

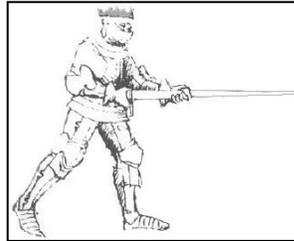
# Sword in Armor

Here are the Sword in Armor plays from the Getty and Pisani-Dossi (PD) including the six main poste. There are sixteen Getty plays and ten PD plays. There are two PD plays not covered in the Getty while there are eight plays in the Getty not found in PD. The Getty images and translations are on the left side while the PD images and translations are located on the right. Getty translations are from Tom Leoni while the PD translations are from Hermes Michelini.

Getty

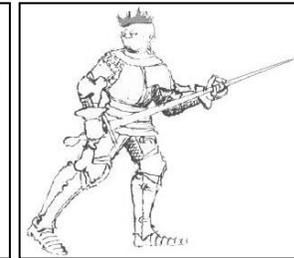
Pisani-Dossi

We are six Masters who know how to fight. Each of us knows this art well, handheld weapons give us no worry and we defend handily against cuts and thrusts that may come our way. I am **Posta Breve la Serpentina** and I consider myself better than the others. If I give you a thrust you'll surely bear the mark.



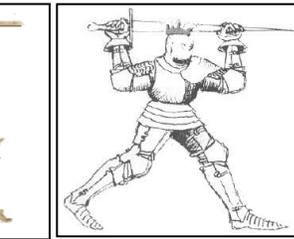
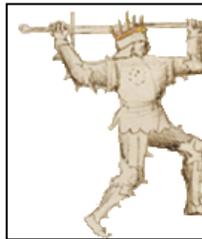
I'm the short guard, the snake, I have a sharp point to go through harnesses.

I want to use **Posta di Vera Croce** against you. Your thrust cannot reach me. I will parry while passing and strike you without fail with a thrust. Neither you nor the other guards worry me much. I know my fighting rather well and I can't fail my crossing. Because this is what the art requires, if you do not want to fail: passing, crossing and striking.



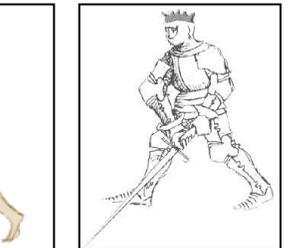
I am the guard called the true cross, Ready for strikes and thrusts.

I am the **Posta Serpentino lo Soprano**, lofty and well armed. I throw strong underhanded thrusts since I am located high and get back low. I'll throw good thrust while passing, I know my art well. I couldn't care less about your cuts since I know my stuff and I can give you a good dose of thrusts.



I am the upper snake, I leveled out great thrusts; I also protect against strikes Those hits are nothing for me.

They call me the **Porta di Ferro Mezzana** since both in and out of armor I deliver strong thrusts and pass offline with my left foot while giving you face a good taste of the point of my sword. I can also place the point and edge of my sword between your arms putting you in a middle bind- like the one pictured and named earlier.



I am the middle iron door, Always ready to throw away great thrusts.

## Getty

## Pisani-Dossi

They call me *Posta Sagittaria*. I throw strong thrust while passing offline. To any attack or cut coming my way I quickly make a good parry and immediately deliver my counter. This is my art and I never depart from it.



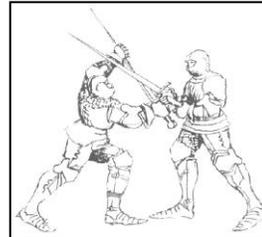
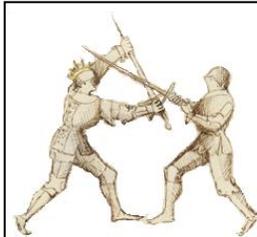
I am the guard of the arrow, Good for hitting and protecting.

I am *Posta di Croce Bastarda*, the bastard child of the Posta di Vera Croce. Anything it can do I also like to do. I parry, thrust and cut well, usually voiding attacks offline. I always have a good stock of attacks that I can deliver.



