

Introduction to the Medieval Longsword Part I



Written and used by:

The Chicago Swordplay Guild ©1999-2002

Version 4.25 04/29/2003

Course Overview:

Introduction to Medieval Swordsmanship

Longsword Fundamentals

The Medieval longsword, “langenschwert,” or “spada a due mani,” was a specialized form of the “knightly” cruciform sword that developed in the early 13th century. Although initially developed to combat reinforced mail armour, by the mid-15th century, the longsword had also become a civilian, “dueling” weapon in the city streets of Europe. This style of swordplay became so popular that fencing matches are recorded in Germany as late as the mid-18th century, two hundred years after the weapon’s usefulness on the battlefield had died out.

中世纪长剑longsword, “langenschwert,” 或 “spada a due mani,”是一种13世纪盛行的形制特殊的中世纪骑士十字剑。虽然它起初为对抗锁子甲而设计，到了15世纪中期，长剑也变成了欧洲平民的一种街头“决斗”武器。这种风格的剑术变的如此流行以至于直到18世纪中期的德国依旧有类似的剑击比赛，两百年后，这种武器在战场上已经再也没有用处。

This Introduction to the Medieval Longsword prevents universal principles taught with the longsword, while focusing on the medieval Italian tradition. The course is designed to provide the student with an intensive overview of the weapon and the basic techniques of its use. Upon completion of the course, the student will have a working knowledge with the historical terminology and techniques of the medieval masters, and will have been exposed to a wide variety of concepts, drills, and sparring sessions. This course presents the initial concepts that provide the framework for CSG Medieval and Renaissance swordsmanship, and is expanded upon in the Intermediate section.

本书《中世纪长剑介绍》非普通长剑的教学，而专注于意大利传统剑术。本课程专注于为学生提供较为详细的武器概述和它的基本技术。在本课程结束后，学生会掌握历史上的术语和中世纪大师的技术，并置身于广泛的概念，训练，和争议中。本课程介绍了最初的概念,提供了CSG中世纪体系和文艺复兴时期的剑术,和进阶部分。

I. The Longsword 剑

1.1 Origin of the Longsword 剑之起源

Prior to the 13th century, the principle knightly sword, was a straight, broad-bladed and double- edged weapon, about 39” (1m) long, and wielded in one hand. Used with a shield, this sword was primarily used from horseback as a back-up weapon once the lance was discarded, or on foot, by lightly armoured foot soldiers.

13世纪前，骑士剑的原则就是直的宽刃的双刃剑，约39英寸（1米）长，单手挥舞。配合盾使用，这种剑主要在马背上，在长枪被丢弃后做为备用武器使用，或是轻甲步战士兵在步战中使用。

By the year 1200, however, several important changes had begun to appear in European armies. The first was the adoption of heavier crossbows and bows, capable of compromising the maille armour worn by knights. The second was the appearance of better-trained, often professional, foot soldiers, armed with heavier polearms than the simple spear. Third were new iron smelting and refining processes, making the production of steel plate cheaper and easier.

到了1200年，然而，欧洲军队出现了重大变化。首先就是应用更重的弓弩，有可能威胁到穿着锁甲的骑士。其次是更好的训练的出现，通常是专业的，步战兵，装备了比简单的长矛更重的长柄武器。再次是新的金属熔炼锻造加工工艺，让钢板更加便宜和简单。

All of these factors began helped spur the development of plate armour – first the full helm, then joint protection, and then, by the 1250s, with the first rudimentary body defenses. Cavalry swords were already growing steadily longer, perhaps to deal with the greater preponderance of foot soldiers. But at the same time that the knight's improving armour made it possible for him to rely on his shield less, that armour also required him to use a sword better suited to defeat it. Thus, the first longsword were born.

这些因素开始导致板甲的发展——首先是包裹整个头部的头盔，其次是关节的保护，再次，到了13世纪50年代，出现了第一个早期的全身防护。装甲兵的剑已经变的更长，可能是为了应付更有优势的步战兵。但与此同时骑士们改良过的盔甲让他们对盾的依赖越来越小，这种盔甲的也需要他们用更合理的剑打败它。这样一来，早期的长剑诞生了。

1.2 Evolution of the Longsword 剑之进化

The medieval longsword went through many changes throughout its history. The sword to the left reflects the sword as it first appeared in the 13th century. It was a primarily a cutting weapon, with a fuller to make it lighter and to strengthen the blade. The tip was not as prominent as its future brothers, but deadly. It should be noted that the longsword was used primarily to combat the armor of the time: riveted maille.

中世纪长剑经历了贯穿历史的改变。左数第一把剑反映了13世纪刚刚出现的长剑。它主要是一把挥砍用的武器，剑上的樋减轻了它的重量，也加强了刃部。剑尖并不像它未来的兄弟一样重要，但致命。需要注意的是，在那个时代长剑主要用于对抗铆接的锁甲



The second sword from the left has a slightly more tapered point. This shifted the weight of the sword back slightly towards the hands, and making the point more prominent. This sword form appeared by the late 13th century, and continued through the medieval and Renaissance period.

左数第二把剑略微的演变出了越来越细的剑尖。这让剑的重心略微的像手靠近，并且加强了剑尖的重要性。这种剑出现于13世纪晚期，并贯穿了中世纪和文艺复兴时期。

The changes in the third sword are easy to notice. The blade tapers sharply from the crossguard all the way to the point, into an almost triangular shape. As plate armour became to rapidly develop in the 14th century, this form of sword was particularly suited to thrusting into the armour's gaps and articulations. Swords of this form began to appear around 1350.

第三把剑的改变就很容易被察觉到了。剑身从十字护手直至剑尖越来越锋利，变成了几乎三角形状的剑尖。随着板甲在14世纪迅速地发展，这种形制的剑专门用于刺向板甲的缝隙和关节。这种形制的剑开始在1350年出现。

The fourth sword from the left is a major transition for the medieval longsword. Risers replace the fullers, making the sword more rigid, and thereby better suited to thrusting. Swords of this form became popular by the late 14th century, and became one of the dominant longsword forms in the following century

左数第四把剑是中世纪长剑的主要过渡。棱代替了榫，让剑变的更硬，因此更适合穿刺。这种形制的剑在14世纪晚期流行，并且在接下来的世纪中变成了主要的长剑形制。

First appearing in the 15th century, the last sword is one of the final stages of longsword development. Notice the shoulder near the cross. This was often very dull to allow the index finger to wrap over the cross. This allowed for much better point control. Thrusting has now become the main focus of the weapon. By the end of the 15th century, and into the 16th, sword cutlerers began to add a variety of side and finger rings to protect the hands, and this lighter, slimmer weapon also became popular in civilian dress, and in the new “fashion” of civilian dueling.

最后一把剑出现在15世纪，这是长剑发展中的最后一阶段。注意靠近十字护手的部分，它一般非常钝以让食指搭在十字护手上。这让人们对剑尖的控制更加简单。穿刺成为了武器的关注点。15世纪末16世纪初期，铸剑师们开始加入多样的指环以保护手指，并且这种更轻，更简单的武器也在民间流行，而且成为民间决斗的“潮流”。

In the 16th century, both tapered and broad-bladed longswords remained popular, but the longsword's utility on the battlefield was nearly over, and the rapier had supplanted its popularity in civilian life. In the street melee that opens *Romeo and Juliet*, Shakespeare has old Montague call for his longsword, as a way of portraying him as old-fashioned, and even buffoonish.

