

*New work*

*By*

*Antonio Manciolino, Bolognese,  
wherein are all the instructions and advantages  
that are to be had in the practice of arms of  
every sort; newly corrected and printed.  
1531.*

*A collation of the various translated section  
available across the Net.  
by Richard Cullinan.  
2006-03-22*

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## *Introduction by the collator and Credits for the Translations*

I can in no way take credit for the translation that is contained in this document. All I will take credit for is the work of collating the various translations from around the Net into this one central document. This is a work in progress, and I'd suggest you might want to check back on the referenced sites from time to time to see if updates have occurred. There are some explanatory notes on the various links below that I have omitted, and may also be of use.

The people you should be thanking for the translations are as follows.

Craig Pitt-Pladdy, who was responsible for the translations I found at:

<http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=15> - 22 Mar 2006

<http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=16> - 22 Mar 2006

<http://mandrittotondo.tripod.com/manciolinoproject/id3.html> - 13 Mar 2006

<http://mandrittotondo.tripod.com/manciolinoproject/id4.html> - 13 Mar 2006

Craig Pitt-Pladdy & Samy Degli Orsetti, who were responsible for the translations I found at:

<http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=19> - 22 Mar 2006

<http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=20> - 22 Mar 2006

Jherek Swanger, who were responsible for the translations I found at:

<http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006

A pdf facsimile of the original manual is provided by The Raymond J. Lord's Collection at the University of Massachusetts at [http://www.umass.edu/renaissance/Manciolino\\_1530.pdf](http://www.umass.edu/renaissance/Manciolino_1530.pdf).

Richard Cullinan, 22 Mar. 2006.

# *Dedication*

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

To the Most Illustrious Don Luisi de Cordola, Duke of Sessa, Orator of the Most Serene Emperor to Adrian VI.

## *New work for learning to combat and fence with every sort of weapon, composed by Antonio Manciolino, Bolognese.*

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

It is the wont of the majority of the commonest maestri of the art of the rational blows of fencing to affix in the highest and most solemn corner of their school a long array of paper, wherein they claim their chapters are written. And in truth, whosoever reads them does find them to be chapters, but rather those that wine vendors place on barrels, a thing more monstrous than human. And how can he be human, if the greed and rapacity of the maestro is openly displayed? But how human of a thing is it to help others, and to bear witness by oneself that some are not born thus rapacious and hardhearted of instinct? And in my opinion things are placed into the school only for their profit, and not that of others. Hundreds are their chapters, for in them is contained nothing other than the putting of a price on the masterful play of this art, as the virtue of arms has fallen to such baseness that it is wished by them to find her holy members sold at a price through the schools, boasting, without consideration that the dull and the subtle wits can not equally bear this yoke upon their shoulders, and that the art is not a harlot to suffer itself to be sold. And I wish to hold to a more useful path, noting that the school should be devoted to offering some instruction of the art. It is of more worth to me to be useful to my scholars with this work than, through the putting of a price to the play, to provide myself alone with great benefit. Accordingly, it will suffice me to have from scholars three things: namely reverence, faith, and reward; reverence as maestro, and likewise faith, because it behooves the student to believe according to the saying of the philosopher, that scholars are held to be the proper reward of their maestro; because without that (it is the sentiment of Cicero) the arts would perish. If, therefore, I call myself satisfied by the three aforesaid things, what loss of time in some other profit of mine could be of aid with this, my work?

Here begin some principal rules, or instructions, regarding the valorous art of fencing. One wishing to play must always attach himself to the most valorous of deed and reputation. Because as the glory of the victor depends on the valor of the vanquished, thus the loss is not censurable if the reputation of the victor embellishes it. The delight of playing with varied and diverse players makes a man cunning, perceptive, and nimble of hand, because from the variety of such practiced wits stems the shrewd and learned mother-experience of things. When one in playing has doubt of the other, he must never fix himself in a single guard, but change immediately from one into another. The reason being that the enemy will not be able to form some opinion.

Against those players who make their blows with great impetus, so that they often engender fear in their partner, there are two things that can be done: either to let his blow go in vain and to thrust immediately, shrewdly feigning to ward it; or to throw yourself forward to ward before the blow has come to force. One could also strike him in the hand, the reason being that it would interfere with his forceful throwing. The wounding of the hand, not of the enemy, is registered in the account of blows in play. Because the hand is the chief in exposing itself, thus in combat for earnest it is the most singular wound, because that member of the enemy must be offended which offends more than others, and this is the hand.

The most genteel of blows is the mandritto, because that one is the most genteel and noble which is done with more difficulty and danger; but to strike with the mandritto is done with more danger than the riverso, since it makes a man go entirely uncovered in that tempo; therefore the mandritto is more genteel.

One must always keep one's eyes on the sword hand of the enemy more than on his face, because there is to be seen all that he wishes to do.

The genteel warding of a blow is of no little profit nor small beauty, rather it is of equal or perhaps greater loveliness than to make a beautiful blow since many know how to throw a beautiful blow, but few have the knowledge of warding them, so that they are not offended. And such guardians rest satisfied.

It is a necessary thing to know the tempos, without which the play is imperfect; accordingly be aware that when the enemy's blow has passed your body, that the period there is a tempo to follow it with a response, more convenient than a parry. All players that look short are also to place in their hands short weapons, because their puissance would not extend to long ones.

To whomsoever as well in playing, the short weapon, or the short sword, is of greater virtue. Because it forces the players to approach, from whence they are made ideal at warding and of good eye.

In every respect it is an optimal thing to train both hands in every play with every weapon, and to know as well with one as with the other how to strike and to ward. Thus do the high guards relate to the low wards: that the principles of the high guards is striking, and naturally the warding subsequently; and of the low guards contrarily is warding the principle, and then striking subsequently; but in these low ones alone is the giving of the thrust the natural strike.

As strikes without shieldings are not done sensibly, so shieldings without a following of a strike should not be made, waiting for the tempos nonetheless. Therefore if one always wards without responding with a blow, he would give his enemy a manifest sign of his timidity; unless with such warding one drives the enemy back, the enemy would proceed with great courage; and in truth warding should be done going forward and not back, being thus more apt to reach the enemy, as well as to weaken the enemy's blow, if he comes against you; because striking you at close quarters he cannot harm you with that part of the sword which is from the middle back toward the hilt; but it would be far worse from the middle forward.

The good player, when he plays with one who flees him, (which removes much grace from his valor, because seeing that one flee, he cannot do a perfect thing) must also himself feign to flee, because it will give spirit to the first who fled to come forward, and thus gracefully redress the miscarriage of his play.

The players who make many blows without tempo or measure, although these may connect their enemies, are nonetheless censurable, and sooner are said to be children of luck than of art, but those are called grave and well-positioned players who seek to strike their adversary with tempo and grace.

If one finds himself close to the enemy, he must never throw a full blow, because the sword must not distance itself from the presence for the safety of him who holds it, and this throwing of an imperfect blow is called "mezzo tempo".

Two players finding each other to be of equal knowledge of the art, is the reason why one will not know how to give a blow to his companion with safety; and by my counsel, in one of two ways can he put himself, with luck, in hope of victory: namely, to have an eye toward throwing in that very same tempo that the enemy will have taken; or he can give to him whence it seems better for him to approach, and immediately throw himself upon him, embracing him, which having done, any will esteem that one the victor. If someone wants to cause the enemy to throw a blow that he will parry in order to reach him in that tempo, it behooves him to make such a blow three or four times one after the other almost in the manner of an invitation, and because the custom of players is to ape, the adversary will be compelled to make a semblance, by which you will make him throw the blow that you wished.

If you would wound the enemy in his upper body it will be necessary to begin the quarrel at his lower body; and similarly, wanting to reach him at the lower body; for that you will make a blow above, because defending himself in those portions with beats, it is necessary that the others will be uncovered.

Because no blow can be thrown against which arguably there is some guard in which there is no risk, it follows that in the rising and falling from guards is shown the virtue of the players; on the great field the victory is seen to go to him, who assaults his enemy from the outset before he settles his weapons in guard, because standing caught in thought, he can be struck more easily.

In defending his person, a man must always hold his arms well extended, not only so that he will come to drive the blows of the enemy to the outside at a distance from his body, but it also makes him stronger and swifter in striking. The employment of heavy weapons and the delight in throwing with length and extension nourishes good energy and ideal strength, so that then coming to blows with a light weapon, a man becomes more agile.

In the art of the spada da filo, one is not to depart from the low guards, because they are safer than the high ones, and the reason is, that lying in high guard, you can be reached by a thrust or a cut to the leg, and in the low ones there is not this danger. Those who will take delight in shielding against given blows with the false of the sword will turn out to be

valiant players, because there cannot be parries better and stronger for them than these, since they are able to ward and to strike almost in one tempo.

Neither combating nor playing must one permit winning by an overabundance of blows, nor of presumption, because one would entirely deprive oneself of spirit, and give it to the enemy.

The delight in the unaccompanied sword is more useful than that in other weapons, in as much as others less often accompany the human body; one has neither a rotella always, nor a buckler always, but one can always have the unaccompanied sword.

During combat with a left-handed person, stepping continuously against his sword is the optimal protection; and when he throws a *riverso*, throwing a *mandritto* to his sword hand, or when he throws a *mandritto*, throwing a *riverso* to his hand or to his sword arm, it is not to be doubted that victory is assured.

It is an entirely genteel and profitable thing in playing to step equally with one or the other foot according to the tempo and the need; nonetheless it seems to me that stepping with even feet is of great utility, because thus one can both advance forward and retreat back without inconvenience of the body, adding this as well: that a man plays more strongly thereby than by other means. And when I say "with even feet" I mean that the feet are no more distanced than something beyond a half a *braccio*, accompanying always the hand with the foot, and the foot with the hand.

One may not be called perfect in this art, as it is likewise in others, if he does not know how to teach somebody else. Because as the philosopher says in the *Ethics*: that the sign of knowledge is to know how to teach.

Playing with the two handed sword in the *giuoco largo*, you will always keep an eye on the distal half of the sword toward the point. But having come to the straits of the half sword, you will keep an eye on the left hand, given that the enemy cannot execute a *presa* other than with that one.

The art of the half sword is quite necessary to the knowledge of whomever wishes to be a good player, insofar as that if he knew only how to play at wide measure, and were at close quarters, he would have to flee backwards in shame and danger, and would often place the victory into the hands of his enemy, or at least reveal to observers his ignorance of such art.

If one finds himself to be at blows with one more powerful and stronger than him, he must not in any way be reduced to *presas*, because in such case the weaker would be compelled to lie fallen.

Granting the choice of arms to the stronger, he must armor the weak weightily; the reason being that in the press he will be more victorious, because reason entirely requires that the less strong have light armor.

One of large stature combating with a short one, and the choice of arms going to the large, he must by every means armor them on the lower body, and not the upper, for he will have to be more apt to strike the upper body through his height. But if the choice goes to the little one, it will behoove him to make the upper body armored and leave the lower unarmored.

Combatants of equal valor, strength, and size can choose armor without a difference.

When the weapons are too short, they are said to be as much more dangerous, because that which offends at closer distance is of greater peril, since such blows, through arriving immediately, cannot easily be warded; from whence it follows that the partisan carries more danger than the lance, and the dagger moreso than the sword. Of two playing together, he who strikes in response is more praiseworthy than the one who strikes the first blow, because he reveals himself sooner to become enraged than to lose vigor after the received hit.

It is not licit after the received blow to make more than one response stepping forward with a crossing step; the reason being that one must do well with all of one's wit, since with that one can recover honor.

The blow to the head, considering the excellence of that member, counts for three; and the blow to the foot is taken for two, having regard for the difficulty of making it so low.

A valorous player is he who redoubles his blows.

The longer weapons are opposed to the shorter ones, and therefore the lance is sooner chosen than the *spiedo*, holding it against the *spiedo* not by the base owing to the peril of its length, but in the middle with such advantage. And similarly the partisan is taken sooner than the two handed sword.

The enemy is made fearful by throwing blows at him from the middle upwards, rather than from the middle downwards, because the eyes and consequently the heart of them do not remain very brave from glimpsing vanquishment.

One must never reveal to the other any of his intentions regarding blows, but understand well those of the adversary. Because quarreling with a plain mind one must make good the other's plans; but coming to play where honor is at stake, there it is a laudable thing to show the opposite of one's intent.

# *Of The Fashion Of Combating And Fencing With All Sorts Of Arms, Divided Into Six Books.*

## *Libro 1*

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

Because the valorous art of arms carries with it continuously for its safety the protective guards, of which there are 10 famous ones, and it has twenty different names, I have judged it useful to tell of those in the first place; as the spacious and easy field appears prior to the hay, so will they rather give greater light to the remainder of the work.

Therefore with the divine aid we will turn to the first.

### ***Of the Guardia Alta (open guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The first guard will be called “alta”, because meeting in combat we must gracefully hold the sword over the body, and gripped with the arm elevated as much as it can be, in such a fashion that the sword comes to rest to the rear, and the arm with the buckler must extend well forward toward the enemy as much as it can, and the right foot must stretch out about four fingers ahead of the left, with the heel a little raised, and both knees being straight and not bent.

One can also do this guard in two other ways, namely either with the right foot making a large pace forward, or with the left, also with the same large pace, holding the sword and the buckler in the way as above, and always the sword is found gripped with the arm extended into the air, the feet being in the way that comfort requires; always it is called “guardia alta” because of the designation, not of the feet, but of the settlement that is taken by the sword.

### ***Of the Guardia di Testa (head guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The second is called “guardia di testa” which is made with equal and even extension of both arms toward the enemy in this fashion: that when you will have extended your fists, they will be found between and at the height of the shoulders, differing only in this, that the sword hand must lie somewhat lower than that of the buckler. But coming to the feet, I say that they can be found in two ways, either with the right or with the left forward in large pace, and nonetheless it will be the same guard, for the aforesaid reason.

### ***Of the Guardia di Faccia (face guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The third is called “guardia di faccia” which agrees with the previous one in two things, and differs in only one; namely, that is that it agrees not only in that the disposition of the feet can be with the right foot as well as with the left facing, but also in the height of the arms. But in this alone is the difference, that the aforesaid was having the sword on the diagonal, and this one holds it straight with the point toward the enemy’s face, and the hand armed with the buckler above the hand appointed to the sword.

## ***Of the Guardia di sopra il Braccio (over the arm guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The fourth is called “guardia di sopra il braccio” because the hand that grips the sword comes to lie in the manner of a cross in the middle of the left arm, holding the point to the rear, and in consequence the buckler arm is very extended toward the enemy. Regarding the feet, I say that in this first manner the right must be only so far forward of the left as not to touch it. One could furthermore do this same guard when the right foot makes the pace large, bending itself inward somewhat with the height of grace. And thus arranged in this guard, although the sword hand does not move from the place where it was above, that is, from the middle of the arm (because otherwise it would change the name for the reason said in the first guard) nonetheless the arms would come to elongate themselves somewhat, which previously were tucked in, so that the right shoulder comes to face opposite the enemy in the manner of delivering a blow to him wherever it seems best to you.

## ***Of the Guardia di sotto il Braccio (under the arm guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The fifth is called “guardia di sotto il braccio”, because the sword hand must lie under the buckler arm, that is, holding the sword under the armpit, so that the point faces toward the rear, but the buckler arm will be well extended toward the enemy; but of the feet, I say that the right must adopt the manner described above here, that is, forward of the left, either a little or in large pace. But if you will hold it in large pace, it behooves you to arrange your right shoulder toward the enemy in the appointed fashion described in the fourth guard.

## ***Of the Guardia Porta di ferro stretta (narrow iron gate guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The sixth guard is called “porta di ferro stretta”. In which the body must be arranged diagonally in such fashion that the right shoulder (as is said above) faces the enemy, but both the arms must be stretched out to encounter the enemy, so that the sword arm is extended straight down in the defense of the right knee, and so that the sword fist be near and centered on the aforesaid knee. But that of the buckler must be extended and straight indeed toward the enemy, neither higher nor lower than in guardia di testa. Regarding the feet, the right must be settled in large pace with the knee similarly opposite from the enemy, thereby defended by the guard, and somewhat bent, and the left on the diagonal, also with its knee somewhat bent. And this is therefore called “narrow iron door” through being the most secure among all the others, and exceedingly strong like iron, and that unlike the wide (of which will be treated immediately below), the sword draws nigh to the enemy, restraining itself equally in defense of the knee.

