

Arte dell' Armi

The Combat style of Achille Marozzo

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This project has been years in the making and now in the SCA we have a venue for studying the historical cut and thrust rapier style that was prevalent during the 16th Century. In general the rapier combat as done in the SCA is an amalgam of very late 16th Century rapier combat mixed with some 17th Century and later technique. The current SCA Sidesword experiment was put in place to test whether a primarily cutting based combat style could be safely done in the SCA.

This manuscript is a work in progress and is a compilation of part of my interpretation of Achille Marozzo's written technique. I have included chapters translated from Marozzo's book *Arte dell' Armi*. The translations consist of material gleaned from Egerton Castle's book *Schools and Masters of Fencing*, from private translation provided by Maestro Andrea Lupo-Sinclair, from *The History of Fencing* by William Gaugler, with translation help from Tom Leoni and from my own translation of various chapters.

In this translation I will leave a number of types of Italian terms intact. Specifically the guard positions and attack types will be in Italian. You will need to refer to the original manual written by Marozzo as well as to materials supplied on my web site:

My main web site – <http://jan.ucc.nau.edu/~wew/fencing.html>
Training lessons – <http://jan.ucc.nau.edu/~wew/fencing/training.html>
Giovanni Rapisardi's writeup on Marozzo – <http://jan.ucc.nau.edu/~wew/other/gr/>
Marozzo's Progression – <http://mac9.ucc.nau.edu/~wew/marozzo/>

You should review Giovanni Rapisardi's link above as well as the Marozzo progression page. Then you may move on to the following. It is important that you have an understanding of the guards to be able to understand the translation given below. I am only including those chapters that I feel are pertinent to SCA combat. The chapters that include wrestling technique will be omitted.

Marozzo's book is set out as a series of situational exercises. That is he will indicate a starting guard and then what attacks may be done from that guard and the types of defenses to use if attacked in different ways. The exercises may be used in practice. My comments are in italics below.

Capitula I

“To the Great and Glorious God omnipotent, and the Mother Saintly Virgin Mary, and of Saint Sebastiano and Saint Roco and the Knight Saint Georgio and of all the others Known as Saints of God, in this book will I give more things to you of the art of fencing, for you should reduce to memory all that you have learned from me: and this I write in case you did not exercise such mysteries, then you should remember. And in this way have I written in this book a little of my intentions, but you, and those people that have learned well from me, and also with great hard work will be able to do it: they will be vanquished who have not exercised as you have; nevertheless avisoti, in this, some have no stamina to read it and take part in practical exercising with the sword in hand; but with a little hard work you can do this with imagination. The practical principles of playing and honor I give to you for your comfort so you do not make such a mystery of this art: for this is of great danger: but in order to say to you if fortune allows me to give this art to you, that you may know this, that of doing it: and therefore I will show you the way to teach your students, and foremost in the name of God, that you put the sword in hand and tell them what you want from them in this instruction of arms. Again in the name of God, and the Mother, and of Saint Georgio you will put the sword in hand, and you will show what it means. What is filo dritto, and filo falso. And such training you will use with this segno that is marked on the wall, for this segno is like the letters of the alphabet, to demonstrate all the main blows that are made with the sword, with two hands as with one. What is mandritto tondo, mandritto fendente, mandritto sgua lemrato, mandritto redoppio, and falso dritto and montante and you know that from this begins all these attacks. And from the left demonstrate roverso tondo and roverso sgua lembra to, roverso fendente, and roverso redoppio, and falso manco, and falso, and dritto, and falso roverso; which in principle you will give them meaning. And of what is dritto and roverso, making every one against said segno. This segno I outline in this book in order that you do not forget. But he who watches this segno is just, like the alphabet, for you know that when one goes to the school to read the drawings, then they learn first the alphabet, for of that comes all letters and like this from the segno comes all the attacks. It is imperative that you make them do all the attacks (ferire) forward and backward in order that they may practice the discussion of the botte and play at long distance with the arm for finally they will know to give you the names of these botte. And when it appears to you that they know how to make these botte and their names then you have started them playing. Then they will want to learn. Know that when you will give such principles, over half, or all, in the room where no others are except those of the same school, then you will not watch each other and will learn better one from the other and they do not have to be ashamed.

Some may be ashamed in learning some of the greater principles publicly, and in truth it is natural to fear of learning publicly. They do not have the heart to adhere to the standards of the master: With this, than they will always fear it are not mocked from that they are to see, and for this you must respect the secret teachings and still I say that when you have taught them the botte I advise you to go to play and return back. I want you to practice the things that you have taught, four, or five days with your student so they know the attacks (feriri) that you have taught to them. Then I want you to begin to examine them in all guards. Especially the porta di ferro larga, and porta di ferro stretta and alta and coda lunga e alta and coda lunga e stretta and also cinghiara porta di ferro and in guardia alta and coda lunga e distesa and when you will make such examination that not there is some, but if not you fusse some scholar some to old, because I do not want them to watch you.”

As with others at the time period, Marozzo dedicated his book to specific individuals and had religious overtones throughout. As with other prior masters (see the works of Fiore di Liberi) he talked about teaching and who to teach.

Capitula 2

“And I tell you again that you must never attack without defending, nor defend without attacking, and if you do this you shall not fail...”

This is one of Marozzo's primary tenets. Attack and defense is paramount and must be done together.

Capitula 3

“And still I say to you, that when you have made the examination and given them the pros and cons of what you have taught, I want you to make them practice with you several days and amend where they have failed and make good strong attacks in order that they may practice defense: Finally when you have done this, have one of your old scholars who is a good & pleasant player and have them play with said student in order to make a brotherhood one to the other.”

Marozzo's book is intended as a guide to learn from and also to teach from. Throughout the text he talks to the reader in a manner that implies the reader is a fencing instructor.

Capitula 4

“Still I say, that you must never let any of the company's new scholars play if you are not present so that you will be able to amend their mistakes. For in playing with others other than with the master they will learn bad habits which are hard to amend. Do not forget that they should not practice with different scholars who are not your students. This makes it more difficult. So, practice for more days that they may learn good practice that comes from God that has much theory, therefore I give it to you.”

Capitula 5

“Aga in I say to you, that in teaching your students the principles of the edged weapons, that with the targa, & rotella, & brochiero larga, & single sword, & sword and cape, sword & dagger, & of two swords, & of many other strong weapons that you use, remember always the standards of movement, from guard to guard, forward, as behind, & from the side, & for deviousness, & in every way that it is possible, & to teach them to accompany the hand with the foot, & the foot with the hand, otherwise you would not do well, so that if you that teach walk over such a sign you will teach it in place, where others are not that you did not teach. Otherwise, you upset the foundation with those you teach.”