在16世纪，逐渐变细的剑和宽刃剑保持流行，但长剑在战场上的实用性近乎于零，并且迅捷剑（rapier）取代了它在民间的受欢迎程度。在《罗密欧与朱丽叶》中，莎士比亚把老蒙太古使用长剑的方式描绘地过时，甚至可笑。

1.2 Anatomy of the Longsword 长剑的结构

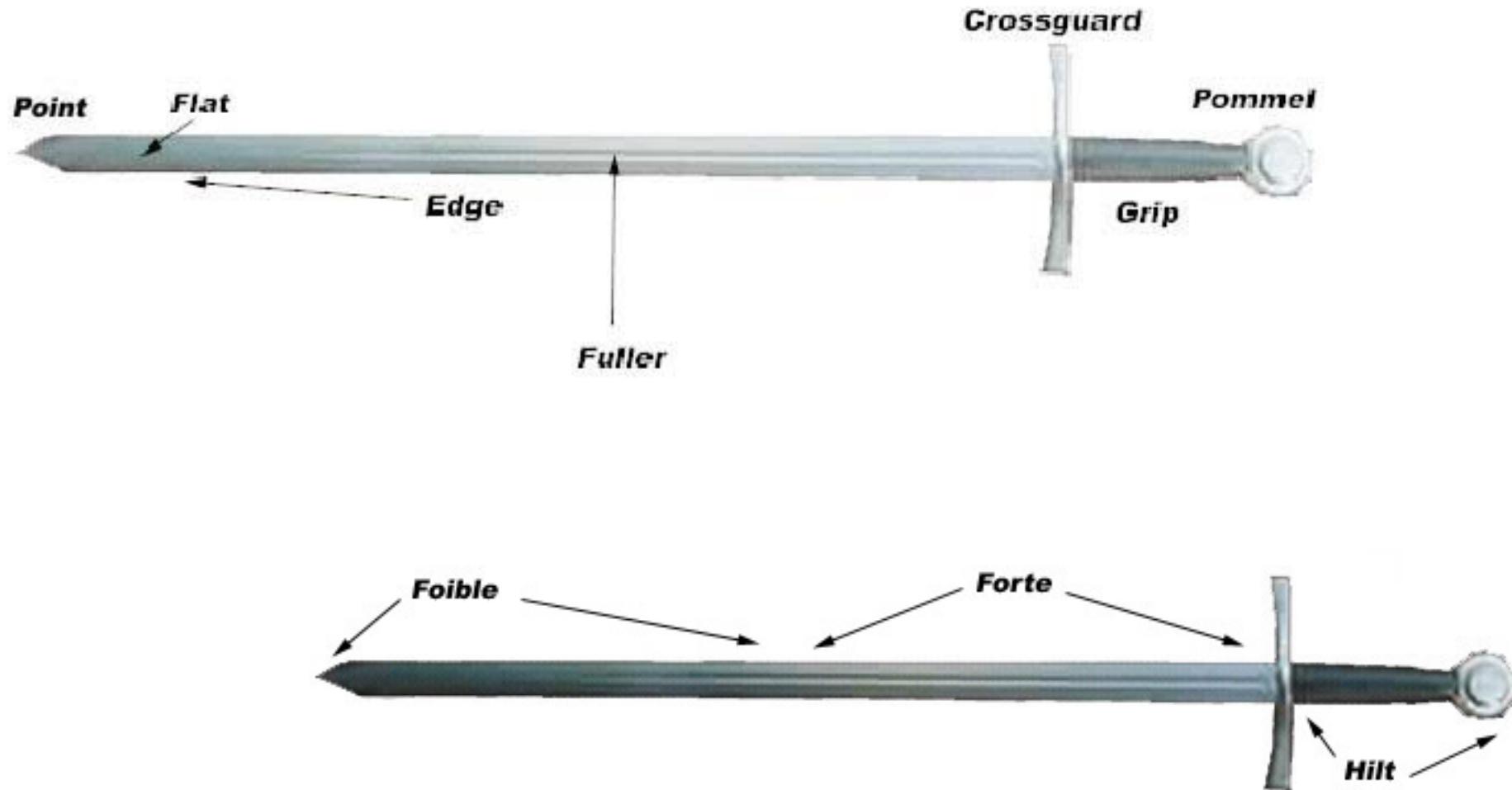
Length and Weight: There are two principles forms of longsword. The first is usually about 46 – 50 inches long, with a weight between 2.5 and 4 lbs. This sort of weapon was generally carried in battle, when traveling, or in the late medieval era, as a civilian weapon.

长度和重量：长剑的制形有两个准则。首先是通常46——50英寸长，2.5到4磅重。这种形制主要被作为民间武器，用于旅行时或中世纪晚期的战斗中。

The second form of longsword was about 54 inches long (the usual measurement was that the pommel should fit under the crook of the armpit), with a weight of 3 – 5 lbs. This was specifically a battlefield weapon, and was carried suspended from the saddle, not worn on the body.

第二种形制的长剑大约54英寸长（通常的尺寸是柄头应该在臂弯下刚合适），重量在3——5磅。这特别用作战场武器，挂在马鞍上携带，而不是挂在身上

Divisions of the longsword: (长剑的各部分)



Point – Or tip of the longsword for both thrusting, and slicing.

剑尖—或长剑用于穿刺和切削的尖端。

Flat – The flexible plane of the sword that “connects” the edges. The flat is also used for parrying.

剑面—剑上具有韧性的，连接边缘的平面。剑面也用于格挡

Edge – The juncture of the two flats, with which the sword cuts. There are 2 edges: True and False. They are sharp like an axe, not a knife.

剑刃—剑两面用于挥砍的边缘。有两剑刃：真刃和背刃。它们的开刃更像斧子而不是刀。

Fuller/Riser – The spine of the sword. A fuller is a shallow groove that runs down each flat, along the sword’s spine. The fuller strengthens and lightens the sword for cutting. Note that some swords, particularly those designed to emphasize the thrust, do not have a fuller, but rather have a wide, diamond cross-sectioned blade. This thicker “spine” makes the sword stiffer, and is called a riser.

樋 / 棱—剑脊。樋是一道沿着剑脊贯穿两面的浅槽。樋用于减轻重量和挥砍时加固剑身。注意有些剑，尤其是强调穿刺的剑，都没有樋。但取而代之的，是一个横截面呈现灵性的剑刃。这种更加厚的“脊”让剑更硬，它叫做“棱”。

Crossguard – The steel bar that protects the hands from an opponent’s blade, and is also used offensively to hook and bind the opponent’s weapon.

十字护手—用于在对方的剑刃之下保护手的钢条，也用于无礼地购取和束缚对方的武器。

Grip – Made of wood, sometimes wrapped in leather or thin metal wire for keeping the hands from slipping.

握柄—木质，有时候为防滑被皮革或金属丝包裹

Pommel – Screws into the tang of the sword, holding the whole thing together.

柄头— 在柄舌拧进，将所有东西固定在一起。

Foible – Cutting section of the sword, also called the “weak” of the blade.

弱部— 用于挥砍切削的部分，也称为做弱剑身

Forte – Called the “strong” of the sword, this section is used to defend sword blows.

强部— 也称为强剑身，用于格挡的部分。

Hilt – Composed of the crossguard, pommel and grip.

柄— 由十字护手，柄头和握柄组成

II. Longsword Stance, Grip and Footwork 长剑的站姿，握法和步伐。

2.1 Basic Stance 基础站姿

To understand the basic longsword stance, try this analogy: Stand with your feet parallel, and shoulder width apart. Step forward as if to grab a doorknob, or to shake hands.

试着做以下动作来理解长剑的站姿：双脚平行站立,与肩同宽。向前一步仿佛要抓住门把手,或者握手。

Checkpoints – When fighting in the medieval style, there are certain concepts that you should keep in mind, to make sure that your stance is true, and you are not off balance.

检查点——在中世纪式的对抗中，你应该把以下几个概念牢记于心，确保步法正确且不失平衡。



Basic Stance: Left foot lead (基础站姿：左脚在前)



Basic Stance: Right foot lead (基础站姿：右脚在前)

- 1) Feet are shoulder width apart 两脚与肩同宽
- 2) Knees are slightly bent 膝盖稍弯
- 3) Shoulders are mostly squared to your opponent 肩膀正对敌方

(don't profile 不要侧身)

- 4) Keep your back straight 挺直后背

Trick – Place a waster or sword pointing straight back between your feet. If your feet are wide enough apart, they won't touch the sword.

窍门——放置一个废物或剑，和你的双脚垂直，如果你的双脚够宽，就不会碰到剑

2.2 Gripping the Longsword 剑的握法



- . 1) Your primary hand should be flush or slightly back from the crossguard.
你的持剑手应和十字护手齐平或略微靠后一点
- . 2) The second hand rests just above the pommel, or over the pommel if size dictates
另一只手应在柄头上方，如果尺寸允许，可以握住柄头
- . 3) Only grip tightly with the thumb, and first two fingers. As the sword is swung, the last two fingers will clench, to begin the cutting arc.
只有拇指，食指和中指紧握剑柄。挥动时，无名指和小指握紧，挥出弧线。

2.3 Footwork 步法

Controlled, natural and elegant footwork is the foundation of good swordsmanship, and can never be practiced enough.

