Fiore dei Liberi
Project

Getty Representation
Fiore dei Liberi
Project

Getty Representation
This document contains a transcription based upon the original manuscript text. Images and photographs used are a representation only and are not a reproduction or facsimile of the originals. For an exact reference of the text and images you should refer to the original manuscript.

This document is an accumulation of the research, transcriptions, translations and art work of the following main contributors:

- Rob Lovett
- Mark Davidson
- Mark Lancaster

Thanks is given to the various members of The Exiles who have assisted in the practical implementation and refinement of this document.

All art work is copyright

- James Payton
- Helen Lancaster

and are used under exclusive rights to The Exiles.

Additional proof reading and corrections by

- Alan Ethell

All text and photography are copyright to The Exiles, 2002-2005

For more information please refer to

www.the-exiles.org

Limited License

You may print this document and distribute full and complete copies freely. In doing so you agree to maintain the structure, copyright information and notices of this document on the printed page.

You may make full and complete electronic copies of this document and distribute those copies freely. In doing so you agree to maintain the structure, copyright information and notices of this document

In distributing this document you agree to recognise and abide by the copyright and licensing and to draw this to the attention of any recipient.
Fiore dei Liberi Getty MS Representation

Glossary of Italian Terms

Abrazare Unarmed Combat, combines elements of both grappling and striking. Literal translation "with arms".

Azza Axe - refers to Poll Axe

Colpi Blows, as in strikes.

Colpi Fendente Downward blows. In Fiore’s system these blows take the path from the teeth to the knees at an oblique angle.

Colpi Mezzani Middle/horizontal blows. These are done with the True Edge leading from the right and the false edge leading from the left.

Colpi Sottani Upward blows. Normally done with the false edge, enabling a quick return with a fendente, but true edge application should not be ignored.

Coverta Cover. An action that covers a line of attack enabling the Scholar to move safely behind it to a better position.

Daga Dagger. The dagger used in Fiore’s texts is a rondel with no discernable edge, therefore most techniques are designed to finish with a stab, not a cut.

Fendente Downward cleaving blow.

Gioco Largo Wide, loose play - done at distance.

Gioco Stretto Tight, narrow play. A used to describe technique where the Scholar enters to a close range to seize and grapple the Player or his weapon.

Guardia A guard which guards against an attack. Not the same as Posta as Posta is a position that guards and attacks simultaneously. Having said that the term is sometimes used interchangeably with Posta.

Lanza Spear, when on foot, Lance when on horse

Ligadura Mezana Middle Bind.

Ligadura Soprana High Bind

Ligadura di Sotto/ Ligadura Sottana Under Bind

Mezza Volta Half Turn. Essentially refers to passing footwork, enabling the Scholar to fight on both sides, in front and behind.

Posta Position; a position that is adopted which simultaneously defends from attacks and threatens attacks. A sentinal position of readiness.

Pui Fortezza More Strength - a technique described as a dagger defence from the First Master Remedy of Dagger to provide the cover with more strength against an attack.

Prese A hold, take or catch. The term is used slightly differently depending on the context in which it is employed.

Punte/Punta/Punto Thrust or Point depending on context.

Rebattere Beat. An action of beating back an attack, usually taking the form of cutting under the opposing weapon and knocking it back towards the Player.

Spada Sword

Spada a Uno Mano Sword used with one hand.

Spada a due mani Sword used with two hands

Tagli Cut or Slice

Tutta Volta Full/Complete Turn. Footwork where one foot turns about the other in a circular motion.

Volta Stabile Stable Turn. Footwork where the Scholar turns on the balls of their feet to face the opposite direction. Enables the Scholar to fight in front, behind and to one side.
IOR Furlan de Ciuida dostria
che fo di Missier Benedetto de la
nobel casada deli liberi da
Premeryas dela diocesi dello
Patriarchado de Aquilegia in sua çouentu
uolse inprender ad armiçare et arte de
combatter in Sbarra¶ De lança Açça Spada e
daga et de Abracaçare a pe e acauallo in Arme e
senca Arme¶ Anchora uolse sauere tempere
di ferri¶ E fateççe decaschuna Arma tanto a
defendere quanto ad offendere, e
maximamente chose de combatter adulrança
¶ Anchora altre chose merauglose e oculte le
quale a pochi homini del mondo sono palese¶
E sono chose urissime e degrandissima offesa
e de grande defessa, e chose che non se po
fallare tanto sono liçie a fare¶ La quale arte
e magisterio che ditto di sopra¶ E lo ditto
Fiore sia imprese le ditte chose da molti
magistri todeschi¶ E di molti Italiani in piu
prouincie et in molte citade cum grandissima
e cum grandespese¶ E per la gracia di dio da
tanti magistri e Scolari¶ E in corte di grandi
Signori principi duchi Marchesi e conti
chauallieri e Schudieri in tanto a impresa
questa Arte¶ Che lo ditto Fiore a stado piu e
piu volte richiesto da molti Signori e
chauallieri e schudieri per imprender del ditto
Fiore si fatta arte darmizare e decombatter in
Sbarra a ollrança la quale arte elle a
monstrada a piusori ytaliani e todeschi et
altri grandi Signori che ano debudo
combattere in Sbarra¶ E Ancho ad infinti
che non ano debudo combattere¶ E de alcuni
che sono stadi miei Scolari che ano debudo
combatter in Sbarra¶ De quali alchuni qui
ne faro nome e memorìa¶ Primo de loro si so
el noble e gaggardo chaualliero Missier piero
del verde el quale debea combattere cum
Missier piero dela corona iguali forono
ambidoy todeschi¶ Ela Batagla debea esser a
Peroa¶ Anchora alo valoroso chaualliero
Missier Nicolo Uorìçilino thodesco che debea
combatter cum nicolo Inghilesco. Lo campo fo
dado ad Imola¶ Anchora al notable
valoroso e gaggardo chaualliero Missie
Galeago de Captani di Grimello chiamado da
Mantoa che debea combattere cum lo
valoroso chaualliero Missier Buçichardo de
fracà lo campo fo a Padoa¶ Anchora al
valoroso schudiero Lanciloto da Becharia de
Pauia el quale se VI punti de lança a ferri
moladi a chauallo contra lo valente caualliero
Missier Baldassarro todescho Iquali ad ymola
debea combatter in Sbarra¶ Anchora al
valoroso Schudiero çoanino da Bayo da
Milano che fe in Pauia in lo castello contra
lo valente Schudiero Sram todesco tre punti
di lança a ferri moladi achauallo¶ E poy fe a
petre colpi de Açça e tre colpi de Spada e tre
colpi di daga in presença del Nobilissimo
Principo e Signore Missier lo Ducha da
Milano e deMadona Laduchessa e daltri
infiniti Signori e donne¶ Anchora al
cauteloso chaualliero Missier Açço da Castell
Barcho che debea vna uolta combatter cum
çuanne di Ordelaffi¶ E vnaltra uolta cum lo
valente e bon chaualliero Missier Jacomo di
Boson el campo debea esser al Piasere delo
Signore ducha da
Milano. Di questi edaltri
iquali io fiore o magistradi io son molto
contento perché io son stado ben rimunerato
et o ho budo ionore elamore di miei Scolari e
di parenti loro¶ Digo Anchora che questa
arte iolo mostrada sempre oculta mente siche
non gle sta presente alcuno
Fior Furlan de Cividra of Austria that is of Sir Benedetto of the noble family of liberi from Premariacco of the diocese of the Patriarch of Aquilegia, in his youth he wanted to learn of armed fighting and the art of combat in the barriers.

Of spear, axe, sword and dagger and of unarmed on foot and on horse in armour and without armour. Also he wanted to understand the temper of iron.

And features of each weapon as well as to defend when to attack and most of all of the fight to the death.

Also other wonderful and secret things which are evident to few men of the world.

And they are truest and of greatest offence and of large defence and things that he cannot fail as they are so easy to do.

Which art and teaching that is said before.

And the said Fiore learned these things from many German Masters.

And from many Italians in more provinces and in many of the largest cities and with great expenses.

And for the grace of God from many Masters and Scholars.

And in the courts of great gentlemen, Princes, Dukes, Marquises and Counts, Knights and Squires he learned much of this Art.

That the said Fiore was more and more times required by many Gentleman and Knights and Squires for learning from the said Fiore made art of all arms and armour and fighting in the barriers to the death which art he has demonstrated to more Italian and German and other great Gentleman who had to fight in the barriers.

And also of countless others that did not have to fight.

And of some that have been at times my Scholars who had to fight in the barriers.

Of which some I will make name and remember here.

First of them I know, the noble and strong Knight Sir Piero del Verde who had to fight with Sir Piero de la Corona who were both German.

And the battle was held in Perosa.

Also to the valiant Knight Sir Nicolo Voriçilino a German that had to fight with Nicolo Inghilesi. The field was set at Imola.

Also to the notable, valiant and strong knight Sir Galeaço the Captain of Grimello called from Mantoa that had to fight with the valiant knight Sir Buçichardo of France in the field of Padoa.

Also to the valiant squire Lancilotto de la Becharia of Pavia and he made 6 thrusts with the lance of soft iron on horseback against the knight Sir Baldassaro, a German, who had to, in Imola, fight in the barriers.

Also to the valiant squire çoanino da Bavo from Milan who made, in Pavia, in the castle, against the valiant German squire Sram, three thrusts of the lance of soft iron on horseback.

And then he made on foot three blows of axe and three blows of sword and three blows of dagger in the presence of the noblest prince and Lord Sir the Duke of Milan and the Lady Duchess and other countless Gentlemen and Ladies.

Also to the cautious knight Sir Açço da Castell Barcho that once had to fight with Çuanne di Ordelaffi.

And another time with the valiant and good knight Sir Jacomo di Boson and the field had to be to the pleasure of the Lord Duke of Milan, of these and of others that I, Fiore, have taught I am very content because I have been well rewarded and I have held the honour and the love of my scholars and their relatives.

I say also that this art I have demonstrated it always in secret so that not anyone stood present at the demonstration except the Scholar and discreet relatives, and also if anyone other they stayed for grace or for courtesy, with holy vows they pledge a promise in faith not to reveal to anyone the plays they saw from me Master Fiore.
Fiore dei Liberi Getty MS Transcription

Folio 3 Verso

alamostra se non lu Scolaro et alcuno so discreto parente e se pur alcuno altro glie staper grazia o per cortesia cum Sagramento gli sono stadi prometendo a fede de non palentare alchun cogo vecudo da mi Fiore Magistro. E mazorma mente me o guardado da Magistri scarmideri e da suoy scolari. E loro per invidia coe gli Magistri mano comitado agucare a spade di taglo e di punta in zuparello darmare senca trarma saluo che vu paro di guanti de Camoca. e tutto questo e stado per che io non o uogludo praticar cum loro ne o uogludo insegnare niente de mia arte. ¶ E questo accidente e stado V volte che io son stado requirido. ¶ E V volte per mio honore ma conegnu cuagare in luoghi strany senza parenti e senza Amisi non habiendo speranca in alfruy se non in dio in larte et in mi Fiore e inlamia Spada. ¶ E per la gracia di dio io Fiore son rimaso cum onore e senza lesione de mia persona. ¶ Anchora yo Fiore diseva a miei Scolari che debean combatter in Sbarra che lo combatter in Sbarra e asay asay di menore periculo che a combatter cum Spade de taglo e di punta in zuparello darmare pero che chulio che zuoga a spade taglenti vna sola couerta che falla in quello colpo gli da la morte. ¶ Et uno che combatte in Sbarra e ben armado e po riceuere feride asay. Anchora sie vnatra chosa che rare uolte de perisse nisuno perche si puglano a presone. ¶ Sí che io digo che uoria inanci combattere tre uolte in Sbarra che vna sola uolto a Spade taglente come soura detto. ¶ E si digo che lomo che de combatter in Sbarra esendo ben armato, e sapiando larte del combattere et habiendo li avantaci chie se pon puglare se ello non e vaule ello si uoraue ben impichare ben che possa dire per la gratia diuido che camay nessuno mio scolario no non perdente in questä arte. Anci in ella sono sempre remasi cum honore. ¶ Anchora digo io predetto Fiore che questo Signori chauallieri e Seudieri achuy io cum honore e senca lesione di mia persona. ¶ Anchora digo io predetto Fiore che questo Signori chauallieri e Seudieri achuy io cum honore e senca lesione di mia persona. ¶ Anchora digo io predetto Fiore che questo Signori chauallieri e Seudieri achuy io cum honore e senca lesione di mia persona.