Marozzo taught the weapons in use during the time period. It is important to note that in some of his chapters he refers to the arming sword which was a military weapon. In the sections where he does this it appears that a certain set of knowledge was required before learning some of the techniques outlined in his book. Nobles and others of the time period would have taken lessons in the military use of the sword. Marozzo's techniques augment these techniques for civilian combat.

Capitula 6

“Still I say to you, that when you will want to begin, you will say it to them in this way: here my children and brothers: I want you to swear on this sword which is the cross of God, to do nothing counter to your Master and not to teach any other person that which you have learned without my licence: Do this before starting.”

Idem.

“To the said examination of precepts that you will show to them, & their playing and making of good attacks that do not go however in guard, explain everything, pro and con of what is done.”

Capitula 7

“And know that such oath is made alone, for he is sure, as they know to hold the sword in hand, go demonstrate to others and listen then to your scholars on what you have shown and taught to them. And you hearing then some of your students, eñdiano ago that you never do not amend it of nobody its do not make it, when that it played with some. And to this way come punishing, and believing they of knowing much and with this weary ago, than masters son it becomes to you; that being masters they not will never be able complains king of you; for when they said, that you had to teach to it, then you will answer them saying: I embarrassed to teach itself to whom master is: for this reason to other people's you go teaching. You do not have shame to want to learn from others that have to say them ago your these scholars that to such gives them such answer.”

Capitula 8

“Also, for your usefulness & for your students, never allow them to wrestle as this would not be useful: But when they would use close-quarter wrestling or half-sword, have them do it in a proper bout. This way they will learn them through proper practice. Remember that one can perform all the wrestling (prese) or blows when they are plainly tried, but if a student faces another from the opposite side of the class and try these they will learn: I want you to know that it is a beautiful mystery to know how to teach people well, more than to just play; for a man, if he knows how to play well and does not know how to teach, is not good (he is single): but one that knows how to teach well, is good for many people; and know that when he knows the one and the other, he is of double virtue and is a double master.”

Capitula 9

“Note now, do not at present give more training, for I am forced to give principally many different games of arms from one to the other and in this you have much to see: First I will give the principle of the art of the brocchiero piccolo and then we will talk of the hand in hand with the graciousness of God & the Mother Madonna Saint Maria, everlasting are they praised.”

Now starts the actual technical section of the book. Marozzo begins with an exercise that may be done alone. This is a preparatory sequence that may be used to warm up. He then moves on to combat with an opponent. Also, I must note that he starts the instruction using the sword and

buckler. Primary the small hand buckler. In later sections he talks about using the large buckler, targa (square target), and rotella (round shield).

Capitula 10

“Now I will begin the first assault of the spada and brochiero stretta, which is very beautiful and useful for playing and for teaching. Note, before going to play you must find a companion/partner; but I want you to take a side of the room with your brochiero, below to the left side, that is on your upper thigh, and your right foot close by the left in good form and with the sword in the coda lunga e larga with the arm extended and the body upright and as courteous as possible. Here I want you to advance your right foot forward and at the same time cut with the false edge at the copula of the brochiero and bring the copula near your face. Then make a gran passo with the left foot, forward and to the right and then strike the sword with the brochiero. End in the guardia di testa with the arm extended and then bring the point towards the ground, that is with the false edge of your sword towards your brochiero and strike your brochiero with the false edge. Then throw a upwards high cut with a mandritta and in this cut you do a molinello by making a gran passo forward with the right foot towards the left. Then make another with the left foot and go over the brochiero and strike the brochiero with the pommel of the sword on the side inside the rim. Bring the sword hand forward and place the sword point towards the ground and then bring the right foot forward and cut with a montante. Again, with the foot towards the left and ending in the guardia alta and your brochiero extended. Now cut with a fendente against the rim of the brochiero with your right foot back and the blow to the left against the right. End in the coda lunga e distesa. Finally make a gran passo forward to the right, punching the sword with the brochiero and going into a guardia di testa. Then bring the false edge of the sword towards the copula del brochiero making a gran passo with the right foot towards the left and cut with a montante immediately as the right foot comes left. End in a guardia alta with your arm extended. Your left thigh will be guarded from your enemy and your right foot will be extended. You will have reached close to your enemy being agente or patiente. But I suggest if you are agente, that is if you are the one attacking, you should be in guardia alta with the right foot forward. You should attack with a mandritto sgualembrato that goes over the arm with your buckler extended towards your enemy. Step with the said foot towards the left and at the same time make a cut to the head. Or, cut to the leg with a mandritto; or a roverso, or thrust, or tramazzone. I want you to do them in the same time as you make a gran passo with the right foot. And you will throw a roverso sgualembrato against the rim of the brochiero and you will end in the coda lunga e stretta. Cut then at

the enemy's head. Then I want you to bring the point under the buckler and then cut with two tramazzoni at the face of your enemy. End in the porta di ferro stretta. Now, when in the porta di ferro stretta, your enemy may attack to the head. So I want you to bring up your sword accompanied by the brochiero into the guardia di testa and parry the cut. Straightway on parrying I want you to throw a mandritto tondo at the legs while stepping with the right foot to the left. Then throw a roverso sgualembra to montando immediately and end in the guardia alta with both arms extended. Next make a gran passo taking the right foot behind the left and cut with a fendente. Lastly you will return a cut with the left foot forward. Then punch the sword with the brochiero and in said punching I want you to do a half turn of the fist, that is to move the point of the sword towards the ground and touch the copula of the brochiero with the false edge of the sword and pass with the right foot into a gran passo towards the left. Cut with a montante and end in guardia alta with the brochiero as extended as possible.”

Marozzo starts with the guardia alta. This high guard is very useful for offence and may also be used defensively. You will note the number and types of attacks that may be used from this guard.

Second Part

“Being in the guardia alta I want you to make a gran passo with the right foot. Now throw a mandritto above the arm and pull the right foot close by the left. I want you to pass the said left opposite the right side of the enemy. In this passing step give a roverso in the right temple. Your sword should not pass into the guardia di testa. In one time throw your right foot opposite his left side and give a fendente with a tramazzone to his head. Your left foot will move right to the rear and your sword will not pass into a porta di ferro alta. For your enemy may attack your head. In this attack I want you to bring your sword and buckler forward together, that is in the guardia di testa with the arms well extended. With this you will parry the attack of your enemy and issue immediately a mandritto tondo to the leg that goes under the arm, throwing in one true time a roverso sgualembra. And when you have thrown said roverso cut with a high montante and in this cut pull your right foot close by the left. Now for embellishing the play. Make a gran passo with the right foot behind the left and cut with a fendente at the rim of the brochiero. The arm should be well extended and in one time pull the left foot close to the right. Immediately throw said left foot forward and in this step punch with the brochiero. That is with the pommel of the sword against the brochiero and your sword will go in the guardia di testa with the arm well extended. Countering, move the point of the sword towards the ground. Now you will touch the false edge of the sword to the high outside

of the brochiero. Pass in this touching with your right foot into a gran passo forward of the left. In this passing step cut with a montante at the rim of the brochiero. You will now be in the guardia alta with the right foot close to the left and the arm with the brochiero well extended. The wrist is watching high and sword arm well formed and extended in the guardia alta. That is the pommel of the sword watches the face of the enemy and your right foot is tight.”

