
I will strike your face with my pommel without fail.



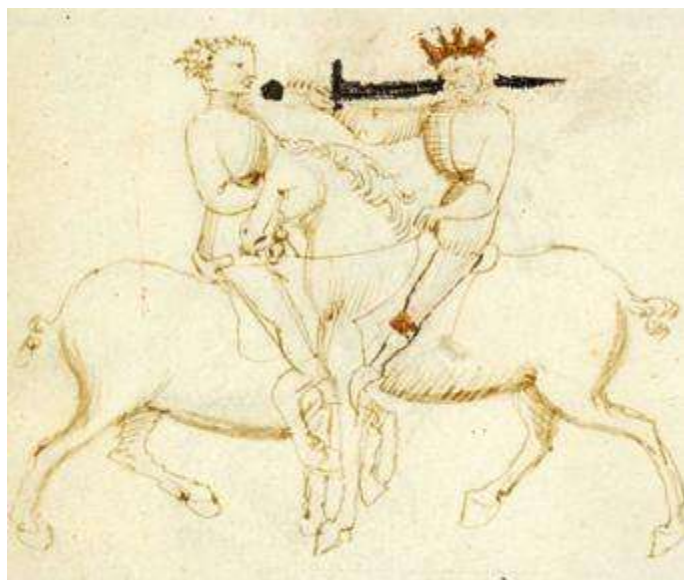
[44v-d] ¶ This is the eighth play, which is the counter to all of the preceding plays, but especially the plays of the mounted sword when the masters are in the Long Tail guard. When the Masters or their students are in this guard, and when I strike or thrust at them, and when they quickly beat my attack aside, then I quickly turn my sword and strike them in the face with my pommel. Then I move quickly from my position and strike them in the back of the head with a horizontal backhand strike.



[4v-b] ¶ I now protect myself from the cutting, and also the strong point.
And I strike the face with the hilt <of the grip> lest this sword be seized
From me. I shall not yet be thrown to the farthest ground.

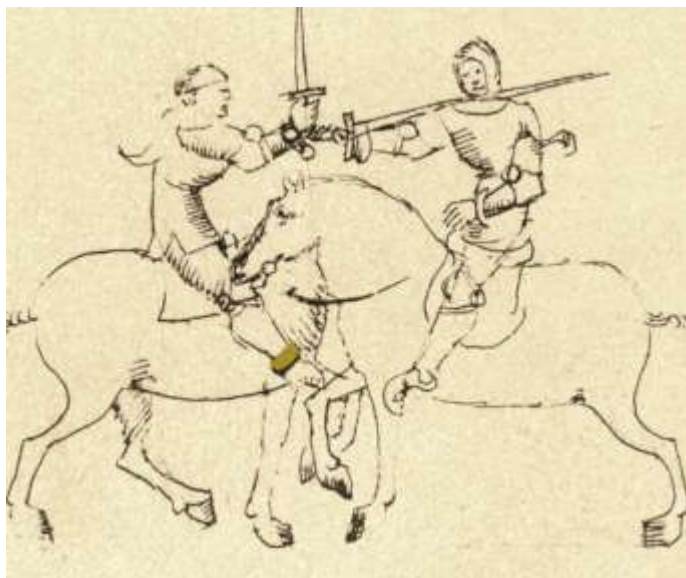


[7r-a] This is the eighth play and it is the counter to all the plays that came before, and especially of the plays of the sword on horseback and of the Masters that are in the Guard of the Long Tail. And when the Masters or Scholars stand in the aforesaid guard and I strike with a thrust or another blow, and they quickly beat my sword, I immediately give a turn to my sword and with my pommel I strike them in the face. And I can pass with my cover quickly and strike them behind the head with a backhand middle cut.



Counter to the Second Counter

[33a-b] So that you could not hit me in the face with your pommel,
I have taken your blow with the hilt of my sword.



[45r-a] ¶ I am the ninth play, which is the counter to the counter that preceded me. When he turns his sword, I quickly place my hilt as you see drawn here, so that he cannot strike me in the face with his pommel. And if I raise my sword up, and turn it to the left, you could well have your sword taken away. And if I am unable to do that, I could instead strike you with a backhand strike to the face, or with a quick turn of my sword strike you in the head with my pommel.

Here ends the plays of sword against sword on horseback. If you know more of this, please share it.



[7r-b] The ninth I am, who makes the counter to that which came before me, so that when he gives a turn to his sword I quickly thrust my hilt (as you see depicted) so that he cannot strike me in the face with his pommel. And if I raise my sword high and give a turn to the left, it could very well be that his sword will be taken from him. And if that fails me and I cannot do it, so quickly will I make the turn that I will give to his face with the false edge of my sword (or I will strike him in the head with my pommel).

This finishes the mounted play of sword against sword, and whoever keeps it in mind will give a good deal.



First Scholar of the Second Remedy

[33a-c] In such a way have I grabbed you, running up behind,
That I will throw you from the horse—this I believe.



[45r-b] ¶ This is a grappling play, that is a play of the arms,
and this is how you do it: if your opponent is fleeing from you,
you come up behind him to his left side. Now with your right
hand grab the cheek piece of his bascinet, or if he is
unarmored, grab him by the hair or by the right arm from
behind his shoulder. In this way you will make him fall
backwards to the ground.



[5r-b] ¶ I hold you captured by the helmet, whereby you turn
your back backward.
Afterward, I will send you with flying chest into the ground.



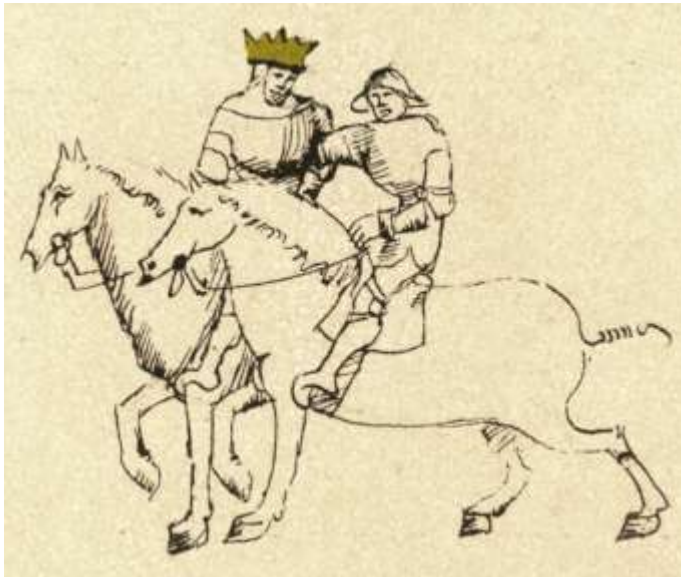
[7v-a] This is a play of grappling, and inasmuch as it is a play
of grappling it is a play of the arms, and it is done in this way:
when one flees from you and you come up behind him from
the left side, grab him on the cheek of his helmet with your
right hand (or, if he is unhelmed, grab him by the hair or the
right arm from behind his shoulder), and in this way you will
make him fall backward such that you will make him go to the
ground.



Counter to the First Scholar

[33a-d] You wanted to throw me from my horse
But with this counter you will go to the ground instead.

[5r-c] ¶ It is useful that you merely beat the ground
With the trampled corpse. The counter actions accomplish
this. Spiteful,
You nevertheless wish to attempt that same thing on myself.



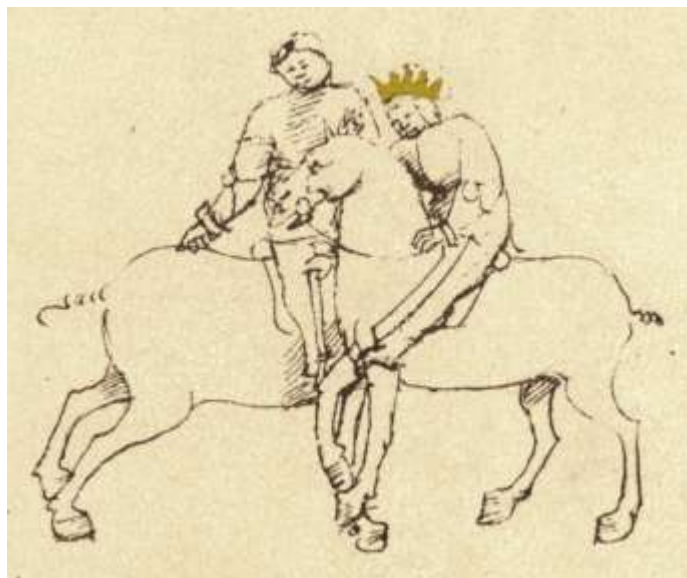
[45r-c] ¶ This is the counter to the previous play, and that play will not work when this counter is quickly applied as follows: when he grabs you from behind you quickly switch hands on the reins, and with your left hand you lock him up as shown here.

[7v-b] This is the counter to the play that came before; this counter goes in this way with the catch that was made: that is, that quickly when he grabs him from behind, [the Master] should immediately exchange hands on the reins, and with his left arm he should grab him in this fashion.



Third Remedy Master

[33b-a] I want to lift your leg with the stirrup,
And because of this, to the ground you will go.



[45r-d] ¶ This student is about to throw his opponent off his horse, by grabbing the stirrup and pulling it upwards. If his opponent does not fall to the ground, he'll be helpless in the air, and unless his opponent is tied to his horse, this play will not fail him. If he does not have his foot in the stirrup, the student can grab him by the ankle and raise him up into the air in the same way, as I described above.



[5v-b] ¶ Lifting the leg simultaneously by the stirrup, this, my Powerful right [hand], turns you to the furthest. Nor will your leg be made better.



[7v-c] This Scholar wants to throw this one from his horse—that is, he grabs him by the stirrup and lifts him up. If he doesn't go to the ground, he would clearly be floating in the air! Assuming he isn't lashed to his horse, this play cannot fail. If he does not have his foot in a stirrup, grab him by the ankle and it will be even easier to lift him up than I said before so do as was written here earlier.



Counter to the Third Remedy

[33b-b] You wanted to throw me well from my horse;
With this counter, to the ground you will go.



[45v-a] ¶ Here is the counter to the previous play: when your opponent grabs your stirrup or your foot, throw your arm quickly around his neck, and in this way you will be able to unhorse him. Follow this advice and he'll end up on the ground for sure.



[5v-c] ¶ Look how strongly I hold your neck by the shoulder,
<in front of you>
Which in this way you evade the attempt: you vainly try
To fling the unarmed [man] to the ground.[16] But the
counters conquer you.



[7v-d] This here is the counter of the play that appeared before it: if one grabs you by the stirrup or by the foot, throw your arm to his neck. You should do this quickly, for in this fashion you could dismount him from his horse; if you do this, he will hit the ground without fail.



Fourth Remedy Master

[33b-c] I want to throw you and your horse to the ground;
The breast of mine will go to the haunches of yours:
I will not release the bit of your horse,
And in the end you will not avoid the ground;
And when one is well-armed this is a fine hold,
Because against armor you cannot make an offense.



[45v-b] ¶ This is a method of throwing your opponent to the ground by throwing his horse. It's done like this: when you and your mounted opponent close, ride to his right side. Then throw your right arm over the neck of his horse, and grab the bridle close to where the bit enters its mouth, and forcefully wrench it upwards and over. At the same time make sure your horse's shoulders drive into his horse's haunches. In this way you will bring down both him and his horse at the same time.



[4v-c] ¶ I will throw you and your horse, prevented by none,
By whose raging haunches the chest of mine will stay.
I will not relinquish the resounding bridle of your quadruped
While you would strike the muddy ground precipitously with
the crown of the head.
That best deception certainly prevails when [one is] wearing
armor; afterward
He himself begins to fear being unable to injure anyone in
armor.



[8r-a] This is a play of throwing one to the ground, horse and all: that is, the Master rides to the right side of his enemy and throws his right arm over the neck of his [enemy's] horse. And he grabs the bridle of his [enemy's] horse behind the bit, rotates the head of the horse up, and he should spur his horse with his foot striking the rump or flanks. And in this way he will fall, horse and all...



Counter to the Fourth Remedy

[45v-c] ¶ This is the counter to the play before, where you throw your opponent to the ground together with his horse. This is an easy counter: when the student throws his arm over the neck of your horse to grab the bridle, you should quickly throw your arm around the student's neck, and you will effectively make him let go. Just do as the drawing shows.

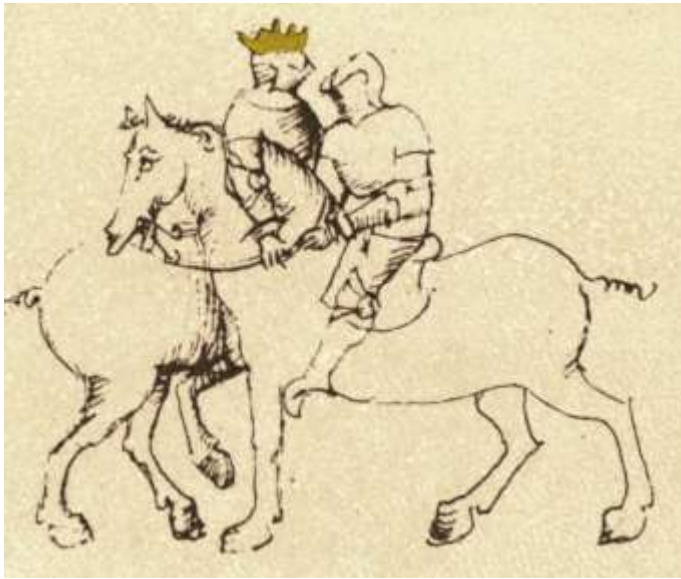


...This is the counter of the play that came before in which he wants to throw his companion to the ground along with his horse. This is an easy thing to remember, that when the Scholar throws his arm over the neck of his horse to grab the bridle, the player should quickly throw an arm to the neck of the Scholar, and thus he is forced to release it. Following that which you see depicted here, so should you do.

[Not illustrated in the Ms. M. 383]

First Scholar of the Fourth Remedy

[33b-d] I seek to take the bridle from your hands
 And I want to throw it over the head of your horse:
 And when the bridle will be thrown over its head,
 With my position I will lead you to a different country.



[45v-d] ¶ In this play you take the reins of your opponent's horse out of his hands, as you see drawn here. When you and your mounted opponent close, ride to his right side, and throw your right arm over his horse's neck and grab the reins near his left hand with your right hand turned down. Now pull the reins over his horse's head. This play is safer to do in armor than unarmored.

[8r-b] This is a play of taking the bridle of a horse from the hand of your companion in the way that you see depicted here. The Scholar, when he goes against another on horseback, should ride to the right side and throw his right arm over the neck of the horse, grabbing its bridle near his hand on the left-hand side, and so take the bridle off the horse's head. And this play is more secure in armor than unarmored.



Special Play

[46v-c] ¶ This scoundrel was fleeing from me towards a castle. I rode so hard and fast at full rein that I caught up with him close to his castle. And I struck him with my sword in his armpit, which is a difficult area to protect with armor. Now I withdraw to avoid retaliation from his friends.



Fifth Remedy Master

[34b-a] This Master has lashed a cord to his saddle
And to the foot of his lance, which is cruel and destructive,
To throw to the neck of his enemy,
In order to drag him to the ground; so do I say.



[46v-a] ¶ This Master has bound one end of a strong rope to his horse's saddle, and the other end to the butt of his lance. First he strikes his opponent, then he will cast the lance to the left side of his opponent, over his opponent's left shoulder, and in this way he can drag his opponent from his horse.



[2v-a] This Master has lashed a strong cord (that is, one end) to the saddle of his horse, and the other end is lashed to the foot of his lance. First he wants to strike, and then to put the tied part of the lance to the left of his enemy, throwing it over his shoulder, and thereby to be able to pull him off his horse and onto the ground.



Player

[34b-b] [No text]



[46v-b] [No text]

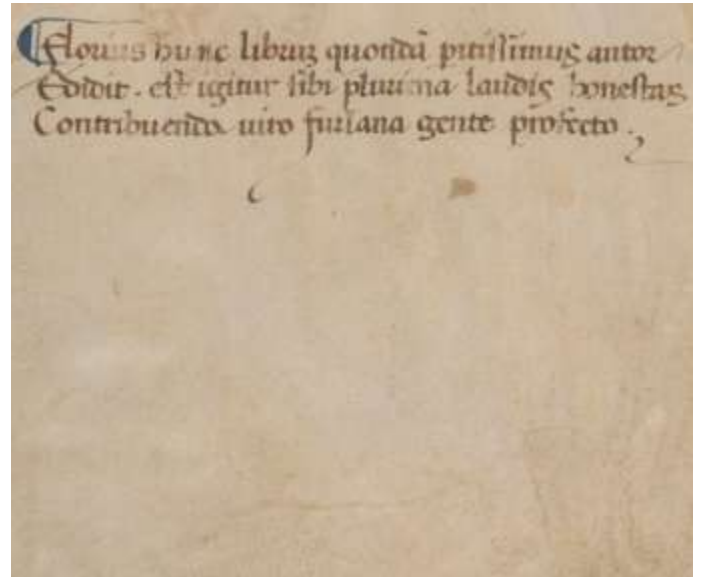
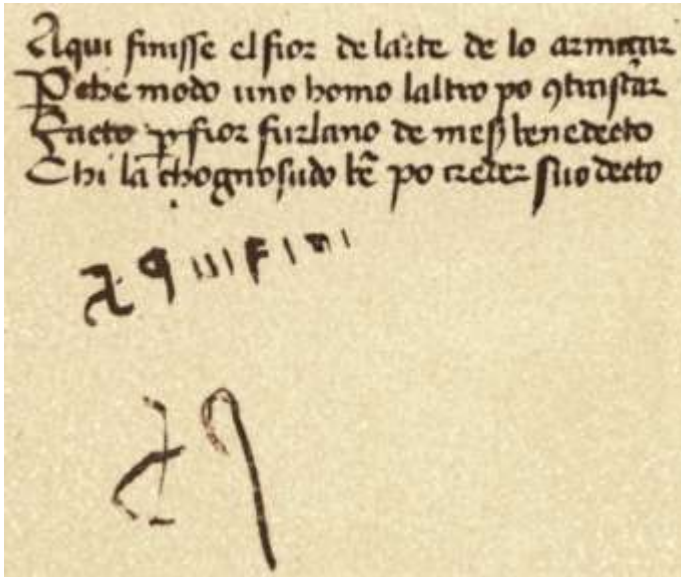
[2v-b] [No text]



Conclusion

[36b-a] Here ends the Flower of the Art of Fencing,
By which method one man can stand against another.
It was made by Fiore of Friuli, son of Sir Benedetto;
Those who have known him can believe his words well.

[44r-c] ¶ Florius, the most skilled authority, previously
brought forth
This book. It is therefore him, an accomplished,
Contributing man of the Friulian people, you are honoring.



[46v-d] ¶ Here ends this book that was written by Fiore the scholar, who has published here everything he knows about this art, that is to say, everything he knows about armed fighting is contained within this book. This same Fiore has named his book “The Flower of Battle”. Let he for whom this book was made be forever praised, for his nobility and virtue have no equal; Fiore the Friulian, a simple elderly man, entrusts this book to you.

[Both illustrations from Ms. Ludwig XV 13; Ms. M. 383 does not contain a conclusion]



Appendix A: Filippo di Vadi's Introduction

Transcribed and translated by Guy Windsor

TO MY MOST ILLUSTRIOUS PRINCE GUIDO DI MONTEFELTRO, DUKE OF URBINO

I offer this little book to you, great Prince,
To which Muse my mind is devoted to,
When giving up song to study
The law of the principal martial games,
Mars accustomed to kiss especially Phoebus (Apollo):
The muse next decorates Mars, and worships Minerva.

PHILIPPO VADI OFFERS THIS BOOK ON THE ART OF GLADIATORIAL COMBAT TO THE ILLUSTRIOUS PRINCE GUIDO DI MONTEFELTRO, DUKE OF URBINO.

HAVING been drawn to warlike acts and things by my earnest spirit, devoid of all cowardice, since my first thriving years, as time progressed I grew in strength and knowledge. I went, through hard work, to learn something of the art, its style and skills, regarding the aforementioned warlike acts and things. Such as how to play with the sword, lance, dagger and axe. Of these things, through the guidance of God I acquired some good advice and this through the practical experience and theory of many teachers from various different countries, all complete masters and perfectly knowledgeable in this art.

And not to diminish but instead to increase this doctrine so that it will not perish from my negligence, because from it comes no small help in battles, wars, riots and other warlike tumults: instead it gives all men trained and instructed in this material immediate and unique help: it has been suggested and required that I compile a booklet concerning these things by people I have surpassed in the art, and am more long winded than: adding to this various figures and placing various examples so that any man versed in this material can use it for assaults at arms, and can defend himself intelligently and be advised of all the types and styles.

So that everyone of a generous spirit will see this, my little work, as a jewel and a treasure, recording it in his inner heart, so in this way this useful art and doctrine will not fall into the hands of uncouth men and those of low-born condition.

Because heaven has not made these men in earthly flesh and beyond all cleverness and hard work and bereft of bodily agility, but instead they were made without reason, like animals, just to carry heavy loads and do base and rustic works. And so for this reason I tell you that they are in every way alien to this science, and it appears to me that the opposite stands for everyone of perspicacious intelligence and lively limbs such as are courtiers, scholars, barons, princes, Dukes and Kings, who should be invited to this noble science according to the principle of the Instituta which states: not only should Imperial Majesty be honoured in Arms, but also armed with sacred laws.

[01r] **AD ILLUSTRISSIMUM PRINCIPEM MEUM GUIDUM FERETRANUM DUCEM URBINATEM**

HUnc tibi do princeps dignissime guide libellum
CUi pariter mentem devoveoque meam
QUom musis studium dederis lege ludicra martis
PRincipibus muse: marsque favere solest
NUnc te precipue phebus: museque decorant
MOx etiam mavors: atque minnerva colent.

PHILIPPO VADI SERVI LIBER DE ARTE GLADIATORIA DIMICANDI AD ILLUSTRISSIMUM PRINCIPEM GUIDEM FERETRANUM DUCEM UR^BINI.

HAVENDOMI mosso per appetito naturale quale producea fuori el mio franco animo alieno da ogni viltade nelli mei primi & floridi anni ad acti & cose bellicose: cussi per processo di tempo cre[01v]sendo in forze et in sapere mi mosse per industria ad volere inparare piu arte & modi de ingegno de dicti acti et cose bellicose. Come e guichare di spada de lanza di daga et azza. De le qual cose mediante lo aduito de summo idio ne o aquistato assai bona notitia e questo per pratica experientia e doctrina de molti maestri de varii et diversi paesi amaestrati & docti in perfectione in tale arte.

Et per non minuire anzi volendo acrescere tal doctrina acioche per mia negligentia epsa non perisca per che da epsa non procede pocho alturio ne bataglie guerre rixe et altri tumulti bellicosi: Immo dona agli omini instruti et periti in tale materia uno prestantissimo e singulare subsidio: Ho proposto et statuido nella mente mia de compillare uno libretto concernente cosse: Le qualle sono piu oltra, e piu proluxe de tale arte: depingendo in quello varie figure e ponendoli exempli diverso per li quali qualunqua homo instructo in tal materia possa usare nel so asaltare et nel so diffendere astucie calidita et avisi di pui ragione et manere.

Adunque ciascuno di generoso animo vedera questa mia opereta ammi epsa si come uno gioello et texauro et recordansello nelo intimo core acio che mai per modo alcuno tale industria arte e dotrina non perve[02r]ga ale mane de homini rusticali e di vile conditione.

Perche el cielo non a generato tali homini indocti rozi et fuori de ogni ingegno et industria et omnino alieni da la agilita del corpo ma piu tosto sono stati generati asimilitudine de animali inragionevoli aportare carichi et fare opere vile e rusticale. E perche debitamente io vi dico loro essere per ogni modo alieni da tal scientia et per l'opposito al mio parere ciascuno di perspicace ingegno & ligiadro de le menbra sue come sono cortegiani scolari: baroni: principi: Duchi et Re debeno essere invitati acquesta nobile scientia secondo el principio de la Instituta quale parla e dice cosi. El non bixogna solo la maesta imperiale essere honorata di arme ma ancora e necesario epsa sia armata de le sacre legge.

Nobody should think that there is anything false or any kind of error in my book, because I have left out anything doubtful, and included only things that I have seen and tested. Let us begin then to explain our intention, with the aid and grace of the omnipotent God whose name will be blessed forever.

And because the various animals, lacking reason, have natural gifts, without any of the knowledge of man (who lacks such natural bodily gifts). So instead of naturally occurring weapons, to make up for the lack of the aforesaid weapons, nature gives man hands. So to those that lack natural weapons she gives the virtue of intelligence and thought. So those that have natural weapons cannot acquire more weapons. So those that lack natural weaponry can better make use of all weapons, natural or otherwise. Having then need above all other animals for intelligence and reason, these things flourish, art and intelligence, and not only these two things raise us above the other animals. But every trained and clever man of good intelligence overtakes and surpasses any other that is tougher than him, and more full of force.

Just to expand on my previous point. Cleverness overcomes strength. And what is greater still and almost incredible: *sapiens dominabitur astris* (“the sage rules the stars”). An art that conquers all, and dominates anyone who would fight you or stand against you, is born from the aforesaid cleverness and other piercing thinking. And not just one man against another, but also a method and the possibility is born for one man to overcome many people. And not only is shown the way and theory of combating the adversary, and to defend yourself against him, but also is taught advice on how to take the weapon from his hand.

In these texts there will also be a few words on how a small person of little strength can overcome and throw down a big tough and brave man, and so you will see how the humble can overtake the great and the unarmed the armed. And many times it happens that someone on foot defeats and conquers someone on horseback.

But because this is a serious matter it would be very inconvenient if this noble doctrine perished and diminished through negligence, I, Philipppo di Vadi from Pisa having studied this art since my first flourishing years having travelled to and practiced in many different countries, lands, castles and cities to collect the teachings and examples of many perfect masters of the art. By the grace of God having acquired and followed a sufficient quantity of the art I have been free to compose this, my little book, in which I have organised and shown at least the main points of four types of weapon: the lance, sword, dagger and axe.

And in this book written by me I describe a properly organised theory and practice of this art, with examples illustrated with various figures, so anyone new to the art can understand and know how to fight, and by which tricks and vigour he expels, beats aside the blows of opponents and

Ne sia alcuno quale creda che in questo mio volume sia posta cosa falsa o involupata de alcuno errore: perche tollendo e rescecando via le cosse dubiose solo li metero cose vedute e provate da me: Comenzando adunque ad exprimere la intetione nostra. Con ladiuto et gratia de lo omnipotente dio del qualle el nome sia benedetto in eterno.

Et per che alcuni animali inrationabili fano li loro artificij naturalmente te senza alcuna doctrina de l homo [02v] manca de artificio naturalmente si come el corpo de quello manca de arme debitamente li presta la natura per lo mancamento de dite arme le mane et in loco de quello che'l manca de artificij naturali li presta la virtu de intelecto et cogitatione e come se luij avesse auto alcuni artificij naturalmente non poria acquistare artificij per lo resto, e per lo meglio a lui ad usare tutte le arme e tutti li artificij pero non li fo prestato da dita natura ne arme ne artificio. Have adoncha bixogno tra gli altri animali lo intelletto e ragione ne le qual cosse fiorisce arte et ingiegni de quali due cosse non solo avanza e supera tutti gli animali: Ma ciascuno homo docto et adoctato de bono ingiegno avanza e supedita qualunqua sia piu robusto di lui e piu pieno di forze.

Iusta illud preclare dictum. Ingenium superare vires: Et quod maius est et quasi incredibile: sapiens dominabitur astris: Nasce da dito ingiegno et da altri e penetrative cogitatione una arte de vincere superare et debbelare qualunque vol conbatere e contrastare. & non solo adviene che uno homo vinca l'altro ma ancora nasce modo et posibilita che uno solo superi piu persone e non se mostra solo el modo et documento de assaltare lo adversario et repararsi et deffendersi da lui, ma etiam se insegna advi (Folio 3R break mid-word; “advisi”) si de togliere l'arme sue di mano:

Per li quali documenti spese fiate uno de poche forze et piccolo sottomete prosterne et sbate uno grande robusto e valoroso e cusi adviene che anche uno humile avanza el superbo et uno disarmato lo armato. Et molte volte accade che uno a pie di vinci et sconfingie uno da cavallo.

Ma perche el seria cossa molto inconveniente che cosi nobile doctrina per negligentia perise e venise meno, Io philippo di vadi da pisa hauendo ateso a tale arte insino a li mei primi et floridi anni hauendo cercato et praticato piu et diversi paesi et terre castelle e citade per raccogliere amaestramenti et exempli da piu maestri perfecti nell'arte. Per la dio gratia havendomi acquistato et conseguito una particella assai sufficiente, ho deliberato de componere questo mio libreto nel quale ve si ponera et dimostrara almeno la noticia di quatro manere d'arme cioe lanza, spada, daga, e, aza.

Et in epso libro per mi si descrivira regole, modi et atti de talle arte, metendo li exempli con varie figure acio che ciascheduno novo nel'arte comprehenda et cognosca li modi de assaltare et per lequalle astutie et calidita lui expella et rebuti da se le contrarie et inimici colpi, ponendo solo nel dicto libro quella

enemies. I have only included in the aforesaid book the good and true doctrine, which I have received from the most perfect masters, with great pains, and efforts, and vigils. And I have also included things that I have discovered and often tested.

Reminding and admonishing all, in plain words, to not dare attempt this art and science unless they are bold, generous and full of courage. Because any coarse, low-born, pusillanimous man must be chased away and blocked from such nobility and refinement. Because to this doctrine should only be invited such men as: men at arms, scholars, barons, lords, dukes, princes and kings of the land and any of those that govern the republic, and to any of these who defend widows and orphans (both of these are pious and divine works).

And if this my little work finds its way into the hands of anyone versed in the art and appears to him to have any superfluous or wrong, please adjust, reduce or add to it as he pleases. Because in the end I place myself UNDER HIS CORRECTION AND CENSURE.

CHAPTER 1 BEGINS

If you wish to truly know
If fencing is an art or science
Hark my words, I say.

Ponder this, my conclusion:
It is a true science and not an art
As my brief eloquence shall show.

Geometry divides and separates
By infinite numbers and measures,
And fills her papers with science.

The sword is placed in her care,
So measure blows and steps together
So Science keeps you safe.

From Geometry fencing is born,
And under her it has no end;
And both of them are infinite.

And if you heed my doctrines,
You'll know how to answer with reason
And pluck the rose from the thorns.

To make your opinion clearer,
And to sharpen your intellect,
So you may be able to answer to everyone:

Music adorns this subject,
Song and sound enshrine the art,
To make it more perfect through science.

So Geometry and Music combine
Their scientific virtues in the sword,
To adorn the great light of Mars.

doctrina [03v] vera et bona la qualle io con gradissimi affanni et fatiche et vigilie ho inparato da piu perfectissimi maestri metando li ancho cosse per mi atrovate et spesso provate.

Ricordando et amonendo ogniuno non prosumma temerariamente ne habia ardire de intermeterse in tale arte et scientia se lui non ne magnanimo e pien de ardire: Perche qualuncha homo grosso d'inzegno, pusilanimo et ville, debbe essere caciato et refudato da tanta nobilita et gientileza: Perche solo acquista doctrina se debeno inuitare sacomani, Homini d'arme, scolari, baroni, Signori, Duchii, Principi, et Re di terre, de le qualli ad alcuni de loro apertene a governare la republica: et ad alcuni de loro apertene deffendere pupili et vedoe: Et tute due sono opere divine et pie.

Et se questa mia opereta pervenisse a mane de alcuno docto nella arte et paresseli che in epsa sosse alcuna cossa superflua o manchevole piazzali de resecare minuire et acrescere quello li parera, perche infino da mo io mi sottopono A SUA CORRECTIONE ET CENSURA.

CAPITULO PRIMO INCIPIT

SE alcun volesse intendere e sapere.
Se lo scrimir e arte over sienza.
Io dico che tu noti el mio parere.

Considera bene questa mia sentenza.
Che le scienza vera e, non e arte.
E mostrallo con breve eloquenza.

[04r] LA geometria che divide e parte.
Per infiniti numeri e misure.
Che inpi di scientia le sue carte.

LA spada e sottoposta a le sue cure.
Convien che si mesuri i colpi e i passi.
A cio che la scientia t'asecure.

DA geometria lo scrimir se nasce.
E sottoposte a lei, e non ha fine.
E l'uno e l'altro infinito fasse.

E Se tu notarai le me doctrine.
Tu saperai responder con rasone.
E caverai la roxa de le spine.

PER farte chiara ancor tua opinione.
Per aguciarte meglio l'intelletto.
A cio che tu respondi a le persone.

LA musica l'adorna e fa sugetto.
Che'l canto e'l sono s'enframette in l'arte.
Per farlo di scientia piu perfectio.

LA geometria e musica conparte.
Le loro virtu scientifiche in la spada.
Per adornare el gran lume de Marte.

Now if you like what I have said,
And the explanations I have written
Keep them in mind, so you will not fall.

So answer true as have told you,
In fencing you will find no end,
as every backhand finds its fore,
Counter by counter without end.

Chapter 2: Measure of the two-handed sword.

The sword should be of the just measure,
The pommel should come under the arm
As it appears here in my writing.

As you wish to avoid any trouble,
The pommel should be round to fit the fist
Do this to not enter the trap.

And do this as it is always done:
The handle should be always a span
If it is not of this measure there is confusion.

So your mind is not deceived,
The crossguard should be as long as the handle
And pommel together, and you won't be condemned.

The crossguard should be strong and square as needed
With a wide and pointed iron,
It must cut and thrust to do its duty.

Take note and understand this guide
If you wish to test the sword in armour,
Make the cutting edges four fingers from the point,
With the handle as is said above,

With pointed crossguard, and note well the text.

Chapter 3: Principles of the sword

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

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

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

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

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

OR vidi se'l mio dir ponto t'agrada.
E la rasone ch'io t'alego in scripto.
Et tiello nel cervello che no te cada.

CHe tu respondi el ver come io t'o dicto.
Che in lo scrimir non se trova fine.
Cogne reverso trova il suo dritto.
[04v] Contrario per contrario senza fine.

Misura de spada da doi mane. Capitolo II

LA spada vole avere iusta misura
Vole arivare el pomo sotto el brazio
Come qui apare nella mia scriptura.

PER volere schifare ancora impazio.
Tondo el pomo per star nel pugno chiuso.
E questo fa per non intrar nel l'acchio.

E Fa che questo te sia ancora in uso.
Che'l mantener sia sempre d'una spanna.
Chi non ha sta misura sie confuso.

A Cio che la tua mente non s'inganna.
Vol l'elzo longo quanto el mantener.
E'l pomo in seme, che non te condana.

VOl l'elzo forte et quadro nel dovere.
Con la ferruza larga et tracta in punta.
Che per ferire e tagliare faccia el dovere.

FA' che tu note et intendi questa giunta
Si con spada in arme tu voi provare.
Fa che la taglii quatro dita in punta.
Col mantener che di sopra & dicto

COL pontivo elzo et nota ben lo scripto.

Ragion de Spada Capitolo III

PIglia la spada in mano virilmente.
Perche l'e croce & e un'arme reale.
Insieme acorda l'animo valente.

SI tu averai nel cervel tuo sale.
[05r] El te bixogna qui considerare.
Qual via s'adopra da salir tal scale.

L'Arte de spada & solo un incrociare.
Partir la punta & i colpi a la contexta.
Per far la guerra a chi vol contrastare.

DA una parte si fano difexa
I colpi diritte da un lato vada
I reversi da l'altro faccia offexa.

EL taglio ritto nel suo ritto cada.
Et fa che note bem questa ragione.
El reverso col falso piglia strada.

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

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

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

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

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

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

Watch that you do not go but out of the way
Go with the cover and with the point to the face,
The blows go hammering the head.

Play of the cross and you will not be conquered,
If the companion crosses wide and you thrust,
You want to not be divided from him.

When you are joined with him at the half sword,
Constrain him as reason desires,
And leave the wide play and confront him.

Also sometimes it is so,
That a man doesn't feel himself very strong,
Then he needs cunning, not words.

Pass out of the way with skill,
With the cover of the good backhand,
Redoubling swiftly with a forehand.

If you don't feel your cunning has been lost
Leave the wide and find the constrained play
Make strength change sides.

And take note of and understand this saying,
That when crossing, cross with strength,
Because it dampens the effect of his sword.

Know that cleverness always overcomes strength,
Make the cover and immediately strike,
In wide and constrained you'll beat down strength.

And if you want to make him feel your point,
Go out of the way with a pass across,
Make him feel your point in his chest.

ET fa che segui poii come 'l dir pone.
Metteti in posta con la spada in mano.
S'tu passi o torni remane in galone.

PErche non sia el tuo guicare invano
Da quella parte che volto hai la faccia.
Da quella entra e non te para strano.

MEttendo la tua spada allora in caccia.
Verso el compagno con la punta al volto.
E de feriri subito te spaccia.

ESser ti bixogna acorto molto.
Con l'ochio a l'arma che te po offendere.
Pigliando el tempo e'l misurar raccolto.

FA che'l cor s'acorde nel defendere.
I piedi e braccia com bona misura.
Se honor vorai al tutto prendere.

ET nota bene et intendi mia scriptura
Che s'el compagno tra con la sua spada.
[05v] E con la tua ad incrociar procura.

GUarda non vadi pero for de strada.
Va con coverta e con la punta al vixo.
Martelando a la testa i colpi vada.

GIocha de croce & non seraii conquixo.
Se'l compagno incrocia largo & tu punta.
Volendo tu da luui non star div[i]xo.

QUando la sua a meza spada e gionta.
Stregnite a lui che la ragione el vole.
E lassa el giocho largho et qui t'afronta.

ANcora spesse volte achader sole.
Che l'hom non sente aver bona forteza.
On [r?] qui bixogna ingiegno e non parole.

PAssa for de strada con destreza.
Con la coverta del bon man reverso.
Rendopiando el derito con prestezza.

SI tu non senti aver l'ingiegno perso.
Lassa al largo & tienti al guicar stretto.
Farai ala fortezza mutar verso.

ET fa che note et intende questo detto.
Che quando incroce, incrociarai per forza.
Per che smorza de spada el suo difetto.

SAprii che ingiegno ogni possanza sforza.
Fata la coverta et presto a lo ferire.
Al largo & stretto abaterai la forza.

ET se la punta li voi far sentire.
Va for de strassa per traverso passo.
[06r]Fagli nel peto tua punta sentire.

With the point high and the pommel low
And the arms inside with a good cover,
Pass to the left side with a good pace.

And the point will find an open way,
Passing to the outside do not fear,
In every way you will make your offer.

Press in and grasp the grip of his sword,
If this cannot be done well,
Crushing his sword does the duty.

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

When you see that the sword moves,
Or if he steps, or strikes,
Or you pass back, or you find him near,

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

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

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

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

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

Note well and understand this part
Who wishes from the art to oppose everyone,
Of a thousand, one will dirty his cards.

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

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

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

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

COn la punta alta & col tuo pomo basso
E i bracci in fora con bona coverta
Passa dal lato stancho de bon passo.

ET se la punta trova la via aperta.
Passando pur di fora non temere.
Che in ogni modo li darai l'offerta.

STregnilo et piglia a lor suo mantenere.
Se questo vede non posser bem fare.
Pestulando sua spada fa el dovere.

FA' che t'acordi sempre nel passare.
Col tuo nimico opure quando tu'l trove.
E questo ch'io ti dico non lassare.

Come tu vedi che la spada el move.
Opur passase overamente tragga.
Over tu torna o adosso fa ch'el trovi.