## ***Of the Guardia Porta di ferro larga (wide iron gate guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The seventh guard is called “porta di ferro larga”, and this originates from the previously described, because neither the feet nor the body are moved from the appearance of the above. Only that the sword hand is moved from the knee and hangs with the point toward the ground going to the inside of the right knee, making the body more uncovered than does the preceding guard.

## ***Of the Guardia Cingiara porta di ferro (wild boar iron gate guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The eighth guard is called “cingiara porta di ferro”, in which the left foot is settled diagonally, bending the knee a little, but the right leg must remain straight. And as for the hands, that of the sword must rest with the fist in front of the left knee as you did in that of porta di ferro <i.e., as it was in front of the right knee in porta di ferro stretta>, whence also it derived a large part of its name, but the left will be extended in defense of the head, with the buckler forward as was said a little while ago; and therefore it is called “wild boar” after the animal that has such a name, which while it approaches attacking, arranges itself with its head and tusks diagonally in the aforesaid manner of striking.

<note: left leg forward; see Book One Ch. 10, 12, 17, 18, 20 and others; also Marozzo

Ch. 138-139, and dall' Agocchie p. 9 verso>

## ***Of the Guardia di Coda lunga alta (open long tail guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The ninth guard is called "coda lunga alta", with the left foot forward, the knee bent a little, and the foot must be straight toward the enemy in large pace, the right arm well extended toward the enemy with the sword well gripped diagonally, so that the point is aimed well at the enemy, the buckler arm well extended also toward the enemy's face; and not only this guard but also the following have their origins from a guard called "coda lunga alta" <note: Marozzo's "coda lunga e distesa"> in which the feet are arranged in the aforesaid fashion, but the arm is held with the sword extended straight back, which gave it its name through metaphor, as is said in the common proverb, that one must not meddle with great masters because they have the long tail, that is, they can harm you through their numerous followers; thus, such guard gives the same name to this ninth, and to the tenth. Because of being very apt for reaching and harming your companion, it therefore holds the name of "coda lunga alta".

## ***Of the Guardia di Coda lunga stretta (narrow long tail guard).***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The tenth guard is called "coda lunga stretta", with the right foot forward in large pace, in a way nonetheless that the knee is a little bent somewhat diagonally, and both arms must lie as was said above, except that the sword arm reposes somewhat lower. And the aforesaid ten guards will be sufficient for our work.

## ***Second Chapter. Of the blows.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

It is to be known that all of this spirited art is divided into two virtues. The first is to protect oneself first; therefore the chapter above on guards was done. The second is knowing how to strike your enemy in tempo, so that you cannot be equally harmed by him, because you would report no victory if you were stricken while striking, making yourself victor and vanquished at once. It is not to be wished then to make the enemy a participant in your victory, nor you in his shame.

But before we teach you to strike, it is necessary that the names of the blows not be secret to you. Of which five are principal, and two are not. The first is the mandritto. The second riverso. The third fendente. The fourth stoccata, or punta. The fifth falso. And because the sword has two edges, that which faces the enemy is called the true edge, and that which stays toward you is called false. If, then, you will naturally throw a blow at your enemy traveling beginning at his left ear and continuing toward his right knee, or to whatever part you want, provided that the blow was thrown at the left side of the enemy, it is called "mandritto". But if you were to throw that contrarily, that is, to his right side, either low or high as you wish, it will be called "riverso". And if dropping the sword between the middle of the division of the two aforesaid blows, that is, straight down through the head, it will be called "fendente". But any blow that you would deliver from the ground upwards toward the face of the enemy, if you wish either from the right or the left side, it will be called "falso". And if you will push the point into the enemy, it is known by all to be called "stoccata", either with the right foot or with the left forward, either over or under hand.

Beyond these five there are two which are not principal because they only occur in the play of sword and buckler. The first is called "tramazzone", which is done with the wrist of the hand that has the sword, with that winding from below upwards toward your left side in the manner of a fendente; the other is called "montante", because it is thrown from below upwards in the fashion of a falso which ascends to finish in guardia alta.

## ***Third Chapter, of the offenses that arise from guardia alta.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

Having already treated of the guards and of the names of the blows, and how they are done, we now begin to teach to strike, and following the strikes, to parry. And because ideal players always settle themselves in their guards for their safety, we will instruct you of the marring and wounding of an enemy reposed in any of the ten said guards, and then how he must defend himself; and first we present the offenses that can be done in guardia alta.

Accordingly, posing the case that you and your enemy are in guardia alta, and that you are the attacker, you can throw a mandritto at his sword hand which will go over your arm, and then turn a riverso also to that hand. Then ascend with a

montante to return to guardia alta; if you will do these three blows, your enemy will be unable to throw anything toward you that could offend you, because he would always come to collide his hand into your sword. But if it does not please you to throw the three aforesaid blows, you can turn a riverso to his thigh.

And if the enemy throws to your head, meet his sword hand with a falso crossed over your arm. Or you can make a show of raising a montante, and in that tempo step forward into large pace with your left foot, and go with your sword into guardia di testa, there awaiting the enemy's blow upon your sword. Which done, then you will immediately be able to step your right foot toward his left side, giving to him in that tempo a mandritto upon his head, so that your left foot follows behind your right, and going with your sword into guardia di testa for your shelter.

Alternately you also could pretend to drop a riverso to his thigh, keeping an eye well on the enemy's hand, and when he throws to your face, you would immediately have to throw a mandritto under your arm to his sword hand, making your buckler be the good preserver of your head, and retreating back to the rear with your right foot for your safety.

Moreover, you could have cut a tramazzone falling into porta di ferro, thereby leaving yourself entirely uncovered, so that he would have cause to throw some blow at you; immediately going with your sword into guardia di testa and advancing forward somewhat with your right foot, whereby you will defend yourself, throwing thereafter a mandritto, either to the face or the thigh, warding your head equally with the buckler, you will then retreat back to the rear with your right foot for your protection.

You will also be able, making a passing step with your left foot, to throw a tramazzone to his right side, and then you will lead him to believe that you will strike him with a riverso, but in spite of all that you will throw a mandritto at him. Alternately, making a show of attacking him with a tramazzone, you will strike him with a mandritto. And if that is not to your liking, you can throw an overhand thrust, following it with a tramazzone or two.

Or, striking him with a fendente, give a following tramazzone. And hereby are finished the various ways by one of which you can offend someone who lies opposite you in the aforesaid guard; but if you were the offended, here are the counters, or responses, to the aforesaid offenses, briefly, below.

## ***Chapter Four: Of the counters that can be done by one who was attacked in guardia alta.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The enemy makes some blow that pleases him, in order to offend you, who are in guardia alta. You must beat the rim of your buckler up and down, that is, <in response to> the fendente or the falso of his sword <respectively>, doing which, you will come to render yourself safe from any offensive blow. You can also attack against each one, drawing your right foot behind your left into large pace, extending a thrust in the gesture of a montante, which goes into guardia di faccia.

## ***Chapter 5, of the offenses that can be given against one who was in guardia di testa.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

Both of you lying in guardia di testa, you wanting to offend the enemy, then throw a mandritto<sup>1</sup> to his face, or flanks, or if you wish, to his leg. Or extend a thrust<sup>2</sup> to his face and throw a tramazzone. Or pretend to attack with a mandritto<sup>3</sup>, but throw a riverso. Or if you prefer, do two mandritti<sup>4</sup>. As well, pretend instead to throw a tramazzone<sup>5</sup> and nonetheless strike him with a mandritto.

## ***Chapter 6: Of the counters that should be done against one attacking another in guardia di testa.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The counters that you can make against the aforesaid attacks are these: namely against the mandritto<sup>1</sup> to the flank, leg, or face, you can withdraw your right foot behind your left into large pace, and in this tempo you will avoid the mandritto however it may be done. And finding yourself in coda lunga alta, thereafter you will extend a thrust to his face, and in this extension you will step forward with your right foot into large pace, giving him in this tempo a mandritto to the face.

But if the enemy turns a thrust<sup>2</sup> with a tramazzone you will protect against such a thrust with the sword. And when he turns tramazzoni at you, you will put your sword hand under your buckler, directing the point of your sword toward the enemy's hand. If, however, he throws a mandritto<sup>3</sup>, you will go with your sword into guardia di faccia. And when he turns a riverso at you, either high or low, you will ward it with your sword, immediately turning a mandritto at him in whatever way seems best to you. But against the two mandritti<sup>4</sup> you will be able to hinder them by cutting the enemy's sword hand with a mezzo mandritto inside the rim of your buckler, subsequently adapting your sword into porta di ferro stretta, and however he throws the other mandritto, you will ward it with a falso, throwing a mandritto downwards toward his face, and stepping forward with the right foot in that same tempo in order to have a better way to strike him.

But if he pretends to throw a tramazzone<sup>5</sup> in order to give you a mandritto, you will hinder that pretense with a turning of a mandritto, reposing your sword into porta di ferro stretta, and when the enemy will then throw the mandritto to give it to you, you will hit it immediately with a falso, giving him a riverso to the thigh.

## ***Chapter 7, of the offenses that can be done against one settled in guardia di faccia.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

Both being in guard, and you wanting to offend your enemy, you can extend a thrust<sup>1</sup> into his face. Or provoke him with a strong mandritto<sup>2</sup> or with a tramazzone<sup>3</sup>; and if you prefer, with the false edge of your sword you will hit<sup>4</sup> that of your enemy, striking him in the face. Or making a show of throwing a riverso<sup>5</sup> upwards from beneath, you will be able to give him a mandritto.

## ***Chapter 8, of the counters in response to aforesaid offenses in guardia di faccia.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

You will be careful that when the enemy extends some thrust<sup>1</sup>, you will pass with your left foot toward his right, and in this passing you will make a half turn with the fist that holds your sword, in such a way that the enemy will rest on the outside, and then following this you will strike his face. But if he throws a mandritto<sup>2</sup>, in the raising that is done of the fist that holds his sword, you will immediately offer to that the point of yours in order that he will lie in fear of lowering it.

If however he throws a tramazzone<sup>3</sup> you will defend with a falso, that is you will turn that well toward his left side in order that it will not only come to ward that tramazzone, but also you will give him the edge in the face, and if he hits your sword<sup>4</sup> in order to give you a blow in the face, you will immediately make a half turn with the fist that holds your sword and thus you will remain secure.

But if he pretends to make a riverso<sup>5</sup> upwards from beneath in order to give you a mandritto, you in that pretense will join together your sword hand with that of your buckler, and as he makes the mandritto, withdrawing your right foot to large pace behind your left you will press your true edge into his sword hand.

## ***Chapter 9, of the offenses that can be done against one in guardia sopra braccio.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

You can throw a riverso, or make a show of throwing two riversi<sup>1</sup>, nonetheless offending him with a mandritto<sup>2</sup>, and such offenses are understood to be done with both lying in that same guard, and such may be said once for all.

Continuing then, you can also throw a riverso<sup>3</sup> inside the edge of the buckler, or feint to give a riverso<sup>4</sup> and strike him with a mandritto, or pass with your left foot toward his right side, and feinting to give him a riverso<sup>5</sup>, pass with your right foot toward his left side and give him a fendente upon his head, so that your left leg follows behind your right.

You can also pretend to extend a punta riversa<sup>6</sup> over your arm, nonetheless throwing a tramazzone, or you can do together a riverso<sup>7</sup>, a fendente, and a tramazzone. Or you can step forward with your left foot and extend a thrust<sup>8</sup> over your buckler, and then pass with your right foot, and then you will be able to throw a mandritto or tramazzone as you wish. You could, moreover, step toward his right side with your left foot throwing out a riverso<sup>9</sup>, or undoing him with a mandritto<sup>10</sup>.

## **Chapter 10, of the counters to the previously named offenses of guardia sopra braccio.**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

When the enemy throws the aforesaid two riversi<sup>1</sup>, you will parry the first with the sword, and as he will wish to do the second, immediately recoiling your right foot near to your left, you will pass forward with the said left giving him in this tempo a riverso driven out into his face; and if he pretends to do two riversi in order to give a mandritto<sup>2</sup>, you will throw your right foot behind your left, going with your sword into cingiera porta di ferro, and as he will want to strike with the mandritto, immediately returning your right foot forward and hitting that <i.e. his mandritto> together with the false edge of your sword, you will strike him with a riverso.

But if he hits with a riverso<sup>3</sup> inside the rim of the buckler, you will turn a mandritto to his face. But if he makes a show of a riverso<sup>4</sup> in order to give you a mandritto, to such a show you will go into guardia di faccia; and as he throws in order to give you the aforesaid mandritto, you will make your sword a little lower, parrying that, and you will immediately pass your left foot toward his right side extending to him a riverso into his right temple, so that your right leg follows behind your left. But if he passes with the left foot in order to feint to give you a riverso<sup>5</sup>, you will immediately settle yourself with your sword into guardia di faccia, and as he passes toward your left side in order to give you a fendente, you will immediately strike his right temple diagonally with a riverso.

But if he extends a punta riversa<sup>6</sup>, you will ward it with the sword; and he throwing two tramazzoni\* at you, you will immediately go with your sword into guardia di testa and then you will ward those, striking him with a mandritto to the face. But if he throws a riverso<sup>7</sup>, you will turn him a thrust to the hand in the company of the buckler, and if he throws a fendente, you will parry that by going with your sword into guardia di testa. But if he turns the tramazzone, immediately stepping forward with your left foot into large pace, you will ward that with the buckler, giving him a stoccata to the flank, and removing yourself with a leap to the rear. But if he passes forward with his left foot and extends a thrust<sup>8</sup> over his arm toward your face, you will parry that with your sword. And as he passes with his right foot in order to give you a mandritto, while that blow has not yet reached you, in that moment you will give him a riverso in his right thigh. And when he throws two tramazzoni\* at you, you will ward them with your right foot forward and with your sword in guardia di testa, throwing a thrust to his face. But if he passes with his left foot toward your right side in order to give you a riverso<sup>9</sup> extended to your face, you will immediately turn a falso to his right temple, so that your buckler is a good defender of your head. And when he looses a mandritto<sup>10</sup>, you will immediately draw your right foot near your left, lifting together your sword arm into the air, blocking that, and then you will cast your right foot forward striking him with an answering mandritto to the head.

<\*note that these “two tramazzoni” were, in both cases, singular in Ch. 9>

## **Chapter 11, of the offenses that can be made against one who was in guardia di sotto braccio.**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

You can throw a riverso to the face<sup>1</sup>, or raise a falso<sup>2</sup>, throwing nonetheless a mandritto to the face. You could also throw a riverso<sup>3</sup> retreating backward with the left foot. Or extend a thrust<sup>4</sup> to the enemy's hand. Or with the left foot forward raise a falso<sup>5</sup> into the air, and in this tempo extend a thrust in the gesture of a montante passing forward soon with your right foot and turning a tramazzone which falls into porta di ferro stretta.

## **Chapter 12, of the counters to the said offenses in guardia di sotto braccio.**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

As the enemy throws a riverso<sup>1</sup> to your face, you will pass forward with your left foot toward his right side throwing in that tempo a riverso at him toward his right temple.

But if he makes a falso<sup>2</sup> with a following mandritto, you will raise the false edge of your sword against him, and during his throwing of the mandritto, casting your right foot behind your left in large pace you will give a mezzo mandritto to his sword, placing it <i.e. yours> into cingiera porta di ferro, and then with your right foot you will immediately pass forward into large pace, pushing a thrust into the enemy's face, and throwing thereafter a mandritto into the shins of his legs. But if he throws a riverso<sup>3</sup> while retreating backwards, you will step forward with your left foot, therewith throwing a riverso to his face. And when he extends a thrust<sup>4</sup> toward your sword hand, promptly casting your right foot

behind your left in large pace you will go with your sword into coda lunga alta, and if perchance he throws a falso<sup>5</sup> going into guardia alta, you will immediately go into the same guard, and while he wishes to stick a thrust in the gesture of a montante, withdrawing your right foot behind your left, you will go into cingiarà porta di ferro, and if he throws a tramazzone, returning forward with your right foot into large pace, you will parry that with a falso, giving him a mandritto to the face.

## ***Chapter 13, of the offenses that can be made against the guardia di porta di ferro stretta.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

You can turn a tramazzone<sup>1</sup>, or step forward with your left foot extending a thrust<sup>2</sup> to the face, and then pass forward with your right foot, turning two tramazzoni. You can also pretend to throw a tramazzone<sup>3</sup>, yet give him a riverso to his thigh. You could moreover extend a thrust<sup>4</sup> to his face, and passing forward with your left foot pretend to give him a riverso to the head, and give him thereby a mandritto to the head or to the leg as you wish. Or extend a thrust<sup>5</sup> with your left leg forward, and then stepping forward with your right foot into large pace, throw a riverso from low to high to his arms, and immediately thereafter you will turn a mandritto to his head or leg, and for your protection you will do a riverso to his sword hand, casting your right foot behind your left in large pace; and this is the parry of the last two blows.