Omençamo lo libro secondo lordinamento del mio Signore Marchese e facemo che non gli manchi niente in larte che io mi rendo conto che lo mio Signore mi fara bon merito per la sua grande nobilita e cortesia. ¶ E comencemo abraçare Loqueale sie di doe rasones coe da solaço da e da ira coe per la uita cum ogni inganno e falsita e crudelita che si po fare. ¶ Esi quello che si fa per la uita uoglo parlare e mostrare per rasones e maximamenta a guadagnar le prese chome vsança quando si combatte per la uita. ¶ Lomo che uole abraçare uole esser avisado cum chuy ello abraça Se la compagno e piu forte o sello e piu grande de persona e sello troppo zouene o uero troppo uccich. ¶ Anchora de uedere si ello se mette ale guardie abraçare e de tutte queste chose si e de preuedere. ¶ E niente meno meter se sempre o piu forte o meno forte ale prese dele ligadure e sempre defenderse dele prese del suo contrario. ¶ E se lo tuo inimigo e disarmado attende a ferirlo in li loghi piu doglosi e piu periculosi coe in glochi in lo naso inle femine sottol mento e in li fianchi. ¶ Anchora digo che abraçare uole auere viii chose coe forteza prestceauere
And mostly I have been wary of Fencing Masters and of their Scholars. And they with envy namely these Masters demanded me to play with swords with cut and with thrust in an arming doublet without other armour but a pair of gloves of chamois and all this is because I did not want to practice with them nor did I want to teach them anything of my art.

And this accident happened 5 times that I have been required.

And 5 times for my honour I met them, I played in strange places without relatives and without friends not having hope in anyone but in God, in the Art and myself, Fiore, and in my sword.

And with the grace of God I, Fiore, remained with honour and without lesions to my person.

Also I, Fiore, said to my Scholars who had to fight in the barriers that fighting in the barriers is of much (much) less danger than fighting with swords of cut and of thrust in arming doublets because in plays with sharp swords one single cover that fails in that blow gives him death.

And one that fights in the barriers and is well armoured he can receive strikes. Yet still he can gain victory of the fight.

Also it is another thing that rarely has any one perished because they had been taken by surprise.

So that I say that I would rather fight three times in the barriers than one single time with sharp swords like well I said.

And thus I say that the one that fights in the barriers being well armoured, and knowing the art of fighting and having the advantages that if he can be taken, if he is not of any worth he shall be very willing to hang himself, well that I can say for the grace of God that not one of my scholars has not lost in this art. Rather they have always remained with honour.

Also say I, aforementioned Fiore, that these gentlemen, knights and squires to whom I showed this art of combat, they have been satisfied with my teaching not wanting other than me for master.

Also I say that not one of my scholars in particular those mentioned above, have had a book about the art of combat other than Sir Galeazzo da Mantoa.

Well that he said that without books no one shall be a good Master nor Scholar in this art.

And I, Fiore, confirm it true that this art is long that there is no man of the world of great memory that he can hold in mind without books a quarter part of this art.

Given that not knowing more than a quarter part of this art I shall not be a Master.

That I, Fiore, knowing how to read and to write and to draw and having books in this art and I have studied for 40 years or more. Also I am not a very perfect Master in this art. Although it is held by great gentlemen, who have at times been my scholars, I am a good and perfect Master in the mentioned art.

And if I say that I had studied for 40 years in law, in politics and in medicine like I have studied in the art of arms then I would be a doctor in those three sciences.

And in this science of arms I have had large contention with fatigue and expense to be even a good Scholar we say of other things.

Considering I, the aforementioned Fiore, that in this art I would find few Masters in the world and wanting to make a memory of me I will make a book in all the art and of all that which I know and of iron and of temper and other things following the order which my high Gentleman says, who is above others for martial virtue, prefers me more and more deserving of this my book for his nobility than other Gentleman that I may see and I could see, that is my illustrious and excellent powerful Lord Prince Sir Nicolo Marquis of Este, Lord of the noble city of Ferrara of Modena. Reço of Parma etc. to who God gives good life and future prosperity with victory over his enemies. AMEN.

Let us start the book following the order of my Lord Marquis and we fashion it so that he does not lack for nothing in the art that I yield; I count that my Lord will make good merit to me due to his great nobility and courtesy.

And let us start with Abraçare, which is done for two reasons, which is for sport and for anger, that is for life with every guile and deceit and cruelty that he can do.

And of this that I do for life I want to speak and to show with reason and most of all gaining holds that are used when you are fighting for life.

The man that wants to do Abraçare wants to be advised about he who he will fight with if the companion is stronger or if he is big of the body and if he younger or older.

Also he wants to see if he uses the guards of Abraçare and of all these things is to be foreseen.

And nothing less he puts himself always stronger or less strong in the presence of the ligadure and always defends from the presence of his opponent.

And if your enemy is unarmoured wait to hurt him in those places more grievous and more hazardous, which are in his eyes, the nose, in the soft under the chin and in the flanks. And nothing less, watch if he can come to you with the presence or the ligadure, armoured or unarmoured, so that it was one and the other.
Luogo più pericoloso.

Se possa partire in sua libertà, non ferire in bracci per modo che l’uomo non abbia più difesa né romper bracci e gambe, sauer ligadure e coe ligadure, coe sauer prese avanti e coe sauer far roture e coe modi.

Anch‘a sauer dislogar bracci e gambe per diversi vno in terra senza pericolo di si instesso.

Uole l’arte.

Sapeva dipinte in questo libro de grado in grado ch’omo labraçare, ora disemo delle guardie dabraçare.

Le guardie del abraçare si po fare per diversi modi. Et vn modo è migliore del altro.

Le quali tutte chose scritto è poro depinte in questo libro de grado in grado ch’omo sençarme aua ne le guardie non a stabilita per le prese subite che se fano.

Ell’i primi quattro Magistri che uederiti cum le corone in testa per quelli si mostra le guardie del Abraçare coe Posta longa e dente di cengiaro le quale fano vna incontra faltra, e poy fano porta di ferro e posta frontale luna incontra faltra.

E queste iiii guardie pon fare tutte chose che denanci sono ditte del abraçare in arme e sençarme abracere e ligadure e roture etcetera.

Mo bisogna fare per modo che le guardie sen cognosca dell’i Magistri zugadori, elli scolari da zugadori, elli zugadori del Magistro, e lo remedio del contrario ben che sempre lo contrario e posto dredo al remedio etal uolta “lo remedio” dredo o dredo tutti li soy zogi e di questo faremo chiareça.

Noi disemo che acognossi le guardie ouero poste e liciera chosa, prima che le guardie ano lor arme in mano luna contra faltra enon si tochano luna cum faltra.

E stano auisade e ferme vna contra faltra per uedere ço che lo compagno uol fare.

E queste sono chiamade poste ouero guardie ouero primi Magistri de la Bataglia. E questi portano corona intesta perché sono poste in logo e per modo di fare grande defesa cum esso tale aspetare.

E sono principio di quellarte coe di quellarte delmarra cum le quale li ditte magistri stano in guardia.

E tanto e adire posta che guardia.

E guardia e tanto adire che lomo se guardia, e se defende cum quella, de le feride del suo immigio.

E tanto e adire posta che modo de apostar lo immigio suo per offenderlo senza pericolo di se instesso.

Laltro Magistro che seguita le iiii guardie uene ad esnire delle guardie e si uene adesfender dun altro zugadori cum gli colpi che esson li iii guardie che sono denanci. E questo Magistro porta anch’ora corona, e si è chiamado secondo Magistro.

Anch’aliera chiamando Magistro remedio perché ello fα lo remedio che non gli siano dade de le feride ouero che non gli sia fatta inçuria in quellarte che sono le ditte poste ouero guardie.

E questo secondo zo remedio si a alcuni zugadori sotto di si i quali zugano quelli zogi che poria zugare lo Magistro che dauanti zoe lo remedio piglando quella couerta overo presa che fa lo ditto remedio. E questi zugadori portarono vna diuisa sotto lo zincho. E farano questi zugadori tutti li zogi de lo remedio in fintanto che si trovara vn altro Magistro che fara lo contrario delo remedio e di tutti suoi zugadori.

E per ço chello fa contra lo remedio e contra soy zugadori ello porterà la diuisa de lo Magistro remedio e desoi zugadori coe lacorona in testa ela diuisa sotto lo zincho E questo Re chiamado Magistro terço ede chiamado contrario perche sera contra gialfri Magistri e contra asoi zogi.

Anch’aliera digo che in alcuni loghi in farte si trova loquarto Magistro zoe Re che fa contra loterço Re, zo e lo contrario delo remedio. E questo Re e lo Magistro quarto chiamado Magistro quarto. E de chiamado contra contrario.

Ben che pochi zogi passano lo terço Magistro in farte. E si piu sin fano se fa cum pericolo. Ebase di questo ditto. Come noy auemo parlado qui dinançi de le guardie dabraçare edel Segondo Magistro zoe del remedio e deli soi zugadori E del terzo Magistro contrario al secondo Magistro et asoy zugadori, E del quarto Magistro che chiamado contro contrario, chosi come questi Magistri e zugadori ano a reçere larte dabraçare in arme e senza arme, chosi ano questi Magistri e zugadori a reçere farte de la lança cum le lance e loro guardie Magistri e zugadori.

Et perlo simile cum La Azzza, ecum lappa duna mano e de dey mani. E perlo simile cum la daga. Si che per efetto questi Magistri e zugadori detti dinançi cum le insegne loro e diuise ano a reçere tutta farte largame a pe e da cavallo in arme e sençarme.

Segondo chelli fano in lo zogho del abrazare.

E questo sintende solamente pero che chosi bisogna esser guardie e Magistri in le altre arte e remedy e contrary come in farte de Abrazare azo che lo libro si possa licera mente intendere.

Ben che le Rubriche e le figure eli zogi mostreranno tutta farte si bene che tutta la si pora intendere.

Ora atendemo alle figure depinti e alor zogi et a loro parole le quale ne mostrara la veritate.
Also I say that to Abraçare wants to have 8 things called strength, speed, knowledge, namely to know the advantageous prese, knowledge to make breaks, namely break arms and legs, to know ligadure namely binds of arms in this way that a man does not have more defence and he cannot move freely, to know how to hurt in the hazardous places.

Also know to put one to ground without danger to himself.

Also knowing of dislocating arms and legs in various ways.

Of which all things I write and I will draw in this book, step by step, as the art requires.

We have said that which Abraçare requires now we speak of the guards of Abraçare.

The guards of Abraçare can be done in various ways and one way is better than the other.

But these 4 guards are best in armour and without armour, however the guards do not have firmness for the sudden prese that he does.

The first 4 Masters that you see with the crowns on their head for those show the guards of Abraçare called Posta Longa and Dente di Cengiaro that makes one the contrary of the other and then can make Porta di Ferro and Posta Frontale the one in contrary to the other.