Here we see a static block. The guardia di testa is used statically but is still followed with a cut. Unlike later masters that taught a more thrust oriented style of combat that was done in stesso tempo (single time), Marozzo's defenses used more diu tempi (double time), that is, parry and riposte.

Part Three

“Remaining in the guardia alta I want you to throw a tramazzone to a cinghiara porta di ferro. That is with your left foot forward. Do this with a little traverse opposite the right side of your enemy and wait for said enemy who will throw a mandritto, or a roverso, or a punta or tramazzone to the head or leg. When he does this I want you to throw your right foot forward in a gran passo to the left and parry the attack with the false edge of the sword and give a roverso or go with a mandritto to the leg ending in the coda lunga e stretta. When you have completed a falso and dritto of your sword it will go to a porta di ferro larga. Now if your enemy throws a mandritto tondo at the head, or a fendente, or a tramazzone, I want you to parry with the right edge of the sword and accompany the sword hand with the hand of the brochiero. Keep your sword point looking to the face of your enemy. On parrying with the right edge of the sword follow with a roverso to his right temple or to his leg with your right foot forward. Nevertheless, if he throws a new cut to your head, I want you to accompany the sword with your brochiero in the guardia di testa with your arms well extended and in this parry throw a mandritto tondo at the leg going into the guardia do sotto braccio. Do not stay firm here but throw a roverso sgualembra montando immediately past the rim of the buckler taking your right foot close to the left. Your sword will now be in the guardia alta. Next throw the right foot behind the left and cut with a fendente at the rim of the brochiero and your sword will move into the coda lunga e distesa. In the same time bring the left foot close by the right. Raise immediately said left and punch with the brochier. Having made the punch bring your sword point to the ground and you will beat the copula of the brochiero with the false edge of the sword and mount a montante with the right foot forward of the left. The right foot should now be close by the right and your sword will be in the guardia alta with your arm and legs well formed and tight.”

Note that attacks are made on the pass. Lunging is not used as in later rapier styles. Also note that during a defensive move the defender may actually move into the attack and not retreat. We also see here a parry with the false edge of the sword which in essence beats the attacking blade out of line so that it misses target. This type of beat or expulsion defense is closer to single time defense than double time.

Part Four

“Being in the guardia alta, I want you to pass forward with a gran passo with your right foot. At this time throw a mandritto tondo and go into the guardia di sopra braccio. Immediately bring your right foot close to the left, keeping the buckler well, and in the time that you enter this guard if your enemy is low or high or in the guardia alta I want you to move your right foot forward and thrust at the outside right of your enemy’s face. If he parries said thrust and strikes with the false edge of the sword on the outside and he will discover the left part, now you will turn a roverso in falso to his left temple and if he covers make a roverso to his right thigh. Do not move. Not your foot. Neither your leg. But for your defense return a falso traversato to his right arm. In this time make a half turn of the fist and cut with a fendente to the rim of the brochiero with your right foot forward. Make a gran passo behind the left, that is with the left foot forward of the right and your sword will go into the coda lunga e distesa. Now move in to the guardia di testa with your arms well extended. Make a half turn of the hand, that is taking the point of the sword towards the ground and beating in one time the false edge of the sword on the copula of the brochiero. Pass your right foot forward and mount a montante to the rim of the brochiero and go into the guardia di testa with the feet close together and your arms and legs extended. Your hip will be opposite the enemy and the hand with the brochiero will have the wrist upwards. If your enemy is in the guardia alta, I want you to make a gran passo with the right foot forward and throw a mandritto to the arm and if in this cut your enemy throws a cut to the head or leg I want you to make a traverse opposite the right side of the enemy and make a roverso, catching the head. This to his arms and feet to his right side and your sword into the coda lunga e alta. Now if said enemy throws a shot to the head or legs I want you to throw your right foot forward to the left put the sword aside with your buckler and sword together. Then do a mandritto to the legs and return immediately the right foot close by the left and in one time move said to the right and throw a roverso sgualebrato, a montante, and then your sword will go into the guardia alta with your right foot close by the left. You may now embellish your play in any mode you want. That is with montare, cuts, and with touching of the brochiero. And now, you will have cuts, touchings of the brochiero and montato, your sword will go into

the guardia di testa with the arms well extended.”

Part Five

“Being in the guardia di testa and your enemy in guardia alta or guardia di testa or porta di ferro, I now want you to cut with a tramazzone into a porta di ferro larga. If your enemy throws a fendente, roverso, tramazzone or thrust at the face I want you in the same time to strike the attack with the false edge of your sword and slice his face with a filodritto traversato. Your left foot should pass opposite the right side of him. In one time you should throw two tramazzoni with a passing of your right foot opposite the enemy. Your sword will go into the porta di ferro stretta. Now if your enemy attacks the head I want you to counter with your sword and buckler together in the guardia do testa. In parrying this attack make a mandritto tondo to his leg and go into the guardia di sotto braccio. Your right foot should be close by the left. In one time throwing a roverso sgualebrato that engages the head to the arm precisely for until to the feet of his right side. Mounting a montante your right foot should be close by the left and your sword will go into the guardia di testa. Now, embellishing the play you have tagliare (cuts), toccare di brochiero, and mostrare di montante. With these your sword will go into the guardia di testa and your right foot will be close by the left and your arms well extended with the person to the right.”

Part Six

“Being in the guardia di testa, immediately lower your sword to the porta di ferro alta and if your enemy is in the same guard, or if he is where I want with the right foot forward, now thrust his face to the outside with the left foot passing his right side. And if he parries the thrust covering his left side now throw your sword to his right and shove your buckler against his sword hand in one time moving your right foot opposite the left side of the enemy and shove another punta to his right temple or go to his flank with the left foot following the right to the rear. And in this you will throw two tramazzoni to the head. Your sword will fall into the porta di ferro stretta. If in the same time your enemy throws a shot at your head then thrust to his face with the sword hand covering, above your brochiero. You will parry with the right edge of the sword. That is, in the guardia di faccia. You will then throw a roverso to the thigh. Not moving. Not the foot. Neither the legs. Your sword will fall into the coda lunga e stretta and if he throws a new to the aforementioned parts then close the sword with the brochiero and parry the attack and make a mandritto tondo to the leg and go into a sotto braccio. Throwing a roverso sgualebrato that engages the head where the foot points(?), mount a montante and your

sword will go in to a guardia alta. Here is the need to make beautiful the play. That is in tagliare, and in chioccare di brochiero, and in montare and when you raise your sword do not pass in to guardia di testa and your arm is well extended and formed.”