SApere, fortezza et ardimento agga.
Colui che vole in arme avere honore.
Se questo manca a sercitar si stagga.

EL ti bixogna havere ardito el core.
Se l'omo grande te paresse forte.
L'ingiegno adopra che te da favore.

Guarda bem certo como da la morte.
Che'l tuo giucar non sia per cortesia.
Con altri che vergogna teco porte.

ET nota ben questa sententia mia.
Tu conosci tuo cor non del compagno.
[06v] Non voler mai usar tal fantaxia.

FA' che tu sie de malitia magno.
Si tu voi aver seguito in tal arte.
Arai bom fruto de cotal guadagno.

ANcora nota & intende questa parte.
Chi vol de l'arte atucti contrastare.
De le mille una inbratarà sue carte.

CUsi perde l'honor per un sol fallare.
Tal crede star di sopra che e di sotto.
E questo sole spesso altrui scontrare.

SPesso si fa con esso altrui barbotto
Contrastando se vene a custione:
Demostra qui cului che in l'arte e dotto

SE la lingua tagliasse per ragione.
Et fesse ancora lei como la spada.
Seria infinite morte le persone.

ET fa che de la mente tua no cada.
Che piglie con ragion el tuo defendere.
Et con iustitia iustamente vada.

He who wishes to go without reason to offend others,
Certainly damns his soul and body
And makes his master ashamed.

And you must always keep in mind
To always honour your teacher,
Because money does not repay such a debt.

He who wishes to be dexterous, and master the sword,
Must be accomplished in teaching and learning,
Raising out from you the act of the left.

If loyalty for them gives you (their) love,
You can talk to princes and kings,
Because this art is used by them.

Because they are expected to govern
And each to maintain justice,
For widows, orphans and other affairs.

When all's said and done, all sorts of good things come from
this art,
By arms the cities are kept down
And the crowds are kept under control.

And she maintains in herself such dignity,
That it always warms your heart,
Hunting cowardice out from you.

Acquire both riches and honour
And this passes above all other things
Be always in your lord's good graces.

If you will be famous in this art,
You will never be poor, anywhere,
Because this virtue is so glorious.

If poverty shows you the cards
Only once, then you will see,
By this art, riches will embrace you.

Sometimes you will find yourself
Being like a spent light,
Do not doubt that you will soon return.

To find this art I have spared no pains,
I speak not of the old but the new,
To make her known I am content.

I have kept her firmly imprisoned,
But as I release her, I truly swear
She gave me wealth, and as it happened to me,
So it will be for those in whom this virtue is found.

¶ **Chapter Four.**

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

CHi vol senza ragion altrui offendere.
Danna l'anima e'l corpo certamente.
Fa al suo maestro vergogna prendere.

EL te bixogna ancora avere a mente.
De portar sempre honore al tuo maestro.
Per che denar non paga tal samente.

CHi vol farsi signor de spada e destro.
De inprendere et de insignare facci derata.
[0 7r] Levando pur da te l'atto sinistro.

SE lialtade sera da te amata.
A principe & Re tu porai parlare.
Pe che tal arte da lor si fia oprata.

PErche s'aspetta a lor de governare.
Et ciaschedum che iusticia mantene.
De vedoe pupille et d'altre affare.

QUest'arte in summa et capo d'ogni bene.
Per arme se tien sotto le citade.
Et fa tener i populi tutti a freno.

ANcor mantene in se tal dignitade.
Che spesse volte si t'alegra el core.
Cacciando pur da te sempre viltade.

FActe acquistar poi thexoro e honore.
Et questo passa sopra ogn'altra cossa.
Mantente sempre in gratia de signore.

SI tu averai l'arte si famoxa.
Non ferai pover mai in nisciuna parte.
Questa virtu ch'e tanto glorioxa.

SE poverta te mustrara le carte.
Solo una volta poi tu vederai.
Abracciarte ricchezza per tal arte.

ALcuna volta tu te trovarai.
Essere a tale commo lume spento.
Non dubitar che tosto tornarai.

PEr trovar l'arte no m'e parso stento.
Non dico de la vechia ma la nova.
[0 7v] Che d'averla notata son contento.

IO l'o tenuta inpregionata a prova.
Comme io la lasso te giuro in bona fe.
Ella me da denari et se me giova.
Cusi intervene a chi in vertu si trova.

¶ **Capitolo quarto.**

QUest'arte e tanto nobile et gentile.
Ella amestra l'omo nell'andare.
Fa l'ochio presto ardito et signorile.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Who knows many blows brings venom
Who knows few, struggles,
In the end "the roman wind and even less".

Quest'arte t'amaestra a bem voltare.
A 'nsegnare ancora coprire et star forte.
E taglie et punte insegna el bem parare.

Quanti sonno senza numer morte.
Che l'arte non gli e stato a lor gradita.
Pero an de vita chiuse le lor porte.

Non e magior texoro che la vita.
E per defeder quella ogniun se ingiegna.
De matenerla quanto po s'aita.

Lassa la robba et ogni cossa degna.
Defende con quest'arte la persona.
Ne porte honore e glorioxa insegna.

O quanto e coxa laudevole et bona.
Apreder st'arte che to costa poco.
E mille volte la vita te dona.

O in quanti modi la ti po avere loco.
Senza cercare se trova costione.
Beato e quel che spigne l'altrui foco

[08r] **L'**Arte mia nova et fatta con ragione.
Non dico de la vechia la qual lasso.
Ai nostri antichi con lor opinione.

Se tu no vorai d'honore esser casso.
Misura il tempo tuo et quel del compagno.
Questo e de l'arte fondamento e passo.

Apre l'orechie al documento magno.
E fa che intede le ragion si belle.
Per che non dagge al tuo maestro lagno.

FA' che le spade sian sempre sorelle.
Quando tu viene a scrimir con alcuno.
E da poi piglia qual tu voi de quelle.

Non dar vantagio di spada a niuno.
Staresti a pericolo d'averne vergogna.
Et questo e quel che de sequir ciascuno.

Bon ochio saper prestezza bixogna.
Et se la forza e 'l cor con seco sia.
Farai grattar a ciasschedun la roгна.

Intende ben qui la senteza mia.
L'homo grande fa de spada longezza.
Et picol' omo la spada curta fia.

Gran forza d'homo le garde si spezza.
L'ingegno natural li porgie el freno.
Dona al picol homo bona franchezza.

Chi sa assai colpi si porta el veleno
Chi sa poco fa con gram faticha
A fin ne roman vento e pur da meno.

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

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

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

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

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

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

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

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

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

¶ Chapter 5: Of thrusts and cuts

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

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

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

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

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

[08v] **E**T si tu tene el fil de la mia riga.
Et piglii di questa arte la ragione.
A' toi bixogna ti tora di briga.

ET nota bem quel che 'l parlar qui pone.
Non palexare i secreti de l'arte.
Che non sie offexo per cotal ragione.

ANcora intende bem quest'altra parte.
La spada ch'e piu longa sie mortale.
Senza pericol con lei non poi adoprarti.

FA' che la sia a la misura eguale.
Commo te o dicto nel capitol primo.
Del nostro libro che de sopra sale.

LA spada da doi mane sola stimo.
Et quella sola adopro a mia bixogna.
De cui cantando nel mi libro rimo.

ET se tu non vorai aver vergogna.
Contra piu d'uno briga non pigliare.
Che farai verso d'altro che sanpogna.

SI forza te stregneresse avere affare.
Con piu d'uno fa che te sia a mente.
De preder spada che la possi oprare.

TOrai arma lieve et non pesante.
Accio che l'abii tutta in tua balia.
Che per grevezza non te porga stente.

ALor bixogna che piglij altra via.
Che tu lassi la punta et che tu adopre.
Altei ferire per ritornare al quia.
[0 9r] Como udirai nella senteza mia.

¶ De punte e de tagli capitolo V

LA spada sia una punta con doi taglie.
Pero bem nota & intende questo scripto.
Che la memoria tua non s'abarbaglie.

L'Uno sie el falso e l'altro sie el diritto
e la ragione si comanda e vole
che questo tenghe nel cervel tuo fitto

DEritto col deritto in seme tole.
El reverso col falso in seme sia.
Salvo el fendente lo diritto vole.

INtende bene la scriptura mia.
Sepetti colpi son che la spada mena.
Sei taglii con la punta quel feria.

ACCio che du ritrovi questa vena.
Doi de sopra et de sotto e dui mezane.
La punta por mezzo con inganne et pena.
Che l'aer nostro fa spesso serena.

Chapter 6: The seven blows of the sword.

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

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

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

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

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

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

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

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

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

Chapter 7: Of the thrust.

I Am she that quarrels with
All the other blows, and I am called the thrust.
I carry venom like the scorpion.

I feel so strong, bold and ready,
Often I make the guards waver
When I am thrown at others and confront them.

By my harmful touch, when I join them.

Chapter 8: The quarrel of the cuts and thrusts.

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

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

Lisepri colpi de la spada. Capitolo VI

SEmo fendente et famo costione
De fendere et tagliare spesso con pena.
Testa e denti con deritta ragione.

ED’ogni guardia che se fa terrena
Rompemo spesso con lo nostro ingiegno
Passan da l’una & l’altra senza pena.

COLpi facem de sanguinoso segno
Se noj ne mescolamo con la rota
[09v] Tutta l’arte farem nostro sustegno.

FEndente de ferir noi damo dota
Tornamo in guardia ancor di varcho in varcho
Tardi non semo de ferir qui nota.

IO so la rota et tenogo i me tal carcho.
Se con altri colpi me vo mescolare:
Io mettero la punta spesso a l’archo.

LIelta et cortesia non posso usare
Rottando passo per deritte fendente
E guasto braccia e man senza tardare.

ROta me chiama por nome la giente
La falsita de spada vo cercando
Chi m’adopra gli aguzzo la mente.

SEmo volanti sempre atraversando
E dal gienochio in su el nostro ferire
Fendente et punte spesso ne da bando.

PEr traveso noi passa a non falire
La rota che de sotto in su percote
E col fendente ne scalda le gotte.

De la punta. Capitolo VII

IO son colei che facio custione
A tuti i colpi e chiamome la punta
Porto el veleno como el scorpione.

ET sentomi si forte ardita et pronta
Spesso le poste factio svariare
Quando altri pur me getta et che s’afronta.

ET per mal tocco nium quando sum gionta.

[10r] ¶ **Costione di tagli et punte. Capitolo VIII**

LA rota coi fendente et coi volante
Dicon contra le ponte et si li mostra
Che le non sonno pricoloxo tante.

E Quando vengon a la presentia nostra
Tutti i colpi gli fan smarir la strada
Perdendo pur el ferrir per quella giostra.

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

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

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

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

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

Cutting a blow, your sword is lost,
If the point loses its way in the strike,
Or the right cross from below helps you.

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

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

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

Heavy weapon does not pass quickly to the step,
Light ones come and go like an arrow from a bow.

¶ Chapter 9: Of the cross.

I Am the Cross with the name of Jesus
My sign is made both in front and behind
To find many more defences.

If I confront a different weapon,
I do not lose my way, I have been proven
This often happens, as I go looking for it.

And when a long weapon finds me,
He who with reason makes my defence,
Will gain the honour in every venture.

¶ Chapter 10: Discussion of the half-sword.

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

Non perde volta el colpo de la spada
Poco val la punta a chi presto volta
Se fan far largo i colpi pur che i vada.

SI tu non hai la memoria sciolta
Se la punta no fere perde el trato
Tute gli altri ferrir la te ne scolta.

Contrar un sol la punta trova parto
E contra piu non fa gia il suo dovere
Questo rechiede el documento et l'atto

SE punta butta rota non temere
Se subito non piglia el bom fendente
Remane senza fructo al mio parere.

QUI fa che ponghe un poco la tua mente
Se punta intrata non ha presto usita
Te fa el compagno de ferrir dolente.

TAgliando un colpo tua spada e perita
Se punta nel ferrire perde strada
On deritta croce di sotto t'aita.

Ricto fendente farotte de spada
E tirarotte de tal posta fora
[10v] Accio che in mal punto tu te n' vada.

Non perder tempo ad inparare un'ora.
I tempi grandi con la man serena.
Te pone sopra gli altri & si te honora.

Rompe ogni guarda che fatta terena.
Guardie terrene aspectan picol carcho.
E si le grave passan senza pena.

ARma greve non passa presto al varcho.
La leve va et ven como frezza in larcho.

¶ De la Croce. Capitolo IX

IO son la croce col nome de iesu
Che dereto et denanti vo segnando.
Per retrovare molte defexe piu.

SI con altr'arma io me vo scontrando
Non perdo camin tanto son de prova
Questo spesso m'aven ch'io el vo cercando.

ET quando un'arma longa si me trova
Chi con ragion fara la mia difexa
Ara l'honore de ciascaduna inprexa.

¶ Ragion di meza spada. Capitolo X

Volendo nui seguir questa degna opra
Bixogna dechiarar a parte a parte:
Tutti i ferir de l'arte.

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

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

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

If you wish to make a stramazzone at someone,
Do it with a small turn in front of the face,
Don't make a very wide motion,
Because all wide motions are for nothing.

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

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

Place yourself in the guard of the boar,
When you enter with the thrust at the face
Do not stand in a divided place,
Turn quickly a roverso fendente.

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

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

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

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

Also, if you see you are going to be attacked,
The left foot and the head now,
Because they are closer,
So do not make the forehand, but remain on the diagonal.

Accio che bem se intenda et che s'adopra
La ragion vol che prima ve descopra
Del rotare principio de la spada.

E' Con braccia stexe vada
[11r] Menando el fil per mezzo del compagno.

ET si tu voi parer nell'arte magno.
Tu poi andare alor de guardia in guarda
Con man serena et tarda.
Con passi che no sian for del comuno

SI tu fascesti stramazzone alcuno.
Fara'l con poca volta 'nanti al volto
Non far gia largo molto
Perche ogni largo tempo si e perduto.

FA chel reverso te sia poi in aiuto
Passando for de strada col pe stancho
Tirando el derito ancho.
Avendo l'ochio sempre al bem parare.

QUando vorai a mezza spada entrare
Commo el compagno leva la sua spada
Alor non stare abada
Tempo pigliar che non te coste caro.

FA' che tu sie in guardia de cenghiaro
Quando tu entre con la punta al uixo
Non star punta divixo
Voltando presto el reverso fendente.

E Tira el deritto & fa te sia a mente
Accio che intende la mia intentione
Con chiara ragione
Spero mostrarti interamente el verso.

NON vo che intucto sia puro reverso
Ne sia fendente ma tra l'altro e l'uno
[11v] Si tra quel comuno.
Martelando la testa in ogni lato.

ANcor t'avixo quando serai intrato
Che con le ganbe tu t'aconcii paro
Serai Signor & chiaro
De stregnere et ferire arditamente.

ET quando trai el reverso fendente
Piga el gienochio stancho et nota el scripto
Destende el pie derito,
Senza mutarlo alora in altro lato.

ALora se intende essere atacato
El pie stancho con la testa adesso
Per che li sta piu apresso
Che non fa el ritto che roman traverso.

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

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

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

¶ Chapter 11: Principles of swordplay.

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

When you feint, keep a sharp eye out,
And make the feint short, with the cover,
And hold the sword up,
So your arms play above your head.

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

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

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

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

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

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

ALor tu sei segur per ogni verso
E se voi el fendente ritto trare
Te bixogna pigliare
El gienochio ritto: & stende ben el stancho.

CHiamarasse la testa atacata ancho
Col pie diritto che gli e piu vicino
Questo e miglior camino.
Che non e el passeggiar di nostri antichi.

NOn bixogna ch'alcum contrasti o dichi
Perche tu sei piu forte, et piu seguro
Ala difexa duro
Et con piu breve tempo a far la guerra.
Ne non po farte ancor chasschare in terra.

[12r] ¶ **Ragion de giocho de spada. Capitolo XI**

QUando tu sei a mezza spada gionto
Facendo tu el diritto o voi el reverso
Farai che piglie el verso
Di quel chio dico poi che sei al ponto.

SE tu visteggie tien pur l'ochio pronto
Et fa la vista brive con coverta.
Et tien la spada erta.
Che sopra el capo tuo le braccie gioche.

NOn posso dire con parole poche.
Perche gli efecti son de mezza spada
Accio che piu t'agrada.
Quando tu pare, para de fendente

SCosta la spada un poco acortamente
Da te, calcando quella del compagno.
Tu fai pur bon guadagno
Parando bene i colpi tucti quanti.

QUando pare el reverso porgie inanti
El destro piedi, & para come dicto.
Parando tu el derito
Porai inanzi poi el tuo pie stancho.

EL te bixogna aver la mente ancho.
Quando tu trai el reverso fendente.
Aver l'ochio prudente
Ch'il man diritto non venisse sotto.

ET si el compagno tresse et tu de botto
Para facendo poi ala testa cenon.
[12v] Col filo falso et col senon
Commo 'l alza tira el bom reverso

DE sotto in su le braccia sua atraverso
Redopiando poi el deritto presto.
Et nota ancor questo.
Che tu non falle la ragion de larte.

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

And if it comes to you then to want
To enter underneath and grab his handle,
And then do your duty,
Hammering his moustache with your pommel,
Watching out that you do not get stuck.

¶ Chapter 12: Discussion of the feints of the sword.

AGain I advise you, and note my words well,
That when you have entered into half sword
You then [act] well from every side,
Following the art with good feinting.

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

I cannot show you so well
With my words, as I could with a sword.
Make your mind go
To investigate the art with my sayings,

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

¶ Chapter 13: Principles of the half-sword.

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

And when he loses his way with parrying,
And you hammer then on the other side,
Then you decide
Which close technique you should finish with.

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

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

Following that which I showed you above,
I repeat for you again this addition,
Always enter with the point,
Forcing upwards from below, finishing in the face
And you can strike just at the right time.

SI tu traesti el diritto alora guarate.
Dal man roverso suo che non te dia.
Fa che tua spada sia
Col fendente a parar che non te coglia.

E Se pur te venisse alora voglia
De intrar sotto et pigliar suo mantenere
E farli poi el dovere
Col pomo martlando al suo mustaccio
Guardando bene che tu non piglii inpaccio.

¶ Ragon de viste de spada. C. xii

ANcor t'avixo et notta el mio dir bene.
Che quando sei a mezza spada intrato
TU poi bem da ogni lato
Seguendo l'arte col bom visteggiare.

SE chiamano le viste un ofuschare
Che ofusscha altrui nel defendere.
Non lassa comprhendere
Quel che da un di lati vogli fare.

IO no te posso cusi bem mostrare
Col mio parlare como faria con spada.
Fa che tu mente vada
Inuistigando l'arte col mio dire.

[13r] ET pigliarai con le ragon l'ardire.
Da poi ch'io t'amonisscho et ch'io te insegno
& fa che con ingiegno.
Tu segue quel che in tanti versi scrivo
Per retrovar nell'arte el fondo e'l rivo.

¶ Ragon de mezza spada.. C. XIII

ESsendo tu pur gionto a meza spada
Tu po bem piu et piu volte martelare
Da un sol lato trare
Da l'altra parte le tue viste vada.

E Commo perde col parar sua strada
E tu martella poi da l'altra parte
Alora tu comparte
Qual stretta te bixogna a cio finire.

E Si pur tu volesti trar ferire
Lassali andar el fendente roverso
Voltandoli atraverso
E filo falso con la punta al vixo.

NON esser gia da lui punto devixo
Col roverso o col diritto ancora
Con qual tu voi lavora.
Pur che igienochie piglien da ogni lato

SEcondo che de sopra t'o mostrato
Io te replico ancora questa gionta
S Enpre entra con la punta
Di sotto in su fino al vixo inforchando
E i tuoi ferriri adopra a tempo quando.

¶ **Chapter 14: Theory of the half-tempo of the sword**

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

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

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

Of all the art this is the jewel,
Because in one go it strikes and parries.
Oh what a valuable thing
To practice it with good reason,
It will let you carry the banner of the Art.

¶ **Chapter 15: Theory of the sword against the rising blow**

Here are many who make their base
In turning strongly from every side
So be advised,
As his sword is turning, move,

And you turn and you will win the test,
Harmonise yourself with him and also with the strikes,
And make your going thus
With your sword directly to his.

To clear your mind of illusions,
You can also go into boar's tooth guard,
And if he with the turning,
And you escaping from below up.

Listen and understand my reasoning,
You who are new to the art, and experts too,
I want you to be sure,
That this is the art and the true science.

Grasp this, that is a steelyard's trace,
That if the companion is in the iron door guard,
Lock this into your heart,
You should be in the archer's guard,

Watch out that your point does not waver,
And covers the companion's sword;
Go a little out of the way
Straightening the sword and the hand with the point.

When your sword is joined at the crossing,
Then do the thirteenth constrained action,
As is you can plainly see
Pictured in our book of seven leaves.

[13v] ¶ **Ragion di mezzo tempo de spada. C.XIII**

IO non te posso scrivendo mustrare
Del mezo tempo la ragione el modo.
Perche roman nel nodo.
La brevita del tempo e del suo trare.

EL mezzo tempo & solo uno svoltare.
De nodo: presto & subito al ferrire.
E raro po falire.
Quando le fatto con bona misura.

E Si tu noterai la mia scriptura
Mal se para chi non na la pratiche
Spesso la volaricha
Rompe con bom filo l'altrui cervello

DE tutta l'arte questo si e el giuello
Perche in un tracto el ferrissi et para
O quanto e coxa cara
A praticarlo con bona ragione
E facte portar de l'arte el gonfalone.

¶ **Ragion di spada contra la rota. C. XV**

Molti son chi fan lor fondamento
Nel rotegiar bem forte da ogne lato
Fa che tu sie avixato
Como sua spada rotegiando move.

E Tu roteggia et vincerai le prove
Acordate con seco alor nel trare
Et fa che sia tuo andare
Con la tua spada dereto ala sua.

PER chiarir meglio la fantaxia tua.
[14r] Ancor poi andar in dente de cinghiare.
Et se lui col rotare.
E tu scharpando pur de sotto in su.

ODE & comprehende le mie ragione tu
Che sei novo nell'arte et puro asperto
E vo' che tu sie certo
Che questa e l'arte & la scientia vera.

PIglia questo che un tratto di stadera
Se stara el compagno in porta di ferro
Questo nel cor te serro
Fa che tu sia in posta sagitaria.

GUarda che la punta tua non svara
Che del compagno copra la sua spada
Va un poco for de strada
Drizzando spada et mano con punta.

QUando tua spada ala croce sia giunta
Alor fa la terza decima stretta
Como t'apare schietta
Dipinta al nostro libro a sette carte.

You can also use in this art
Strikes and close [techniques] that are more handy,
Leave the more clumsy,
Keep those that favour your hand,
So you will often have honour in the art.

¶ Chapter 16: Mastering the sword

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

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

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

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

¶ End

TV poi adoprar ancor in questa arte
Ferrire et strette che te sien piu destre
Lassa le piu sinestre.
Tiente aquel che la man te da favore
Che spesso te fara nell'arte honore.

¶ Amaestramento de spada C. XVI

IXogna che la spada si te sia
Um targone s'te copra tutto
[14v] Or piglia questo fructo
El qual te dono per tua maestria.

GUarda che mai spada tua non stia
Facendo guardie ne ferrir lontana
O quanto e coxa sana.
Che la tua spada breve corso faccia.

FA' che la punta guardi nella faccia.
Al compagno con guardie o voi ferire.
Tu li torai l'ardire.
Vedendoxe star sempre punta inante.

E Farai el giocho tuo sempre davante.
Con la tua spada & con piccola volta.
Con man serena & sciolta.
Rompendo spesso el tempo del compagno.
Ordிரai tela d'altro che di ragno.

¶ τέλος

Appendix B: Transcriptions

MORGAN PREFACE

[1r] Fiore furlan de Civida d'austria che fo de mis. Benedetto della nobil casada delli liberi da premagiaco della diocesi dello patriarchato de Aquilegia in sua zoventù volse imprendere ad armizare e arte de combater in sbarra zoé a oltranza, de lanza azza spada e daga e de abrazar a pe' e a callo cavallo in arme e senza arme.

Anchora volse savere tempera de ferri. E fateza de zascuna arma e così a defendere como a offendere e maximamente cose da combattere a oltranza.

Anchora altre cose meravigliose e occulte che a pochi homeni del mondo sono palese.

E son cose verissime e de grandissima offesa e deffesa e cose che non se pon falare tanto sono lizere a fare, la quale arte e magisterio ch'è ditto di sopra.

E llo ditto fiore si à imprese le ditte cose de molti magistri todeschi. Anchora de molti ytaliani in molte provintie e in molte zitade cum grandissima fadiga e cum grande spese, e per la gracia de dio de tanti magistri e scolari.

E in corte di grandi signori principi duchi Marchesi e Conti cavalieri e scudieri in tanto à impresa aquesta arte, che llo ditto fiore, è stado più e più volte requirido di molti signori e cavalieri e scuderi per imprendere dal ditto fiore si fatta arte de armizar e de combattere in sbarra a oltranza la quale arte ello à mostrada a più sori ytaliani e todeschi e altri grandi signori che àno debido combattere in sbarra. E anchora a infiniti che non àno debido combattere. E de alcuni che sono stadi mie scolari che anno debido combattere in sbarra, di alcuni ne voglio fare aqui memoria e nome

E llo primo notabel e gaiardo cavaliere fo misser Piero dal verde che debeat combater cum misser Piero dala corona che foreno tramedui todeschi. E la bataglia debeat essere a perosa.

Anchora allo valoroso cavaliere misser Nicholò (???) todescho che debeat combattere cum nicholò Inghileso e llo campo fo dato a Imola.

Anchora alo notabel valoroso e gaiardo cavaliere misser Galeazo delli capitani de grimello chiamato da Mantoa che debeat combattere cum lo cavaliere valoroso misser Briçichardo de franza e llo campo fo a padoa.

Anchora allo valoroso schudero lanzilotto de Boecharia da pavia, che fe' VI punte de lanza a ferri moladi a cavallo contra el valente cavaliere misser Baldesar todescho, e anchora debeat combater in sbarra e questo fo a Imola.

Anchora allo valoroso schudero Zohanni de Baio da Milano che in pavia in lo castello con ello valente schudero Gram??? todescho tre punte de lanza a ferri moladi a cavallo e poy fe' a pe' tri colpi de azza e tri colpi de spada e tri colpi de daga in

presenza dello nobilissimo signor ducha de Milano e de madona la duchessa e de altri infiniti signori e donne.

Anchora allo cauteloso cavaliere misser Azo di Castelbarcho che debeat una volta combattere cum misser Zohanni di li ordelaffi. E una altra volta cum ello valente e bono cavaliere misser Giacomo de Besen??? e 'l campo debeat essere allo piassere del signor ducha de milano, de questi e de altro che io fiore ho amagistradi e' sono molto contento perché son stado bene remunerado e si ò aibudo lo honore e llo amore di mie scolari e de' lor parenti. Anchora digo che a chi i' ò insignada aquesta arte io l'ò insignada occultamente ch'ello non gl(i) è stado persona altra che lo scolare e alguno di stretto suo parente. Anchora che aquilli che gli sono stadi anno aibudo sacramento de non apalentare nesun zogho che loro abiano vezudo da me fiore.

E maximamente me ho guardado da' magistri scrimiduri e de' soi scolari. E loro per invidia zoé li magistri m'ano convidado a zugare a spade d' taglio e de punta in zuparello da armare senza altra arma salvo che un paio de guanti de camoza? e tutto questo è stado perché io non ho vogliudo praticare cum loro né ho vogliudo insegnare niente de mia arte.

E questo accidente è stado V volte che sono stado requirido. E V volte per mio honore m'è convegnudo zugar in loghi strany senza parenti e senza amisi non abiando speranza in altro che in dio in l'arte e in mi fiore e in la mia spada. E per la gratia de dio io fiore sono romaso cum honore e senza lesione de mia persona.

Anchora io fiore diseva a mie scolari che debeat combattere in sbarra che lo combattere in sbarra è asa' asa' de meno priculo che a combattere cum spade de taglio e de punta in zuparello da Armar. Perché aquello che che zoga a spade taienti una sola coverta che falla aquello colpo gli dà la morte.

E uno che combate in sbarra e bene armato e' po' ricevere feride asai anchora po' vincere la bataglia. Anchora si è una altra cosa che rare volte no perisse nesuno perché se pigliano a presone. Si che io digo voria inanci combattere tre volte in sbarra che una sola volta a spade taiente come dito de sopra.

E si digo che lo homo che de' combattere in sbarra siando bene armado e sapiando l'arte de lo combattere e abiando li avantazi che se pon pigliare se ello non è valente ello se voria ben impichare ben che posso dire per la gratia de dio che zamay nesuno mio scholaro in questa arte non fo perdidore. Che sempre sono romasi cum honore in questa arte.

Anchora digo io predico??? che acquisti signori cavalieri o schuderi che i' ò mostrada aquesta arte da combattere sono stadi contenti de lo mio insegnare non vogliando altro magistro [2r] che lo ditto fiore.

Anchora digo che nesuno de questi scolari aqui anommati non ave may libro in l'arte de combattere altro che misser galez di manthoa. Ben ch'ello diseva che senza libro non sarà zamai nesuno bono magistro né scolaro in questa arte. E io fiore lo confermo che non che aquesta arte è sì longa

ch'ello non è al mondo homo de sì grande memoria che podesse tenere a mente senza libri la quarta parte de questa arte. Adoncha cum la quarta parte de questa arte non sapiando più non seria magistro.

Che io fiore sapiando legere e scrivere e disignare e abiando libri in questa arte e in lei ò studiado ben XL anni e più, anchora non son ben perfecto magistro in questa arte. Ben che sia tegnudo da grandi signori che son stadi mie scolari bon e perfecto magistro in questa arte. E sì digo che s'io avesse studiado XL in lege, in decretale e in medesina como i' ò studiado in l'arte de armizare che io saria doctor in quelle tre scientie. E in questa scientia de armizar ho aibuda grande briga e stenti e spesa de essere pur bon scolare disemo d'altro.

Considerando io preditto che in questa arte pochi al mondo sen trovano magistri e vogliando che de mi sia fatta memoria in questa arte io farò uno libro in tuta l'arte e de tute cose ch'io so e di ferri e de tempere e de altre cose secondo che nuy saveremo fare per lo migliore e per più chiarezza.

Comenzamo libro secondo mio intelletto per modo che zascaduno lo sapia intendere lezieramente. E faremo comparatione de cinque cose. Zoé di maestri che stanno in guardia. E di maestri (e di maestri) che sono remedy e di scolari e di zugaduri e di contrary di maestri e di scolari. Gli maestri che stanno in posta zoè guardia che tanto è dire posta che guardia. Posta tanto è dire che a postare uno e guardia si è a dire a guardarse da uno so Inimigo et tanto è a dire posta e guardia che forteza. Che maleagevolmente se po' rompere le poste senza perigolo vegnando a proposito.

Gli magistri che stano in guardia stanno l'uno contro l'altro e non se tocharano una arma cum l'altra. E quigli maistri porteranno corona in testa.

Gli altri maestri incoronadi che serano dredo de loro porterano anche corona. E son chiamadi maestri remedy. Quigli che zugarano cum quisti maestri e cum soy scolari sono chiamadi zugaduri. E gli scolari di quisti maestri remedy portano una divisa sotto al genocchio. E principia le coverte e le prese secondo maistro remedio fa.

E farano tanti zoghi che 'l so maistro remedio poria fare in fino a tanto che s'è trovarà lo contrario del maistro remedio e di soy scolari. E questo contrario porterà una corona in testa e una divisa sotto el genocchio. Perch'è lo contrario del maistro e di scolaro, perzò porta tanta divisa luy che 'l maistro remedio cum tuti li soy scolari.

E in alcuni loghi troveriti lo contrario subito dredo lo aremedio. E in alcuni loghi troverete lo contrario dredo di tuti li zoghi dello magistro remedio. Sapiando che quello contrario è fatto al maistro remedio aquello contrario rompe tuti li soy zoghi de quella coverta overo presa ch'ello fava. Secondo che voy troverite dipento e scritto sì bene che lezerissimamente si posano intendere.

E comenzaremo prima a cavallo de lanza e de spada e de abrazare. E poi dredo de lanza a pe' e poi de spada in arme e

poi de spada a doi man zogho largo. E poi stretto e poi zogo de azza E poi certi partiti e poi de spada a una man a poi zogho de abrazar a pe' e poi zogho de daga. E per questo modo porite vedere tuta l'arte de armizare in questo libro che non se porà falare niente tanto dirano bene le glose sopra le figure dipinte.

GETTY PREFACE

[1r] **FIOR** Furlan de Cividale d'austria che fo di messer Benedetto de la nobel casada de li liberi di Premariacco de la diocesi delo Patriarchado de Aquilegia in sua çoventù volse imprendere ad armiçare arte de combatter in sbarra de lança açça spada e daga et de abraçare a pe' e a cavallo in arme e sença arme.

Anchora volse savere tempere di ferri e fateççe d'çaschuna arma tanto a defendere quanto ad offendere e maximamente chose de combatter ad oltrança.

Anchora altre chose meravigliose e oculte le quali a pochi homini del mondo sono palese.

E sono chose verissime e de grandissima offesa e de grande deffesa e chose che non se pò fallare tanto sono lievi a fare, la quale arte e magisterio ch'è ditto di sopra.

E lo ditto fiore si à imprese le ditte chose da molti magistri todeschi e di molti italiani in più provincie e in molte citadi cum grandissim [fadiga][39] e cum grand'spese, e per grazia di dio da tanti magistri e scolari.

E in corte di grandi signori principi duchi marchesi e conti chavalieri e schudieri in tanto à impresa questa Arte, che lo ditto fiore à stado più e più volte richiesto da molti Signori e chavallieri e schudieri per imprendere del ditto fiore sifatta arte d'armizare e d'combatter in sbarra a oltrança la quale arte ello à mostrada a più sori ytaliani e todeschi e altri grandi Signori che àno debudo combattere in sbarra, e ancho ad infiniti che non àno debydo combattere, e de alcuni che sono stadi miei scolari che àno debudo combattere in sbarra de' quali alchuni qui ne farò nome e memoria.

Como de loro si fo el nobele e gagliardo chavaliero Misser piero del verde el quale debeat combattere cum Misser piero d'la corona i quali forono ambidoy todeschi. E la Bataglia debeat esser a Perosa.

Anchora a lo valoroso chavaliero Misser Nicolò ??? thodesco che debeat combattere cum nicolò Inghileso. Lo campo fo dado ad Imola.

Anchora al notabele valoroso e gagliardo chavalliero Misser Galeaço di Captani di Grimello chiamato di Mantoa che debeat combattere cum lo valoroso chavalliero Misser Briçichardo de fraça lo campo fo a padoa.

Anchora al valoroso schudiero Lancilotto da Becharia de pavia el quale fe' VI punti de lança a ferri moladi a chavallo contra lo valente cavalliero Misser Baldassare todesco i quali ad Imola debeat combattere in sbarra.

Anchora al valoroso schudiero çoanino da Bajo da Milano che fe' in pavia in lo castello contra lo valente schudiero Gram??? todesco tre punti di lança a ferri moladi a chavallo. E poy fe' a pe' tre colpi d'açça e tre colpi d'spada e tre colpi di daga in presença del nobilissimo principe e Signore Missier lo Duchà di Milano e d'Madona la duchessa e d'altri infiniti Signori e donne.

Anchora al cauteloso chavalliero Missier Açço da Castell Barcho che dehea una volta combatter cum çuanne di Ordelaiffi. E un'altra volta cum lo valente e bon chavalliero Missier Giacomo di Bosom??? e 'l campo dehea esser al piàser de lo Signore ducha di Milano, di questi e d'altri i quali io fiore ò magistradi io son molto contento perché io son stado ben remunerato e ò aibudo l'onore e l'amore di miei scolari e di parenti loro digo anchora che questa arte io l'ò mostrada sempre ocultamente sì che non glie sta' presente alchuno [1v] a la mostra se non lu scolaro et alchuno so discreto parente e se pur alchuno altro glie sta' per gracia o per cortesia cum sagramento gli sono stadi prometendo a fede de non palesare alchun çogo veçudo da mi fiore magistro

E mazormamente me ò guardado da' magistri scrimidori a da' suoy scolari e loro per invidia çoè gli magistri m'ano convidado a çugare a spade di taglio e di punta in çuparello d'armare senç'altra arma salvo che un paio di guanti de (camoça?) e tutto questo è stado perché io non ò vogl(i)udo praticar cun loro nè ò vogliudo insegnare niente di mia arte.

E questo accidente è stado V volte per mio honore m'ò convegnu' çugare in luoghi strany sença parenti e sença amisi non habiando speranza in altruy se non in dio in l'arte e in mi fiore e in la mia spada. E per la gracia di dio io fiore son rimaso cum honore e sença lesione di mia persona.

Anchora yo fiore diseva a' miei scolari che debean combatter in sbarra che lo combatter in sbarra è asay di minore priculo che a combatter cum spade di taglio e di punta in zuparello d'armare po' che chului che zuoga a spade taglienti una sola coverta che falla in quello colpo gli dà la morte.

Et uno che combatte in sbarra e ben armado e' pò ricevere feride asay. Anchora può vincere la bataglia. Anchora si è un'altra cosa che rare volte de perisse nisumo perché si pigliano a presone. Sì che io digo che voria inanci combattere tre volte in sbarra che una sola volta a spade tagliente come sopra detto.

E sì digo che l'omo che de' combatter in sbarra esendo ben armado, e sapiando l'arte del combattere e habiando li avantaçi che se pon pigliare se ello non è valente ello si vorave ben impichare ben che possa dire per la gratia di dio che çamay nessuno mio scolaro non fo perdente in questa arte, tuti in ella sono sempre remasi cum honore.

Anchora digo io predetto Fiore che questi Signori chavallereschi e Schuderi achuy io mostrada quest'arte da combattere, sono stadi contenti de lo mio insegnare non voglendo altro che mi per magistro.

Anchora digo che nessuno di miei scolari in speciale li sopradetti non ave may libro in l'arte de combattere altro che Misser Galeazo da Mantva Ben ch'ello diseva che sença libri non sarà çamay nissuno bon magistro nè scolaro in questa'arte E io fior lo confermo però che quest'arte è sì longa che lo non è al mondo homo de sì granda memoria che podesse tenere a mente sença libri la quarta parte di quest'arte. Adoncha cum la quarta parte di quest'arte non sapiano più non saria magistro.

Che io fiore sapiando legere e scrivere e disegnare e habiando libri in quest'arte e ley ò studiado ben XL anni o più, anchora non son ben perfetto magistro in quest'arte ben che sia tegnudo di grandi signori che sono stadi mie scolari ben e perfetto magistro in l'arte predetta. E sì digo che s'io avesse studiado XL anni in lege in decretali e in midisina chome i' ò studiado in l'arte del armiçare che io saria doctore in quelle tre scientie. Et in questa scientia d'armizare ò habuda grand' briga cum fadiga e spesa d'esser pur bon scolaro disemo d'altro.

Considerando io predetto fiore che in quest'arte pochi al mondo sen trovano magistri e vogliando che di mi sia fatta memoria in ella io farò un libro in tuta l'arte e de tutte chose le quale i' so e di ferri e di tempere e d'altre chose secondo l'ordine lo quale m'ò dado quell'alto Signore che sopra gli altri per marcial virtud' mi piase più e più merita di questo (di questo) mio libro per sua noblità ch'altro Signore lo quale vedessi may e veder porò zoè el mio illustro et ecelso??? Signore possente principio Misser NICOLO Marchese da Este Signore de la nobele Citò di ferara di Modena Reço Parma etcetera a chuy dio dia bona vita e ventura prospera cum victoria degli inimisi suoy. AMEN.