## ***Chapter 14, of the counters that can be made in the preceding porta di ferro stretta.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

When the enemy wants to hit you with a tramazzone<sup>1</sup>, in the turning that he makes of his fist, you will turn a falso toward his left side, thereby shielding yourself from that, and throwing at him with the true edge in his face; but if he passes forward with his left foot to give you a thrust<sup>2</sup> in the face, you will hit such a thrust so as to end in guardia di faccia; and while he turns the tramazzone, lowering your sword a little you will go into guardia di faccia, thereby shielding yourself from that with the true edge, and you will immediately pass into large pace toward his right side with your left foot, striking him in the right temple with a riverso in such a manner that your right leg follows behind your left. But if he pretends to give you a tramazzone<sup>3</sup>, you will go with your sword into guardia di faccia and as he throws the riverso to your thigh, immediately casting your right foot behind your left you will throw a riverso to his sword arm. But as he extends the thrust<sup>4</sup> with his left foot forward in order to strike you in the face, you will ward it with a falso; and if he pretends to do a riverso, against him you will make a half turn of your fist, and as the enemy turns a mandritto, you will, in opposition, throw a mezzo mandritto to the said fist; and when he extends a thrust<sup>5</sup> with his left foot in order to give it to you in the face, casting your right foot behind your left, and diagonally, you will go into cingiarà porta di ferro. But if the enemy steps with his right foot making a riverso in order to strike you in the head with a mandritto, parrying his mandritto with a falso you will pass forward with your right foot, throwing an answering mandritto to his face.

## ***Chapter 15, of the offenses against porta di ferro larga.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

You can do a falso<sup>1</sup> and a riverso. Or raise a falso<sup>2</sup> and throw a mandritto to the face so that your left foot drives your foot forward. You can also throw two thrusts<sup>3</sup>; the one, passing with your left foot toward his right side, straight into his face; the other, passing thereafter toward his left side with your right foot, and withdrawing your hand back, you will extend the thrust into his flank, and so that you can more freely perform such a thrust, when you wish to perform it you will block his sword with your buckler, and in such a way that your left foot follows your right, and having done so, you will hit him in the head with a fendente.

You can also step forward with your right foot, and throw a riverso<sup>4</sup> to his head, or you can raise a falso<sup>5</sup> until in guardia di faccia, thereafter turning a tramazzone. You will also have the power to throw a falso<sup>6</sup> at him, into guardia alta. Or throw a penetrating thrust<sup>7</sup> at him, following it with a tramazzone.

## **Chapter 16, of the counters to the aforesaid offenses in guardia di porta di ferro larga.**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

When the enemy throws a falso<sup>1</sup> or riverso, the falso you will hit simultaneously with a falso, and in defense of the riverso, you will turn a mandritto to his left temple. And when he raises a falso<sup>2</sup>, throwing a mandritto, immediately pretending similarly to reach him with a falso you will draw your sword to yourself with your fist and extend a thrust to his face in that tempo in which the enemy will throw the mandritto, and then with all speed you will step toward his right side with your left foot, throwing a riverso to his head. But if he throws two thrusts<sup>3</sup>, as he extends the first, you will immediately ward it with the false edge of your sword, and during the stepping that he will make with his right foot in order to give you the second, you will parry that with the true edge. And when he turns the fendente to your head, you will ward that in guardia di faccia, throwing a riverso to his thigh, and when\* he passes toward his right side with his left foot to give you a falso in the face, you will ward that with a falso.

But as he passes with his right foot to give you a riverso<sup>4</sup>, you will immediately go into guardia di testa, parrying that, and throwing thereafter a mandritto to his face or leg as you wish, and if he throws a falso<sup>5</sup> in order to strike you in the face, you will go with your sword into guardia di faccia, warding that. But if he turns the tramazzoni, you will go with your sword into guardia di faccia, and thereby will be safe. And when he throws a falso<sup>6</sup> that goes into guardia alta, avoiding that you will allow it to go into empty space, and when he throws the stoccata<sup>7</sup>, you will ward it with a falso, but if he throws the tramazzone, stepping with your left foot toward his right side you will throw a tramazzone to his sword arm so that your right leg follows your left.

< \*this counter has no antecedent in Ch. 15 >

## **Chapter 17, of the offenses that can be done against cingiarà porta di ferro.**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

Being in cingiarà porta di ferro, you can extend a thrust<sup>1</sup> to the face with your right foot <stepping> forward, and thereafter a mandritto against your enemy who was also in such a guard, or after you have extended the thrust, you will throw a riversob to his leg. Or, also having done the said thrust, you will be able to pass toward his right side with your left foot, and putting your buckler under his sword hand, you will throw a mandrittoc to his leg so that your right foot follows your left. You could also extend two thrusts<sup>2</sup>, one with the right foot forward, promptly passing toward his right side with your left foot, and thereafter you will have withdrawn your fist somewhat toward yourself, and you will extend the other thrust into his face. You can moreover raise a falso<sup>3</sup> into guardia di faccia, passing forward with your right foot, and strike him with a mandritto. Or extend a thrust<sup>4</sup> followed by a tramazzone, also with the right foot forward. Or, after you will have made the thrust, pretending to give him a riversob, you will strike him with a mandritto. Or follow the said thrust with another penetrating thrust, drawing your fist back in the making thereof.

## **Chapter 18, of the counters to the offenses of the aforesaid guardia cingiarà porta di ferro.**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

As the enemy extends a thrust<sup>1</sup> with the right foot, you will parry that with a falso, and when he wants to strike you with a mandritto, casting your left foot behind your right, you will give him a mezzo mandritto to his sword arm. But if he is extending you will ward that with the false edge, and as you see the riversob approaching your face, passing forward with your right foot into guardia di testa you will protect yourself, striking him thereafter with a mandritto to the face. But if he extends the thrust with his right foot forward, passing also forward similarly with your right foot you will ward that with the false edge. But during the passing forward that he will make with his left foot in order to strike you in the leg in the traverse with a mandrittoc, immediately casting your right foot behind your left you will strike him in the sword hand with a mezzo mandritto, and if he extends the two thrusts<sup>2</sup>, you will hit the first with the false edge, passing forward with your right foot, and the second with the true edge, stepping forward thereafter with your left foot, and striking him with a falso to the face. But if he raises the falso<sup>3</sup> in order to give you a mandritto, having his right foot forward, casting your left foot behind your right and going into porta di ferro larga, as he lets the mandritto fall toward your head, you will ward that with the false edge, giving him a mandritto to the face. But if he extends a thrust<sup>4</sup> with his right foot forward followed by a tramazzone, you will similarly shield yourself from that with the false edge, and when

he turns the tramazzonea, you will recover yourself into guardia di faccia. And when he will wish to extend a thrust with his right leg forward, you will hit it with the false edge without stepping.

And when he wishes to pretend to throw a riversob, passing forward with your right foot you will turn your true edge against such pretense. And he wishing to throw a mandritto to your head, you will go into guardia di testa defending yourself from that, and giving him a similar blow to the face. But if he extends a thrust to your face with his right foot forward, without moving your feet you will turn a tramazzone over that. And if he extends the penetrating thrust, passing forward into large pace with your right foot you will ward that with the false edge, extending to him a good one to the face.

## ***Chapter 19, of the offenses that would have to be done in coda lunga alta with the left foot forward.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

You can step forward with your right foot and do a falso<sup>1</sup>, and a mandritto. Or passing also with the same foot do a falso<sup>2</sup> and pretend to do a mandritto, but rather throw a riverso at him. You can also, after you will have passed with the aforesaid foot, extend a thrust<sup>3</sup> and throw a mandritto. Or passing also with the same foot, throw a thrust<sup>4</sup> followed by a riverso.

As well, drawing your left foot near to your right, and next passing forward with your right, you can strike him with a fendente<sup>5</sup>. Or with your right foot <stepping> forward you can extend a thrust<sup>6</sup> followed by a tramazzonea. Or throwing such a thrust into his face with the aforesaid foot forward, you will be able to pass toward his right side with your left foot, and putting your buckler under his sword you will throw a mandritto to this leg in such a manner that your left foot follows behind your right.

## ***Chapter 20, of the counters that can be done to the aforesaid offenses of coda lunga alta.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

When the enemy, passing forward with his right foot, will do a falso<sup>1</sup> and a mandritto, without stepping you will assume cinghiera porta di ferro, and when he will throw the mandritto, you will pass forward with your right foot, hitting that with the false edge, and immediately throw a mandritto to his face or leg as you wish. But when he does a falso<sup>2</sup> and pretends to do a mandritto, passing forward with your right foot you will go into guardia di faccia. And in the turning of a riverso that he makes to your right thigh, passing forward with your left foot, and turning your point toward the ground you will protect yourself, extending immediately thereafter a thrust to his face. And if he extends a thrust<sup>3</sup> with his right leg forward in order to give you a mandritto, as he extends the thrust you will pass forward with your right foot warding that with the true edge. And when he will wish to strike you with a mandritto, you will push a thrust into his face without moving your feet. But when he passes with the same right foot in order to extend a thrust<sup>4</sup> and turn a riverso, during the extension of the thrust that he makes, passing similarly with your right foot you will ward yourself from that with your true edge. And when he wants to throw a riverso to your leg, you will cast your right foot back to the right, striking him in his sword arm with a riverso. And when he makes a change of foot in order to give you a fendente<sup>5</sup>, you will immediately recover yourself into porta di ferro.

And as he passes with his right foot in order to strike you with a fendente, you will arrange yourself into guardia di testa, warding that and throwing a mandritto to his face or thigh as you wish. But if, with the same foot, he extends a thrust<sup>6</sup> in order to give you a tramazzonea, you will hit that with the false edge, and passing toward his left side with your right foot you will throw a mandritto to his head, so that your left foot must follow behind your right. But if he extends a thrust with the same foot forward, passing thereafter with his left foot in order to give you a mandritto to the leg, as he extends the thrust, you will hit it with the false edge of your sword. And when he wishes to pass in order to strike you with a mandritto, casting your left foot to the rear you will hit him in his sword hand with a mezzo mandritto.

## ***Chapter 21, of the offenses that can be done in coda lunga stretta, finding oneself with the right foot forward.***

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

With the left foot <stepping> forward you will be able to extend a thrust<sup>1</sup>, and then passing with your right foot give him a mandrittoa. Or, also making the aforesaid thrust, you can step forward with your right foot and turn a tramazzoneb. Or, after you will have extended the said thrust, passing forward with your right foot, you will pretend to give him a mandrittoc, striking him nonetheless with a riverso to the face or the leg. You will also be able, after the said thrust is extended, to pass forward with your right foot, throwing a fendente to his head.

## **Chapter 22, of the counters that can be done in coda lunga stretta, with the right foot forward.**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

As he extends the thrust<sup>1</sup> with his left foot forward for the reason of striking you with a mandritto, you will hit it with the false edge. And wanting to offend you with the mandrittoa, you will strike his sword hand with a mezzo mandritto without stepping. But if after he has extended the aforesaid thrust he wants to give you a tramazzoneb, you will block that with your true edge, and thereafter in order to be safe from the tramazzone you will settle yourself into guardia di faccia without moving your foot. And if after the previously named thrust he pretends to throw a mandrittoc, but throws a riverso instead, for defense from the thrust, in the manner of your enemy you will extend a similar one, so that both swords encounter each other by their true edges, and for the warding of the mandritto, without any movement you will assume the guardia di faccia. And in the riverso that he makes to your face, making a half turn of your hand you will hit that, throwing a mandritto to his leg or face. But if the aforesaid riverso comes to your leg, immediately going forward toward his right side with your left foot you will extend a thrust to his face, letting your right foot go behind to the left. And if, after the thrust, he wants to strike you in the head with a fendente, in order to ward yourself from the thrust you will hit his sword hand with a mezzo mandritto, and for defense from the fendente you will immediately go into guardia di testa, and thus protected, in response you will give him a mandritto to the face or legs as you wish.

## *Libro 2*

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

The ten famous guards and the offenses that can originate from them being sufficiently treated of in the above book, in this following one it appears to me that you would diligently wish for speech offering instruction in the sword and small buckler, in three masterful plays, or assaults; and as much as the students should be grateful, so should the body, legs, and hands gaily and freely render thanks; nor is it to be marveled at a bit, why I say "the legs", for one who will not take delight in stepping in tempo and in the way of which we will teach, and have taught, will never be able to report of grace nor victory from the play; indeed not, because of such ornament as are rich clothes to the charming and beautiful Nymphs that cavort on Mt. Menalo or in the Lyceum, such is the grace imparted to the blows of the glittering sword, to which, when deprived of laudable footsteps, such disgrace is brought, that it were as if serene night were widowed of the twinkling stars; and how can the candidate be victorious, where genteel grace is lacking? Accordingly neither will we reasonably hold one to have won if he triumphs through luck, and if a crude peasant has thrown unruly blows at him, neither will he have lost who has done his duty; it is a thing more praiseworthy, according to men of understanding, to lose graciously than to win through luck, devoid of any grace, as in vile disgrace sometimes fortunate luck does hold the place; thus always in overbearing grace does the longed for victory reside, because one concludes that the gracious man can never lose, although through misfortune he were struck. But before we begin to speak of the proposition, we will teach how to come to the play, not only so that good players are made apt in attacking and defending, but moreover to give good form to their blows, interposed with smooth motions of their bodies.

### **The First Assault**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

Firstly, opposite your enemy, you will place yourself at one end of the hall or of some other spacious field, arranging your body over your legs, and your sword and buckler in your hands, in such a manner that each movement, each act, each gesture is full of grace. And wanting to come towards your enemy, you will pass diagonally toward your right side with your right foot, and in such passage you will give a blow with your false edge to the dome of your buckler, putting your sword into guardia alta, and your buckler must lie toward your face in the manner of a mirror, and passing forward thereafter with your left foot, you will touch your buckler again, arranging your sword into guardia di testa, the buckler falling along your left thigh, and then you will step forward with your right foot, lifting your sword into guardia alta, and then passing with your left foot you will do a montante followed by an over-arm mandritto <i.e. a mandritto that

goes over your own left arm>. Then you will go with your sword into guardia di testa, and stepping forward with your right foot you will touch the dome of your buckler with the false edge, and you will do a montante that rises into guardia alta, and after that you will embellish the play, which is done by sending forth first your right foot, then your left, and cutting the edge of your buckler with a fendente so that having done this the sword must fall and immediately reascend to the rear into guardia alta. And drawing your left foot near your right, you will subsequently retouch your buckler and then you will step forward with your left foot into large pace, replacing your sword into guardia di testa. Then, passing forward similarly with your right, you will hit the dome with a falso, and do a montante into guardia alta, throwing your right foot alongside your left, so that the buckler guards your head well, and thus far to this point is contained the fashion whereby you must come to find your enemy. And do not forget, reader, such embellishment of play, because in more places in the present assault we will refer to it without redescribing it. But when you will be already near your enemy the blows will no more be committed to the wind. You will pass forward with your right foot into large pace, throwing a mandritto to his head that goes over-arm, and return a riverso making your sword fall into coda lunga stretta. Then you will make your buckler a good defender of your head, immediately returning a montante that goes into guardia alta, where it will behoove you to throw your right foot along your left. And then, passing with your right foot, you will throw a fendente that ends in guardia di faccia, and you will thereafter pass with your left foot toward your right side, in which tempo you will throw a tramazzone falling into cingiarà porta di ferro. And you will oppose your buckler to your head. Then passing with your right foot into large pace, you will make a falso traversale to your enemy's face, so that your sword subsequently rises into guardia alta, throwing an overarm mandritto to the head or face, and retiring your right foot near your left; and then you will pass again with your right foot into large pace, casting your sword fist high and throwing a mandritto to the face, which goes under-arm. Then redraw your right foot even with your left, making your buckler good. And then, stepping forward similarly with your right you will do a falso that ends in guardia di faccia, followed by two tramazzoni, so that the last will have its finish in porta di ferro stretta. And from here, throwing your right foot to the left, you will do a montante into guardia alta, and thus done, embellish the play as has been instructed above.