Part Seven.

“And here you return back to play, making a gran passo with the right foot to the rear of the left. You will throw under the arm a mandritto throwing immediately a rising ridoppio roverso. In this attack move the left foot strongly to the rear. Renew an attack under the arm with a mandritto upon moving the right foot behind the left and that attack should be close to the right attacking the arm of the brochiero on the inside of the sword arm. In this mode your sword will close in on the outside of the left arm. You will then do two (rising) molinelli, forward to the right of your left foot and ultimately it will go “all’insuso” beating above your right sword. That is turning the shoulder to the you play with. Move the right foot close to the left and make a gran passo with said right foot doing in this pass three molinelli with one to the outside and two to the inside. After the last go above the left arm hitting the pommel against the inside rim of the brochiero and throwing the left leg close to the right. Keeping them well formed and tight when possible. You will return to the play in the rear and finish the first assault.”

Capitula 11 Seconda Assalta

“Now here I will begin the second assault like the said brochiero stretta which I want you to go strong with to the “meza spada alle stretta.” I do not put other going to play at present for it is too much to write. However, you will go to play with one of those like you have learned from me. Note, first you will be in a well formed guardia alta.”

“Then, being in said guardia alta, your enemy being in guardia di sopra braccio, here I want you to hurl your right foot strongly forward and in this movement thrust at the face of your enemy to the outside right side. If in fear of the thrust he defends high, and you will strike below with a roverso to the right thigh keeping the buckler at the head, throwing immediately for your parry a rising falso to the sword arm of your enemy, cutting with a fendente to the brochiero, in this manner you will embellish the play in the manner employed. That is, retiring to the said guardia alta.”

Second Part

“Being on guard, as aforementioned, or being sopra braccio, or in the same guard as your enemy, then throw a fendente to the head. However, do not pass into the guardia di

faccia. Immediately throw a ridoppio roverso which strikes strongly at the enemy’s sword. In this manner, that for fear of the ridoppio he will uncover the part above the right side. Then throw two tramazzoni with a fendente dritto and your sword will go into the porta di ferro stretta. If your enemy attacks your head, then you will give a thrust to the face accompanied with your brochiero to your inside and block the attack with the right edge of the sword. That is in the guardia di faccia. Step with the left foot opposite his right side during this parry and give a roverso to his temple. Your right leg will now follow the left behind and your sword will end in the coda lunga e alta. Then if your enemy attacks your head or your leg immediately hurl your left foot opposite your right side and put a falso under that of your enemy’s sword stepping in this time with your right foot strongly to the left side of the same. Throw then a mandritta going into the sotto braccio and the left leg following the right to the rear throwing in this exact time a roverso, montando del montante, following to the rear, throwing the right leg close by the left with your sword going into the guardia alta embellishing the play. Then the manner to exercise, that is with tagliare, giocare, montare di montante, passeggiando, and throwing your leg as usual. In this manner your sword will return to the guardia alta with your arms and legs well formed.”

Part Three

“Being in the guardia alta and your enemy being where he wishes, I want you to advance forward with your right foot and throw a fendente to the rim of the brochiere going into the porta di ferro stretta. Do not stop with said fendente but throw a tramazzone at your enemy’s sword that pushes into a thrust to the face accompanied with the brochiere and your left leg. Passing and thrusting to the right side of your enemy. Then for fear of the punta dritta he will retire the left side and you will give a fendente to the head passing with your right foot in the same time to the right of your enemy, following, and throwing a roverso with your feet right to left behind. In this manner you will be in the guardia do coda lunga e alta and in the time that your enemy throws a tramazzone or a mandritta the I want you to pass forward with the right foot and in this passing you will thrust at the face of your enemy accompanied with your brochiere and going to the guardia di faccia. And in parrying you will give a roverso to the leg and cut with a fendente behind the rim of the brochiere with the right foot being hurled behind the left, then embellish the play. That is, “chioarre di brochiere”, and montare in a useful manner, with you returning to the guardia alta with well formed arms as I have said before.”

Part Four

“Now, being in the guardia alta as before mentioned, I want you to pass forward with the right foot and throw a fendente and a rising falso and a roverso at the same time at the rim of the brochiere. Your sword will fall into the coda lunga e stretta. If your enemy cuts at your head or leg I want you to parry with a rising falso and with two tramazzoni at the head, finally coming into the porta di ferro stretta. And if he responds in a similar manner I want you to strike with a falso and pass the left foot toward the right side of your enemy and cut with a roverso to the rim of your brochiere which goes strongly to the face. Your left foot will go close by the right and you will strongly embellish the play. That is in the manner of chioccare di brochiere, and going up again in the guardia alta as I trained you to do.”

Part Five

“Now, being in the guardia alta, there is a need that you issue a thrust in the manner of a montante, that is passing with your left foot to the right side of your enemy. The point will be shoved strongly to the left side of the face and in fear of said thrust he will cover said side. Then you will give a mandritta di falso to the head between the sword and buckler passing in this cut with your right foot against his left side and the left leg following behind the left. Your sword should not pass into the guardia di in trare stretto. Then there is need that you throw at the top side taking the attack with the right edge of your sword. Then give a reverse thrust to the right temple. In this manner do not pass into the guardia di coda lunga alta. Then throwing the right foot close to the left embellish the play in a useful manner. That is, chioccare, and montare di montante with his passing yet returning to the guardia alta as I have before said with the arms and legs extended in a useful manner and well formed.”

Part Six

“Now note and remain attentive that when you go about deceiving one at play, I want you to cover, that if he does a montante that you are first to cover and immediately covering you will cut to the face in the rim of your buckler with a fendente and with the right foot forward. Do not go into the porta di ferro alta. Then if your enemy throws low or high or with a punta, a mandritto, or tramazone and also a roverso, at this attack you will throw a rising falso with the sword and with your brochiere together accompanied with the same to the temple followed with your foot. That is, the left doing a pass to his right side with a tramazone and end in the porta di ferro stretta. Reverse thrust if your enemy cuts to your head in this cut parry with a falso and a mandritto and a roverso tondo still cutting with another roverso spinto at the rim of the brochiere, hurling in the same time the right

foot behind the left and throwing the left close by the right. Here you will embellish the play. That is, in chioccare and montare in a useful manner as aforementioned. You will go into a well formed guardia alta with your arms and legs well extended.”