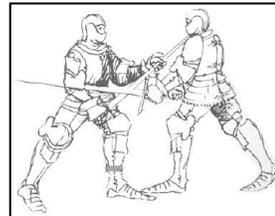
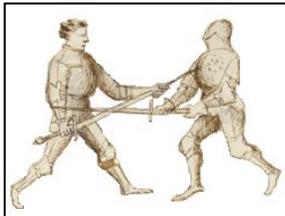
I am the guard of the bastard cross, Not slow to make my techniques.

I came out of the **Posta di Vera Croce** with this parry while passing obliquely offline. What I can do from this parry I can easily show through my students as they complete my plays. Those who fight in earnest will show their art without hesitation.



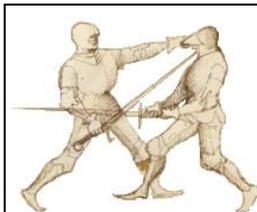
From this parry I believe I can hurt anybody, According to what you will see the masters do.

I am the first student of the Master just before me and I deliver this thrust straight from the parry. This same thrust can also come out of **Posta di Vera Croce** and **Posta di Croce Bastarda**. As the opponent attacks with a thrust, the Master or student who is placed in one of these guards should lower this body and pass offline, crossing the opponent's sword and with the point high against his face or chest. And as shown here, the hilt needs to be kept low while doing this.



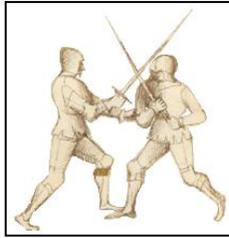
From the master's parry comes this thrust, And the next techniques that will follow.

When I realize that my point can't reach the opponent's chest or face (because he is wearing a visor) I can remove the visor and thrust into his face. And if this is not enough, I can move on to other stronger plays.



## Getty

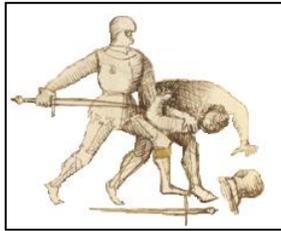
When I came to the close play with this opponent, I struck him several times in the front, but thanks to his armor, my attacks were for not. So I give a strong push to his elbow and make him turn. I can then test if the back of his armor is equally strong.



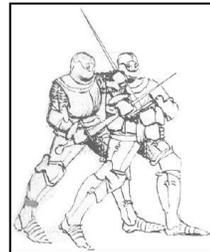
When I saw that I couldn't harm you with my sword, I used grappling from abrazare. I believe, see and feel that your armor won't help you at all as I place you in this strong low bind. The picture after this will show you how.



I've locked you in a low bind or Strong Key and you can't get out no matter how strong you are. I can make you suffer or even kill you. I could very well write a letter and you won't even be able to see me! You have no sword. You have no helmet. You have little honor and your party won't last long!

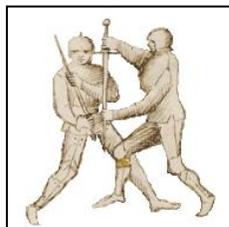


This play comes from the first Master from the **Posta di Vera Croce** or **Bastarda**. Here is how it's done. The opponent attacks with a thrust. The student waits in his guard, passes offline while parrying and delivers a thrust to the opponent's face. The student also performs an *acressare* with this front foot and places it just outside of the opponent's front foot as shown. This will help throw the opponent to the ground since the point of the student's sword has gone past his opponent's neck.



You will go to the ground for the weak of my sword, And you'll be lucky if I don't do you worse.

When I come out of the guard into close play and I can't strike you with a cut, I deliver a thrust. If I can't do either, I strike you with the guard or the pommel of my sword, depending on the preference. And when I am also in close play and the opponent thinks I will use my sword, I can instead resort to *abrazare* as long as I can see an advantage. If I don't, I can strike him in the face with my hilt as I've said before.



## Getty

## Pisani-Dossi

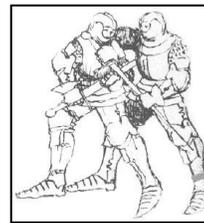
As you can see the student before me who strikes the opponent in the face with the hilt can then quickly strike him in the face with the pommel as you see below.