Then passing forward with your right, you will throw an over-arm mandritto, and the right foot near the left. Then you will return forward with the same right, making two riversi, one to the face, and the other to the thigh, and letting go an overhand stoccata that goes over-arm, you will withdraw your right foot near your left. Then you will step with your left foot, extending a punta riversa into your enemy's face. Then with your right foot forward in large pace you will throw a riverso from low to high, and you will immediately turn a falso to the left temple, and thrust thereafter a riverso stuck in the right side of the face. And you will immediately cast your right foot in large pace behind your left, and you will throw a mandritto to end in guardia di faccia. Then you will make a half turn of your hand so that your sword lies in coda lunga alta, making your buckler a good defender of your head. Then you will draw your left foot near your right, and pass forward thereafter with your right, extending a thrust to his face, followed by a riverso to the thigh, and this done, your sword must fall into coda lunga stretta. Then you will pass forward with the left foot, extending a thrust to the face, and crossing forward afterwards with your right foot, you will therewith turn a tramazzone to the head that falls into porta di ferro stretta, defending your head well with your buckler; afterwards you will do a montante, reducing your sword into guardia alta and throwing your right foot alongside your left, and here you will embellish the play in the already described fashion. And then you will throw an over-arm mandritto with your right foot forward, and having done the blow, you will retire it even with your left. Then you will pass forward with the same right, throwing a stoccata riversa to the face, and immediately stepping toward his right side with your left foot, you will turn a tramazzone to the face, and then crossing forward with your right foot, you will turn another tramazzone, also to the face, and thereafter a thrust, accompanied with your buckler into guardia di faccia. Then you will turn the third tramazzone to the head, which falls into porta di ferro stretta, and you will do a montante into guardia alta, drawing your right foot near your left, and (here as above) you will embellish the play. Which done, you will make a close to the half sword, that is, you will step forward with your right foot into large pace, throwing a mandritto below your arm, and then reducing your right foot even with your left, and thereafter you will return to large pace with the right foot forward, making a traversed falso to finish in guardia di faccia. Then passing similarly with your left, you will make a half turn of your fist followed by a thrust, which you must thrust into the face, and then you will cross toward his left side with your right foot, therewith pretending to give him a mandritto to his left side, in which tempo your right leg must return to the rear, extending a riverso to the right temple and then similarly retiring the left you will strike the enemy with a mezzo mandritto which goes into guardia di faccia. Following which, you will put your right foot alongside your left, settling yourself into guardia alta, from whence you will render the play beautiful as is described above.

And having thus furnished the play, you will make a withdrawal back no less beautiful than the coming to play which was done in the first part of the present assault, which you will do by returning your right foot to the rear in such a way that it goes behind the left, and in that tempo you will throw an under-arm mandritto; then similarly returning your left to the rear you will execute a montante from your left side so that your sword rises into guardia alta, then you will execute another montante, from your right side, returning your sword into guardia alta and drawing your right foot likewise near your left. Then you will throw an under-arm mandritto, retiring back with your right foot, and then you will make a half turn of your body toward your right side, and in this turning your sword must go out from under your

arm, turning it once about the upper part of your head so that the sword will lie in the guardia di Alicorno <unicorn>, that is, with the fist high and the point aimed at the ground. Then you will cast your left foot back into large pace, extending a thrust from low to high, risen into guardia alta, and drawing your right foot even with your left, and thus will you be returned whence you began.

## **The Second Assault**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

It must already be plain to the reader of the previously described first assault, that each of them is divided into three parts. The first has the fashion of coming to the play. The second, of the playing. The third, of returning from the play; and as the second has the offensive blows, thus do the first and the third have the fanciful and the playful. Beginning, therefore, the second assault at its first part, which is going to the play, I say that similarly you will settle yourself in one corner of the room as you did in your previous graceful arrangement, and you will cross toward your right side with your right foot, striking the dome of your buckler with the false edge, and raising your sword into guardia alta, so that your buckler is turned toward your face in the manner of a mirror, and thence you will pass forward with your left foot into large pace, making a great leap toward your enemy, in which tempo your sword must make a tramazzone into porta di ferro stretta, and thus you will abide with your feet even. Then you will immediately cross forward with your right foot into large pace, making a montante into guardia alta, and here you will embellish the play, not in the fashion in which you did in the first assault, for each of these three assaults has separated its embellishment, which it pleases us to name thus, and for the entirety of the play in which it is found, from the beginning, it is licit to speak of again.

The embellishing of this second assault will be, accordingly, that cutting with a fendente to the edge of your buckler which falls into cingiera porta di ferro, and throwing the right foot to the rear in the same tempo, you will retreat with your left foot behind your right, and therewith you will strike the dome of your buckler. Then you will do a montante that ends in guardia alta, drawing your right foot even with your left.

Then, wanting at last to assault your enemy, you will lead your left foot forward into large pace, throwing a thrust in the gesture of a montante, which goes to end in the face of the enemy, and immediately passing forward with the right foot again into large pace, you will throw a penetrating riverso to the face, redoubling two tramazzoni to the head, so that the last falls into porta di ferro stretta, and you will immediately do a montante into guardia alta, drawing your right foot near your left, and then passing forward with your right foot you will throw an over-arm mandritto, recoiling similarly your right foot near your left. Then stepping forward with your left, you will do a mezzo riverso to end in guardia di faccia. And pretending to do another riverso, you will carry your right foot forward, giving him moreover a show as if to strike him in the head with a mandritto, and during this show, crossing with your left foot you will stick him in the face with a thrust in the gesture of a montante. Then, with the right foot forward, you will throw a riverso from low to high, and a mandritto going over your arm, and thereafter casting your right foot behind your left you will deliver a riverso to his sword hand, so that your buckler is a good defender of your head, and that your sword is taken into coda lunga <alta >. Then with your left foot forward you will settle yourself with your sword in guardia di testa, and then passing with your right foot toward his left side, you will throw a fendente to his head, in which tempo your left leg must follow behind your right. Then you will recover your sword into porta di ferro stretta, going thereafter into guardia di faccia, and from here you will guide your left forward toward his left side, so that your right leg follows behind your left, and having done this you will throw a riverso to his face. Then you will extend a stoccata, lifting yourself gracefully with a hop backwards, and passing forward from here with your right you will do a montante into guardia alta, and will draw your right foot behind your left, which, having done, you will then embellish the play in the fashion described a little above.

And resuming the play with your right foot forward you will throw a fendente to end in guardia di faccia, recoiling your right foot even with your left, and then with your left forward you will throw a tramazzone to the head, and placing your right forward thereafter, you will make a show of turning another tramazzone, but you will strike his leg opposite you with a mandritto instead, so that your sword goes over your arm, and your buckler to the defense of your head. Then you will throw a riverso from low to high to your enemy's hand, hopping gaily back so that after finishing the leap you will find yourself with even feet in coda lunga alta. Then crossing forward with your right you will do a montante into guardia alta. Then throwing a tramazzone into porta di ferro larga, entirely uncovered, you will remain alert, so that if perchance your enemy wants to strike you in the head, immediately casting your left foot forward and letting your sword go into coda lunga <alta> you will take the said blow with your buckler, and you will respond to him with a falso across his left temple in such a way that your sword goes under your arm. Casting thereafter your left foot behind your right you will throw a riverso to his face, falling into coda lunga so that your head is well guarded by your buckler. Then, with your right foot retired to the rear, you will extend a thrust to his face, and then returning forward with the same right foot you will redouble two tramazzoni upon each other, of which the last falls into porta di ferro stretta, following with a montante into guardia alta, and here for the third time you will embellish the play in the aforesaid fashion.

Crossing forward with your right next, you will cut a tramazzone fallen into porta di ferro larga. And you will cause your apposed buckler to guard your head well. Then drawing your left foot near your right you will do a falso from low to high going into guardia di faccia. And casting your right foot immediately forward, you will throw a mandritto traversale to the face so that your sword falls into porta di ferro <not specified>. You will then go into guardia di testa with your sword, and will throw a mandritto to his leg, going under your arm, and immediately recoiling your right foot to the rear, you will throw a riverso to his sword hand in such fashion that it falls into coda lunga, and stepping forward from here with your right, you will extend a thrust to his face, and as he raises his sword to block that, you will immediately place your buckler under that, and in that tempo you will pass toward his right side with your left foot, giving him a mandritto to the leg, and making your right foot then immediately follow behind your left, and thereafter retiring your left behind your right into large pace, you will make a half turn of your hand, so that your sword is finally reposed into coda lunga stretta. Then you will extend a thrust to the face without moving your feet, and immediately after having done this, you will step toward his right side with your left foot, throwing a riverso to his right temple so that thereafter your right foot follows behind your left, and that your buckler is a good guardian of your head. Then you will extend a stoccata into your enemy's face, lifting yourself to the rear with an easy leap, causing your sword to be reduced into coda lunga alta.

Passing forward then with your right foot, you will extend another thrust to the face. Pretending to strike him in the head with a mandritto, nonetheless you will strike him across the right temple with a riverso, dropping your sword into coda lunga.

Then you will throw a falso traversale to the sword hand, that goes over-arm, and raising the sword hand into the air, you will throw a mandritto to the face going under-arm. Then immediately drawing your right foot back you will strike his sword hand with a riverso.

Then stepping forward with the right foot you will extend a thrust to the face, and pretending to throw a riverso to the face, you will give him a mandritto across the left temple, reducing your sword into porta di ferro stretta, where you will shield your head well with your buckler. Then withdrawing your right foot back you will make a half turn of your fist, recovering your sword into coda lunga stretta, and here cutting the enemy's hand with a mezzo mandritto falling into cinghiera porta di ferro without moving your feet, thereafter you will step forward with your right foot and will extend a thrust to the face, redoubling two tramazzoni to the head, and making your buckler good, and then you will do a montante into guardia alta, retiring your right foot even with your left. Having furnished such, you will embellish the play in the fashion already described above thrice.

Then making a close to the half sword, which is done by throwing a tramazzone that falls into porta di ferro larga, you will immediately advance your left foot forward, extending a thrust to the right side of the face, and as he raises in order to protect himself from the said thrust, taking his sword to the inside with your left hand, you will throw a mandritto to his head or wherever it seems better to you, and thus you will have satisfactorily furnished the play.

But wanting, as is custom, to return gracefully from the play, going with your back to the rear, in such going you will cast your right foot back, throwing a mandritto under-arm. Then similarly retiring your left foot to the rear, you will execute a montante from your left side, and another from your right, in which your sword goes into guardia alta. Then casting your right foot back another time you will throw a mandritto underarm. Then leaning your weight over your fixed feet toward your right side you will throw a riverso so that your sword is turned overhead, lowering that into guardia di Alicornio, which has been described above. Subsequently, casting your left foot back, you will extend a thrust that goes into guardia alta, drawing your right foot near your left, and thus you will be returned to the first place from whence you began to come to the play.

## **The Third Assault**

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

Not otherwise than was described above in the two previously discussed assaults, finding yourself with every genteel manner at one end of the fencing hall, and wanting to assault your enemy, you will pass diagonally with your right foot toward your right side, executing a molinetto, that is, a circling turn of the sword outside the arm, and then similarly passing with the left foot you will do a riverso from low to high that goes over your arm. Then stepping forward with your right you will throw two riversi so that at the end of the last one your sword will lie in guardia alta. Then you will step forward with your left, retouching your buckler, and reducing your sword into guardia di testa. Then similarly crossing forward with your right you will do a montante in the gesture of a thrust, that is resolved into guardia alta, and in this tempo done thus, you will withdraw your right foot near your left, and having done such, you will embellish the play, not as in the two previous fashions, as it is already plain that each assault has a separate embellishment, and this one is thus: that you will cut the edge of your buckler, throwing your right foot back in this tempo, and making your sword successively fall and rise into guardia alta, whence you will make another molinetto to the inside of the head with your wrist, that is, a revolution in the manner of a circled turn, and then you will draw your left foot near your right,

retouching your buckler with a good blow. Then you will step your left foot forward, setting yourself into guardia di testa, and crossing forward with your right foot, you will do a montante in the gesture of a thrust, recovering your sword into guardia alta, and in this tempo you will draw your right foot near the left.

And wanting at last to come to blows with your enemy, you will pass forward with your right foot and will throw an over-arm mandritto, recovering similarly your right foot near the left, and immediately returning the said right foot forward, you will do a mezzo riverso to end in guardia di faccia, and then you will throw a fendente overhead, followed by two tramazzoni, making the last fall into porta di ferro stretta, and here the buckler must make itself a good guardian of your head. Then you will throw a montante into guardia alta, recoiling your right foot near the left, and (following this) pass forward with your right, and you will throw a mezzo mandritto to end in guardia di faccia, and thereafter you will strike him in the head with two tramazzoni, of which you will do the last for pretend, that is, you will make a pretense of giving him a tramazzone, and yet you will strike him in the leg with a mandritto, dropping your sword into porta di ferro larga, and then you will raise a falso to end in guardia di faccia, and then retiring your right foot to the rear, you will assume coda lunga alta; that accomplished, you will draw your left foot near your right, and then you will step forward with the same foot, extending a thrust to the face, and then pretending to give him a tramazzone to the head, you will strike him in the thigh with a riverso, driving a thrust into his face followed by a tramazzone falling into porta di ferro stretta, defending your head well with your buckler; and thereafter drawing your right foot near your left, you will do a montante into guardia alta, and here you will embellish the play in the aforesaid fashion.

Then stepping forward with your right foot, you will follow it with the left in a similar step, sending a thrust from beneath upwards into the enemy's face, and promptly opposing your right foot to your left again, you will strike him in the arms with a ridoppio riverso. Then you will throw a fendente to the head which falls into porta di ferro stretta, and then crossing forward with your left, you will extend a shrewd thrust to his face, and as he raises to ward it, you will strike him in the thigh opposite you with a riverso, going into guardia di testa, and returning your left foot to the rear, you will strike him in the sword hand with a mezzo mandritto falling into porta di ferro larga. Then, pretending to hit his sword with your false edge, as he wishes to block it, you will thrust your sword from beneath his into his face, and if he wants to protect himself from this thrust, you will immediately strike him in the right thigh with a riverso. Then for your safety you will strike his sword hand with a falso followed by a mandritto to the face, that falls into porta di ferro larga. Then you will push a thrust into his same sword hand in such fashion that your sword hand goes covered by that of your buckler. And then you will immediately redouble two tramazzoni to his head, and executing a montante into guardia alta you will draw your right foot even with your left, and embellish the play in the above fashion.

Afterwards you will step across with your left foot, and throwing a mandritto in pretense of descending, you will swiftly propel your right forward, placing your false edge beneath his sword. Thereafter, passing forward with your left foot, you will make a turn of your hand, extending a thrust into his face, and then carrying your right forward into large pace, you will redouble two tramazzoni to his head, of which the last must go into porta di ferro stretta, so that your buckler guards your head well, and afterwards you will do a montante into guardia alta, retiring your right foot feet even with your left. And passing forward with your right, you will throw a mandritto which will go over-arm to his leg, and similarly crossing with your left foot toward his right side, you will throw a riverso to his face. And then you will make your sword fall into coda lunga, letting your right leg go behind your left. Then you will cross forward with your right foot, throwing a falso from low to high, to end in guardia di faccia, and immediately pretending to strike him with a riverso to this right temple, you will reach his forward leg with a mandritto going under-arm, so that your buckler guards your head well. And following this, you will draw your right foot near your left, and stepping forward with your right foot you will throw a riverso to his face which falls into coda lunga stretta, and making then a montante into guardia alta you will draw your right foot near your left, embellishing the play in the above said fashion.

Then you will pass forward with your right foot, striking him with an over-arm mandritto in such a way that your right shoulder is placed with its point toward the breast of your enemy. Then throwing a riverso at him in the manner of a fendente that falls into coda lunga stretta you will strike his sword hand with a falso returned over-arm, and thereafter raising your sword hand into guardia alta, you will throw a mandritto at him under-arm, recovering your right foot near your left, and immediately stepping toward his right side with your right foot, you will strike him with a falso going to end in guardia di faccia; then, driving your left foot forward, you will pretend to give him a riverso to his right temple, but promptly crossing toward the left side of your enemy with your right foot, you will give him a fendente to the face which falls into porta di ferro larga in such fashion that your right leg will be the follower of your left to the rear, and here you will make your buckler guard your head well.

