

TEATRO

By Nicoletto Giganti

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SOURCES

Nicoletto Giganti. Teatro, nel qual sono rapresente diverse maniere e mode di parare et of ferire di Spada solo, e di Spada e pugnale; dove ogni studiosso e farsi practico nella professione dell'armi. Giovanni Antonio and Giovanni of Franceschi: Venice. 1606.

----- Escrime nouvelle ou Theatre auquel sont representees diverses manieres de parer et de frapper, d'espee seule et d'espee et pogniard ensemble, demontrees par figures entraillees en cuivre, publie en faveur de ceux qui se delectent en ce tres nobles exercise des armes, par Nicolat Giganti. Translated by Jacues de Zeter. Frankfurt, 1619.

OF THE GUARDS

AND COUNTER GUARDS

Anyone whom intends to become a professor of the science of Arms, it is necessary to know many things, & thus I give to you my principle lessons, commencing first with a treatment of the guards, & counter guards, or rather to intend to give postures and counter postures of the Sword; & this; which originates from some part of chance of the fray, it is necessary to know this first in order to be able to counter the enemy securely. It is needful then when setting in guards to observe many things, as is seen in these pictures of mine; & for you are to stand firm over the feet, this is the base, & foundation of all the body, a judged step, & to be capable of more nimbleness to increase to attack long, thus to give strength to increase: To hold the Sword, & the dagger strongly in the hands: The Dagger now high, now low, now extended; the Sword now high, now low; now extended wide in action, knowing of wardings, and of woundings, or when the enemy makes throws, either of the point, or of the edge to be able to ward and wound in the same time. With the torso disposed centre, For wanting disposition, & promptness of that; the enemy shall easily bring you to disorder, with a dritto, or with a reversi, or with the point, or in other manners: without strength in this you will lie in danger. You are to take heed that yours is guarding the Sword of the enemy for when the enemy throws, to parry; & when the sword is aimed to know the uncovered parts of the enemy; to throw your wounds when the enemy pauses. And this is all the art of the profession. Moreover you need to note all the motions of the Sword and the guards to know to discern them by sight; & you must exercise well all the guards; as you should not intend to encounter without these motions or guards; & for when one cannot use them, they do nothing well. This profession requires none other than science, & exercise, & this exercise is science's mistress. To place yourself uncovered in artful guards, and throwing there the enemy will place himself in disorder, & lay in peril: As weighty is the placement of cover and artifice, for when the enemy binds to be able to wound; in whatever manners he intends, what in each guard it avails you to intend, & to know; & one without this intention, & knowledge, no guard has worth; & this is what the guards are. It is of note for the counter guards, what a thing in this profession is it for one to have recognition, at any time to set in guard; but also to prepare against the guards; & to intend to set against to the guards, this must be heeded; Which it behoves you to set outside of measure. That is to say in distance with the Sword, & the dagger high, strong in the torso, & with the

firm step, and fixed; then you may consider the guard of the enemy; after to go straight and smoothly with the your Sword to bind securely, that is to say with leaning of your Sword against his, in order to cover, which makes it impossible for him to wound you, without caving his Sword: the reason is this, when you cave are two workings; first to cave, behold the first time, after to wound behold the second; whilst he is caving in that same time he stands to be wounded by you in many manners, as is to be seen in the pictures of this my book, which you will have the first time to wound; in all variety of guards it behoves your success for to counter the guard with the Sword before, and with the dagger out to securing always his Sword, which he will always in his first time, he will have to cave the sword to attack to wound, nor is it possible to wound you evilly, without two times; from this recovering shall always be an easy thing: & This is so in the guards, and counter guards.

OF THE TIME , AND

OF THE MEASURE

One cannot know how to set in guards, or else counter guards, nor know to throw the point, an imbrocata, a mandritto, or a reversi, nor how to best dominate the Sword, is able to speak of knowing how to recover, & of knowing how to wound: but for the discerning of the time, & the measure, without such knowledge, which is good for warding, & good for wounding, you cannot claim to know warding, and wounding; for thus in the warding, as in the wounding you err greatly, & incur a thousand perils. Having dealt with the guards, and counter guards, it now lays to deal with time, & of measure, knowing this accommodates your knowledge of what is needed to ward, and to wound. The measure then, as it is to be known after means with the Sword you can arrive at the enemy; & if you cannot, means you are outside of measure. The time is to be known in this way: if the enemy is in guard, it behoves you to set outside the measure, & to go with your guard to secure the enemy's Sword with yours, & to note understanding of what you ought to do: it is your cave, to the cave is able to wound, and this is a time: it is your changing of guard, whilst you are changing it is a time: if you circle, it is a time: if you bind for to come in measure, whilst you walk forward to arrive in measure, it is a time of wounding: it is throwing, warding and wounding in one time, all of this is a time: if the enemy is standing in guard firmly expectantly, you go to bind, and as he is in measure you throw, else to uncover, it is a time. For any motion of dagger, of Sword, of feet, & of body, as changing of guards, it is a time. All manners of things have times; for which they have diverse intervals;

& whilst the enemy is doing any of these motions, without a doubt it behoves you, then to attack to wound. For why whilst he is moving, he is not wounding you. And this is necessary to know for you to be able to wound, & to ward: the which at more length will be demonstrated, as it shall be done in the my picture.

[plate 1]

Of the way of throwing the Stoccata

Now that we have dealt with the guards, & counter guards, of measure, and of time, it is necessary to demonstrate, & to give understanding of how you are the carry the torso to throw a stoccata, & safely; it follows then if you intend to learn this art it is necessary you must know first to carry the torso, & to throw the long stoccata, which can be seen in this picture: & all of this lies within the throwing of the long stoccata, & nimbly, & strongly, & suddenly, then recovering backward outside of the measure. To throw the long stoccata, it behoves you to place yourself with a judged step, & strong, more speedily brief, than long, for you to be able to increase, & in throwing the stoccata lengthen your arm of the Sword, to incline your knee as much as possible. The true way of throwing the stoccata is beforehand when you are set in guard, it behoves you first to throw the arm and, & then increase forward with the torso in one time, when thus the stoccata arrives, so that the enemy unaware; if you first carry forward the torso, the enemy will be aware, & thus saved by having time to recover, & wound in one time.

Recovering from it backwards it behoves you to carry backwards the head, then after the head follows the torso backwards, & then the feet, for to carry backwards the feet first leaving the head, & the torso forward, leaves you in great peril. To desire to learn well this art, it behoves you to exercise throwing the stoccata first, to know this you will more easily learn the rest, as not to know the contrary, to heed men of choice, this way of throwing the stoccata you need to remember always my second lesson upon the time: This picture gives better understanding to the lesson, which will not be ill to say, to put these things in mind.

For why we commence with the single Sword

In this my first book of arms I propose of dealing with two sorts of weapons only; that is to say the single Sword, & Sword and dagger, reserving of treatment to some others whom merely to please men, try to bring light at first to all sorts of weapons, & why I do this is because the Sword is the most common, & the most usual weapon than all the others, I thus intend to commence with this same: after one plays well of the Sword, one has knowledge of the

management in some small part of all sorts of arms. But it follows that one will not always carry and have use of the dagger, the target, or the rotella; & often frays occur with combat of single Sword; I to exhort all play first of the single Sword, which will be present in all disputes with the dagger, target, or the rotella; it also follows that often it occurs that from the hand falls the dagger, or the target, or the rotella, it is possible for a man to defend, & to wound the enemy with the single Sword; after which I pray you to exercise the play of single Sword, to know thus good wardings, & woundings, at which time you are to have Sword, & dagger.