Part Seven

“Now, remaining in the guardia alta, there is need that you throw a mandritto tondo below the arm. That is to say he will answer you as in all the parts above, but answering you in the aforementioned parts, in this attack, hurl your left foot opposite his right side you will engage your sword with the hand of the brochiere in the style of a spada in armi and parry the attack of your enemy, thrusting at the face and a fendente mandritto to the head between the sword and buckler. With your right foot in the same time pass to the right in the porta di ferro alta. Then at the response of your enemy you will thrust to his face accompanied with your brochiere and give him a roverso to his right thigh. At the same time cut with another reverse thrust at the rim of the brochiere following with the right foot behind the left. In this manner said left will be close by the right and it is strong. You will then embellish the play with chioccare and montare in a useful manner returning to the guardia alta as aforementioned.”

Part Eight

“Now, being still in the said guardia alta, you will throw two mandritti toni at the face passing in the same time the right foot forward. After the final mandritta do not stop, but push a punta outside his sword high on the right side going strongly to the left temple. Then for his fear of the punta dritta he will open forward. In this you will strike with your hilt his sword and you will attack him with a mezo mandritto in falso and your sword will be low with the right foot forward passing to his left side. In the same time strike anew with said hilt and give a mezo roverso spinto to his right temple passing with your left foot to his right side and immediately for your defense hurl the right foot behind the left with a punta in the guardia di faccia. You will embellish your play with tagliare, montare, and chioccare di brochiere in a useful manner. Here now you will return to play behind this of which I have imparted. And in this manner is the finish of the second assaut.”

Capitula 12 De Prologo del Terzo Assalto

“In the name of Jesus Christ, I will here talk about the third assault, which will show the art of the half sword. I will do so because, if you wish to teach, you should know that the art of the half sword is the best part of swordplay; therefore, those who teach or who

consider themselves good fencers but do not know this art, cannot really be called proficient. Therefore, I want you to know that that is the foundation of the art of fencing, not so much with the small brochiero than with all other sorts of arms, such as staff and edged weapons. In light of this, I advise you to teach these techniques to those who have courage, because they will try them without a second thought: these will also be the ones who will do you honor. But to those others who you will judge as lacking courage, you should give instructions about the first assault, because should you teach them about the second or third, these lessons would be lost upon them, since they would not have the necessary courage (now or at any other time).”

Capitula 13

“I also advise you that as you start teaching someone, you should not begin with something difficult, since that would seem too hard to them; doing so would turn them away and would cause them to not learn as eagerly as those who start with something more gradual. Anyway, I will expand your mind later. Now, I want to start with the first part of said third assault. However, I wish to give you a lesson about teaching.”

“Please note that if you wish to teach, I advise you not to go teach all the painstaking details of the third assault in public, in order to avoid that others would try to copy it. In other words, you should make sure that others do not see your principles. Also, you should avoid this for another reason. If you teach them such play and close techniques, you cannot step to a next level since there is a difference between wide and close play. Besides, a beginner would be confused by all the half-swording techniques. Therefore, they would not be satisfied, but would always expect you to move on to something better, not appreciating the good instruction you are giving. It is for these reasons that you should start with other things. That is, teach them the fundamental things; once they have learned the said fundamentals, I want you to give them the principles of this third assault. In this manner, you will make them happy. Please know that I exhort you to teach these things so that you do not forget them; also, sometimes you will have to re-read this book so that you will not forget. Do as the proverb says: he who pays well learns well, and he who pays poorly learns poorly. Therefore, teach well those who pay well, because you will conscientiously repay them. It is a great sin of the soul not to teach well those who pay their debt to their teacher. This is equally true for the rich and for the poor, since a

“duca to¹” is worth to a poor man what two are worth to a rich one.”

The following is Marozzo's section on sword and dagger. Note that he calls this pugnale bolognese or in English Bolognese dagger. A thorough study of dagger technique of the period would need to be made to determine why this style was different and deserving of its own name.

Capitula 36 Spada e Pugnale

“This is a perfect combat for wounding. That is, the sword and Bolognese dagger. Note when teaching someone this art of wounding that it is more natural. That is mandritti, roversi or stoccate. But I will say more of other attacks. Now note that I have a good imagination and I have harvested the parries more short and more useful for one who must combat.”

Capitula 37

“First you will be settled with the left foot forward and your dagger in your left hand in the porta di ferro stretta. In your right hand hold your sword in the coda lunga e alta. Keep your arms extended and tight. Note that whenever possible, I want you to be the first to attack. But do not let him be the first to attack you. I want you to take this order: that is throw a rising falso at his sword hand or to the dagger, yet remain with your left foot forward. One foot following the other. In this manner you will be strong against an attack to the head or leg. If he attacks to the leg you will put the right edge of your dagger to the attack. That is turn the point of the dagger towards the ground and parry the mandritto of the enemy. In a single time pass with the right leg (into a gran passo) opposite his left side and give a mandritto to his leg going into a porta di ferro larga with your dagger in the guardia di testa. Then if your enemy throws a mandritto or a roverso at the head, or even a stoccata, I want you to make a rising strike with the false edge of your sword against his sword and follow it with a mandritto to the leg. With this cut you will move the right foot a little forward and immediately throw a roverso. Follow this with moving the right foot in a gran passo to the rear of the left. The roverso should go to the sword arm of your enemy. Then the dagger will return to the porta di ferro and your sword will be in the coda lunga e alta. In this manner you have returned to the same guard as used at first and await another turn to attack.”

¹ A unit of currency from the time period that the book was written.

In Marozzo's sword and dagger style it is important to come on guard with the left foot forward and to be the aggressor.

Capitula 38

“Being in the coda lunga e alta with your sword and dagger as aforementioned, if your enemy throws a mandritta at your head, you will move your right foot strongly forward parrying with the sword and you will attack his side with your dagger. When you make this parry the sword hand should be extended and the point guarding towards the earth and for your defense throw a mandritto fendente with your right foot flying back and in this manner your sword will be in the cinghiara porta di ferro and your dagger in the guardia di testa. When you are like this if your enemy another attack, high or low, move your right foot opposite the left side of your enemy and strike a falso at the attack and give a roverso to the leg. Then throw a rising falso followed by right for back for the hand you will make a half turn of the fist on both hands and you will be in the coda lunga e alta with the sword and porta di ferro alta with the dagger. This with both arms extended.”

Capitula 39

“Having your sword in the coda lunga e alta and your dagger in the porta di ferro, I want you to feel out your enemy with a stoccadella that makes a draw. But prepare if he does not make an attack. Then throw the right foot opposite his left side and throw a rising falso dritto to the dagger hand and in this manner you be in the coda lunga e stretta again with your dagger in the guardia di testa. Then if your enemy throws a mandritto or a roverso at the head or leg or a thrust to the face, at all of these attacks you will throw a mandritto traversato with the right leg going to the rear with a traverse. In this manner the sword will go into the cinghiara porta di ferro stretta with your dagger in the guardia di testa. Then if your enemy responds to this attacks pass your right foot forward and strike with a rising falso at the attack. You will be in the porta di ferro stretta with your dagger in the guardia di testa. Your arms will be extended to the right side of your enemy and you will stop in this guard.”

