

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.

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 stamped. 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 mandritto¹ to his face, or flanks, or if you wish, to his leg. Or extend a thrust² to his face and throw a tramazzone. Or pretend to attack with a mandritto³, but throw a riverso. Or if you prefer, do two mandritti⁴. As well, pretend instead to throw a tramazzone⁵ 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 mandritto¹ 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 thrust² 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 mandritto³, 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 mandritti⁴ 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 tramazzone⁵ 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 thrust¹ into his face. Or provoke him with a strong mandritto² or with a tramazzone³; and if you prefer, with the false edge of your sword you will hit⁴ that of your enemy, striking him in the face. Or making a show of throwing a riverso⁵ 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 thrust¹, 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 mandritto², 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 tramazzone³ 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 sword⁴ 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 riverso⁵ 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 riversi¹, nonetheless offending him with a mandritto², 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 riverso³ inside the edge of the buckler, or feint to give a riverso⁴ and strike him with a mandritto, or pass with your left foot toward his right side, and feinting to give him a riverso⁵, 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 riversa⁶ over your arm, nonetheless throwing a tramazzone, or you can do together a riverso⁷, a fendente, and a tramazzone. Or you can step forward with your left foot and extend a thrust⁸ 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 riverso⁹, or undoing him with a mandritto¹⁰.

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

When the enemy throws the aforesaid two riversi¹, 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 mandritto², 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 riverso³ inside the rim of the buckler, you will turn a mandritto to his face. But if he makes a show of a riverso⁴ 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 riverso⁵, 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 riversa⁶, 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 riverso⁷, 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 thrust⁸ 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 riverso⁹ 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 mandritto¹⁰, 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 face¹, or raise a falso², throwing nonetheless a mandritto to the face. You could also throw a riverso³ retreating backward with the left foot. Or extend a thrust⁴ to the enemy's hand. Or with the left foot forward raise a falso⁵

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 riverso¹ 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 falso² 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 cingiarà 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 riverso³ while retreating backwards, you will step forward with your left foot, therewith throwing a riverso to his face. And when he extends a thrust⁴ 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 falso⁵ 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.

You can turn a tramazzone¹, or step forward with your left foot extending a thrust² to the face, and then pass forward with your right foot, turning two tramazzoni. You can also pretend to throw a tramazzone³, yet give him a riverso to his thigh. You could moreover extend a thrust⁴ 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 thrust⁵ 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 tramazzone¹, 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 thrust² 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 tramazzone³, 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 thrust⁴ 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 thrust⁵ 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.

You can do a falso¹ and a riverso. Or raise a falso² and throw a mandritto to the face so that your left foot drives your foot forward. You can also throw two thrusts³; 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 riverso⁴ to his head, or you can raise a falso⁵ until in guardia di faccia, thereafter turning a tramazzone. You will also have the power to throw a falso⁶ at him, into guardia alta. Or throw a penetrating thrust⁷ 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 falso¹ 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 falso², 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 thrusts³, 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 riverso⁴, 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 falso⁵ 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 falso⁶ that goes into guardia alta, avoiding that you will allow it to go into empty space, and when he throws the stoccata⁷, 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 thrust¹ to the face with your right foot <stepping> forward, and thereafter a mandritto^a against your enemy who was also in such a guard, or after you have extended the thrust, you will throw a riverso^b 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^c to his leg so that your right foot follows your left. You could also extend two thrusts², 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 falso³ into guardia di faccia, passing forward with your right foot, and strike him with a mandritto. Or extend a thrust⁴ followed by a tramazzone^a, also with the right foot forward. Or, after you will have made the thrust, pretending to give him a riverso^b, you will strike him with a mandritto. Or follow the said thrust with another penetrating thrust^c, 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 thrust¹ with the right foot, you will parry that with a falso, and when he wants to strike you with a mandritto^a, 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^b 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 by the traverse of a mandritto^c, 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 thrusts², 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 falso³ in order to give you a mandritto, having the 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 thrust⁴ 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^a, 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^b, 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^c, 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 falso¹, and a mandritto. Or passing also with the same foot do a falso² 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 thrust³ and throw a mandritto. Or passing also with the same foot, throw a thrust⁴ 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 fendente⁵. Or with your right foot <stepping> forward you can extend a thrust⁶ followed by a tramazzone. Or throwing such a thrust⁷ 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.

When the enemy, passing forward with his right foot, will do a falso¹ 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 falso² 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 thrust³ 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 thrust⁴ 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 fendente⁵, 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 thrust⁶ in order to give you a tramazzone, 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 thrust⁷ 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.

With the left foot <stepping> forward you will be able to extend a thrust¹, and then passing with your right foot give him a mandritto^a. Or, also making the aforesaid thrust, you can step forward with your right foot and turn a tramazzone^b. Or, after you will have extended the said thrust, passing forward with your right foot, you will pretend to give him a mandritto^c, 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^d 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 thrust¹ 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^a, 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^b, 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^c, 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^d, 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.