And these four guards can do all those things said before about Abraçare in armour and without armour namely the prese and the ligadure and breaks etc.

Even as it must be made in the way that the guards themselves are known by the Master Players and the Scholars from the Players and the Players from Masters and the Remedy of the good Contrary that always the Contrary is placed after the Remedy and sometimes the Remedy is after, or after all of his Plays and this we will make clear.

We say that knowing the guards or posta is easy. First that the guards have their arms in hand the one against the other and is not touching one with the other.

And they stand heedfully and firm one against the other in order to see that which the companion wants to do.

And these are called poste or guards or the First Masters of Battle.

And these wear a crown on the head because they are positioned in a place and in this way can make great defence with such an position.

And they are the principles of this art that is of that art of arms with which the said Master remain in guard.

And so much is to say that posta is guard.

And guard is a lot to say that the man guards himself and defends himself from the wounds from his enemy.

And so much is to say that posta is the way of positioning his enemy in order to offend him without danger to oneself.

The other Masters that follow the four guards descend from the guards and comes to defend himself from another Player with the blows that are of the four guards who are before. And this Master wears also a crown, and he is called second master.

Also he is called Master Remedy because he does the remedy that are not receiving of wounds or that are not carelessly made in this art that are the said poste or guards.

And this second one, called Remedy has players under himself who play those plays that are played by the Master that is called Remedy taking this cover or Presa that is done by the said Remedy. And these Players wear a device under the knee. And these Players do all of the Plays of the Remedy until such that they find another Master that will make the Contrary of the Remedy and of all his Players.

And because he makes Contrary to the Remedy and Contrary to his Players he will wear the device of Master Remedy and his Players namely the crown on the head and the device under the knee and this King is called Third Master and he is called Contrary because he will be against the other Masters and against his Plays.

Also I say that in some places in the art the Fourth Master, called King, is found who will do the contrary of the Third King, called the Contrary of the Remedy. And this King is the Fourth Master called Fourth Master.

And he is called Contra-contrary.

Although few plays pass the Third Master in the art.

And the more he does this he does with danger. And I have said enough of this.

As we have spoken here before of the guards of Abrazare and the Second Master that is of the Remedy and of his Players and of the Third Master Contrary to the Second Master and his Players, and of the Fourth Master that is called Contra-contrary, so as these Masters and Players have to conduct the art of Abrazare in armour and without armour and these Masters and Players have to conduct the art of the lance with lance and those guards. Masters and Players.

And in a similar way with the axe and with the sword of one hand and of two hands. And in a similar way with the dagger.

So that for effect these Masters and Players mentioned before, with their standards and devices, have to conduct all the art of armed combat on foot and from horse in armour and without armour.

Following as they do in the plays of Abrazare.

And this only means that it must be like this, guards and Masters in the other arts and Remedy and Contrary like in the art of Abrazare so that the book can be easily understood.

Although the inscriptions and the figures and the plays show all the art so well that all should be understood.

Now we attend to the drawn figures and to their plays and to their words which will show the truth.
Io son posta longa e achosi te aspetto. E in la presa che tu mi uoray fare, Lo mio brazo dritto che sta in erto, Sotto lo tuo stanco lo metter per certo. E inttero in lo primo zogho de Abrazare, E cum tal presa in terra ti faro andare. E si aquella presa mi uenisse a manchare In le altre prese che seguen uigniro intrare.

In dente di zenghiar contra ti io uegno. Da romper la tua presa certo mi tegno. E di questa isiro, e in porta di ferro inttero. E per metterte in terra saro a parechiado. E si aquello chio ditto mi falla per tua defesa. Per altro modo cerchero di farte offesa. çoe cum roture ligadure edislogadure. In quello modo che sono depente le figure.

In porta di ferro io ti aspetto senza mossa per guadagnar le prese a tutta mia possa. Lo zogho de Abrazare aquella e mia arte. E di lanza, Azza, Spada, e daga o grande parte. Porta di ferro son di malicie piena. Chi contra me fa sempre gli do briga e pena. E a ti che contra mi uoy le prese guadagnare. Cum le forte prese io ti faro in terra andare

Fiore dei Liberi Getty MS Translation

Abrazare Posta

Posta Longa
I am posta longa and like this you look. And in the presa that you wish to do to me, my right arm that is raised, I will place it under your left for certain. And I enter in the first play of Abrazare, and with such presa I will make you go to ground. And if that presa was likely to fail me, to the other prese that follow I know to enter.

Dente di Zenghiar
In dente di zenghiar against you I come. I am sure to break your presa with my hold. And from this I leave and to porta di ferro I enter. And in order to put you to ground I will be prepared. And if this that I said fails me because of your defense I will search for other ways of making offence to you, namely with breaks, binds and dislocations. In that way that is written in the figures

Porta di Ferro
In porta di ferro I wait for you without movement in order to earn the presa with all my own ability. The play of Abrazare by that is my art. And of Spear, Axe, Sword and dagger a great part. Porta di ferro is with malice filled. Who counters me I always give contention and pain. And to you that counters me then the presa I earn, with the strong presa I will make you go to ground.

Posta Frontale
I am posta frontale in order to earn the prese. Those who come at me in this position, you make offense. But I will move from this guard. And with knowing I will move you from porta di ferro. Then I will make you stand [so] that you would abide in hell. Of binding and breaking I will do easily to you. And soon he will be looking at those I have earned. And the prese I will earn if I will not be forgotten.
Questo sie lo primo zogho de abrazare et ogni guardia
dabrazare si po riuare in questo zogho e in questa presa
zoë pigli cum la stancha lo suo brazo dritto in la
piegadura del suo brazo dritto e la sua dritta mano
metta chosi dritta apresso lo suo cubito e poy subito fara
la presa del secondo zogho zoë pigliin in quello modo
edaga la volta ala persona E per quello modo o ello an-
dara in terra ouero lo brazo gli sera dislogado.

Lo Scolaro del primo Magistro sidigo che son certo de zitar
questo in terra o rompere suo brazo sinistro ouero dislogare. E
si lo zughadore che zogha cum lo Magistro primo leuasse la
man stancha de la spalla del Magistro per far altra defesa
subito io che son in suo scambio lasso lo suo brazo dritto cum la
mia man stancha, piglio la sua stancha gamba ela mia man
dritta gli metto sotto la gola per mandarlo in terra in questo
che uedeti depento lo terzo zogho.

Questo scolaro che denançi de mi dise ben louero che de la
sua presa conviene che uegna in questa per metterlo in
terra ouero dislogarglil brazo stanco. Anchora digo che si
lo zugadore leuasse la man stancha de la spalla del
magistro che lo Magistro che lo magistro riuaria al terço
zogho simile mente chome uedeti depento. Si che per lo
primo zogho e per lo secondo che uno proprio zogho ello
magistro lo manda in terra cum lo vulto elo terzo lo
manda cum le Spalle in terra.

Questo e lo quarto zogho de Abraçare che fizio lo scor-
laro po metter lo zugadore in terra E se non lo po mettere
per tal modo in terra ello zerchera altri zogi e prese como
si po fare per diversi modi chome uederti al dredo noy
depento che posseti ben saure che gli zoghi non sono
equali ne le prese rare volte e pero chi non a bona presa se
la guadagna piu presto che po per non lassare auantazo
al nimigho suo.
First Play
This is the first Play of Abrazare and every guard of Abrazare can arrive in this Play and in this presa namely take hold with the left hand his right arm at the fold of his right arm and your right hand is put like this right behind his elbow and then suddenly I will make the presa of the Second Play namely I catch hold in this way and give a turn with the body and in this way that man goes to ground or else his arm shall be dislocated.

Second Play
The Scholar of the First Master says that I am certain of putting this one to ground either to break his left arm or else to dislocate. And if the player that plays with the First Master took away the left hand from the shoulder of the Master in order to make other defence, suddenly I exchange reaching for his right arm with my left hand, take hold of his left leg and my right hand I put it under the throat in order to send him to ground in this that you see written in the Third Play.

Third Play
This scholar that is before me that speaks very truly of his presa meets that I come to this in order to put him to ground or dislocate his left arm. Also I say that the Player took away his left hand from the shoulder of the Master so that the Master arrives at the Third Play similarly like you see written. So that for the First Play and the Second that is one Play that the Master sends him to ground with a turn and the Third sends him with the shoulders to ground.

Fourth Play
This is the Fourth Play of Abrazare that is smooth if the Scholar can put the Player to ground and if he can not put [him] to ground in such a way he looks for other plays and in such sort he can make prese in various ways that we now see written after that I would have you well know that the plays are not the same nor prese seldom turn and because some are not good presa if I can gain it quickly in order not to give advantage to his enemy.
Questa presa che o cum la mia mano dritta in la tua gola io te fazo portare doglia e pena, e per quello tu andaray in terra. Anchora digo che se ti piglo cum la mia mane mancha sotto lo tuo stancho zinochio che saro piu certo de mandarte in terra.

Io son contrario del V’to zogo denanci apresso. E si digo che se cum la mia mane dritta leuo lo suo braço dela sua mane che al volto mi fa impazo, faro gli dar volta per modo chio lo metero in terra, per modo che uedeti qui depento, ouero che guadagnero presa oligadura e de tuo abrazar faro pocha cura.

Per la presa chio guadagnada al modo che io te tegno de terra te leuero per mia forza e sotto gli mei piedi te metero prima cum la testa che cum lobusto e contrario non mi farai che sia uisto.

Lo dedo poles te tegno sotta la tua orechia che tanta doglia senti per quello che tu andarai in terra senza dubito ouero altra presa ti faro o ligadura che sara piu fiera che tortura. Lo contrario che fa lo sesto zogho contra lo quinto quello che gli mette la mano sotto lo chubito Aquello si po far a me tal contrario senza nessuno dubito.
Fifth Play
This presa that with my right hand at your throat I make you carry grief and pain, and with that you will go to ground. Also I say that if I take hold of you with my left hand under your left knee that I will be more certain of sending you to ground.

Seventh Play
For the presa that I have gained in this way that I hold you from earth I lift you with my strength and I put him under my feet first with the head after that with the body and you will not do the contrary to me that it can be seen.

Sixth Play (Contrary)
I am the Contrary of the Fifth Play that is before. And yet I say that if I lift his arm with his hand with my right hand from the face that makes me unmovable, I make him turn for ways [so] that I put him to ground, for ways that you see here written, either that or to gain presa or binds and of your arms I shall have little worry.

Eighth Play
The thumb I hold under your ear that you feel so much pain for this you will go to ground without doubt or other presa I will make to you or more binds that will be fiercer than torture. The contrary that I make is the Sixth Play against the Fifth, the one which he puts the hand under the elbow with that he can make to me such contrary without anybody doubting.
Tu mi piglasti di dredo per butarme in terra e per questo modo io son voltado. Se io non te butto in terra tu nay bon merchado. Questo zogho sie vn partido, chosi tosto sara fatto chel contrario sara fallito.

Questo sie vn zogho da Gambarola che non e ben sigura chosa nel abrazare. E se alguno pur vol fare la gambarola, faza la cum forza e presta mente.

Questo sie vn partido e sie vna strania presa a tegner vno a tal modo che non se po defendere. Lo contrario sie che quello che tegnudo, uada al tosto chel po apressol muro o altro ligname e uolti se per modo chello faza acholuy chelo tene romper la testa e la schena in lo ditto muro ouero ligname.

Questo fere lo compagno cum lo zinochio in gli chogloni per auere puu avantazo di sbaterlo in terra. Lo contrario sie che subito che lo compagno tra cum lo zinochio per ferirlo in gli cogloni, chello debia cum la man dritta piglare la ditta gamba sotto lo zinochio e sbaterlo in terra.
Ninth Play
You take hold of me from behind to throw me to ground and in this way I am turned. If I do not throw you to ground you have a good deal. This play is a partido, thus quickly it will be done so that its contrary will fail.