Then retiring your left foot near your right, you will propel a falso to end in guardia di faccia, and then crossing forward with your right foot, you will go with your sword into guardia alta, and you will immediately strike him in the head with a fendente followed by two tramazzoni to the face, and your buckler defending your head well, you will next do a montante into guardia alta, drawing your right foot near your left. Then stepping forward with your right foot you will throw a fendente to end in guardia di faccia; doing similarly with your left, but towards his right side, you will throw a tramazzone at him falling into cinghiera porta di ferro, and from here you will pass with your right foot, making a show of giving him a tramazzone to the head; nonetheless you will strike him in the leg with a mandritto that goes under your

arm. Then retiring your right foot to the rear you will strike his sword hand with a *riverso*, in such fashion that your head is well protected by your buckler. Then stepping forward with your right foot you will do a *falso* to end in *guardia di faccia*, and then immediately pretending to strike him with a *mandritto*, you will reach him with a *riverso*, passing forward with your left foot. Then you will retire your left foot to the rear, throwing a *mandritto* in that tempo that goes into *guardia di faccia*, and casting your right foot back next, you will make a turn of your hand, setting yourself into *coda lunga alta*; then, recovering your left foot near your left <n.b. original says "...piede manco appresso il sinistro", i.e. "left foot near your left"—this should be "left foot near your right">, you will next pass forward with your right foot, extending a thrust to the face, followed by a *fendente* which does not go through *guardia di faccia*.

Then going immediately into *guardia di testa* you will throw a *mandritto* at him that goes under your arm, reducing your right foot near your left. Then, stepping forward with your left foot toward the enemy's right side, you will throw a *falso* from low to high, to end in *guardia di faccia*; crossing subsequently forward with your right, you will go with your sword into *guardia alta*, throwing a *fendente* to his head, which will descend into *porta di ferro stretta*, so that your buckler is a good defender of your head. Afterwards, you will do a *montante* into *guardia alta*, retiring your right foot near your left and embellishing the play, as was said above.

Then, driving your right foot forward, you will throw a less than full *mandritto* over your arm, and that done, you will pass with your left foot toward his right side, turning your buckler over your hand, and going with your sword into *cingiara porta di ferro*, and immediately passing forward with your right foot, you will hit the enemy's sword with a *falso* that goes into *guardia alta*, and immediately throwing a *mandritto* to the leg, that goes under your arm, you will make your buckler guard your head well, and then, casting your right foot back, you will strike his sword hand with a *riverso*, so that that falls into *coda lunga larga* <note that this guard is not described in the text—see Marozzo, Cap. 143, for description and illustration>. Then, drawing your left foot near your right, you will pass forward with your right, and will extend a thrust to the face. Thereafter, passing with your left toward your right side, you will pretend to give him a *riverso*; nevertheless, you will pass with your right toward his left side, throwing a *fendente* to his face in such a way that your sword descends into *porta di ferro larga*, and the left foot follows behind the right. Then withdrawing your left foot near your right <this action may describe a gathering step forward with the left, as the left foot is presumably already to the rear>, you will do a *falso* gone to end in *guardia di faccia*, accompanying it with your buckler, then immediately stepping forward with your right foot, you will throw a *riverso* to the face that falls into *coda lunga stretta*, and you will make your buckler defend your head well. Then, passing forward with the left, you will stick a thrust into his face, and doing similarly with the right, you will redouble two *tramazzoni* to his head, of which the last falls into *porta di ferro stretta*, and subsequently you will do a *montante* into *guardia alta*, drawing your right foot near your left, and embellishing the play in the fashion already described above.

Then you will make a close to half sword, that is, you will pass forward with your right without moving your sword or buckler, and then you will step forward to large pace with your left foot, extending a thrust to him that goes in the gesture of a *montante*, to end in *guardia di faccia*. Then, crossing forward with the right foot, you will pretend to strike him in the head with a *mandritto*, giving that to him across the legs instead; then you will make yourself be a little bit beneath your sword by going into *guardia di faccia*, and here you will protect yourself from the enemy's blow. Then, stepping forward toward his right side with your left foot, you will throw a *riverso* at his right temple in such a way that your right foot follows behind your left, and your head is well cared for by your buckler. Then extending a *stoccata* into his face, you will lift yourself with a leap back, so that your sword remains in *coda lunga alta*. Then, with your right foot come forward, you will do a *montante* that goes into *guardia alta*, and withdrawing your right foot near to your left, you will have furnished the play.

Wanting then to return with the victory to the place from whence you started in the beginning, going as usual with your back to the rear you will cast your right foot back, throwing a *mandritto* under your arm. Then, similarly withdrawing your left foot in this second step you will do a *montante* towards your left side that goes into *guardia alta*, and you will promptly do another *montante* toward your right side, recoiling your right foot near your left, and then the same right to the rear, and you will throw a *mandritto* under your arm, and reducing your left even with your right, you will lead the sword to your chest and then over your buckler arm. Then crossing forward with your left you will do a *molinetto* outside your arm that falls into *coda lunga stretta*, and then you will replace your right foot at ease, so that its heel touches the point of the left foot, lifting your sword in this tempo into *guardia alta* with your buckler well extended toward the enemy.

## *Libro 3*

[translation from: <http://www.drizzle.com/~celyn/jherek/EngManc.pdf> - 07 Mar 2006]

<n.b. I have glossed over sections of the short introduction of this particular book, skipping straight to the swordplay>

...as it does not occur that "mandritti", "riversi", "falsi", "punti", and similar such words (which need to be understood in the art) can be changed into other names, as the signification of "to pass" does, which occurs to me continuously while writing with the pen, whence many times one comes to say that players "pass" with the left or the right foot, since one can say "pass", "cross", "glide", "guide", or "direct" the feet, and so where "right" <destro> is said, we will sometimes say "straight", or "strong", or "able", because man naturally has more strength in his right side than in his left, and equally sometimes "sinister", sometimes "left", or "weak", in order to avoid tedious regret, there being nothing more odious than the frequent repetition of the same word...

Hence following my decision, I say that in this third book we will teach the art of playing at half sword. Often, in playing with your enemy, in such do you bring yourself to a strait, so that it behooves you to play at half sword, but not without the greatest wit and art. Accordingly, among all others this is held to be chief, and one who does not have perfect knowledge of and an ideal foundation in this cannot otherwise be a good master; and if nonetheless he happens to be a good player or defender of himself through being gifted with quickness of hand, and yet does not know how to teach others the true art, which consists of being most secure, it has already been said of these such <persons> that they are not to be called knowledgeable, but lucky, when yet they wound someone; and it must be made manifest that all of this third book will be divided not into chapters, but into offenses and their counters, and that it be understood that the play is with the sword and small buckler.

Finding yourself hence with your enemy at the close of half sword, and wanting to be the agent, it will behoove you to be quickest of hand, more so than in other play, because if you will be sluggish, you will always be the patient. Beyond this, it is to be known that in not other than two ways can you find yourself with your enemy in this play: either true edge to true edge, in such fashion that the points of your swords face each other's left shoulders; or false edge to false edge, so that your swords are directed with their points at each other's right shoulders; and accordingly certain blows in order to offend and defend are born from the one manner, and others from the other.

But taking first, that which can be done finding each other false edge with false edge, I say that: Being in the aforesaid way with your enemy in such fashion that the false edges of the swords are in contact, and you with your right foot forward, you will make yourself agent if you turn your false edge across his left temple in a gesture of a tramazzone, and immediately for your defense you must retire back with the same strong (or right, as you care to say) foot, delivering a riverso to his right temple.

The counter to this close will be for that one who wishes to defend himself, when the falso in the gesture of a tramazzone is turned at you in the aforesaid fashion, immediately stepping forward with your weak, or left, foot (as it pleases you to say) toward his right side, you will give him a riverso returned from low to high into his right temple. And if you don't succeed in offending him in the aforesaid fashion, being thus at the half sword you will give him your right foot in the belly, and then immediately retiring that same foot to the rear, you will give him in that tempo a fendente atop his head.

The counter to the offense is, that when he wants to give you the shoe, you will immediately strike him in the shin of the offending leg with your buckler, because his plan will not <therefore> come to fruition.

The third way of offending will be that finding yourself with your left forward you will cross toward his left side with your right foot, pretending to strike him in the head with a mandritto; nonetheless in that pretense you will let your sword fall to the ground behind you, and immediately crossing toward his right side with your left foot, you will stick your head under his right armpit and your hand inside the thigh of his leg, and lifting him from the ground you will make him fall behind your shoulders.

The counter of the previous close and offense is that when he pretends to give you the mandritto, you will not make any response to that pretense. But as he drops his sword in order to put his head under your armpit, retiring your right foot into large pace, you will give him a riverso to the neck.

The fourth fashion of offending will be that having your right foot forward, you will make a show of striking his left temple with a mandritto, but in that show you will let your sword turn in the manner of a molinetto, and immediately stepping with your left foot toward his right side, you will give him a riverso in his right temple.

The counter to this is that when he makes the show of the mandritto, you will close your sword hand together with that of your buckler, and in the step that he takes of his left foot in order to give you a riverso, you will immediately cast your left leg behind your right, and deliver a mezzo mandritto to his left temple in the manner of guardia di faccia, doing which, his riverso cannot offend you.

The fifth way of offending will be, that having the aforesaid right foot forward you will point your sword hand up from beneath on the inside of his sword hand, knocking that down enough that you can stick your false edge into his neck.

The counter to this offense is that when the enemy wants to place his hand in the described fashion, you will push his sword arm toward his left side with your hand and thereby he will not achieve his intent.

The sixth way is, that finding yourself again with your right foot forward, you can cross toward his right side with your left foot, giving him your buckler hand to the outside of his sword hand, and subsequently a *riverso* to his neck or head.

The counter to this sixth fashion is, that while he directs his left foot forward in order to give you his buckler hand, you will immediately give him the edge of your buckler to his approaching arm.

The seventh trap, also with the right foot forward, is that you can cross into large pace with your left foot toward his right side throwing a *riverso* at him from low to high, and then immediately passing toward his left side with your right foot, you will give him a *mandritto* in the manner of a *fendente*, making your left leg follow behind your right. The counter of this seventh fashion is that while he steps forward with his left foot in order to strike you with the aforesaid *riverso*, you will go into *guardia di faccia* with your buckler under your sword hand so that your hand is touched and covered by your buckler, and as he turns the *mandritto* in the manner of a *fendente*, immediately casting your right foot back you will give him a *mezzo mandritto* to his sword hand.

The eighth manner is, that having your left foot forward, you will step toward his left side with your right foot, throwing your sword back beneath his and in that same tempo you will put your buckler under his sword hand, striking him with your false edge in the left side of his neck. Then letting your left leg go behind your right you will arrange yourself with your sword in *guardia di faccia*, and then retiring to the rear with your right foot you will strike him in the temple with an extended *riverso*.

The counter to the previous is that when the enemy throws his sword back under yours, presently withdrawing your right foot back, you will assume *guardia di faccia*.

The ninth fashion, which will also be with the left foot forward, is that you can step forward with your right foot pretending to strike the enemy in the head with a *mandritto*, and in this pretense you will execute the Perugian maneuver, that is, casting your sword and buckler away from yourself you will take him in both your arms, and having him thus strongly pressed, without detaching yourself, you will fall to a seated position and immediately you will give him your evenly raised feet heavily in his belly, and falling because of this impact, he will be found cast behind your shoulders.

The counter to this aforesaid offense is that while he crosses with his right foot in order to feint a *mandritto*, being alert, you will have your eyes on his hands owing to the *presa*, and when you see him drop his sword and buckler, immediately retiring your right foot to the rear, you will strike him in the head with a *riverso*.

The tenth fashion of offending, with the left foot forward, will be that you can pass toward his right side with your right foot, striking his sword with a winning *mandritto*, and then crossing toward that same right side with your left foot you will give him a *riverso* in the neck, making your right foot follow your left.

The counter will be that when he directs his right foot as said above in order to give you a *mandritto* to your sword, you will hit him/it <"lo"> with your sword, expecting that, but as he passes to give you the *riverso*, in that tempo you will turn a *mezzo mandritto* to his face.

The eleventh fashion of offending is that finding yourself also with the left foot forward, you will cross with your right foot toward his left side and in this passing you will make a sign of striking him with a *mandritto*, but you will hit his thigh with a lovely *riverso*, and you will remain uncovered in your upper parts in order to provoke your enemy to attack those, but as he does as you wished, gliding your sword into *guardia di testa* you will protect yourself there, and then with your buckler hand you will take his sword to the inside of yours, giving him a *fendente* to the head or a thrust to the face.

The counter to this will be that right as he is past pretending to do a *mandritto*, you will not make any move against that, but as he wishes to strike you in the thigh with a *riverso*, you will turn the point of your sword toward the ground, thereby protecting yourself from that, and throwing a *fendente* to his head in response.

The twelfth way of offending will be, that finding yourself with your right foot forward, you can throw a *mandritto* to his head, and if he is a good player he will hit that, so that immediately making a sign with your bent fist of giving him a *riverso*, despite that you will reach him with the same *mandritto*.

The counter to this is, that as he wishes to offend your head with the *mandritto*, you will throw a *riverso* from low to high that goes into *guardia di testa*, protecting yourself from his *mandritto*. Then with your buckler hand you will immediately smack down his sword hand, striking him in the upper body, or wherever appears best to you, with a *riverso*. The thirteenth way would be that finding yourself again with your right foot forward, you will pretend to give him a *mandritto* to the head, but nonetheless you will throw a *riverso* in the gesture of a drilled thrust.

The counter is, that when he does the aforesaid pretense, despite that you will make no motion, but in his throwing of a *riverso* you will recoil your right foot back, and your sword into *guardia di faccia*.

The fourteenth way is that having the same right foot forward, you will pass forward with your left and make a half-turn of your fist with the sword, sticking him in that same turning with a thrust to the face.

The counter to this is that in the passing that he makes with his left foot, diverting your right foot promptly to the rear, you will arrange yourself in coda lunga alta.

The fifteenth offense is that being with the aforesaid foot forward you will pretend to strike him in the head with a mandritto, and the enemy, taking fear, will want to protect himself from that, and you will give him a riverso to the thigh, settling yourself into guardia di faccia.

Its counter will be that during the pretense shown by your enemy, you will not make a motion, but when he wants to hit you in the thigh with a riverso, recoiling your right leg to the rear you will give him a riverso of your own to his sword arm.

The sixteenth offensive method, also with the right foot forward, is that you can indicate to give him a riverso to the head, reaching him despite this with a mandritto to the flank, and arranging yourself in guardia di faccia.

Its counter is that in the sign of the riverso that the enemy will make, you will throw your right foot back, and when he deems to strike you in the flank with a mandritto, you will ruin his sword hand with a mezzo mandritto accompanied by your buckler.

The seventeenth manner is that finding yourself still with the right foot forward, you will put your buckler under your enemy's sword and simultaneously crossing toward his right side with your left foot you will give him a mandritto across his right thigh so that your right foot follows your left.

The counter is that when he wants to put his buckler under your sword, promptly retiring your right foot back you will give him a mandritto to his sword hand, accompanied by your buckler.

Having already written of that which one can do at the strait of the half sword when false edge to false edge, the second manner thereof follows, that is, if the swords are to be found to be <true> edge to <true> edge, adding what can be done for and against, observing the proposed order, for as has already been said above, there are no other ways of attacking at the half sword other than these two.

Therefore, the swords being true edge to true edge, and you wanting to be the agent and initiator, when you are with your right foot forward, crossing toward his right side with your left foot, you will give him a riverso to his right temple, making your right foot follow behind your left.

The counter to this first way will be that when he crosses to give you the riverso you will turn a mezzo mandritto to his head, which will rise to end in guardia di faccia. The second fashion of attacking will be that still having your right foot forward, you will cross toward his right side with your left foot, giving him a riverso from beneath to above, to his sword arm, and then you will immediately withdraw your left foot back, giving him in that same tempo a mandritto to the face.

The counter to this is that when he steps to give you the riverso, putting your buckler low you will be shielded, but when he withdraws his left foot in order to strike you with the mandritto, you will reach his right temple with a riverso traversale. The third fashion is that, still having your right foot forward as in any of the above attacks, which we will not repeat in order to avoid tedium, you will turn a riverso to his right temple, and if the enemy protects himself from that, you will, with the hilt (or guard as you wish to say) of your sword hit that <i.e. the sword> of your enemy on the outside giving him a fendente to the head.

Its counter will be that when he turns the aforesaid riverso, you will ward that with the true edge of your sword and when he wants to hit your sword with his hilt, you will swiftly raise yours up, because his blow will miss, and in this tempo you will give him a riverso to his head.

The fourth way of attacking is that you can lead him to believe that you will do a riverso, and immediately crossing toward his right side with your left foot you will turn the pommel of your sword over the enemy's wrist from the outside, and you will drive it <his hand> down in such a manner that you can strike his head with a riverso.