控制自然简单的步伐是剑术的根本，对步法的训练永无止境。

There are 4 classes of footwork used in medieval swordplay:

以下是四种中世纪剑术的步伐：

- 1) Gathering Step 移步
- 2) Passing Step 跨步
- 3) Half Pace 碎步
- 4) Compass Pace 圆步

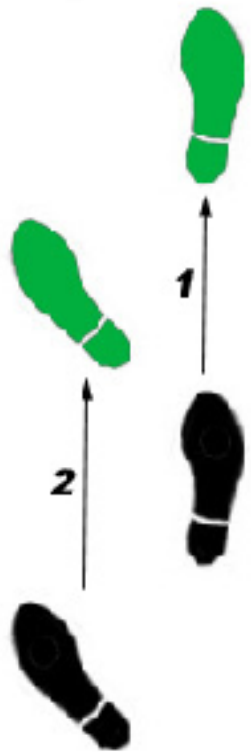
In the following diagrams, the darker sets of prints are your starting position. The lighter footprints are your ending position.

在下图中，黑色代表起始位置。绿色代表最终位置

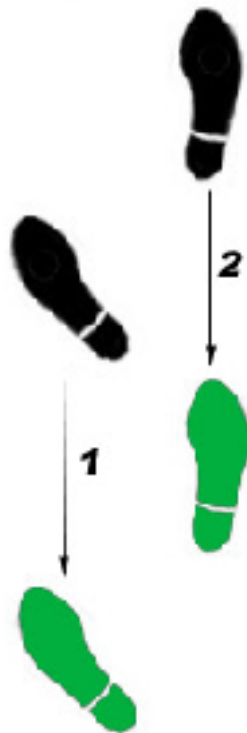
#1 The Gathering Step: Moving both feet in the same direction, where the feet never cross.

移步：两脚向同一方向移动，步子没有交替。

Gather Forward

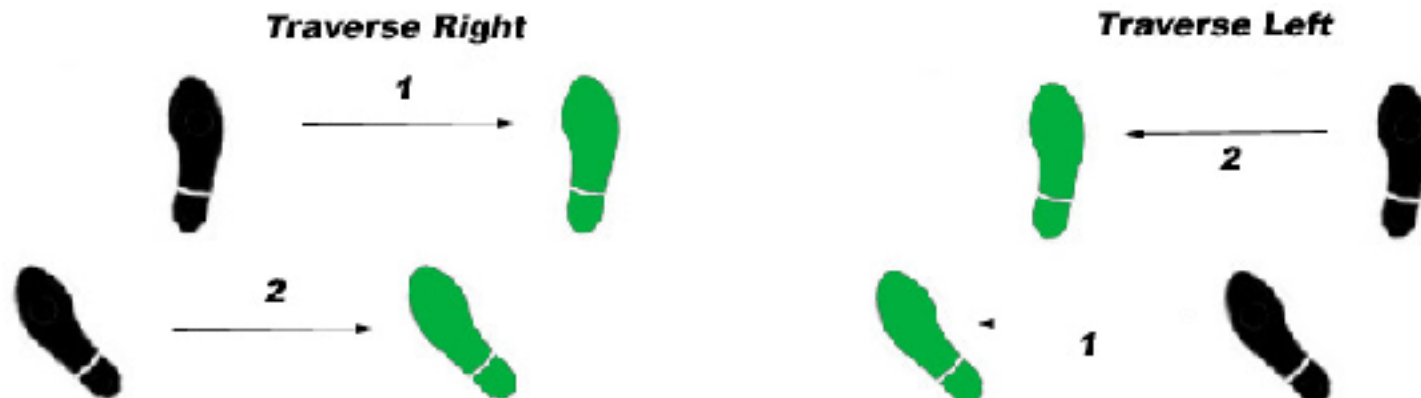


Gather Back



Lateral movement is called “traversing.” Because your feet don’t cross, it is placed in the category of gathering footwork.

横向的移动叫“横移步”因为你的双脚没有交替，它们处于和移步一样的位置。



#2 The Passing Step: One foot passing the other in an attempt to gain or lose ground on your opponent.

跨步：一只脚跨过另一只企图获得或减少接敌的空间

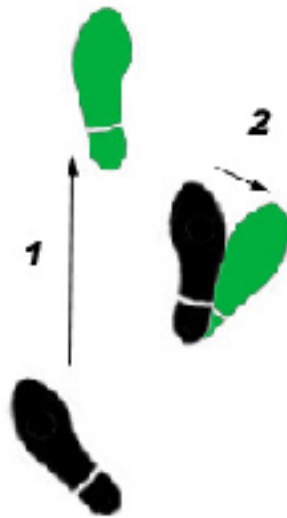
When passing forward or back, the previously rear foot ends up in front.

当前后跨步时，后脚最终在前。

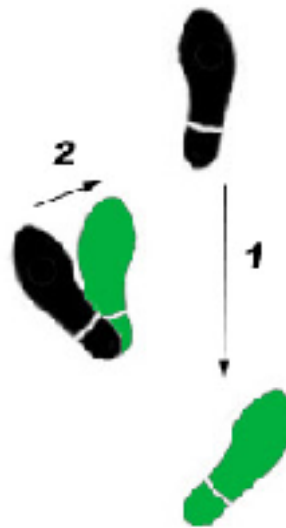
Passing footwork is “natural” footwork, in that it is basically walking with the sword. Yet when we simply walk, we are often horribly off-balance; simply letting our body fall forward while our feet catch-up. Passing footwork, even when done quickly, is balanced and deliberate.

跨步就是“正常”脚步，它基本是跟着剑走。不过我们正常走路时，很容易失去平衡；很容易让身体前倾同时脚步跟上。跨步，甚至快速的做，也是平衡且从容的。

Pass Forward



Pass Back

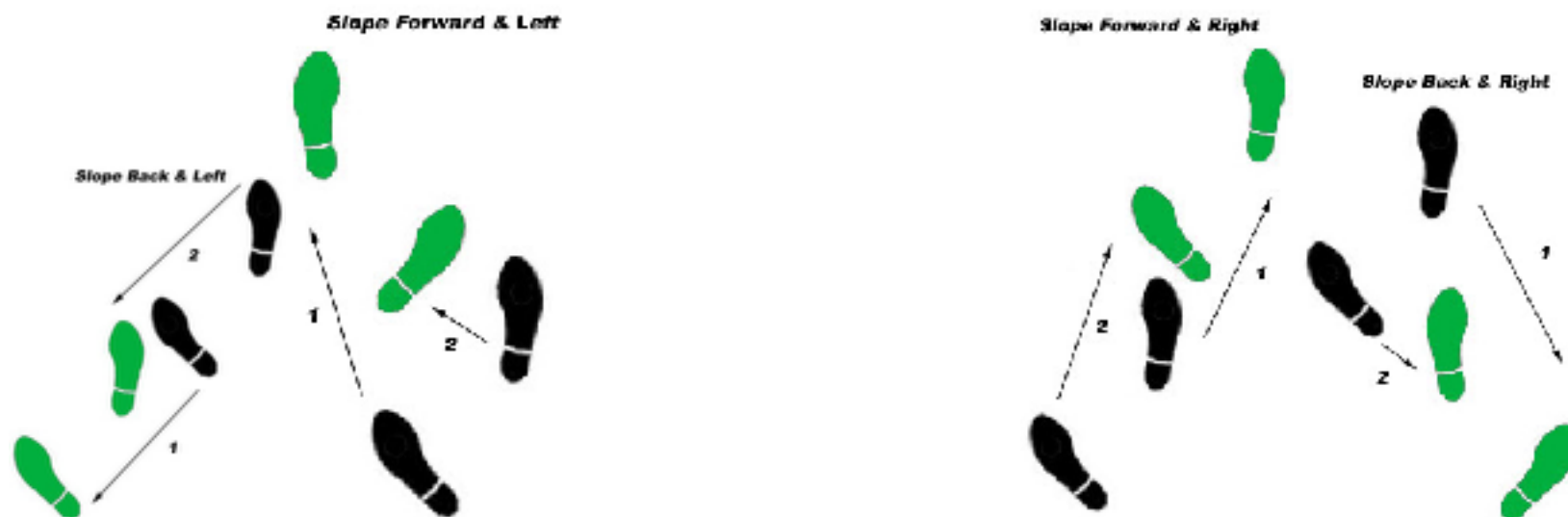


Moving diagonally, usually in an attempt to flank your opponent, is known as “sloping.” This is a combination of passing steps, and gathering steps. These examples that are shown start off with the right foot forward. If your left foot is forward, the same rules apply to the footwork, only reversed.

斜向移动，常常意图移到对方的侧面，被称作“绕侧”。这是移步和跨步的结合。下图的例子展示了右脚在前时开始的绕侧。如果你左脚在前时，与右脚一样，只是相反

Notice that when your right foot is forward and you slope forward-left, the left foot ends up in the lead. That prevents your feet from crossing, and making your footwork unstable. Footwork is one of the bases of swordsmanship, without a solid base, all the higher techniques of swordplay will be unstable and most likely will not be as effective.