Tenth Play
This is one play from Gambarola that is not very assured in Abrazare. And if anyone also wants to make the Gambarola, they must do it with force and speed.

Eleventh Play
This is a finish and it is one wonderful presa to hold one in such a way that he cannot defend. The contrary is that the one that is held goes as soon as he can to approach a wall or other timber and turns himself in this way to make the one who holds him break the head and the back on the said wall or timber.

Twelfth Play
This one strikes the companion with the knee to his testicles to have more advantage of throwing him to ground. The contrary is that as soon as the companion goes between with the knee in order to strike him in the testicles, while he is weak take hold with the right hand the left leg under the knee and toss him to the ground.
Fiore dei Liberi Getty MS Transcription

Folio 10 Recto

Perço che tu me ha piglado cum li toi brazi de sotto gli miei trambe le mie man te fiermo in lo uolto. E si tu fossi ben armado cum questo zogho io saria lassado. Lo contrario di questo zogho sie che si lo scolaro che uen inzuriado del çugadore in lo uolto metta se la sua man dritta sotto lo cubito del zugadore çoe del brazo sinistro e pença lu forte, elu scolar rimara in sua liberta

Lo contrario del xiiij io fazo. Le soy mani del mio volto sono partide. E per lo modo chio lo preso e si lo tegno, Si ello non ua in terra prendero grande disdegn.

Se tu pigli vno cum trambi li toy braci de sotto va cum le toy mane al suo uolto secondo uedi che io fazo e mazor mente sello e discouerto lo volto. Anchora pudo tu uegnire in lo terzo zogho de Abraçare

Io son lu contrario dello xiiiij zogho e de zaschuno che le mane me mette al uolto in fatto dabrazare. Li dedi polisi io metto in lochi soy sil uolto suo itruuo discoperto. E si ello e copertol uolto io gli do uolta al cubito o presa oligadura io fazo subito.
Thirteenth Play
Because you have taken hold of me with two arms under mine both my hands together will strike you in the face. And if you were well armoured with this play I would be finished. The contrary of this Play is that the Scholar who is injured by the Player in the face, puts his right hand under the elbow of the Player’s left arm and troubles him strongly and the Scholar remains in his freedom.

Fourteenth Play (Contrary)
The contrary of the XIII I do. His hands from my face are parted. And in the way that I have him held, if he has not gone to ground I will receive large scorn.

Fifteenth Play
If you hold one with both the two arms together from under go with your hands to his face as you can see I do and most of all he has uncovered the face. Also you can come to the third play of Abrazare.

Sixteenth Play (Contrary)
I am the contrary of the XIII (actually 15th) play and of everyone that puts his hands on my face in feat of Abrazare. I put my fingers [and] scour in the eyes if I find his face uncovered. And if his face has been covered I give a turn to the elbow and presa or binds I quickly make.

This document is copyright The Exiles 2005
Guarda che cum vno bastoncello io te tegno per lo collo ligado, E in terra ti uoglio butare, pocha briga per questo ho a fare che se io te uolesse peço trattare in la forte ligadura te faria entrare. E llo contrario non mi porissi fare

Stu fossi ben armado in questo zogo piu tosto te faria, Considering che to preso cum vno bastonzello tra le gambe, tu sta a cavallo epocho ti po durare che cum la schena ti faro uersare.

Del Sexto Re che rimedio di daga e contra per questo modo cum sua daga di quello son Scolaro. E per suo honore fazo tal couerta cum questo bastoncello. E subito mi leuo in pe, e fazo gli zoghi del mio magistro. Questo che fazo cum lo bastoncello iolfaria cum vn p capuzo. El contrario del mio magistro sie mio contrario.

Del octauo Re che rimedio io fazo questo zogho E pur cum questo bastonzello fazo mia deffesa. E fatta la couerta io in pe mi drizzo. E lì zoghi del mio Magistro posso fare E cum vno capuzo ouero una corda te faria altretale. El contrario che del mio magistro sie mio.
First Play
Watch that with one little stick I hold you with the neck tied, and to ground I want to throw you, I have little trouble to do.

That if I wanted to treat you to the strong bind you will go. It is not possible to do a contrary to me.

Second Play
If you were well armoured in this play more quickly I do this to you, considering that I have taken you with one little stick between the legs, you stay on horseback, and little you can endure that with the back I will make you overturn.

Third Play
Of the Sixth King that is the Remedy of Dagger and his contraries with his dagger of this I am a Scholar. And for his reputation (honour) I make such covers with this small stick. And suddenly I rise to my feet, and I do the plays of my Master, this that I do with small stick I do with a hat. The contrary of my Master is my contrary.

Fourth Play
Of the Eighth King that is the Remedy I do to this Play and also with this small stick I make my defence. And I made the cover I stand to my feet, and the Plays of my Master I can do, and with either a cap or a rope I do the same to you. The contrary that is of my Master is mine.
Queste zinque figure sono le guardie de la daga. E tale ebona in arme, etale ebona senza senza arme, E tale ebona in arme e senza arme, e tale ebona in arme e non senza arme. E tutte queste noy dechiaremos.

Io son tutta porta di ferro e son sempia. E son bona in arme e senza, perché io posso rebatter e far cum presa e senza. E posso zugare cum daga e senza e far mie couerte.

I son tutta porta di ferro e son dopia, e son bona in arme e senza, e pur megliore son in arme che senza, e cum tal guardia non posso usar daga.

E son meza porta di ferro e son dopia incrosada. E son bona in arme enon senza perché non posso far longa couerta, e posso courire de sopra et de sotto, de man dritta e de man riuersa cum daga e senza.

Io son mezana porta de ferro cum la daga in mano eson dopia, ela meglore ela piu forte detutte le altre. e son bona in arme esenza, e posso courir de sotto edesopra et ogni parte.

E son tutta porta di ferro cum li brazier incrosadì eson dopia, e son inforte forteça e in arme io son bona e forte. E senza arme io non son sufficiente perché non posso courir longo.

This document is copyright The Exiles 2005
These five figures are the guards of the dagger. And such are safe in armour, and such are safe without armour, And such are safe in armour and without armour, and such are safe in armour and not without armour. And all these we declare.

**Full Iron Door Single**
I am Full Iron Door and I am single. And I am good in armour and without, because I can beat and I do with presa and without, and I can play with the dagger and without and I make my covers.

**Full Iron Door Double**
I am Full Iron Door and I am double, and I am good in armour and without, and also I am better in armour than without, and with such a guard I cannot use a dagger.

**Middle Iron Door Double Crossed**
And I am Middle Iron Door and I am double crossed. And I am good in armour and not without because I cannot make long covers and I can cover high and low with the right hand and with the left hand with dagger and without.

**Middle Iron Door Double**
I am Middle Iron Door with the dagger in hand and I am double and better and more strong then all the others and I am good in armour and without and I can cover high and low and every side.

**Full Iron Door Double Crossed**
And I am Full Iron Door with the arms crossed and I am double and I am in a strong position and in armour I am good and strong. And without armour I am not sufficient because I cannot cover long.
Del curtello periculoso che zaschun de de luy dubito, librazi le man ello chubito doi contra quello ua di subito.
¶ A far questo cinque chose in sempre sera. ¶ Zoe tor la daga eferir, rompe li brazi, eligargli e meterlo in terra. ¶
E si di questi cinque zoghi vno laltro non abandonu. ¶
Chi sa defender si guardi la persona.

De la parte reuersa si po ferire del cubito in fin ale tempie de la testa. Esono chiamadi colpi mezani. E quelli colpi da riuerso, non se pon fare stando parechiado de fare couerta contral suo mimighio.

La daga che ua per mezo uerso la tua testa po ferire in fin sotto lo petto, enon piu in erto. E sempre cum la mane stancha po andar couerto.

Io son la nobele arma chiamada daga che dezogho stretto molto son vaga. E chi cognosce mie malicie e mia arte dogni sotile armizare auera bona parte. E per finir subito mia crudel batagla, non e homo che contra me uaglia. Echi me uedera in fatto darmizare, Couerte e punte faro cum lo abrazare, E torogli la daga cum roture e ligadure. E contra me non ualera arme ne armadure.
Of the dangerous knife that of everything I doubt, the arms, the hands and the two elbows quickly go against it.
And I shall do these five things always.
Namely I take the dagger and strike, I break the arms and I bind them and I force him to ground.
And if of these five plays one or the other I will not abandon.
He who knows to defend himself guards the body.

With downward blows I can hurt the head and the body from the elbow ending at the top of the head. And from the elbow down I do not have sure freedom without much danger, and of this strike I have doubts.

From the left side he can strike from the elbow to end at the temples of the head. And they are called middle (mezani) blows. And those blows from the left he cannot do being ready to make a cover against his enemy.

The right side can strike and can cover if there is a need, and he can strike from the elbow to end at the temples of the head, and more assured from the right side [than] that of the left.

The dagger that goes through the middle towards your head he can strike to end under the chest and not higher and always with the left hand he can cover.

I am the noble weapon that is called dagger that is of the Close Play, I am very moving and restless. And he who knows my malice and my art of every subtle [weapon] fight will have a good part. And to end suddenly my fierce battle there is not a man that can go against me. And he who sees me in a feat of arms, covers and thrusts I shall do with it, abrazare, and remove his dagger with breaks and binds. And against me neither arms nor armour are to be of value.
Perche io porto daga in mia mane dritta io la porto per mia arte chella o ben meritada, che zaschun che me trara di daga, io gie la toro di mano. E cum quella lo sauero ben ferire, pero che lo pro el contra del tutto so finire.

Per gli brazzi rotti chio porto, io uoglio dir mia arte che questa senza uoler mentre, che assay no rotti e dislogadi in mia uita, echi contra mia arte se mettera uoler fare, Tal arte sempre io son per uoler usare.

Io son Magistro de aurire e anche di serare zoe gli brazi achi contra mi uol fare yo lo mettero in grande brige e stente per modo che le ligadure e rotture sono depente. E perzo porto le chiaue per insegna che tal arte ben me degna.

Me domandauy per che io tegno questo homo sotto gli miei piedi, perche miglara no posti a tal partito per larte dello Abrazare. E per uittoria io porto la palma in la man destra pero che dello abrazare za mai non fo re-
Because I carry the dagger in my right hand I carry it for my art that she has well deserved, that anyone that draws a dagger to me, I will take it from his hand, and with that I know well to injure, because of the pros and cons of all endings.

For his broken arms that I carry, I want to say my art, because this is without wanting to lie, that I have not broken and dislocated in my life, and he who will put himself against my art I want to make, such art always I am ready to want to use.

I am the Master of Opening, and also of Holding namely the arms of those who want to fight against me. I want to put him in large trouble and suffering in the ways that the binds and breaks are drawn. And because I carry the key for a standard that such art is very worthy to me.

They ask me, why I hold this man under my feet, because I have no better place with such a finish with the art of Abrazare. And for Victory I carry the Palm in the right hand because with Abrazare he knows he will never remain.
Io son primo Magistro e chiamado rimedio, pero che rimedio tanto e adire che sauere rimediare che non ti sia dado, e che possi dare e ferire lo tuo contrario inimigho per questa che meglo non si po fare la tua daga faro andar in terra, voltando la mia mane parte sinestra.

Cum mia daga intornol tuo brazo daro vna uolta. E per questo contrario la daga tu non mella avarai tolta Anche cum questa volta chio fazo senza dubio io tela fichiro in lo tuo petto.

In la mezana ligadura to seratol brazo per si fatto modo che tu non mi poi fare alchun impazo. E se ti uoglo sbatter in terra ami e pocha briga, e de fuzirme non ti dar fadiga.