[plate 2]

[plate 3]

G U A R D S , O R E L S E

P O S T U R E S

Many are the guards of the single Sword, & thus many are the counter guards. I in this my first book will not be able to teach them all, only two sorts of guards, & counter guards; which will be able to serve you for all the lessons in the pictures of this Book. First then to defend you from danger you must bear this in mind, it needs you go to bind the enemy outside the measure safe from his Sword with setting your own upon his, In this way it is impossible for him to wound you without using two times, one shall be the caving of the Sword, & the other the wounding; & in this manner you accommodate yourself against all the guards, high, or low, second which is easy for your enemy to see; giving always no commodious strike, & occasion to the enemy, making it impossible for you to be wounded in a single time; & this is done by taking care to that his point shall not be towards the middle of your torso, to this purpose you are to spring with nimbleness, & strength, your Sword before, thus it is impossible for you to be wounded. To cover then the enemy's Sword with that of yours, as is seen in this picture, is which the enemy's Sword shall be outside of your torso, & impossible for him to wound you, without caving his own Sword, accommodating yourself with the feet strong, firm with the torso, with the arm of the Sword extended, & strong for warding, & wounding, as is demonstrated in the picture; when you to see the enemy in a high guard, or low, & when you do not set the counter to that guard, & you are not secure from the Sword of the enemy; to do so is perillous, it is good then when you see your enemy to have minor science, & less practice than you; after when you are able to do a counter, & to wound to do both: either you are able to set him to warding, or else in

obedience, with feint, or with caving of your Sword, or other things which are able to be done; which safeguard you from the enemy's Sword, as I speak of above, he is not able to move, nor to do any action, which you do not mark, & you have opportunity to ward. These pictures which are here, you shall see two guards with the sword before, & two counter guards for the covering of the Sword; one is as to bind the enemy on the inside, & the other to go of outside, as you shall see in these pictures, & which I will show you how to go in the next lessons.

[plate 4]

D E C L A R A T I O N
O F W O U N D I N G O F T I M E.

You shall mark in this picture of wounding your enemy in the time, when he having caved his Sword; & this is done to go to bind the enemy outside of measure, placing your sword upon his on the inside path, as you will see the picture of the first guard¹, which he is not able to wound you, without caving the Sword; & then you in that same time, as he is caving to wound, to thrust forward your Sword, twisting in the same time the wrist, then you wound to the face, as is seen in the picture. If you intend to ward, & then to wound, it will not to come to pass; as the enemy has time to ward, & you do so in peril: but if you in the time, when he is to caving his Sword; enter suddenly forward with yours, twisting the wrist; warding; the enemy will have difficulty in being able to ward. Having done this, & wounding where you shall, you shall not be so by the enemy; for you safely return backwards outside of measure with your Sword upon to the enemy's, not ever abandoning it.

And in case the enemy does not cave his Sword for wounding, you should intend to come to bind outside the measure; & of suddenly the to throw the point where it is uncovered, returning back outside the measure, leaning your sword upon his.

[plate 5]

T H E T R U E W A Y G I V E N
T O B I N D T H E E N E M Y,
A N D S T R I K E, W H I L S T H E C A V E S H I S S W O R D.

¹ Plate 2

You are to learn of this picture, when your enemy should be in a guard with the sword to his left², high, or else low, going to bind your sword to the outside, outside the measure, with your Sword high, so much so that he is at pains to touch it, with a judged step, and strong; with your Sword in action of warding, & wounding, with the eye lively, as is seen in the second Picture of the guards, & counter guards³. And standing in the way recommended to you, your enemy will not be able to wound with the point, without to caving his Sword, & whilst he is caving, twist the wrist, & in the same time throw a stoccata, how you will mark in the fourth picture; & having thrown this stoccata, suddenly and in one time return backwards outside of measure more to your right and upon his with your Sword; the purpose being he is forced to cave anew, to which you are to throw the self same stoccata twisting the wrist, as above retiring outside of measure; & for every time he caves, every other time to use this twist of the wrist, & to throw this stoccata. To do well this play, it behoves you to exercise often, after that is to learn the knowledge of binding, & to wound with extension, & great nimbleness; Heeding of standing firm with the torso, & of binding strongly with the forte of your Sword; after your enemy throws strongly at you, to bind with your forte, as he lays disordered, & you are able to wound, where he is uncovered. This, needs to be the first lesson, which is to be learned of the single Sword; behind this hides all the others, which you will mark in this book; & to know how to do this in time, you mark the warding of all the cuts, & all the resolute points, which you will able to see the theme, as you will mark goes hand in hand in the subsequent lesson.

OF THE TRUE WAY OF CAVING THE SWORD.

In these two pictures, I have placed here above,⁴ have instructed you to wound the enemy, whilst he caves his Sword. And this thing did not lie in my lesson, but it shall no longer be strange, I will demonstrate the way of caving the Sword. Therefore note, your enemy will take his opportunity from your desire to stand strongly in guard, & he shall come to bind, throwing the stoccata where you are uncovered: & if he knows as much, as you, he shall always do so with the Swords in contact. But to intend, which you then cave the Sword below the provision of the enemy, to desire the wrist with nimbleness, and to throw the point in the self same time, where he

² i.e. his own inside

³ picture 3

⁴ plates 4 and 5

lays uncovered, this is the true, & secure way to know to caving the Sword, & to wound in one time. Which is for you to cave your sword without twisting the wrist, striking in time, & set to the enemy wounding him; as well in exercise & you will see this proved very well. And if the enemy wards, seek to cave in the way said above, to twisting always the wrist, & with that turning you are warding, thus there are many other caves from the way above, the which it is secure, & after to give the stoccata in that same time, as you cave. And this way of caving it is not necessary of that same thing, which you have marked in the declaration of the previous noted picture of the way of knowing warding; after which this it is the principle thing, that you seek to know in managing the single Sword. Is which to exhort unto you to exercise well these two things, after which to be in measure against the enemy, how in time of caving the Sword, the knowledge to cave nimbly, & well; & how in time of warding, to ward likewise well.

[plate 6]

OF THE COUNTER CAVE

INSIDE OF THE SWORD.

In this picture I present, & demonstrate another way of warding, & wounding by the way of the counter cave; which is done in this way, when you have covered the Sword of your enemy, if he should come to wound you it behoves you, to cave; whilst he intends to cave, cave yourself, which your Sword turns first to place, to cover that of the enemy; but the cave being done, splitting the time, throw the stoccata where he is uncovered, intending the torso somewhat against the right side, & holding the arm forward in extension, when he comes thence to wound you, there you should be able to wound; & having thrown the stoccata, return backwards outside of measure.