COMençamo lo libro secondo l'ordinamento del mio signore marchese e façemo che non gli manchi niente in l'arte che io mi rendo conto che lo mio signore mi farà bon merito per la sua grand' noblità e cortesia.

Començemo a lo abraçare lo quale si è di doe rasone çoè da solaço e da ira çoè per la vita cum ogni ingano e falsità e crudelità che si pò fare. E di quello che si fa per la vita voglio parlare e mostrare per rasone e maximamente a guadagnare le prese chom'è usança quando si combatte per la vita.

L'omo che vole abraçare vole esser avisado cum chuy ello abraça se lo compagno è più forte o s'ello è più grand' di persona e s'è (e)llo troppo zovene overo troppo vecchio. Anchora de vedere si ello se mette ale guardie d'abraçare e de tutte queste chose si è de prevedere.

E niente meno meterse sempre o più forte o meno forte ale prese d' le ligadure e sempre defenderte d'le prese del suo contrario.

E se lo tuo inimigo è disarmado attend'a ferirlo in li loghi più dogliosi e più priculosi çoè in gl'ochi in lo naso in le femine sotto 'l mento e in li fianchi. E niente meno guarda si tu puo' venire ale prese o le ligadure o armado o disarmado che fosse l'uno e l'altro.

Anchora digo che l'abraçare vole avere viii chose çoè forteça presteça savere [2r] çoè saver prese avantiçad', savere far roture çoè romper braçi e gambe, saver ligadure çoè ligar braçi per modo che l'homo non habia più defesa nè se possa partire in sua libertà, saver ferire in luogo più priculososo. Anchora save mettere uno in terra sença priculo di si instesso. Anchora saver dislogar braçi e gambi per diversi modi. Le quale tutte chose scrivirò e porò depinte in questo libro de grado in grado chome vole l'arte.

Noi avemo ditto ço che vole l'abraçare ora disemo delle guardie d'abraçare. Le guardie del abraçare si pò fare per diversi modi et un modo è migliore del altro. Ma queste iiii guardie so' le migliore in arme e sença arme avegna dio che le guardie non à stabilità per le prese sùbite che se fano.

E lli primi quatro magistri che vederiti cum le corone in testa per quegli si mostra le guardie del abraçare çoè posta longa e dente di cengiaro le quali fanno una in contra l'altra e poy fano porta di ferro e posta frontale l'una in contra l'altra. E queste iiii guardie pon fare tutte chose che denanci sono ditte del abraçare in arme e senç'arme çoè prese e ligadure e roture e como bisogna fare per modo che le guardie sen cognosca delli magistri zugadori e lli scolari da' zugadori e lli zugadori de' magistri e lo remedio del contrario ben che sempre lo contrario è posto dredo al remedio e talvolta lo remedio dredo o dredo tutti li soy zogi e di questo faremo chiareça.

Noi disemo che acognossi le guardie ovvero poste è lizera chosa prima che le guardie àno lor arme in mano l'una contra l'altra e non si tochano l'una cum l'altra. E stano avisade e ferme una contra l'altra per vedere ço che lo compagno vol fare. E queste sono chiamad' poste ovvero guardie ovvero primi magistri de la Bataglia. E questi portano corona in testa perché sono poste in logo e per modo di fare grande defesa cum esso tale aspetare. E sono principio di quell'arte çoè di quell'arte de l'arma cum la quale li ditti magistri stano in guardia.

E tanto è a dire posta che guardia. E guardia è tanto a dire che l'omo se guardi e se defende cum quella de le feride del suo inimigo. E tanto è a dire posta che modo de apostar lo inimigo suo per offenderlo sença priculo di sè instesso.

L'altro magistro che seguita le .iiii. guardie vene ad ensire de le guardie e si vene a defender d'un altro zugadore cum gli colpi che esseno di le .iiii. guardie che sono denançi. E questo magistro porta anchora corona, e si è chiamato magistro secondo magistro. Anchora si è chiamato magistro remedio perché ello fa lo remedio che non gli siano dade dele ferid' ovvero che non gli sia fatta inçuria in quell'arte che sono le ditte poste ovvero guardie.

E questo secondo zoè remedio si à algui zugadori sotto di si i quali zugano quelli zogi che poria zugare lo magistro ch'è davanti zoè lo remedio pigliando quella coverta ovvero presa che fa lo ditto remedio. E questi zugadori portarano una divisa sotto lo zinochio e farano questi zugadori tutti li zoghi de lo remedio infintanto che si trovarà un altro magistro che farà lo contrario de lo remedio e di tutti suoi zugadori.

E perçò ch'ello fa contra lo rimedio e contra soy zugadori ello porterà la divisa de lo magistro rimedio e d'soi zugadori çoè la corona in testa e la divisa sotto lo zinochio e questo Re è chiamato magistro terço ed è chiamato contrario perché sarà contra gli altri magistri e contra a' soi zogi.

Anchora digo che in alchuni loghi in l'arte si trova lo quarto magistro zoè Re che fa contra lo terço Re, zoè lo contrario delo rimedio. E questo re è lo magistro quarto chiamato magistro quarto. Ed è chiamato contra contrario. Ben che pochi zogi passano lo terço magistro in l'arte. E si più s'in fano se fà cum priculo. E basta di questo ditto.

Como noy avemo parlado qui dinanci de le guardie d'abrazare e del secondo magistro zoè del rimedio e deli soi zugadori e del terzo magistro contrario al secondo magistro e a soy zugadori, e del quarto magistro ch'è chiamato contra contrario, chosì come questi magistri e zugadori àno a reçere l'arte d'abrazare in arme e sença arme chosì àno questi magistri e zugadori a reçere l'arte de la lança cum le lançe e loro guardie magistri e zugadori. Et per le simile cum la azza e cum la spada d'una mano e de doy mani. E per lo simile cum la daga.

Si che per efetto questi magistri e zugadori detti dinançi cum le insegne loro e divise àno a rezere tutta l'arte d'armizare a pe' e da cavallo in arme e senç'arme. Secondo ch'elli fano in lo zogho del abrazare.

E queste s'intende solamente po' che chosì bisogna esser guardie e magistri in le altre arte e rimedy e contrary come in l'arte de abrazare azòchè lo libro si possa liçeramente intendere.

Ben che le rubriche e le figure e li zogi 'n mostraranò tutta l'arte si bene che tutta la si porà intendere.

Ora atenderemo ale figure depinte e a lor zoghi e a loro parole le quale ne mostrerà la veritate.

GETTY PREFACE

[2a] *Incipit liber duellandi et dimicandi et uocatur Flos duellatorum in armis sine armis equester et pedester conpositus per me florium de liberis de cividato austrie aquilegensis diocesis quondam domini benedicti de nobilti prosapia liberorum natus.*

FLORIUS foroiuliensis de liberis de ciuidato austrie aquilegensis diocesis, quondam domini benedicti progenitus, cunctis ludo armorum intendere uolentibus pedestribus sceu equitibus salutem in domino et optatorum prosperum euentum.

Cum a primordio iuventutis appetitu naturali ad belicosos actus fuerim inclinatus, me monuit per processum etatis industria ad plurima huius artis ingenia capescenda, uelut ensis lançee dagardi nec minus brachii ludendi pedester vel equester:

quorum omnium deo dante plenariam notitiam sum adeptus expertorum magistrorum exemplis multifariis et doctrina ytalicorum ac alamanorum et maxime a magistro johane dicto suueno, qui fuit scholaris magistri Nicholai de toblem mexinensis diocesis, ac etiam a pluribus principibus ducibus marchionibus et comitibus et ab aliis innumerabilibus et diuersis locis et prouinciis.

Jam uero declinante huius exercitii proposito, ne forte tantum milicie iochalle negligenter deperiret, quod equidem in gueris uel alio quolibet tumultu peritis uiris prestantissimum subsidium elargitur, disposui librum componere prelibate artis utiliora concernentem, uarias in eo pingendo figuras et exemplo ponendo; quibus inuasionum modis defensionum ue pariter et astutiis uti possit inspenderit, armiger siue pugil.

Quicumque ergo generosi animi hoc nostrum opus quoddam quasi thesaurum dilligat et recondat, ne quando inter rurales nullatenus propaletur: ipsos enim obtusi sensus et agilitati ineptos ac ut iumenta oneribus applicandos cellum generauit.

Quapropter ab hoc precioso archano censeo repellendos et per opositum ad ipsum comitandos reges duces principes et barones, ceteros denique curiales et alios habiles in duello iuxta illud: “Imperatoriam mayestatem non solum armis decoratam” etc.

Nec quisquis in volumine presenti falsam rem aut errorem non permiscutum credat opositum; quoniam ambigua resecando, solummodo uisa et a me probata et inuenta describuntur. Incipiamus itaque intencionem nostram exponere cum omnipotentis auxilio, cuius nomen sit benedictum et collaudatum in secula. Amen.

DE mille quatrocento e noue a dì X de lo mese de febraro fo principiada de mi fior furlano dei liberi de Ciuidal d’ostria che fo de meser benedecto de la casada dei liberi da premergiago aquesta glosa la qual tracta in facto de armaçar e de conbatere a corpo a corpo: zoè lança açça spada e daga e abrazare a pe e a cauallo in arme e sença arme e d’altre cosse che apertene ad armaçar. E de tute queste cosse noy faremo li remedij e li contrarij, si che un siguirà l’altro.

E questa presente glosa reciterà tuto nostro sauer e nostra intencione de tuto quello che noy auemo ueçudo de multi magistri e scholari e armaçaduri e duchi principi marchesi conti chaulieri e schuderi e de altri innumerabilli homeni de diuersse prouincie e anchora cosse trouade da noy: anchora serano guardie de tute arme e zoghi e couerte e feride e prese e ligadure e roture e dislogadure de braçi e gambe e torsion e lesion e in li lochi più perigolusi, secondo che lo maysterio de questa arte uolle; chè male se pò tener a mente sença libri e scriptura sì longissima arte e non serà çamay nesun bon scholar sença libri: guarda como porà essere bon magistro; chè io predito fior ò ueçudo mille chiamati magistri che non sono de tuti loro quatro boni scholari e de quilli quatro boni scholari non seria uno bon magistro.

La qual supradita glosa è fata cum tuto lo nostro sauer sopra uno libro isturiado de figure depento sopra lo quale andarano aqueste glose e rubriche de numero in numero. E le dicte figure dipente serano diuisade; cum zò sia cossa che li magistri che comenzano lor çoghi portarano per insegna una corona d’oro in testa e li lor scholari che siguirano lor çoghi portarano una lista d’oro soto el zenochio e li magistri che serano contrarij de li altri magistri hauerano corona d’oro in testa e diuisa d’oro soto lo zenochio; e sopra ogni çogho la sua glosa, la qual sopradicta glosa e anchora lo libro istoriado de figure dipento è fato appeticione de lo Illustro et Excelso Meser Nicholò Signor Marchese de la cità de ferara e de la cità de modena e de parma e de reço citade.

In la qual glosa parlaremo cum tuto nostro sauer. E prima diremo de abraçar a pe’ e poy de li altre cosse de armaçar, secondo che uoy uederiti dipento e ordenato per lo dicto fior. E si començaremo a lo abraçar al nome de dio e de meser sant çorço bon chaulier.

Lo abraçar uole vij cosse: zoè forteza presteza de pie’ e de braci e prese auantaçade e roture e ligadure e percusion e lesion, secondo che uoy uederiti in le figure dipente; e masimamente in çoghi che se guadagnano le prese zaschun cum suo sauer e cum sua malitia. Chè zoghi che se piglia de concordia, le prese se fa d’amore e non da ira. E sopra l’arte de l’abraçar che se fa a guadagnare le prese tal uolta se fa da ira e alguna uolta per la uita e sono prese e zoghi che non se pò çugar de cortesia, anche sono çoghi pericolusi da çugar. E sopra quello tractaremo li çoghi auantaçadi e più forti e quilli che più bisognano in arme che sença per più deffesa de lo homo e più segurtade e faremo sì che leçeramente se porano intendere per le parole scripture e per le figure dipente. E principiamo prima de abraçar a pe a guadagnare le prese e anchora prese facte de concordia.

Poy serano .iiij. magistri incoronadi che serano magistri de la daga e de l’arte che apertene a la daga.

Poy trouariti .iiij. cum septe spade adosso che àno a significar li vij colpi de la spada.

Poy trouariti uno magistro contra .iii. scolari che fa el zogho de la spada d’una mane sença bucolero.

Poy trouariti uno cum uno bastone et cum una daga ch’è magistro che fa contra uno che ha la lança.

Poy trouariti uno altro magistro cum duy bastuni e cum una daga contra uno che ha una lança.

Poy trouariti le guardie de la lança che sono vi magistri: li primi .iiij. magistri çogano de parte drita, li altri tri che seguono çogano de parte stanca.

Poy trouariti duy re cum due spade che spetano che illi sia lançade lançe e spade e spetano le proprie guardie che se deno aspetar.

Poy trouariti duy per duy modi como se pò desferar uno che sia inferà cum una lança.

Por trouariti uno homo cum septe spade adosso cum .iiij. figure intorno; e si se porà uedere zò che à a significar le dicte figure e le dicte spade.

Poy trouariti vj magistri incoronadi cum .vj. spade e uno non porta la spada che fa l'altro e li uederiti per che rasone una è diuisa da l'altra.

Poy uederiti .xij. magistri incoronadi uno dredo l'altro, li quali magistri stano in le guardie de la spada.

Poy trouariti duy magistri incrosadi che comença uno ferire de çogho largo in la golla del compagno.

Poy trouariti duy altri magistri incoronadi che hano tri zoghi de zogho largo.

Poy trouariti uno altro magistro incoronado che ha dodexe scolari che fano soy zoghi e lo primo zogho si è lo colpo de lo uilano.

Poy dredo de quisti .xij. zoghi trouariti uno contrario che mete la punta in lo uolto a lo compagno.

Poy trouariti ij magistri incoronadi che sono incrosadi a meça spada, li quali magistri pono far tuti li zoghi che segueno dredo infino che non se troua uno altro re e cussì pono far uno de quilli magistri aquilli zoghi l'uno como l'altro, secondo che l'uno ha più presteça de l'altro, saluo che tra quisti zoghi de quisti duy magistri incrosadi trouariti .v. magistri contrarij de li dicti duy magistri incrosadi che fano contra lor zoghi stricti e maximamente contra çascadun tor de spada e ualeno più in arme che sença, ben che sono boni in una arte e in l'altra, zoè in arme e sença.

Poy trouariti uno magistro incoronado ch'è incrosado cum uno altro de parte riuerssa; e li dredo serano soy duy çoghi.

Poy trouariti uno magistro incoronado che fa uno contrario.

Poy trouariti uno magistro che tiene uno soto lo braço per butarlo in terra cum tuta la spada.

Poy trouariti quatro scolari che fano quatro tor de spada e li finisce lo çogho de la spada a due mane.

Poy trouariti .vj. magistri incoronadi armati cum spade in mano, li qualli magistri stano in lor guardie e una contra l'altra per uegner a le prese ali zoghi che segueno; li quali zoghi sono .x.

Poy trouariti quatro magistri cum .iiij. aççe in guardia e una guardia contra l'altra, li qualli magistri pono far cinque zoghi ed altri zoghi che sono in lo çogho [2b] de la spada che ben farò mentione.

[2b] Poy trouariti far punte de lança e una lança contra l'altra a chauallo e una lança curta cum la longa e altri partidi anchora spada contra lança per diuerssi modi.

Poy trouariti de spada a spada e li ferieri de le spade l'uno homo contra l'altro e tor de spada e butar da çauallo per diuerssi modi e 'l pro e 'l contra. Anchora uederiti çoghi de braçe per diuerssi modi.

Anchora uederiti uno che uole butar uno altro a terra cum tuto lo chauallo.

Anchora uederiti uno che uole trare la brena de mane a uno altro.

Anchora uederiti uno magistro a pe' incoronato cum uno spedo in mane e quello che luy pò far cum lo spedo poria far cum una lanza cum uno bastone e anchora cum una spada, çoè che questo magistro speta .iiij. a cauallo: lo primo porta la lança soto mane, lo secondo la porta arestada, lo terzo uole butar sua lança contra de quello magistro, lo qualle magistro si è suficiente de far soi çoghi che il segueno, çoè duy çoghi.

Poy trouariti uno magistro incoronado a cauallo cum una lança arestada che ua contra uno altro per far punte de lança, lo qualle dicto magistro si ha una corda ch'è ligada a la lança sua e entra la dicta corda entro la sella de lo suo chauallo, la qual chorda si è longa ben quatro braça o più e cum questa lanza uole ferire lo compagno o butare la dicta lança a lo collo de lo compagno per strasinarlo da chauallo.

Poy trouariti uno magistro incoronato cum una daga in mane che speta a uno a uno duy compagni cum spade contra luy e li uederiti. soy çoghi.

Poy uederiti partidi de spada con tra daga che ben farò che se porano intendere liçeramente per le parole soprascripte, çoè per la glosa.

Poy trouariti una açça sola molto cautelosa e lauorada per modo che lo primo colpo che la fieri in lo uolto, lo compagno subito receuudo lo colpo perde la uista per modo che serà grande briga che ueda zamay.

Anchora uederiti uno magistro incoronato cum una açça in mane che à butada una corda con lo stropeduro de la sua açça ch'è graue una libra o più intorno le gambe a lo compagno; tirando luy la sua açça zitarà lo compagno in terra.

E sopra tuti quisti çoghi desopra nominati serano facte le lor glose cum si facta declaratione che ben se porano intendere liçeramente.

Io predicto Fior prego el mio signor marchese che lo libro li sia arecomandado, perché Voy non trouariti may uno parecchio de questo, però che magistri non se trouaria che saueseno far si facti libri nè anchora intendere in lo libro pocho o niente et etiam per lo longo tempo che io sonto stato a farlo, non sonto per fame più nesuno de tanta quantità como è questo; chè per mia fede io li sonto sta' meço anno a farlo, si che io non uoio più de queste brige per lo tempo

uechio che me incalça. Dio guardi lo signore Marchese Nichollò da este signore de la cità de ferara de la cità de modena de la cità de parma e de la cità de reço.

SEVEN SWORDS

Page 39:

[32r] Questo Magistro cum queste spade significa gli Setti colpi de la spada. E lli quattro animali significa quattro virtù, zoè avisamento, presteza, forteza, et ardimiento. E chi vole esser bono in questa arte de queste virtù conven de lor aver parte.

[17a] Noy semo quatro animali de tal conplusione: Chi uole armiçar de noy faça comparatione; E chi de nostre uertù harà bona parte In arme hauerà honor chomo dise l'arte.

[1v] Quatuor ecce sum[us] animalia [mor]ibus ampla Quae monuit na[m] potens Pot[uit] [...] i[n] armis Esse cupit clarus necno[n] prob[itate] refulge[n]s Accipiat [documenta] s[ibi?] / qu[a]e cernit o[?]esse Pectoribus [nuncius] affixe indicit[us]. Inde Ille e[ri]t [armorum] p[r?] [doc]tus i[n]t[er] amicos.

Page 40:

[32r] **Prudentia**
Meio de mi louo ceruino non uede creatura
E aquello meto sempre a sesto e misura.

[17a] **Prudentia**
Omnia nata oculis ego linx cerne[n]do sub axe
Vinco [mensura[n]s] quisq[uod?] te[n]tare placeb[]

[1v] **Avisamento.**
Meglio de mi lovo cervino non vede creatura.
E aquello mette sempre a sesto e a misura.

Page 41:

[32r] **Celeritas**
Yo tigo tanto son presto a corer e uoltare,
Che la sagita del cello non me pò auançare.

[17a] **Celeritas**
Su[m] celer i[n] cursa subitoque revolv[em] in orbes
Nec me cur[r]ente[m] sup[er]abunt fulmia tigri[m].

[1v] **Presteza.**
Io tigo tanto son presto a correr e voltare
che la sagitta del cielo non mi poria avanzare.

Page 42:

[32r] **Audatia**
Più de mi liono non porta cor ardito,
Però de bataia faço a zaschaduno inuito.

[17a] **Audacia**
Quadrupedu[m] su[m] fo[r]tis apex, audacia
[Non/nam] mea q[uis/uo]que polo [subsunt]. [nunc]
cord[us?] le[onem] || vincit
[] que[']cumq[ue] [ergo] gvocitam['] ad arm[a]

[1v] **Ardimento.**
Più de mi Leone non porta core ardito,
però di bataglia fazo a zaschun invito.

Page 43:

[32r] **Fortitudo**
Ellefant san e uno castello ho per cargho,
E non me inçenochio ni perdo uargho.

[17a] **Fortitudo**
[Elephant verse cut off]

[1v] **Forteza.**
Ellefante son e un castello porto per chargo. E non mi
inzinochio nè perdo vargo.

GRAPPLING

Page 46:

[4a-a] Principiamo prima in nome de dio e de meser sant zorzo de lo abraçare a pe a guadagnare le prese. Le prese non son guadagnade se le non son cum auantaço. Però noy .iiij. magistri cerchamo prese auantaçade chomo positi uedere dipento.

Per guadagnare le prese e' son aparichiato,
Se non te ingano, tu harai bon merchato.

[38v-a] Vt m[ichi] prenasuras lucrer, sum ne[m]pe p[ar]at[us].
Si te no[n] fallo pot[er]it p[ro]desse paru[m]p[er].

[6r-a] Io son posta longa e achosì te aspetto. E in la presa che tu mi voray fare, lo mio brazo dritto che sta in erto, sotto lo tuo stancho lo metterò per certo. E intrerò in lo primo zogho de abrazare, e cum tal presa in terra ti farò andare. E si aquella presa mi venisse a manchare, in le altre prese che seguen vignirò intrare.

Page 47:

[4a-b] De pugna mutacion cercho de fare
E cum quella in tera ti farò andare.

[38v-b] Querito mutare ^{p[ro]} quo te c[on]fall[er]e possim.
Hinc te p[er] t[er]ram p[ro]peranti pecto[r]e v[er]tam.

[6r-b] In dente di zenghiar contra ti io vegno. Di romper la tua presa certo mi tegno. E di questa isirò e in porta di ferro intrerò. E per metterte in terra sarò aparechiado. E si quello ch'i' ò ditto mi falla per tua defesa per altro modo

cercherò di farte offesa, çoè cum roture ligadure e dislogature. In quello modo che sono depente le figure.

Page 48:

[4a-c] Se per inçeugno non me uinceray, zò creço
Che cum mia forza ti farò male e peço.

[38v-c] Si no[n] ingenio vinctes q[ui]d[em] cred[er]e
possum
virib[us] ip[s]e ^{scilicet tu} meis patieris pessima multa.

[6r-c] In Porta di ferro io ti aspetto senza mossa per guadagnar le prese a tutta mia possa. Lo zogho de abrazare aquella è mia arte. E di lanza azza Spada e daga ò grande parte. Porta di ferro son di malicie piena. Chi contra mi fa sempre gli dò briga e pena. E a ti che contra mi voy le prese guadagnare, cum le forte prese io ti farò in terra andare.

Page 49:

[4a-d] Cum li braci uegno acusi ben destese
Per guadagnar in ogni modo le prese.

[38v-d] En venio tensis cupie[n]s sup[er]are lacertis.
Ut m[ihi] prensuras lucrer ludendo potentes.

[6r-d] Posta frontale son per guadagnar le prese, chi in questa posta vegno tu me faray offese. Ma io mi moverò di questa guardia e cum inzeugno ti moverò di porta di ferro. Peço ti farò stare staresti in l'inferno. De ligadure e rotture ti farò bon merchato. E tosto si vederà che averà' guadagnato. E le prese guadagnerò se non sarò smemorato.

Page 50:

[4b-a] Cum questa presa in terra andare ti farò
O uero el braço sinistro ti deslogarò.

[39r-b] Hac ego p[re]nsura, facia[m] te tang[er]e t[er]ram.
Denodabo tuum l[a]evum ut[er] forte lac[er]tum.

[6v-a] Questo si è lo primo zogho de abrazare e ogni guardia d'abrazare si pò 'rivare in questo zogho e in questa presa zoé pigli cum la man stancha lo suo brazo dritto in la piegadura del suo brazo dritto e la sua dritta mano metta chosi dritta apresso lo suo cubito e poy subito farà la presa del secondo zogho zoé piglila in quello modo e daga la volta ala persona e per quello modo o ello andarà in terra overo lo brazo gli serà dislogato.

Page 51:

[4b-b] Cum la bocha la terra ti farò basare
O in la chiaue de soto ti farò intrare.

[39r-d] Ore tuo t[er]ram te cogam lamb[er]e turpem.
Vel faciam intrare miseru[m] te clave [sed] ima.

[6v-b] Lo Scolaro del primo Magistro si digo che son certo d' zitar questo in tera o rompere suo brazo sinistro overo

dislogare. E si lo zughadore che zogha cum lo Magistro primo levasse la man stancha de la spalla del Magistro per far altra defesa subito io che son in suo scambio lasso lo suo brazo dritto cum la mia man stancha, piglio la sua stancha gamba e la mia man dritta gli metto sotto la gola per mandarlo in terra in questo che vedeti depento lo terzo zogho.

Page 52:

[4b-c] E te farò cadere in terra cum la schena
E non te lassarò leuare sença pena.

[39v-b] Renib[us] i[n] t[er]ram iaciam te protinus imam.
Nec sine tristifica pot[er]is c[on]surg[er]e pena.

[6v-c] Questo scolaro ch'è denanci de mi dise ben lo vero che de la sua presa convene che vegna in questa per metterlo in terra overo dislogargli in brazo stancha. Anchora digo che si lo zugadore levasse la man stancha de la spalla del magistro che lo magistro (che lo magistro) 'rivaria al terço zogho similemente chome vedeti depento. Sì che per lo primo zogho e per lo secondo che uno ??? zogho ello magistro lo manda in terra cum lo volto e lo terzo lo manda cum le spalle in terra.

Page 53:

[4b-d] Se tu fussi magistro de lo abraçare,
In terra cum questa presa ti farò andare.

[39v-d] Hac te p[re]nsura fac[er]em p[ro]cu[m]bere
t[er]re,
Si melior cun[c]tis esses lude[n]do mag[ist]ris

[6v-d] Questo è lo quarto zogho de abrazare ch'è liziero se lo scolaro pò metter lo zugadore in terra e se non lo pò mettere per tal modo in terra ello zercherà altri zoghi e prese como si pò fare per diversi modi che mò vederiti al dredo noi depento che posseti ben savere che gli zoghi non sono eguali ne le prese rare volte e però che non à bona presa se la guadagna più presto che'l pò per non lassare avantazo al nimigho suo.

Page 54:

[4b-e] Per la presa che io ho desoura e ti desota
Farò che la testa in terra te serà rota.

[40r-b] Propt[er] p[re]nsura[re?], sup[er?] quaa[?], luctor
et i[n]fra,
Vertice c[on]tundes t[er]ram. nec fata negabu[n]t.

[7r-a] Questa presa che ò cum la mia mano dritta in la tua gola io te fazo portare doglia e pena, e per quello tu andaray in terra. Anchora digo che se ti piglio cum la mia mano mancha sotto lo tuo stancha zinocchio che sarò più certo de mandarte in terra.

Page 55:

[4b-f] Le man al uolto si t'ò ben poste,
Che de altre prese ti farò le mostre.

[40r-c] Apposui palmas faciei. S[ed] t[ame]n illas
Inde libens movi. Quo^u te d[er]m[er]g[er]e possem
P[re]rensuris aliis. quas nu[n]c ostend[er]e tento.

[7r-b] Io son contrario del .V.to zogho denanci apresso. E si digo che se cum la mia mano dritta levo lo suo brazo d'la sua mano che al volto mi fa impazo, farògli dar volta per modo ch'io lo meterò in terra, per modo che vedeti qui depento, ovvero che guadagnarò presa o ligadura e de tuo abrazar farò pocha cura.

Page 56:

[5a-a] Per la testa che io ò posta soto el tuo braço
In terra ti farò andare cum poco mio impaço.

[40v-a] In ter[r]am tendes tristi [con]fusus honore.
Hoc q[ua] sub l[a]evo teneo + postij caput ip[s]e scilicet ego
lac[er]to.

[7r-c] Per la presa ch'io ò guadagnada al modo che io te tegno de terra te levarò per mia forza e sotto gli mei piedi te meterò prima cum la testa che cum lo busto e contrario non mi farai che sia visto.

Page 57:

[5a-c] Dedredo me prendisti a grande tradimento
E questa presa te manda in terra sença falimento.

[41r-a] ^{situ} Proditor arte tua carpsisti me q[uo]que retro.
H[a]ec p[re]nsura t[ame]n t[er]ra[m] te ponit + mergit? i[n]
ima[m].

[7v-a] Tu mi pigliasti di dredo per butarme in terra e per questo modo io son voltado. Se io non te butto in terra tu n'ài bon merchado. questo zogho si è un partido, chosi tosto sarà fatto ch'el contrario sarà fallito.

Page 58-9:

[5a-b] Per lo dedo che io te tegno soto la rechia stanca
Veço che la presa che tu auiui te mancha.

[40v-d] Aure [sed] hac digitu[m] teneo luctando sinistra
Prensura[m] ut p[er]das qua me sup[er]are tenebas.

[7r-d] Lo dedo poles te tegno sotta la tua orecchia che tanta doglia senti per quello che tu andarai in terra sença dubito ovvero altra presa ti farò o ligadura che sarà più fiera che tortura. Lo contrario che fa lo sesto zogho contra lo quinto quello che gli mette la mano sotto lo chubito aquello si pò far a me tal contrario sença nessuno dubito.

Page 60:

[5a-d] Questo è un abraçare de gambarola,
Che de le cinque non uen facta una sola.

[41r-c] Ludus^b hic^a interdu[m] celebrat[ur] crura^d rotandi^c.
No[n] t[ame]n est aptus. Fallit na[m] s[a]epe tenentes.

[7v-b] Questo si è un zogho da Gambarola che non è ben sigura chosa nel abrazare. E se alguno pure vol fare la gambarola, fazala cum forza e prestamente.

Page 61:

[5a-f] In li chogiun ti farò tal percossa,
Che tuta tua força ti serà rimossa.

[41v-d] Tal[ite]r ip[s]e ^{ego} tuos [con]fringa[m] poplite duro
Testiculos, q[uam] null[a]e aderint i[n] pecto[r]e vires.

[7v-d] Questo fere lo compagno cum lo zinocchio in gli chogliuni per avere più avantazo di sbatterlo in terra. Lo contrario si è che subito che lo compagno tra' cum lo zinocchio per ferirlo in gli coglioni ch'ello debia cum la man dritta pigliare la ditta gamba sotto lo zinocchio e sbatterlo in terra.

Page 62:

[5b-a] In tuo naso faço tanta pena e doia,
Che a lassarme tosto serà tua uoia.

[42r-a] Tot t[ibi] congemi[n]o naso patiente dolo[r]es
Q[uam] cito me tecu[m] ludente[m] credo relinq[ue]s.

[8r-a] Perçò che tu me ha' pigliado cum li toi brazi de sotto gli miei 'trambe le mie man te fermo in lo volto. E si tu fossi ben armado cum questo zogho io saria lassado. Lo contrario di questo zogho si è che si lo scolaro che ven inzuriado del çugadore in lo volto mettase la sua man dritta sotto lo cubito del zugadore çoè del brazo sinistro e pençalo forte e lo scolar rimarà in sua libertà.

Page 63:

[5b-b] El è uero che de tal presa t'ò lassato
E cum questo contrario seray aterrato.

[42r-d] Destitutuj si[mi]li p[re]nsura (sicq[ue] fatemur)
Membra tuj[.?] t[ame]n ip[s]e ^{tu scilicet} mis[er?] ruitur[us]
abibis
Contrario. Ceu rite vides, si lu[m]i[n]e c[er]nis.

[8r-b] Lo contrario del XIII io fazo. Le soy mani del mio volto sono partide. E per lo modo ch'io l'ò e si lo tegno, si ello non va in terra prenderò grande disdegno.

Page 64-5:

[5b-c] Soto el mento ti faço doia e greueza,
Che in terra cum la schena andarai in freça.

[42v-a] Subq[ue] tuo mento plures t[ibi] tracto dolo[r]es.
Renibu[s] ut t[er]ram [con]tinga[m] t[ri]stib[us] imam.

[8r-c] Se tu pigli uno cum ‘trambi li toy braci de sotto va’ cum le toy mane al suo volto secondo vedi che io fazo e mazormente s’ello à scoperto lo volto. Anchora puo’ tu vegnire in lo terzo zogho de abrazare.

Page 66:

[5b-d] Cum le man al uolto tu me fa impaço,
E a questo contrario a l’ ochio più te fa impaço.

[42v-d] Cu[m] manib[us] facie[m] p[re]mis hic lude[n]do
gemellis.
Contrariu[m] [sed] et hoc oculo magis[tris?] inde nocebit.

[8r-d] Io son lo contrario dello XIII zogho e d’zaschuno che le mane me mette al volto in fatto d’abrazare. Li dedi polisi io metto in l’ochi soi s’il volto suo i’ truovo discoperto. E si ello è coperto ‘l volto io gli dò volta al cubito e presa o ligadura io fazo subito.

Page 67:

[5a-e] Questa si è de concordia strania presa:
Asai ti posso stentare sença deffesa.

[41v-a] Concordi [con]cepta a[n]i[m]o, p[re]nsura
vocat[ur]
Extranea. Hac tande[m] facia[m] te dege[re] mestu[m]

[7v-c] Questo si è un partito e si è una strania presa a tegner uno a tal modo che non se pò defendere. Lo contrario si è che ‘l pò apresso ‘l muro o altro ligname e volti se per modo ch’ello faza a choluy che lo tene rimper la testa e la schena in lo ditto muro overo ligname.

BATON

Page 70:

[5b-e] Cum un bastoncello lo collo t’ò ligato:
Se non te meto in terra ayne bon merchato.

[8v-a] Guarda che cum uno bastoncello io te tegno per lo collo ligado, e in terra ti voglio butare, pocha briga questo ho a fare che se io te volesse peço trattare in la forte ligadura te faria entrare. E llo contrario non mi porissi fare.

Page 71:

[5b-f] Se tu non ua cum questo bastoncello in terra,
Non crederò may che questa arte sia uera.

[8v-b] S’tu fossi ben armado in questo zogo più tosto te faria, considerando che t’ò preso cum uno bastonzello tra le gambe, tu sta’ a cavallo e pocho ti pò durare che cum la schena ti farò versare.

Page 72-3:

[8v-c] Del sexto re ch’è remedio di daga e contra per questo modo cum sua daga di quello son scolaro. E per suo honore fazo tal coverta cum questo bastonçello. E subito mi levo in pe’, e fazo gli zoghi d’l mio magistro. questo che fazo cum lo bastoncello io ‘l faria cum un capuzo. El contrario d’l mio magistro si è mio contrario.

Page 74-5:

[8v-d] Del octavo Re ch’è rimedio io fazo questo zogho e pur cum questo bastonzello fazo mia deffesa. E fatta la coverta io in pe’ mi drizzo e li zoghi del mio magistro posso fare e cum uno capuzo overo una corda te faria altretale. El contrario ch’è del mio magistro si è mio.

DAGGER

Page 78:

[6a-a] Nam palmam tutam signo, sic refero dagam:
Cum manibus tollam cuntis gestantibus ipsam.

[21r-a] Na[m] palma tuta[m] sig[no] sic defero daga[m].
Cu[m] manib[us] tolla[m] cu[nc]tis gesta[n]tib[us] ipa[m].

[10r-a] Perché io porto daga in mia mane dritta io la porto per mia arte ch’ella ò ben meritada, che zaschun che me trarà di daga, io gliela torò di mano, e cum quella lo saverò ben ferire, po’ che lo pro e ‘l contra del tutto so finire.

Page 79:

[6a-b] Cum cuntos superem qui possunt bellica mecum,
Pol[!] manibus fractis ornatos porto lacertos.

[21r-b] Cu[m] cun[c]tos supere[m] qui possu[n]t bellica
mecu[m]
Pro manib[us] fractis ornat[us] po[r]to lace[r]tis.

[10r-b] Per gli brazzi rotti ch’io porto, io voglio dir mia arte ch’è questa senza voler mentire, che assay n’ò rotti e dislogadi in mia vita, e chi contra mia arte se metterà voler fare, tal arte sempre io son per voler usare.

Page 80:

[6a-c] Brachia cumclauans cuntis bellantibus orbe
Taliter ut tutam nequeant protendere dextram,
Nunc letus clauas manibus sic cungero binas.

[21r-c] Brachia co[n]clava[n]s cu[nc]tis bella[n]tib[us]
orbe
Talit[er] ut dextra[m] nequeant p[rae]te[n]de[re] tutam /
Nunc letus clauas manib[us] sic [con]gero binas.

[10r-c] Io son magistro de avrire e anche di serare zoé gli brazzi a chi contra mi vol fare yo lo metterò in grandi brig(h)e e stente per modo che le ligadure e rotture sono depente. E perzò porto le chiave per insegna che tal arte ben m’è degna.

Page 81:

[6a-d] Queris cur pedibus pessundo gloria talles?
Cur luctando uiros dicho prosternere cuntos?
Palma quidem nostra pretenditur sistere dextram.

[21r-d] Queris cur pedib[us] pessundo gloria tales
Cur luctando viros dico p[ro]st[er]ne[re] cuntos
Palma q[ui]de[m] n[ostr]a pr[a]tenditur siste[re] dextra.

[10r-d] Me domandano, perché io tegno questo homo sotto
gli miei piedi, perché migliara n'ò posti a tale partito per
l'arte dello abrazare. E per vittoria io porto la palma in la
man destra porché dello abrazare zamai no fo resta.

Page 82:

[9v] Del curtello priculoso che zaschun de (de) luy dubito,
li brazì, le man e llo cubbito doi contra quello va di subito.
E far questo cinque chose sempre serà. Zoé tor la daga e
ferir, romper li brazì e ligargli e meterlo in terra. E si di
questi cinque zoghi uno l'altro non abandona. Chi sa
deffender si guardi la persona.

De fendente posso ferire la testa e 'l corpo del cubito infino
ala sumità dela testa. E del cubito in zò non ho sigura
libertà sença priculo tanto, et d'questo ferire mi dubito.

De la parte reversa si pò ferire del cubito infin ale tempie
de la testa. E sono chiamadi colpi mezani. E quelli colpi da
reverso non se pon fare stando parechiado de fare coverta
contra 'l suo nimigho.

La dritta parte pò ferire e pò covrire s'ello è di bisogno, e
pò ferire delli cubiti in fin ale tempie dela testa, e più
siguramente de la parte dritta che de la r(e)versa.

La daga che va per mezo verso la tua testa pò ferire in fin
sotto lo petto e non più in erto e sempre cum la mane
stancha pò andar coverto.

Io son la nobele arma chiamata daga che d'zogho stretto
molto son vaga. E chi cognosce mie malicie e mia arte
d'ogni sotile armizare averà bona parte. E per finir subito
una crudel bataglia non è homo che contra me vaglia. E chi
me vederà in fatto d'armizare coverte e punte fare cum lo
abrazare, e torogli la daga cum roture e ligadure. E contra
me non valerà arme nè armadure.

Page 83:

[9r-t] Queste zingue figure sono le guardie de la daga e tale
è bona in arme, e tale è bona senza (senza) arme, e tale è
bona in arme e sença arme, e tale è bona in arme e non
senza arme e tutte queste noy dechiaremo.