注意当你右脚在前时向左前方绕侧，左脚作为前脚结束。这防止了你双脚交叉而导致步伐不稳。步法是剑术基础之一，没有稳固的基础，再高明的剑术也会变的不稳且没有那么有效。



Sloping back is one of the hardest pieces of footwork to master. It is cautious in nature, because while retreating you don't have the luxury of seeing the terrain behind you. You have to "feel" the ground as you step, or you risk slipping, tripping, or worse yet, falling down in combat.

后绕侧是控制步法中最难的部分。它本质上是小心谨慎的，因为后撤时你很难看到你后面的地方。你必须用脚步感受地面，否则你会有滑倒、绊倒或更糟糕的风险，最终在对抗中倒下。

#3 The Half Pace: 碎步



While very similar to a gathering step, this step is different enough, and important enough to be mentioned in a number of historical manuals.

和移步很相似，但大量教典足以证明它的不同和重要性。

When advancing, the trailing leg is brought almost even with the front leg and THEN the lead leg advances. When retreating, the lead leg is now brought in, and then the rear leg steps out. The major differences between the half pace and advancing steps are:

前进时，后腿移到和前腿同一直线上，然后前腿前进。后撤时，前腿撤到和后腿在同一直线上，然后后腿后撤。和向前移步的区别主要在于：

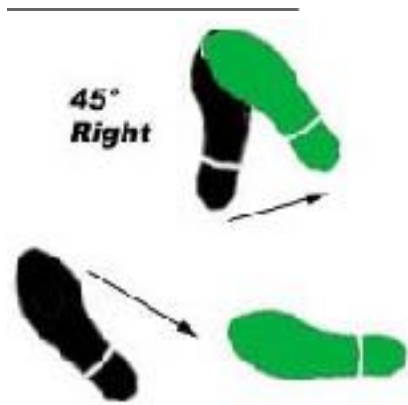
- The half pace is less stable than the gathering step. Bringing your feet together is a risky maneuver, especially in armor. All of your body weight is centered in one spot, making you vulnerable to being knocked off balance.

碎步没有移步那么稳定。让双脚处于同一直线上是一个冒险的举动，尤其是着甲时。你的所有重量会在一个中心点，让你变的脆弱以至于容易因为失去平衡被放倒。

- The half pace is subtler, and thus harder for your opponent to notice
碎步更加细微，这样你的敌人更难注意到。
- The half pace is quicker to perform.
碎步做起来更快。

#4 The Compass Pace: Effectively pivoting to change your facing in combat. This technique is often used in conjunction with the slope pace.

圆步：在对抗中有效的转动身体朝向。这种技术经常结合绕侧使用。

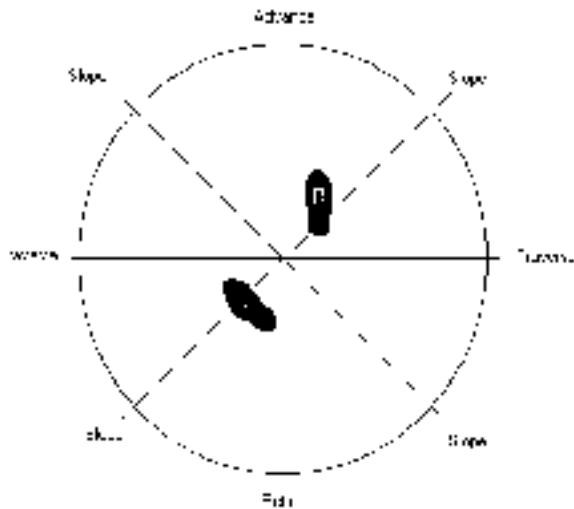


Notice how the front foot stays in place while the rear foot swings around the outside. Compass paces can be any size. The example shown here is a 45-degree compass pace.

注意后脚在外侧画弧转动时前脚的位置。圆步可以是任何幅度。下图为45度圆步图

The idea of 8 directions of movement is a recurring concept in medieval swordsmanship.

这8个方向的理念在中世纪剑术中反复出现



This diagram (called in Italian a segno, or “sign”) shows you the directions of movement in your footwork drills. These terms are universal in Medieval Swordsmanship.

这个示意图（在意大利语中“segno”或称作“sign”）展示了步法的方向。这些训练在中世纪剑术中普遍出现。

III. The Guardia of the Longsword

Each Italian master had a similar yet distinct series of guards or postae (“stations/seats”) for the longsword. These postae don’t really “guard” anything. Rather, they are the natural starting and ending points of the eight cuts and four thrusts (see below) of the longsword. As such, they are also interconnected; the swordsman will flow from postae to postae in the course of a sword fight. Each guard does make it naturally difficult to strike one target, while leaving another area inherently vulnerable. A good swordsman understands this relationship, and uses it to manipulate his opponent to attack where he desires. For example, the Half Iron Door makes it difficult to strike the legs, while seemingly leaving the head vulnerable. A knowing this, a good swordsman will anticipate an

attack to the head, and be able to instantly lift his sword in such a way as to parry the blow, and leave his adversary vulnerable. See Basic Counters #4 and 5, below.

The following guardia are (with one exception), taken from the earliest known Italian fencing manuscript, the Flos Duellatorum (“Flower of Battle”) of Fiore dei Liberi da Premariacco. The one additional guard, Posta Falcone, was added by a later master of Fiore’s tradition – Filippo Vadi.

3.1 Guardia Progression Drill

进阶守势训练

The following drill not only teaches the guards of the longswords, but will also help you to understand their interconnectedness.

以下训练不仅教了长剑的守势，也会帮你理解它们的互联性

(Note: The illustrations on the left are from the Pissani-Dossi MS of the Flos Duellatorum, c. 1430, while those on the right are from the earlier Getty manuscript of 1409.)

Half Iron Door (Porta di Ferro Mezzana)

半铁门式 ((Porta di Ferro Mezzana)



Begin in the Half Iron Door. Your sword is along your centerline. This guard exposes your upper body to attack, but it is very easy to make deflections from here. This is the first invitational guard.

架起半铁门式时，剑在你的中线。这个手势暴露了你的上身，但很容易从这个手势开始偏离对方的剑。这是第一个基础架势

Tail Guard (Posta Coda Longa e Distessa)

长尾式 (Posta Coda Longa e Distessa)



Pass forward with your left leg, and turn the tip of your blade behind your trailing leg. This invites your opponent to attack you anywhere on your body, but distorts their judgment as far as range is concerned.

左腿在前，剑的方向和后腿一致。这会诱导你的敌人攻击你身上的任何部位，但会影响对方的控距。

Falcon Guard (Posta Falcone)

猎鹰式 (Posta Falcone) 【注：翻译成意大利人的晴空霹雳式的出来哈哈哈哈哈哈哈哈哈哈我给你加个buff】

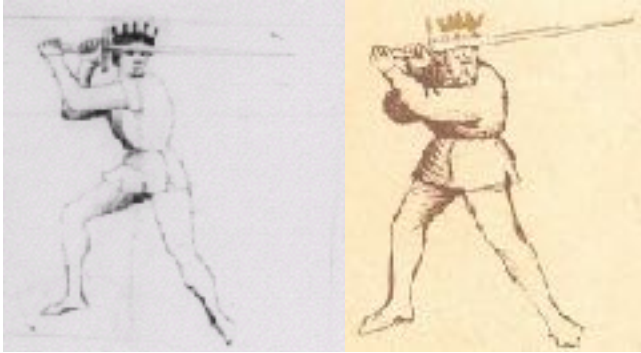


Pass forward with the right leg, and slide your hands up to just above your head. Tilt the blade back between 30 and 45 degrees. You are now in Falcon Guard. Strong cuts are made from here, and it also invites the opponent to attack your legs and torso. This is the postae added by Filippo Vadi.

右腿在前，手举过头顶。刃角在30—45度。这样你就架起了猎鹰式。这个架势会发出强力的斩击，但它会使敌人攻击你的躯干和腿。这个架势由Filippo Vadi添加。

Window Guards (Posta Finestra)

窗户式(Posta Finestra)



Pass forward with your left foot. Cross your wrists and drop your point into this Window Guard. This guard is both offensive and defensive. You can parry blows to the side, but you threaten the thrust at the same time.