The counter to this is that in the show that he makes of giving you a riverso, you will not make any motion, but as he wishes to make the turn of his pommel, swiftly placing your buckler under his sword, you will reach his right thigh with a traversale riverso.

The fifth manner of offending is that you can direct your left foot toward his left side, pretending to strike him with a riverso, and yet you will return your left foot to the rear, giving him a fendente to the head.

The counter is, that when he makes the show of the riverso, you will not move yourself, but as he wishes to turn the fendente to your head, you will immediately throw a riverso from below to above, that goes so as to end in guardia di testa.

The sixth way of offending will be that you will cross forward toward his left side with your left foot into large pace, throwing a *riverso* to his sword arm from low to high, and subsequently you will do a *presa*, that is, pretending to give him your buckler to his face, as he moves his head due to fear, immediately shooting your buckler arm inside his sword arm, you will bind that, recoiling it with a great clenching under your left armpit. Then retiring your right foot behind to your left you will make it so that he cannot harm you with his buckler.

The counter to this will be that when he directs his left foot in the said fashion to give you the *riverso*, you will stick your sword hand well forward, covered by your superimposed buckler, and during the pretense that he makes of giving you his buckler in your face, you will extend it <your hand> well forward with the sword, so that he will have reason to find your arm in the aforesaid way; and while he takes your measure, you will beat the arm coming toward you, driving it forcefully downwards, and feeling this crushing he will drop his buckler due to the consequent pain, whence at your will you may strike him in the face with a *riverso*.

The seventh way of offending will be that you will make a show of giving him a *riverso*, and you will immediately give him a *mandritto* to the leg, recovering yourself with your sword into *guardia di faccia*.

The counter is that while he pretends to do a *riverso* you will not move, but as he wishes to strike you with the aforesaid *mandritto*, you will cast your right foot back, giving him a *traversale mandritto* to his sword arm.

The eighth mode is that you will pretend to give him a *riverso* to the head, and then you will cross toward his right side with your left foot and place your buckler under his sword, throwing a *mandritto* to his leg so that your right foot follows behind your left. Its counter is that while he pretends to give you the *riverso*, you will keep an eye on his hands without moving, but when he steps with his left foot to give you the *mandritto*, immediately withdrawing your right foot back, you will give him a *mezzo mandritto* to his sword hand.

The ninth manner of offending is that you will step toward his right side with your left foot, hitting him in the right temple with a *riverso*, and immediately give him the edge of your buckler in his face.

The counter to this is that in the stepping that he makes in order to attack you with a *riverso*, withdrawing your right foot back, you will assume *guardia di faccia*.

The tenth way is that you will step toward his right side with your left foot, giving him a *riverso* to his right temple. Then you will return your left foot back somewhat pretending to give him a *mandritto* to his head, and subsequently returning the aforesaid left foot towards his right side, you will strike him in the head with a *riverso*, letting your right foot go behind the left.

Its counter will be that in the stepping that the enemy makes to give you the *riverso*, you will hit it with the true edge of your sword, and as he makes the pretense of the *mandritto*, you will go with your sword into *guardia di faccia*, but when he wants to give you the other *riverso*, immediately casting your right foot toward his left side you will strike him in the left temple with a *mezzo mandritto*.

The eleventh offense is that you will throw a *riverso* to his right temple, giving him your left shoe in his belly. Then, returning your left foot to the rear you will hit him in the head with a *mandritto*.

The counter to this is that in his throwing of the *riverso*, you will hit it with the true edge, and when he wishes to hit you with his shoe, you will immediately give him your buckler in his shin, and thence you will go into *guardia di faccia*, warding yourself thereby from his *mandritto*.

The twelfth offense is that you will cross toward his right side into large pace with your left foot, pretending to give him a *riverso*, but despite that, you will draw back your sword fist, placing your buckler under his sword hand and giving him a thrust to the face. The counter to this is that in his pretense of a *riverso*, you will oppose your true edge against that, but as he draws his sword back to give you the thrust, you will oppose one more time still with your true edge, driving the enemy's sword toward your left side, and thereby you will have defended yourself against his thrust, hitting him as soon as you can with a *falso* to his face.

The thirteenth offense is that you will cross toward his right side with your left foot simultaneously throwing a *riverso* *traversale* to his right thigh, and you will arrange yourself into *guardia di testa*, so that your right leg follows behind your left.

The counter is that when he steps to give you the *riverso*, drawing your right foot back you will give him one done thus in his sword arm.

The fourteenth offense is that you will advance your left foot to his right side, making a show of hitting him with a *riverso* to the head, but nonetheless you will step with your right toward his left side, striking him in the head with a *fendente* in such a fashion that your right leg follows behind your left.

The counter to this is that in the stepping that he does with the show of a riverso, you will close together your sword and buckler, and as he advances to give you the fendente, you will turn a riverso to his right temple.

The fifteenth offense is drawing your sword back and sticking a thrust into his right temple in the company of your buckler so that the right foot is the follower of the left, <and thus> will you have evaded every deadly blow.

The counter is that while he does the aforesaid thrust, you will hit that with the false edge of your sword, striking him with a mandritto to the face.

The sixteenth offense is that you will cross toward his right side into large pace with your left foot, and in such stepping you will take the enemy's sword at the middle with your buckler hand, striking him in the right temple with a riverso.

The counter of the aforesaid is that in the crossing that he makes for the purpose of the presa, you will strike him in the face with a mezzo mandritto.

The seventeenth offense is that crossing toward his right side with your left foot you will turn a riverso to his right temple. Then you will grasp your sword in the middle with your buckler hand, giving him your hand in his face via the inside route, or, if you wish, a good yank of his hair.

The counter is that as he approaches to give you the riverso, you will immediately make a half-turn of your fist, protecting yourself from that, and as he grasps his sword in the middle in order to give you a box in the face, you will hit the approaching arm with the edge of your buckler, giving him beyond that a mandritto to the face.

## *Libro 4*

### **Spada & Targa**

[translation from: <http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=19> - 22 Mar 2006]

#### **Capitolo Primo**

Being well arranged with the sword & by chance with brocchero largo & having the left foot forward & the arm of the brocchero well extended towards the enemy & the sword in coda lunga alta, you will retire the right foot beside the left. Then you will slide forward with the left foot without throwing any blows yet. Because your enemy will be so cornered, he will be forced to do one of two things: Or attack [to cast], or fleeing backwards, but let us suppose he throws a stoccata with the left forward. And to that stoccata you can do more counters. For that, or you will pass with the right towards his left side extending in the same time a riverso to the sword arm, so, that the left follows the right backwards, for your defence immediately you will go back with the right foot arranging in coda lunga alta as according to the above said. Or throwing with the left foot towards his left side you will be able to give a falso beneath this, & cross with the right foot towards his left side you will injure his left leg a mandritto, so that the left foot follows the right backwards. Then going back with the right foot you will make a half turn of the fist, for that you will find yourself in the forenamed guardia.

You will be able also to slide with the right foot towards his left side sticking a punta in the flank in a way that the left foot comes behind the right. Then drawing the said right foot backwards you will take up with ease in the aforesaid guardia.

You will be able moreover to cross with the right forward quite towards his left side giving the falso with your sword beneath his stoccata accompanied your self by the brocchero. Then you will hit immediately his left leg with a riverso, & for your defence you will retire with the right foot adapting with the sword into guardia di faccia, and continuing you will arrange yourself in the guardia said many times above. You will still be able to pass with the right foot forward quite towards his left side lunging [Affondando] in this time thrust a stoccata with the true-edge of your sword. Then turning a riverso for the face you will drag the right foot backwards. Then you will stick a punta into guardia di faccia for your screen, & arranging in the above named guardia, & and so the counters to the stoccata are finished.

Continuing I intend to compose counters that can be done to someone who threw a stoccata to injure with a mandritto providing in the case, that you will both be found with the left foot forward in coda lunga alta.

To avoid [ward] that punta you will be able to throw a mezzo mandritto on the sword hand making your head well sheltered but the brocchero, so the sword comes to rest in cingiaro porta di ferro, & as he throws the mandritto to injure your head, immediately you will cross forward with the right foot, & then you will gather into guardia di testa sheltering

from that, & giving across the legs a similar mandritto, then drawing back the right foot you will turn the sword hand for which turn you will find yourself arranged in coda lunga alta with the left foot advanced.

Or you will gather the left foot beside the right, & immediately you will guide the right foot forward giving the true-edge of your sword in that punta, and when he turns a mandritto to injure your leg, forthwith you will put your sword beneath your brocchero towards his right side, there warding the said blow. That done, you will reach the right leg with a crossing riverso, & then you will pull back the right foot backward thrusting at the same time a punta going to finish in guardia di faccia for your warding [screening], and you will arrange yourself as above said in coda lunga alta. You will still be able to put the left foot behind the right throwing him a mandritto on the sword hand, settling in porta di ferro larga, & as soon as he wishes to injure you with a mandritto to the head, you with the falso of the sword will hit it sliding quite forward with the right foot casting him at the same time a riverso to the leg, then you will return the same foot backward sticking a punta from beneath your brocchero, that goes into guardia di faccia for your shielding, & arranging yourself in the said guardia.

You will also be able to pass with the right foot towards his left side and than passing [or going] with the brocchero to blunt the given punta, wounding the leg with a mandritto, so that your left leg comes behind the right.

Then taking also backwards the right & turning the sword hand, you will find yourself in the said guardia. Then you will pass with the right foot towards his right side giving the true-edge of your sword to his punta, & immediately you will turn him a riverso on the face, so that he will not be able to make a mandritto, then dragging backwards the right foot you will throw a stoccata in the face, moving away backwards with all your body, & as you will return to the aforesaid guardia.

Then moreover while he throws the a punta, injure the hand which thrusts with a falso from below to above finishing in guardia di faccia, & as soon as he throws the mandritto, you will instantly cross with the right foot towards his left side hitting the sword arm with a mandritto, so that the left foot follows the right backward for your defence, & turning the hand of the sword return in the said guardia.

## Capitolo Secondo

But should the enemy throw a stoccata & then the left foot comes beside the right, and while sliding with the right foot forward to give you a mandritto, or a fendente, you first for the first will not move to the stoccata, but as he comes with the mandritto, this you will hit [parry] going into guardia di testa with the right foot forward, & injuring his leg with a mandritto continuing you will pass back with the left foot, and turning the hand in the usual many times celebrated guardia you will be arranged.

## Capitolo Terzo

But if he sticks a punta to reach you with a riverso on the face, or on the leg, you keeping your eye on his hand, as he gives the said punta, you will pass forward with the right foot warding that with the falso avoiding, and while he wants to offend you with a riverso to the head, you will pass forward with the left foot warding that with the true edge of your sword in a way that the brocchero covers well the head. Then you will return back with the handle of the sword sticking him a stoccata in the face & going away with a leap leaped backward you will return in the above said guardia and when he throws the said riverso on the leg, you will step forward with the left foot turning the true-edge of the sword in front of the riverso in a way, that then the point of your sword is looks towards the ground, then you will stick a stoccata on the face you jumping backwards & at the end you will finish in the many times said guardia.

## Capitolo Quarto

Having said that, that can be done in coda lunga alta, equally continuing I intend to say about offences & counters can be made in coda lunga stretta with the right foot forward, & must be clear that there isn't a better, more secure guardia nor more suitable on to offend than this. Wanting to corner your enemy in this guardia, you will throw the left foot beside the right, & continuing you will pass forward with the right foot. Because having him so constricted, he will be forced to choose between two things: either strike or go back, and if he loose some space of the field it will be for him no small shame.

Let us suppose therefore that he thrust a punta with the left foot forward for to injure you, & to be in his free will to injure you with a mandritto, or any other blow, as he wants, you for your safety of that punta, retiring the right foot in backwards, you will with the sword in cingiaro porta di ferro. And as soon as he wants to offend you with a mandritto, or another blow, you will immediately step the right foot forward hitting [parrying] that blow with the falso, & continuing you will reach his right leg with a riverso, and then for your defence you will stick a punta in the face from bellow your brocchero. Then retiring back in large pace the right foot, you will turn the sword hand in a way, that the punta of the enemy you will see well, and then another punta in the same way you will make a leap back with a lively jump back, & this made, in the above guardia coda lunga stretta with the right foot forward you will return.

## Capitolo Quinto

Finding again both in the aforesaid guardia di coda lunga stretta with the right foot advanced, if the enemy sticks a punta with the left foot advanced to then give you a mandritto, you will ward this with the true-edge, but while you see the enemy's mandritto coming, you will stick a punta so far as the guardia di faccia, there avoiding this. Then you will slide the right foot forward towards his right side giving him together a riverso in the right thigh. Then sticking him a stoccata in the face you will move away back with a leap you will arrange yourself in the aforesaid coda lunga stretta with the right foot forward. But supposing that after the punta the enemy does not throw a mandritto but a riverso on the head, you will slide with the right foot behind, and that with the true-edge of the sword you will avoid [ward] it, so that your head is well guarded by the brocchero. Then you will cross with the right foot towards his left side simultaneously giving him a mandritto to his left thigh, so that the left foot follows the right backwards & for your defence you will gather the right foot back turning the sword hand, so that you find yourself in coda lunga stretta with the left foot advanced. Then returning back two or three paces, you will cross forward with the right foot & you will arrange yourself in the above said guardia. But if by chance he does not move towards your head. But he wishes to injure the leg, you crossing with the left foot forward this with the true-edge you will hit [parry], in a way, that the point looks towards the ground. That done you will throw him a stoccata on the flank taking yourself back with a jump, & should you not wish to jump it would be enough to go back three or four faces guardia so that you return.

## Capitolo Sesto

But if your enemy throws a mandritto to hurt your head you will take back the right foot hitting his sword arm with a mandritto, so as to settle in cinghiera porta di ferro, & that the brocchero protects well the head. Then you will retire back the left foot & turn the sword hand, because you will find yourself placed as usual in the aforementioned guardia coda lunga stretta with the right foot forward.

## Capitolo Settimo

And should the enemy throw a stoccata, or a mandritto or a riverso as he wants, to these blows to ward yourself you will make a crossing falso through your sword arm in a way, that the head is well defended by the brocchero not trespassing guardia di faccia. Then you will rearrange yourself in the aforementioned guardia. And if by chance he throws a mandritto at your right leg, you immediately guide your left foot towards his right side throwing a falso with your sword from bellow the brocchero there avoiding that. The immediately you will give a riverso on his right leg, followed by a good stoccata to the face, which as soon as you do it, you had better move backwards with a delicate leap. Then returning forward with the right, in the same way you will arrange in the previous said guardia.

## Capitolo Ottavo

Finding myself from what that can be virtuously and masterfully done in aforesaid two guardia, coda lunga alta & coda lunga stretta with the right foot forward I see that the only remaining two alternative guardia in the aforesaid fighting, in which is necessary to explain to the reader, because there are to many ways aswell in these, that one can offend, & defend that is: guardia cinghiera porta di ferro, & porta di ferro stretta taking the first I say, that, finding both hand with the aforesaid spada-da-filo & brocchero largo, or traga in cinghiera porta di ferro, anyone can start the fight first, but who could manage the victory must not be the one [the first] who starts but in the guard staying with subtle cleverness [or wisdom]. And when the enemy sticks a punta with the right foot forward in order to give a mandritto to the head, you will oppose that punta with the falso of the sword without moving the foot. And while he throws the mandritto on the head, you will immediately go forward with the right foot, you will go with the sword into guardia di testa avoiding this, & of that injuring him on the leg. Then for your safety you will make the brocchero a good guardian of the head. Continuing you will retreat back the right foot sticking a punta in guardia di faccia, & and then arranging yourself in the aforesaid guardia, that we have put in the war-field [field of conflict], that is cinghiera porta di ferro.

But should he stick a punta to injure you the leg with mandritto with a falso you will avoid [ward] it. But if that blow he wishes to make on the leg, you fleeing back with the left leg will hit his sword arm as done in a way to be a response mandritto, & this done, for your safety you will retire back two or three paces in the said guardia, of which we were discussing. And when he sticks a punta with the right foot advanced to hurt your head with a mandritto, or fendente, these you will make useless with a falso, but as you will see that the said blows continue, you will take back the left foot you will reach him on the sword arm with a mezzo mandritto. Then together in the same way dragging the left, you will arrange yourself in the aforesaid guardia. And if he gives you such a punta even with the right foot forward to offend you with a mandritto on the leg. You will annul that punta in the same way with a falso. But in the turning of the mandritto you will immediately slide forward with the right foot towards also his right side situating the falso of the your sword beneath the aforesaid mandritto, so that it is accompanying the brocchero touches it from bellow, & you will give him a riverso on the thigh. Then for your defence you will flee with the right foot back sticking him a stoccata in the face, & moving out of the way back with a leap. This, in the guardia you will arrange. But should by chance later after he has thrust a punta with the right advanced at you, he wishes to give you a riverso on the face, you will first damage

that punta with the falso, which does not trespass guardia di faccia. And as he turns the riverso for the head you will put the left with a large pace back, making the brocchero a good defender of the head. Then you will give him a mandritto traversale on the sword arm, then you will retire the right foot back and place yourself in the said guardia. And should later the given punta wanted to injure you with a riverso on the leg, as usual this with a falso you will hit, & retiring back then the left foot you will reach his sword arm with a mezza mandritto, and then you will throw the right foot getting back in the guardia as it has been said.