[plate 7]

OF THE COUNTER CAVARE

OUTSIDE OF THE SWORD

This way of wounding by way of counter caving to the outside, it is similar to the counter cave to the inside: & only the placement is different, when to your enemy is standing in guard, & comes to bind; you are to be outside of measure, in order for you to counter his guard, securely with your Sword to the outside, permit your enemy to be resolute in his cave; & whilst he is caving, you in the that same time cave then, thrusting the point of your Sword

underneath his, & with the wrist, & turning right with the forte of the blade of your sword, & to go to his blade, carrying the arm long, & extended, & straightening the torso, & lengthening the step, as is seen in the picture; being thus you come to wound, which he cannot heed. But take heed yourself, when the enemy throws strongly his Sword, & in your intended your cave, to the end that you bend not the enemy's Sword, & you are wounded, it behooves you when caving, to carry the torso backwards, which will lay secure: & supposing when the enemy has thrown strongly, he will disconcerted; & will come to be wounded on your sword; & you will then stand in a better position to wound, where you will; heeding always of holding your sword outside of you torso, so that you shall not be wounded.

[plate 8]

OF THE FEINT

DECLARATION

Showing the cave of the Sword done with the wrist.

Varied are the manners of wounding & as a consequence varied shall be then my lessons. But this should not be unexpected somewhat, should I go to recount all the things, which in this profession one must be able to do, however to be infinite, my work would be over long, & bring the lessons to tediousness; therefore to I shall go forth to those things, which to me appear to be much better, more artful, & more useful, which lay hidden behind many others more easy, & less artful. Amongst all the ways then of wounding artfully, the feint, in my opinion, exceeds all others; it is not like the others and it is not to pretend to do one thing, & then to do another; & this is done in diverse ways, & this is one. Turning, when you set your feet, & to the right side, with your Sword before, with the right arm extended to strike at your enemy when you see an opportunity to bind: & as he comes thence in measure with you; in guard you should know to wound with feet firm, or also with step; and you knowing he is to cave, when he is to do this with the Sword; & to cave the Sword with the wrist, & binding with the edge a point to the face; but to throw wide the enemy's Sword, if he purposes not to seek yours; if the enemy does not ward, throw resolutely, then you are to wound; but if he wards, in his warding you recave the Sword, & wound him as is seen in this picture, when the enemy unadvisedly tries to wound you: but heeding, when in the recave you do not let him retrieve his Sword, for which you will prove empty in your thought, & in the cave carry the head, and torso back

somewhat, for to see the work of the enemy, for if he is to throw, & you do not withdraw backwards, when going to encounter, & you may be wounded anywhere. Of more help is to heed that you go with the right blade of your sword to the blade of the enemy's Sword, to intend the pulse⁵ upward in the wounding so your Sword is upon the debole⁶ of the enemy, & suddenly strike the stoccata, either resolutely, or feint, returning back outside of measure. It is important to show your Sword, either to the face, or to the body of the enemy, & lengthening the arm without stepping: where if the enemy wards you, you in the same time cave the Sword, & accompany forward with the step, when he tries to wound you unadvisedly; but if he does not to ward, increase the step, & the strike; and this it is the way of the feint.

The two previous pictures⁷, albeit the pair are similar, there are however differences between them, it follows that if you have diverse ways of binding, it is good to have an almost identical feint for to wound; & it is good to have this figure as a basis, above in which you are able to disorder, & marking this in the diverse ways of binding to wound; moreover to show evidence for these divers ways of binding, I intend to set down two more different ones; which you will see demonstrated in their declarations.

[plate 9]

THE WAY OF WOUNDING IN THE BODY
OF SINGLE SWORD, THAT IS

In measure with the Sword in contact.

The present picture is an artful manner of wounding the enemy in the body, & and securing his Sword, which makes it impossible for him to offend, whilst you step to wound; & is done in this manner: it behoves you to set in a guard with the Sword in the left side in front: & it is the enemy who comes thence to bind, & covering your Sword with his; let him come until he finds himself in measure with you; & as he is in measure with you; you cave placing your Sword inside of his, directing your point against your enemy's face; & if he does not powerfully ward you, you wound resolutely, to go how I say of raising with the right blade of yours for the blade of his, turning the pulse, and carry the body to cross somewhat. But if the enemy, whilst caving, comes thence to bind, & to wound;

⁵ pulse: meaning the underside of the wrist where one finds the pulse.

⁶ The foible

⁷ i.e. plates 7 and 8

do not throw the point: but to hold it somewhat outside, & in the same time as when he is to ward, & to wound, recave your Sword below the provisioning of his, & in doing, aim at the body of the enemy, thus to strike to his body securely, increasing somewhat with the Sword, as is to be seen in the picture, note the cave, & recave in the same time, not holding it always firm, to the end that the enemy cannot find it; & when he is going to muster the parry, you are to pass to the outside with you torso towards his back. Taking heed to place the hand to hilt of his Sword; that the pass has this effect, so as to be free to be able to wound, & you are able to wound him, as & where you see, & please.

[plate 10]

OF THE PASS WITH THE FEINT IN DISTANCE.

This it is an artful manner of passing behind the enemy, such that he is not aware; & it is of great consideration for the effect which is seen, as is to be seen in the present picture, when stepping with a feint, & so thus you wound the enemy; & is done in this way. It behoves you to see in which guard your enemy is placed, & how it is an opportunity, to go to bind in guard directing the point of your sword against the face; & as you to find yourself in measure, if you see, he is standing in expectation, & not moving, throw your point against the face, as is demonstrated the picture num⁸ & if he does not ward strongly, do the effect of the picture num....⁹ As you would do in other feints; but if he does ward, to do both with the Sword to the like, & suddenly return backwards outside of measure, & set in the same guard as you held first, & as you are almost in measure, feign a throw to the face the self same point & whilst he is warding you, cave the wrist below the hilt of the enemy's Sword with the point of your Sword, having regard for holding the enemy's Sword outside of your torso, & then in the same time pass, going with your Sword upon where his is furnished, accompanied by the left hand; & suddenly setting it upon the hilt of the enemy's Sword, to the purpose that he cannot strike a reversi to the face, which without a doubt he could wound you, if you were unaware of his point; & this done leap outside of distance, & recovering the Sword from your enemy, securely in the way of above, & lowering your sword, return to wound with two, or three resolute, & irrepressible points.

Of the Pass with the Feint above the point of the Sword,

⁸ I have assumed picture 5

⁹ once again I have assumed picture 5

This is another sort of cave, & of a feint which many do not master the use of, when he is coming thence to do that of the preceding picture¹⁰: & is done thus; It behoves you to stand in guard with the Sword to your left side, with the arm extended, & long; & letting the enemy to come to bind in the way described; & as he is in measure, cave your Sword over the point of his; & if it is seen, that he is not warding, you throw strongly, & resolutely, as I have told you, which if he does not respond to do as the other feints; but if he wards, you are not to be firm with your Sword; but to escape the guard furnished by the enemy's Sword, & passing in the way above, and then wounding to the body, you attacking as it is thus shown.