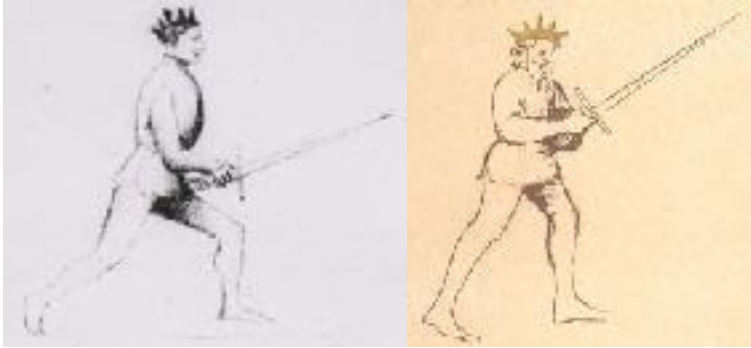
左腿在前，双腕交叉降低剑尖即架起窗户式。这个架势可攻可守。你可以防守攻向侧面的重击，同时回以刺击。

Pass forward with your right foot, thrusting forward with the sword, and pull into the right Window Guard. Your hands are now on the left side, and your wrists don't cross.

换右腿为前腿，剑尖向前指，动剑进入右侧窗户式。双手在身体左侧，手腕不交叉。

Short Guard (Posta Breve)

短臂式 (Posta Breve)



Pass forward and with a moulinet, and cut into Short Guard. Here you protect your body the most, and you can move to any other guard.

向前移步同时动剑像扇闸一样【译者注：照图里这么做就好了，它的解释太晦涩难懂】这个架势保护了你身体的大部分，在这个架势中也可以随意变换到其他架势。

Crown Guard (Frontale o Corona)

皇冠式 (Frontale o Corona)



Pass forward and parry an imaginary thrust into the Crown Guard, right foot forward. This guard is used for parrying thrusts and is held in front of the body. Fiore dei Liberi also has a number of techniques where the strong of the blade, and the cross are used to parry fendenti in this guard.

向前移步举剑虚晃刺击进入皇冠式，右脚在前。这个架势在身前举起以格挡刺击。菲奥雷也有大量的强剑身技术，十字护手在本架势中用来格挡fendenti（从上至下竖直砍下的动作）

Guard of the Woman (Posta di Donna)

淑女式



Step Forward, and sling your blade over your right shoulder. Your strongest cuts come from this position, but so do some of your most reliable defenses. By simply stepping forward, and dropping the tip of your sword behind your back, you shut down your whole right side from attacks.

向前一步，剑刃搭在右肩上。最大力的斩击来自此架势，这也是你最可靠的防守之一。只简单的向前一步，剑尖放下，就可以格挡所有来自右后方的进攻。

Boar's Tooth Guard (Denti di Chinghiare)

野猪獠牙式(Denti di Chinghiare)



Pass forward, and cut squalembritto, your sword ends up here: This “Boar’s Tooth” guard is used mainly for the thrust from below. A quick change of wrist positions, and you have a very powerful, and fast thrust from a seemingly harmless guard.

向前一步，作出 squalembritto（从右上至左下的斩击），停住剑时便是野猪獠牙式。野猪獠牙式主要用于防守由下方刺来的的刺击。手腕位置可以在这个架势中灵活变换，强力迅速的刺击也来自这个看上去人畜无害的架势。

Long Guard (Posta Longa)

长点式 (Posta Longa)

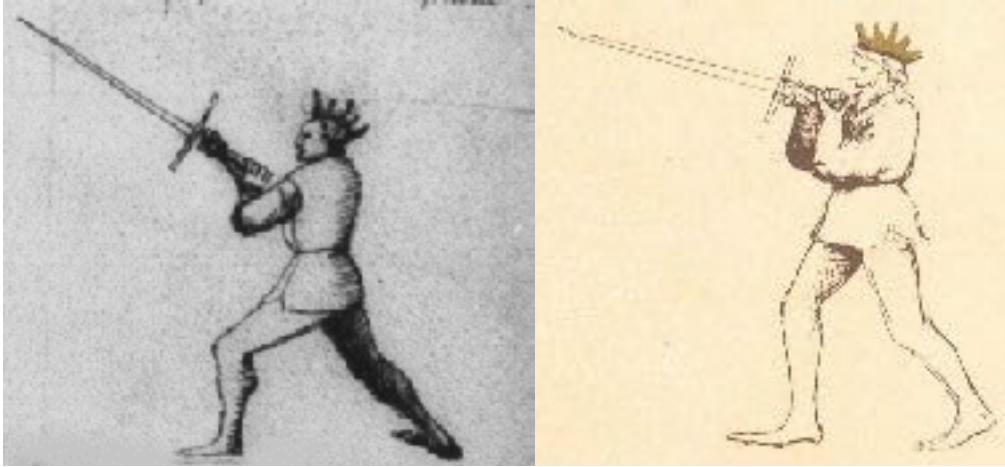


Pass forward, and thrust out with your arms. Primarily used to keep your opponent away, this guard is also where your thrusts end up. The variants come from the placement of your edge. You can carry this guard either with the flat facing the ground, or the edge.

向前一步同时探出双臂进入长点式。主要用于和敌人保持距离，这个架势也是刺击的结束位置。剑刃位置可以不同，剑面或剑刃面向地面皆可。

Two Horned Guard (Posta di Bicornu)

双角式(Posta di Bicornu)



Pass forward and pull back your arms so your elbows almost touch your hipbones. You are now in the Two Horned Guard. At first, this seems an awkward guard, but do not be fooled! From here, you can easily roll into a quick thrust or cut.

向前一步收回胳膊，手肘几乎要碰到髋骨，便进入双角式。乍一看会以为这是个使用不便的架势，但不要被迷惑了！在这个架势，你可以很简单的在绞缠中进行快速的刺击或斩击。

Full Iron Door (Tutta Porta di Ferro)

全铁门式(Tutta Porta di Ferro)



Pass forward and drop into the Gate of All Iron. This is the best guard to deflect all attacks from above. Also, the Full Iron Door can maneuver itself into a Posta di Donna with no difficulty, making this the most solid defensive guard for descending cuts, despite its looks.

向前一步，放低剑尖就像铁门一样。这是偏斜上方斩击的最好的架势。同时全铁门式也可以毫不困难地改变成淑女式，使得这个架势是防守斩击的最稳固的架势，尽管看上去不像。

3.2 Qualities of the Italian Guards.

Master Fiore places his guards into 3 distinct categories based on how they are used in combat.

菲奥雷大师基于实战将架势分成三类。

Stabile 稳固

insatiable 不稳

Pulsatina 重击

-Half Iron Door 半铁门式

-Window 窗户式

-Falcon 猎鹰式

-Tail 长尾式

-Crown 皇冠式

-Woman's Guard 淑女式

-Short 短臂式

-2 Horned 双角式

-Full Iron Door 全铁门式

-Boar's Tooth 野猪獠牙式

-Long 长点式

**Falcon guard was introduced by Vadi, and was not placed into a category by Fiore dei Liberi. However, it has the same offensive qualities as the Woman's Guard, and is thus listed here as a pulsatina guard.

猎鹰式由Vadi加入，并且菲奥雷没有将它算在分类中。然而，它和淑女式一样有进攻的效果，并且因此进入稳固一类

Stabile – are guards in which the swordsman may safely stand and hold his ground.

稳固——是剑士可以安全地站稳并控场的架势

Instabile – are transitional guards the swordsman moves through, but is not advised to stand in.

不稳——是剑士在动作中的过渡动作，并不建议架起后站稳。

Pulsatina – The word pulsatina is derived from an archaic Latin verb for “to smite.” Thus, pulsatina guards are guards particularly framed for striking heavy blows.

重击——pulsatina这个词源于拉丁语单词，意为“发起重击”。因此，重击架势是主要用于发起重击的架势。

IV. Offense with the Longsword长剑的进攻

4.1 Cut directions and names (The Segno)

挥砍方向和名字 (The Segno)

Each cut direction has a different name.

每个挥砍有不同的名字

Fendente – From above straight down. Literally translated “To the teeth.”

上斩——由上至下。原文字面上翻译为“牙齿”

Montante – From below straight up.

上撩——由下至上

Tondo – Any horizontal cut.

横斩——任意横向的斩击

Squalembritto – Diagonal cut from above.

落剑——斜上至斜下

Ridoppio – Diagonal cut from below.

起剑——斜下至斜上

Thrusting: There are 4 types of thrusts, each designated by the position of the hands when making them. All thrusts are known as “punta” but they can be more specifically defined, based on the direction from which the thrust comes:

刺击：刺击有四种，每一种由手部位置决定。众所周知所有刺击可以理解为“用尖刺”但无法特别下定义，基于刺击方向，四种刺击分别为：

Punta Mandritta: A thrust where the primary hand (right if right handed) is palm down.