[9r-a] Io son tutta porta di ferro e son sempia. E son bona
in arme e senza, perché io posso rebatter e far cum presa e
senza, e posso zugare cum daga e senza e far mie coverte.

Page 84:

[9r-b] I' son tutta porta di ferro e son dopia, e son bona in
arme e senza, e pur migliore son in arme che senza, e cum
tal guardia non posso usar daga.

Page 85:

[9r-e] Io son mezana porta de ferro cum la daga in mano e
son dopia e la migliore e la più forte d'tutte le altre e son
bona in arme e senza e posso covrir de sotto d'sopra in
ogni parte.

Page 86:

[9r-f] E' son tutta porta di ferro cum li brazì incrosadi e son
dopia e son in forte forteça e in arme io son bona e forte. E
sença arme io non son sufficiente perché non posso covrir
longo.

Page 87:

[9r-c] I' son meza porta di ferro e son dopia incrosada. E
son bona in arme e non senza perché non posso far longa
coverta e posso covrire d' sopra e de sotto d' man dritta e
de man reversa cum daga e senza.

FIRST MASTER

Page 90:

[6a-e] Magistro primo son de daga, pieno de ingano,
Et cum man stancha torote la daga de mano:
E asay altri zoghi io posso far in ueritade
E li mie scholari li farano cum falsitade.

[21v-a] Primus ego dag[a]e cautus vocor ip[s]e mag[iste]r.
Cumq[ue] manu leva p[re]tento tolle[re] dagam.

[10v-a] Io son primo magistro e chiamato rimedio, po' che
rimedio tanto è a dire che savere rimediare che non ti sia
dado, e che possi dare e ferire lo tuo contrario inimigho. E
per questa che meglio non si pò fare la tua daga farò andar
in terra, voltando la mia mane a parte sinistra.

Page 91:

[6a-f] Cum mia daga intorno tuo braço farò uolta
E in lo peto te ferirò e non me serà tolta.

[21v-d] Circu[m] ne[m]pe tuu[m] daga[m] [con]volvo
lac[er]tu[m].
Nec p[ro]clens illa[m] miseru[m] te pecto[r]e tu[n]da[m].

[10v-b] Cum mia daga intorno 'l tuo braço darò una volta.
E per questo contrario la daga tu non me lla avarai tolta. E
anche cum questa volta ch'io fazo senza dubio io te la
ficharò in lo tuo petto.

Page 92:

[6b-a] Lo tuo braço drito soto el mio mancho è serato;
Asay male ti posso far e roman inpresonato.

[24r-a] Subq[ue] meo levo dext[er] tuus ecce lac[er]to
Claudit[ur]. inclusu[m] mala te q[uam] plura morant[ur].

[10v-c] In la mezana ligadura t'ò serato 'l brazo per sì fatto
modo che tu non mi poi fare alchun impazo. E se ti voglio
sbatter in terra a mi è pochà briga, e de fuzirme no ti dar
fadiga.

Page 93:

[6b-b] Perchè tu m'abij cusì asserato mio braço,
In la chiaue de soto tal presa ti farà impaço.

[24r-d] Me licet imp[re]ssum teneas / retine[n]do
lacertu[m]
Inferiore tu[m] clave p[re]ssura nocebit.

[10v-d] Lo contrario del zogho che m'è dinanzi io lo farò,
voy possi vedere a qual partido i' l'ò posto. Romperogli lo
brazo e sbaterolo in terra tosto.

Page 94:

[6b-c] Si questo braço ti posso uoltare
In la chiaue meçana ti farò stentare.

[24v-a] Volue[re] si possu[m] manibu[s] nu[n]c ip[s]e
lac[er]tu[m] /
Tristis [illo?] eternu[m] mediana i[n] clave manebis.

[11r-a] In bona choverta per torti la daga di mano, anchora
per tal presa te poria ben ligare e se io metesse la mia man
dritta sotto lo tuo dritto zinocchio in terra te faria andare pò
che quest'arte ben la so io fare.

Page 95:

[6b-d] In la chiaue mezana non mi fara' stentare,
Che cum questo contrario me conuen lassare.

[24v-d] Degere no[n] facies mediana i[n] clave. s[ed] isto
Me nu[n]c [con]trario / t[ibi] [con]venit / ut m[ihi] cedas.

[11r-b] Lo contrario del zogho che m'è denanzi i' son per
fare, che tu non mi porai zitar in terra nè tormi la daga nè
anchora ligarme, ma ti conven lassare al tuo malgrado o
d'mia daga subito sara' incassado.

Page 96:

[11r-c] E questo si è un zogho senza alchun contrario e
conviene che per forza lo zugador vada per terra e ch'ello
perda la daga, lo scolaro como voi vedete questo che digo
al zugador pò fare, e quando lo serà in terra altro arà a
terminare.

Page 97:

[11r-d] Questo zogo si è pocho usado in l'arte di daga ma
pure è defesa e più savere che lo scolaro cum tal rebattere
fatto in tal modo fa ferire lo zugadore zoè lo suo contrario
in la chossa overo in lo ventre.

Page 98:

[8a-d] Aquesta ligadura a farla non me pena
E per lei te porò ferire in la tua schena.

[44r-b] Neclabor est nec pena m[ihi] faciendo tenace[m]
Nexura[m]. qua nu[n]c pot[er]o t[ibi] lede[re]. Renes
Et feriam fortasse tuos cu[m] vulne[re] grandj.

[11v-a] Io son contrario del primo Re di daga ditto rimedio.
Che male sa rimediare soy zoghi chi la sua mano stanca la
lassa pigliare. E per tal presa che ò la daga in la schena gli
posso fichare.

Page 99:

[8a-e] Contra contrario io faço per lo magistro primo
Perchè de contra contrarij è magistro fino.

Page 100:

[8a-f] Per lo primo re faço contra el contrario;
Lo primo tore de daga farò, si non suario.

Page 101:

[8a-a] De lo primo re de daga el contrario faço
E per uezuda io li ò ferido el braço.

[43v-b] Regis ego primi daga[m] retinentis, aperte
Contrariu[m] facio. Patet hoc feriendo lacertum.

Page 102:

[8a-b] De lo primo magistro lo contrario reço;
Cum tal couerta li farò mal e peço.

[43r-d] Contrariu[m] p[re]mi s[er]vo profecto mag[ist]ri.
Atq[ue] hac tectura mala nu[n]c q[uam] plura p[ro]babo.

[11v-b] Anchora mi son contrario di questo primo rimedio
di daga pò che la presa che mi fa lo suo scolaro per tal
modo lo ferirò, e me convegnirà lassare. E si altri zoghi
vorà contra me fare, lo contrario gli farò senza nissun
tardare.

Page 103:

[8a-c] Per lo contrario che dise de far mal e peço
A quello che pò far quello aqui reço.

[43v-d] Contrario illius, mala q[uod] q[uam] plura
minat[ur]
Hic rego me, ut sociu[m] letalj vulne[re] leda[m].

[11v-c] Questo è un contrario che non è mio. Anche lo zogho di questo contrario ch'è sopra de mi zoè lo secondo contrario che ha ligada cum la sua daga la mano del compagno che dise ch'el pò fichare la daga in laschena al compagno e quello so zogho de luy i' faccio. Ben che luy dise in la schena e mi la metto in lo petto, e pur suo zogho perchè chosi pò fare.

Page 104:

[6b-e] Per mandarte in terra e' son ben acunço e posto:
Si lo chontrario mancha farotelo ben tosto.

[25r-a] Aptus ego i[n] ter[r]a[m] su[m] nu[n]c te pelle[re] mestu[m].
Et si [con]trariu[m] deerit / facia[m] tibi pr[a]esto.

[11v-d] Io son scolaro del primo Re e Rimedio. E cum questa presa ti voglio tor la daga e ligarte lo braccio però che non crezo che lo contrario tu mi sapi fare e però ti farò questo senza tardare.

Page 105:

[6b-f] Lo contrario per questo modo ò aparichiato
E de ferirte uoio esser ben saciato.

[25r-d] Hoc nu[n]c [con]trariu[m] p[re]pero / ceu rite videbis.
P[er]cutia[m] flagrante[re] a[n]i[m]o tua me[m]vra d[e]inde.

[12r-a] Lo contrario per questo modo ti fazzo che tu non mi torai la daga nè mi ligara' lo brazo, e mi e mia daga remaremo in libertate. E poi ti ferirò in lo lassar che tu mi faray per modo e maniera che defesa non averai.

Page 106:

[7a-a] Per più forteça io crouo aquesto partito;
De tuti li remedij denançi io ti faço inuito.

[25v-a] Me tego ceu cernis grandi valitudine motus.
Ante mo[di]s quos quisq[ue] pot[uit] effice[re] tento.

[12r-b] Questa coverta si chiama più forteza e perchè la faço per podere cum parechi zoghi farte impaço. E tal forza non mi poi tu anichilare, perchè doy brazi ben pò uno contrastare.

Page 107:

[7a-b] Per questo contrario li zoghi denanço conuen falar:
Cum mia daga ti ferirò, tal uolta ti farò far.

[25v-d] Hoc nu[n]c [con]trario ludos ego fallo priores.
Tal[ite]r et voluam q[uam] post vulne[re] p[re]da[m] ^{scilicet} _{condam(?)}

[12r-c] Questo è 'l contrario di questo zogho ch'è denanzi ch'è chiamado più forteza. E lo volterò cum la mia man stancha. Dadagli la volta a ferirlo no mi mancha.

Page 108:

[7a-c] Per la presa de lo magistro a mi non falla
Che non ti ronpa el braço sopra mia spalla.

[23r-a] Propt[er] captura[m] qua[m] nu[n]c facit ille mag[iste]r /
No[n] sine fractura discedes credo lacertj.

[12r-d] Per bona presa che ò contra te fatta non mi falla che non ti rompa lo brazo sopra la mia mancha spalla. E poy cum la tua daga te porò ferire e questo zogho non è miga da fallire.

Page 109:

[7a-d] In su tua spalla lo mio braço non ronperay,
Ma per questo contrario in terra te butaray.

[12v-a] Per quello che al zogho ch'è denanzi volesti romper sopra la tua spalla lo brazo per quello zogho questo contrario ti faço. Che per tal forza in terra te sbaterò per morto a çò che a mi ni altri più mai fazi torto.

Page 110:

[7a-e] La tua daga ben presta ti serà tolta
Per apresso el tuo cubito façando uolta.

[23r-c] Arripiam supito violento turbine dagam
Ante t[ame]n cubitu[m] p[ro]pe volva[m] brachia fortis scilicet ego

[12v-b] La daga di mane ti torò che son ben aparechiado, e la punta ti trarò in erto per apresso lo tuo cubito. E quella perderay e ferirò te cum lei subito. Perchè io non t'ò possudo piegar lo brazo tal tor di daga io ti faço.

Page 111:

[7a-f] La daga non me serà tolta per tuo uoltare,
Anche in lo mio ti ferirò sença fallare.

[12v-c] Lo contrario ti faço del zogo ch'è denanci, perchè tu no mi toglia la daga a sì fatto modo farò che la mia daga penzandote cum la mano mia stancha lassaray e cum crudele punte te ferirò cum tuo guay.

Page 112:

[7b-a] A farte cadere non m'è neguna fadiga,
Mo a leuarte te serà grande briga.

[23v-a] Non labor est ullus m[ihi] te st[er]nendo cadente[m].
Surge[re] nec pot[er]is sine grandi vulne[re] lib[e]rj.

[12v-d] In terra del tutto ti convien andare e defesa over contrario non poray fare. E la daga da ti farò andar luntana, più tosto che ti la pigliarò in mano però ch'io so quest'arte cum ogni ingano.

Page 113:

[7b-b] De andare in terra de questo niente uoio lo
Che cum questa presa tuta la força ti toio.

[13r-a] Zò che si dise non ven og(n)ora fatto. Io so' lo contrario del scolaro ch'è denanzi lo qual è un grande matto, che tanto ò saputo fare che la gamba mia convegni lassare e per questo modo gli metto la daga in lo volto per mostrare ch'ello sia matto e stolto.

SECOND MASTER

Page 116:

[7b-c] E' me couro cum li braci incrosadi
E posso fra i zoghi tuti denanci passadi;
E aquilli de man riuerssa non cauo nessuno,
Che tuti li posso far a uno a uno.

[23v-c] Me tego luctante[m] sicut cruce ne[m]pe lac[er]tis.
Om[ni]b[us] atq[ue] modis possu[m] collude[re] primis.

[13r-b] Io zogho cum gli brazzi crosadi per far li remedy che denanzi sono passadi. E si noy fossemo 'trambi doy armadi non curarem di far miglior coverta. Più forte rimedio di mi non porta corona, però ch'i posso zugare dritto e reverso, anchora incrosare di sotto chome di sopra.

Page 117:

[7b-d] Ghi zoghi denançi nè quilli de man riuerssa:
Per questo contrario la tua couerta in tuto è perssa.

[22r-b] Hoc tua [con]trario tectura reffelit[us?] ecce
Et neq[ue] [con]u[r?]'se palme ludj / no[n] atq[ue]
p[ri]ores
P[ro]ficient. tu deinde miser moriture recu[m]bes.

[13r-c] Lo contrario del Re che incrosa denanci io fazo che cum suo incrosar non mi farà impaço che tal penta gli darò al chubito che lo farò voltare e ferirolo subito.

Page 118:

[7b-e] La daga tore dislogare e anche ligare
E metere in terra queste cosse posso fare.

[13r-d] Per questa presa che ò tanto forte a zaschuno cr(e)deria dar la morte. Però che ti posso romper lo brazo e posso te butar in terra, e sì posso torti la daga. Anchora ti tegno (tegno) in la soprana ligadura ligado. E de queste quatro chose de mi non saray liberado.

Page 119:

[7b-f] De le quatro cosse l'una solla non me po' far:
Anche cum questo contrario in terra ti uoio butar.

[13v-a] Io so' lo contrario del zogho passato qui inanzi. E sì digo ch'io rompo cum questa presa tutti gli soy quattro zoghi detti denanzi. E non mi pò vedare che io non lo sbatta in terra, per la presa che ò forte e fiera.

THIRD MASTER

Page 122-3:

[8b-a] Qui comença zoghi de man riuerssa, zoghi forti;
Per tali zoghi non sauer asay ne sono morti:
E li zoghi li mie scholari seguirano
E pur de parte riuerssa començarano.

Page 124:

[8b-b] Per lo zogho del magistro la daga ò guadagnada
E de ferirte te farò grande derada.

Page 125:

[8b-c] Aqui ua in terra, ço me creço;
Aquesto ti faço, po' ti farò peço.

[22r-c] Credo quide[m] t[er]ram q[uam] nu[n]c tu
p[ro]fide tanges.
Et faciam peiora tibi dehinc ip[s]e ^{scilicet ego} jacentj.

[13v-b] Qui començan çoghi di man riversa per li quali infiniti àno lor vita persa. E li zoghi li mei scolari seguirano pur per la coverta qual io fazo cum la destra mano. questo è un zogho liziero da fare per tal modo chostuy voglio in terra riversare.

Page 126:

[8b-d] Tu ua in terra per tuo pocho sauer:
E in arme più seguro se pò tener.

[22v-a] Incautus t[er]ram p[ro]strato pecto[r]e tanges.
Armiger hu[n]c poterit securius adde[r]e ludu[m].

[13v-c] Per questo modo in terra saray zitado. E più sicuramente lo faria se fosse ben armado. Che anchora desarmado non mi poy far niente. E questo ti faria s'tu fosse anchora più possente.

Page 127:

[8b-e] Aquesto è un guastare çaschadam braço
Al modo che tu senti che io ti tegno e faço.

[22v-c] Frange[re] quisq[ue] po[n?]t socio luctando
lacertu[m]
Ceu teneo . sentire dat[us] quicu[m]q[ue] libebit.

[13v-d] Tu vay in terra e lo brazo t'è dislogado per l'arte del mio magistro ch'è incoronado. E nissun contrario non mi poy tu fare. Che qui ti tegno per farte più stentare.

Page 128:

[8b-f] A dislogarte lo braço non n'ò fadiga
E la daga ti posso tore sença briga.

Page 129:

[9a-a] Aquesto è uno altro deslogare forte
E cum tua daga ti posso dare morte.

[31r-a] Denodare po[tui]t socio sibi quisq[ue] lacertu[m].
Atq[ue] sua damnare necj cu[m] cuspidē dag[a]e.

[14r-a] Questa è una presa la qual no à contrario nè deffesa. E qui la daga ti posso tore e a ligarte non m'è fadiga. Dislogarte 'l brazo e' non mi dà briga. Partir non ti poy sença mia libertade. E guastar ti posso a mia voluntade.

Page 130:

[9a-b] La daga ti toio, a questo uoio far,
E si io uoio in la chiaue ti posso ligar.

[31r-c] Arripio dagam t[ibi] nu[n]c. nec falle[re] possu[m].
Si q[uem] volo i[n] clavj pot[er]o te nect[er]e
v[er]su[m].^{scilicet revolutu[m]}

[14r-b] La daga tu perdi per tal modo che ti tegno. E toltati la daga io ti posso ligare. E in la ligadura di sotto ti farò stentare. Quella ch'è la chiave del abrazare, in quella ti voglio ligare. E chi gl'intra non gli pò essere, però grande pene e stente gli conven soffrire.

Page 131:

[9a-c] Reuoltarò tua daga per sopra mio mancho braço,
E subito in la chiaue de soto ti farò impaço.

Page 132:

[9a-d] Questa è chiamata la chiaue de soto forte
Ed è ligadura perigolosa de morte:
La quale ligadura sença nessun mentire
Chi ghi entra male ghi pò ensire.

[31v-a] Inferior clavis fert[ur] sub no[m]i[n]e fortis
Est nexura quid[es?] nimio discrimi[n]e mortis.
Si quis i[n] hac intrat[,] vix hac exire valebit.

[14r-c] Questa è chiamata ligadura di sotto e la chiave forte che cum tal ligadura armado e disarmado se pò dar la morte che in tutti loghi pricolosi pò ferire. E di sì fatta ligadura non pò essere. E chi gl'entra gli sta cum briga e cum stenta, secondo che si ved' ne la figura dipenta.

Page 133:

[9a-e] Contrario del magistro de man riuerssa questo so fare,
E per questa presa in terra ti farò inzenochiare.

[31v-c] Hoc ego contrarium p[er]ago luctando mi[ag]ist[ri]
Efficiens palma manuu[m] q[uo]cunque rev[er]sa.
Tuq[ue] hac captura p[ro]cumbes poplite flexo

[14r-d] Questo è lo contrario del terzo Re çoè quello che zoghi a man riversa. I' ò fatta contra luy questa ligadura. Armado e disarmado ella è bona e sicura. E se un disarmado piglio in questo modo, guastogli la mane e anchora la disnodo dislogo. E per doglia sotto gli mie pie' lo farò inzenochiare. S'io lo vorò ferire quello porò ben fare.

FOURTH MASTER

Page 136:

[9b-a] Io son magistro che cum due man faço presa
E desopra e desota io posso far offesa:
Si io te uolto le spalle e non te lasso lo braço,
Per tal modo el primo scholar ti fa impaço.

[32r-a] Ambab[us] manib[us] sociu[m] nu[n]c p[re]ndo
mag[ist]r[us].^{ego s.}
Desup[er] et subt[er] possu[m] te l[a]edere fer[r]o.

[14v-a] Lo quarto Magistro so' chi zogho cum questa presa. Cum simile che questa gli mie scolari a molti farano offesa. E si io mi volto da parte dritta e non ti lasso 'l brazo, io ti torò la daga e faròti cum ley impazzo.

Page 137:

[9b-b] El mio magistro à dito el uero sença falir:
La daga ti posso tore e non ti po' partir.

Page 138:

[9b-c] Per mandarte in terra e' son ben aparichiato:
S'tu non te ronpi la testa ayni bon merchato.

[32r-c] Ut te demitta[m] i[n] t[er]ram su[m] ne[m]pe
parat[us].
Et capiti mala multa dabo[,] si me[n]te sedebit.

[14v-b] Questa è una ligadura soprana che ben si serra. La daga ti posso tore e meterte in terra. Anchora lo brazo ti posso dislogare, si tu pigliassi cum la tua man stanca la tua dritta el mio contrario saria e convegneria ti lassare.

Page 139:

[9b-d] Questo è un altro mandare in terra e ligadura;
E contra tal presa non è la persona ben segura.

[32v-a] Ut te demitta[m] i[n] t[er]ram su[m] ne[m]pe
parat[us].
Et capiti mala multa dabo[,] si me[n]te sedebit.

[14v-c] Questa è un'altra soprana ligadura ed è ben forte. E
per metterte in terra io son ben certo. E dislogarte lo brazo
o romperlo qual i' voglio ti fazo. Lo contrario mio si è, se tu
piglila cum la man stanca la tua dritta, la tua presa sarà
bona e la mia sarà fallita.

Page 140:

[9b-e] Io ueço che in terra tu sei subito per andar:
De questo tente certo, mo non de leuar.

Page 141:

[9b-f] Anchora per questo modo in terra ti meterò;
Quando tu serai in terra peço io ti farò.

[32v-c] Hoc iter[um] te ne[m]pe modo demitte[re]
possu[m]
In t[er]ram. Dehinc ip[s]e ^{ego si} tibi peiora p[ro]babo.

[14v-d] Quando io fici la presa del mio magistro la mia
man stanca miti sotto el tuo dritto cubito. E la mia man
dritta te prisi sotto lo zinocchio subito per modo che in terra
ti posso zitare e nissun contrario non mi porai fare.

Page 142:

[10a-a] A la tua daga farò far una uolta,
Che per quella subito ti serà tolta.

[33r-a] Taliter ip[s]e ^{scilicet ego} tua[m] [con]volva[m] turbine
daga[m] /
Q[uod] t[ibi] sive vetes capia[m] / tu sive repugnes.

[38r-a] Cum la mia man dritta darò volta tonda ala tua
daga menandole in erto per apresso el tuo brazo che tegno.
E la tua daga mi remagnirà in mano per pegno. E poi ti
trattarò segondo che sei degno.

Page 143:

[10a-b] Si io leuo la tua daga per apresso tuo cubito
Tu sentira' che te serà tolta subito.

[33r-c] Si p[ro]p[ri]e nu[n]c cubitu[m] daga[m] tibi
tolle[re] tento [,]
Illa te subito privatu[m] ne[m]pe videbis.

[38r-b] Si questa daga per apresso 'l tuo cubito levo in erto
in mia man remarà a firirte per certo. Benché questo zogho
si vol far ben presto, perché lo contrario no gli valga
sinestro.

Page 144:

[10a-d] Cum la man drita io ò fata tal mossa
Che tua daga ti farò ficar in la cossa.

Page 145:

[10a-c] Del magistro che fa cum due mane presa
A questo contrario faço per mia defesa.

[33v-b] Hoc ego [con]trariu[m] palmis nu[n]c querito
binis[.]
Ut me defende[m] veluti facit ille mag[iste]r.
Qui capit ambab[us] manib[us] luctando sodale[m].

[38r-c] Del Quarto Re e magistro io son contrafattore. E
questi zoghi due ch'è denanzi de mi sono fazzo lo contrario
che per tal modo gli guastarò le man a lor e a lor Magistro
cum una tratta che farò subito. Se elli fosseno ben armadi
io gli guastaria senza dubito.

FIFTH MASTER

Page 148:

[10a-e] Io uoio che çaschadun de mi magistro saça
Che presa de caueço defesa nesuna impaça;
Per lo ferir che io faço in lo tuo cubito
Sentira' deslogare lo tuo braço ben subito.

[33v-d] Pecto[r]e me prendis. Nec adhuc m[ihi] lede[re]
posses.
Denoclabo tuu[m] t[ame]n hunc luctando lacertu[m].

[38r-d] Io son Quinto Re Magistro per lo cavezzo tenuto di
questo zugadore. Inanzi ch'ello mi traga cum sua daga per
questo modo gli guasto lo brazo perché lo tenir ch'ello mi
tene a mi è grande avantazo. Che io posso far tutte coverte
prese e ligadure degl'altri magistri rimedi e di lor scolari
che sono dinançi. Lo proverbio parla per esempio. Io voglio
che ognun ch'è scolaro in quest'arte sazza che presa di
cavezzo nissuna deffesa no impaça.

Page 149:

[11a-b] Si de soto o de soura tu te miti a trare
Perderay la daga per questo incrosare.

[15v-a] Cum gli brazzi crosadi t'aspetto senza paura. Tra'
voy di sotto e voy di sopra che non fazzo niente cura, che
per ogni modo che tu mi trara' tu sarai ligado. O in la
ligadura mezana o in la sottana tu saray serato. Ben che se
volesse far la presa che fa lo quarto Re rimedio di daga cum
gli zogi soi asai male te faria. E a torti la daga non mi
mancharia.

Page 150-1:

[10a-f] Per questo ferire apresso el tuo cubito me conuen
lassar
E subito la tua daga uegnirò a trouar.

[34r-b] Te prope nunc cubitu[m] feria[m]. me deinde
reli[n]ques.
Atque validus daga[m] tentabo repente.

[38v-a] Questo è un altro modo di guastare lo braccio. E per venir in altri zoghi e prese, io questo zogho fazo. Anchora digo che se fossi afferrado d'una lanza cum tal firir in lei overo che me disferraria overo che l'asta del ferro io partiria.

Page 152-3

[10b-a] Apresso tuo pugno ferirò o sopra el cubito Dislogarote in lo lago e lassarame subito.

[34r-d] Vel supra cubitu[m] feriam v[el] deprope pugu[m].
In[que] loco nus[?]u[m] denodabo. Hi[n]c pectora linques.

[38v-b] Questo è un altro far lassar anchora è meglor da disferar una lanza. Anchora digo che se cum forza io ti fiero in la zuntura de la man che mi tiene per lo cavezzo io mi tegno certo che io te la dislogarò, se tu non la fuzi via. Lo contrario io lo voglio palentare???. In quello che lo scolar vene zò cum gli brazzi per dislogar la mano delo zugadore subito lo zugadore de' tore via la mano del cavezzo de lo scolar. E subito cum la daga in lo petto lo pò guastar.

Page 154:

[10b-b] Per riuerssarte in terra io uoio prouare a questo modo;
Si per questo non uay farote uno altro zogho.

[34v-b] Experiò quo te resupi[n]e[m] p[ro]tinus actu[m].
Si te no[n] sterna[m] melio[r]e[m] forte p[er]abo. ^{vel probabo?}

[38v-d] Questo è un zogho di farse lassar. Salvo che si lo mio pe' dritto dredo lo tuo stanchio io fazo avanzare tu porissi andar in terra senza fallo. E si questo zogho a mi non basta, cum altri de la tua daga ti farò una tasta???, però che'l mio chore e l'ochio altro non guarda, che a torti la daga senza dimora e tarda.

Page 155:

[10b-c] De andar in terra tentene certo e seguro,
E de tua daga pocho o niente me curo.

[34v-d] Tutus ut i[n] t[er]ram nu[n]c hadas[,] crede[r]e possum.
Nec tua daga michi pote[r]it p[er]fecto noce[re].

[38v-c] Per questo modo in terra ti voglio butare inanzi che la daga mi vegna approssimare. E si la daga tua sarà a mezo cammin per me ferire, le prese ch'io lassarò e la tua daga vorò seguire, che tu no mi porà offender per modo che sia, che cum li zoghi de li rimedy ti farò vilania.

Page 156:

[10b-d] Tu senti che sopra la mia drita spalla
A ronper tuo stanchio braço non me falla.

[35r-b] No[n] deceptus ero levum frangendo lac[er]tu[m].
Que[m] dextra teneo spatula luctando gravatu[m].

[15r-a] Questo zugadore mi tegniva per lo cavezzo et io subito inanzi che ello tressi cum la daga cum ambe le mie man presi la sua man stancha, e 'l so braccio stanchio zitai sopra lo mio dritto per dislogargli lo ditto braccio. Che ben gliel'ò del tutto dislogado. questo faria più siguro armado che disarmado.

Page 157:

[10b-e] Per lo modo ch'io ti tegno e t'ò preso
Cum le spalle in terra andaray disteso.

[35r-d] Te tali teneo forma / prendo[que] gemente[m] /
Q[uam] nu[n]c cu[m] spatulis t[er]ram st[er]neris i[n] ima[m].

[15r-b] In questo modo te zitiarò per terra che non mi pò fallire. E la tua daga prenderò a non mentire. Se tu saray armado, lo te porà zovare, che cum quella propria ti torò la vita. Se noy semo armadi l'arte non ò fallida. Ben che si uno è disarmado e sia ben presto, degl'altri zoghi pò far asai e anchora questo.

Page 158-60:

[10b-f] Per tor tua daga tal couerta io faço,
E cum altri zoghi asai ti farò impaço.

[35v-b] Ha[n]c nunc tectura[m] facio / ^{ut} quo tolle[re] dagam /
Possim. Sed multis possu[m] te lede[re] ludis.

[15r-c] Questa coverta in arme e senz'arme è molto bona. E contra zaschun homo forte tanto è bona a chovrire di sottomane quanto di sopra. E questo zogho intra in la ligadura mezana çoè al terzo zogho del primo Re e rimedio di daga. E si la ditta coverta si fa sottomane, lo scolaro mette lo zugadore in ligadura de sotto zoè in la chiave forte ch'è sotto lo terzo Re e rimedio ch'è zoghi a man riversa a lo sesto zogho.

Page 161:

[11a-a] Si io posso a questo tuo braço uoltare,
In la sotana chiaue ti farò intrare.

[35v-d] Volve[re] si possu[m] tibi nu[n]c certando lac[r]tum /
Inferio[r]e cito facia[m] te i[n] merge[re] clave.

[15r-d] Si questo braccio posso voltare io non mi dubito che in la ligadura de sotto e chiave forte ti farò intrare. Ben che siando armado più sicuramente se poria fare. Ancho poria altro contra ti fare, se io tegno la mane stancha ferma e cum la drita ti piglio sotto al zinocchio la gamba stancha per metterte in terra forza non mi mancha.

Page 162:

[11a-c] Per lo tuo braço che cum due man e' tegno,
De man ti torò la daga con tu è degno.

[36r-b] Nu[n]c quia te manib[us] teneo lucta[n]do gemellis
Arripia[m] daga[m] veluti tu ne[m]pe mereris.

[15v-b] Questa presa mi basta che cum tua daga non mi
poy tohare. Lo zogho che m'è dredo quello ti voglio fare.
E altri zoghi asay ti poria fare sença alchun dubito. I' lasso
gl'altri perchè questo m'è bon e ben subito.

Page 163:

[11a-d] Lo scolar ch'è denançi non fa suo zogho,
E a tore la daga io mostro in suo logho.

[36r-d] Tollere nu[n]c doceo daga[m] ludendo sodalj.
Hoc q[uam] discipulus nescivit lude[re] primus.

[15v-c] Questo scolaro che m'è denanzi questo è suo zogho
però che questo tore di daga io lo faço in suo logho, che
cargo la sua daga inverso la terra dritto per torcergli la
daga como si sopra è scritto. E per la volta che ala daga
farò fare, la punta in lo petto gli metterò senza fallare.

Page 164:

[15v-d] A ço che questo scolaro non mi possa lo braccio
dislogare, io lo tegno curto e linzinado. E si io li tignisse
più lincinado saria anchora meglio perchè i' faço lo
contrario del Re e magistro del zogho stretto dela daga.

SIXTH MASTER

Page 166:

[11a-e] De daga a daga non cognoscho homo che sia;
In arme e sença gli farò grande vilania:
E de combater in sbara aquello è mio dileto,
Che zaschum vinçerò per tal zogho streto.

[36v-a] Non cognosco ho[m]i[n]em cu[m] quo no[n]
lud[er]e possem
Si daga[m] i[n] daga[m] v[er]tendo ducim[us] ambo
Armatus v[e]l sim vel forte carentibus armis
Et placet iste mo[t]us sit strict[us] dum[mod]o lud[us]

[16r-a] Sesto Magistro che son digo che questa coverta è
fina in arme e senç'arme. E cum tal coverta posso covrire
in ogni parte, e intrare in tutte ligadure e far prese e ferire
segondo che gli scolari miei vignirano a' ferire finire. E
questa coverta façça çaschuno mio scolaro, e poy faça li
zoghi dredo che si pò fare.

Page 167:

[11b-a] Per la couerta del magistro ch'è tanto perfeto,
Cum meça uolta t'ò ferito in lo peto.

[16r-c] La volta ò fatta tegnando la coverta del mio
Magistro Sesto, e a ferirte so' stado ben presto. E si tu fossi
armado pochà di ti faria cura, che questa daga te meteria in
lo volto a misura. Ben che mituda te l'ò in lo petto perché
tu non è armado ne' far zogo stretto.

Page 168-9:

[16r-b] I' ò fatta la coverta del Sesto Magistro che m'è
denanzi. E subito io fici questa presa per ferirte che far lo
posso. E a torti la daga non mi manca per tal modo tegno
la mia man stanca. Anchora ti posso metter in ligadura
(me-) mezana ch'è lo terzo zogo del primo Magistro çoè
rimedio di daga. Anchora d'altri zogi te poria fare senza
mia daga abandonare.

Page 170-1:

[11a-f] Per la couerta che à fato el mio magistro
In questa presa e couerta ti faço tristo.

[16v-a] Fatta la coverta del mio Magistro i' ò fatta questa
presa. Armado e disarmado ti posso ferire. E anchora ti
posso metter in ligadura soprana del primo scolar del
quarto Magistro rimedio di daga.

Page 172:

[11b-b] Per la couerta del magistro cum meça uolta di fora
Ferir e ligar e la daga tore posso anchora.

[16r-d] Del Sesto mio Magistro non habandonay la coverta.
Lo mio braccio stanchò voltay per di sopra lo tuo dritto. E
concordando lo pe' dritto cum lo brazo stanchò
voltandome a parte riversa, tu è mezo ligado e la tua daga
tu poi dire io l'ò tosto persa. E questo zogo io lo fazo si
subito che d'contrario non temo nè non ho dubito.

Page 173:

[16v-b] Non abandonando la coverta del Magistro Sesto, i'
fazo questa volta, la mano tua dritta per perder e la daga, e
vedi che tu la riversi, la mia subito ti ferirà, e la tua daga da
ti serà persa. Anchora talvolta cum lo brazo stanchò posso
fare che in la sotana ligadura ti farò stentare.

Page 174:

[12a-a] Siando ti armato e mi armato
Tu uidi che lo cortello in la man t'ò ficato.

[16v-d] Ben che sia posto dredo lo contrario del Sesto zogo
io vo per rasone denançi de luy, perché io son so scolaro e
questo zogo si è suo zoè del Magistro Sesto. E vale più
questo zogo in arme che senç'arme, però fiero costuy in la
mano perché in quello logo non si pò ben armare, perché
se uno è disarmado çercheria de ferirlo in lo volto o in lo
petto overo in logo che pezo gl'avenisse.

Page 175:

[11b-d] Cum la man manca e' ti farò uoltar o discourire
E per tal contrario e' ti porò ben ferire.

[16v-c] Lo contrario del Re Sesto io faço penzando lo tuo
cubito farò la tua persona voltare e in quello te porò ferire.
Però che questo penzere che subito faray de molti zoghi
stretti defender si porà. E maximamente è contrario de le
prese del zogo stretto.

Page 176:

[11b-c] La man stanca ò metuda a tal deffesa,
Che questo contrario subito ti farà offesa.

SEVENTH MASTER

Page 178-9:

[11b-e] Siando armà questa couerta uoio pigliar,
E subito in la chiaue meçana uoio intrar,
Aquella ch'è finimento de bataya,
E contra lei nonn è deffesa che gli uaya.

[36v-c] Hanc ego tecturam facio munitus i[n] armis
Et subito i[n] media[m] clavem q[uae] t[er]mi[n]at om[n]e
Bellum, nec [con]tra valet ullus bellica tracta[n]s,
Intrabo. nec obesse pot[uit] m[ihi] quisq[ue] reluctans

[17r-a] Lo Setimo Magistro son che zogo cum le brazze
incrosade, e più vale questa coverta in arme che senç'arme.
Quello che posso fare cum tal coverta gli miei zogi sono
denançi, zoè la ligadura mezana ch'è lo terzo zogo del
primo magistro rimedio di daga. Anchora te posso voltar
pençandote cum la mia man stanca lo tuo dritto cubito. E
poy ferirte in la testa o in le spalle di subito. E questa
coverta è più per ligare che per far altro, ed è fortissima
coverta contra daga.

Page 180:

[12a-b] Per la uolta che presta t'ò fata far
Ferendoti in terra ti farò andar.

Page 181:

[11b-f] In la ligadura meçana non son per intrare,
Anche son per ferirte in farte uoltare.

[17r-b] Questo è lo contrario del Setimo Magistro che m'è
denançi, per la penta ch'io fazo al so destro cubito,
Anchora digo che questo contrario si è bon a ogni zogo
stretto di daga, e d'azza, e de spada in arme e senç'arme. E
fatta la penta al cubito lo ferirò in le spalle vol esser subito.

Page 182-3:

[12a-c] In arme a questo è un fortissimo incrosar
Che de sopra e de sota se pò ligar:
A questo ua ala ligadura sotana
E quello de sopra ua ala meçana.

[37r-c] Pr[a]evalet iste mo[t]us cruce daga[m] ne[m]pe
tenentj.
Supra nanq[ue] pot[uit] op[er]arj & subter i[n] armis.
Vadit ad extrema[m] nexura[m] hic ludus ap[er]te
Inferior. Mediana iacet sub forte sup[er]mo.

EIGHTH MASTER

Page 186-9:

[37r-a] Hac cruce porto mea[m] daga[m] luctando. nec
obstat
Ulla sibi i[n] ludo dantis defensio dag[a]e.
Sed multis ludendo mo[t]is vastare valebo

[17r-c] L'otavo Magistro son e incroso cum mia daga. E
questo zogo è bon in arme e senç'arme. E li miei zogi sono
posti alchuni denanzi alchuni di driedo. Lo zogo che m'è
denanzi zoè lo quarto zogo çoè che fere lo zugadore in la
man cum la punta di sua daga per lo simile poria ferir
costuy di sotta mano come ello lo fere di sopra. Anchora
poria pigliar la sua mano in la zuntura cum la mia man
stanca e cum la dritta lo poria ben ferire secondo che
trovarete dredo di mi lo nono scolaro del nono Magistro
che fere lo zugadore nel petto. Anchora poria fare lo ultimo
zogo ch'è dredo abandonando la mia daga.

Page 190-1:

[17v-a] Questa si è una guardia e si è zogo forte in arme e
senç'arme. L'è bona perché la è subita de mettere uno in
ligadura de sotto e chiave forte ch'è depenta lo Sexto zogo
del terço Magistro che zoga a man riversa che tene lo
zugadore ligado cum lo suo brazo stancho lo suo dritto.

Page 192-4:

[17v-b] Questa coverta che io faccio a questo modo cum li
brazzi incrosadi, si è bona in arme e senç'arme. El mio zogo
si è di metter questo zugadore in la ligadura di sotto zoè
quella ch'è chiamata chiave forte in quella che dise lo
scolaro che m'è denanzi zoè in lo Sesto zogo del terço Re
che zoga cum la mano dritta a man riversa. E questo zogo
si fa similmente che se fa questo primo che m'è denançi
ben ch'el sia per altro modo fatto. E llo nostro contrario si
è a pençere ne lo cubito.

Page 195:

[17r-d] So' ben lo contrario del otavo zogo che m'è dinanzi
e di tutti soy scolari. E se io alungo la man mia manca al
suo cubito, penzendolo per força a modo che lo porò ferire
ala traversa. Anchora in quello voltare che gli farò poria

butargli lo brazo al collo e ferirlo per asay modi che si pò fare.