## Capitolo Nono

In this we will discuss of the blows that can be done when both when both of you are with the above named weapons in porta di ferro stretta. You wanting then to corner the enemy, & being with the right foot forward beside that you will gather the left. Then you will step with the same right quite forward. And supposing that the enemy thrusts you a punta consequently to give you a mandritto, or riverso, or fendente on the head, that punta to intercept with a falso, and as he crosses with the right foot to give you the aforesaid blows, retiring with the right foot back. You will give him a mandritto to cross the brocchero of the sword [exactly as is written in the text]. Then taking similarly back the left, you will arrange yourself in your said guardia porta di ferro stretta. But should he thrust a punta with the left foot forward to injure you the advanced leg with a mandritto, that punta first (as is said) with the falso you will render it neutralised. And whilst he passes with the right in order to give a mandritto, you will flee back with the right foot, you will give a similar blow for his within his arm, and for your safety you will cast similarly also the left reducing [or condensing] yourself in the learned guardia. And so then they thrust a punta with the left foot forward, he would like to cross with the right foot and injure your head with the mandritto, or fendente, you retreating back the right foot and lowering with the sword in cinghara porta di ferro, so will have first fled the punta. But as he steps to injure you with a mandritto, or fendente, you will step the right foot forward making a traversal: falso from below to above on the enemy's sword, & immediately you will give him a riverso on the leg, & then you will flee for your shelter with the right foot back sticking him a punta in the face from below your brocchero. Then getting back to the left, in the same way you will arrange yourself in the aforementioned guardia. And if after the given punta with the left forward, he wanted even to pass with the right in order to injure you with a mandritto to the leg, first that punta you will ward punta useless with a falso you will ward, as he crosses to reach you with a mandritto, you will step immediately forward with the left foot towards your right side giving the falso of your sword from below your buckler: & there warding the aforesaid blow, and then you will give him a riverso on the leg, then you will throw him a stoccata in the face & you will go back with a jump placing in the aforesaid guardia. But should he thrust a punta with left forward to injure you with a riverso on the head, to that punta you will turn the falso for warding without moving the feet.

And while he will to give you a riverso, immediately you will step with the left foot forward, and you will make a half-turn of the sword fist warding you of that making the buckler a good guarder of the head, & immediately you will thrust the said buckler to the enemy's sword casting him a stoccata to the face, or the chest, as you wish, & then you will go away with a jump backward placing in said guardia. And if he thrust a punta with the left foot forward to give you a riverso on the leg, you will traverse with the left foot towards his right parts, throwing him a falso in that, which doesn't go beyond the guardia di faccia. And as he gives the aforesaid riverso on the leg, immediately you will pass with the right foot turning a mezzo riverso from below to above, in a way, that the point guards toward the ground, & so you will have warded. Then of a traversale mandritto you will hit his sword-arm making that the buckler a good preserver of the head. Then retreating back the right foot you will go with the sword in guardia di faccia, & following you will draw back with the left foot arranging yourself in the said guardia.

## Capitolo Decimo

Having provided all that can be done in the mentioned four guards with the spada da filo and the large buckler, or targa in the hand, omitting many other blows that do not require much mastery, avoiding to be too lengthy, of which I nevertheless have decided to do a separate chapter, starting from coda lunga alta that was the first guardia and closing with the porta di ferro, that is the forth and last, so i say that from coda lunga alta with the left foot forward you can thrust a punta pretending to intend to give him a mandritto to the head, but you will cast a riverso for the leg.

You can also thrust a punta with the right foot forward acting as if you are about to give him a mandritto to the head, but you will cast a riverso for the leg.

You can also thrust a punta also with the right foot forward, and guiding the left foot towards his right side you will give his leg a mandritto, so, that the head is well warded by the buckler, & that the right foot follows behind the left. Or you will cast a stoccata without moving the feet, and then you will retreat the left foot beside the right, that done you will cross with the right forward while casting a mandritto, or fendente, or riverso, as you wish.

Also you will be able to cast a mezzo mandritto to the enemy's hand, & get back to turn a riverso to the leg without moving the feet. Or you can cast a falso from below to above for the sword hand without moving any paces or thrust a stoccata overhand with the right foot forward, which settles in prorta di ferro larga, & then you will be able to make a

falso & mandritto,& continuing falso and riverso, in addition to this you could also make a falso going even into guardia di faccia,& passing then the left foot forward you will make a half-turn or the fist thrusting him a punta in the face, or the chest,& that blow is solely against a mancino [a left handed person and or blow it seems], so, whatever blow he has thrown you would always be warded.

But should he cast for the leg with a mancino, you had better keep this ruled order, that is to pass with the left forward, & turning the point of the sword to the ground, there you warding his blow, & giving him a stoccata in the face. And when the said mancino should turn you a mandritto, you will hit the coming hand with a riverso,& should he cast a riverso, in the same way you will injure the said hand with a mandritto, such rules you had better follow against the left-hander, moving always against his sword. Going on fighting with someone who is non left-handed, you have to avoid, if he should wish to give you a mandritto for the head, you will return the left foot back giving him a mandritto to the sword hand. And if he throws a mandritto on the leg, you will gather the left foot behind, hitting his sword hand with a mezzo mandritto, the enemy will find himself in the aforesaid guardia coda lunga alta with the left foot forward, you can thrust a stoccata without moving the feet. Then reduce the left foot beside the left, so, that the sword goes extended back,& immediately you will cross with the right foot thrusting him another punta sopra mano. That done you will retreat the right foot beside the left, and the sword below arm, and immediately passing the left foot forward thrusting him a riverso punta in the face, and then crossing with the right foot towards his left side injuring him the head or the forward leg with a mandritto,& and if you can do better a riverso can do it.

## **Due Spade**

[translation from: <http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=15> - 22 Mar 2006]

### **Cap. XI Del Gioco di Due Spade**

Because the play of two swords one in each hand, is very useful & beautiful in this chapter we are going to collect what in that can be done masterfully.

Finding yourself at one end of the hall in front of your enemy & and wishing him to engage into the fight in a way, that you have the right foot somewhat in front of the left & the sword in the right hand in porta di ferro stretta,& the one in the left is in guardia di testa, first you will pass with the right foot quite across & towards your left side & similarly you will step with the left, making with the right-sword a falso & riverso & with that of the left a falso and mandritto, settling with this left in porta di ferro stretta, with the other is guardia di testa, so that the right foot follows the left backwards. Then passing with the right foot forward the left-sword forward has to make a falso & riverso & that the right falso & mandritto settling in porta di ferro with the right, as like with the left you come to return in guardia di testa. To continue you will cross with the right foot towards his left side & then with the left forward making a falso & riverso with the right hand arranging the sword in guardia di testa & with the left a falso and mandritto arranging yourself in a manner of porta di ferro stretta, so that the right leg follows the left & so it is given the coming to the play, doing the blows that one made in the same game, and returning to the first place before, as in the sword and buckler assaults we made in the second book.

Arrived with the enemy the wish to injure him, you will step with the right foot forward giving him a punta in the face & casting then a riverso on the leg, in so that the sword in the right hand settles in coda lunga stretta and that the one in left goes into guardia di testa, & immediately you will guide the left foot towards his right side casting a fendente to the head with the left sword, that will settle in porta di ferro stretta in a way that the left will follow the right. Then you will thrust both points forward crossing the swords for your defence in a way, that the right sword is above the left. To continue with your right foot you will pass towards his left side throwing him a mandritto to the head with the right sword in porta di ferro stretta,& and that the left must go back to guardia di testa, the left foot behind the right.

Then, you will step with the right foot towards his right side and then also with the left in that passing the right sword make to falso & riverso & as for the left falso & mandritto with the left in porta di ferro stretta, but with the right in guardia di testa retreating so that the right leg follows the left one. Then guiding the right foot forward you will thrust a punta in the face with the sword in right hand. Then crossing with the left foot towards his right side you will throw a mandritto across the right temple with the left sword, so the right leg will follow the left & the sword of the same hand [left] settles in porta di ferro stretta & that the one in the right in guardia di faccia, & then you will pass with the right foot forward thrusting a punta to the face accompanied by a mandritto settling in porta di ferro stretta & the left sword goes into guardia di testa, then immediately you will thrust also a punta in the face with the left hand, and with your left foot forward. This done, continuing you will pass with the right towards his left side, casting with the right sword a mandritto in the left temple settling in porta di ferro, so that the left leg follows the right backwards, & that the left sword in guardia di testa will be found.

And if by chance the enemy wishes to respond with the right sword throwing a mandritto for the head, you will hit it with the left hand, & with that of the right you will give him a punta to the chest. But if he responds with a riverso, this

in the same way, with the right hand you will render it useless. And with the left you will wound his face with a mandritto. And if he responds with his said mandritto delivered with the left sword, you ward this with the true-edge of the right-hand sword. Giving him with the left a fendente to the face.

Similarly the *riverso* from your enemy was thrown with the left-hand. You will hit it with the true-edge of your left sword. Thrusting a *punta* in the face with the right sword, & then gathering the left foot next to the right, & continuing you will step with the right forward making a *falso* & a *riverso* with the right hand & with the left a *mezzo mandritto* finishing in *guardia di faccia*. Then cast the right foot beside the left & you will traverse presenting the left foot ahead thrusting a *punta* in the face with the left sword, & immediately guiding the right foot towards his left side, you will reach his head with a *mandritto* settling in *porta di ferro stretta*, & in a way that the left foot will follow the right, & that your left sword you will be in *guardia di testa*.

Given the game and wishing to get back to the side of the hall where made the first game with delicate movements, you will put backward the right foot making a *falso* & *riverso* with the right sword going into *guardia di testa*, & with that of the left a *falso* & *mandritto* settling *porta di ferro stretta*. Then retreating in the same way the left backward with another step you will make a *falso* & *mandritto* with the left sword, going upwards with that into *guardia di testa*, & that the right does a *falso* & *mandritto* settling into *porta di ferro*. Then with another pace you will gather the right foot backwards making *falso* & *riverso* with the right sword settling in *guardia di testa*, & with that of the left *falso* & *mandritto* settling in *porta di ferro stretta* & so you will deliver a beautiful return.

## **Spada Solo**

[translation from: <http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=20> - 22 Mar 2006]

### **Cap XII Del Gioco di Spada Solo**

If you went to fight against your enemy with the single sharp sword, you will arrange yourself with the right foot in front and with the sword in *porta di ferro stretta*, and without throwing any blows you will corner him in that way; that is you will withdraw your left foot behind the right one and then you will gather [squeeze] the right one forward.

The enemy, so constricted, will only be able to thrust or move backwards, but if he pushes a *punta*, you will strike it with a *falso* giving him a *mezzo riverso* to the thigh. In order to protect yourself you will; from below to above throw him a *falso* upon his sword-hand, that doesn't trespass *guardia di faccia*, and at the end you will cut into *porta di ferro stretta*. But if he puts a *punta* for the face in order to hurt you with a *mandritto*, or a *riverso*, you will injure him using the *falso*, and if he throws a *mandritto* at the head, with your sword in *guardia di testa* you will be able to ward it and you will hurt his head or leg as you wish. If by chance, he wanted to do the *riverso* or a *mandritto* on your leg, you will gather your right foot behind, giving him a *mezzo mandritto* to the sword-hand.

But if you wanted to make the *riverso* useless, you will flee-back with the said foot hurting his sword-arm with a *mezzo riverso* and you will put yourself at ease in the *guardia di porta stretta*. And if he pushes you a *punta* to give you a *riverso* on the head or on the leg – let us suppose its on the head: you can annul it with the sword's *falso* without moving the foot and to contest the coming *riverso* you will pass with the left foot forward doing a half turn of the fist so you will defend yourself from it. Then immediately traverse with the right [foot] towards his left side, you will give a *mandritto* on the head or leg as you wish. This done, the left leg has to follow the right one. And if that *riverso* was thrown at the leg, you (passing forward with your left foot) turn the point towards the ground – downwards push him a *stoccata* on the flank and move away from him with a jump backwards where you will place in *guardia di porta stretta*.

But if you see a *mandritto* coming on your upper parts, or a *riverso* or a *fendente* or a *punta tirata* [stretched thrust], you will be able to ward all the of these blows with the *falso*, providing that you won't trespass *guardia di faccia* And then you immediately traverse with the front foot doing a turn of the fist.

This done you will push a *punta* in his face, or in the chest, as you wish after warding yourself with the *falso*, you will still be able to throw him a *mandritto* on the face that slides [or runs] down on the arm and the chest, pushing yourself quite forward with your right foot if you want to do this blow. And this in one of the unique defences you can do in this game.

# Libro 5

## **Spada & Cappa**

(Coming Soon)

## **Spade & Pungale**

[translation from: <http://www.hemac.org/modules.php?name=Content&pa=showpage&pid=16> - 22 Mar 2006]

### **Gioco di spada da filo a filo nella destra, & con il pugnale nella manca**

First you will arrange yourself with the left foot advanced, and with the sword in coda lunga alta, & with the dagger in porta di ferro stretta, & retreating the right foot behind the left then step forward with the said left foot. This done, the enemy will be obliged to attack or go back.

But if he casts a mandritto to the head, you will go with the dagger in guardia di testa and for this you will step from there and ward it passing immediately with the right foot: towards his left side and in this passing you will give a mandritto to the head or a punta to the flank, so that the left leg follows the right backwards, and for your security retreat three or four paces back arranging yourself in the aforementioned guardia.

But should he thrust a stoccata, with the false of the dagger you will hit it giving one similar to the flank in a way, that you will be quite forward with the left foot, & for you protection you will get out the way with a leap back arranging yourself in the above learned guardia.

And should you see the enemy's punta coming at you face in order to injure leg with a manritto, with the dagger you will shield yourself but as he wishes to injure with the mandritto you will cast a falso below the sword. Then immediately you will pass with the right towards his left side, casting him a mandritto to the head, or leg, then, so that the left foot follows the right [within the original Manciolino said that the "left foot follows the left" - I have assumed this to be an error in the manuscript] and the dagger is in guardia di testa. Then for your safety retreat three or four paces back and arrange in the above said guardia.

Also if the enemy also thrusts a punta to wound your head, or the advanced leg a riverso, you will ward it with the dagger, but as you will see a riverso coming to the leg, you will hit it with the dagger, making that the point looks below towards the ground, & in the same time with the sword you will thrust a punta in the chest, or you will strike the sword arm with a falso.