[plate 11]

OF THE FEINT IN
DISTANCE TO THE FACE

This Feint is not different than the others, it is dissimilar from the first to have him cave over the hilt of your Sword, and in that raising to throw at the face of the enemy, the same stoccata if he is to ward, you feint, and do not to attack resolutely. On the warding then to observe in the same guard, the same distance, & the same measure; and to parry carrying the torso, and the Sword, as is seen in the picture, and suddenly having thrown the point return outside of measure; Of major importance should be to know how to do the feint naturally, thus not to be known from the resolute. Which like is done in this manner. It is to circle the point (that same shall be for all examples) raising it to the outside of the face, and when he comes to it, with the point for underneath the hilt of the enemy's sword it would to go to the inside; it behoves you to wound with the point with the cave to the face, or to the body. And this is intended the Feint to be most natural: but heed not to do an ill feint, if the enemy does not parry you resolutely, for which you should lay in peril of wounding all places, & you will attack in peril.

[plate 12]

THE TRUE WAY TO STRIKE
A POINT OF THE SINGLE SWORD,
WHILST THE ENEMY IS THROWING A CUT.

¹⁰ i.e. plate 10

You are to mark in this Picture to wound in time for to strike a stoccata to the face to you enemy, whilst he is throwing a high cut to your head; & it is whilst he is raising his Sword, you will be able to strike the stoccata, whilst his Sword is in the air, & you will be the first to arrive. And how this is made there, take note. Being in what ever guard you please, going to bind your enemy, & as should be in measure, the enemy to throws a cut to you head, you in the raising of his Sword, to wound in the time, & entering forward, & throwing your Sword to his face, which without a doubt you will wound, whilst the enemy's Sword is in the air, as is seen in the picture; but in doing turn the pulse in and up, & the right blade of the Sword to the upward, extending the arm long, & high, & to the front so that the guard of your sword covers your head, to the purpose that the enemy with the descent of his Sword, you seek to cover, & make it impossible for him to offend you; it is good therefore to throw nimbly your point; which if it is not nimble, the enemy might parry, & be able to wound you; & when you have thrown, nimbly return backwards outside of measure, securing your Sword against that of your enemy.

It is not my desire to set down in this my First Book all the ways of warding the cut, there are many; but I note only this one for you; this appears to be of more utility, & more commodious for knowing considering the time, & wounding that same; which is necessary to know in such an occasion.

[plate 13]

THE TRUE WAY OF WOUNDING SECURELY

Of single Sword, with both of the hands.

This picture shows you a way of wounding securely the enemy; which is impossible for him to ward; & it is done in two manners; first it behoves you to seek the occasion to be the same as the enemy's Sword, & to have yours to the outside; & then affronting your Sword against the face of the enemy, which if he does not ward strongly, you then strike to the face, as is seen in these four pictures; but if he wards well, & strong, you increase the step of the left foot, placing the left hand up to your Sword, thrusting hard with both the hands, directing the point against the body of the enemy, furnishing your Sword under his, as is seen in the present picture; heeding of to do all these things in one time.

Since to accommodate, which should in be in guard of the aforesaid manner; but with your Sword on the inside, intending to cave your Sword in action of wounding to the outside; & in the self same time which you cave

the Sword, place your left hand upon his Sword, & with the force of both hands beat your enemy's Sword, when it is beaten far off, suddenly pass with the left foot before, as is seen in the picture; But for this to come to pass well, it behoves you to heed to do all of this in one time, that is to say to cave the Sword, to place the hand, & to beat the Sword of the enemy, & to pass before with the left foot; if all of this business is not done thus in one time, it will not come to pass, & you do so in peril, as you may have some valiant man whom knows how to cave nimbly, & well with his Sword; therefore to this end when you come to pass, it behoves you to do all nimbly, & to improvise.

[plate 14]

THE TRUE WAY OF PARRYING
THE CUT, OR RIVERSO,
WHICH COMES FOR THE LEG.

In this lesson, in which is reasoned the cut of mandritta, or riverso to the leg, it is impossible for him to strike and to mark his parry, and you shall wound the enemy in the same time; striking before the enemy attack can offend in the same time with the point of your Sword, it is not merely when the enemy's dritto, or riverso descends for the leg, it is necessary, when he is lengthening his step, and his body, and carrying his face forward, and whilst the enemy is descending to wound, you then take the forward leg, away backwards, & in the same time to throw your point to his face, which from it, he is unable to ward, or to wound, nor is he able to wound after. You are afterwards (as other to times I have said) to return backwards outside of measure.

And it is as the present lesson, it is very artful, thus then you should master if you intend to wound in such an occasion, as the Picture enlightens you in its demonstration.

[plate 15]

OF THE INQUARTATA,
ELSE THE SLIPPING OF THE TORSO.

It is Necessary for the Inquartata, or slipping to be able to sway the body. But this ordinarily is not of use in the Schools, it is the French whom exercise the torso. Many in truth are these Slippings, else Inquartatas, but I have in my judgement chosen to demonstrate only the best three, which to my judgement are the more secure, and much better, is as in the present picture appears.

The first of these has you set in guard outside of measure with the foot extended before, with the Sword long, & the arm extended, standing strong to his right flank, holding the point of the Sword to the face, of the enemy; letting the enemy to keep from harm to bind you, as he has come almost in measure, cave the Sword in a feint a little wide, and in the time. When the enemy should parry, recave, turning to the way you held first, coming with the cave to the blade of his Sword, of this manner, you do not have to cave quickly, in order to wound the enemy; for why is in the cave turning your Sword, and with it to wound you should be in peril, it follows then to do in two times; and carrying the left leg to cross, and likewise the left shoulder, going about to do the effect, whereupon (as is seen in the picture) throw the point, either to the face, or to the body, where he cannot perceive your point, holding the arm hard, with the hilt of your Sword covering, at distance the enemy's Sword, holding the eye to his face, heeding not to circle the face with the torso, as anyone would do, for you will then turn in peril, and see not your business. Haing turned to the outside with your Sword you return outside of measure immediately, securely as above.

Of the Inquartata, else slip of the torso.

Not dissimilar is this other Inquartata from the first, it is not in the manner of wounding, that is to say to have regard in the coming for the blade of the enemy's Sword, going to wound below the pommel of his Sword, raising your arm with the wrist, as is seen in the picture, you then go about the person to wound, not throwing about one's back to the enemy, nor for you to go forward to the press, for which you go in peril, considering the ability to return outside of measure, & securely to that: This Inquartata is most difficult for him to ward, rather near impossible, when it is done with judgement.

OF THE THIRD INQUARTATA .

Or Slip of torso.

This third Inquartata it is the best, and most secure of all, which is done in this manner. Settling in Guard, as in the other two, holding the Sword your right flank, with the arm extended, and firm: & as the enemy to come thence to bind with his Sword above yours, and when he is in measure; cave your Sword with the turning of the wrist: if he does not ward, you strike to the face, it is done the effect of the picture, for you to do as occurs in the others. But if he wards, you turn with the Swords in contact: then affront strongly raising his Sword, to the end that he is to

affront, if and when he comes to affront; you came coming with the cave below the hilt of his Sword; going about with the body, as above, to wound to the body, where he is not aware: and having done the effect of the present picture, then return outside of measure, securely, as in the other lessons.

Of a way artfully of striking in the body affronting the Swords.