Punta Mandritta：主手（如果是右撇子即右手）掌心向下。

Punta Roversa: A thrust where the primary hand is palm up.

Punta Roversa：主手掌心向上

Stocatta: A thrust from below

Stocatta：由下方袭来的刺击

Inbrocatta: A thrust from above

Inbrocatta：由上方袭来的刺击

4.2 The Four Quarters

The human body is divided into 4 parts, each one taking on 2 of the following target areas:

人体分为四段，每段占以下目标区域中的两个。

High – Strikes that are aimed above the belt line

高位——腰带以上

Low – Strikes aimed below the hipline

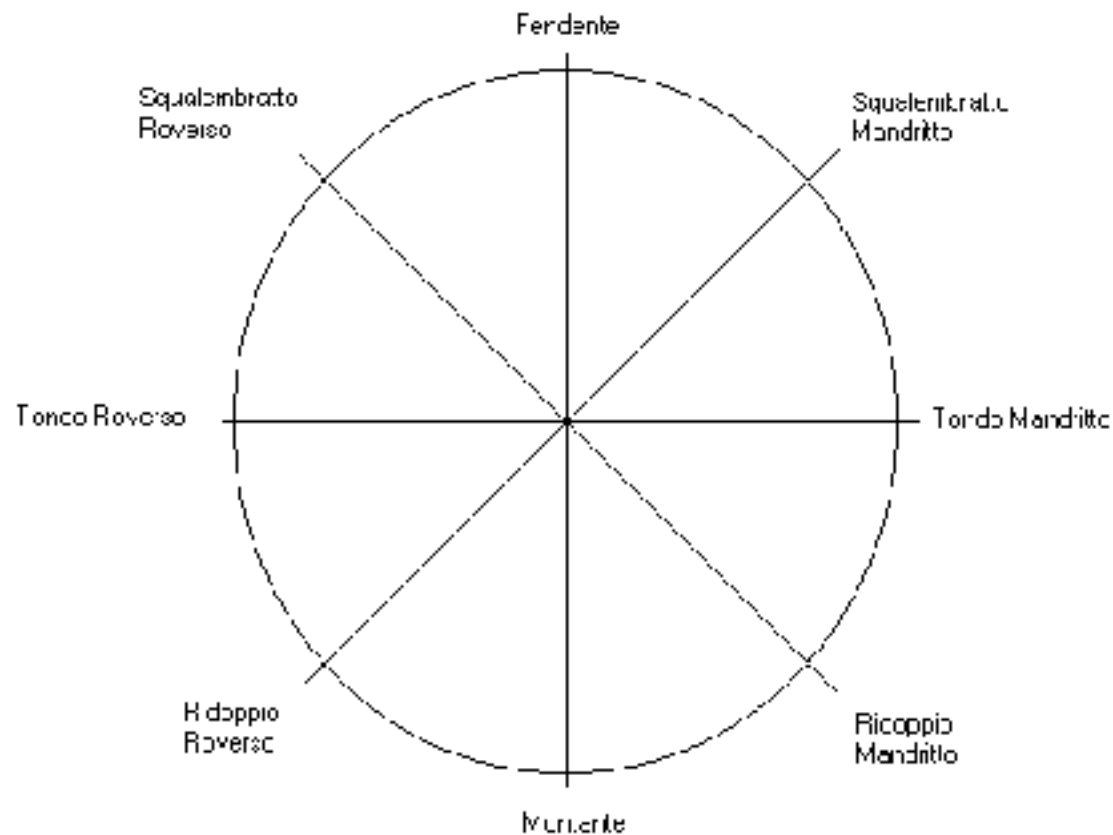
低位——臀部以下

Inside the Sword: The area between the shoulders where all the vital organs are kept:

剑内——两肩之间，所有主要器官之所在。

Head, torso, and groin. Also known as your opponent's "center." This area is where all lethal thrusts are aimed, and where most of your devastating cuts should land Outside the Sword: Your opponent's limbs or flanks. Less direct access to vital areas, but if you can move to the outside you have successfully flanked your opponent, and are less likely to be struck yourself.

头，躯干，裆部。也被称为敌人的“中心”这片区域是所有致命的刺击所瞄准的，且所有致命斩击落在剑外：对手的肢体或胁腹。减少直接面向对方的体内器官的区域，但如果你可以移动到外侧并位于敌人的侧面，便会减少被打到的可能性



4.3 Interconnectedness between Cuts and Guards 挥砍和架势的互联性

As discussed under the Guardia (Section 2, above), all cuts and thrusts begin an end in a guard.

正如上文所提架势，所有斩击和刺击的始于架势，终于架势

Fendente – Begin in Falcon and ends in Half Iron Door

上斩——始于猎鹰式，终于半铁门式

Montante – Begin in Half Iron Door and ends in Falcon(false edge)

上撩——始于半铁门式，终于猎鹰式（背刃）

Tondo – Begin in Woman’s Guard and ends in Window or Woman’s on the other side

横斩——始于淑女式，终于窗户式或另一侧淑女式

Squalembritto - Begin in Falcon or Woman’s and ends in Boars Tooth(mandritta) or Tail(roverso)

落剑——始于猎鹰式或淑女式，终于野猪獠牙式（mandritta）或长尾式（roverso）

Ridoppio – Begin in Tail and ends in Window

起剑——始于长尾式，终于窗户式

Thrusts from below – Begin in either Short, Boar’s Tooth, or Half Iron Door and finish in Long Guard

低位刺击——始于短臂式，野猪獠牙式或半铁门式，终于长点式。

Thrusts from Above – Begin in Window and end in a position similar to Long Guard.

高位刺击——始于窗户式，终于相同架势或长点式

4.4 Basic Cutting Drills

基础挥砍训练

These are good drills to get you used to how your sword and body move with each other.

以下是一些能帮你习惯于如何控剑和相互移动的训练

1. Fendente–StraightDown 上斩——竖直向下

From your Short Guard, right foot leads, gather forward, rise into Falcon Guard, and cut fendente to Short Guard, and repeat. It is important to note that when you make a step, you are rising into Falcon Guard and cutting all in that single step. This can be confusing to some people who are used to the idea of blocking with one step, and cutting with another. To do this drill on the reverse, retreat by moving your back leg first, raising into Falcon and cutting fendente. Repeat.

始于短臂式，右脚在前，举剑进入猎鹰式，上斩进入短臂式，重复。着重注意当你移动时举剑进入猎鹰式并在这简单的一步里做出上斩。这会令习惯于一步阻断你的人困惑，并用其他方式挥砍。与上一步相反，先移动后腿撤退，举起猎鹰式并上斩。重复。

2. Montante into Fendente – Compound Cut from Half Iron Door

上撩后上斩——由半铁门式发起的组合挥砍

Start with your right foot forward in Half Iron Door. While lifting your right foot to make your advancing step forward (and slightly to the right), cut up from Half Iron Door to Falcon. You are attempting to “snipe” your opponents wrists with the false edge of your sword. As you are replacing your right foot, cut fendente to your opponent’s head, repeat. On the reverse, cut up while moving the rear leg, and cut down while recovering the front leg.

右腿在前，半铁门式启动。抬右腿向前走（略微向右）的同时，由半铁门式到猎鹰式上撩。你企图用背刃击打敌人的手腕。你放回右脚的同时，上斩你敌人的头，重复。相反地，后撤后腿的同时上撩，并在上斩时恢复前腿。

3. Squalembri from Short Guard (Walking cuts - advance then retreat)

由短臂式发出的落剑（行动时挥砍—先前进再后腿）【注：可能作者的意思是以短臂式为中心的落剑】

Begin in a Woman's Guard, left foot lead, pass forward with your right foot, and cut squalembritto from right to left. Your cut ends in Boar's Tooth. Pass forward with the left foot, and in one motion, recover your blade to a left Woman's Guard, and cut roverso squalembritto to the opponent's neck. This cut ends in Tail Guard.

架起淑女式，左腿在前，右腿向前一步，并由右上至左下落剑。斩击终于野猪獠牙式。左腿向前一步，同时恢复剑刃至左侧淑女式，并由左上方落剑挥砍对方的颈部。这个斩击终于长尾式。

4. Squalembri from Short Guard with hangers (advancing cut into a retreating cut)

由短臂式发出的落剑（前进时右至左落剑后退举剑笼头左至右落剑）

From Short Guard (right foot forward), step forward with your right foot in a gathering step, and cut from right to left in a downward slant (think of targeting the side of the neck, if it helps). Now, with your left foot, make a slight step back with your rear (left) foot to regain the appropriate 60%/40% balance ratio. Next, make a passing retreat with your front foot (right) and cut roverso squalembritto or left to right diagonal. End in a Short Guard, and you have completed the drill.