## **Gioco Di Spada e di Rotella**

[translation from: <http://mandrittotondo.tripod.com/manciolinoproject/id4.html> - 13 Mar 2006]

You'll place yourself in a corner of the room with the sword in the hand and the rotella on the arm with all the gracefulness you can muster. And if you want to attack your enemy, you'll traverse with the left foot towards his right side, stepping forward with the right foot and during this stepping, you'll do a falso and a mandritto, so that your sword settles to Porta Di Ferro Larga, and for the feet, the left foot follows the right one. Then you'll guide the right foot somewhat towards his left side and then the left foot with a long step and in this time you'll do falso and riverso so that the right foot follows the left and the sword goes to Coda Lunga Alta. Then you'll pass [step] the left foot somewhat towards his right side stepping with the right foot with a long step forward and doing a falso and a mandritto in the meantime. After, the sword will settle into Porta Di Ferro Larga and the left foot will follow the right one. Then, stepping the right foot somewhat towards his left side and after with the left in front [in advanced position] with large pace, you'll do a falso and riverso, the right foot will follow the left backward and the sword will be placed into Coda Lunga Alta, and so you'll have come to the play. But wishing to start the fight with the enemy already near, close, you'll push a stoccata with the left foot in advanced position. Then you'll gather the said left foot behind the right, letting the sword become drawn back, and immediately you'll traverse with the right foot forward acting as if you were going to give him a mandritto on the head, but as he lifts his rotella for fear of this said blow, you'll choose to do one of these two things, you'll reach his leg with a riverso or passing with the left foot forward you'll give him a stoccata to the flank moving out of his way with a jump backward, but to ward yourself from the aforementioned riverso, you'll retreat with the right foot backward, throwing a falso under your rotella and there you can be safe from your enemy counterthrust. And then you'll stretch out your sword arm, getting back to coda lunga. Then you'll guide your left foot towards his left side and then with the right foot in front [forwarded/advanced], throwing him a falso and a mandritto on

the sword hand, so that it will finally settle into porta di ferro larga and the left leg follows the right, then you'll traverse with the right foot towards his right side, and then with the left forwarded with a broad step and in this time you'll do falso and riverso on his sword arm so that the right foot follow the left. Then immediately, retreating the left foot next to the right, you'll push a punta with the right foot in the advanced position, which goes on the face of the enemy. Then you'll act as if you were going to give him a riverso and however you'll reach his advanced leg with a mandritto and you'll make that your sword settles into Porta Di Ferro Larga and that your rotella is a good shield for your head. Then you'll guide the left foot towards his side [though he fails to state which side] in this similar pass you can ward from the enemy's blow with the rotella throwing him a riverso on the thigh, and your right foot has to follow the left. Then quickly to ward yourself you'll thrust him a stoccata on the flank moving away with a jump backward and you'll pass with the right foot a large step forward and meanwhile you'll push him a punta on the face, accompanied by a riverso on the thigh. This done, you'll guide the left foot towards his right side, throwing the sword falso under your rotella and in this way you'll ward from the mandritto that your enemy could throw you, you giving him a riverso across the forwarded thigh. Then you'll flee back with the left foot backward going with the sword to Guardia Di Faccia so you'll be warded by the enemy blow. Then you'll pass with your left foot towards his right side and in the same way with the right pushing him a punta on the face and throwing a mandritto on the leg. Which settles into Porta Di Ferro Larga so that the left foot follows the right backward. Then you'll pass with the right foot towards his right side and then forward with the left doing at the same time a falso and a riverso so that the sword settles well drawn back into Coda Lunga. Then you'll throw the right leg behind or next the left, and immediately you'll pass the left foot in front, lifting your rotella and injuring his face with a falso, then you'll flee with the left foot backward throwing him a riverso on the face and retreat at the same way with the right thrusting a punta from below your rotella, which goes to Guardia Di Faccia, then you'll stretch out your sword arm placing yourself in Coda Lunga Alta. But if your enemy threw any blows you'll give him a falso on the sword arm from below your rotella and immediately you'll go back to your guard. Then you'll thrust him a stoccata with the left foot (placed) forward retreating this foot after the right and the sword going extended backward. And immediately you'll step forward with the right foot advanced hurting his head with a fendente, which then settles into Porta Di Ferro Larga. Then you'll gather the right foot behind or next the left one. And as he wants to make a sign of doing any blows, passing with the right foot further than the one with the falso, you'll ward yourself injuring his head or his front leg with a riverso and to shield yourself you'll retreat with your right foot backward thrusting a punta under your rotella which goes to guardia di faccia and there you can be safe from his blow, then placing yourself in the aforementioned guardia Coda Lunga Alta. Then you'll push a punta on the face with the right foot in front and when you want to do it make sure that the enemy has his right foot in front. Then going/passing with the left towards his right side you'll throw him a mandritto on the leg, making sure that the rotella provides a good shield for the head, in order that the right foot follows the left. Then you'll thrust him a stoccata on the face moving away with a jump backward, and so you'll place yourself in the said guard. But if by any chance, he threw a mandritto, or a fendente on the head, you'll step with the right foot towards his right side thrusting him a punta on the face from under your rotella, the said punta has to go as far as the Guardia Di Faccia so that it will make a little under your sword, with that there warding the enemy blow. Then immediately you'll step with the left foot towards his right side injuring his front leg with a riverso so that the right foot follows the left, and to ward yourself you'll push him a stoccata on the face moving away with a jump backward, and finally in the said Guardia Coda Lunga Alta you'll place yourself. And if he wanted to reach your leg with a mandritto, stepping with the right foot in front, you'll throw the falso of the sword under your rotella and so you'll be warded from that blow injuring him with a riverso on the forwarded leg as response, then to ward yourself you'll flee with your right foot backward pushing a punta from under your rotella, which has to go to Guardia Di Faccia. And in the same way retreating the left foot you'll give him a mandritto in the guise of a fendente, which settles into Porta Di Ferro Stretta. Then you'll thrust a punta with the left foot in front and then you'll pass forward with the right foot towards his left side injuring his head or leg with a mandritto that will come to Porta Di Ferro Stretta and the left foot has to follow the right one. Then you'll gather your right foot backward placing yourself in Coda Lunga Alta. And when he wants to reach your head with a mandritto, you'll ward it with the rotella doing a half turn with your person without foot movement, and then you'll give him a half mandritto on his sword arm, so that [you] will rest in Cingiarà Porta Di Ferro, and immediately you'll traverse with the right foot in front throwing a falso upward to his swordhand, accompanied by a riverso on the thigh and you'll settle your sword to Coda Lunga Stretta with the right foot in front and in this guard he can't throw you any blows without injuring himself, and i don't consider anything else better than this guard in the present play.

Provided in this way the fight, and wishing to go back to, before: you'll gather backward the right foot doing falso and mandritto, so that the sword settles into Cingiarà Porta Di Ferro. Then retreating the left foot in the same way, you'll do falso and riverso settling in Coda Lunga Stretta, and with the right stepping backward you'll play again falso and mandritto so that the sword settles in Porta Di Ferro and finally putting back the left foot behind the right you'll stretch out the sword arm recovering in Coda Lunga Alta you'll be back to the place where you started from.

# *Libro 6*

## ***Gioco di Partigiana e Rotella [Partisan and Rotella Play]***

[translation from: <http://mandrittotondo.tripod.com/manciolinoproject/id3.html> - 13 Mar 2006]

First arrange yourself at ease with the rotella on the arm, holding the partigiana in the hand in the act of thrusting against your enemy in front of you with the same weapons in the same way.

And if by chance he wanted to give you a Partigianata holding in hand, to your left leg, you will cross with the right to the left side [of the enemy i think] and directing the iron of your partigiana to the ground you will extend deeply forward towards his right part. And from that blow you will be able to avoid in a way that the left will follow your right. Then you will give him a punta riversa in the chest and towards yourself you will retire backwards with a leap, do a mezza volta above the head, finishing in the same position as the beginning.

If you want to be the offender of the said Partigiana as said before, and your enemy was to defend in the way said before; as he passes with his right foot in order to ward himself you will immediately jump back with the left foot in front. You will still be able to get to his side and you will still be able to feint a punta for the face, and as he, fore fear of the blow, will raise the rotella you will immediately change the partigiana giving him a punta on the body and moving with a jump backwards you will withdraw into the aforementioned position.

But if by change he wanted to hurl [clash] the partigiana one against the other but the enemy was first, you will pass with the right foot across towards your right side stretching the partigiana arm out so that the iron looks towards the ground, and the left foot follows the right backwards, this done, you will be warded from the throw.

And if he hurls another partigianata, you will take back the left foot across towards the left side extending the partigiana widely out toward your right side in a way that the strong foot follows the weak one. And so that the iron looks towards the ground and so you will ward from this other partigianata and in the said way of thrusting you will go back.

## ***Un'Altro Gioco Delle Predette Armi [Another Play of the Presaid Arms]***

[translation from: <http://mandrittotondo.tripod.com/manciolinoproject/id3.html> - 13 Mar 2006]

Following on you call on another gioco di rotella & partigiana. & although not so beautiful that the aforesaid, it will be the same very useful. To begin with, you will take with the right hand the partigiana at the pedale with left the other side of that so that you will hold well the rotella in a way that the joint (nodi) of both hands look upward & that the partigiana is positioned towards his right parts with the left foot advanced not very much in grande passo, waiting that the enemy strikes. If he were to make a partiginata at your leg, that you will parry that with your partigiana towards the outside, to his left side, so that the right hand is higher and able to ward better. Pulling immediately a cut in the leg, you return in the above position of the casting. But if he trusts a partiginata at the face, you will lower the right hand towards the ground, so that the iron looks toward the above, and in this you will be safe from that slam. And you will give a partigiana punta in the turn, or for the leg, as you wish retreating in the waiting position.

## ***Gioco Di Partigiane Sole e Sole [Partisan Play one on one]***

[translation from: <http://mandrittotondo.tripod.com/manciolinoproject/id3.html> - 13 Mar 2006]

Firstly you will take the partigiana in hand in a way that the left hand is ahead and that the knuckles of both hands are turned above, and the partigiana is across [traverses] towards your left side. If your enemy adjusts himself in the same manner or any other that he wishes, both of you may injure first. For if your enemy gives injury first thrusting a punta on your leg, you will hit [parry] it with your partigiana pushing it very outwards towards his left parts and seeing to that your right hand is placed high and to that the point of the partigiana is quite turned to the ground and thus making yourself safe. Then immediately you will thrust a Partigianata for the flank, or the leg as you wish, retire back with a leap and come to rest as in the above.

But if your enemy extends a thrust at the face or a cut [slice] to any of these, you will bend [or bow] your right towards the ground, so that the iron of the partigiana is in front of the enemy's face, there ward from the said blows. (Punta at the face) Immediately thrust him a partiginata on the flank.

But if he wanted to hurt you on the leg, you will ward from it, as you have been taught in the afformentioned game. If it was hurled in one of your upper parts, you will with your left hand near the iron doing so your knuckles must look upwards (turned above). Then you will traverse with your right foot towards his left parts warding from it with the pedale of yours, so that the left leg follows the right backwards.

But he having two partigiane, if he wants to hurl you with the second in the same way, you will pass with the left (foot) across, and towards his left parts doing a volta of partigiana so that the iron looks downwards (to the ground) and the left hand is under the right. And the right leg follows the left , placing in the said position of the hurtling.

## ***Combattere di Speido Contra Speido [Fighting Spetum vs Spetum]***

[translation from: <http://mandrittotondo.tripod.com/manciolinoproject/id3.html> - 13 Mar 2006]

You will arrange yourself with the left foot forward having the Spiedo in hand and the arms well extended away from the person [body] and the left hand low, but the right will be to the back quite high the iron turned towards the ground in the act of warding the enemy's blows, and as you know with all spearlike-weapons, that is thrust of point therefore we won't dwell on it too long.

So I say that if the enemy will be arranged as you (as above) and if he wishes to thrustgive you a spiedata, either low, or high, this you will parry with your spiedo placed outwards, towards (turned towards your left part) so you will be safe, as a riposta to this spiedata you will thrust him on the flank. And increasing the left foot forward in the meantime you will feel like you have more power than him. You will try to lock to lock the wings of his spiedo with the ones of your own and not letting it go, you will make the effort to push it strongly outwards towards your left. And so being able to give him a punta on the flank.

But if he turns Guardia, and if he comes with the right foot forward you will change it (the Guardia) like him. And the same can be parried with quadrello and spontone (as you wish to call it) except it doesn't have wings so you can't lock it like the spiedo.

[Spontone to Florio was called a Forest Bill as far as I can tell is a Spontoon. A Quadrello has a four-edged blade with a rondel its base. Much like a rondel dagger on a staff]

## ***Combattere di Ronca contra Ronca [Fighting Italian Bill vs Italian Bill]***

[translation from: <http://mandrittotondo.tripod.com/manciolinoproject/id3.html> - 13 Mar 2006]

You will arrange yourself opposite from your enemy with your right foot advance and with the left you will hold the ronca at its pedale and the right hand must be advanced and in this position you will turn towards the enemy and so the corno of the ronca will b turn to the ground, and increasing quite with the right foot advanced you will push him a punta on the face, and at the same time guisto with the said corno a stratiamento (rip/laceration) on the arms, and thrusting another punta on the chest and you will move out of the way with a leap backwards into even pace.

You will arrange with another guardia, that is with the left foot forward, and with the Ronca in the air in the act of giving him a mandritto on the head, you will immediately traverse with the right foot towards his left parts, casting a similar Mandritto on his ronca so that you will hit it on the ground, immediately you will thrust a punta on the flank, moving out of the way backwards with a leap backwards. And then you will go back in that guardia with the left foot forward, in the act of giving him a mandritto on the head.

But if he thrusts again to hurt your leg with a mandritto, you will immediately traverse with the right foot forward, ruining the said blow from below to above (upward ) of your ronca and then pushing him a punto on the flank.

But if he thrust a punta on the face you doing the same pass, you will hit his ronca with a mandritto, thrusting a punta on the chest.

## ***Combattere con Le Lancia in Mano da Solo a Solo [Fighting with Spear in Hand, One on One]***

[translation from: <http://mandrittotondo.tripod.com/manciolinoproject/id3.html> - 13 Mar 2006]

Firstly take your lance in the right hand and with the right foot advanced in large pace & supposing that the enemy puts himself in a waiting position [rest position]. So if he is first to injure [offend] at you, while he has the left foot forward, he'll take his lancia in hand in order to throw it, towards you, you for a riposta will similarly (or do the same) but you will not move the point of the spear from the ground & while you thrust him the first Lanciata, you'll parry that with your lancia traversing. & towards your left parts in manner that you have the ease for delivering of injury. Then immediately you will pass with the right foot & then with the left extending a lanciata to the flank. But if you want to be the first to injure. You will cross with the right foot in front and push a lanciata in order he makes the same parry you did, as he parries you, immediately extend your lancia for traversing you will let it go out of the hand & fall above his, towards his right side & in this time running now towards the pedale of his lancia you will give hand to the sword or dagger that you will have at your side & as he won't expect it, you injure him as you please.

And if by chance he did this strike of the lancia to you, you will give a good blow/strike of your lancia with the right hand taken back leaving to slide of for the your left hand finally to the iron. And in this way he can not to offend you, neither with sword, and nor with dagger & and also he can make this same as you & because a few are experts in this thing, as such as is intended, you will be always the advantaged.

Finding yourself again [or still] with the left foot advanced opposing your enemy, you traverse (better pass forward) with the right foot advanced and striking a lanciata for the chest with a risposta riversa, & if the enemy is the one who gives this lanciata. You will make the semblance of retreating four or five paces backward, taking your lance with the right hand, and in this run you will throw a traversing towards your right side, and there you will take the lancia in hand, and a then advancing on him you will thrust him a lanciata in the flank, because you will find him unprepared.

But if the enemy did what I taught you above, you'll \_\_\_\_\_ the lancia in the hand and you will follow him while he is retreating and as he wants to hurl himself across [sideways], you'll give him a lanciata before that he arranges to take his lancia.

And more, when you'll have your lancia in hand, you'll be able to pretend as if one was going to strike and lanciata, and he for fear of this will retreat with the left foot backward in order to ward himself so you will run four or five paces across/sideways [traversing] and towards his left side and so finding him unsheltered you will give him a lanciata to the flank. You could still run towards his right side and do the same blow which is very particular and useful fighting solo e solo.

The counter of this is that while you'll see him running you'll retreat the right foot backwards, taking your lancia with you left hand because you won't be injured, being advantaged to injure (like him).

You can \_\_\_\_\_ throwing him a lanciata with the right foot forward your left hand leaving the lancia, pushing your right arm towards your left side so that your right flank is in front of the face of the enemy [facing] and here you will wait that he strikes to injure you with a lanciata on the flank, you will slide with the left foot forward, pushing your right hand quite outward towards your right side and so you will be warded by that lanciata on the hip. Then you will take that lancia at once with the left hand and you'll pass the right forward, hurting his chest with a lanciata.

His counter will be that while he uncovers to shield, you will feint to strike a blow. Because if he comes forward to do the same thing you did, he'll be all uncovered for the feint you did and so you can injure him with a lanciata where you want.

And if you want to put out the enemy for advantage, as you see him with the left foot forward, you'll change the hands holding the lancia, so that the right is in front of the left and so you'll slide the right foot forward.

Or you will have the lancia with the right hand in front, you'll change the hand to put out your enemy and when you see him with the right foot forward, you'll know the enemy put out But you'll do this change of hand when both of you are in, to put out the enemy, so that he can't damage you.

But if you had the lancia and was attacked by someone who had the partigiana, ronca or spiedo or other weapon, you will take the lancia in the middle and it will be enough to satisfy you that you have an arms length of lancia of advantage and more than the enemy's weapon length and so you'll be sure that if you wanted to fight with all your lancia length against a short weapon he more easily could parry it and run you over and doing again another time the above said (I'll close the book and end) that is of all the weapons. That is on the proper injuring, the one of punta.