Capitula 40

“As you go into this third part you will have your sword in the porta di ferro stretta and your dagger in the guardia di testa. But I want you to employ in this term, that is you will go to one foot hunting the other. Maximally the left will shove the right forward, nevertheless knocking the falso and slicing the right of the arm or the leg or the face,

“dimanda elza e tira”. Going in this manner, he will gather strength to take any attack. Low or high, but supposing he attacks with a fendente or a mandritto tondo to the head, or a mandritto sgualibrato, against these mandritti you will hurl the right foot a little opposite his right side and parry the attack in the guardia di faccia with the point of your sword to the right of the face of your enemy, in the same time, passing left and give a mandritto with the dagger and a roverso with the sword. In this manner your sword will end in the coda lunga e distesa with your left leg forward and your dagger in the porta di ferro alta and formed well. Here you will stop with the eye fixed on the two hands of your enemy. For he is in need of the other part where you make it strong. That is to say he strongly strikes with a punta, or a mandritto imbroccata that one waits for well.”

Capitula 41

“Being in the coda lunga e distesa and your dagger in the porta di ferro stretta, Go to feel out with a falso to the hand or to the dagger or the sword and he for the “attedio” that you give strongly that you pull, know that when you attack with a falso the right foot hunts out the left and having such order goes strongly attached to this thing. Now being counter to a mandritto: to the leg, or to the head or a stoccata, the the same time that he attacks you will hurl the right foot opposite the left part of your enemy and throw a rising falso traversato at the arm or the hand with a roverso turning under in the fashion of a molinello and your left leg follows the right to the rear. You will wait in the coda lunga e stretta with your dagger in the guardia di testa. You will embellish this with your arm and legs being well formed.”

Capitula 42

“Being in the coda lunga e stretta and with your dagger in the guardia di testa, here I want you to throw a halfmandritta at his dagger hand. Do this because your enemy attacks you. But guard well and throw a shot to the head stepping forward four or six inches with your right foot opposite his right side and give a roverso to his right leg. Parry his attack with your dagger and hurl the right foot behind the left. In this retreat make a stoccata at his face under your dagger. In this manner you will go into the coda lunga e alta with your dagger in the porta di ferro stretta. Your left foot will be forward and you will settle in this guard well.”

Capitula 43

“Now look well to the sixth part and remember to remain in the coda lunga and your dagger in the porta di ferro stretta. Here you will be attentive, waiting for your enemy so

you may throw a mandritto at the head or the leg. But first I will say that if he throws the mandritto you will parry with the right edge of your dagger and with the parry you will hurl your right foot opposite the left side of your enemy. Then you will give a strong punta to his flank. Or you will issue a half mandritto at the leg. But watch carefully when you issue the punta for you should for your defense give a roverso tra mazzone in your flying back with your left leg behind the right. You will throw the roverso with a molinello going “per defora” to your right leg and your sword should not pass into the coda lunga e alta. Your dagger should go into the porta di ferro stretta.”

Note that in parrying with the dagger Marozzo indicates to use the true edge of the blade.

Previously I have heard that it was impossible to parry a cut with a dagger however, Marozzo clearly states that this may be done.

Capitula 44

“Note now that if he threw a mandritto to your leg it is necessary in your parry you issue a roverso while pulling back your right foot and with the roverso you will throw with your left side. That is you will throw it from the left hip. This “dimanda” a roverso sgualebrato and watch that your sword goes not into the coda lunga e alta. Your dagger will go in to the porta di ferro stretta with the arm and leg well formed.”

Capitula 45

“It is good that you remember your staying with the dagger in the porta di ferro stretta. But with the sword in the coda lunga e alta as aforementioned. If your enemy throws a mandritto at your left leg, I want you to know more about parrying in this manner. You will that that in parrying with the said edge of the dagger turning it to the outside of the left leg with a half turn of the fist. Then you will parry with the false and in this parry you will pass the right foot forward and thrust with a punta or throw a mandritto at the head or leg. And then with this mandritto you will throw a mandritto traversato at the sword arm with the right foot moving behind the left and traversing a little. In this manner your sword will move into the cinghiara porta di ferro stretta with your dagger in the guardia di testa. You should know that in all these parries and attacks that for your defense you should take two or three steps to the rear. Then make a half turn of the first and settle into the coda lunga e alta with the dagger in the porta di ferro. Wait for your enemy who will attack to the leg where I want you to give an alternate parry than the above.”

Capitula 46

“Now watch that you are in this guard that I said in part four. You will be attentive for going to attack with this mandritto to the leg I want you to defend in this manner. Know that when he throws a mandritto you will give a falso to the sword under his mandritto and you will slice with a roverso to the right thigh with the dagger going into the guardia di testa. For your defense you will throw a rising falso. Escape with your right foot behind and you will settle as said in part eight.”

Capitula 47

“At this same mandritto to the leg that your enemy throws, I want you to give a falso to him, that is with the right edge. And in that same giving of the falso you will throw a fendente to the head with your right foot passing forward. In this manner your sword will end in the porta di ferro stretta and your dagger in the guardia di testa. For your defense you will hurl your right foot back and a rising thrust to the face under your dagger and you will make a half turn of the fist and settle in the porta di ferro alta waiting for your enemy who will throw a roverso to the head or leg.”

Capitula 48

“Now watch that you are in the coda lunga e alta with your dagger in the porta di ferro alta as previously mentioned in part nine. Here it is considered that if your enemy throws a roverso to the head or leg, on this roverso have heart for I want you to in the time he throws the roverso to throw your left foot close by the right and you will do a pass to his roverso and passing said roverso “non ti possa nocere.” Then you will move your right foot strongly forward and throw a roverso to the leg and your sword will not pass into the guardia di coda lunga e stretta. Your dagger will go into the guardia di testa. For your defense you will throw a stocata to the face of your enemy, under the dagger, escaping with the right foot to the rear. In this manner you will return to the aforementioned guard, masting it, that is with your left foot forward and with your sword and dagger useable in this manner. And you will set yourself with your legs and arms as well formed as possible.”

Capitula 49

“Know that being in the coda lunga e alta with the left foot forward as said before, here you will be well formed and you will press your opponent in this manner. That is you will throw rising falsi with your sword in this manner for strength if he throws a roverso to the head or leg. Know that in this roverso you will parry with the right edge of the

dagger turning the point of the dagger to the ground. That is the inside of your person. And you will move your right foot forward opposite the left side of your enemy and you will give another *roverso sgualembra* to his head. In this manner your sword will go in the *coda lunga e distesa* and your dagger in the *guardia di testa*. For your defense you will throw a *falso* or a *stocata* “*fuggendo*” with your right foot to the rear of the left. In this manner you will keep your sword and dagger as a forementioned well settled.”