短臂式起手（右腿在前），右腿向前移步，从右至左落剑（设想瞄准对方侧颈部）。现在，左腿轻微收回，重心向后收回至40%-60%。下一步，前腿（右）跨步后退并由左至右落剑斩击。短臂式收手，完成。

5. Squalembri from Tail Guard (traverse and cut the wrists)

长尾式发出的落剑（侧移步砍手）

From the Tail Guard, traverse right with the right foot. This moves you out of danger from an incoming cut. As you begin your squalembritto cut, pass back with your left foot. Your cut ends in Boar's Tooth. Switch to a left

Tail Guard. From the Left Tail Guard, traverse left with the left foot. As you begin your roverso squalembretto cut, pass back with your right foot. Your cut ends in Tail Guard.

长尾式起手，右腿向右横移一步。这会让你避开袭来的挥砍。开始落剑时，向后撤一步。你的斩击于野猪獠牙式结束。切换至左长尾式。向左移步。开始左至右落剑时，右腿向后撤一步。斩击于长尾式结束。

6. Ridoppio from tail – Multiple diagonal cuts from below

长尾式起剑——多种起剑

Start in Tail Guard. Pass forward and cut in an upward arc from right to left, targeting anywhere on the opponent's left side. Your cut ends in a left Window Guard. Recover to a LEFT Tail Guard (very strange feeling) and immediately pass forward and cut in an upward arc from left to right. Stop your cut in a right Window Guard and recover to a Tail Guard. You are ready to repeat.

长尾式起手。向前跨步，右至左起剑，砍向敌人左侧任何部位皆可。你的斩击于左侧窗户式结束。恢复于左侧长尾式（感觉怪怪的）并立刻向前跨步并左至右起剑。于右侧窗户式结束并恢复长尾式，就可以重复了。

7. Compound cuts – Ridoppio to squalembretto

复合挥砍——起剑至落剑

From the Tail Guard, step forward with your right leg make a ridoppio rising cut from right to left. Your cut finishes in a left Window Guard. Immediately after, pass back with the right foot, and cut roverso squalembretto (diagonally from left to right), down to your opponent's shoulder/neck.

长尾式起手，右腿向前一步并右至左起剑。你的斩击于左侧窗户式结束。立刻右腿向后跨步撤回，并左至右落剑砍向对方的肩膀 / 脖子。

8. Tondo cuts

横斩

Start in a Woman's Guard, left leg front, sword slung over your right shoulder. Pass forward with the right foot and make a horizontal cut (tondo) targeting your opponent's left side. Recover your sword to a left Woman's Guard. Pass forward and cut horizontal (roverso tondo) to your opponent's right side. Recover to Woman's Guard, and you are ready to continue.

淑女式起手，剑搭在右肩上。右腿向前跨一步并横斩对手左侧。恢复至左侧淑女式。向前跨步并横斩对手的右侧。恢复至淑女式，即可重复。

Moulinet drill:

风车训练

This drill is an excellent way to train your body to flow through cuts, instead of trying to cut, stop, and cut again.

这个训练能让你在挥砍中行云流水般而不是使者挥砍，停下，再砍。

Start in a Short Guard with your left foot forward. Take a right step, and make a squalembritto cut, finishing in a Boar's Tooth guard.

短臂式起手，左腿在前。右腿跨步并右至左落剑，野猪獠牙式结束。

Recover through a left Tail Guard, pass forward with the left foot, and make your second cut a roverso squalembritto. Recover your blade all the way into the Tail Guard.

恢复至左长尾式，左腿向前跨一步并左至右落剑。恢复进入长尾式。

Cut *ridoppio* to the hip. This cut finishes in a left Window Guard.

右至左起剑砍向对方的胯骨位置，这个挥砍于左侧窗户式结束。

From the Window Guard, swing the tip upwards, and circle around through the left Tail Guard, and cut *roverso ridoppio* to the other hip. Finish in a right Window Guard.

起于左侧窗户式，摆动剑尖向上并经由左侧长尾式左至右起剑砍向对方另一侧胯骨。于右侧窗户式结束。

Cut *tondo* to the opponent's elbow, finishing in a left Woman's Guard.

横斩对方的手肘，结束于左侧淑女式结束。

Cut *roverso tondo* to the other elbow, and recover to a right Woman's Guard.

向右横斩对方的另一侧手肘，恢复至右侧淑女式。

Turn your sword through a Tail Guard, and cut straight up, or *montante*, to the groin, or to the underside of the chin. This cut easily is turned into *Posta Falcone*.

转剑经由长尾式上撩砍向对方裆部，或下巴。这个斩击可以很简单地进入猎鹰式。

Finish your drill by cutting *fendente* (straight down) to your imaginary opponent's head, splitting his skull "to the teeth" ending in Half Iron Door.

上斩对方的头的结束训练，从头骨一路劈到牙齿，结束于半铁门式。

NOTE: All footwork in this drill is done with passing steps.

注：本训练中所有脚步皆跨步





V. Defensive Counters with the Longsword

长剑的防反

Once the student has learned how to move, cut, and thrust with the longsword, the principles of defense, both parries and counter-attacks can be taught through partner drills. These partner drills are set-plays: prearranged sequences that teach a core technique of medieval swordsmanship. The following 14 set-plays teach some of the most efficient responses from a variety of guardia against common attacks from that an equal variety of guardia. Mastery of these basic counters is critical to truly learning how to fight with the longsword.

一旦学生学会了长剑如何移动，挥砍和刺击，防守原则，即防守和反击，都可以在小组训练中教学。这些小组训练由设计好的一系列中世纪剑术的核心技术而生。以下14步展示了各种架势中对付普通斩击的高效防反。这些基本防反技艺精湛并对于学习如何剑击至关重要。

5.1 Basic counters for cuts from above:

对付高位挥砍的基本防反

Note: The following format should be observed when training any partner drill:

注：以下样式在小组训练中应注意：

- Face each other and salute.
面对面行礼。
- Both the attacker and defender are to start one step out of distance.
攻防双方应在距离外一步开始。

- The Patient Agent (the receiver of the initial attack) should signify his or her readiness to the Agent (the executor of the initial attack) with a nod. No nod, no attack.
最初进攻的接受者应向最初进攻的实施者点头示意准备就绪。无点头，无进攻。
- The Agent's Attack should be on-target, but controlled, so it does not hit them if they fail to evade or parry.
实施进攻者应正中要害，但需要控制住，这样对方躲避和格挡失败时不会受伤。
- When finished, salute and shake hands.

结束时行礼握手

1) Scalp Cut from Falcon 猎鹰式砍头

Attacker is in Short Guard. The attacker rises into Falcon Guard and steps in to make a cut from above. Defender slopes forward and cuts squalembretto from Falcon Guard. As the attacker's blade passes out of danger, the defender's sword cuts down to the attacker's head.

攻方架起短臂式，举剑进入猎鹰式向前进入有效范围并斩头。防守方前绕侧并由猎鹰式落剑斩击。当进攻方的剑不具威胁，防守方斩首。

2) Stopthrust 停止性刺击

Both people are in Short Guard. The attacker raises arms and steps in to make a cut from above. Defender immediately thrusts his sword point into attackers belly, sloping forward and to the right or left.

两人都架起短臂式。进攻方举剑向前准备上斩。防守方立刻刺向进攻方的胃，左或右绕侧。

3) Boar's Tooth Deflection

野猪獠牙式偏斜防反

Attacker is in Woman's Guard, defender in the Boar's Tooth. The attacker steps in to make a squalembritto or fendente. Defender pulls his sword up and across his body with no footwork and striking behind the attacker's sword, deflects it to the defender's right. This deflection is a ridoppio with the false edge. Once the deflection is completed, immediately come back with a squalembritto cut to the attacker's head, or neck.

