

**Translator's Explanatory note:**

Two comments are in order with respect to the format of the text that follows. First, any comments in brackets, e.g. <"comments"> are mine, to clarify meaning or provide relevant details. Secondly, in the descriptions of offenses and counters that comprise the bulk of Book One, for each guard a chapter of offenses is given, followed by a chapter of the respective counters to those offenses. In order to facilitate identifying the appropriate counter for each offense, I have superscripted each offense, and its counter in the following chapter, with corresponding consecutive numerals. In cases where a given offense has a variety of alternative following attacks, I have superscripted each alternative with a consecutive letter.

Finally, I would like to present the working theory that the term "traversale" appended to a blow probably represents a diagonal blow, although Manciolino does not explain the term.

W. Jherek Swanger

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.

[Dedication: 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.

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 reverso, 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, inasmuch 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.

### FIRST BOOK.

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 (high guard).

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).

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).

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).

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).

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).

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).

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).

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 (high long tail guard).

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).

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.

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.

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.

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.

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.

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 trammazoni 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.

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.

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.

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.

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 cingiarà 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.

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.

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 cinghiera 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 cinghiera 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.

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.

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 trammazzone, 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 cinghiera 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.

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.

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 cingiaro porta di ferro.

Being in cingiaro porta di ferro, you can extend a thrust<sup>1</sup> to the face with your right foot <stepping> forward, and thereafter a mandritto<sup>a</sup> against your enemy who was also in such a guard, or after you have extended the thrust, you will throw a riverso<sup>b</sup> 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 mandritto<sup>c</sup> 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<sup>a</sup>, also with the right foot forward. Or, after you will have made the thrust, pretending to give him a riverso<sup>b</sup>, you will strike him with a mandritto. Or follow the said thrust with another penetrating thrust<sup>c</sup>, drawing your fist back in the making thereof.

Chapter 18, of the counters to the offenses of the aforesaid guardia cingiaro porta di ferro.

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<sup>a</sup>, 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 riverso<sup>b</sup> 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 mandritto<sup>c</sup>, 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 tramazzone<sup>a</sup>, 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 riverso<sup>b</sup>, 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<sup>c</sup>, 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.

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 tramazzone<sup>a</sup>. 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<sup>b</sup> 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.

When the enemy, passing forward with his right foot, will do a falso<sup>1</sup> and a mandritto, without stepping you will assume cingiaro 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 tramazzone<sup>a</sup>, 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<sup>b</sup>, 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.

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 mandritto<sup>a</sup>. Or, also making the aforesaid thrust, you can step forward with your right foot and turn a tramazzone<sup>b</sup>. Or, after you will have extended the said thrust, passing forward with your right foot, you will pretend to give him a mandritto<sup>c</sup>, 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<sup>d</sup> to his head.

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

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 mandritto<sup>a</sup>, 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 tramazzone<sup>b</sup>, 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 mandritto<sup>c</sup>, 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<sup>d</sup>, 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.

## BOOK TWO

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

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 over-arm 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

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 cingiarà 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 under 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 cingiara 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 under-arm. 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

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 is 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 *cingiara 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 sinestro", 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 cingiera 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.