Lo contrario del zogho che me dinanzi io lo faro, voy possi uedere a qual partido ilo posto. Romperogli lo brazo o sbatero lo in terra tosto.
Fiore dei Liberi Getty MS Translation
Daga First Master Plays One to Four

First Master First Play
I am the First Master and called Remedy, because that great remedy is to say that I know to remedy so that you cannot strike me, and that I might strike and injure your contrary enemy.

For this he cannot do better, your dagger I will make go to earth, turning my hand to the left side.

First Master Second Play (Contrary)
I will give a turn with my dagger around your arm. And with this contrary you will not have taken the dagger from me.

Also with this turn that I made without doubt I will thrust it in your chest.

First Master Third Play
In the Middle Bind I have held your arm for it is done in such a way that you cannot make me any trouble. And if I want to force to you to ground it is of little trouble for me, and do not escape me I give a strain to you.

First Master Fourth Play (Contrary)
I will do the Contrary of the Play that is before me, you can see in which finish I have put him. I will break his arm and quickly force him to ground.
In bona chouerta per tor ti la daga di mano, Anchora per tal presa te poria ben ligare E se io metesse la mia man dritta sotto lo tuo dritto zinochio, In terra te faria andare pero che questarte ben la so io fare.

Lo contrario del zogho che me denanzi ison per fare, Che tu non mi porai zitar in terra ne tor mi la daga, Ne anchora ligarme, Ma tu coniuen lassare al tuo malgrado o demia daga subito sara incassado.

Questo sie vn zogho senza alchun contrario E conuene che per forza lo zugador uada per terra e chello perda la daga lo scolaro como uoi uedete questo che digo alzugador po fare, E quando lo sera in terra altro ara aterminare.

Questo zogo sie pocho usado in larte di daga ma purr e defesa e piu sauere che lo scolaro cum tal rebattere fatto in tal modo fa ferire lo zugadore zoe lo suo contrario in la chossa ouero in lo uentre.
First Master Fifth Play
In a good cover in order to hold your dagger hand, also with such a presa I can put you in good binds and if I extend my right hand under your right knee to ground I will make you go because this art I know well to do.

First Master Sixth Play (Contrary)
I am [done] in order to do the contrary of the Play that is before me, [so] that you will not put me to ground nor take my dagger nor also bind me, but you need to leave despite yourself or you shall be suddenly injured by my dagger.

First Master Seventh Play
This is a play without any Contrary and it is better that the Player goes to ground with force and that he loses the dagger, the Scholar, as you can see this that I say, can do [this] to the Player, and when he shall be on the ground the other will finish.

First Master Eighth Play
This Play is little employed in the art of dagger but also it is a defence and more you will know that the scholar with such beats made in such a way he can strike the Player who is his contrary in the ribs or in the belly.
Io son contrario del primo Re di daga ditto Rimedio.
Che male sa rimediare soy zoghi chi la sua mano stancha sa lassa pigliare. E per tal presa cheo la daga in la schena gli posso fichare.

Anch’ora mi son contrario di questo primo rimedio di daga per che la presa che mi fa lo suo scolaro Per tal modo lo feriro, e me conuegnira lassare. E si altri zoghi uora contra me fare, lo contrario gli faro senza nissun tardare.

Questo e vn contrario che non e mio. Anche lo zogho di questo contrario che sopra de mi zoe lo secondo contrario che ha ligada cum la sua daga la mano del compagno che disse chel po fichare la daga in la schena al compagno e quello so zogho de luy façço. Ben che luy disse in la schena, E mi la metto in lo petto, et e pur suo zogho perche chosi po fare.

Io son scolaro del primo Re e Rimedio. E cum questa presa ti uoglo tor la daga, e ligarte lo brazzo Pero che non crezo che lo contrario tu mi sapi fare E pero ti faro questo senza tardare.
First Master Ninth Play (Contrary)
I am the Contrary of the First King of dagger called Remedy. For he badly made his remedy play which left is left hand to be grabbed. And with this hold I can thrust the dagger in his back.

First Master Tenth Play (Contrary)
Also I am the Contrary of this First Remedy of dagger because of the hold that his student does to me in this way I will hurt him, and it would have been expedient to leave me. And if he wants to do other plays against me, I will do the contrary without any delay.

First Master Eleventh Play (Contrary)
This is a contrary that is not mine. Also the Play of this Contrary that is above me called the second contrary who has bound his companion’s hand with his dagger who says that he can thrust the dagger in his companion’s back and that one I know how to make his play.

Although he says that in the back and I thrust it in the chest, and his play may be done in this way.

First Master Twelfth Play
I am the Scholar of the first King and Remedy. And with this Catch I want to take your dagger and bind your arm because I do not believe that you know how to do the contrary to me and therefore I will do this to you without delay.
Lo contrario per questo modo ti fazzo che tu non mi
torai là daga, ne mi ligara lo brazo, E mi e mia daga
remaremo in libertate. E poi ti feriro in lo lassar che tu
mi faray, per modo e maniera che defesa non auerai.

Questa couerta si chiama piu forteza e perço la faço per
podere cum parechi zoghi farte impaço. E tal forza non
mi poi tu anichilare, perche doy brazi ben po vno
contrastare.

Questo elcontrario di questo zogho che denanzi che
chiamado piu forteça. E lo uoltero cum la mia man
stancha. Dada gli la uolta a ferir lo no mi mancha.

Per bona presa che o contra te fatta non mi falla che non
ti rompa lo brazo sopra la mia mancha spalla. E poy
cum la tua daga te poro ferire e questo zogho non e miga
da fallire.
First Master Thirteenth Play (Contrary)
The Contrary I will do to you in this way that you will not take my dagger nor bind my arm, and me and my dagger will remain at liberty. And then I will hurt you in letting you do what you will do for in this way and manner that you will not have any defence.

First Master Fourteenth Play
This cover is called More Strength and because of it I make for strong with many Plays I make you become mad. And such force that you cannot resist me, because two arms can resist one very well.

First Master Fifteen Play (Contrary)
This is the Contrary of this Play that is before which is called More Strength. And I will turn him with my left hand. Once I have turned him I can hurt him without fail.

First Master Sixteenth Play
For the good Catch that I have done against you that I cannot fail to not break your arm over my left shoulder. And I can strike you with your dagger and this Play will not fail me at all.
Per quello che al zogho che denanzi uolesti romper sopra la tua spalla lo brazo per quello zogho questo contrario ti faço. Che per tal forza in terra te sbatero per morto aço che ami ni altri piu mai fazi torto.

La daga di mane ti toro che son ben aparechiado, e la punta ti traro in erto per apresso lo tuo cubito. E quella perderay e feriro te cum lei subito. Perche io non to possudo piegar lo brazo tal tor di daga io ti faço.

Lo contrario ti faço del çogo che denanci, perche tu no mi togli la daga a si fatto modo. faro che la mia daga penzando te cum la mano mia stancha lassaray e cum crudele punte te firiro cum tuo guay.

In terra del tutto ti conuien andare e defesa ouer contrario non poray fare. ¶ E la daga da ti faro andar luntana, piu tosto che ti la pigliaro in mano pero chio so questarte cum ogni ingano.
First Master Seventeenth Play (Contrary)
Concerning that Play that is before, he who wanted to break your arm over your shoulder for that Play is the Contrary I do to you. That with such force I throw you to ground with death so that to me nor no other you will never do this injury.

First Master Eighteenth Play
I take the dagger from your hand because I am well prepared and the point I will push upwards behind your elbow. And that you will loose it and I will immediately hurt you with it. Because I could not bend your arm such a dagger disarm I do to you.

First Master Nineteenth Play (Contrary)
I will do the Contrary of the play that is before, because I do not let you take my dagger from me in this way I will make you leave my dagger by grabbing you with my left hand and with a cruel thrust I will hurt you to your woe.

First Master Twentieth Play
It is necessary for you to go completely to ground and you will not be able to defend or counter.

And the dagger I will make go far from you, more quickly I will take it from your hand because that I know this art with every deceit.
Zo che si disse non un ogora fatto. Io so lo contrario del scolaro che denanzi lo qual è un grando matto, che tanto o sapudo fare che la gamba ma conegnu lassare e per questo modo gli metto la daga in lo volto per mostrar chello sia matto e stolto.

Io zogho cum gli brazi crosadi per far li remedij che denanzi sono passadi. Esi noy fossemo trambi doy armadi non curareu di far miglior couerta. Più forte remedio di mi non porta corona. pero chi posso zugare dritto e riverso, Anchora incrosare di sotto chome di sopra.

Lo contrario del Re che incrosa denanci, io fazo che cum suo incrosar non mi fara impaço, che tal penta gli daro al chubito, che lo faro voltare, e firiro lo subito.

Per questa presa che o tanto forte azaschuno crderia dar la morte. Pero che ti posso romper lo brazo e posso te butar in terra, e si posso tor ti ladaga. Anchora ti tegno in la soprana ligadura ligado. E de queste quatro chose, de mi non saray liberado.
First Master Twenty First Play (Contrary)
What is now said is not done every time. I am the contrary of the Scholar that is before which is a large checkmate, that as well I know to make it necessary to leave my leg and in this way I put the dagger in his face in order to show that he is checkmate and foolish.

Second Master First Play
I play with the arms crossed as I am about to do the remedies that have passed before. And if we were both armoured we would not think of making a better cover. A more stronger remedy than me does not wear a crown, because I can play to the the right and the left, Also I can cross below like above.

Second Master Second Play (Contrary)
I do the contrary of the King who sets a cross before that with his crossing he will not cause me trouble because I will give his elbow such a push that I will make him turn and immediately strike him.

Second Master Third Play
With this presa I have so much strength I believe I can kill anyone. Because I can break your arm and I can throw you to ground, and I can take your dagger. Also I can hold you bound in the high bind. And from these four things you will not be free of.
Io so lo contrario del zogho passado qui inanzi. E si digo chio rompo cum questa presa tutti gli soy quatro zoghi detti denanzi. Et non mi po uedere che io non lo sbatta in terra, per la presa che o forte e fiera

Qui comenzan çoghi forti di man riuersa per li quali infinti ano lor uita persa. E li zoghi li mei scolari seguirano pur per la couerta qual io fazo cumla, destra mano ¶. Questo è vn zogho liziero da fare per tal modo chostuy uoglio interra riuersare.

Per questo modo in terra saray zitado. E piu sigura mente lo faria se fosse ben armado. Che anchora desarmado non mi poy far niente. Equesto ti faria stu fosse anchora piu possente

Tu uay in terra elo brazo te dislogado per larte del mio Magistro che incoronado. E nissun contrario non mi poy tu fare. Che qui ti tegno per far te piu stentare.
Second Master Fourth Play (Contrary)
I am the contrary of the play that passed before here. And I say that I break all his four plays that he said before with this presa. And he cannot see me so that I do not throw him to ground, with the presa that I have strong and fierce.

Third Master First Play
Here begins the plays of the other hand for which countless men have lost their lives. And the plays of my students will follow also for the covers which I fashion with the right hand.

This is a simple play to do in this way that I will want to throw him to the ground.

Third Master Second Play
In this way you will be thrown to the ground. And my mind is made more assured if you were well armoured. That also unarmoured then you can do nothing to me. And this I would do to you even if you were more powerful.

Third Master Third Play
You go to ground and your arm is dislocated through the art of my Master who is crowned. And nobody’s contrary can you do to me. That here I hold you in order to make you suffer more.

This document is copyright The Exiles 2005
Questa e vna presa laqual no a contrario ne defesa. E qui la daga ti posso tore. E a ligarte non me fadiga. Dislogartel brazo, enon me briga. Partir non ti poy senza mia libertade. E guastar ti posso, a mia volontade.