In the past lessons I demonstrated the way of the Inquartata, that is to say to affront the Swords on the outside to go to wound on the enemy's outside: now as is to carry the Swords on the inside, and is to wound on the outside, to strike briefly. As to be butting with the enemy; affronting strongly with the blade of your Sword, throwing the point to the face, and with your forte upon the enemy's Sword: You are to heed if he shall lead your forte, you are to strike the Stoccata, either to the face, or to the body, which he will not be able to ward, but if he is stronger than you, to be judged when you affront Swords, cave the Sword under his hilt, when his sword falls to the ground, and you likewise throw a point from from which he shall not be able to defend, & in that same time pass somewhat without peril, and set your left hand on his hilt, you then wound him with three, or four points, which he will not be able to avoid. Then return outside of measure, securely, as above.

Of the way of playing of the single Sword, of point resolute.

There are many, which in the Schools, that intend to assault the enemy, with lusty resolution they throw the Punta, Imbroccata, Cut, in somewhat dangerous time ever with fury, & most great violence; thus soiling and setting common disorder to their good judgement, and mastery of the fence; For which it is necessary to know in such occasions the way of defending yourself. It behoves you, when you set to the guard of the enemy's Sword with yours in action extended, and outside the measure, in one step more quickly to retire/attack, which long: and in the time, which he is to throw either a Punta, or Imbroccata, or Stoccata, other like high cut, beat with your forte the Sword of the enemy, and suddenly lengthening the step to throw your point, either to the body, or to the face, and quickly return backwards with the foot before, from whence you sprang first, leaning your Sword to his to secure it; in such a way, that it is impossible for him to wound you, without caving: and with his cave, you turn your wrist to the outside, turning to beat with your forte the enemy's Sword, & lengthening your step, you throw a point, and then wound, and quickly return to backwards with the feet, as above, securing likewise with yours the Sword of the enemy, and if he turns a new recave, and you always turn to do the same.

This lesson it is more useful, & better, to have it in two times, in which you are able to do first, when the enemy to has the time to do only one: The one which is the parry, the other is the wounding. In which, as is observed, to have in mind.

[plate 16]

OF PARRYING THE STOCCATA,
WHEN COMING TO THE BODY OF SINGLE SWORD.

Seen from this Picture is the way of securely parrying the point, when coming to the body, & to wound the body, the which is done in diverse ways, for which some to step in distance; others stand in measure, others outside of measure: But you must have recognition of the time; and to know well to parry as my picture demonstrates to you; to parry in any of these ways. Whence to note, when you are with your enemy the Swords in contact, and when he is stepping for to wound to the body; to do with mastery, you in that selfsame time follow with yours the enemy Sword, therefore bringing low your point, with raising the wrist, and parry with the selfsame, and to pass with the left foot against his part extended, making way of his Sword, and wounding to the body, holding your left hand upon the furnishing of the enemy's Sword. Having struck the stoccata, cave the Sword neatly as described above, returning backwards outside of measure.

[plate 17]

OF THE POINT
TO THE FACE
TURNING THE WRIST.

You are to mark with this picture a very good way of wounding your enemy's face: & they all consist in the taking of the occasion, standing with the Swords in contact, this case your enemy stands in the motion to parry, placing suspicion of his desire to cave his Sword: and you in the same time, turn the wrist, placing the left hand to the guard of his Sword, and increase with your foot in one time, then to strike the face, as is seen; which is impossible, for him to ward, when done with judgement; having struck, increase with your left hand raising to the end¹¹ of the

¹¹ end or ending is used to refer to the pommel of the Sword.

enemy's Sword: and recave the Sword, to be able to throw two, or three stoccata's where you want. Then return backwards outside of measure, holding always your Sword against his, as above.

[plate 18]

[plate 19]

OF THE
COUNTER CAVARE
IN DISTANCE.

This it is the self same counter cave, in distance with you, which should be in left foot, & which is turning to pass of Inquartata. I wish to demonstrate with this picture the posture, & the wounding. & the purpose is possible to well comprehend, as of self same (which to go one to bind in the left foot), which to trap/open in guard as is seen in this picture, from whence to you enemy of to throw to your body. If he is a valliant man, passing with the feet nimble, & turning strongly the wrist, in the way of Inquartata, for warding from your Sword; and you in the selfsame time, which he passes recave your Sword under his endings¹², lowering the torso, which is seen in the present Picture, which you wound to his face, before he can wound you: For whilst he carry's the foot forward intending to pass, and he is not able to ward. But to intend to do the effect of this picture, you must exercise for to master well these two posts before.

[plate 20]

OF THE WAY OF PLAYING WITH SINGLE SWORD,

and when the enemy has Sword, and Dagger.

You have demonstrated with this picture you parrying, and wounding with the single sword against as enemy who has Sword and dagger. Standing with the right foot in front with a step, judged, with the torso backwards holding the Sword before nimble to parry, & to wound when it should be the time. & it behooves you not to be the first to throw, for you do so in peril, when you have thrown your enemy will be able to parry your stoccata with the dagger, and you will not be able to parry him, if he should be valiant man; but if you stand in guard, as I spoke of above in the action of parrying, demonstrating doubt, to which end he will throw to freely, you are whilst he is

¹² pommel

throwing, to parry lustily with the forte of your Sword, and throw the stoccata to the face; for why he is to throw at you strongly, and long, and in throwing his dagger, he is going far, in order strike to strike you securely, and you having struck suddenly, return back outside of measure, holding yours to his Sword, in the way described above; and which turning, when he is to throw, you to do the same; heeding therefore of not throwing to the body, which shall not be secure, after which he, whom has the Sword, and dagger, shall be much more ardent against you, whom is retiring with single Sword, and thus he is thinking to strike with a stoccata, which he is ought to do, but he shall come to disorder throwing too soon not thinking of things somewhat: but you are standing in guard with judgment, you are able to parry securely, and strongly, and to wound your enemy always to the face, and returning securely with your Sword on his outside of measure. But if your enemy caves his Sword to the inside; you turn your wrist to parry, and throw strongly, as I have said. And if you see, when he is desirous to fall back, you throw yourself backwards, throwing in this time, which he will come forward, and it is you who returns in guard with yours in his Sword, and which he will greedily parry first with the Dagger, and then go to wound, in that time, which you see, when he is lowering his dagger to parry; you suddenly cave your Sword over the dagger to the way described in the Picture num...¹³, Suddenly return outside of measure with yours on his Sword, heeding therefore, it is impossible for him to wound you, as it is described of above, when I dealt with the time, and of the measure. It is you whom is standing in guard expecting, or for fear, or with what else you deceive him with, standing outside of measure, with yours above his Sword, and circling to parry, and wound securely, following the opportunity.

[plate 21]

[plate 22]

THE TRUE WAY OF PARRYING
THE STOCCATA, WHICH COMES
TO THE LEFT FLANK.

In the present picture, it behoves you to set as in that of above, it is your enemy that designs to throw to your left flank; standing with your dagger to the Guard of his Sword: & in that time, when he is throwing, parry with the edge of the dagger, and wound the enemy in the shoulder of the Sword in one and the same time, throwing yours

¹³ presumably referring to plate 29.

more nimbly before, when he is throwing his stoccata, standing attentive with the eye, and with the mind, gathering in the torso, & in that time, when you see, which he should throw his, to throw yours to the shoulder, & parrying in that time his, which he is not able to parry yours: for which you wound in that time which he is coming thence forward, as is seen in the picture. Having then thrown the stoccata return backward outside of measure, in the same way as the first picture of Sword, and Dagger¹⁴.