Capitula 50

“Being in the *coda lunga e alta* with the left foot forward and your dagger in *porta di ferro* you will be in harmony. For if your enemy throws a *falso* at your dagger hand I want you to make a half turn of the fist downwards and it will go into the *coda lunga e stretta* and you will defend the *falso* with the right edge of the dagger. In this defense you will move the right foot forward and make a rising thrust to his chest or make a half *mandritta* to his leg that he has forward. And for your defense you will throw two or three steps to the rear and you will settle in the *coda lunga e alta* with your arm and legs well formed and the dagger in the *porta di ferro stretta*.”

Capitula 51

“Know that in this place you should take three or four steps back. This I would do for reason that when you attack with a cut your enemy may very well want to withstand a second blow so he can, in his fury, deliver one to you. But if you pull back by the said number of steps, in that time his anger will diminish and he will not assault you with the same fury. Therefore do not forget.”

Defense. Marozzo was very explicit in this and continually stresses defending after an attack. Note here that he indicates that you should get out of the way as your opponent may hit you after receiving a blow.

Capitula 89

“Being in *coda lunga e distesa*, and your enemy has thrown a *mandritto*, or *roverso*, or *stocata*, to each of these botte I want you hurl your right foot towards the left part of the enemy, and in this step, you throw an ascending *falso* to the sword arm of your opponent and a slicing *roverso* at the legs, and for your shelter you will throw your right foot back and to the left and you will cut with a *mandritto traversato* and end in *porta di ferro cinghiara*. If then your enemy cuts for your head or leg, you will hit with an ascending

falso at the sword followed by a *roverso* at the legs of the said enemy, and you will return a thrust at the face of the same, accompanied by your *brocciero*, not moving the legs, and you settle in *coda lunga e stretta* and with the right foot forward.”

Sometime you will have to fight single sword without an accompanying secondary weapon.

Capitula 94 Dello abbattimento di spada sola

“This is the attack of the single sword which is an excellent thing for teaching for everyone that has to practice combat with a *spada da filo* in hand. What occurs to you, I exhort you to teach the same said combat of single sword. You will resort to on this thing written in this book. Now look, for I want you to settle in the *coda lunga e stretta* with the right foot forward of the left, arranging the right correctly. The left hand at the back and the sword arm extended strongly towards the right of your enemy. You will strike with the false edge horizontally at the face of your enemy and with a *mandritta fendente* at the same time. The *fendente* will end in the *porta di ferro larga*. In the attack, advance your right foot to the front and now if your enemy cuts at your head or leg you will in the same time attack with an ascending *falso* at the hand of said enemy. Then redouble the attack with a *fendente traversato* at the face. That is you throw two in the same time the left leg will go forward of the right and you will end up in the *porta di ferro larga*. While in this guard if your enemy throws a *stocata* or a *mandritta* at the head, or a *roverso*, to each of these attacks I want you to strike with the false edge of your sword and in the attack in the same strike make a passing step in a *gran passo* with your left foot towards the right part of your enemy and in this pass make a *roverso sgualembra* that engages the head as the foot points. For your parry you make a *gran passo* with your left foot to the rear of your right and in this move you make a *mandritto traversato* at the sword arm and end in the *porta di ferro stretta*. Then do a half turn of the fist and settle in the *coda lunga e stretta* as aforementioned with your sword arm extended at the right of said enemy and your left leg arranged as above mentioned.”

Note here that Marozzo calls the sword a spada da filo. According to Maestro Lupo-Sinclair from Milan Italy, the spada da filo is equivalent to the spada da lato or sidesword.

Capitula 95

“Now being in the *coda lunga e stretta* and your enemy is in the same guard or the *coda*

lunga e alta. I want you to advance the left foot and in this advancing you will do a falso impartato: clip with the sword at said enemy on the inside in the mode that you cut with a roverso tondo at the face. Advance at the same time your right foot. But know that you will throw the right foot to the rear and at the same time cut at the raised leg ending in a coda lunga e alta. In this you will be patiente. That is you will wait for said enemy. Take note.”

Capitula 96

“I want to demonstrate that being in this coda lunga e alta that on your enemy thrusting at your face, you have four perfect and safe counters. First, advance your right foot strongly towards the left side of your enemy. In this advancing place the right edge of the sword against his and attack with a punta roversa at the face. Or cut with a roverso. Or make a rising cut with the false as you advance said foot and pass your feet towards the left side of your enemy. In this passing throw a roverso traversato and seize the sword arm. Now note that when doing these four parries with narrow attacks, one is strong and when you parry said thrust and you have made the punta roversa do not go into the guardia di faccia because he may make a mandritto tondo, or a fendente, or a stoccata or a punta. I want you to parry these with the sword edge in the guardia di intrare and in the time of the parry pass the left foot against the right side of your enemy. Your sword will not pass into the guardia di coda lunga e alta. Thus you will return to a perfect guard. Having parried said thrust I want you to return by putting your right foot behind the left and throw another roverso sgualebrato at the rising left and your sword will come into the coda lunga e alta. That is with the left foot forward. In parrying the stoccata with the rising false edge of the sword follow with a roverso segato at the leg. With this throw the right foot back behind the left and make a rising falso traversato at his sword arm and with a fendente segandolo at the face and your sword will return to said guard.”

Capitula 97

“Being yet in the coda lunga e alta and your enemy having thrown a stoccata, you will pass the right foot forward towards the left part of your enemy. Throw in this passing a roverso traversato then hurl the right foot behind the left and throw a mandritto to the sword arm. In this mandritto move into a porta di ferro cinghiara. Do a half turn of the wrist and you will be master, that is in the coda lunga e alta.”

Capitula 98

“Now again, being in the coda lunga e alta and a stoccata is thrown at you, I want you in

the same time to pass your right foot strongly against the left side of your enemy. In this passing thrust at the enemy's side and half turn the fist. You will then settle in the coda lunga e stretta with the right foot forward and the sword arm extended and pointing at the right side of your enemy.”

Capitula 99

“Being in the coda lunga e stretta and your enemy in the coda lunga e alta overo stretta, I want you to hurl your left foot against the right side of your enemy and in this movement make a mandritto traversato at the sword hand and end in the cinghiara porta di ferro stretta. Immediately advance the right foot forward and do a roverso at the leg. Remove your right foot behind the left and throw another roverso sgualebrato at the rising leg. Now you will be in the coda lunga e alta. Move the right foot forward and settle into the porta di ferro stretta.”