Questa e chiamada ligadura di sotto e la chiaue forte, che cum tal ligadura armado e disarmado se po dar la morte, che in tutti loghi periculosi po ferire. E dì si fatta ligadura no po essere. E chi glentra gli sta cum briga e cum stenta, Segondo che si uede ne la figura dipinta.

Questo e lo contrario del terzo Re çoe quello che zogha a man riuersa. I o fatta contra fury questa ligadura. Armado e disarmado ella e bona e sigura. E se vn disarmado piglo in questo modo, guasto gli la mane, e anchora la disnodo dislogo. E per doglia sotto gli mie pie lo faro inzenochiare. Sio lo uoro ferire, quello poro ben fare.
This is one presa which has neither a contrary nor a defense. And here I can take the dagger from you. And it is not difficult for me to bind you. Dislocating the arm does not give me trouble. You cannot leave without my will. And I can break you at my desire.

Third Master Sixth Play
This is called under bind and the strong key that with such a bind armoured and unarmoured you can give death, that in all the dangerous places it can wound. And from this bind he cannot escape. And he who within it stays with trouble and with suffering, according to that which you see in the drawn figure.

Third Master Seventh Play (Contrary)
This is the contrary of the third King who plays with reversed hand. I have done this against his bind. Armoured and unarmoured it is good and sure. And if I grip one unarmoured in this way, I will damage his hand and also I untie the bind. And through pain I will make him go onto his knees under my feet. If I want to wound him then I can do it well.
Lo quarto Magistro so chi zogho cum questa presa
Cum simile che questa gli mie scolari a molti farano
offesa. E si io mi volto da parte dritta e non ti lassol
braco, Io ti toro la daga e faro ti cum ley impazzo.

Questa e vna ligadura soprana che ben si serra. La
daga ti posso tore emeter te in terra. Anchora lo brazzo
ti posso dislogare, si tu piglassi cum la tua man
stancha la tua dritta, el mio contrario saria, e
conuegneria ti lassare.

Questa e vnaltra soprana ligadura e de ben forte. E per
metter te in terra io son ben certo E dislogarte lobrazzo
o romperlo qual i uoglo ti fazo ¶ Lo contrario mio sie,
Se tu pigli la cum la man stancha la tua dritta, La tua
presa sara bona, elia mia sara fallita.

Quando io fici la presa del mio Magistro la mia man
stancha miti sotto el tuo dritto cubito. Ela mia man
dritta te prisi sotto lo zinochio subito per modo che in
terra ti posso zitare, e nissun contrario non mi porai
fare.
Fourth Master First Play
I am the fourth Master who plays with this presa. With similar to this my scholars will offend many. And if I turn to the right side and I do not release your arm, I will take your dagger and I will make trouble for you with it.

Fourth Master Second Play
This is a ligadura soprana that locks well. The dagger I can take from you and throw you to the ground. Also I can dislocate your arm, if you gripped your left-hand with your right, you would be my contrary and convenient for me to release you.

Fourth Master Third Play
This is another high bind and is very strong. And for putting you to ground I am very certain. And I can dislocate your arm or break it this way if I want.

The contrary of me is, if you grip with your left hand your right, your presa will be good and mine will fail.

Fourth Master Fourth Play
When I drive in my master’s presa I put my left hand under your right elbow. And with my right hand I quickly grab you under the knee for in this way I can thrust you to the ground and no one can do any contrary to me.
Cum la mia man dritta daro uolta ala tua daga menandola in erto per apresso el tuo brazo che tegno. 
Ela tua daga mi remagnira in mano per pegno. E poi ti trattaro segondo che sei degno.

Si questa daga per apressol tuo cubito leuo in erto in mia man remara a firirte per certo. Ben che questo zogho si vol far ben presto, perche lo contrario no gli faza sinestro.

Del Quarto Re e magistro io son contrafattore. E questi zoghi due che denanzi de mi sono fazzo lo contrario, che per tal modo gli guastaro le man afor ealor Magistro cum una tratta che faro subito. Se elli fosseno ben armadi, io gli guastaria senza dubito.

Io son Quinto Re Magistro per lo cauezzo tenido di questo zugadore. Inanzi chello mi traga cum sua daga, per questo modo gli guasto lo brazo, perche lo tenir chello mi tene ami e grande auantazo. Che io posso far tutte couerte prese e ligadure degli altri magistri rimedij e di lor scolari che sono dinançi. Lo prouerbio parla per exemplo. Io uoglio che ognuncha scolaro in questarte sazza, che presa di chauezo nissuna deffesa no impaça.
Fourth Master Fifth Play
With my right hand I give a turn round with your dagger to direct upright behind your arm that I hold. And your dagger remains in my hand as a pledge. And then I deal with you following that you are worth.

Fourth Master Sixth Play
This dagger beside your elbow I lift upright in my hand it remains to injure you for sure. However this play I want to do very quickly, so that the contrary is not done with the left.

Fourth Master Seventh Play (Contrary)
Of the Fourth King and master I am the contrary. And these two plays that are before me I am the contrary, for in this way I break open the hands and the Masters with a space that I make immediately. If they were well armoured, I would break them without doubt.

Fifth Master First Play
I am the Fifth Master King for the collar hold of this player. That before he draws his dagger on me, in this way I break his arm, because the hold with which he holds me is of great advantage to me. Because I can do all the covers, prese and binds of all the other master remedies and of their scholars who are before. The proverb speaks for an example. I want that everyone that has a scholar in this art knows that taking the presa of the collar nobody can defend without speed.
Questo è un altro modo di guastarti lo braccio. E per venir in altri zoghi e prese, io questo zogho faccio. Anch'io dico che se fossi afferrati duna lanza cum tal firir in lei, ouero che me disferraria, ouero che lasta del ferro io partirea.

Questo è un altro far lassar anchora e meglio da disferar una lanza. Anch'io dico che se cum forza io ti fermo in la zuntura de la man che mi tene per lo cauezzo, Io mi tegno certo che io te la dislogare, se tu non la fusl ui. Lo contrario io lo voglio palentare. In quello che lo scolar uene zo cum gli bracc per dislogar la mano dello zogadore, subito lo zogadore de tore uia la mane del cauezzo de lo scolar. E subito cum la daga in lo petto lo po guastar.

Per questo modo in terra ti voglio butare inanzi che la daga mi uenga aproximare. E se la daga tua cara amero camin per me ferire, Le prese chio lassaro ela tua daga uoro seguire, che tu no mi pora offender per modo che sia, che cum li zoghi de li rimedy ti faro uilania.

Questo è un zogho di farse lassar. Salvo che si lo mio pe dritto dredo lo tuo stancho io farzo auanzare, tu porissi andar in terra senza fallo. E si questo zogho a mi non basta, Cum altri, de la tua daga ti faro una tasta. pero chel mio chio elochio altro non guarda, che a torti la daga senza dimora e tarda.
This is another way of breaking the arm. And in order to come in to other plays and prese, I make this play. Also I say that if I were to gripe onto a spear with that strike to you that I would be unarmed or that I would lose the iron's staff.

This is another that I do from above which is is better to undo a thrust. Also I say that if with fierce force I strike you in the joint of the hand that holds me by the neck I am sure I that I will dislodge you, if you do not remove it. The contrary I will now reveal As soon as the scholar comes with his arms so as to dislocate the player's hand immediately the player must remove his hand from the student's neck. And immediately with the dagger in the chest he can put him out of order.

In this way I want to throw you to the ground before the dagger comes near to me. And if your dagger is in the middle of its path to strike me, then I will leave the prese and your dagger will be sure to follow, so that you will not be able to offend me in that way, because with the plays of the remedy I will make you wrong.

This is a play of making him leave. Except that if I put my right foot behind your left I will advance to you I can make you go in ground without fail. And if this play is not enough for me, with others, I will make one touch of your dagger, because my heart and my eye does not watch anything other, than to take the dagger without delay and slowness.
Questo zugadore mi tegniua per lo cauezzo. et io subito inanzi che ello tressi cum la daga cum ambe le mie man presi la sua man stancha, Et so brazzo stanco zitai sopra lo mio dritto per dislogargli lo ditto brazzo. Che ben glelo del tutto dislogado. Questo faria piu siguro armado che disarmado.

In questo modo te zitiro per terra che non mi po fallire. E la tua daga prendero anon mentire. Se tu saray arma do, lo te pora zouare, che cum quella propia ti toro la uita. Se noy semo armadi, larte non o fallida. Ben che si uno e disarmado e sia ben presto, deglaltri zoghi po far asai et anchora questo.

Questa couerta in Arme e senzarme e molto bona. E contra zaschun homo forte tanto e bona a chourir di sottomane quanto di sopra. E questo zogho intra in ligadura mezana, coe al terzo zogho del primo Rê e rimedio di daga. E si la ditta couerta si fa sotto mane, lo scolaro mette lo zugadore in ligadura de sotto. zoe in la chiaue forte che sotto lo terzo Rê erimedio che zoga aman riuersa alo Sesto zogho.

Si questo brazzo posso uoltare io non mi dubito che in la ligadura de sotto echiave forte ti faro intrare. Ben che stando armado piu sigura mente se poria fare. Ancho poria altro contra ti fare se io tegno la man de sotto stancha ferma e cum la dritta ti piglo sotto al zinochio la gamba stancha per metter te in terra forza non mi mancha.
This player held me by the neck and I, immediately before he stabbed with the dagger, with both my hands took his left hand, and I put his left arm over my right arm so as to dislocate his said arm. Such that I have dislocated it very well. This I more rather do armoured than unarmoured.

In this way I will throw you to ground such that I cannot fail. And your dagger I will take without a lie. If you will be armoured, it shall be good for you, that with this that you own I will take your life. If we are armoured, the art will not fail. Although if one is unarmoured and is very quick, he can do many other plays as well as this one.

This cover in armour and without armour is very good. And against any strong man as well it is good to cover under hand as much as above. And this play enters in the ligadura mezana namely the third play of the first King and remedy of dagger. And if the said cover is made under hand, the scholar puts the player in the under bind (ligadura de sotto) called the strong key that is under the third King and remedy that is the plays of the other hand in the sixth play.

If I can turn this arm I do not doubt that I will make you enter the ligadura de sotto and the strong key. Although I would be more assured of doing this if I were armoured. Also I can do other contra to you, if I hold the left hand firm and with the right catch you under the left knee I can throw you to ground with strength that will not fail me.
Cum gli brazzi crosadi ta spetto senza paura. Tra uoy di sotto o uoy di sopra che non fazzo niente cura, che per ogni modo che tu mi trara tu sarai ligado. O in la ligadura mezana, o in la sottana tu saray serato. Ben che se uolesse far la presa che fa lo quarto Re, remedio di daga cum gli zogi soy asai male te faria. E a tor ti la daga non mi mancharia.

Questa presa mi basta che cum tua daga non mi poy tochare. Lo zogho che me drieo quello ti uoglo fare. E altri zoghi a say ti poria fare senza alchun dubito. I lasso glaltri per che questo me bon e ben subito.

Questo Scolaro che me denanzi questo e suo zogho pero che questo tore di daga io lo facço in suo logho, che cargo la sua daga inuerso la terra dritto, per torgli la daga como si sopra e scritto. E per la volta che ala daga faro fare, La punta in lo petto gli mettero senza fallare.

Aço che questo scolaro non mi possa lo Brazzo dislogare io lo tegno curto elinizinado. E si io li tignisse piu lincinado saria anchora meglio, per chi ifaço lo contrario del Re e magistro del zogho stretto dela daga.
Fifth Master Tenth Play
With the arms crossed thus I wait for you without fear. Strike from under or from above I do not care at all, because for every way that you thrust me you will be bound. Either in the ligadura mezana or the sottana you shall be held. Although if I wanted to make the prese that is done by the fourth King remedy of dagger with his plays I would do ill to you. And to take the dagger I will not fail.