[plate 23]

OF THE WAY OF PARRYING

A POINT, WHICH COMES

to the right flank of Sword, and Dagger.

In this picture, as you see, you appear in the same guard, as above it is described, and when your enemy comes to bind you with his Sword low, to wound your right flank, it behoves you to lurk with your arm of the Sword, and stand in guard three¹⁵ for to do an imbrocata with the point of your Sword, against his face, or else his body, & with the Dagger somewhat low, with the arm to the guard of the enemy's Sword. And as the enemy throws the point to the flank, and you parry, and throw the imbrocata for the shoulder of the Sword of the enemy in the self same time which you parry, which you see the effect from the picture. Before it should be done best, as you see the enemy, when he would throw his point, throw yours before, which gives you more ability to wound; and suddenly having struck the stoccata, or else the imbrocata, return backward outside of measure.

These are the four sorts of woundings, and parries of stoccata, & imbrocata, & all voids in the same time, that is to say to parry, and to wound in one same time: and carrying of the feet, always heeding, as throwing the stoccata, to increase somewhat with the foot inside, holding the left foot strong to the ground. Heeding, when throwing holding strongly the left foot to the ground you parry difficult in the principle; but with exercise you shall come to it easily.

[plate 24]

OF THE WAY OF PARRYING

THE POINT OF THE SWORD,

¹⁴ i.e. plate 20

¹⁵ in plate 22?

AND DAGGER TO THE FACE.

For to intend to set down all the effects, which this picture demonstrates for you, as of masters, which you fence in this same guard, and you see the enemy going to throw a stoccata to the face; parry with the edge of the dagger, thrusting forward the stocatta to the flank in one time, which to do this effect. Heeding therefore, when you see the point of the enemy's Sword to your face, of holding the dagger somewhat wide of that wherever he lies to come the throw: & when you throw, to parry with the Dagger, and turning somewhat the head throwing it from the path of his Sword: & in that time which you parry, you wound with the point to the flank, which shall be uncovered, and the more close to be wounded. Suddenly when having wounded, return backwards in the way described.

[plate 25]

OF THE WAY OF PARRYING

THE CUT TO YOUR HEAD

OF SWORD, AND DAGGER.

You learn from this picture, to see how to parry the cut with the Dagger, which turns to come to the head: It behoves you to stand in the guard of the first lesson¹⁶; and if your enemy comes to throw a cut to your head, to go to encounter with the edge of your Dagger, & in that same time, to throw your point to the face of the enemy, and increase somewhat with the right foot before: You must do these three things together, which you can see the effect of the picture. And it is best used for great Cuts, which go, to kill, which do not have a slight force. Whilst the enemy raises the sword for throwing the Cut throw your stoccata to his face, which it is good you retire the head somewhat backwards, and to wound the eye, and turn the force of the Cut. To intend to do this effect, as masters you must be ardent, not to have fear of his Sword, nor of the enemy; knowing how to parry well with the Dagger; to know how to throw well a stoccata true, and long; and guard not to parry the Cut with the flat of the Dagger, which should the Cut be strong it will hurl your Dagger from your hand, and you will be wounded in the head. But if it is parried with the edge, holding the arm extended, you will not be in peril. Having thrown the point, return backwards outside of measure, as above.

[plate 26]

¹⁶ plate 20?

OF THE WAY OF PARRYING

A RIVERSO WITH THE DAGGER.

You are to learn from this picture, to see how to parry a riverso, which comes against the face: It behoves you to set in the guard of the first lesson with the Dagger high, and strong¹⁷: and as you see the riverso coming; to go to encounter it with the edge of the Dagger, & in one time increase somewhat the right foot, throwing the stoccata to the flank, which shall be uncovered, which you see the effect of the picture. Heeding, that all six these pictures are of one manner. But it behoves you to parry, and to wound in one time; which if you to delay the point from the parry of the wound, you will not do the effect. To do this effectively, it behoves you to exercise, and to do practice, and having struck the stoccata suddenly, return backwards outside of measure.

And it is worth heeding, which in these six lessons is the most important, and best, which in the Fence is to retire: but it behoves you to do well holding the Dagger strongly, and as you see the Sword coming against you, either of point, or of edge, to go to encounter with the Dagger, & in that same time to throw the stoccata, where the enemy is uncovered.

[plate 27]

POINT THROWN TO THE BODY

OF SWORD, AND DAGGER.

The first part, which a man needs to have, whom is to delight to do profession of arms, is to know how to bind the enemy, strike a stoccata, and return in guard outside of measure. To desire to have mastery of this is to have a knowledge of the counter of the guards, and to know to throw the stoccata, where you see the enemy uncovered; for which if he should be a little covered in the body, it behoves you to go to bind smoothly, with the Sword low, holding your point against the body of the enemy; and with your Dagger to the guard of his Sword, and as you are in measure, to throw first the Sword, then the torso, and then the feet, which you see the see the effect in this picture. For when you throw the arm of the Sword, and then the torso the stoccata to the body, he is not able to notice. The contrary is for you to move first the torso, and then to throw the stoccata; then he will be aware, and able to parry, and respond in the same time, and then you will be in peril. Suddenly then, as you must throw the

¹⁷ Plate 20

stoccata, you must throw yourself backwards outside of measure, standing in guard with your weapons ready to parry, and to wound, for when the enemy seeks to wound you he will come disordered to throw, either with point, or with edge; you then parry, and wound in one time, as is described to you in the first picture.¹⁸ But the importance of this picture consists of, (when having thrown) carry first backwards the head, then shall come the torso, and the leg, for why if you throw first the legs, you lay in peril, either of falling, or which your enemy will wound you: it follows then for the head to go before; Which this shall be one of the principle things, that is learned.

[plate 28]

TO WOUND WITH THE STOCCATA
WHILST THE ENEMY
IS MOVING.

In the fence the principle things, to be known are to discern the measure, and the time, from that of in these pictures is reasoned. How you are having the Sword in hand, to go to counter your enemy, to go to bind with the eye lively, with the arm half ready to parry, and to wound. In this time take heed whether he shall be the first to wound, or not. And if seeing, his desire is to be the first; strike in that Time, when he is throwing; and you in the mean time to go to parry his throw in the same time, as above. But if you see he dreads you, & thus standing in guard in expectation, to go to bind plain and smooth to that part, where he is uncovered; and as he shall be in measure, hold your Dagger before to the guard of his Sword, throwing your point, then your torso, then your feet, holding the Dagger in front, for the purpose that if the enemy throws in the self same time, you will be able to parry, which he should not be able to encounter you, and to strike either. When you have thrown, return backwards out of measure in the way described. And for which it behoves you, when you go to bind, that you busy yourself with one of these three things, either which to throw, or to stand firm for to parry, or to from a move or bend, or of the other for to throw outside of measure, it behoves you to throw, rather it is to stand firm when you are in measure, which you are to do in the way described in the present lesson. But if he is to move, or if to retire or in this, or in that, or in whatever way; you throw with strength and nimbly the stoccata, whilst holding the feet

¹⁸ plate 20?

launching . For whilst, when he is moving he shall not wound you in the time, which you throw. Then return outside of measure as accustomed.