Capitula 100

“Having gone into the porta di ferro stretta and your enemy coming at you, now I want you to move the right foot forward and cut with a rising falso at your enemy's sword. Here it will be false edge to false edge so put your leg outside his right so as to keep him from kicking you. In this movement you will make said with your left foot. Make a half turn of the fist and fling a punta dritta at the face with your hand above so that for parrying said punta he keeps his sword arm to the outside. Now throw the left hand to his sword or go to the arm of said sword arm. Then do a presa. Do not do this presa in the same time unless you pass your right foot against his left side. In this passing do a mandritto traversato to his sword arm or to the head redoubling. That is two attacks in one time. If your enemy makes another attack you will make a rising cut with the false edge at his sword and then do a roverso at his head passing the left foot to his right side followed by hurling the right foot behind the left. Make a stoccata sopra mano at his face and then move into the porta di ferro. Make a half turn of the fist and settle in the coda lunga e stretta with your right foot forward.”

The following chapters detail the primary guards used by Marozzo.

Capitula 137

“This thou shalt do as in a combat with sword and target or shield or buckler, or with the

sword alone. Let this indicate to thee that in teaching a scholar to play with any of the above weapons, thou must make him understand all these guards, one by one, step by step, with their attacks and parries and everything pro and contra. Thou shalt see in these writings, and in the figures therein to be found – and therefore do not fail to succeed in teaching the same – that I make no difference in the guards on account of the weapons. But, in order not to cover too much space and to avoid repetition, I explain them merely in connection with the sword alone, or with the sword and buckler.”

Capitula 138 Coda Lunga e Stretta

“Let thy scholar stand with the right leg foremost, with the sword and the target well out, and see that his right hand be well outside his right knee with the thumb turned downwards as may be seen in the figure. This is called the coda lunga e stretta, and is meant for striking and parrying. The scholar being in this guard, thou wilt show him how many attacks he can therefrom being agent, and how many parries with the shield he can perform as patient, from above and from below, and likewise their variations one from the other. Thou wilt also show him the parries against his own attacks. Then make thy scholar deliver a mandritta sguaembrato, and cross over sideways, with the left leg a little in front of the right, and inform him that his sword is now held on the guard of...”

Capitula 139 Cinghiara Porta di Ferro

“Thou shalt give thy scholar to understand that whenever he forms this guard, he must needs be patient, because all the low guards are rather for the purpose of parrying than of striking. However, should he want to attack, thou knowest that this can only be done with the point, or the false edge; therefore thou wilt show the said scholar, being on that guard, if anyone deliver an attack of any kind, in what way he must parry and then strike, advising him rather to strike with the false edge, since thou knowest that the false edge can wound and parry at the same time. After this thou wilt make him pass his right leg forward, and lift his sword hand up; this new position is called...”

Cap 140 Guardia Alta

“Thy scholar being placed on that guard, thou wilt show him how many cuts are derived therefrom, carefully remarking that this guard is meant chiefly for the attack. Then show him the parries in a similar way, and make him pass his foot either forward or back,

according to the occasion. Then thou wilt make him carry his left leg forward and lower his sword to about half his height; this guard is called...”

Capitula 141 Coda Lunga e Alta

“I wish thee to know that, when remaining patient, this is a good guard, and most useful, and accordingly advise thee to tell thy pupil that he had better assume this guard on the defensive, and make him understand all that can be done on it, pro and contra. . . . After some practice in this, thou wilt make thy scholar deliver a mandritta fendente, and pass with the right leg foremost, and he will come down to the guard of...”

Capitula 142 Porta di Ferro Stretta Overo Larga

“All the “botte” that could be delivered in cinghiara porta di ferro, especially with the false edge, were possible from this guard. The passgae to the net was thus: Thou must cause thy pupil to remain with his left leg forward and lower his sword. He shall thus come to the guard of...”

Capitula 143 Coda Lunga e Distesa

“Being on this guard you will cause him to be agente, especially with dritti falsi, or with the point, with roversi, and such other attacks, as can be derived from the said guard. Thou must also teach him the parries thereto, since the art of striking is but little in comparison with a knowledge of the parries, which a fine and more useful thing. After giving him good practice in all the said parries and strokes, running from guard to guard, and from step to step, and always questioning him on the names of said guards, thou wilt cause him to pass his right leg forward in front of the left, and hold his sword-point lifted in the air; with his arm extended straight towards his adversary, as thou seest in the figure. This is called...”

Guardia di testa

“In this head guard one can be both agente and patiente, but I shall first speak of defense. If any one should cut at him with a mandritto fendente or sguaembrato, or a tramazone, thou wilt make him parry in head guard, and then from this guard to pass to the attack; he can do so with a thrust from the right over the hand, or a mandritto fendente, or tondo, or sguaembrato, or falso dritto. From this head guard, thou wilt make him proceed with a thrust from the left in his adversary’s face, and advance his left leg in front of the right, rather sideways to the left, and point his sword straight in his adversary’s face. He will thus find himself in the . . .”

point of the sword towards his face and the fist well extended; this is the becca cesa.”

Guardia d'intrare

“On this guard one must be patient, as few attacks can be made from it. . . Thou wilt make thy pupil lead off with a roverso, and follow up the stroke by passing his right leg foremost, drawing back the arm at the same time, and extending his fist toward the ground; thou wilt then inform him that he is on the guard of...”

This concludes my brief introduction to Marozzo. Marozzo coming from the Bardi school of Bologna Italy laid the foundation for rapier combat in Italy and eventually for all of Europe. Studying this style of combat as well as the cultural practices of the time will give us an understanding of part of the mentality of the people of the historical period.

Coda Lunga e larga

“Take notice that on this guard thou canst both assault and defend, for it is possible to use the false edge from the left, and to cut tramazone with both right or false edge, or tramazone roverso, or false filo tondo, or roverso sgualembra to, by turning the sword to its proper place. Likewise thou canst deliver thrusts from the right or left, with or without feints, and all the roversi that belong to them, &c. . . After this thou wilt make thy scholar move his left foot forward and drop his sword-point towards the ground, turning the pommel upwards, and thou wilt see that he extend his arm and turn the thumb under and towards the point of the sword. This done, thou wilt inform him that he is on the guard of...”

Becca Possa

“Having thus examined thy scholar in every guard, I am of the opinion that on his assuming the becca possa, thou shouldst advise him to oppose it to his adversary whenever the latter assumes that of porta di ferro larga, or stretta, or alta, and to follow him step by step, and from guard to guard. That is, if the adversary goes in coda lunga e distesa he must go into becca cesa; against coda lunga e larga, make him oppose coda lunga e stretta; against becca cesa, cinghiara porta di ferro alta; against guardia di intrare, guardia alta. Let him now advance the right leg forward and turn his point towards his adversary's face, thumb upwards, arm fully extended, and then tell him he thus finds himself on...”

Guardia di Faccia

“Having made him assume this guardia di faccia, inform him that in this he can both assault and defend at the same time. On his adversary's cutting mandritto tondo, or fendente dritto, he should thrust at the same time at his face.”

Beca Cesa

“And the swordarm is held high and extended, turning the wrist outside and placing the