Fifth Master Eleventh Play
This presa is enough for me that you cannot touch me with your dagger. The play that is after me is the one I want to do to you. And other plays I could do to you without any doubt. I leave the others because this is good and very fast.

Fifth Master Twelfth Play
This play belongs to the scholar who is before me but I take hold of the dagger instead in this manner, so that I push his dagger upside down straight to the ground to take the dagger from him even as it is written above. And with the turn that I will do to the dagger, I will put a thrust in his chest without fail.

Fifth Master Thirteenth Play
This scholar that has done this to me cannot the dislocate the arm, I hold it short and close. And if I hold him closer I shall also do it better because I am the contrary of the King and master of the close plays of the dagger.
Sesto Magistro che son digo che questa couerta e fina in arme e sençarme. E cum tal couerta posso courire in ogni parte, E intrare in tutte ligadure, E far prese e ferire seconodo che gli scolari miei uignirano a ferire finire. E questa couerta faça caschuno mio scolaro. E poy faça li zoghi dredo chesi po fare.

Io fatta la couerta del Sesto Magistro che me denanzi. E subito io fici questa presa per ferir te che far lo posso. E a torti la daga non mi mancha per tal modo teglo la mia man stancha. Anchora ti posso metter in ligadura mezana che lo terzo zogo del primo Magistro çoe rimedio di daga. Anchora daltri zogi te poria fare, senza mia daga abandonare.

La volta ofatta tegnando la couerta del mio Magistro Sesto. E a ferirte so stato ben presto. E si tu fossi armado pocha di ti faria cura, che questa daga te meteria in lo volto a misura. Ben che mituda telo in lo petto, perche tu non e armado, ne say zogo stretto.

Del Sesto mio Magistro non habandonay la couerta Lo mio brazzo stanco uoltay per disopra lo tuo dritto. E concordando lo pe dritto cum Lo brazo stanco uoltado me a parte riuersa. Tu e, mezo ligado, e la tua daga tu poi dire io lo tosto persa. E questo zogo io lo fazo si subito che de contrario non temo, ne non ho dubito.
Sixth Master First Play
I am the Sixth Master that says that this cover is fine in armour and without armour. And with such a cover I can cover every side, and enter into all binds and do prese and to strike according to what my scholars will follow unto the end. And this cover is fashioned by everyone of my scholars, And they can do those plays that they can possibly do after that.

Sixth Master Second Play
I have made the cover of the Sixth Master that is before me. And immediately I have done this prese I can strike you. And to take the dagger I do not fail because of the way I hold my left hand. Also I can put you in a ligadura mezana which is the third play of the first Master who is a dagger remedy. Also I can do other plays to you without abandoning my dagger.

Sixth Master Third Play
The turn I have made keeping the cover of my Sixth Master, And I stand well to strike you quickly. And I would care little if you were armoured, because I would place this dagger straight in your face. Although I have put it in your breast because you are not armoured nor know close plays.

Sixth Master Fourth Play
I have not abandoned my Sixth Master's cover. I have turned my left arm over your right. And moving the right foot together with the left arm I have turned to the opposite side, you are semi bound and of your dagger you can then say, I have quickly taken it. And this play I do quickly so that the contrary I do not fear nor do I have any doubts.
Fatta la couerta del mio Magistro io fatta questa presa. Armado e disarmado ti posso ferire. E anchora ti posso metter in ligadura sopra del primo scolar del quarto Magistro rimedio di daga.

Non abbandonando la couerta del Magistro Sesto, i fazo questa uolta. La mano tua dritta per perder e la daga, e uedi che tu la riuerisi, la mia subito ti ferira, ela tua daga da ti sera persa. Anchora tal uolta cum lo brazo stancho posso fare che in la sotana ligadura ti faro stentare.

Lo contrario del Re Sesto io faço penzando lo tuo cubito faro la tua persona voltare E in quello te poro ferire. pero che questo penzere che subito faray de molti zogi stretti defender si pora. E maximamente e contrario de le prese del zogo stretto.

Ben che sia posto dredo lo contrario del Sesto zogo io uo per rasone denançi de luy, per che io son so scolaro e questo zogo sie suo zoe del Magistro Sesto. E uale piu questo zogo in arme che sençarme, pero fiero costuy in lamano, perché in quello logo non si po ben armare, perché se vno e disarmado cercheria de ferirlo in lo uolto o in lo petto. ouero in logo che pezo glauenisse.
Sixth Master Fifth Play
Making the cover of my Master I have done this presa. Armoured and unarmoured I can strike you. And also I can put you in ligadura soprana of the first scholar of the fourth master remedy of dagger.

Sixth Master Sixth Play
Not abandoning the cover of the sixth master, I fashion this turn. The right hand of yours will soon lose the dagger, and you see that it is reversed, suddenly mine will strike you, and your dagger will be lost to you. Also I can do such a turn with the left arm so that in the ligadura sotana I will make it hard for you.

Sixth Master Seventh Play (Contrary)
I fashion the contrary of the King Sixth pushing your elbow I will make your body turn And in that I can injure you. Because of this push that I quickly do it is possible to defend against many close plays. And most of all it is the counter of the close play prese.

Sixth Master Eighth Play
Although I am positioned after the contrary of sixth play I go with reason before him, because I am his scholar and this play it is owned by the sixth master. And this play is worth more in armour than without armour, but I will strike him in the hand because he cannot be well armoured in that place, while if one is unarmoured I will try to strike either to the face or the chest or else in a place that would be worse for him.
Lo Setimo Magistro son che zogo cum le brazze incrosade, e piu uale questa couerta in arme che sençarme. Quello che posso fare cum tal couerta gli miei zogi sono denançi, zoe la ligadura mezana che lo terzo zogo del primo magistro rimedio di daga. Anchora te posso uoltar pençando te cum la mia man stancha lo tuo dritto cubito. E poy ferirte in la testa o in le spalle di subito. E questa couerta e piu per ligare che per far altro, ede fortissima couerta contra daga.

Questo e lo contrario del Setimo Magistro che me denançi. Per la penta chio fazo al so destro cubito, Anchora digo che questo contrario sie bon a ogni zogo strettio di daga, e dazza, e de Spada in arme esençarme. E fatta la penta al cubito lo ferir in le spalle uol esser subito.

Lotauo Magistro son e incroso cum mia daga. E questo zogo e bon in arme e sençarme. E li miei zogi sono posti alchuni denanzi alchuni di driedo. Lo zogo chi me denanzi zoe lo quarto zogo çoe chi fere lo zugadore in la man cum la punta di sua daga per lo simile poria ferir costuy di sotta mano, come ello lo fere di sopra. Anchora poria piglar la sua mano in la zuntura cum la mia man stancha, e cum la dritta lo poria ben ferire, secondo che trouarete driedo di mi lo nono scolaro del nono Magistro, che fere lo zugadore nel petto. Anchora poria fare Lo ultimo zogo che driedo abandonando la mia daga.

So son lucontrario del otauo zogo che me dinanzi edí tutti soy scolari. E se io alungo la man mia mancha al suo cubito, penzerolo per força a modo che lo poro ferire ala trawersa. Anchora in quello uoltare che gli faro, poria butargli lo brazo al collo e ferirlo per asay modi che sì po fare.
Daga Seventh Master Plays One and Two, Eighth Master Plays One and Two

Seventh Master First Play
I am the Seventh Master that plays with the arms crossed, and this cover is worth more in armour than without armour. That with such a cover I can do the plays that came before, namely the middle bind that is the third play of the first master remedy of dagger. Also I can make you turn grabbing with my left hand your right elbow. And I can immediately strike you in the head or the shoulders. And this cover is more useful for binding than doing anything else, and it is the strongest cover against the dagger.

Seventh Master Second Play (Contrary)
This is the contrary of the Seventh Master that is before me. With the push that I know to do to his right elbow, Also I say that this contrary is good for every close play of dagger, and of axe, and of the sword in armour and without armour. And once I have pushed at the elbow I quickly strike to his shoulders.

Eighth Master First Play
I am the Eighth Master and I cross with my dagger. And this play is good in armour and without armour. And some of my plays are placed before and some after. The play that is before me which is the fourth play namely that I strike the player in the hand with the point of his dagger, in a similar way I can strike the hand from below like he can strike from above. Also I can take his hand in the joint with my left hand and with the right I can injure him then you will find me as the ninth scholar of the ninth master that strikes the player in the chest. Also I can do last play if I have abandoned my dagger.

Eighth Master Second Play (Contrary)
I am the contrary of the eighth play that is before me and of all his students. And if extend my left hand to his elbow, pushing with strength in a way that I can strike him in the side. Also in that turn that I will do I could throw my arm at the neck and I can hurt him in many possible ways.
Questa sie vna guardia e sie zogo forte in arme esençarme. et e bona perche la e subita de mettere vno in ligadura de sotto e chiaue forte che depenta lo Sexto zogo del terço Magistro che zoga aman riuersa che tene lo zugadore ligado cum lo suo brazo stancho lo suo dritto.

Questa couerta che io fazzo aquesto modo cum librazzi incrosadi, sie bona in arme esençarme. El mio zogo sie di metter questo zugadore in la ligadura di sotto, zoe quella che chiamada chiaue forte, in quella che dise lo scolaro che me denanzi, zoe in lo Sesto zogo del terço Re che zoga cum la mane dritta a man riuersa. E questo zogo si fa simile mente che se fa questo primo che me denanci, ben chel sia per altro modo fatto. Ello nostro contrario sie apençere ue lo cubito.
Eighth Master Third Play
This is a guard and it is a strong play in armour and without armour. And it is good because it is quick to put one in an under bind and strong key that is drawn the sixth play of the third master that plays with the other hand holding the player bound by the right with his left arm.

Eighth Master Fourth Play
This cover that I do in this way with my arms crossed, it is good in armour and without armour. And my play is to put this player in the under bind which is the one that is called strong key of the scholar who is before me namely the sixth play of the third King who plays with the strong right hand reversed. And this play is done in a similar way to him that does the one that is before me although that one is formed in a different way. And our contrary is to push the elbow.

Ninth Master First Play
I am the ninth King and I am not of the dagger any more and this prese that I make underneath resembles the prese done by the Fourth King from above the hand as I do from under. But my plays cannot be done with nought And this presa is good in armour and without because I can make a lot of plays. And most of all those that follow me. In armour and without of them there is not a doubt.

Ninth Master Second Play
My Ninth Master with the prese that he has done I have followed with my right hand leaving the presa, taking hold of your dagger like I do after with your elbow I will make it turn upwards. The point I will place in your face for sure. Following the way of the scholar who is after me, in that way I will do to you as I believe.
Questo zogo che fa lo scolar che me denanzi io fazzo suo complimento perché dela sua presa qui si finisse lo zogo suo. Ben che glaltri soy scolari farano de tal presa altri zogi. Guardate dredo euederete gli loro modi.

La presa del mio Magistro quella o fatta uista. Ella mia man dritta lassai dela sua presa, E si to preso sotto lo tuo dritto cubito, per dislogarte lo brazzo. E anchora cum tal presa ti posso metter in ligadura zoe in chiaue forte, Cheło terço Rę e magistro reze soi zogi. In lo Sexto zogho sono gli soi modi.

Per la presa del mio magistro io son uenudo in questa E di questa presa non faro resta che te mettero in ligadura sottana çoe in chiaue forte Che a mi e pocha di briga Ben che la tua daga ben possa auere senza fadhiga.

La presa del mio magistro non o abandonada. Anche subito intrai per sotto lo suo brazzo dritto per dislogargli quello cum tal presa. O armado o desarmado questo gli faria. E quando io lo tegniro dredo de lu in mia bailia per mal fare no gli rendero cortesia.
Ninth Master Third Play
I complete this play that the scholar does before me because of his presa I will end his play here. Although his other students will do other plays with such a presa. Take heed after and you will see their ways.