[plate 29]

P O I N T T H R O W N

A B O V E T H E D A G G E R .

To intend to strike the stoccata to one whom holds the Dagger low, it behoves you (which is seen in this picture) to go to bind to the side of the Dagger; and as you shall be in measure, to throw first the Sword, and then the torso, with raising somewhat the wrist, as is seen in the picture, which to do the effect. Then return backwards in the way described of the¹⁹ picture. One, which shall be to exercise to throw first the Sword, and then the torso, and then returning backwards nimbly in the way described in the²⁰ lesson, and which knowing to go to bind with the time, and if he is in measure, you needs must throw where the enemy is uncovered, it is very difficult to pass, after which it behoves you, when he shall uncovered in some part, after the step his Sword, & his Dagger will not to cover all: and when he is uncovered you wound in the aforesaid manner.

[plate 30]

Many are the guards, where stepping is done, for why every way of holding the Sword in guard, as is it it said: and all the guards are good, to the which as covered in the time, and the measure: And that in the fight to know to do the artful guards always to deceive the enemy.

G U A R D A R T F U L

O F U N C O V E R I N G T H E L E F T

P A R T .

The Artful Guards are infinite; but I in this my first book shall set down three only, these guards shall show, and give a path to those who are greedy.

The true, and first way of standing in artful guard is this, uncovering a part of the body, & the other parts you all cover, where it is impossible for the enemy to wound you, not in a single part, as is seen in these pictures, where you uncover all of the left shoulder, for which the enemy shall come to wound in the uncovered part, and as

¹⁹ The 1619 edition indicates that it refers to plate 27.

²⁰ Once again it is indicated that it refers to plate 27.

he should be wounding, he shall be in peril, after when he has thrown greedily, either the point, or the edge, you are able to parry, and you wound him in one time you, increasing with the foot, which you accompany with the Sword, whilst with your parry. Having thrown the stoccata suddenly return outside of measure as above. These guards of artfulness are for the studied man, whom has knowledge of time, and of measure, and whom has good practice, for when in these guards you are able to do many things, above all, in this you can go to bind the enemy more first; and as he shall be in measure, he with self same expectation, is more to wound in that part, which you have uncovered; and you are able to throw or do many things: As to parry, and to wound in one time; to parry, and to do a feint, a pass, or all that which you know to do in other guards, should be exercised is this. And it is the enemy standing in guard to throw where you are uncovered; you parry, and to wound in one time, where he is uncovered, and suddenly return backwards outside of measure. This guard deceives many, those capable, and those ignorant of weapons; for when they see you uncovered, they throw at the part you have uncovered: and you may easily parry, & wound in the aforesaid manner, as he has considered that there was no danger apparent.

[plate 31]

G U A R D A R T F U L
O F U N C O V E R I N G T H E R I G H T
P A R T .

This is another artful guard, as is seen, which uncovers all your right side; and yet placing the torso all covered, which the enemy cannot wound, it is not the right shoulder you uncover; but you are able to parry with the Sword, or with the Dagger, as desired, and to be able to wound with the feet firm, or else stepping with the feet, as you return commodiously. In this guard you are able to do many feints, and this is good for that, where you may wound at your discession, those whom do not have the patience to expect your throwing with time, and with measure, the enemy when seeing you uncovered will greedily set upon you without considering that, there is much that you can do: and seeks hard his peril: it is good then with this, which some can, after when they see better your doings; for which to negotiate a feint, the better to be able to parry, which standing in a guard straight: & you are more able to deal with the point resolute with the carrying of your torso backwards, and parrying, returning the torso, following the points which shall be nimble and long.

[plate 32]

GUARD ARTFUL
OF UNCOVERING THE BODY.

In this other guard, it needs that the body be uncovered, and; for which it will be impossible for you enemy to wound you, neither from the bending of his Sword, nor from that of his dagger, for when he sees for to wound, you throw in the waist, so that shall be only uncovered. Whilst he is throwing, you parry, and wound in one time, either to the right shoulder, or to the face, as these are much closer. You are able then in this guard to do the feints, stepping with the feet, and all things, which have been learned in the other guards. And you are good with those, then you may throw resolutely, and without doing a feint. But with these, when you have time, and measure, and when you can throw well the point resolutely, and a feint, it is of no use, without binding with your weapons, and seeking to cover with yours the Sword of the enemy outside of measure, as to be able to parry, and to wound when the opportunity presents itself without danger.

[plate 33]

OF THE FEINT
OF SWORD, AND DAGGER,
FOR TO WOUND ABOVE THE DAGGER.

Thus as the recognition of the time, and of the measure are the principle foundations of the Fence, thus the cave, and the feint, are the ornaments of the same thing. The Cave constituted all in the wrist: The feint it is the demonstration of doing the same thing, and not to doing it. Nor can one do the Feint without cave. Caves of either above, or below the guards of the Sword, or above, or below the point of the Dagger, either of inside, or of outside; you cannot throw the Feint, if you do not include the cave. This Feint it is a mortal deception, and it cannot be withstood by persons of valour, and professors of this science, that lack this same, and do not have recognition of it. This is done in these ways: turning to strike a stoccata above the Dagger to the body, or to the face of the enemy it behoves you to do thus, to bind with the Sword lowering it below the Dagger, holding your Dagger to the guard of his Sword, and as you seek in measure, to throw a resolute stoccata, and then return backwards: and if you are challenged; do not continue with the rest: but if he parry's, you return to bind, and as you should be in

measure, to throw the Point without lengthening the step, standing with the torso firm with the Dagger. And whilst the enemy parry's you in that same time, when he is lowering his Dagger, you raise the point of the Sword with the circling of the wrist, lengthening then the step, and your torso, you wound, either in the body, or in the face, where he is not heeding securely, as is seen in the Picture. The purpose of which to have effect, it behoves you with the point of the Sword above the Dagger of the enemy, to have to come with the Cave; which is to have the cave, and wounding, shall be in one same time. And the return backward outside of the measure as previously stated, you thus shall be safe from the enemy's Sword.

[plate 34]

OF THE FEINT
OF SWORD, AND DAGGER,
FOR WOUNDING IN THE BODY.

This feint is not very different from the other pass, which is to wound above the Dagger, this is below, the which is done with the self same to rules of these others. In this you have to hold your Sword high; and straight, which the enemy must, in the throwing of your point raise his Dagger, raising somewhat more the arm of the point of the Sword, in that way of wounding, called Murdering²¹ the Dagger. If he does not parry, do not continue; but if he parry's, to have to present the point, you more, nor less, standing with the step, and with the feet firm; and whilst he is to parry you, you come with the point of the Sword under the hilt of the Dagger; circling the wrist, & lengthening the step, you wound to the body, which he is not nor aware of. Then turn in back outside of measure securely as above.

[plate 35]

OF THE FEINT
OF SWORD, AND DAGGER
TO THE FACE.

Cavare the Sword above the point of the Dagger.

²¹ translated from "Scannare". What this would seem to mean in period terms is to move the arm in order to attack around the guard of the weapon in question [in this case the dagger] and that to use the same weapon to guide your attack. A similar move against the enemies Sword is found in Capo Fero called the "Scannatura".