NINTH MASTER

Page 198:

[12a-d] Per questa presa che i' ò asay zoghi posso far:
Tore la daga ronper ferir e ligar;
E la più presta si è a tore la daga de mano
Per non receuere dal compagno nesun ingano.

[17v-c] Lo nono Re son e più non è di daga e tal presa che io fazo de sotto tale presa fa lo Quarto Re di sopramano ch'io faço di sotta. Ma gli miei zogi non si fano cum gli soi rigotta???. Questa presa vale in arme e sença che io posso fare zogi assai e forti. E maximamente quelli che mi fano seguito. In arme e sença di loro non è dubito.

Page 199:

[12a-e] Si io uolto la daga per apresso tuo cubito,
Tua daga serà mia, de zò non dubito.

[17v-d] Lo mio Magistro Nono cum la presa ch'ello ha fatta quella ho seguita lassando la mia mano dritta dela presa, pigliai la tua daga como io fazo per apresso lo tuo cubito gli darò volta in erto. La punta ti meterò in lo volto per certo. Secondo che lo scolar fa chi m'è dredo in quello modo ti farò come i' credo.

Page 200:

[12b-c] De questo mio magistro lo primo suo scolar
Pò tore la daga e questo zogho pò far.

[37v-b] Hu[n]c ludu[m] pot[er]it istius forte mag[ist]ri
Discipulus fac[er]e. daga[m] q[ue] auf[er]are pote[n]tem

[18r-a] Questo zogo che fa lo scolar che m'è denanzi io fazzo suo complimento perché de la sua presa qui si finisce lo zogo suo. Ben che gl'altri soy scolari farano de tal presa altri zogi. Guardate dredo e vederete gli loro modi.

Page 201:

[12b-a] Si a tuo braço posso dare meça uolta
In la ligadura de soto la uita ti serà tolta.

[38r-a] Inferio[r]e tibi nexura tollere vita[m]
Pr[a]eparo / si possu[m] t[ibi] volue[re] forte lac[er]tu[m].

[18r-c] Per la presa del mio magistro io son venudo in questa. E di questa presa non farò resta che te metterò in ligadura sottana çoè in chiave forte, che a mi è pocha di briga. Ben che la tua daga ben possa avere senza fadiga.

Page 202-3:

[12b-b] A questo modo ti posso lo braço dislogare;
Anche in la chiaue desoto ti poria ligare.

[38r-c] Denodare m[odo] si[mi]li t[ibi] nempe lac[er]tum
Inferio[r]e etiam clave c[on]nect[er]e possum.

[18r-b] La presa del mio Magistro quella ò fatta vista, e la mia man dritta lassai dela sua presa, e si t'ò preso sotto lo tuo dritto cubito per dislogarte lo brazo. E anchora cum tal presa ti posso metter in ligadura zoè in chiave forte, che lo terço Re e magistro reze soi zog(h)i. In lo Sesto zogho sono gli soi modi.

Page 204-5:

[12a-f] Non lassando la presa pasay per soto tuo braço;
De dredo le tue spalle ti farò impaço.

[37v-c] En ego transivj subt[er] ludendo lac[er]tum.
Captura[m]q[ue] et[iam] liquj. S[ed] t[er]ga gravabo.

[18r-d] La presa del mio magistro non ò abandonada. Ancho subito intrai per sotto lo suo brazo dritto per dislogargli quello cum tal presa. O armado o desarmado questo gli faria. E quando io lo tegnirò dredo de lu' in mia bailia per mal fare non gli renderò cortesia.

Page 206:

[12b-d] Ben che a questo zogho non sia tropo usado,
Ello uen ben fato a chi l'è pratichado.

[43r-a] Iste licet ludus vix sit hac cognit[us] arte
Exp[er]to t[ame]n ip[s]e viro succedit honeste.

[18v-a] La presa del mio magistro non abandonai in fin che questo zugador vidi (vidi) che non lassava la presa. E luy se inchina cum la daga in verso terra. E io subito pigliai la sua mano cum la mia mancha per enfra le soi gambe. E quando la sua mano hebbe ben afferada dredo de lu' passai. Como(mo) possete vedere ch'ello non si pò discavalcare sença cadere. E questo zogho che m'è dredo posso fare. La man dritta de la daga lassa e per lo pe' lo vegno a pigliare per farlo in terra del tutto andare e a torgli la daga non mi pò mancare.

Page 207:

[18v-b] Questo scolaro che m'è denanzi à fatto lo principio, e io fazo del so zogho la fine de mandarlo in terra como ello ha ben ditto. Perché questo zogho non habia corso in l'arte volemo mostrare che in tutta lei habiamo parte.

Page 208:

[18v-c] Del mio magistro fese sua coverta e subito cum mia mano stanca presi la sua a questo modo. E cum la mia dagha gli fazo una punta in lo suo petto. E si la daga mia non fosse sufficiente faria questo zogo che a mi è seguente.

Page 209:

[18v-d] Questo zogo complisco de questo scolaro che m'è denanzi che lassa la sua daga cativa e vole la tua bona. questo che io ti fazo a luy tu la (prisona??? rasona???).

Page 210:

[18v-f] Lo contrario dello Nono Magistro si è questo che quando lo zugadore à presa la man dritta cum la daga cum la sua man stancha che subito lo zugadore pigli la sua daga a presso la punta e tragala overo tiri in verso di si si forte che la convegna lassare overo gli daga punta al chubito per farlo svariare.

DAGGER VS. SWORD

Page 213:

[35a-a] Cum mia daga so de taglio e punta courir. A uno a uno uegna che lo zogho non ò a falir: E lo mio scholar lo mostrerà per proua: Façalo segundo che depento si troua.

[19r-a] Qui cominza Spada e daga a zugare. Lo vantazo è grande a chi lo sa fare. Lo Magistro 'spetta in questa guardia. E la guardia se chiama dente di zenghiaro. Vegna tagli e punte che di quelle mi so guardare. Lo pe' dritto cum rebatter in dreto lo farò tornare. Lo zogo stretto so a mente e non lo posso fallare. A uno a uno vegna chi contra me vol fare. Che se ello non me fuzi io lo guastarò in un voltare.

[18r-d] Aqui comenza spada e daga a zugare, lo avantazo si è grande a chi lo sa fare. Lo magistro 'spetta in questa guardia cum la daga. E lla guardia se chiama dente de zenghiaro vegna tagli e punte che di quelle me so guardar lo pe' dritto cum lo rebattere indredo lo farò tornare. Lo zogo stretto so a mente e non lo posso falar. A uno a uno vegna chi contra mi vole far che se ello non me fuzi, io lo guastarò in uno voltare.

Page 214:

[35a-b] La proua aqui se troua dipenta: Tu uidi ch' e' te posso ferir sença stenta.

[20r-a] Hoc patet i[n] textu pictura teste docente. Hincque vides q[ue] daga [con]tunde[re] possu[m].

[19r-b] Lo mio magistro contra la punta fa tal coverta e subito fieri in lo volto overo in lo petto. E cum daga contra spada sempre vole zogo stretto. Qui son stretto e ti posso ben ferire, o vogli o no tu lo conven soffrire.

[18v-a] Lo mio magistro contra la punta fa tal coverta e subito fiere in lo volto overo in lo petto. E cum daga contra spada sempre vole zogo stretto. Aqui son stretto e ti posso ben ferire. O voi o non tu lo converà soffrire.

Page 215:

[35a-c] La spada qui cum la daga à uinto, Però che io t'ò uoltado e spinto.

[20r-d] Nil valuit t[ibi] daga / cito ta[m] t[er]ga coegi Volue[re]. / nec vultu[m] pot[er]is m[ihi] pande[re] triste[m].

[19r-c] Si lo zugadore che m'è denanci avesse sapuda fare tal deffesa, se ello avesse la mano stancha al scolaro posta a questo modo dreto lo suo cubito voltandolo per tal manera che qui si mostra a me non bisognava far contrario del magistro che sta cum la daga in posta.

[18v-b] Se lo zugadore che m'è denancy avesse sapundo fare tal defesa. S'ello avesse la mane stancha al scolaro posta a questo modo dreto lo suo cubito voltandolo per tal modo che aqui se monstra, a me non bisognava fare contrario dello magistro che sta cum la daga in posta.

Page 216-8:

[35a-d] Si uno me trasese cum la spada per la testa, Aquesta couerta faria cum la presa presta; Cum la man stancha io lo uoltaria E cum la daga in la schena lo feriria.

[20v-b] Inijceret quicu[m]q[ue] m[ihi] [sub?] ^{scilicet si} u[r]tice spata[m] / Tectura[m] hanc facere[m] cubitu[m] [pre]nde[n]do sinist[ra]. Atq[ue] manu p[ro]pria ludentis t[er]ga rota[r]e[m]. Inde suos renes daga[m] penetra[n]te ferire[m].

[19r-d] Si a lo magistro che sta in posta cum la daga cum spada gli vene tratto de fendente per la testa, ello passa inanci e questa coverta ello fa presta e dagli volta penzando lo cubito. E quello pò ferir ben subito. Anchora la spada cum lo so brazo gli pò ligare per quello modo che lo quarto zogo di spada d'una mano sa fare. E anchora in la daga allo terço zogo troverai quella ligadura mezana che appresso lo volto sta serada ad una spana.

[18v-c] Se allo magistro che sta in posta cum la daga contro la spada gli vene trato de fendente per la testa, ello passa innanzi e questa coverta ello fa presta e dagli volta penzando lo cubito. E aquello pò fazer ben subito. Anchora la spada cum lo brazo gli pò ligare, per quello modo che lo quarto zogo de spada d'una mano sa fare e anchora in la daga allo terzo zogo troverai aquella ligadura mezana, che appresso lo volto sta serada a una spanna.

Page 219:

[35b-a] Perchè tu non m'abij a ferir in la schena Aquesto contrario faço ben sença pena.

Page 220:

[35b-b] De daga a spada si è el partito
La spada contra la daga ten lo inuito,
E mostrerà per lo suo scholar
A che modo quello zogho se pò far.

[19v-a] Questo è un partito de daga contra spada. Quello che à daga e tene quello della Spada per lo cavezo, dise io te ferirò cum mia daga inanci che tu cavi la Spada dela guagina. E quello de la spada dise tra' pure che son aparechiado. E come quello de la daga vol trare quello de la spada fa secondo ch'è depento qui driedo.

[18v-d] Questo è uno partito ch'è de daga contra la spada. Aquello che ha daga e tene aquello de la spada per lo cavezo dise io te ferirò cum mia daga innanzi ch(e) tu cavi la spada de la guagina. Quello della spada dise pur tra' che sono aparechiado. E cum quello dela spada fa secondo ch'è dipento aqui de dredo.

Page 221-3:

[35b-c] Per questo modo la spada da la daga se difende:
Cum la spada te ferirò; la daga non pò far niente.

[19v-b] Quando costuy leva lo brazo per darne de la daga subito gl'ò posta la guagina apozada al suo brazo d'la daga per modo che no mi pò far impazo. E subito sguagino la mia spada, e sì lo posso ferire inanci ch'ello mi possa tohare cum sua daga. Anchora poria torgli la daga de la mano per lo modo che fa lo primo magistro de daga. E anchora porave ligarlo in ligadura mezana che lo terço zogo d'la daga del primo magistro ch'è rimedio.

[17r-a] Quando costui leva lo brazo per darne della daga, subito io gli ò posta la (da?) guagina apozada allo brazo suo della daga per modo che non mi pò far impazo. E subito io sguaino la mia spada e sì lo posso fer(ir) inanzi ch'ello me possa tochar cum sua daga. Anchora poria torglie la daga de la mano per lo modo che fa lo primo magistro de daga. Anchora poria ligarlo in la ligadura mezana ch'è lo te(r)zo zogo della daga, dello primo magistro ch'è remedio.

Page 224-5:

[20v-d] Optimus iste mov[en]s ludendi et cautus i[n] arte.
Neq[ue] tega[m] feriamq[ue] simul nuda[n]do
mucrone[m].

[19v-c] Aquesto si è un altro partito de spada e daga. Quello che tene la spada cum la punta in terra per modo che vedete dise a quello de la daga che lo tene per lo cavezo: Tra' pur cum la daga a tua posta che in quello che tu vorà trare cum la daga io sbaterò la mia spada sopra lo tuo brazo, e in quello sguaginerò la mia spada tornando de lo pe' dritto indredo, e per tal modo ti porò ferire inanci cum mia spada che tu mi fieri cum tua daga

Page 226:

[35b-d] Questo è un altro stranio partito:
La daga contra spada si fa inuito.
La spada farà el çogho del scholar
E mostrerà che daga nient pò far.

[19v-d] Questo è simile partito a questo qui dinanzi. Benché non si faça per tal modo ch'è ditto dinanzi. questo zogo se fa per tal modo ch'è ditto qui dinanzi che quando questo cum la daga leverà lo brazo per ferirme io subito leverò la mia spada in erto sotto la tua daga metendote la punta de la mia guagina de la spada in lo volto tornando lo pe' ch'è dinanzi indredo. E chossi te posso ferire secondo ch'è depinto dredo a me.

Page 227:

[36a-a] Cum la guaghina te ferirò l'ochio de la testa
E cum la spada de ferirte non farò resta.

[20r-a] Questo zogo si è del Magistro che fa lo partito qui dinanci. Che secondo ch'ello ha ditto per tal modo io faço. Che tu vedi bene che tua daga tu no mi poy fare nissuno impazo.

SWORD IN ONE HAND

Page 230-2:

[13a-c] Per lançare de spada e trare tayo e punta
Per la guardia che io ho niente me monta.
Vegna a uno a uno chi contra uole far,
Chè cum tuti io uoio contrastar.
E chi uole uedere couerte e ferire,
Tor de spada e ligadure senza falire,
Guardi ghi mie scolari corno san fare;
Se elli non trouan contrario non àno pare.

[10r-d] Ensis sive ferus iaculet[ur] / scindere sive
Pr[a]eparet alter / adhuc cupiat me cuspide solu[m] /
H[a]ec cautela docet / ne n[un]c ridendo pavesca[m].

[20r-c] Noy semo tre zugadori che volemo alcider questo magistro. Uno gli dè trare di punta, l'altro di taglio, l'altro vole fatt lanzare la sua spada contra lo ditto magistro. Sì che ben sarà grande fatto ch'ello non sia morto che dio lo faza ben tristo.

[20r-d] Voy seti cativi e di quest'arte savete pocho. Fate gli che parole non ano loco. Vegna a uno a uno chi sa fare e po' che se voi fossi cento tutti vi guasterò per questa guardia ch'è chossi bona e forte. Io acresco lo pe' ch'è denanci un pocho fora de strada e cum lo stanchio io passo ala traversa. E in quello passare incroso rebattendo le spade ve trovo discoverti e de ferire vi farò certi. E si lanza o spada me ven alanzada, tutte le rebatto chome t'ò ditto passando fuora di strada, secondo che vedreti li miei zochi qui dreto, de guardagli che v'in prego. E pur cum spada a una mano farò mia arte como n'è dereto in queste carte.

[17v-a] Noy semo tri zugadori che volemo ferir questo magistro. Uno glie de' trare de punta l'altro de taglio l'altro vole lanzare la sua spada contra lo ditto magistro. Si che bene serà grande fatto ch'ello non sia morto questo magistro. Che dio lo faza ben tristo.

[17v-b] Voi sete cativi e di questa arte save pocho, fate gli fatti che parole non ha logo, vegna a uno a uno chi sa fare e pò, che se vui foste cento tuti ve guastarò per questa guardia ch'è così bona e forte. Io acresco lo pe' ch'è denanci uno pocho fora de strada, e cum lo stanco io passo alla traversa. E cum quello passar io me covro rebatendo le spade ve trovo scoperto e de ferire ve farò certi. E si lanza o spada che me ven lanzada, tute le rebatto come i' ò ditto passando fora de strada. secondo che vui vederite gli mie zoghi de dredo. De guardagli ch'io ven prego, e pure cum spada a una man farò mia arte.

[13a-d] Cum passo ò fata couerta cum mia spada
E aquella in lo peto subito t'è intrada.

[10v-b] Ense me[?] / faciens passu[m] tego me[m]bra
furentj.
Inde [vium?] pectus penetrabo p[ro]tinus illo.

Page 233:

[13b-a] Per ferirte anchora cum questa mia punta
La man sinistra a la spada si ò zunta.

[10v-d] Ut[??] iteru[m] feriam nu[n]c te cu[m] cuspide
mestu[m] /
Le[va?] manus retinet ense[m] cu[m] [V]irib[us] istu[m].

[21v-c] Questo è un zogo che vol esser armado chi vol metter tal punta. quando uno ti tra' di punta e de taglio, tu fay la coverta, e subito mettagli questa per lo modo ch'è depinto.

[19r-a] Questo, è uno zogo che vole essere armato chi vole metere tal punta. Quando uno te tra' de punta, o de taio, tu fai la coverta, e subito metegli questa per lo modo ch'è dipento.

Page 234:

[13b-b] Aqui io t'ò ferido in la tua testa
Per la couerta ch' i' ò fata acosi presta.

[11r-a] Hic ego sanguineo p[er]cussi vulne[re] fronte[m].
Hoc q[ui]a me texi volueri cu[m] tegmi[n]e dante[m].

Page 235:

[14a-a] Anchora la testa t'ò ferida sença passare
Per la bona couerta ch' i' ò sapuda fare.

[20v-b] In tutto t'ò trovado scoperto e in la testa t'ò ferido per certo. E se io cum lo mio pè di dredo voglio

inanci passare assay zoghi stretti poria contra te fare zoè in ligadure, rotture e abbrazare.

[17v-d] In tuto t'ò trovado scoperto e in la testa t'ò ferido per certo. E s'io cum lo mio pe' dredo voio innanzi passar asai zoghi stretti poria contro ti fare. zoè in ligadure roture e in abrazare.

Page 236:

[13b-d] Per tal modo te discrouo per ferirte de punta
Per uendegarme de ti d'ogni inçuria e onta.

[11v-b] Detego te ut feriam p[re]tenta cuspide. Post h[a]ec
Viride[n?]am frende[n]te a[n]i[m]o faciem[us] ad
Unguem.

[20v-a] Quello che à ditto lo magistro io l'ò ben fatto: zoè ch'io passai fora de strada facendo bona coverta. E lo zugadore trovo scoperto sì che una punta gli voglio metter in lo volto per certo e cum la man stanca voglio provare se la tua spada posso in terra far andare.

[17v-c] Quello che ha ditto lo magistro io l'ò ben fatto, zoè ch'io passai fora de strada fazando bona coverta. E lo zugadore trovo scoperto, sì che una punta glie voio metere in lo volto per certo. E cum la man stanca voio provare, se la tua spada posso in terra fare andare.

Page 237:

[14a-b] Per lo modo ch' i' ò presa la tua spada
Tosto della mane te l'auerò cauada.

[11v-d] Arbitror a manib[us] anse[m] t[ibi] carpere lentis /
Callidior manus h[?] rapuit t[ibi] tal[ite]r illu[m]

[21r-a] Qui te posso ben ferire e la tua spada tore senza fallire voltandola in torno la mane ti farò riversare??? per modo che la spada te convien lassare.

Page 238:

[13b-c] Per la ma ne ch' i' ò posta sotto tuo elzo,
Si tua spada non ua in terra dime guerzo.

[11r-d] Derideas me voce tua / cecum[que] vocato /
Si tuus hic ensis | capulo que[m] prendo patenter
No[n] cadet i[n] te[r]ram. nudus tu d[e]inde maneto

[20v-c] De taglio e de punta ben te posso ferire. Anchora se acresco lo pè ch'è denanzi io ti posso ligare in ligadura mezana ch'è denanzi dipenta al terzo zogo del primo magistro rimedio di daga. Anchora questo zogo che m'è dredo io ti posso fare e per tal modo ti posso ferire e anchora ligare.

Page 239:

[14a-c] Cum lo mio braço stanco lo drito t'ò ligado
E de molte feride saray apresentado.

[20v-d] La tua spada e 'l tuo brazo ò ben impresonado e no
te'n poy fuzire che non ti fierà a mio modo perché tu
mostra saver pocho di questo zocho.

Page 240:

[14a-d] Cum la man mancha io te farò uoltare
E in quello un grande colpo ti uoio dare.

[12r-d] Cum[que] manu volua[m] cubitu[m] voluendo
auentu[m]
Te faciam mucrone meo. nec falle[re] possum.

[21r-b] Qui ti posso ferire denanzi e questo non mi basta,
per lo cubito che io ti penzo io ti farò voltare per ferirte di
dredo e la spada al collo ti porò butare sì che di questo non
ti poray guardare.

Page 241:

[14b-a] Per la uolta che per tuo cubito t'ò data
Meça la gola te creço auer taiata.

[12r-b] Nu[n]c ego p[re]pendo mediu[m] scidis mucrone
Gutturis. hoc ideo / cubitu[m] q[ui]a? p[re]sto revolui

[21r-c] Per quello zogo che m'è denanzi per quello modo ti
fo io voltare e subito la spada mia ti butai al collo. Se io
non te taglio la gola di pur che io sia tristo e follo.

Page 242:

[14b-b] Aquesto è un bon rompere de punta a terra
E uen a esser stretto per tal maynera.

[21r-d] Tu mi zitassi una punta e io la rebatei a tera, vede
che tu sei discoverto e che ti posso ferire. Anchora ti voglio
voltare per farte pezo. E di dredo te ferirò in quello mezo.

Page 243:

[14b-c] De mandarte in terra y'ò mio pensir:
Anche è descouerto che ti posso ferir.

[21v-a] Per la volta che ti fici fare penzandoti per lo cubito,
a questo partido so' vegnudo ben di' subito, per cason de
butarte in terra, perché tu non fazi, nè a me nè altruy
guerra.

Page 244:

[14b-d] O la tua spada è piegada ouero ch'è rota
E cum la mia te posso ferir de sopra e de sota.

[21v-b] Questo mi trassi per la testa, e io rebatei la sua
spada. Io so' vegnudo a questo partido. Anchora ti farò

(volare) voltare per non aver fallito, e la spada te metterò al
collo, tanto son io ardito.

SWORD IN TWO HANDS

Page 246-7:

[22r-a] Noy semo doi guardie una sì fatta che l'altra, e una
è contraria de l'altra. E zaschuna altra guardia in l'arte una
simile de l'altra si è contrario salvo le guardie che stano in
punta zoé posta lunga e breve e meza porta di ferro che
punta per punta la più lunga fa offesa inanzi. E zò che pò
fare una pò far l'altra. E zaschuna guardia pò fare volta
stabile e meza volta. Volta stabile si è che stando fermo po'
zugar denunci e di dredo de una parte. Meza volta si è
quando uno fa un passo inanzi o indredo e chossi po'
zugare de l'altra parte denanzi e di dredo. Tutta volta si è
quando uno va intorno uno pe' cum l'altro pe' l'uno staga
ferma e l'altro lo circonda. E perzò digo che la spada si ha
tre movimenti zoé volta stabile, meza volta, e tutta volta. E
queste guardie sono chiamate l'una e l'altra posta di donna.
Anchora sono IV cose in l'arte zoé passare, tornare,
acressere e discesse(re).

Page 248:

[17b-a] Sie magistri semo l'uno da l'altro deuisati;
L'uno fa per uno modo che non fa i altri:
E zaschadum de lor ten la sua spada in posta;
Ad aquello che le son ben diremo la mostra.
Per alança e' son ben aparichiato;
De un grande passar farò merchatò.

[22r-c] Noy semo Sey guardie, e una non è simile de l'altra.
E io son la primera che digo mia rasone. De lanzar mia
spada questa è mia condicione. Le altre guardie che d'mi
sono dredo dirano le lor virtude come io credo.

Page 249:

[17b-b] Contra tegner de man e anchora de lançare
Cum questa guardia ben me so reparare.

[22r-d] Io son bona guardia in arme e senza, e contra lanza
e spada zitada fora di mano, che io le so rebattere e
schivarle, però me tegno certo che non me pon far male.

Page 250:

[17b-c] Per trare più longo e per più forte passar
Contra armato in tal ato uoio star.

[22v-a] Io son guardia de trar una longa punta tanto che lo
mio mantener di spada de longezza monta. E son bona
d'andare contra uno che sia luy e mi armato, perché io
habia curta punta denanzi io non sarò inaganato.

Page 251:

[17b-d] Contra daga e contra spada armato
E disarmato a tal modo uoio esser trouato.

[22v-b] Io son bona guardia contra spada azza e daga siando armado, perché io tegno la spada cum la man mancha al mezo. E llo faço per fare contra la daga che me pò fare de le altre arme pezo.

Page 252:

[17b-e] Questa presa è posta de dona l'altera: De tagli e punte se deffende per ogni mainera.

[22v-c] Guardia e posta di donna son chiamata perché cum queste altre prese de spada 'e son divisada, che una non è tal presa che l'altra, ben che questa che m'è contra mi pare la mia guardia se non fosse forma d'azza che la spada s'i intrada.

Page 253:

[17b-f] Questa spada me scusa per spada e per aza: In arme e sença chi me pò fare me faça.

[22v-d] Questa spada si è spada e azza. E gli grandi pesi gli lizieri forte impaza. Questa anchora posta de donna la soprana, che cum le soi malicie le altre guardie spesso ingana, perché tu crederai che traga de colpo io trarò di punta. Io non ho altro a fare che levar gli brazzi sopra la testa. E posso buttar una punta che io l'ò presta.

Page 254:

[12b-e] Noy semo fendenti e façemo questione De fender gli denti cum drita raxone : Noy del ferir non auemo tardo E tornamo in guardia de uargo in uargo.

[23r-a] - **Colpi fendenti** -
Noy semo fendenti e in l'arte façemo questione de fender gli denti e 'rivar alo zinocchio cum rasone. E ogni guardia che si fa terrena, d'una guardia in l'altra andamo senza pena. E rompemo le guardie cum inzegno, e cum colpi fazemo de sangue segno. Noi fendenti dello ferir non avemo tardo, e tornamo in guardia di vargo in vargo.

Page 255:

[12b-f] Noy semo colpi chiamadi li sotani, Che sempre may cerchamo de ferir le mani; E dal zenocchio in su façemo questione E tornando cum fendenti fazemo lexione.

[23r-b] - **Colpi sottani** -
Gli colpi sottani semo noi, e cominzamo a lo zinocchio, e andamo per meza la fronte per lo camino che fano gli fendenti. E per tal modo che noi intramo??? per quello camino noy retornamo, ovvero che noi remanemo in posta longa.

Page 256:

[13a-a] Noy colpi meçani andamo trauersando; Dal zenocchio in su andamo guastando; E rebatemo le punte fora de strada E redopiando lo colpo de ferir è derada; E si noy del meçano colpo intramo in fendent, . Asay cum tali colpi guastamo zent.

[23r-c] - **Colpi mezani** -
Colpi mezani semo chiamadi perché noy andamo per mezi gli colpi soprani e sottani. E andamo cum lo dritto taglio de la parte dritta, e de la parte riversa andamo cum lo falso taglio. E lo nostro camino si è dello zinocchio ala testa.

Page 257:

[13a-b] Ponte semo de grandissima offensione E a tuti colpi façemo questione; Venenose semo più che serpente E più che tuti colpi alcizidemo zente; E noy ponte a li colpi si disemo: Tanto no taiaret che noy cusiremo.

[23r-d] - **Le punte** -
Noy semo le punte crudele e mortale. E lo nostro camino si è per mezo lo corpo cominzando a lo petenichio infin a la fronte. E semo punte d'V rasone, zoè doy soprane una d'una parte l'altra de l'altra. E doy de sotta similemente un d'una parte e l'altra de l'altra, e una di mezo che esse di meza porta di ferro ovvero di posta lunga e breve.

Page 258:

[18a-a] Poste e guardie chiamare per nome si façemo, E una simille cum l'altra contrarie noy semo; E secondo che noy staxemo e semo poste, De far l'una contra l'altra façemo le mostre. Tuta porta de fero son la piana terena Che tagli e punte sempre si refrena.

[12v-a] Nomine quis[que] vocat scilicet nob[is] situs / et custodia fallax.
Altera [con]similis ali[a]e / [con]traria + necnon.
Sicut et hic posite / similes sic p[re]ndim[us] actus.
Fe[r]rea porta vocor t[er]rena [a]equal[iter] ab omni / Qu[a]e semp[er] reparo / cesur[a]e et cuspidis ictus.

[23v-a] - **porta di ferro pulsativa** -
Qui cominzano le guardie di spada a doy man e sono XII guardie. La prima si è tutta porta di ferro che sta in grande fortezza e si è bona di 'spetar ogn'arma manuale longa e curta e pur ch'el habia bona spada non una di troppa longheza. Ella passa cum coverta e va ale strette. Ela scambia le punte e le soy ella mette. Anchora rebatte le punte a terra e sempre va cum passo e de ogni colpo ella fa coverta. E chi in quella gli dà briga grande deffese fa senza fadiga.

[12r-a] Aqui comenzano le guardie de spada a do' mane e sono XII guardie e la prima si è tuta porta di ferro che sta in grande forteza e si è bona da aspetare ogni arma manuale longa e curta e pure ch'ello abia bona spada non una de tropa longheza. Ella passa cum coverte e va ale strette. Ella scambia le punte e le soi ella mette. Anchora rebatte le punte a terra e sempre va cum passi e de ogni colpo ella fa coverta. E chi in quella glie dà briga grande defese fa senza fadiga.

Page 259:

[18a-b] Io son posta de dona soprana e altera
Per far deffesa in zaschaduna mainera;
E chi contra de mi uole contrastare
Più longa spada de mi conuen trouare.

[12v-b] Audax excelsus muliebris su[m] situs. alta
Et quocun[que] mo[do] defendo me[m]bra furentis.

[23v-b] - **posta de donna destraza pulsativa** -
Questa si è posta di donna che pò fare tutti gli setti colpi de la spada. E de tutti colpi ella se pò covrire. E rompe le altre guardie per grandi colpi che pò fare. E per scambiar una punta ella è sempre presta. Lo pe' ch'è denanci acresse fora di strada e quello di dredo passa ala traversa. E lo compagno fa remagner discoperto e quello pò ferir subito per c(er)to.

[12r-b] Questa si è posta de donna che pò far tuti setti colpi dela spada. E de tuti colpi ella se pò covrire. E rompe le altre guardie per grandi colpi che pò fare. E per scambiar una punta ella è sempre presta. Lo pe' denanci acrese fora de strada e aquello de dredo passa ala traversa. E llo compagno fa romagner discoverto. E aquello pò ferire subito per certo.

Page 260:

[18a-c] Io son posta reale de uera finestra
E de in tuta l'arte sempre io son presta.

[12v-c] Regalis ver[a]e: situs hic sum ne[m]pe fenestr[a]e:
Et volvere[m] i.e. velocem fateor clara me semp[er] i[n] arte.

[23v-c] - **posta de finestra instabile** -
Questa si è posta di finestra che di malizie e ingani sempre la è presta. E de covrir e de ferire ella è magistra. E cum tutte guardie ella fa questione e cum le soprane e cum le terrene. E d'una guardia a l'altra ella va spesso per inganar lo compagno. E a metter grande punte e saver romper e scambiare quelli zoghi ella pò ben fare.

[12r-c] Questa si è posta de fenestra dextra che de malicie e inganni sempre è presta E de covrire e de ferire è lla magistra. E cum tute guardie ella fa questione e cum le soprane e cum le terene. E d'una guardia a l'altra ella va spesso per inganare lo compagno. E a meter grande punte a saverle rompere e scambiar, quelli zoghi ella pò bene fare.

Page 261:

[18a-d] Meçana porta de fero 'son la forte
Per dare cum punta e fendenti la morte:
E per lungeça' de spada che io me sento
Del streto çogho sempre me deffendo.

[12v-d] Fer[r]ea sum fortis / mediana[que] Janua dicor.
Do[que] graves ictus. et cusptide querito mo[r]te[m].

[24r-b] - **porta di ferro mezzana stabile** -

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

[12r-d] Questa è meza porta di ferro perché sta in mezo ed è una forte guardia ma ella non vole longa spada, ella zetta forte punte e rebatte per forza le spade in erto e torna cum lo fendente per la testa o per gli brazzi e pure torna in sua guardia. Perzò ben è chiamata porta per ché ella è forte. Ed è forte guardia che male se pò rompere senza pericolo a venire ale strette.

Page 262:

[18b-a] Io son posta longa cum mia spada curta
Che cum inçegno la golla spesso furta.

[13r-a] Ense brevi maneo. situs att[ame]n hic ego longus
Nomi[n]or / ingenio guttur sepiissime scindens.

[24r-a] - **posta longa instabile** -

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

[12v-a] Questa si è posta longa ch'è piena de falsità. Ella va tastando le guardie se lo compagno pò inganar. S'ella pò ferire de punta ella lo sa ben fare gli colpi ella schiva e poi fiere s'ella lo pò fare. Più che le altre guardie le falsitate sa usare.

Page 263:

[18b-b] Posta frontalle e' son chiamata corona;
De tagli e de punte a nesum non perdona.

[13r-b] Frontalis situs ip[s]e vocor / famosa corona.
Nec cui[que] parco / cesura [et] cusptide ru[m]pens.

[24v-c] - **posta frontale ditta corona instabile** -

Questa si è posta frontale chiamata d'alchun magistro posta di corona che per incrosar ella è bona e per le punte ell'è ancora bona che se la punta glie ven tratta erta ella la incrosa passando fuora di strada. E se la punta è tratta bassa anchora passa fuor di strada rebatendo la punta a

terra. Anchora pò far altramente, che in lo trar de la punta torna cum lo pe' indredo e vegna da fendente per la testa e per gli brazzi e vada in dente di cenghiaro e subito butti una punta o doe cum acresser di pe' e torna di fendente in quella propria guardia.

[12v-b] Questa si è posta frontale e alchuni magistri la chiamano posta di corona. Che per incrosare ella è bona e per le punte ella è anchora bona che se la punta gli vene trata erta ella la incrosa passando fora de stada. E se lla punta si ven trata bassa anchora passa fora de strada rebatendo la punta a terra. Anchora pò fare altramente, che in lo trare de la punta torna cum lo pe' indredo e vegna di fendente per la testa e per gli brazi e vada in dente de zenghiaro e subito buta una punta o doe cum acreser de pe', e torni di fendente cum quella propria guardia.

Page 264:

[18b-c] Anchora son posta de dona contra dent de zenchiar;
Cum malicie e ingani asa' briga io ghi ò a dar.

[13r-c] Oppositus denti: muliebris su[m] situs apri: / Impedime[n]ta ferens v[er]suto afraro? pecto[r]e multis.

[12v-c] Questa si è posta de donna che pò tuti gli setti colpi fare della spada fare. E de tuti colpi ella se pò covrire. E rompe le altre guardie per grandi colpi che pò fare. E per scambiar una punta ella è sempre presta. lo pe' ch'è denanci acreso fora de strada e aquello de dredo passa ala traversa. E lo compagno fa romagnare scoperto. E aquello pò ferire subito per certo.

Page 265:

[18b-d] Io son la forte posta de dent de zenchiar.
Cum tute le guardie me son uso de prouar.

[13r-d] Su[m] situs aprinus audax / [et?] virib[us] ingens / Expertus cu[nc]tis[?] cautelis pande[re] Vires.

[24r-d] - **dente di cenghiaro stabile** -

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

[12v-d] Questo si è dente de zenghiare che dello dente de zenghiare fa simile modo de ferire. Ello tra' grande punte per sotto le mane in fin al volto e non se move di passo e torna cum lo fendente zò per li brazi. E alchuna volta tra' la punta al volto e va cum la punta erta e in quello butar de punta ello acrese lo pe' ch'è denanzi subito e torna cum lo fendente per la testa e per li brazi e torna in sua guardia e

subito zetta un'altra punta cum acresere de pe' e ben se defende dalo zogo stretto.

Page 266:

[19a-a] Io son posta breue e ò de spada lungeça;
Spesso meto punta e in lei torno in freça.

[13v-a] Sum situs hic brevior. longu[m][que] remetior ense[m].
Cuspide sepe minor. illuc t[ame]n inde re[r?]utor.

[24r-c] - **porta breve stabile** -

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

[13r-a] Questa si è posta breve che vole longa spada ed è una maliciosa guarda che non ha stabilità. Anche sempre se move e guarda se pò intrare cum punta e con passo contra lo compagno e più è apropiada tal guardia in arme che senza arme.

Page 267:

[19a-b] Io son la stancha posta de uera finestra;
Cussi de la drita como de questa son presta.

[13v-b] L[a]evus e[:]go ip[s]e vocor [/] Ver[a]e[que] fenestr[a]e.
Sic celer i[n] dextra velut hac su[m] ne[m]pe sinistra.

[23v-d] - **posta di donna la senestra pulsativa** -

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

[13r-b] Questa si è posta de donna la sinistra che de coverte e de ferire ella è sempre presta. ella fa grandi li colpi e rompe le punte sbattele a terra. E intra in lo zogo stretto per lo saver atravesare. Aquisti zoghi tal guardia sa bene fare.

Page 268:

[19a-c] Posta de coda lunga son in terra destesa;
Denançi e dedredo sempre io faço offesa;
E se passo innançi e entro in lo fendent,
E' uegno al stretto zogho sença faliment.

[13v-c] Protrahor i[n] t[er]ram situs en caudat[us]. et ante/
Post[que] ago p[er]s[a]epe traiectis ictib[us] ictus.

- **posta di choda longa stabile.** -

[24v-a] Questa si è posta di coda longa ch'è destesa in terra di dredo, ella pò metter punta e denanci pò covrir e ferire. E se ello passa inanci e tra' del fendente, in lo zogo stretto

entra senza fallimento ch'è tal guardia è bona per aspettare che de quella in altre tosto pò intrare.

[13r-c] Questa si è posta de coda longa ch'è distesa in terra de dredo ella pò mettere punta e denanci pò covrir e ferire. E s'ello passa innanci e tra' de lo fendente. In lo zogo stretto intra senza falimento. Che tale guardia è bona per aspetare. Che de quella in le altre tosto pò intrare.

Page 269:

[19a-d] Posta de bicornio io me faço chiamar;
Si io ho falsitade asay non men domandar.

[13v-d] Nomi[n]or a cun[c]tis certe situs ip[s]e scilicet ego.
bicornis.
Nec pete [quam] falsus / [quam] sim n[un]c callid[us] i[n]
te

- posta di bicorno instabile -

[24v-b] Questa è posta di bicorno che stà cossì serada che sempre sta cum la punta per mezo de la strada. E quello che pò fare posta longa pò fare questa. E similmente dico de posta di fenestra e di posta frontale.

[13r-d] Questa è posta di bicorno che sta cossì serada che sempre sta cum la punta per mezo la strada E aquello che pò fare posta longa pò far questa E similmente dico de posta di fenestra e posta frontale.

Page 270:

[24v-d] - **posta di dente de zengiaro mezana stabile** -
Questo si è dente di cengiaro lo mezano e perçò che sono doy denti di zengiaro l'uno tutto, l'altro si è mezo però è ditto mezo, perçò ch'ello sta in mezo de la persona e zò che pò fare lo ditto dente pò fare lo mezo dente. E per modo che fieri lo zengiaro a la traversa per tal modo se fa cum la spada che sempre fieri cum la spada ala traversa de la spada del compagno. E sempre butta punte e discrova lu compagno e sempre guastagli le mane e talvolta la testa e gli brazzi.

WIDE PLAY

Page 272:

[19b-a] Per incrosar cum ti a punta de spada
De l'altra parte la punta in lo petto t'ò fermada.