The student who struck the opponent in the face with the pommel can do as I do, that is he can place his right foot (with an *acressare*) behind the opponent's left foot, place the sword handle to the opponent's neck to throw him to the ground as I have done.

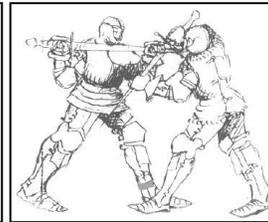
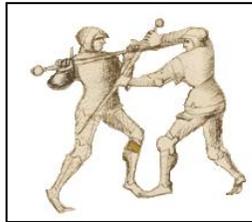


And you'll leave the sword with your left hand, And you'll go to the ground with my entry.



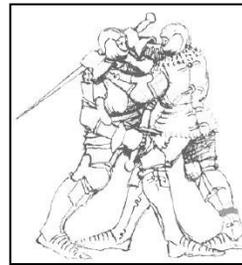
By holding you I'll throw you to the ground, And with my tip I'll cause great damage.

This other play comes from the **Posta di Vera Croce** in this manner. When the student is in that guard and the opponent comes against him and attacks, the student passes offline and delivers a thrust to the opponent's face as you see here.



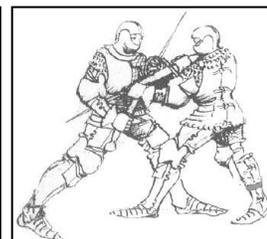
I hurt your hand, well you can feel it, And now I could hit your face with the pommel.

Also, when the student has come into close play and sees that he can't harm the opponent with the sword, he can resort to *abrazare* with the sword in this position. That is the student should throw his sword around the opponent's neck and place his right foot behind the opponent's left so as to throw him to the ground towards the right.



You feel that I have my sword behind your neck And I'll show you death on the ground.

This student can't effectively strike the opponent so he resorts to *abrazare*. He places his sword to the inside of the opponent's right hand. Depicted here is the student as he is about to enter with his sword and left arm under the opponent's right arm in preparation for throwing him to the ground or in order to place him in the



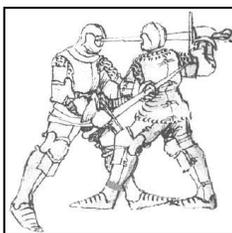
If I turn around close on the left, You'll lose your sword from your right hand.

low bind (that is the Strong Key).

### Getty

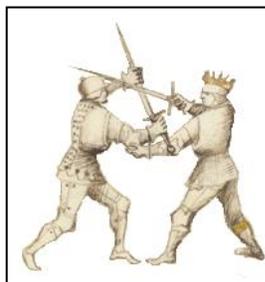
### Pisani-Dossi

This is a strong and effective grapple that enables the student to place his left foot behind the opponent's left foot and the point of this sword to the opponent's face, he can also throw the opponent to the ground towards the right.

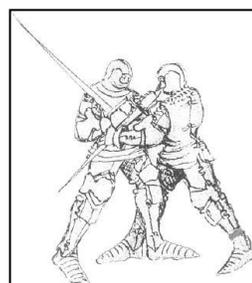


This hold secures me your sword: Mine is free, yours is captured; And for the fourth technique of the poleax, The sword goes through the harness.

This is the perfect counter to the Remedy Master and all his students. As a rule, every counter performed against a Remedy Master also breaks the play of the same Remedy Master's students, with the lance, axe, sword, abrazare and the rest of the art. But back to the Remedy master. This Counter Master places his left hand behind the opponent's right elbow as the latter performs the parry of the Remedy Master. He then gives him a forceful turn so that he can strike him in the back as we see next.



I am the student of the Counter Master we just saw and I finish the play. As soon as the opponent has turned, I immediately strike him in the back under the right arm. I can take my pick. I can hit him in the back of the head (from under the mail coif) or in the buttocks- with all due respect! - Or under the knees or anywhere else I see an opening.



Here I hurt your hands to come to close range, And so hard that the harness won't protect you.