Ninth Master Fourth Play
The presa of the my master that has been seen already done, and my right hand leaves his presa, and I take hold of you under your right elbow so I can dislocate your arm. And also with such a presa I can put you in a bind that is strong key, that the third King and master does in his plays. In the sixth play they are his ways.

Ninth Master Fifth Play
With the presa of my master I have come to this. And with this presa I will not rest so that I will put you in under bind that is strong key, that is of little trouble for me. Because your dagger I can easily have without fail.

Ninth Master Sixth Play
The presa of my master I have not abandoned. And I quickly enter under his right arm so as to dislocate it with such a presa. Either armoured or unarmoured I will do this. And when I hold him behind it is my choice whether to make him bad not rendering him courtesy.
La presa del mio magistro non abandonai in fin che questo zugador uidi uidi che non lassaua la presa. E luy se inchina cum la daga in uerso terra. E io subito piglai la sua mano cum la mia mancha per enfra le soi gambe. E quando la sua mane hebbe ben afferada dredo de lu passai. Comomo possete uedere chello non si po discaualcare senza cadere. E questo zogho che me dredo posso fare. La man dritta dela daga lassa, e per lo pe lo uegno a piglare per farlo in terra del tutto andare, e a torgli la daga no mi po manchare.

Del mio magistro fese sua couerta e subito cum mia mane stancha, presi la sua questo modo E cum la mia dagha gli fazo una punta in lo suo petto. E si la daga mia non fosse sufficiente, faria questo zogo che a mi e seguente.

Questo scolaro che me denanzi a fatto lo principio, et io fazo del so zogho la fine de mandarlo in terra como ello ha ben ditto. Perche questo zogho non habia corso in larte, volemo mostare che in tutta liei habiamo parte.

Questo zogo complisco de questo scolaro che me denanzi che lassa la sua daga catiua e uole la tua bona. Questo che io ti fazo, a luy tu la rasona.

Lo contrario dello Nono Magistro sie questo, che quando lo zugidore a presa la man dritta cum la daga cum la sua man stancha, che subito lo zugador, pigli la sua daga a presso la punta e tragala ouero tiri in uerso di siefore chela convogna lassare, ouero gli daga ponta al chubito per farlo suariare.
Ninth Master Seventh Play
The presa of my master I did not abandon until I saw that this player did not leave the presa. And if he stoops with the dagger towards the ground. And I suddenly take hold of his hand with my left from between his legs. And when I grab his hand very firmly I pass behind him. Even as you can see he cannot dismount without falling. And the play that is after mine I can then do. The right hand leaves the dagger and I come to take hold of the foot in order to make him go to completely to ground and I cannot fail to take his dagger.

Ninth Master Eighth Play
This scholar who is before me has done the beginning, and I do the end of his play to send him to ground even as he said. Because this play has not run in the art but I want to show that I know it all.

Ninth Master Ninth Play
Of my master I have done his cover and immediately with my left hand I grabbed his in this way. And with my dagger I make a thrust to his chest. And if my dagger was not sufficient then I do this play that is following after me.

Ninth Master Tenth Play
This play completes the one of this scholar who is before me that loses his captured dagger and I want your good one. This that I do to you, you explain it to him.

The contrary of the Ninth Master is this that when the player has grabbed the right hand with the dagger with his left hand then immediately the player grabs his dagger near the point and pulls it or draws it towards himself with strength that he had better leave it or else puts the dagger point to the elbow in order to make his mind waver.
Qui cominza Spada e daga a zugare. La uantazo egrande a chi lo sa fare. Lo Magistro spetta in questa guardia. Ela guardia se chiama dente di zenghiaro. Vegna tagli e punte che di quelle mi so guardare. Lo pe dritto cum rebatter in dredo lo faro tornare. Lo zogo stretto so a mente e non lu posso fallare. A uno a vno uegna chi contra me uol fare. Che se ello non me fuzi io lo guastaro in vn uoltare.

Io mio magistro contra la punta fa tal couerta e subito fieri in lo uolto ouero in lo petto. E cum daga contra Spada sempre uole zogo stretto. Qui son stretto e ti posso ben ferire, o uogli o no tu lo conuen sofrire.

Si lo zugadore che me denançi auesse sapuda fare tal deffesa, Se ello auesse la mano stancha al scolaro posta a questo modo dredo lo suo cubito uoltandolo per tal manera che qui si mostra a me non bisognaua far contrario del magistro che sta cum la daga in posta.

Si alo magistro che sta inposta cum la daga cum spada gli uene tratto de fendente per la testa, Ello passa inançi e questa couerta ello fa presta e dagli uolta penzando lu cubito. E quello po ferir ben subito. Anchora la spada cum lo so brazo gli po ligare per quello modo che lo quarto zogo di spada duna mano sa fare. E anchora inla daga allo terço zogo trouerai quella ligadura mezana. che apresso lo uolto sta serada ad una spana.

This document is copyright The Exiles 2005
Fiore dei Liberi Getty MS Translation

Spada e Daga Plays One to Four

First Play
Here begins the sword and dagger plays. The advantage is great to he who can do it. The Master stays in this guard. And the guard is called Tooth of the Wild Boar. Come with your cuts and thrusts for of those I know how to guard myself. The right foot with a beat following I will make it turn. The Close Play I know with understanding and I cannot fail. For one by one to whoever comes against me I will act. That if he does not escape me I will break him in turning.

Second Play
My Master against the thrust makes such a cover and quickly strikes him in the face or in the chest. And with the dagger against the sword I will always play close. Here I am close and can strike you well, as willing or not it is necessary that you suffer.

Third Play (Contrary)
If player that was before me had known to do this defence, if he had placed the left hand to the Scholar’s posta in this way behind his elbow turning him in the manner which is shown here I would not have needed to do the contrary of the Master that stands with the dagger in his posta.

Fourth Play
If the Master that stands in posta with the dagger when the sword is thrown fendente to the head, he passes forward and this cover he makes quickly and from the turn pushes the elbow. And that he can injur him immediately. Also the arm with the sword he can bind in such a way that the fourth play of the sword with one hand knows how to do. And also in the dagger third play you will find that middle bind where he shall be standing near the face by one hand’s breadth.

This document is copyright The Exiles 2005
Questo e vn partito de daga contra spada Quello che a daga e tene quello della Spada per lo cavezo, dise io te feriro cum mia daga inançi che tu caui la Spada dela guagina. E quello de la spada dise tra puro che son aparechiado. E come quello dela daga uol trare, quello de la spada fa segundo che depento qui driedo.

Quando costuy leua lo brazo per darme dela daga subito glo posta la guagina apozada al suo brazo dela daga per modo che non mi po far impazo. E subito sguagino la mia spada, e si lo posso ferire inançi chello mi possa tochare cum sua daga. Anchora poria torgli la daga dela mano per lo modo che fa lo primo magistro de daga ¶ Anchora poraue ligarlo in ligadura mezana che lo terço zogo dela daga del primo magistro che rimedio.

Questo sie vn altro partito de spada e daga. Quello chi tene la spada cum la punta in terra per modo che uedete, dise aquello de la daga che lo tene per lo cauezo. Tra pur cum la daga a tua posta che in quello che tu uora trare cum la daga, io sbatero la mia spada sopra lo tuo brazzo, e in quello sguaginero la mia spada tornando cum lo pe dritto in dredo, E per tal modo ti poro ferire inançi cum mia spada che tu mi fieri cum tua daga

Questo e simile partito a questo qui dinanzi. Ben che non si faça per tal modo che ditto e qui dinanzi. Questo zogo se fa per tal modo che ditto qui dinanzi, che quando questo cum la daga leuera lo brazo per ferirme, lo subito leuero la mia spada in erto sotto la tua daga metendo te la punta de la mia guagina dela spada in lo volto, tornando lo pe che dinanzi indredo. E chossi te posso ferire secondo che depinto dredo a me.
This is one finish of dagger against sword. The one who has the dagger holding that one with the Sword with a collar hold, says "I will hurt you with my dagger before you can draw the sword from the sheath". And that one with the sword says, "Strike for I am prepared". And like that one with the dagger wants to strike, that one with the sword does the following that is drawn here after.

When he lifts his weapon arm with the dagger immediately I have purposely positioned my sheath on his dagger arm in a way that he cannot make me trouble. And immediately I unsheathe my sword, and so I can strike him before he can touch me with his dagger. Also I could take his dagger from the hand in the way that the first master of dagger does.

Also I could bind him in the middle bind that the third play of the dagger of the first master who is remedy.

This is another match of sword and dagger. The one who holds the sword with the point to the ground in the way that you see says to the one with the dagger that holds him by the collar, "Come between with the dagger from your posta so that in that you shall be willing to strike with the dagger, I will beat my sword over your arm, and in that moment I unsheathe my sword turning with the right foot to behind, and in such a way I will hurt you with my sword sooner that you can wound me with your dagger."

When he lifts his weapon arm with the dagger immediately I have purposely positioned my sheath on his dagger arm in a way that he cannot make me trouble. And immediately I unsheathe my sword, and so I can strike him before he can touch me with his dagger. Also I could take his dagger from the hand in the way that the first master of dagger does.

This is a similar finish to the one before. Although I do not do it in the same way that has been told here before. This play is done in the way that was said here before, that when this one with the dagger raises his arm for striking me, I quickly lift my sword upright under your dagger putting the tip of my sword sheath to your face, turning the right foot that is in front to behind. And in this way I can strike you following that which is depicted after me.
Questo zogo sie del Magistro che falo partito qui
dinanzi. Che secondo chello ha ditto per tal modo io
faço. Che tu uedi bene che tua daga tu no mi poy fare
nissuno impazo.

Noy semo tre zugadori che volemo alcider questo
magistro. Uno gli dè trare di punta, l’altro di taglio
l’altro vole fatt lanzare la sua spada contra lo ditto
magistro. Si che ben sarà grande fatto ch’ello non sia
morto che dio lo faza ben tristo

Voy seti cativi e di quest’arte savete pocho. Fate gli
che parole non ano loco. Vegna a uno a uno chi sa fare
e po’ che se voi fossi cento tutti vi guasterò per questa
guardia ch’è chossi bona e forte. Io acresco lo pe’ ch’è
denanci un pocho fora de strada e cum lo stancho io
passo ala traversa. E in quello passare incroso
rebattendo le spade ve trovo discoverti e de ferire vi
farò certi. E si lanza o spada me ven alanzada,
tutte le rebatto chome t’ò ditto passando fuora di
strada, segundo che vedreti li miei zochi qui dreto,
de guardaghi che v’in prego. E pur cum spada a una
mano farò mia arte como n’è dereto in queste carte.

This document is copyright The Exiles 2005
Ninth Play
This play is of the Master that does the finish before here. That following that which he has said in this way I do it. That you see well that your dagger cannot make any trouble for me.

First Play Players
We are three Players that intend to kill this Master. One will throw the point (thrust), the other with a cut, the other wants to throw his sword against the said Master. So that it will be a very great fact he is not dead that God makes him very sorrowful.

First Play Master
You have bad desires and of this art you know little. You do things that have no place in words. Come one by one who knows how to do it and even if you were one hundred I will put you all out of order because of this guard that is so good and strong. I accrease the foot that is forward a little out of the way and with the left I pass to the side (traverse). And in that pass I cross beating the sword to you I find you revealed and of wounding you I will make certain. And if a spear or sword is thrown at me, I will beat them all like I have said passing out of the way. As you will see in my plays that follow here after, I pray that you look at them. And even with a one handed sword I will do my art as it is after in these papers.