[14r-a] In cruce comp[re]ss[a]m teneo cu[m] cuspide
spata[m]. pointing hand??
Ex alia s[u]m [per]te gravo cu[m] cuspide pectus.

[25r-c] Qui cominza zogho di spada a doy man zogho largo. questo magistro ch'è qui incrosado cum questo zugadore in punta de spada dise: “quando io son incrosado in punta de spada subito io dò volta ala mia spada e si lo fiero da l'altra parte cum lo fendente zò per la testa e per gli brazi, ovvero che gli metto una punta in lo volto, come vederi qui dredo depinto”.

[13v-a] Aquì comenza zogo largo de spada a doe mane cum pocho incrosare, lo honore serà de chi meio saverà fare. Questo magistro ch'è aqui incrosado cum questo zugadore dise quando io sono incrosado in punta de spada subito io dò volta ala mia spada e si lo fiero de l'altra parte cum lo fendente zò per la testa e per gli brazi ovvero o ch'io gli metto una punta in lo volto. Como vuy vederite qui de dredo da my dipento.

Page 273:

[19b-b] Per lo ferir che dise el magistro ch'è denanci posto,
In la golla t'ò posta la punta de la spada tosto.

[14r-c] Audito sermone mei nu[n]c ante mag[ist]ri
Guttur adit madidu[m] mucronis turbida cuspis.

[25r-d] Io t'ò posta una punta in lo volto come lo magistro ch'è denanci dise. Anchora poria aver fatto zò ch'ello dise zò aver tratto de mia spada subito quando io era appresso lo incrosare della parte dritta: de l'altra parte zò d'la stancha io doveva voltare la mia spada in lo fendente per la testa e per gli brazi, como à ditto lo mio magistro ch'è denanzi.

[13v-b] Io te ho posto una punta in lo volto como lo mio magistro ch'è denanci dise. Anchora poria avere fato zò ch'ello dise zò avere trato de mia spada subito quando io era apresso lo incrosare della parte dritta dell'altra parte zò della stancha io doveva voltare subito la mia spada in lo fendente per la testa e per gli brazi como ha ditto lo magistro mio ch'è denancy.

Page 274:

[19b-c] Per incrosar meça spada el braço stanchò te ferirò;
Perchè lo tempo si è curto ben presto io lo farò.

[14v-a] In medio nu[n]c ense tene[n]s ego callid[us]
ense[m]
Ceu cruce[us] p[er]cutia[m] l[a]evu[m] t[ibi] ne[m]pe
lac[er]tum
Sit nimis hoc t[em]p[us] breve q[uam]uis ta[n]ta
p[ro]bando

[25v-a] Anchora me incroso qui per zogho largo a meza spada. E subito che son incrosado, io lasso discorrere la mia spada sopra le soi mane, e se voglio passare cum lo pe' dritto fora de strada, io gli posso metter una punta in lo petto come qui dredo è depinto.

[13v-c] Anchora me incroso qui per zogo largo a meza spada. E subito quando io sono incrosado io lasso discorerer la mia spada sopra le sue mane e se voglio passare cum lo pe' dritto fora de strada io gli posso mettere una punta in lo petto come vuy vedite qui dredo dipento.

Page 275:

[19b-d] Per lo magistro che incrosa a meça spada,
De quello che l'à dito de quello te faço derada.

[14v-c] Te ferio velut ille prior tulit dixit ante mag[iste]r.
Qui cruce mucrone[m] retinet / con? ut. q[u]o fall[er]e
possit.

[25v-b] Lo zogho del mio magistro io l'ò complido, che io ò
fatta la sua coverta e subito ò fatto lo suo ditto, che io ò
ferido prima gli brazzi, e poi gli ò posta la punta in petto.

[13v-d] Lo zogho de lo mio magistro io l'ò compido che i' ò
fatto la sua coverta. E subito ò fatto el suo ditto. Che i' ò
feridi prima gli brazzi e poy glie ho posta la punta in lo
petto.

Page 276:

[20a-a] Anchora per quello proprio incrosare
Tua spada per questo modo io ho a pigliare:
E de inançi che tua spada me escha de mano
De ferir te tractarò como croyo uillano.

[25v-c] Il mio magistro ch'è denanzi m'à insegnado che
quando a meza spada io son cum uno incrosado che subito
mi debia acresser inançi e pigliar la sua spada a questo
partido per ferirlo taglio o punta. Anchora gli posso
guastar la gamba per lo modo che possi vedere qui depento
a ferirlo cum lo pe' sopra la schena de la gamba overo sotto
lo zenochio.

[14r-a] Ello mio magistro che m'è denanci m'à insegnato
che quando a meza spada io son cum uno incrosado che
subito me debia acresere in denanci e pigliare la sua spada
a questo partito, per ferirlo taglio o punta. Anchora glie
posso guastare la gamba per lo modo che voy possete
vedere aqui dipento a ferirlo cum pe' sopra la schena della
gamba overo sotto lo zinochio.

Page 277:

[20a-b] Lo dito del magistro denançi de quello non nè
questione,
Che lo zogho che luy à dito io lo faço cum rasone.

[25v-d] Lo scholaro che m'è denanci dise del suo magistro
e mio ch'ello gli ha insegnado questo zogho e per
vizuda??? io lo fazo. A farlo senza dubio ello m'è pocho
impazo.

[14r-b] Lo scolar che m'è denanzi dise del suo magistro e
mio che lo glie ha insignado questo zogo e per vezuda??? io
lo fazo. A farlo senza dubio ello m'è pocho impazo.

Page 278:

[20a-c] Per passar fora de strada io t'ò ben discouerto
E il braçi toy io si ferirò in lo uoltare per certo.

[26r-a] Questo zogho si è chiamato colpo di villano e s'fa
in tal modo, zoè che si de' aspettare lo villano che lo traga
cum sua spada. E quello che lo colpo aspetta de' stare in
piccolo passo cum lo pe' stancho denanzi. E subito che lo
villano te tira per ferire acresse lo pe' stancho fora de

strada inverso la parte dritta. E cum lo dritto passa a la
traversa fora de strada pigliando lo suo colpo a meza la tua
spada. E lassa discorrer la sua spada a terra e subito
risondegli cum lo fendente per la testa overo per gli brazzi,
overo cum la punta in lo petto come depinto. Anchora è
questo zogho bon cum la spada contra la azza, contra un
bastone grave o liziero.

[14r-c] Questo zogo è chiamato lo colpo del vilano e si fa
per tal modo. Zoè che si de' aspetare lo vilano ch'ello traga
cum sua spada. E quello che aspetta lo colpo de' stare un
piccolo passo cum lo pe' stancho denancy. E in quello che lo
vilano te tra' per ferirte, acrese lo pe' stancho fora de
strada inverso la parte dritta. E cum lo dritto pe' passa ala
traversa fora de strada pigliando lo suo colpo a meza spada
e lassa discorrere la sua spada a terra e subito risondegli
cum lo fendente per la testa overo per gli brazzi overo cum
la punta in lo petto come qui dipento, ancora questo è
bono.

Page 279:

[20a-d] Lo ferire de li braçi aquello zogho te faço,
E dal zogho streto io te farò altro impazo.

[26r-b] Questo de mi denanci si è lo colpo del villano, che
ben gli ò posta la punta in lo petto. E cusì gli posseva un
colpo per la testa fare e per gli brazzi cum lo fendente come
detto denanzi. Anchora se 'l zogadore volesse contra de mi
fare volendomi ferire cum lo reverso sotto gli miei brazzi, io
subito acresco lo pe' stancho e metto la mia spada sopra la
sua e non mi po' far niente.

[14r-d] Questo è lo colpo del vilano ch'è qui denancy de
mi. Che bene glie ho posta la punta in lo petto. E così glie
posseria fare uno colpo per la testa e per gli brazzi cum lo
fendente como è ditto denanci. Ancora s'elo volesse lo
zugadore contra de mi fare ch'ello volesse ferirme cum lo
reverso sotto gli mie brazzi, io subito acresco lo pe' stancho
e meto la mia spada sopra la sua e non mi pò fare niente.

Page 280:

[20b-a] Quando la spada per la gamba si uolla
O fendente far per testa o tondo per la golla:
Più tosto se guastaria li braçi che la testa;
Per più curto tempo la misura è manifesta.

[26r-c] Quando uno te tira per la gamba discesse lo pe'
ch'è denanzi o tu lo torna indredo e tira del fendente per
sua testa come qui depento. Ben che cum spada de doy
man non si de' trare del zenochio in zù poi ch'è troppo
pricolo a cholui che tira, ch'ello rimane tutto scoperto
quello che tira per gamba. Salve che se uno fosse vig(n)udo
in terra poriasi ben ferir la gamba che altramente no,
stando spada contra spada.

[14v-a] Quando uno te tra' per la gamba, discese lo pe'
ch'è denanci, o tu lo torna indredo e tra' dello fendente per
la sua testa, come aqui dipento. Ben che cum spada a doe

mane non se de' trare dello genocchio in zù, perché è troppo grande picolo a quello che tra', che lo romane tuto scoperto quello che tra' per la gamba. Salvo che se uno fosse cazato in terra, ben se poria trar per gamba. Ma altramente non stando spada contra spada.

Page 281:

[20b-b] Quando io me incroso cum uno e uegno al streto, Entro li chogiuni el fiero cum lo pe drito.

[26r-d] Questo partito che io ti fiero cum lo pe' in gli cogliuni el fazo per farte doglia e per farte svariare la coverta che fazando questo zogho vol esser fatto subito, per non avere del contrario dubito. Lo contrario di questo zogho vol esser presto fatto zoè che lo zugador de' pigliare per la gamba dritta lo scolaro cum sua mano stanca, e in terra lo pò buttare.

[14v-b] Aquesto partito che io te fiero cum lo pe' in gli cogliuni el fazo per farte doia, e per farte svariare la coverta che fazando questo zogo vole essere fato subito, per non aver dello contrario dubito. Lo contrario de aquesto zogo vole essere presto fatto zoè che lo zugadore de' pigliare per la gamba dritta lo scolare cum sua mane stanca e in terra lo pò butare.

Page 282:

[20b-c] A questo è de punta un crudelle schanbiar: In l'arte più falsa punta de questa non se pò far. Tu me trasisti de punta e questa io t'ò dada; E più seguro se pò far schiuando la strada.

[15r-a] Si subito n[ost]r[um] ludendo v[er]timus ense[m] / Sic capiti ut palmis lude[n]do nocere valem[us].

[26v-a] Questo zogho si chiama scambiar de punta e se fa per tal modo zoè: quando uno te tra' una punta subito acresse lo tuo pe' ch'è denanzi fora de strada e cum l'altro pe' passa a la traversa anchora fora de strada traversando la sua spada cum (cum) gli toi brazzi bassi e cum la punta de la tua spada erta in lo volto o in lo petto come depento.

[14v-c] Questo zogo che se chiama scambiare de punta e se fa per tal modo zoè quando te tra' una punta subito acrese lo tuo pe' denanci fora de strada a cum l'altro pe' passa ala traversa anchora fora de strada atraversando la sua spada cum gli toy brazzi bassi E cum la punta dela spada erta in lo volto o in lo petto come è aqui dipento.

Page 283:

[20b-d] Per tuo mantigner che io in mia man tegno Cum la punta in lo uolto io te faço segno.

[15r-c] Q[uam]vis me teneas manib[us] / quid p[ro]de[r]it[ur]. Hac te Cuspide p[er]cutia[m] vultu[m] scindendo madente[m].

[26v-b] De questo scambiar de punta che m'è denanzi, essi questo zogho, che subito che lo scolar che m'è denanzi non

metesse la punta in lo volto del zugadore e lassasela si che non la mettesse nè in lo volto né in lo petto, e perché fosse lo zugador armado, subito debia lo scolaro cum lo pe' stancho inanci passare e per questo modo lo debia pigliare. E la sua spada metter a bon ferire poy che lo zugador à presa sua spada e non pò fuzire.

[14v-d] De questo armizar di punta che m'è denanci esse aquesto zogo. Che subito lo scolar che m'è denanci non metesse la punta in lo volto de lo zugadore ch'ello la falasse ch'ello non la metesse in lo volto né in lo petto e perché fosse lo zugadore armado, subito debia lo scolare cum lo pe' stancho inanci passar. E per questo modo lo debia pigliare e la sua spada metere a bon ferire. po' che lo zugadore à presa sua spada non pò fuzir.

Page 284:

[21a-b] Aqui stasemo noya terra incrosadi: A più sauer li zoghi serano donadi.

[15v-a] In forma crucis hic nos nu[n]c lucta[n]do manem[us]. Plura sciens ludos Victrices semp[er] h[ab]ebit.

[26v-c] Questa si è un'altra deffesa che se fa contra la punta zoè quando uno ti tra' una punta come t'ò detto in lo scambiar de punta in lo segundo zogo che m'è denanzi che se de' acresser e passare fora di strada. Chossi si die far in questo zogho salvo che lo scambiar de punta se va cum punta e cum gli brazzi bassi e cum la punta erta de la spada com'è detto denanzi. Ma questo se chiama rompere de punta che lo scolaro va cum gli brazzi erti e piglia lo fendente cum lo acresser e passare fora de strada e tra' per traverso la punta quasi a meza spada a rebaterla a terra. E subito vene a le strette.

Page 285:

[21a-a] Rebatì tua punta in terra ben subito E per tal modo io te fiero sença dubito.

[15v-d] Nu[n]c tua p[er] t[er]ra[m] subito man[us] impia punta[m] Protrahat . hinc feria[m] te vulne[re] p[ro]tinus alto.

[26v-d] Lo scolaro che m'è denanzi à rebatuda la spada del zugador a tera, e io complisco lo suo zogho per questo modo. Che rebatuda la sua spada a terra io gli metto cum forza lo mio pe' dritto sopra la sua spada. Overo che io la rompo, o la pigio per modo che più non la porà curare. E questo non me basta, che subito quando gl'o posto lo pe' sopra la spada, io lo fiero cum lo falso de la mia spada sotto la barba in lo collo. E subito torno cum lo fendente de la mia spada per gli brazzi o per le man come depento.

Page 286:

[21a-c] Per lo incrosar de terra che fa lo scolar Per mia prestisia lo uolto te uegno a taiar; E tua spada romagnerà piegada o rota E non la porà più ourar per negota.

[26r-b] Tam celer hoc actu facie[m] tibi ne[m]pe
rescinda[m].
Discipulus docet hoc cruce ducens ensis []ctum
P[er] t[er]ram. S[ed] mucro tuus v[el] flexus abibat
Vel fractus nu[m]q[uam] poteris op[er]arier p[er] op[re]arj
illum.

[27r-a] Anchora questo zogho del romper di punta ch'è lo
segondo zogho che m'è denanzi, ch'è quando io ò rebatuda
la spada a terra subito io fiero cum lo pe' dritto sopra la sua
spada. E in quello ferire io lo fiero in la testa come voy
vedete.

Page 287:

[21a-d] Del çogho ch' è denançi entro in questo:
A taiarti el uolto el faço ben presto.

[27r-b] Questo è anchora un altro zogho del romper de
punta, che si lo zugadore in lo rompere ch'i ò rotta la sua
punta. leva la sua spada a la coverta d'la mia subito io gli
metto l'elzo de la mia spada dentro parte del suo brazo
dritto apresso la sua mane dritta e subito piglio la mia
spada cum la mia man manca a presso la punta e fiero lo
zugadore in la testa. E se io volesse metteriala al collo per
segargli la canna de la gola.

Page 288:

[21b-a] Per pinçer lo tuo cubito io te farò uoltar
E in quello io te ferirò sença nessun tardar.

[27r-c] Anchora quando io ò rebatuda la la punta o vero
che sia incrosado cum uno zugadore gli metto la mia mane
dredo al suo cubito dritto e penzolo forte per modo che io
lo farò voltare e discoprire, e poy lo fiero in quello voltare
che io gli faço fare.

Page 289:

[21b-b] Per la uolta che t'ò dada per lo cubito
La testa io t'ò ferida de dredo ben subito.

[27r-d] Questo scolaro che m'è denanzi dise lo vero che per
la volta ch'ello ti fa fare per questo modo dredo de ti la
testa ti vegno a tagliare. Anchora inanzi che tu tornassi ala
coverta io ti poria fare in la schena cum la punta una piaga
averta.

Page 290:

[21b-c] Mostray de uegner dal dritto, in lo riuersso intray
Per darte questa punta cum dolore e guay;
Punta falssa per nome io me faço chiamar;
Cussi son crudelle che de spada punta schanbiar.

[28v-c] Obliqua[m] i[n] parte[m] recta d[?] p[ar]te subruj.
Hac igit[ur] vita[m] linques cu[m] cuspide triste[m].

[27v-a] Questo zogo si chiama punta falsa e punta curta, e
si dirò come la fazzo: io mostro di venire cum grande forza
per ferire lo zugadore cum colpo mezano in la testa. E
subito ch'ello fa la coverta io fiero la sua spada
lizeramente. E subito volto la spada mia de l'altra parte
pigliando la mia spada cum la mane mia manca quasi al
mezo. E la punta gli metto subita in la gola o in lo petto. Ed
è migliore questo zogo in arme che senza.

Page 291:

[21b-d] Per punta falssa che tu me uolisti ferir
Voltando mi e la spada lo contrario ò fenir;
Si che la punta t'ò posta in lo uolto
Per modo che tuto lo zogho t'ò tolto.

[27v-b] Questo si è lo contrario del zogho che m'è denanzi,
zoè de punta falsa overo di punta curta. E questo contrario
si fa per tal modo: quando lo scolaro fiere in la mia spada,
in la volta ch'ello dà a la sua spada subito io dò volta a la
mia per quello modo che lui dà volta a la sua. Salvo che io
passo a la traversa per trovar lo compagno più discoverto.
E si gli metto la punta in lo volto. E questo contrario è
bono in arme e senza.

Page 292:

[27v-c] Qui finisse zogho largo de la spada a doy mani che
sono zoghi uniti gli quali àno zoghi, zoè rimedi e contrari
da parte dritta e de parte reversa e contrapunte e
contratagli de zashuna rasone cum rotture coverte, ferire e
ligadure che tutte queste chose lizerissimamente se ponno
intendere.

NARROW PLAY

Page 293:

[27v-d] Qui cominza zogho de spada a doy man zogo
stretto in lo quale sarà d'ogni rasone coverte e feride e
ligadure e dislegadure e prese e tore de spade e sbatter in
terra per diversi modi. E saranno gli rimedi e gli contrari de
zashuna rasone che bisogna a offender e a defender.

[16r] Aqui comenza zogo de spada a doi mane zogo stretto.
El modo de rompe(r) tute punte e tagli. In lo quale serano
d'ogni rasone coverte feride e ligadure e dislogadure e
prese e tore de spada e sbatere in terra per diversi modi. E
serano gli remedi e gli contrary de zashuna rasone che
bisogna a offendere e difendere.

Page 294:

[22a-a] Per modo che noy stasemo aqui incrosadi,
A più sauer e presteça li zoghi sono dadi:
Però che multi zoghi se fano per tal incrosar,
Pur li più forti contrarij noy semo per far.

[28r-a] Noi stasemo qui incrosadi e di questo incrosar che
noi faremo tutti gli zoghi che noy segueno fare gli possemo

chosi uno di noi quale l'altro. E tutti gli zoghi seguiranno l'uno l'altro come denanzi è ditto.

[16r-a] Nui stasemo qui incrosadi e di questo incrosare che noy fazemo. Tuti gli zoghi che noy segueno farglie possemo. Acosi uno de noy quale l'altro. E tuti gli zoghi seguiremo uno l'altro como denanci è dito.

Page 295:

[22a-b] Per lo mantigner tuo che in man io tegno
E' te ferirò e tua spada serà mio pegno.

[26r-c] Percutia[m] nulloq[ue] tuu[m] p[ro]hibente tenebo
Pignore mucrone[m] / ta[m] turpiter ip[s]e gub[er]nas
Jura tenedo meum. quo nu[n]c traiecit[us] obibis.

[28r-b] Per lo incrosare ch'è fatto lo magistro cum lo pe' dritto denanci io complisco lo primo zogo: zoè che io passo cum lo pe' stanco e cum la mia mane stancha passo di sopra lo mio dritto braccio e piglio el suo mantenere di sua spada in mezo le soe mane, zoè in mezo delo mantenere. E cum taglio e punta io lo posso ferire. E questa presa si pò fare a spada d'una e de doy mane. Da incrosare tanto di sopra quanto di sotta mane si pò far tal presa.

[16r-b] Per lo incrosare che à fatto lo magistro cum lo pe' dritto denanci io comprisco lo primo zogo zoè che io passo cum lo pe' stanco e cum la mia mane stancha passo di sopra lo mio brazo e piglio lo suo mantenere dela spada sua. in mezo le soe mane zoè in mezo de lo mantenere. E cum taio e punta, io lo posso ferir e questa presa se pò fare così a spada de una mane come a doe mane e così a incrosare de sotto mane come di sopra se pò far tal presa.

Page 296:

[22a-d] Aquesto è un altro ferir de mio pomo,
Segondo che l'arte e magistri presti sono.

[26v-c] Ictus hic est alter capulo referire sodale[m] /
Du[m]t[ame]n hic cel[er]es sint ars atq[ue] ip[s]e
mag[iste]r.

[28r-d] Questo è un altro ferir d'pomo. E se pò far subito si lo volto à scoperto falo senza dubito. Che ello si po' fare armado e disarmado. Quatro denti butta fuor di bocha a uno cum tal zogo si ch'el l'à provado. E la spada al collo se volesse te poria butare como fa drede a mi quello scolare.

[16r-d] Questo è uno altro ferir de pomo e se pò far subito, se lo volto è scoperto fallo senza dubito, che lo se pò fare armado e disarmado. Quatro denti fora butta de bocha a uno cum tale zogo, che l'à provado. E lla spada se volesse al collo te poria butar come fa drede da mi quello scolaro.

Page 297:

[27r-c] Te iacio i[n] ter[r]am mango / que[m] p[re]cipis /
actu
Nec su[m] decetus ense[m] t[ibi] ponere collo.

[28v-a] Per lo zogo che m'è denanzi e como lo scolar à dito io t'ò posta la spada al collo e la gola te posso ben tagliare perché i' sento che tu non hai punto de colare.

[16v-a] Per lo zogo che m'è denanci e como lo scolar ha ditto io t'ò posta la spada al collo. E lla gola te posso ben tagliar, però ch'io sento che tu non à punto di colaro.

Page 298:

[22a-c] Per la mia spada che à receuudo colpo
E per la presa lo pomo te fier in lo uolto.

[26v-a] Hoc capulo vultu[m] ferio t[ibi] ne[m]pe feroci.
Hoc / q[ue]a mucrone[m] pulsasti tactib[us] imis.

[28r-c] Questo è un altro zogo che vene del incrosar del mio magistro. E como ello è incrosado ello pò fare questo zogo e gl'altri che qui drede segueno: zoè che lo zugadore pò pigliare a questo modo lo zugadore e ferirlo in lo volto cum lo pomo de la spada sua. Anchora pò ferirlo de fendente in la testa inanci ch'ello possa fare coverta presta.

[16r-c] Questo è uno altro zogo che vene delo incrosar dello mio magistro E como ello è incrosado ello pò fare questo zogo e lli altri po' che segueno de drede, zoè ch'ello pò fare overo pigliare lo zugadore a questo modo e ferirlo in lo volto cum lo pomo de sua spada. Anchora pò ferirlo de fendente in la testa, innanci ch'ello fare coverta presta.

Page 299:

[24a-a] Per la couerta de man drita acosi io t'ò preso:
La mia spada in tuo uolto in terra serà disteso.

[30v-c] In t[er]ram respinus ibis. vultu[m]q[ue] tenebit
Ensis. hoc edocuit dextr[a]e tectura potentis.

Page 300:

[22b-c] Per drita couerta io t'ò cussi ben preso,
Che te mandarò in tera longo disteso.

[30r-a] Dext[er]ior tectura monet / ut gutture p[re]nda[m].
In t[er]ram tu deinde miser st[er]neris opaca[m].

[15r-c] Questo zogo se fa per tal modo zoè che uno vada cum lo colpo mezano contra lo mezano de parte riversa e subito vada cum coverta ale strette. E buta la sua spada alo collo dello compagno, pigliando la sua mane dritta cum la sua stancha de si instesso come aqui dipento. Butarlo pò in terra senza falimento metendo lo suo pe' dritto drede lo suo dritto.

Page 301:

[22b-a] Io te mando in terra a questo partito;
De meterte la spada al colo non ò falito.

[30r-c] Te similj i[n] te[r]ra[m] ludo [con]sternim[us]
alta[m].

Hoc q[uo]q[ue] p[er]ficia[m]. pedib[us] t[ame]n ip[s]e ego
manebo.

[30r-b] Questo zogho se fa per tal modo zoè che uno vada
cum lo colpo mezano contra lo mezano de parte riversa e
subito vada cum coverta ale strette e butti la spada al collo
del compagno come qui è depento. Buttar lo pò in terra
senzo fallimento.

[15r-d] Questa è una altra presa de butare uno in terra cum
tuta la spada. Zoè che aquesto scolar incrosa cum lo
zugadore della parte dritta e passa ale strette, e cum la
mane sua stancha penze lo cubitto dritto del zugadore. E
subito glie butta la spada al collo pigliando la sua propria
spada al mezo. Ello suo dritto pe' drede lo suo dritto dello
zugadore. Acosi lo butta in terra cum pocho honore.

Page 302:

[29r-d] Se uno se covra de la parte dritta, piglia cum la tua
mane stancha la sua spada per questo modo e fierilo di
punta voy cum lo taglio. E se tu voy tu gli tagli cum la sua
spada lo volto o voy lo collo per lo modo ch'è depinto.
Anchora quando io t'ò ben ferido io posso abandonar la
mia spada e pigliar la tua per lo modo che fa lo scolaro che
m'è di drede.

[15v-a] Questo è uno altro modo de butar uno in terra. E si
fa per tal modo lo scolare se incrosa cum lo zugadore de la
parte dritta e si vene ale strette. E cum la mane stancha
piglia la spada delo zugadore passando la mezamente della
spada e subito butta la sua spada in terra e quella del
zugadore propria glie mette al collo pigliando lo mantenere
al mezo zoè in mezo de la mane del zugadore. E cum lo suo
pe' dritto drede lo suo dritto e per tal modo lo butare in
terra cum la sua spada propria.

Page 303:

[22b-b] In mane ho la presa che tegho ò cerchada
Per meterte in terra cum la tua spada.

[30v-a] Accipio manib[us] captura[m] t[em]p[o]re longo
Quesita[m] ut possi[m] miseru[m] te st[er]ne[re]
t[er]ra[e].

[29v-a] Del zogho del scolaro che m'è denanzi si fazo
questo zogho cum la sua spada gli taglio lo volto
mandandolo in tera. Ben ti mostrarò che tal arte sia vera.

Page 304:

[23b-a] Questa è couerta de la riuerssa mano
Per far zoghi de fortissimo ingano.

Page 305:

[23b-b] Per la couerta de la riuerssa mano aqui t'ò aserato:
De zogho stretto e de feride non sera' guardato.

Page 306:

[23b-c] Questa è una forte presa che uen de man riuerssa:
De feride tu e' fornido e la tua spada è perssa.

Page 307:

[29r-c] Se uno se covra de la parte riversa piglia la sua
mane stancha cum la man stancha, cum tutto lu pomo de la
sua spada e penzilo in drede e cum punta e taglio ben lo
po' ferire.

Page 308:

[28r-b] Ut m[ihi] tu posses ense[m] [con]velle[re] leva
Venisti. hic tande[m] [con]trario at ip[s]e p[ro]rbis.

Page 309:

[23a-c] Per questo modo e' t'ò ben ligado,
Che in arme e sença serissi impresonado:
Ella tua spada contra mi non ual nient;
De tor de spada faço contra certament.

[30r-a] Se io incroso ale strette cum uno subito fazo questa
presa perché né cum tor di spada né cum ligadure non mi
faza offerta. Anchora lo posso ferire de punta e de taglio
senza mio pericolo.

[16v-d] Questo si è uno altro contrario che contra lo tore
de spada e' se fa presto e subito per tale modo. Quando uno
si vene tego a incrosare, o passa, o acrese stretto cum lo pe'
stancha denanci, e la tua mane stancha piglia la sua mane
in la zuntura della sua mane per sotto lo so mantenere. E
volta la sua spada inverso parte riversa per tale modo ch'è
aq(ui) dipento. E si lo fieri in lo petto, o in lo ventre overo li
che meno glie piase.

Page 310:

[28v-d] Quando io son incrosado io vegno al zogho stretto.
Ello elzo de la mia spada entra le toy mane metto. E levo le
toy brazze cum la tua spada in erto. Ello mio brazo stancha
buterò per sopra li toy a man riversa e fererò li toy brazi
cum la tua spada sotto lo mio brazo mancho. E de ferir
non ti lassarò in fin che sarò stancha. Lo zogo che m'è
drede che fa lo scolaro, ello è mio zogo e quello te voglio
fare.

Page 311:

[23a-a] Toy braçi cum lo mio stancha sono seradi
E mior zogho è armadi che disarmadi:
Anchora de tor de spada son contrafator,
Segondo che me mete el magistro Fior.

[29r-a] Del scolaro che m'è denanzi io complisco'l zogho e quello che luy di far à ditto io l'ò fatto. Le braze t'ò ligade in ligadura mezana. La tua spada è in prisone e non ti po 'iutare. E cum la mia feride asay te posso fare. La mia spada ti posso metter al collo senza dubito. El zogo che m'è dredo te posso far subito.

Page 312:

[29r-b] Del zogho che denanzi si fa questo zogho che quando lo scolaro à ben ferido lo zugadore tegnando gli brazzi cum la spada ben ligadi cum lo suo braccio mancho la sua spada gli buta al collo e metilo in questo partito. Se io lo butto in terra lo zogho ò complito.

Page 313:

[23a-d] Serata t'ò la mane cum mia spada
E de molte feride in la testa te farò derada:
E del meçano tor de spada faço contra;
Questa ligadura ò fata che asay monta.

[28v-a] Ense meo clausi palma[m]. tu v[er]tice tande[m]
Vulnera multa muser patieris. Quicq[uo]d at ip[s]e
Efficio / [con]tra facio mucrone. et p[re]valet ista
Nexio p[er]multu[m]. q[ui]a pl[ur]ima facta mi[ni]strat.

Page 314:

[22b-d] La tua spada cum lo mio braço ò intardada,
E la punta de la mia in lo uolto t'ò ficada:
E de tor de spada io si faço contrario
E li altri zoghi striti sempre suario.

[28v-b] Quando io son incrosado io passo cum coverta e fiero in gli toy brazzi in questo partito. E questa punta ti metto in lo volto e si lo pe' stanchio io acresco 'trambe le brazze te ligarò. Overo che in altro zogho che m'è dredo ti piglirò, zoè che ti ligarò la spada e per l'elço la tignirò.

[16v-b] Quando io sono incrosado io passo cum coverta. E fiero in gli toy brazi a questo partito. E questa punta pogno in lo t(u)o volto. E si lo pe' stanchio io acresco 'trambe le brazi ti ligarò. Overo ch'in questo zogo che m'è dredo te piglirò zoè che te ligarò la spada e per l'elzo la tegnerò.

Page 315:

[23a-b] La tua spada per l'elço si ò inpresonada,
De tagli e de punte te farò grande derada:
Anche contrario son de spada de man leuar ;
Ferir io te posso e non me la po' tochar.

[27r-b] In cruce p[re]validus p[ro]prui tibi carpo
mucrone[m].
Hinc te iam mestu[m] cesura cuspidē sive
P[er]cutia[m]. spāt[ae]q[ue] manus attolle[re] dicor
Contrāriu[m]. et valeo tua m[em]bra ferire patent[er].
Tange[re] nec pot[er]is ullis violatib[us] ense[m].

[28v-c] Questa presa che dise lo scolar che m'è denanzi quella ti fazo, ferir ti posso senza impazo. Ello elzo tegno di tua spada, de punte e tagli ti farò derada. E questo zogho rompe ogni tore di spada e lo zogho stretto a farlo subito [a farlo subito] quello guasta.

[16v-c] La presa che dise lo scolar che m'è denancy quella ti farò, ferire te posso senza impazo e tegno l'elzo de tua spada, de punte e tagli ti fazo derada. E questo zogo rompe ogni tore de spada e llo zogo stretto subito farlo quello guasta.

Page 316:

[27v-a] Ense tuo p[ro]prio disco referire lacertos.
Aut te p[er]cutia[m]. simul hoc eu[m] ve[l]l[ter] brachia
clauda[m].

[29v-b] Questo zogho è tolto del zogho de la daga zoè del primo magistro rimedio che come ello mette la mane stancha sotto la daga per torgella di mane, per lo simile questo scolaro egli mette la mano stancha sotto la mane dritta del zugadore per trargli la spada di mano. Overo ch'ello metterà in ligadura mezana come lo secondo zogho ch'è dredo lo primo magistro rimedio di daga ch'è ditto denanzi. E quella ligadura si è di questo scolaro.

Page 317:

[27v-c] Q[uam?] prudent[er] ago spata[m]
p[ro]priu[m]q[ue] lac[er]tu[m]
Co[n]nectendo tuu[m]. pot[er]o te na[m]q[ue] ferire.

Page 318:

[23b-d] Soto tuo braço mia spada uolisti serar
Ello contrario te fa aqui male ariuar.

[28r-d] Claudere sub [pre]prio voluisti false lacerto
Ense[m]. [con]trariu[m] s[um] et hoc te v[er]tet i[n]
imu[m].

[29v-c] Io son lo contrario e si fazo contra lo scolaro che m'è denanzi che vol far zoghi de daga zoè del primo magistro rimedio lo suo secondo zogho che gl'è dredo. Se cum tua spada remarà in piè quello non te credo.

Page 319:

[29v-d] Anchora son contrario de quello scolaro che vol fare zogi de daga zoè lo secondo zogho che m'è denanci di quello scolaro fazo contra. Si io gli sego la gola pocho monta. E in terra lo posso buttare se voglio tosto lo posso fare.

Page 320:

[24a-b] Questo tor de spada è chiamato lo soprano;
Che mille uolte e più l'à fato Fior furlano.

[29r-a] Iste mo[t]us q[uo] privo viru[m] ludendo mucrone
Dicit[ur] a cun[c]tis sopranus dexter i[n] armis.
Que[m] multis vicib[us] ego Florius ip[s]e p[re]bavj.

[30r-c] Questo è'l tor di spada lo sovrano cum lo mantenir
de mia spada io penso inanci e cum la mia man mancha te
stringo gli soi brazi per modo ch'ello conviene perder la
spada. E poy de grande feride glie farò derada. Lo scolaro
che m'è dredo a questo zogo mostra como la spada del
zugadore è in terra posta.

[15r-a] Questo è lo tore de spada lo soprano cum lo
mantenire de mia spada io penso inanci e cum la man
mancha io stringo li suoi brazi per modo ch'ello conven
perdere la spada. E poi de grandi feride glie farò derada lo
scolar che m'è dredo, a questo zogo mostra como la spada
dello zugadore è in terra posta.

Page 321:

[30r-d] Per la presa del scolaro che denanzi mi à fatta, la
spada in terra t'è caduta tu lo poy sentire. Asai feride te
posso fare senza mentire.

[15r-b] Per la presa dello scolare che m'è denanci de mi à
fata la spada in terra t'è caduta. Tu lo poy sentire Asai
feride te posso fare senza mentire.

Page 322:

[24a-c] Lo meçano tor de spada aqui io faço,
E cum mia spada o tua te farò impaço.

[29r-d] Accipiens ense[m] | medianu[m] p[er]tinus ictu[m]
Efficio / mucrone p[re]mens tua m[em]bra furentj
Vel p[ro]prio / ul[ter] forte tuo que[m] credis adesce.

[30v-a] Questo è'l mezano tor de spada chi lo sa fare. Tal
voltar di spada si fa in questo, qual al primo salvo che le
prese non sono eguale.

[15v-b] Questo è lo mezano tor de spada chi lo sa far tal
voltar de spada se fa ad a questo come se fa allo primo,
salvo che le prese non sono uguali. Lo primo tore de spada
liga tr'ambeduy gli brazi. Io non voglio avere quigli impazi.
Io separo uno brazo e le mane una via dall'altra. El non è si
forte che me la possa tegnir che 'l non glie la faza delle
mane cadere. Come è ditto de sopra, io son lo tore de spada
mezano, che mille volte l'ha fatto fior furlano.

Page 323:

[24a-d] A questo è lo tor de spada de soto:
Ben lo farà chi è magistro in l'arte doto.

[29v-b] Inferio[r]e loco capit[ur] sic ensis acutus.
Q[uo]d face[re]t quicu[n]q[ue] manet scilicet ac arte
p[ro]it[ur].

[30v-b] Questo è un altro tor de spada chiamato sottano.
Per simile modo se tole questa como fa lo sottano e 'l
soprano zoè cum tale voltar de spada per lo camino de le
altre questa vada. Cum la mane dritta cargando inanci una
volta tonda cum lo mantenir. E la mane stanca la volta
tonda debia seguir.

[15v-c] Questo è uno altro tor de spada chiamato sottano
per tal modo soto a questa como fa lo soprano è sotano zoè
cum tal voltare de spada. Per lo camino de le altre aquesta
vada. Cum la mane dritta cargando innanci volta tonda
cum lo mantenir. E lla mane stanca la volta tonda debia
seguir.

Page 324:

[24b-a] Questa spada io la tegno per mia:
In lo uoltar e tor io te farò uilania.

[29v-d] Esse meu[m] reputo que[m] cernis ne[m]pe
mucrone[m]
Et volvendo / t[ibi] facia[m] p[re]fecto pudo[r]e[m].
Ac manib[us] retraha[m] p[ro]prijis ni fata repugne[n]t

[30v-c] Uno altro così fatto tor di spada che quando uno è
ale strette incrosado lu scolaro de' mettere la sua mane
dritta per sotto la sua de si instesso e piglar quella del
zugadore quasi al m(e)zo o ben erto e subito lassar la sua
andar in tera. E cum la man stanca de' pigliar sotto lo
pomo la spada del zugadore e dargli la volta tonda a man
riversa. E subito lo zugadore avarà la sua spada persa.

[15v-d] Questo è uno altro tore de spada ch'è acosi fatto.
Che quando uno è ale strette incrosado lo scolaro de' meter
la sua mane dritta per sotto la sua de si instesso. E pigliar
quella del zugadore quasi al mezzo o ben erto. E subito
lasare la sua spada andare in terra e cum la man stanca
de' pigliare sotto lo pomo la spada dello zugadore e darglie
la volta tonda a man dritta. E subito lo zugadore averà la
sua spada persa. E llo scolare cum meza volta togliandoie la
spada pò ferir lo zugadore.

SWORD VS. MIXED WEAPONS

Page 326:

[31r-a] Questi sono tre compagni che voleno alcider questo
magistro che aspetta cum la spada a doy mane. Lo primo di
questi tre vole lanzare la sua spada contra lo magistro. Lo
secondo vole ferire lo detto magistro d'taglio o de punta.
Lo terzo vole lanzare doy lanze ch'ello à aparechiado come
qui depento.

Page 327:

[16b-b] Noy semo duy magistri che spetamo lo lançare:
De lançe dardi e spade pocho auemo curare.
E la deffesa che cum le spade nor façemo
Cum bastoni similemente si deffenderemo

Cum passo e rebater che noy faremo;
A le strete tagli e punte noy usaremo.
E se fosse Pulicano che fo bon lançadore,
Contra de noy non poria auere honore.