To desire to strike a Stoccata in the first turn to your enemy, it behoves you to do this Feint: the which, is much more difficult, thus it is much better. It behoves you then to bind the enemy with contact of the Sword, holding the point of your Sword to the right side of his face; he shall expect it shall be to wound, or else he shall stand in guard to parry, and if he remains in guard, you are to bind the point to his face, and as he comes with the dagger obediently, you with the wrist, circle the point of your Sword, over the enemy's Dagger, you will wound, where he is not nor is heeding, it follows then his parry has uncovered all. Having struck with the point, to do as above.

[plate 36]

OF THE PARRYING THE STOCCATA
LONG WITH THE SWORD,
WITH THE CARRYING THE BODY BACKWARDS

Having thus mastered well the parry, which you are to hold when you know to parry well shall be of major importance to the profession. Then in three ways you I will you mark of warding the long Stoccata. Standing in guard with the Sword in the high path, and with the torso forward, holding somewhat uncovered the body, and either standing in measure, or out of measure. But never inside the measure, and being in that measure, when you see him, throwing the stoccata, and then carrying your torso backwards parrying with the Sword, as is seen in the Picture, and in this same time (for when you throw yourself backwards, to save yourself from the point of the enemy's Sword long somewhat, it will not arrive at you) he is diminished with his torso bent, he is placed in disorder, and shall have difficulty parrying, then you will have the ability to lengthen the step to wound, and you are able to safeguard yourself, as above, heeding, that whilst you parrying, you return backwards, standing strong above your feet.

[plate 37]

OF THE PARRY WITH THE DAGGER
CARRYING THE TORSO BACKWARDS.

Standing in the same guard as above, with the torso artfully before, holding the Dagger to the guard of your enemy, and as you shall be in measure, and when you see him throw his point, and you in the self same time parry with the dagger, and carry the torso backwards, with the retiring of the forward leg, and the Sword held nimbly to wound, as

is seen in the Picture, it needs that you stand with the feet strong, and your Sword at liberty to be able to do many things first, when he is to return to guard, after him throw long, and falling with the torso you shall strike where you will.

[plate 38]

OF THE PARRY WITH THE DAGGER
CARRYING THE TORSO BACKWARDS

And wounding with the Sword in the same time.

Is similar to the two first figures to parry with the Dagger, carrying the torso backwards, and then wounding:²² the which demonstrates two times, the one in the parry, and the other in the wounding: Thus with this other Picture of mine you see how to parry, and wound in one time. The reason for carrying backwards the torso, is for you to uncover the enemy, and to see best your business. Now then setting in the same guard of high of Sword, and Dagger with the torso forward bending the body, and shall be in measure, to let him throw, and as, when he is to throw at you, you have to do three things in one time; That is to say, Parry with the Dagger, Carry the torso backwards, to pluck the forward foot back, resting on the waist, & lengthen the arm, and throw the point to his body: the which way of parrying, and wounding, deceives the enemy, which it is impossible, when he is so doing to defend. This done return outside of measure, and you are secure, as it is said.

[plate 39]

OF THE POINT TO THE FACE
PARRYING WITH THE SWORD,

Is demonstrated in this picture a point with the feet firm very useful, and good, to those whom have excelled, which has the highest place in work, and shall be practiced: to let it be done in this way. It needs that your enemy throws an imbrocata to your waist, else a point from the right and you prepared with the your Sword, directing your point in the same time to the waist of the enemy, which he is not able to parry in the same time with his Dagger, throwing at you in the time, which he throws. For which if he attempts to parry with the Dagger, you are to beat in his Sword, and attack with the point to the face. This lesson if not heeded, you will not to wound him in the face,

²² Plates 36 and 37

which if you will throw to his body: he will be able to parry with his Dagger. And to intend to do this artfully, which deceives then those same, which to know: It behoves you to uncover your left side, and to hold your Dagger low whence to give opportunity to the enemy, whom will throw either to the face, or above the Dagger, which trusting you to parry with the Dagger, and you in the same time ward with the forte of your Sword, and increasing with your right foot, holding the point of your Sword against his face, for which if he should parry, thrusting in his Sword, he will not be able to parry, nor to wound, as in the Picture. Having thrown the point return backwards outside of measure, as of above.

[plate 40]

OF THE PASS OF SWORD, AND DAGGER

FOR TO GO TO THE PRESS,

AND TO WOUND WITH THE DAGGER TO THE FACE.

The going to the press, and wounding with the Dagger is done in many ways, and follows the opportunity, in the which others would retreat. Many avoid the press, whom are not able to do of hand, following the enemy furiously in the pass: Others step from the choler, which have not the patience to play inside the point of Sword. Others step with art for to wound with the Dagger. In this my first book I use only one artful pass for to wound with the Dagger securely; and which it will be impossible for your enemy to offend either with the Sword, nor with the Dagger. This pass is done in this way. It behoves you to stand in guard of this manner, to rest with all the right side uncovered, and to give opportunity to the enemy, whom throwing resolutely, either with point, or with edge, you then to parry with your Sword, and pass with the feet to affront him strongly with your Sword, and placing your Sword to the arm of his Dagger, as is seen in the Picture, for which your enemy will not be able move neither the Sword, nor the Dagger, and this done you make many stabs with the dagger eagerly. This lesson, when you have exercised it, is very secure.

[plate 41]

OF THE POINT

OF SWORD, AND DAGGER

Throwing from the side to the right Shoulder.

One, whom in this profession shall be a valliant man, shall be standing always in guard, but it is good to stand outside of measure, to consider the guard of the enemy, & to go to bind straight and smoothly long to the uncovered; & that shall be in measure the throwing in the way of the present Picture, in the which the right shoulder is uncovered, heeding to go to bind from the side of the sword: and if he is seen to stand in guard for expectation; to throw the stoccata in the way described to turn the wrist to side of the enemy's sword, as is seen, Having thrown then the stoccata, return outside of measure as above.

[plate 42]

OF THE PASS WITH THE FEET
OF SWORD, AND DAGGER

This Picture does not hold with the others, it is not like the demonstrations which you have seen in this my first book: but in the others, which by my hand, pleasing to God in light, treating of passing with Sword, and Dagger, that is to say passing with the feet, after this I will not treat of others, those of the feet firm; for which all that, those like feet firm, knowing to stab with the dagger the time one can do the passing of the feet. Having done the pass, as to master caving the Sword, and then safeguarding, as is seen in this Picture, where is seen when you have passed, and having caved the Sword, and to be able to strike that stoccata and be secure, throwing with the Dagger to the Sword of the enemy. But if the enemy caves his Sword, it behoves you to pursue with your Dagger, and in such to wound with the Sword, and as he is striking the stoccata, then purpose, to return backwards outside of measure, for which one, when you know to stab with the dagger the good time, and when to step with the feet, and knowing without caving the Sword, are able to strike, which he whom knows naught is to step after, then he is to wound you, he is throwing in peril, heeding when the enemy then shall be willing to attack; for he whom is ignorant of this encouragement, when he is to be wounding, thinking he is free from danger; and thus you infuriate him to throw poorly; it is then you to be able to attack to wound, you must know how without caving the Sword, and to know without combat at the half Sword, as is seen in the Picture, and to be able to return backwards, and safely, as in these my other books God willing his kinsman Signor reason.

THE END