[31r-b] Io 'spetto questi tre in tal posta, zoè in dente di zengiaro e in altre guardie poria 'spettare, zoè in posta de donna la senestra, anchora in posta di finestra sinistra, cum quello modo, e deffesa che farò in dente di zenghiaro. Tal modo è tal deffesa le ditte guardie debian fare. Senza paura io 'spetto uno a uno, e non posso fallire nè taglio nè punta nè arma manuale che mi sia lanzada, lo pe' dritto ch'i ò denançi acresco fora de strada, e cum lo pe' stanchio passo ala traversa del arma che me incontra rebatendola in parte riversa. E per questo modo fazo mia deffesa, fatta la coverta subito farò l'offesa.

[18r-b] Io aspetto aqui in dente de zenghiar tuti tagli e punte io so riversar???, lanzi lance, e spade, e dardi chi lo sa fare, che de tuti me saverò riparare. E zò che io fazo la posta de coda longa lo pò fare altre tal. Io passo fora de strada alla traversa rebatendo zò che me vene alanzado e quando io ho rebatuda la punta delo avanzo de l'arma io dubito, che non me fiera la persona per un'altra volta me lla conviene rebater subito.

SWORD IN ARMOR

Page 329:

[25a] Noy semo sei guardie in fato de armiçar,
Che quella arte integrament sauemo far:
E questa arte conclude in tuto la drita ueridade;
Aça spada e daga mete in grande stremidade.
E qui parlaremo como l'arte pò uenir:
Magistri e scolari lo farano a non mentir.

[19v] Sex sumus i[n] factis armor[um] valde p[er]iti
Actus. Quos faciet quicu[m]q[ue] mag[iste]r i[n] armis
Ense[m] seu daga[m] sup[er]abit et inde bipen[n]e[m].

[10r] Aquì comenza la spada de armizare. Ben serà magistro chi tali zoghi sarà fare. Gli magistri sono sie e zaschuno in guarda. De coprire e ferir non sarano niente tarda. E chi più saverà in questa lor arte, de tuti lor zoghi che segueno averà parte.

Page 330:

[25a-a] Io son posta breue la serpentina
Che per passare arme ò la punta fina.

[19v-a] Su[m] situs ip[s]e brevis. vocor et sub no[m]i[n]e
recto
Serpentinus adhuc penetra[n]do cuspide doctus.

[32v-a] - **Posta breue la serpentina** -
Noy semo VI Magistri che savemo ben armezare, e zaschuno de noy quell'arte sa ben fare. E de arme manuale curamo ben pocho de tagli e de punte se defendemo s'el zi

fa loco. Io son posta breue la serpentina meglior de le altre mi tegno. A chi darò una punta ben gli parerà lo segno.

[10r-a] In posta breue la serpentina io voio venire. Se tu non è bene armato ben te lo farò sentire per ferirte de punta meior delle altre guardie mi tegno. Perché delli tagli cum la crose mi segno e niente mi pon fare. In arme e senza arme lo voio provare.

Page 331:

[25a-b] Io son posta chiamata uera crose
Che a mi tagli e punte niente nose.

[18r-b] Inq[ue] situ aspecto leopardi ne[m]pe s[er]enum
Cesuras se[m]p[er] et cuspidis ima refrena[n]s

[32v-b] - **Posta de vera crose** -
Posta di vera crose ch'è contra ti voglio fare. In mi le tue punte no pon entrare. De ti me covrirò in lo passare che farò, e de punta te ferirò senza fallo che ti e le altre guardie pocho mi pon fare tanto so bene lo armizare che non posso fallire lo incrosare, che in lo passar e in lo incrosar e in lo ferire, l'arte vole questo a non fallire.

[10r-b] Io son posta de vera crose che contra ti voio fare. In mi la tue punte non pon entrare. De ti me coprirò in lo passare che fazo. E de punta te ferirò senza fallo, che ti e lle altre guardie pocho me pono fare. Tanto so bene lo armizare, che non posso falire lo incrosare. Che in lo passare e in lo incrosare e in lo ferire, l'arte vole a questo non falire. E rompo tute tue punte e non falirò per certo, vene oltre e tra' voy basso la punta voi erto.

Page 332:

[25a-c] E' sono serpentino lo sourano:
Cum grande punte me meto al piano.
Anchora per courir de taglio e de punta
Aquilli colpi a mi pocho si monta.

[18r-a] Serpentinus ego vocor / et sopranus, et alta
Cuspide planitie[m] pono mea membra [sub] ima[m].

[32v-c] - **Sonno serpentino lo soprano** -
Sompno??? serpentino son lo soprano e ben armado grande punte zetto sotto mano che son in erto e torno al piano. Una forte punta ti buterò cum lo passare. Ella è mia arte che la so ben fare. Di toi tagli non me curo niente tanto so in l'arte che de grande punte io ti darò gran parte.

[10r-c] Sompno??? serpentino son lo soprano e ben armado grande punte butto subito sotto mane che son in erto e torno al piano. Una forte punta te butarò cum lo passare. Ella è mia arte che lo so ben fare, delli tuoi tagli non me curo niente tanto so in l'arte, che de grande punte io te darò grande parte.

Page 333:

[25a-d] In porta de fero io son la meçana:
A butar grande punte sempre son uana.

[19v-d] Sum mediana q[uon]de[m] fer[r]i stans [con]dita
porta.
Cuspide nec noceo nimis. At su[m] se[m]p[er] i[mm]anis.

[32v-d] - **Porta de ferro la mezana -**

Porta di ferro la mezana son chiamata perché in arme e senza e' fazo le punte forte, e passarò fora d' strada cum lo pe' stancho e te meterò una punta in lo volto, overo che cum la punta e cum lo taglio enfra li toi brazi à intrado per modo che io te meterò in ligadura mezana in quella ch'è denanzi penta e nomenada.

[10r-d] De ferro son chiamata mezzana porta perché in arme e senza e' fazo le punte forte. E passarò fuora de strada cum lo pe' stancho e ti mezo una punta in lo volto. Overo che la punta e cum lo taglio entra gli toy brazi intrarò per modo che io te meterò in la ligadura mezzana, in quella ch'è denanci dipenta e nominada.

Page 334:

[25b-a] Io son posta sagitaria la çentille,
Per ferir e courir non son nient uille.

[19v-c] Hic mucro mutabit statu[m] penetra[n]do
malignu[m].
Nam mea membra tego validis erect[us] in armis

[33r-a] - **Posta Sagittaria -**

Posta sagittaria son per nome chiamata, grandi punte e' zetto passando fora de strada. E si me ven contra colpo o taglio io fazzo bona coverta e subito io fiero lo mio contrario. Questa si è mia arte in la qual non svario.

[10v-a] Posta sagittaria son per nome chiamata. Grande punte io zeto passando fora de strada. E si me ven contra colpo o taglio io fazo bona coverta e subito io fiero lo mio contrario. Aquesta è mia arte che non svario.

Page 335:

[25b-b] De posta de crose io son bastarda,
De far soy zoghi non son nient tarda.

[19v-b] Sum situs, et dicor crux multis v[er]a mag[ist]ris.
Nec m[ihi] cuspis obest, cesura n[ec] ip[s]a nocebit.

[33r-b] - **Posta de crose bastarda -**

Posta di crose bastarda son di vera crose, zò che la pò fare volontiera lo fazzo. Bone coverte e punte e tagli fazo per usança sempre schivando gli colpi fora di strada. E di miei colpi fazzo grandissima derada.

[10v-b] Di vera crose son bastarda posta. Zò che ella po' far volontiera lo fazo. Bone coverte e punte e tagli fazo per

usanza, sempre schivando gli colpi fora de strada. E de li mie colpi io fazo grandissima derada.

Page 336:

[25b-c] Per questa couerta crederia çaschun guastar,
Segondo che uoy uederiti far li scholar.

[18r-c] Hac nu[n]c tectura que[m]cu[m]q[ue] refelle[re]
credas /
Lude[re] discipulos veluti quandoq[ue] videbis.

[33r-c] De posta di vera crose io son ensudo cum questa coverta passando fora de strada ala traversa. E di questa coverta si vederà quello ch'io posso fare, per gli miei scolari lo posso mostrare, ch'elli farano gli miei zoghi in complimento quegli che sono de combatter a oltrança. L'arte mostrarano senza dubitanza.

[10v-c] De posta de vera crose io son ensudo cum questa coverta passando fora de strada ala traversa. E di questa coverta si vederà quello aquello ch'io posso fare. Per gli mie scolari lo posso mostrare, che li fazano li miei zoghi in complimento, aquigli che son da combattere ha oltranza, l'arte mostrarano senza dubitanza.

Page 337:

[25b-d] De la couerta de lo magistro ese questa punta,
E li altri zoghi dredo che asay ben monta.

[18v-a] A tectura exit cuspis haec una mag[ist]ri.
Atq[ue] alios facia[m] ludos si q[ua]n[do] libebit.

[33r-d] E' son lo primo scolaro del magistro che m'è denançi. Questa punta fazo perché ella esse di sua coverta. Anchora digo che de la posta di vera crose e de posta de crose bastarda se pò fare questa punta e digo de subito zoè come lo zugadore tra' una punta a lo magistro o scolar che fosse in le ditte guardie overo poste lo magistro (lo magistro) overo scolar de' andar basso cum la persona e passar fora de strada traversando la spada del scolaro e cum la punta erta al volto overo al petto, e cum lo mantener dela spada basso come qui depento.

[10v-d] E' son lo primo scolar de lo magistro che m'è denanzi e a questa punta fazo che la ese della sua coverta. Anchora digo che della posta de vera crose a de posta de crose bastarda po' se fare aquesta punta e digo de subito zoè come lo zugadore tra' una punta a lo magistro o scolare che fosse in le dite guardie overo poste lo magistro over scolare de' andare basso cum la persona e pasare fora de strada attraversando la strada e cum la punta erta al volto overo al petto cum lo mantener della spada a basso come dipento aqui.

Page 338:

[33v-a] Quando io vezo che la mia punta no pò intrare in lo petto nè in lo volto per la visera, io levo la visera e si gli

metto la puna in lo volto. E se questo no me basta io mi metto alli altri zoghi più forti.

Page 339:

[33v-b] Quando io veni a le strette cum questo zugadore a far lo ferido di denançi e per le arme niente me zova, ma per lo cubito lo penzerò forte che lo farò voltare. Se le suoy arme sarano di dredo forte vorò lo provare.

Page 340:

[17v-c] Inferiore quidem nexura stratus abibis,
Atq[ue] tuu[m] feriam letali vuln[er]e pectus.

[33v-c] Quando io vidi che cum la spada niente ti posseva fare, subito io presi questa presa d'abrazare, che io creço e vezo e sento che le arme non te valerano niente che ti meterò in la forte ligadura de sotto in questa che m'è dredo posta, io ti farò fare subito la mostra.

Page 341:

[33v-d] In la ligadura de sotto e chiave forte t'ò serado per sifatto modo che tu no poy ensire e forza non ti val niente. Stentar ti posso e la morte ti posso dare, una lettera scriveria che no me llo porissi vedare. Tu non ài spada nè armadura di testa, tu ài pocho honore e farai breve festa.

Page 342:

[26a-a] Tu ua in terra per la punta de la spada,
E se peço non te faço hay bona derada.

[18v-c] Cuspide mucronis i[n] t[er]ram stratus abibis.
Et pejora tibi faciam si[bi] mente sedebit.

[34r-a] Questo zogo esse del primo nostro magistro d'posta di vera crose e dela bastarda zoè quando uno gli tra' una punta ello scolaro l'aspetta in la guardia sua, e subito passa ala coverta fora de strada e tragli una punta in lo volto e cum lo pe' stancho acresse de fora del suo pe' ch'è denanzi per questo modo ch'è depento per butarlo in terra che la punta dela spada gl'avança oltra lo collo.

[11r-a] Quando lo scolar che m'è denanci non po' fare lo zugadore cum la punta ello acrese lo suo pe' stancho dredo lo suo dritto. E lla punta de sua spada glie mette sotto la gola per butarlo in terra como aqui dipento

Page 343:

[26a-b] Tu senti che la spada al collo t'ò posta
E de morte in tera io te farò mostra.

[16r-b] Colla sup[er] teneo mucrone[m]. sentis et istud.
Nu[n]c mortis patieris op[us]. nec fata negabu[n]t.

[34v-b] Anchora digo che quando un scolaro è venudo ale strette che vezando ch'ello non pò guastare lo compagno cum sua spada ch'ello si de' metter all'abrazare cum sua

spada in questo modo zoè che lo scolaro debia buttar la spada sua al collo del zugadore e lo suo pe' dritto debia metter dredo lo pe' stancho del zugadore e butarlo in terra a man dritta.

[11r-b] Aquesto scolare ch'è denanci de mi s'ello non po' butar lo zugadore in terra cum la punta de sua spada e cum lo suo pe' stancho dredo lo suo dritto, ello passa cum lo pe' dritto dredo lo suo stancho e la spada glie butta al collo. E a questo zogo io lo fazo io in suo scambio.

Page 344:

[34r-b] Quando io vegno de la guardia in la coverta stretta se non posso ferir de taglio, io fiero de punta e se de questi doi non posso ferire, io fiero del elzo, o del pomo, e questo si fa secondo che gl'intelletti sono. E quando io son chossi ale strette, e llo zugador crede pur dela spada voglio zugare, io mi metto all'abrazare se io vezo che mi sia avantazo, e se non, io lo fiero del elzo in lo volto come denançi detto secondo che a mi pare che meglio sia.

Page 345:

[34r-c] Come voy vedeti che lo scolaro che m'è denançi fieri lo zugadore in lo volto cum lo elzo di sua spada et??? prestamente apresso lo pò ferire cum lo pomo in lo volto come veder potete qui di sotto.

Page 346:

[34r-d] Anchora dico che questo scolaro che m'è denanzi che fieri lo zugadore cum lo pomo dela spada in lo volto, che ello avarave possudo fare come io fazo, zoè acresser lo pe' dritto dredo lo suo stancho, e lo mantener de sua spada meterlo al suo collo per butarlo in terra come io fazo.

Page 347:

[26a-c] Si io me uolto stretto de la parte riuerssa
De la drita man la spada tua serà perssa.

[16r-d] Dexteriore tui cadet ensis parte / sinistra
Si me voluo celer [/] s[u]m strictis artib[us] ante.

[34v-c] Questo scolaro no possando ferire lo zugadore cum danno si vole metter a l'abrazare per questo modo zoè, che lo scolar mette la sua spada dentro parte della man dritta dello zugadore . E qui fa lo scolaro per intrar cum sua spada e cum lo suo braccio stancho sotto lo braccio dritto del zugadore per sbaterlo in terra, overo per metterlo in ligadura de sotto zoè in la chiave forte.

[11r-c] Anchora digo io che son lo quarto scolaro che lo nostro magistro po' fare a questo zogo per la coverta che ello ha fatta zoè che ello de' passare cum lo pe' dritto innanzi. E lla punta della sua spada debia meter sotto lo suo dritto brazo. E cum lo brazo stancho seguisca la spada. E quando ello è passato cum lo suo brazo (dri???) stancho lo suo dritto per sotto lo cubito, E llo revolta in la ligadura

sottana senza dubito. Quello che non à fatto per lui lo fazo.
Ello porta lo honore e mi lo impazo.

Page 348:

[34v-a] Anchora questo zogho esse de posta di vera crose per tal modo, zoè che quando uno scolaro è in quella posta, e uno gli ven incontra che subito in lo suo trar del zugadore, che lo scolar debia fora de strada passare e la punta gli metta in lo volto chome vedeti aqui fare.

Page 349:

[26a-d] La man t'ò guasta, tu lo por ben sentir;
E cum lo pomo in lo uolto te poria ferir.

[16v-b] To sentire potes [.] q[uam] magno vulne[re]
palma[m]
Contude[r]i[m]. capulo posse[m] simul atq[ue] ferire.

[11r-d] Lo mio magistro m'à mostrado che quando io son armado, e uno mi vole metere per tale modo la punta in lo volto, che io debia metere lo taio della mia spada sotto la sua man stancha. E debia passare cum lo pe' dritto dredo lo suo stanco e per tal modo glie porò ferire cum lo pomo overo cum l'elzo in lo volto, come pò questo scolar che m'è dredo fare. S'io lo passo fazo tale zogo non me po' falire.

Page 350:

[26b-a] Aqui te guasto le man per uegner a ligadura,
A quella ch'è sì forte che de arme niente cura.

[16v-d] Hic ferio te ne[m]pe manu ut nexura sit inde
Conquisita m[ihi] / q[uo] grandia despiat arma.

[11v-a] Aquello che dise lo scolaro ch'è denanci non falla che io ti posso fare a questi duy zoghi che dredo me stano, zoè lo primo ferire cum lo pomo in lo volto e sbatterti in terra, l'altro che segue ch'è lo secondo, quello se pò fare acresere lo pe' dritto e lo mantenere de la spada e cum quello lo fiera in la orecchia, e in la guanza, per tal modo anderà in terra senza dubitanza.

Page 351:

[26b-b] Cum lo mantiner in terra io te mando
E cum la punta mia te andarò guastando.

[17r-b] Doctus i[n] arte mea resupi[n]o pecto[r]e verta[m]
In t[er]ram. dehinc te penetrabo cuspide mestu[m].

[11v-b] Lo scolaro ch'è denanzi dello magistro è bene informado che de lo pomo te fiero in lo volto e ti sbaterò riverso in terra, per tal modo che non ti zovarà pancerone nè cervelera.

Page 352:

[26b-c] O de la man mancha tu lassara' la spada
O tu andara' in terra cum si fata intrada.

[17r-d] Vel linques ense[m] p[ro]priu[m] de p[ar]te
sinistra.

In t[er]ra[m] ut mestus eas. nec posse negabis.

[11v-c] A questo zogo non ho falato come ha ditto lo secondo scolaro ch'è denanci che io posseva venire ad a questo zogo che te fiero in la orecchia e in la guanza, de mandarte in terra io mi tegno certo. Tu andarai al piano e mi starò in erto.

Page 353-4:

[26b-d] Questa presa me fa seguro de tua spada;
La mia si è libera, la tua si è impresonada:
E lo quarto zogho ch'è in l'arte de la açã
La spada in arme de quello zogho se impaçã.

[17v-b] Ense tuo tutum facit hec captura. fit ergo
Nempe meus liber. tuus at sub carcere restat.
Efficit atque ensis ludum qui quartus habetur.
Arte bipennifera facile ceu quisque videbit.

[11v-d] Dello magistro nè de' suoy scolari pocho fazo cura. Questo contrario fazo contra lu' cum bona misura zoè quando ello vegne cum la coverta e io cum lo mio stanco brazo rebatto lo suo stanco brazo cubito. E per tal modo cosi preso defesa non pò fare e pò essere offeso. Anchora altro contrario poseva fare. Cum la mia mano stancha per lo suo cubito lo posseva voltare. Che tal zogo in arme e senza arme ben se pò fare.

Page 355:

[34v-d] Questa si è una presa forte e bona che fatta la presa lo scolar mette allo zugadore lo suo pe' stanco dredo lo pe' stanco del zugadore. E lla punta de la sua spada gli mette in lo volto. Anchora lo pò buttar in terra inverso man dritta.

Page 356:

[35r-a] Questo si è lo contrario dello magistro ch'è rimedio e di tutti gli soi scolari che vera cosa si è che zaschun contrario che ven fatto allo magistro rimedio quello contrario rompe lo zogo dello magistro rimedio e di tutti soy scolari. E questo dico di lanza azza spada daga e abrazzare e di tutta l'arte. Tornemo a dire dello magistro rimedio. questo magistro contrario si mette la sua mano mancha dredo lo cubito dritto dello zugadore che fa la coverta de lo magistro rimedio, e sì gli dà volta per forza per ferirelo de dredo como vedreti qui dredo.

Page 357:

[35r-b] Io son scolaro dello magistro contrario che m'è denanzi e complisco lo suo zogho. quando lo zugadore è voltado subito io lo fiero di dreto sotto lo braccio suo dritto. E per sotto lo camaglio in la coppa della testa, overo in le nadeghe del culo cum riverencia, overo sotto gli zinochi, overo in altro logo che trovo scoperto.

Page 358:

[35r-c] Questa spada scusa per spada e per azza e non de' tagliare del elço in fin uno somesso apresso la punta e de lli inanze vol tagliare e aver fina punta e lo taglio vol esser di lungeza un somesso. E lla rodeletta ch'è sotto lo elzo vol posser corere infin uno somesso apresso la punta e non più, e llo elzo vol essere ben temprado e aver bona punta e llo pomo vol esser grave. E quelle punte volen esser ben temprade e ben agude. E la spada vole eseri grave di dreto che era denanzi. E vole esser di peso de V a VII libre. E secondo che l'omo è grande e forte secondo quello vole armare.

Page 359:

[35r-d] Questa altra spada si vole tagliar per tutto. Salvo che dello elzo in fin ala punta a le doe parte in mezzo la terza de la punta non de' tagliar niente a tanto spano che una mano cum uno guanto largamente gli possa intrare. E similmente vole esser fina di taglio e de punta. E llo elzo vole esser forte e aguzzo e ben temperado e llo pomo vole esser cum bona punta e vole esser grave.

AX IN ARMOR

Page 362:

[27a-a] Posta breue son la serpentina cum la aça in mano; Se la punta non me manca e' ti farò ingano.

[8v-c] Manib[us] astringe[n]s Jaculu[m] / brevis: en vocor int[er]
Mortales / situs: et ni cuspis fallere tentet
Decipia[m] te forte Viru[m]. mo[do?] [Jupiter] adsit.

[35v-a] - **Posta breve serpentina** -

Io son posta breve la Serpentina che migliore d'le altre me tegno. A chi darò mia punta ben gli parerà lo segno. Questa punta si è forte per passare coraze e panceroni, deffendeti che voglio far la prova.

Page 363:

[27a-b] Io son posta forte chiamata la crose:
Colpi de azza nè punte niente mi nose.

[8v-d] Sum situs en fortis. vocor et crux. n[ec?] m[ihi]
[quisquem?]
Ictus obest. nec adhuc cuspis[que] tricuspidis un[?]q[?].

[35v-b] - **Posta de vera crose** -

Io son posta di vera crose però che cum crose me defendo e tutta l'arte di scarmir e de armizar se defende cum coverte dello armizare incrosare, tra' pur che ben t'aspetto, che zò che fa lo scolar primo dello magistro remedio della spada in arme cum lo modo e cum lo passar tale punta cum la azza mia ti posso far.

Page 364:

[27a-c] Posta de dona son de lieltà pura:
Grandi colpi io faço altra misura.

[9r-a] Sum fidei sincerus ego situs en muliebris.
Letiferos[que] op[er]or geminatis ictib[us] ictus.

[35v-c] Posta de donna son contra dente zengiaro. Si ello mi aspetta uno grande colpo gli voglio fare, zoè che passerò lo pe' stancho acressando fora de strada e intrarò in lo fendente per la testa. E si ello vene cum forza sotto la mia azza cum la sua, se non gli posso ferire la testa ello no me manca a ferirlo o in li brazzi o en le man.

Page 365:

[27a-d] Dent de zenchiar son pieno de ardiment:
Colpi de aça a mi non pò fare nient.

[9r-b] Dens aprinus ego su[m] fortis et ho[r]ridus audax.
Quos facis [haud?] vereor ictus[.] nec posse fate[re?]m

[35v-d] Si posta di donna a mi porta di ferro mezana è contraria io cognosco lo suo zogo e llo mio. E più e più volte semo stade ale bataglie e cum spada e cum azza. E si digo che quello ch'ella dise de poder fare più lo posso far a lei ch'ella lo pò far a mi. Anchora digo che se io avesse spada e non aza che una punta gli metteria in la fazza, zoè, che in lo trar che posta di donna fa cum lo fendente e io son in porta d'ferro mezana a doy mane cum la spada, che subito in lo suo venire, io cresco e passo fora de strada sotto la sua azza per forza io entro e subito cum la mia man stancha piglio mia spada al mezo e la punta gli metto in volto. Si che tra noy altro che d'malicia è pocha comparacione.

Page 366:

[36r-a] Coda longa io son, contra posta de fenestra voglio fare de tutto tempo??? posso ferire. E cum mio colpo di fendente ogni azza e spada in terra sbateria, e al zogo stretto forte me faria. Come voy troverete qui gli zoghi di dreto de guardagli a uno a uno che ven prego.

Page 367:

[36r-b] Posta de fenestra son chiamata la sinistra, uno piccolo brazo se fa de mi ala destra. Noy non avemo stabilità. Una e l'altra cerca la falsità, tu crederà che io vegna cum lo fendente e io tornerò un pe' indredo e mi muderò di posta. Li che era in la sinistra, io entrerà in la

destra. E crezo entrare in gli zoghi che vegneno dredo ben presta.

Page 368:

[27b-a] La tua aça in terra ò rebatuda;
Tosto la mia in lo uolto ti serà metuda.

[9r-c] In t[er]ram projecta fuit tua ne[m]pe tricuspis.
Sed mea p[er]cutiet lingue[n]ti vulne[re] vulnu[m].

[36v-a] Questi sono gli zoghi delli quali le guardie fano questione. Zschuna le vol pigliare, e crede aver rasone. Quello che pò sbatter la azza dello compagno a terra come è qui depento questi zoghi quello fazza, tutti gli farà se lo contrario non lo impaza.

Page 369:

[36v-b] Lo scolaro chazza alo zugadore la sua azza enfra le gambe, e cum la man stanca ello gli covra la vista. E quando lo zugador non vede e se vole voltare tosto va in terra senza fallare.

Page 370:

[27b-b] De dent de zenzciar son ensudo cum mia aza.
E cum quella io t'ò ferido in la tua faça.

[9v-a] Dente ab aprino nu[n]c [pro]pria[que] t[ri]cuspide
p[ro?]sito
Erupi. at[que] illa p[er]cussi robor a vultus.

[36v-c] Anche lo scolaro che m'è denanzi pò fare questo zogho quando ello è ale strette come veder possete. Lo pe' stancho pogna sopra la sua azza e tra' la sua indredo e la punta metta allo zugadore in la fazza.

Page 371:

[27b-c] La tua visera t'ò leuada, tu lo senti,
E cum mia aça te chauarò li denti.

[9v-d] En premo forte manu t[ibi] vultu[m]. sentis et istud
Extrahet ac dentes h[a]ec nu[n]c mea sacra t[ri]cuspis.

[36v-d] Lo scolaro ch'è denançi vede che cum la punta d'la azza non à possudo far niente a lo zugadore in lo volto per la visera ch'è forte. Ello acresse lo pe' stancho, e levagli la visera e la punta gli mette in la fazza cum tanta forza ch'ello pò dare a la sua azza. Questo zogho che fazo seguisse quelli ch'è denançi e poy quelli de dredo tutti quanti.

Page 372:

[27b-d] Per mia mane che ò soto el tuo braço
In la forte chiaue ti farò impaço.

[37r-a] Per questa presa che io chosi te tegno cum mia azza te ferirò in la testa, e cum mio braccio mancho ti metterò in ligadura de sotto la forte, che più che le altre è pricolosa di morte.

Page 373:

[28a-a] Per questa presa io farò una uolta presta:
Tua aça perderai, la mia te ferirà in la testa.

[10r-b] Hac ego captura faciam fortasse rotatu[m].
Hinc tua p[rae]detur [/?] mea s[um] te fronte tricuspis
[Per]cutiet mo[do] fata velit[?] su[per]esse potenti

[37r-b] Cum meza volta ti cavarò questa Azza de le mane. E tolta che io te lla averò, in quello proprio voltare, io ti ferirò in la tua testa come fa questo scolar che m'è dredo, tu cazerà morto come io credo.

Page 374:

[37r-c] Questo zoghi è dello scolaro che m'è denançi che fazo quello ch'ello à ditto ben lo crezo che in terra cazerai morto per lo colpo che in la testa io t'ò fatto. E se questo colpo non ti basta uno altro ten posso dare e poy per la visera in terra te vorò tirare. Chome qui dredo depento, e quello ti farò se non mi pento.

Page 375:

[37r-d] Quello che dise lo scolaro ch'è denanzi quello io ti fazzo che per la visera in terra ti voglio zitare. E se volesse quello ti faria cum lo abrazare, che meglio che li altri 'e quello so ben fare.

Page 376:

[37v-a] Questo zogho è liçero d'intender che ben se vede che llo posso in terra zitare. E quando lo sarà in terra dredo me llo vorò strassinare. E quando la coda lunga più non lo tegnerà, delle mie feride asai ello averà.

Page 377:

[37v-b] Questa mia azza era piena de polvere e si è la ditta azza busada intorno intorno et è questa polvere sì forte corrosiva che subito come ella tocha l'ochio, l'omo per nissun modo nol pò avrire e fuorse may non vederà più. E azza son ponderosa crudele e mortale, mazori colpi fazo che altra arma manuale. E se io falisco lo primo colpo che vegno a fare la azza m'è di danno e niente più non vale. E se io fiero lo primo colpo ch'io fazzo tutte le altre arme manuale io cavo d'impazo. E se son cum bone arme ben acompagnada per mia deffesa piglio le guardie pulsative de spada. Signore nobilissimo Signor mio Marchese assay chose sono in questo libro che voy tale malicie non le fareste. Ma per più savere, piazzavi di vederle.

[37v-d] Questa è la polvere che va in l'azza penta qui sopra. Piglia lo latte delo titimallo???, e seccalo al sole

overo in forno caldo e fane polvere, e piglia di questa polvere uno V e una onza de polvere d'fior d'preda, e mescola insembre, e questa polvere si de' metter in la azza qui de sopra, ben che se pò far cum ogni rutorio che sia fino, che ben ne troverà di fini in questo libro.

SPEAR VS. MIXED WEAPONS

Page 380-2:

[15a-a] In tale forma cum la daga e cum el baston aspeto :
Lo baston farà couerta, la daga te ferirà in lo peto ;
E quello che cum baston faço cum la spada lo faria,
Ben che più forti zoghi cum quella io trouaria.

[8r-a] In simili forma daga clavaq[ue] tenaci
Te moror, At clava tegmen m[ih]i p[re]bet. et ista
Daga ferit pectus. Quicq[ui]d t[ame]n exigo clava,
Effice[re]t mucro [.] q[uam]vis meliorib[us] uti
Possum[us] hoc ludis , faciles agita[n]do lac[er]tos.

[31r-c] Questo magistro 'spetta questi doi cum le lor lanze, lo primo vol trar cum la punta sopra man, e l'altro vol trare sotto man questo si vede. Lo magistro che aspetta cum lo bastone e cum la daga quando uno di questi gli vol trare cum sua lanza lo magistro piega lo baston inverso parte dritta zoè quasi in tutta porta di ferro voltando la persona non amovendo gli pie' nè lo baston di terra. E rimane lo magistro in guardia. E come uno di questi tra' ello rebatte la sua lanza cum lo bastone e cum la daga s'ello bisogna a man stanca e cum quello rebatter ello passa e fieri. E questa è la sua deffesa come troverete dredo questi doi d'lanze.

[31r-d] Eramo ambidoi disposti d'ferire questo magistro ma secondo lo so ditto non poremo far niente. Salvo se noy no l'inganamo per questo modo zoè noi volteremo gli ferri de le lanze di dredo e traremo cum lo pedale de la lanza. E quando ello rebatterà lo pedale d'la lanza noy volteremo nostre lanze e feriremolo de l'altra parte cum gli ferri d'le lanze. E questo sarà lo suo contrario.

[18r-c] Ad questo partito si è de bastone e daga contro lanza lo scolar aspeta quello da la lanza in tuta porta di ferro voltandose la persona, e non movendo gli pie' di terra nel bastone inverso parte dritta. E come quello di llanza tra' al scolaro cum sua lanza, lo scolaro acrese lo pe' stancho fora de strada rebatendo e schivando la lanza. E passa adosso de luy senza tarda e cum la daga lo pò ferire. Questo zogo se vole fare a non falire.

Page 383:

[15a-b] Per quello modo che lo magistro denançi à deto,
Per quello cum la daga io te fiero in lo peto.

[31v-a] Questo si è lo zogo del magistro che aspetta quelli doe cum doe lanze. Lo magistro à in la mane drita una daga, e in la mancha tene lo bastone in pe' dritto denanzi de sì. Ello pò fare in questo zogo, et io lo fazo per luy in so scambio. Ma se questo zugadore avesse sapudo ben fare di

questa punta de daga se posseva ben schivare. Se ello avesse largado le mane de la lanza, e cum lo avanzo d'la lanza che avanza di dredo avesse coverto sotto la mia daga zoè incrosado, questo non gli saria incontrado. E cum sua lanza mi posseva guastare, si tal contrario m'avesse sapudo fare.

Page 384:

[15a-c] Cum duy bastoni e una daga aqui t'aspeto :
L'un te trarò, cum l'altro crouirò uegnando al stretto,
E subito cum mia daga te ferirò in lo peto.

[8r-c] Hic te cu[m] binis baculis / simul et quoq[ue] daga
Co[n]moror. at primu[m] iacia[m]. reliquu[m]q[ue] tenebo
Illo me[m]bra tegens / cu[m] nos arctabimus ambos.
Hi[n]c cito te feria[m] s[e]d aperto pecto[r]e daga.

[31v-b] Questo magistro farà deffesa cum questi doi bastoni contra la lanza in questo modo, che quando quello de la lanza gli sarà apresso per trare lo magistro cum la mane dritta tra' lo bastone per la testa di quello de la lanza. E subito cum quello trare va cum l'altro bastone ala coverta de la lanza e cum sua daga gli fieri in lo petto secondo ch'è depento a qui dredo.

Page 385:

[15a-d] Aquello che à dito lo magistro aquello faço,
La daga in lo peto t'ò posta per men impaço.

[8v-a] Hoc opor factis, q[uo]d nu[n]c na[r]rando
magi[ste]r
Inquit[.] et hanc daga[m] [pro]prio s[ed] pecto[r]e figo.

[31v-c] Io fazo lo detto del magistro qui denanzi. Si lo contrario avesse sapudo, averissimi fatto impazo per tal modo. Avere levado le mane cum la tua lanza sotto la mia daga, e per tal modo m'aresti possudo guastare, habi questo che non sapesti niente fare.

Page 386:

[16b-c] Si de questa lança me uoio disferare,
Sopra lei un grande colpo me conuen fare:
Si che romperò tua lança in la doya ,
E de uenire a le strete auerò uoya.

Page 387

[16b-d] Cum li braçi a questo modo me uoio disferare,
Cum lo ferire che farò e cum lo mio uoltare;
E si per questo modo non serò ben disferato,
Tosto in lo zogho denançi io si serò intrato.

SPEAR

Page 389:

[15b] La lança longa che se usa in mano
Quanto è più longa tanto ha men ingano:

Sie magistri cum lei in guardia si stano,
 Cum passo e rebater subito lor ferir fano:
 Tanti de parte drita che de riuerssa per certo:
 Lo rebater se fa fora de strada e non in erto;
 E llo rebater uol esser un braço in la lança,
 E chi con tra farà tanto più farà falança.

Page 390-1:

[15b-a] In questa guardia io speto cum curta lança:
 Rebater e scambiar de punta è mia usança.

[6v-c] Consuetus mutare t[ame]n [con]tra[que] refer[er]e
 Cuspide p[er]tenta breue n[un]c moror om[n]ia telo.

[39r-a] Noi semo tre magistri in guardia cum nostre lanze e
 convegnemo pigliare quelle dela spada. E io son lo primo
 che in tutta porta di ferro son posto per rebatter la lanza
 del zugador tosto, zoè che passarò cum lo pe' dritto ala
 traversa fora de strada, e traversando la sua lança rebatterò
 in parte stancha. Sì che llo passar e llo rebatter se fa in un
 passo cum lo ferire, questa è chosa che no se pò fallire.

[9r-a] Nuy semo tri magistri in guardia cum nostre lanze e
 convegnemo pigliare aquello della spada. E io non son lo
 primo che in tuta porta di ferro son posto per rebatter la
 lanza dello zugadore tosto zoè, che passarò cum lo pe' dritto
 ala traversa fora de strada, e atraversando la sua lanza
 rebaterò in parte stancha. Sì che llo passare e llo rebatere
 se fa in uno passo cum lo ferire. Aquesta cosa che non se
 pò fal(i)re.

Page 392-3:

[15b-b] La tua lança è longa e curta la mia:
 Tra' e non fuzir, che te farò uilania.

[7r-a] Sit brevior licet hasta michi traiect[us] abibis
 Tu t[ame]n. et iacias m[od]o si libet ante. nec inde
 Effugito. lacrimosa mane[n]t te p[rae/re]mia mestu[m].

[39r-c] In meza porta di ferro io me ò posto cum la lanza.
 Lo rebatter e lo ferire è sempre mia usanza. E vegna chi
 vole cum meza lanza o stanga, che rebatter cum passo lo
 ferir non me mancha, che tutte le guardie che stano fora
 d' strada, cum curta lanza e curta spada sono sufficienti a
 'spettare ogni arma manuale longa. E quelle de la parte
 dritta covrano e cum coverta passa e metteno punta. E le
 guardie d' parte sinistra covrano e rebatteno e di colpo
 fierano e non pò metter chossi ben punta.

[9r-b] In meza porta di ferro io me ho posto cum curta
 lanza, lo rebater e llo ferire è sempre mia usanza. E vegna
 chi vole cum longa lanza o stanga, che rebaterò cum passo,
 lo ferire non mi mancha. Che tute le guardie che stano fora
 de strada cum curta lanza e curta spada, sono soficienti a
 'spetare ogni arma manuale longa. E aquelle della parte
 drita covrano e cum coverta passano e meteno punta. E lle
 guardie de parte sinistra covrano o rebateno e di colpi
 fierano e non pò metere acosi ben punta.

Page 394-5:

[15b-c] Cum mia lança rebaterò la tua in lo mio passar
 E in lo tuo peto te uegnerò subito incassar.

[7r-c] Hasta tuu[m] telu[m] mea nu[n]c penetra[n]do
 refellet.
 In[que] tuu[m] pect[us] [pro]rumpa[m] vulne[re] grandi.

[39v-a] Io son la nobele posta di finestra destra, che in
 rebatter e ferir sempre io son presta, e de lanza lunga me
 curo pocho. Anchora cum la spada io 'spetteria la longa
 lanza stando in questa guardia che ogni punta rebatte, e sì
 la intarda. E llo scambiar de punta io posso fare, e llo
 rebatter a terra non se pò fallare. In lo zogho che n'è dredo
 volemo finire.

[9r-c] Io son in la nobele posta de fenestra dextra che in
 rebatere e ferire sempre io son presta. E de lanza longa me
 curo pocho. Ancora cum la spada e' aspetaria la longa
 lanza stando in questa guarda che ogni punta rebate e sì la
 intarda. E llo scambiar de punta io posso fare. E llo rebatere
 a terra non se pò falar. In lo zogo che n'è dredo volemo
 finire.

Page 396-7:

[15b-d] De questi tri magistri denançi a questo è lor ferir,
 E per tal modo lor lança in uolto o peto de' finir.

[7v-a] Hoc tribus ante iacet p[ro]priu[m] referire
 mag[istr]is.
 Et mo[d]us* est transire ho[m]i[n]em [per] pecto[r]a telo**
 /
 Seu facie[m] vultu[m][que] prius cu[m] sangui[n]e tristi.

[39v-c] In questo zogho finiseno le tre guardie che denanzi
 sono, zoè, tutta porta di ferro, e porta di ferro la mezana, e
 posta de fenestra la soprana destra. In questo zogho elle
 finiseno li zoghi e la lor arte. Come io fiero chostuy per
 lor parte.

[9r-d] In questo zogo finiseno li tre guardie che denanci
 son zoè tuta porta di ferro e porta di ferro la mezana e
 posta di fenestra dextra la soprana, in questo zogo elle
 finiseno li zoghi e la loro arte. Como io fiero a costui in lo
 volto per lor parte. A questo è lo contrario deli tri magistri
 de la lanza che finiseno in questo zogo e 'l modo voglio
 dire. Quando gli magistry credeno la mia lanza fora de lor
 persona cazare io dò volta ala mia lanza e ferischo cum lo
 pedale che à. E acosi ò bon ferro in lo pedale ch'ala punta.
 Gli zoghi de quisti magistri pocho me monta.

[39v-d] Questo è lo contrario delli tre magistri de la lanza
 che finiseno in lo zogho che m'è denanzi, e 'l modo voglio
 dire. Quando gli magistri credeno la mia lanza fora caçare,
 io dò volta ala mia lanza o ferisco cum lo pedale e chossi ò
 ben ferro in lo pedale che ala punta. Gli zoghi di questi
 magistri pocho mi monta.

[7v-d] Ne michi plus noceas / [con]traria misceo [con]tra.
Te[que] reluctantem pulsatis dentibus arcto.

Page 398:

[16a-a] Noy semo tri magistri che de parte riuerssa çugaremo:

A uno a uno uegna chi uolle, chè noy lo guastaremo:
Lo quarto magistro che finisse nostri zoghi in l'arte
De corona ghi auemo ben data la sua parte.
Questa guardia contra ogni lança me pò bastar,
De sopra e de soto me couro cum rebater e passar;
Cum lo pedalle de soto e cum l'auanço de sopra faço,
Couerta e ferir posso far sença nessun impaço.

[40r-a] Noy semo tre guardie di parte riversa, e io son la prima in dente di zengiaro. Quelle che sono da parte dritta fano quello che fazemo de la riversa. Noy passamo fora de strada inanzi acressando lo pe' ch'è denançi come ditto fora de strada. E de nostre punte de parte riversa fazemo derada. E tutte de parte dritta e riversa convegnemo in punta rebattendo finire, che altra offesa cum la lanza non de pò seguire.

[9v-a] Nuy semo tre guardie di parte riversa e io son la prima in dente di zenghiar. Aquelle guardie che sono de parte drita fanno aquello che fazemo della riversa. Nuy passamo fora de strada innanzi acresendo lo pe' ch'è denanci como ditto fora de strada. E de nostre punte de parte riversa fazemo derada. E tute de parte dritta e riversa convegnemo in punta rebatendo finire, che altra offesa cum la lanza non ne pò seguire.

Page 399:

[16a-b] Cum questa guardia d'ogni lança mi so reparare:
Tra', che la mia in lo tuo peto te uoio caçare.

[40r-b] In posta di vera crose io aspetto, tu m'è troppo appresso zoga netto. Lo pe' dritto che m'è denanzi in dredo lo tornerò, e lla tua lanza rebatterò fora de strada, inverso la man dritta. la mia punta non fallirà, la tua sarà fallita.

[9v-b] Io in posta de vera crose io aspeto tu m'è troppo appresso zoga netto. Lo pe' dritto che m'è denanci indredo lo tornerò, e la tua lanza rebaterò fora de strada in verso man dritta. La mia punta non falirà, la tua serà falita.

Page 400:

[16a-c] Io ti firirò sença fallo in lo mio uoltar,
Però che son magistro de tuto lo scambiar.

[40r-c] In posta de fenestra sinistra io son aparechiado, se non ti fiero cum punta tu hay bon mercado. La punta tegnirò erta e li brazzi bassi porterò cum lo pe' ch'è dredo cum quello io passarò fora d'strada a man riversa. La punta ti metterò in lo volto senza nissuna deffesa: El zogho che m'è dredo noy tre Magistri quello possemo fare. Se una volta lo provi non lo voray più provare.

[9v-c] In posta fenestra sinistra io son aparechiado se non ti fiero cum punta tu hai bon mercado. La punta tegnerò erta e lli brazzi bassi porterò cum lo pe' ch'è dredo cum quello io passarò fora de strada a man riversa. La punta te meterò in lo volto senza nesuna defesa. El zogo che m'è dredo noy tre magistri aquello possemo noy fare, una volta lo pr(o)vi non lo voray più provare.

Page 401:

[16a-d] L'arte de la lança aqui fa sua finisone.
In arme e sença aquesta è soprana sua deffensione.

[40r-d] Lo zogho de la lanza qui finisse che io lo fazo d'la parte riversa de lor zoghi mi impazo. Queste tre guardie che sono denanzi fano pensier d'lanza longa o curta de non la fallir, che elle sono offesa e deffesa. E llo contrario di questa punta ben si pò fare, quando la punta se rompe lo pedale se de' voltare e cum quello ferir dello zogo dela lanza ben pò questo bastare.

[9v-d] Lo zogo dela lanza aqui finisse che io lo fazo della parte riversa, de lor zoghi me impazo. Aqueste tre guardie che sono denanci fano pensir, de lanza longa o curta de non la falir che le sono guardie de si grande difesa che in uno vuago??? le fanno defesa e ofesa. E llo contrario de questa punta aquello bene si pò fare. Quando cum quello ferire la punta se rompe lo pedale se de' voltare. Dello zogo dela lanza bene pò a questo bastare.

SPEAR VS. CAVALRY

Page 404:

[46r-a] Qui sono tre compagni che voleno alcider questo magistro. Lo primo lo vole ferir sotto man che porta sua lanza a meza lanza. L'altro porta sua lança restada a tutta lança. Lo terzo lo vole alanzare cum sua lanza. E si è de patto che nissuno non debia fare più d'un colpo per homo. Anchora debano fare a uno a uno.

[8r-c] Aqui sono tri compagni che volemo ferire a questo magistro lo primo vole ferire sotto man che porta sua lanza a meza lanza, l'altro porta sua lanza a resta de a tuta lanza, lo terzo lo vole alanza cum sua lanza. E si è de patto che nesuno non debia fare più de uno colpo per homo, anchora debano fare a uno a uno.

Page 405:

[34a-b] Si Rolando e Pulicano cum lança me fesse inuito,
Cum ghiauarina o bastone lo spetaria a questo partito;
Rebaterò lor lançe e la testa io ferirò
Como de questa guardia io me partirò.

[6r-b] Si me rolandus pedite[m] pulicanus et asper
Fraxinea peterent hasta spectando morarer [/]
Dextraque vel iaculum teneat [vel] turbida clavam.
Atque repercussis feriam furibundior hastis./
Q[uam*] primum hoc actu retraham capita alta
p[er]me[re??]tum.

[46r-b] Vegna a uno a uno chi vol venire, che per nessuno di qui non mi son per partire. Anche in dente di cenghiaro son presto per aspettare. Quando la lanza contra me vignirà portada overo de mane zitada, subito io schivo la strada zoè che io acresco lo pe' dritto fora de strada e cum lo stanco passo ala traversa rebattendo la lanza che mi vene per ferire. Sì che d'mille una non poria fallire. questo ch'io faccio cum la ghiavarina cum bastone e cum spada lo faria. E lla deffesa ch'io fazo contra le lanze, contra spada e contra bastone quello faria li mie zoghi che sono dredo.

[8r-d] Vegna a uno a uno chi vole venire che per nesun di qui non (mi son) per partire. Anche in dente de zenghiar sono posto per aspetare, quando la lanza contra me vignirà portada overo de man zitada subito io schivo la strada zoè che io acresco lo pe' dritto fuora de strada e cum lo stanco passo a la traversa rebattendo la lanza che mi vene per ferir. Sì che de mille una non poria falire. Aquesto io fazo cum la chiavarina cum bastone cum spada lo faria. E la defesa ch'io fazo l'è contra le lanze contra spada contra bastone aqueello faria li mie zoghi sono de dredo, guardagli ch'io ven prego.

Page 406:

[34a-c] Cum mia ghiauarina te tagio la testa
Per la guardia del magistro ch'è tanto presta.

[6r-d] Nunc secat ista tuum caput amplo vulne[re] mestum
Lancea. meque movet tum[:]:idi cautela mag[ist]ri.

[46r-c] Questo si è zogho del magistro ch'è denanzi che aspetta cum la ghiavarina quegli da cavallo in dente di cenghiaro, in passar fora de strada e rebatter ch'ello fa ello intra in questo zogho, e perché ello sia inteso io lo fazo in suo logo, che cum taglio o punta lo posso ferire in la testa, tanto porto la mia ghiavarina ben presta.

[8v-a] Aquesto zogo si è de lo magistro ch'è denanzi che aspetta cum la chiavarina quisti da cavallo in dente de zenghiar. In pasar fora de strada e rebater ch'ello fa ello intra in questo zogo e perch'ello sia inteso io lo fazo in suo logo, che cum taglio e punta lo posso ferire in la testa, tanto porto la mia chiavarina ben presta.

Page 407:

[34a-d] Cum lo pedalle t'ò ferido de la ghiauarina,
Però che tegno quella da l'altra punta più fina.

[6v-b] Callidus hoc ictu percussi labia duro,
Expectans reparare gravi[,] cu[m] cuspidè vulnus.

[46r-d] Anchora è questo zogho del ditto magistro ch'è denanzi in posta de dente de zenghiaro, in suo scambio io fazo questo ch'ello lo pò fare. quando la lanza è rebatuda io volto mia lanza, e sì lo fiero cum lo pedale, che questo ferro si è temprado e di tutto azale.

[8v-c] Anchora è aquesto zogo dello ditto magistro che denanci in posta de zenghiar in suo scambio io fazo aquesto ch'ello pò fare. Quando la lanza è rebatuda, io volto mia lanza e sì lo fiero cum lo pedale, che aquesto ferro si è temprado e de tuto azale.

MOUNTED DUELING

Page 409:

[29a-a] Io son la nobelle arma per nome lança:
Principio de bataia è sempre mia usança.
E chi me guarda cum mio penone ardito
De grande paura deuenta smarito:
E se a lo principio el mio debito faço,
Azça spada e daga io cauo de impaço.

[9r-t] Aqui comenza l'arte de nobile arma chiamata lanza,
principio de bataglia a cavallo e a pe' è sua usanza. Chi la guarda cum so bello penone e polito de grande punta doventa smarido. E la fa grande punte e pricolose forte. E cum una sola pò dare la morte. E si lo primo colpo el suo debito ella fava Azza spada e daga de impazo tute le cavava.

Page 410:

[41r-a] Io porto mia lanza in posta di dente di cenghiaro perché io son ben armado, e si ò curta lanza più che lo compagno e si fazo rasone de rebatter sua lanza fora de strada zoè ala traversa overo in erto. E si firirò cum la mia lanza in la sua uno brazo in entro cum uno brazo d'la mia hasta, e la mia lanza discorrerà in la sua per(son)a. E lla sua lanza andarà fora di strada lonze de mi e per tal modo farò.

Page 411:

[29a-b] Io porto mia lança a dent de cenghiar:
Per suariar la tua la mia io farò intrar.

[2r-b] [Nunc/mihi in some order?] [hastile] gero [sed]
aprino dente coruscans
Utque ma[nu] que[r]a / penetrabo medullas.

[41r-b] Questa glosa va al Re di questa.

[3r-b] Io porto mia lanza in posta di dente di zenghiar perché io son bene armado e si ò curta lanza più che lo compagno. E sì fazo rasone de rebatere la sua lanza fora de strada zoè ala traversa e non in erto. E sì firirò cum la mia lanza in la sua uno brazo in entro cum uno brazo de la mia asta. E la mia lanza discorrerà in la sua persona. E lla sua lanza anderà fora de strada lonze de mi e per tal modo farò como è dipento e scripto aqui.

Page 412:

[29a-c] A dent de cenghiar io porto la mia lança:
Rebater e ferir è sempre mia usança.

[41r-c] Questo si è lo contrario dello zogho d'lanza ch'è denanzi che quando uno corre contra l'altro a ferri moladi e uno à curta lanza più che l'altro. E quando quello che à curta lanza porta la sua lanza bassa in dente di cenghiaro quello che à la lanza longa debia similmente portarla bassa la sua, perché la curta non possa rebattere la longa per lo modo che qui è depento.

Page 413:

[29a-d] Però che cum tua lança de mi non habij auantaço, Aquello portare de la tua de la mia el faço.

[3r-d] Aquesto si è lo contrario dello zogo de lanza ch'è denanzi. Che qui uno corre contra l'altro a ferri amoladi e uno à curta lanza più che l'altro. Quando aquelo che à curta lanza la porta la sua bassa in dente de zenghiar, aquello che à la lanza longa debia similmente portarla bassa la sua, perché la curta non possa rebatter la longa per lo modo ch'è aqui dipento.

Page 415:

[29b-b] Per curta lança che io ho in posta de dona uegno: Per rebater e ferir certo io me tegno.

[2r-d] En venio retine[n]s muliebrj pecto[r]e telum. Nec vereor t[er]ram genib[us] [con]tinge[re] lentis. Et feriam variata t[ame]n tua lancea p[rae]det.

[41v-b] Questo è un altro portar de lanza contra lanza. questo magistro à curta lanza e si la porta in posta de donna la sinistra como voy vedete, per rebatter a ferir lo compagno.

[3v-b] Aquesto è uno altro portare de lanza. Aquesto magistro à curta lanza e si la porta in posta de donna la sinistra como voy vedite, per rebater e ferire lo compagno.

Page 416:

[29b-c] Per guastar ti o tuo cauallo faço questo lançar; E po' cum mia spada io te uegnerò a trouar

[3v-c] S'io lanzo mia lanza in lo petto dello tuo cavallo lo tuo rebatere falo. E subito lanzada mia lanza la spada piglierò per mia defesa. E cum tua lanza non mi faray offesa.

Page 417:

[41v-d] Anchora questo magistro porta la sua lanza in posta de donna la sinistra per rebatter la lanza che lo compagno gli vole lanzare. E quello rebatter ch'ello vole cum la lanza fare, quello cum uno bastone o curta spada far lo poria.

[3v-d] Anchora aquesto magistro porta la sua lanza in posta di donna sinistra per rebatter la lanza che lo compagno gli vola lanzare. E aquello rebatere che lo vol cum la lanza fare, quello cum uno bastone e cum una

spada far lo poria. Salvo che s'ello buta sua lanza in lo peto de lo mio cavallo lo mio rebater tornerà fallo.

Page 419:

[30a-b] Fuçando non posso far altra deffesa
E se me uolto del drito farote offesa.

[3r-b] Rectus i[n] oppositu[m] facia[m] tibi forte dolo[r]es.
Qu[i] fugiens propriu[m] nequ[e]o defende[re] corpus.

[42r-b] Questo magistro che fuze non è armado, e si à bon cavallo corente, e sempre va buttando le punte cum la sua lanza dredo de si per ferire lo compagno. E si ello se voltasse dela parte dritta ben poria intrar in dente di zenghiaro cum sua lanza, overo in posta di donna la sinistra, e rebatter e finire come si pò far in lo primo e in lo terzo çogho de lanza.

[4r-b] Aquesto magistro che fuge non è armado e si è bene a cavallo corrente e sempre va butando le punte con la sua lanza deriddo da si per ferire lo compagno. E s'ello si voltasse dalla parte dritta ben poria intrar in dente de zenghiar cum sua lanza overo in posta di donna la sinistra, e rebatere e ferire como si pò fare in lo primo e in terzo zogo de lanza.

Page 420:

[30a-c] Lo contrario de la tua guardia io faço:
Tuo cauallo ferirò sença nessun impaço.

[42v-a] Questo si è contrario del zogho ch'è denanzi che questo magistro cum la lanza la porta bassa per ferir lo cavallo o in la testa o in lo petto che lo compagno non pò rebatter cum la spada tanto basso.

[4r-c] Aquesto si è lo contrario dello zogho ch'è denanci. Che questo magistro cum la lanza la porta bassa per ferire lo cavalo in la testa e in lo petto che lo compagno non pò rebatere cum la spada tanto basso.

Page 421:

[4r-d] Aquesto portar de spada contra lanza è molto fino per rebatere la lanza cavalcando de la parte dritta de lo compagno. E aquesta guardia si è bona contro tute altre arme manuale zoè contro azza bastone spada etc.

Page 423:

[30b-b] Cum la spada tua lança io rebaterò:
O de punta o de taglio io te ferirò.

[2v-b] Regia forma [d]ecet [m]uliebris . teque mucrone
P[er]cutiens [contra] que [f]urens transmittet ad umbras
Hic [a[n]i[m]us] / faveant illi m[odo] numi[n]a c[ael]i.

[42r-d] Questo portar de spada contra lanza è molto fine per rebatter la lança cavalcando de la parte dritta dello

compagno. E questa guardia si è bona contra tutte altre arme manuale, zoè contra aza bastone spada etcetera.

[4v-b] E questo portare di spada è molto fino ch'è ditto de nome che se porta contro lanza come è ditto denanci. Che porto la mia spada in posta donna sinistra. E di questo mi viene cum la lanza in resta per ferirmi e non el cavallo, rebaterò la sua lanza e cum mia spada lo ferirò senza fallo che la spada non pò defendere basso per lo collo del cavallo.

Page 425:

[30b-d] Perchè tu non rebati mia lança fora de strada, Soto el braço mancho io la porto arestada.

[42v-d] Questo è un altro contrario de lanza contra spada che quello dela lanza mette e resta sua lanza sotto lo suo brazo stanchò perché non gli sia rebattuda sua lanza. E per tal modo porà ferir cum sua lança quello della spada.

[4v-d] Anchora è questo uno altro contrario de lanza contra spada. Che quello dela lanza mete e resta sua lanza sotto lo suo brazo stanchò perché npn sia rebatuda sua lanza. E per tal modo porà ferire cum sua lanza quello della spada.

Page 426:

[31a-a] A meça lança io uegno acossì ben asserato, Che a rebater mia lança tu sera' intardato. De ferir el tuo cauallò sença fallo el credo; Vederay lo mio çogho compire aqui dedredo.

[2v-c] Stringe[n]s membra simul, iaculu[m] [com]plector acerbus
In medio. tardat[us] eris refringe[re] tandem
Vulne[m] letal[i] sonipes tuus ictus abibit.

Page 427:

[43r-b] Questo cum la spada 'spetta questo cum la lanza e si lo 'spetta cum dente di cenghiaro, come quello cum la lanza gli vene apresso lo magistro cum la spada rebatte sua lanza in fora inverso parte dritta. E chossì pò far lo magistro cum la spada, ch'ello pò covrir e ferir in un voltar di spada.

[5r-b] A questo cum la spada aspeta questo cum la lanza e si lo aspetta in dente de zenghiare como quello cum la lanza gli viene apresso lo magistro cum la spada rebatte sua lanza in fora verso parte dritta. E acossì pò far lo magistro cum la spada, c'ello pò covrire in uno voltare de spada.

Page 428:

[31a-c] Perchè cum tua spada cum mi non possi incrosar, Bassa la porto per lo tuo cauallò guastar.

[43r-c] Questo è lo contrario dello zogho di lanza e de spada ch'è denanzi, çoè che quello cum la lanza fieri in testa lo cavallo dello suo inimigho, zoè quello della spada perché non pò rebatter la lanza cum la spada sì basso.

[5r-c] A questo è lo contrario della zogo de lanza e spada ch'è denanci zoè che quello cum la lanza fiere in la testa lo cavallo del suo inimigo zoè quello de la spada perché non pò rebater la lanza overo la spada sì a basso.

Page 431:

[31b-a] Tal portar de spada quatro zoghi me fa far De punta e de taglio ferir posso sença fallar; Anchora butar da cauallò e tore de spade. Rare uolte queste cosse me son 'fallade.

[3r-d] Quat[t]uor iste modus gestandi nempe mucrone[m] Ne movet ad ludos. et [acute] cuspidè prorsus Te feriam. c[a]edat[ue] artus cesura patentes Atq[ue] ite[rum] de sede tua manifestus abibis Ense carens. et raro ho[m]i[n]em mo[d]us iste fefellit.

[43v-b] Questo portar di spada se chiama posta de coda longa e si è molto bona contra lanza e contra ogni arma manuale, cavalcando de la parte dritta dello suo inimigho. E tente ben a mente che le punte e li colpi riversi si debano rebatter in fora, zoè, ala traversa e non in erto. E li colpi de fendente, si debano rebatter per lo simile in fora, levando un pocho la spada dello suo inimigo, E po' fare gli zoghi secondo le figure depente.

[5v-b] A questo portar di spada si chiama posta de coda longa e si è molto bona contra lanza e spade e contra ogni arma manuale, cavalcando della parte dritta delo suo inimigo. E tente bene a mente che le punte e li colpi riversi si debano rebater in fora zoè ala traversa e non in erto. E lli colpi di fendente si debeno rebatere anche in fora levando un pocho la spada dello suo inimigo e po' fare gli zoghi secondo le figure depente.

Page 432:

[31b-c] De queste due guardie io non faço comparacion; Chi più sauerà e porà uinçerà sua oppinion. E chi de le uiste falsse se sauerà guardar, Aquilli quatro zoghi dicti ben li porà far.

Page 433:

[43v-d] Anchora questa propria guardia de choda longa si è bona quando uno gli vene incontra cum la spada a man riversa come vene questo mio inimigo. E sapia che questa guardia è contra tutti colpi de parte dritta e di parte reversa, e contra zaschun che sia o dritto o manzino. E qui dredò cominzano gli zoghi di coda longa che sempre rebatte per lo modo ch'è ditto denanzi in prima guardia de coda longa.

[5v-d] Anchora questa propria guardia de coda longa si è bona quando uno gli viene in contra cum la spada a man

riversa come viene questo mio inimigo, e sapia che questa guardia è contra tuti colpi de parte dritta e di parte reversa e contra zaschuno che sia drito o manzino. E aqui de dredo comenzano gli zoghi de coda longa che sempre rebati per lo modo ch'è ditto denancy in prima guardia de coda longa.

Page 434:

[32a-b] Questo è uno ingualiuo e sença auantaço incrosar; Chi ha più arte e malicie si li començe a far.

[6r-b] Questi dui magistri sono aq(ui) incrosadi a tuta spada. E zò che pò far uno pò far l'altro zoè che pò fare tuti zoghi de spada cum lo incrosar. Ma lo incrosar si è de tre rasone zoè a tuta spada e punta de spada. E chi è incrosado a tuta spada pocho glie pò stare. E chi è incrosado a meza spada meno glie pò stare. E chi a punta de spada niente glie pò stare. Sì che la spada si ha in sì tre cose zoè pocho meno e niente.

Page 435:

[32a-a] Questa punta in la golla uolentera t'ò posta Per lo terço magistro che tal guardia mostra.

[3v-a] Cuspide mucronis transfigo guttur apertu[m] Tertius edocuit na[m] me cu[m] lege magister.

[44r-a] Questo è lo primo zogho che esse de la guardia de coda longa ch'è qui denanzi, zoè ch'ello magistro rebatte la spada dello suo inimigo, e mettagli la punta in lo petto, o vole in lo volto come qui depento.

[6r-a] Aq(uesto) è lo primo zogho che esse dela guardia de coda longa ch'è aqui denanci zoè che llo magistro rebatte la spada delo suo inimigo e metegli la punta in lo petto o vole in lo volto come aqui dipento.

Page 436:

[32a-c] Per lo primo magistro che sta in guardia cum spada Questa ferida in su la testa tua io t'ò dada.

[3v-c] Vulnere ter[r]ifico ce[rv]ice[m] vulnere luctans Cautus i[n] ense prior decet hoc me nempe mag[iste]r.

[44r-b] Questo si è lo secondo zogho ch'è pur di quello rebatter, io fiero costuy sopra la testa che vezo ben ch'ello non è armado la testa.

[6r-c] Aquesto si è lo secondo zogo che può da quello rebater. Io fiero a costui sopra la testa che vezo bene che ello non è armado in la testa.

Page 437:

[32a-d] Per lo incrosar denançi tua spada io ò suariada, E cum la mia io t'ò dada una rea spadaçada: E cussi io t'aueria possù dare cum la punta; Per li arme che tu non ha' quello niente me monta.

[44r-c] Questo è un altro zogho lo terzo che rebatte de la spada dello suo inimigo, ello la piglia cum la mano stanca, e sì gli fieri la testa, e cossì gli poria ferir de punta.

[6r-d] Aquesto è uno altro zogo ch'è llo terzo che rebatuda la spada dello suo inimigo ello la piglia cum la mane stanca e sì gli fere la testa e acosì glie poria ferire de punta.

Page 438:

[32b-a] La tua spada perderay per questa presa O tu andarà in terra sença nesuna deffesa.

[4r-b] Tu pudibundus obhoc ense[m] [vel] forte relinques Vel prostratus humi nullo p[ro]hibente iacebis.

[44r-d] Questo si è lo quarto zogho che lo scolaro gli vol ferir la testa e torgli la spada per questo modo che vedete qui depento.

[6v-a] Aquesto si è lo quarto zogo che lo scolar glie vole fare zoè tore la spada per questo modo che vuy possite vedere aqui depento.

Page 439:

[32b-b] Perchè la mia spada non me sia tolta Contra de ti io ò fata questa uolta: Si che quello che tu uuliu far a my Per lo contrario quello io faço a ty.

[44v-b] Questo si è lo Sexto che vol tore la spada al compagno cum lo mantenere dela spada, l'altro mantener leverà in erto, della mane gli caderà la spada per certo.

[6v-b] Aquesto si è lo quinto che vol tore la spada al compagno, cum lo mantenere dela spada, l'altro mantener l'averà in erto, de la mane gli caderà la spada per certo.

Page 440:

[32b-c] Da cauallo in terra te conuen andar, Poy de ti sauerò che deberò far.

[4r-c] Expedit ut ter[r]am calcato pectore pulses. Quidq[ue] veli[m] de te potero tentare deinde.

[44v-a] Questo si è lo quinto zogho che fa la coverta cum lo rebatter de spada. Io gli butto lo braccio al collo allo voltar subito, cum tutta la spada in terra lo buttirò senza dubito. E lo mio contrario de dredo si è lo secondo zogho.[232] Ben che siando armado, di farlo non à logo.

[6v-c] Aquesto si è lo sesto zogo che fatta la coverta cum lo rebatere de spada. Io glie buto lo brazo al collo in lo voltare subito. Cum tuta la spada in terra lo buterò senza dubito. E lo mio contrario de dredo si è lo septimo zogo. Benché siando armado de farlo el non ha logo.

Page 441:

[32b-d] Si del tuto in terra me conuen andar,
Altra deffesa che questo ferir non posso far.

[44v-c] Questo si è lo Settimo zogho ch'è contrario del
quinto. Lo ferir ch'ello gli fa in la gamba aquello è desso. Se
lo compagno fossi armado non te infidar in esso.

[6v-d] Aquesto si è lo septimo zogo ch'è contrario dello
ferire, ch'ello gli fa in la gamba aquello è desso. Se lo
compagno fosse armado non te fidar in esso.

Page 442:

[33a-a] Per punta e taglio uoio far mia deffesa,
Anchora che la spada non me sia tolta nè presa,
Nè che sia butado per terra de mio caualo:
Lo uolto te ferirò cum lo pomo, si non falo.

[4v-b] Protego cesura me nu[n]c / ac cuspidi forti.
Et capulo facie[m] ferio / ne prensus hic ensis
Sit [mih]i / sun t[er]ram nec adhuc proiectus ad ima[m].

[44v-d] Questo si è lo ottavo zogho ch'è contrario di tutti
gli zoghi che mi sono denançi, e maximamente delli zoghi
de spada a cavallo e delli lor magistri che sono in guardia
d'ocoda longa. Che quando li magistri o scolari stano in la
ditta guardia, e io gli t(i)ro una punta o altro colpo, e subito
elli me rebateno o taglio o punta che faza. quando elli me
rebateno subito e io dò volta ala mia spada e cum lo pomo
mio, io gli fiero in lo volto. E poy passo cum la mia coverta
presta e cum lo reverso tondo gli fiero dredo la testa.

[7r-a] Aquesto si è lo ottavo zogo ch'è contrario de tuti li
zoghi che mi sono denançi. E maximamente de li zoghi de
spada a cavallo e deli lor magistri che sono in guardia de
ocoda longa. Che q(ua)n(do) li magistri o scolari stano in la
ditta guardia e io tra' una punta o altro colpo, e subito elli
me rebateno subito io dò volta a la mia spada e cum lo
pomo mio io fero in lo volto. E poy passo cum la mia
coverta presta. E cum lo reverso tondo gli fero dredo la
testa.

Page 443:

[33a-b] Perchè tu non me daghi del pomo in lo uolto
Cum lo mio mantiner de spada tuo colpo ò tolto.

[45r-a] Lo nono son che façço contra lo contrario che m'è
denançi, che quando ello dà volta ala sua spada, subito lo
mio mantener metto come voy vedete depento che cum lo
pomo in lo volto non me pò ferir., e s'io levo la spada in
erto, e dello reverso io piglio volta, ben poria esser che la
spada ti saria tolta. E si quello mi falla che io non lo faza,
dello reverso dela spada ti darò in la faza overo de lo pomo
te ferirò in la testa tanto farò mia volta presta. Qui finisse
lo zogho a cavallo de spada a spada. Chi più ne sa men dia
una bona derada.

[7r-b] Lo nono sono che fazo lo contrario che m'è denancy,
che quando ello dà volta ala sua spada, subito lo mio
mantenere meto como vuy vedete depento che cum lo
pomo in lo volto non me pò ferire e s'io levo la spada in
erto e dallo reverso io piglio volta, ben poria essere che la
spada ti sarà tolta. E si aquello mi falla che io non lo faza,
dello falso de la spada ti darò in la faza overo dello pomo ti
ferirò in la testa tanto farò una volta presta. Aqui finisse lo
zogo a cavallo de spada a spada chi più ne sa men dia una
bona derada.

Page 444:

[33a-c] Acossi come io t'ò preso corandoti dredo,
Da cauallo te buterò; e questo io credo.

[5r-b] Te galea prensu[m] teneo | qui terga revolvis.
In t[er]ram post te cu[r]rendo pecto[r]e mitta[m].

[45r-b] Questo è zogho de abrazare zoè zogho de brazi, e si
fa per tal modo. quando uno ti fuzi e dela parte parte
stancha tu gli ven apresso, cum la man dritta tu lo pigli in
le sguanze dello bacinetto, e se ello è disarmado per gli
cavigli, overo per lo brazo dritto per dredo le soy spalle,
per tal modo faralo riversare che in terra lo farai andare.

[7v-a] Aquesto è zogo de abrazare e tanto è a dire zogo de
abrazar che zogo di braci e si fa per tal modo. Quando uno
te fuge e de la parte stancha tu gli vien apresso, cum la
man dritta tu lo pigli in lo sguanzo dello bacinetto e s'elo è
desarmado per gli cavili, overo per lo brazo dritto per
dredo le sue spalle, per tal modo lo faray ariversare, che in
terra lo faray andare.

Page 445:

[33a-d] Da cauallo me uulisti pur butare
E cum questo contrario in terra te conuen andare.

[5r-c] Ut [modo] tellure[m] calcato corpo[r]e tundas
Est opus . hoc faciu[n]t [con]traria gesta . malign[us]
Tu t[ame]n illud ide[m] m[ihi] met tentare cupisti.

[45r-c] Questo è contrario del zogho ch'è denanzi ne val
per tal modo, questo contrario cum tal presa se fa zoè
subito quando ello per dredo lo piglia, la man de la briglia
debia subito scambiare, e cum lo brazo stancha per tal
modo lo de' pigliare.

[7v-b] Aquesto è contrario dillo zogo che dinanzi me va per
tal modo aquesto contrario cum tal presa se fa zoè che
subito quando ello per dredo lo piglia la man della briglia
debia subito scambiare. E cum lo brazo stancha per tal
modo lo de' pigliare.

Page 446:

[33b-a] La staffa cum la gamba te uoio leuar,
E per questo in terra te convien andar.

[5v-b] Crure simul stafile levans / te v[er]tet ad imu[m]
Nec mea dextra potens. n[ec] e[r]it q[ue] molliat artus.

[45r-d] Questo scolaro vole buttar questo da cavallo çoè ch'ello lo piglia per la staffa e levalo in erto. Se ello non va in terra in aere starà per certo, salvo s'ello non è al cavallo ligado. questo zogho non pò esser fallado. E se ello non à lo pe' in la staffa per lo collo del pe' lo piglia che più vale levandolo in erto come denanzi ditto, fate quello ch'è denanzi qui scritto.

[7v-c] Aquesto scolare vole butare questo da cavallo zoè che lo piglia per la staffa e levalo in erto. S'ello non va in terra in aere starà per certo, salvo che se non è a cavallo ligado. Aquesto zogo non pò esser falado. S'elo non ha lo pe' in la staffa per lo collo del pe' lo piglia che più vale levando in erto come denanci è ditto, fate aquello ch'è denanzi aqui scritto.

Page 447:

[33b-b] De cauallo tu me volisti ben butare;
Cum questo contrario in terra te conuen andare.

[5v-c] Aspice q[uam] forti teneo tua colla lacerto
Qui m[odo] per te[r]ra[m] frustra conat[us] i[n]erme[m]
Sparge[re] tentabas. [sed] te [con]traria vincu[n]t .

[45v-a] Lo contrario del zogho denançi qui è parechiado, che se uno ti piglia per la staffa overo per lo pe', buttagli lo brazo al collo e questo subito far si de'. E per tal modo lo poray discavalcare di cavallo. S'tu fa questo ello anderà in terra senza fallo.

[7v-d] Lo contrario aqui del zogo ch'è denanci aparechiado et se uno te piglia per la staffa overo per lo pe', butagli lo brazo allo collo. Aquesto subito far se de'. E per tal modo lo porai discavalcare da cavallo. S'tu farà questo ello anderà per terra senza fallo.

Page 448-9:

[33b-c] Ti e 'l tuo cauallo per terra uoio butar;
Lo peto del mio in la gropa del tuo farò andar:
Del tuo cauallo non uoio lassar el morsso
Infin che tu non ua' in terra descorsso ;
E quando uno è ben armato questa è fina presa,
Por che cum arme non gli pò far offesa.

[4v-c] Teq[ue] tuu[m] iacia[m] nullo prohibente
caballu[m]
Cuius clune / mei pectus fremita[n]do sedebit.
Quadrupedis n[ec] linq[uo] tui resona[n]tia frena
Donec humu[m] p[rae]iceps limosa[m] v[er]tice tangas.
Ista quide[m] armato valet optima captio / postq[ue]
Ledere no[n] armis ullu[m] s[ibi] posse pavescit

[45v-b] Questo si è un deto de butar uno in terra cum lo cavallo. Lo rimedio di buttar uno in terra cum tutto lo cavallo per tal modo si fa. quando tu scontre uno a cavallo, cavalca dela sua parte dritta. E llo tuo brazo dritto buttalo

per sopra lo collo del suo cavallo, e piglia la sua brena apresso lo morso che gli sta in bocha, e rivoltalo in erto per forza. E llo petto del tuo cavallo fa che vada per mezo la groppa del suo cavallo. E per tal modo convene andar in terra cum tutto lo cavallo.

[8r-a] Aquesto è uno zogo de butare uno in terra cum tuto lo cavallo zoè che lo magistro cavalcha de la parte dritta dello suo Inimigo e buta lo suo brazo dritto per sopra lo collo dello suo cavallo. E piglia la briglia delo so (ca)cavallo apresso lo morso revoltando la testa dello cavallo in erto e llo suo debia speronare che lo suo cavallo cum lo suo petto fiero in gropa overo in gli fianchi del suo cavallo. E per tal modo cadrà cum tuto lo cavallo. Lo contrario de questo magistro che vole butare in terra lo suo inimigo cum tuto lo cavallo, si è aquesto che subito quando lo magistro piglia la sua briglia, ch'ello debia butar lo brazo al collo per modo che fa lo quarto zugadore che m'è denanci per tal modo anderà in terra.

[45v-c] Questo si è lo contrario di questo zogho qui d'nanzi che vole buttar in terra lo compagno cum tutto lo cavallo. Questa è lizera chosa da cognoscere che quando lo scolaro butta lo brazo per sopra lo collo del cavallo per pigliar la brena, de subito ello gli de' buttar el brazo lo zugador al collo dello scolaro, e per forza ello convien lassar, secondo vedeti qui depento si debia fare.

Page 450:

[33b-d] Per tor la brena de mano aquello cercho de far
E de la testa del tuo cauallo la uoio tirar:
E quando la brena serà de la testa tirada,
A mia posta io te menarò in altra contrada.

[45v-d] Questo si è un zogo di tore la brena d'lo cavallo de mane del compagno per modo che vedeti qui depento. Lo scolaro quando ello se scontra cum uno altro da cavallo ello gli cavalca dela parte dritta e buttagli lo suo brazo dritto per sopra lo collo dello cavallo e piglia la sua brena apresso la sua man sinistra cum la sua mane riversa. E tra' la brena de la testa del cavallo. E questo zogo è più sicuro armado che disarmado.

[8r-b] Aquesto è uno zogho de tore la briglia dello cavallo de la mano de lo compagno per modo che voy vedrete aqui dipento, lo scolar quando ello se scontra cum uno altro da cavallo ello glie cavalcha de la parte dritta e butagli lo suo brazo dritto per sopra lo collo del cavallo e piglia la sua briglia apresso la sua man sinistra en la sua man riversa. E tra' la briglia delo cavallo da la testa. E aquesto zogo è più sicuro armado che disarmado.

Page 451:

[46v-c] Questo Ribaldo mi fuziva a una forteza, tanto corsi che io lo zunsì apresso la fortezza sempre corando a tutta brena. E de mia spada lo ferì sotto la lasena, lì che male si pò l'omo armare. E per paura de' soy amisi voglio retornare.

Page 452:

[34b-a] Questo magistro si à ligada una corda a la sella
E al pe de la sua lança, ch'è sì crudele e fella,
Per butarla a lo collo de lo suo inimigo,
Pur per strasinarlo in terra; zò io ue digo.

[46v-a] Questo magistro à ligada una forte corda ala sella
del suo cavallo zoè uno cavo. L'altro cavo sia ligado allo pe'
de la sua lanza. Primo lo vol ferire, e poy la lanza chossi
ligada della parte stancha dello so inimigo sopra la spalla la
vola buttare, per posserlo io zò del cavallo strassinare.

[2v-a] Aquesto magistro ha ligado una forte corda alla sella
dello suo cavallo zoè uno cavo, e l'altro cavo si à ligado alo
pe' della sua lanza, primo lo vol ferire e poy la lanza acosì
ligada della parte stancha de lo suo inimigo sopra la spalla
la vole butare, per poterlo zò dello cavallo strasinare.

Page 453:

[36b-a] Aqui finisce el fior de l'arte de lo armiçar,
Per che modo uno homo l'altro pò contrastar:
Facto per Fior furlano de meser Benedecto;
Chi l'à chognosudo ben pò creder suo decto.

[44r-c] Florius hunc libru[m] quondam[m] p[r]itissimus
au[c]tor
Edidit. Est igitur sibi plurima laudis honestas
Contribuendo viro Furlana gente profecto.

[46v-d] Qui finisce lo libro che à fatto lo scolaro Fiore che
zò ch'ello sa in quest'arte qui l'à posto, zoè in tutto lo
armizare, in questo libro e lo fiore fior di bataglia per nome
ello è chiamato. Quello per chi ello è fatto sempre sia
apresiato che d'Nobilità e virtù non se trova lo parechio.
Fior furlan a voy si recomanda povero vechio.