进攻方架起淑女式，防守方架起野猪獠牙式。进攻方向前一步进入有效范围准备落剑或上斩。防守方原地不动举剑经过身体并击打进攻方的剑，偏斜至防守方的右侧。这个偏斜格挡是一次使用背刃的起剑。一旦偏斜格挡完成，立刻向对方的头或颈回敬落剑。

4) Hanging Guard, cut to hands (outside hanger – step right with right foot)

高位防守反击打手。（外侧高位——右脚向右跨）

Agent (attacker) is in Short Guard, the Patient (defender) is in the Half-Iron Door. The attacker raises arms and steps in to make a cut from above. The defender raises their hands into a left hanging parry (wrists are crossed) and slopes right with the right foot. At the time that the blades make contact, (edge of attacker to flat of defender) the defender makes a compass pace with the left foot, and moulinets into a cut to the wrists or forearms of the attacker.

进攻方架起短臂式，防守方架起半铁门式。进攻方举剑向前移动进入有效距离，并意图作出高位斩击。防守方举剑进入左高位防守（手腕交叉）右脚向右绕侧。同时两刃相交，（进攻方的剑刃打在防守方的剑面上）防守方左脚画圆步，风车斩进攻方的手腕或小臂

*When stepping to the left to counter, slope with the left foot into the hanging parry, then compass back with the right and cut to the wrists.

当移动至左侧反击，左腿绕侧进入高位防守，然后右脚画圆步并砍手

5) Hanging Guard, cut to calf (inside hanger – step right with left foot)

高位防守砍小腿（内侧高位防守——左脚向右跨）

Agent is in Short Guard, the Patient is in the Half-Iron Door. The attacker raises arms and steps in to make a cut from above. The defender drops the tip of the sword and raises their hands into a left hanging parry (wrists are crossed) and slopes right with the LEFT foot. At the time that the blades make contact, (edge of attacker to flat of defender) the defender slopes right again with the RIGHT foot and makes a strong cut to the attacker's knee, or calf.

进攻方架起短臂式，防守方架起半铁门式。进攻方举剑进入有效距离意图发出高位斩击。防守方放低剑刃并举剑左侧高位防守（手腕相交）并左脚向右绕侧。同时两刃相交（进攻方的剑刃打在防守方的剑面上）防守方右脚再次向右绕侧并对对方的膝盖或小腿发起强力的挥砍。

*When stepping to the left to counter, slope with the right foot into the hanging parry, then slope with the left and cut to the knee.

当向左移动，右脚绕侧进入高位防守，然后绕到左侧并砍向膝盖

6) Counter from Half Iron Door

半铁门式发起的防反

Attacker begins in Short Guard or Falcon Guard, defender in Half Iron Door. The attacker steps forward and cuts fendente. The defender traverses right, and cuts from below, targeting the attacker's wrist. The defender ends up in Falcon Guard, and cuts fendente to the attacker's head.

进攻方架起短臂式或猎鹰式，防守方进入半铁门式。进攻方向前一步并上斩，防守方右移并上撩进攻方的手腕。防守方的动作于猎鹰式结束，并上斩进攻方的头。

7) Counter from Full Iron Door

全铁门式发出的防反

Attacker begins in Short Guard or Falcon Guard, defender in Full Iron Door. The attacker steps forward and cuts straight down from above (fendente). The defender at the same time starts a slightly angled arc from BELOW targeting the opponent's sword blade with his flat. The object is to slap the opponent's blade off line, and at the point of contact (over your head, or you're dead) the defenders blade turns into a downward cut to the opponent's skull.

进攻方架起短臂式或猎鹰式，防守方架起全铁门式。进攻方向前一步进入有效距离并上斩。同时防守方从下方画小角度弧线，目标敌人的剑面。目的是偏离对方剑的路径，接触的关键点（高过你的头，否则你死）防守方的剑转入上斩攻击对手的头。

8) Counter from Tail Guard

长尾式的防反

Attacker begins in Short Guard or Falcon Guard, defender in Tail. The attacker steps forward and cuts straight down from above (fendente). The defender traverses right with the rear leg, avoiding the blade, and while compass pacing back with the left foot, moulinets into an angled downward cut (squalembretto) or a fendente to the attacker's wrists or hands.

进攻方架起短臂式或猎鹰式，向前移动进入有效距离并上斩。防守方后腿向右移动，躲开剑刃，同时圆步踱回并风车落剑或上斩。

5.2 Defenses against low line attacks

防守低位斩击

The myth of “guarding” your legs:

“保护”腿的流言



Many swordsmen have trouble when it comes to defending their legs in a sword fight. Mainly, this is due to the fact that people are trying to defend their low lines with their swords instead of with footwork. These techniques will help you to understand the concept of using distance to defend your legs, rather than your blade.

很多剑士在对抗中防守腿部有问题。主要因为人们常常格挡来自低位的剑而不是靠步法躲开。这个技术会帮你理解用距离保护腿的概念，而不是用剑刃。

1) From Tail, cut to temple 长尾式起动，砍向太阳穴

Defender stands in tail guard, attacker is in tail. The defender has exposed his left leg, and put it in range of the attacker's blade. The attacker cuts tondo from tail, at the defender's leg. The defender pulls back his leg even with his rear leg. At the same time he makes a tondo cut to the attacker's temple. The defender's blow lands, but the attacker's falls short. This is because the distance needed to cover by the defender was from his shoulder to the attacker's head. The attacker has to cover from his shoulder to the defender's knee, a farther distance.

防守方假期长尾式。防守方暴露了自己的左腿并把它置于进攻方的有效距离。进攻方架起长尾式并横斩防守方的腿。防守方收腿，甚至让收至身后。同时横斩进攻方的太阳穴。防守方可以打到了进攻方而进攻方不能打到防守方。这是因为防守方的距离是从肩膀至进攻方的头。进攻方的距离是从肩膀至防守方的膝盖，距离更远

2) From Woman's Guard, cut to scalp

淑女式起手，防反砍头

The defender starts in a Woman's guard and the attacker is in Tail or Woman's guard. The defender baits his left leg. The attacker goes for the leg, and the defender pulls it back, even with the rear leg, and makes a fendente cut to the attacker's head. Through quick footwork, and a good judge of distance, the defender strikes the attacker without being hit himself.

防守方架起淑女式，进攻方架起长尾式或淑女式。防守方以左腿为诱饵。进攻方斩腿，防守方收腿，甚至将后腿收至身后，并上斩进攻方的头。通过快速的步法和极佳的控距，防守方无伤反杀。

3) From Short, thrust to face

短臂式起手，刺脸

The attacker adopts a Tail guard or a Woman's guard. The defender is in Short. The attacker cuts to the defender's leg. The defender, thrusts from Short, into the attacker's face, or neck. Because the thrust is faster than the cut, the cut never lands. To illustrate this safely, when training, target the thrust NEXT TO the attackers head, and advance in while he cuts.

进攻方架起长尾式或淑女式。防守方架起短臂式。进攻方斩向防守方的腿。，防守方短臂式起手刺向进攻方的脸或颈。因为刺击比斩击速度快，刺斩击并没有成功。为确保安全，训练时，对方发起斩击时立刻瞄准并刺向对方的头。

5.3 Basic thrust counters from short guard:

短臂式起手的基础反刺

1) Press to Short Guard, counter thrust in Window 贴紧短臂式，窗户式反刺

Both people are in Short Guard. The attacker then thrusts. The defender slopes right with the right foot, and parries the sword left, up into a left Window Guard. All that remains is a counter thrust by the defender, inbrocatta to the attacker's face, or throat.

两人都架起短臂式。进攻方刺击。防守方右脚右绕侧，并左侧举剑进入窗户式。所有这些动作表明了防守方的反刺，防守方高位刺向进攻方的脸或喉咙。

2) Sloping step no parry, counter thrust

绕侧不格挡，反刺

Based on #1, but harder to perform due to the fast nature of the thrust. Both people are in Short Guard. The attacker thrusts their blade forward. The defender slopes right (get that body out of the way) with the right foot, and immediately fires a stocatta counter-thrust to the attacker's belly.

基于#1，但更难做出快速的，流畅的刺击。两人架起短臂式。进攻方向前刺。防守方右脚向右绕侧（让整个身体离开对方的刺激路径），并且迅速低位刺击进攻方的胃。

3) Sloping step handparry, counterthrust

绕侧用手格挡，反刺

Just like #2, with a slight modification. When the attacker thrusts to the defender's body, the defender slopes right, and takes their left hand off the sword. The defender offsets the attacker's blade with the back of their left hand. The right hand counter thrusts the sword to the attacker's armpit with a punta mandritta.

就像#2，有略微改变。当进攻方刺向防守方的身体，防守方向右绕侧，两人左手放开剑。防守方用左手手背推开进攻方的剑。右手手心向下反刺进攻方的臂弯。

VI. Biographies of the Principle Italian Masters

意大利大师的行为准则传记

Fiore dei Liberi-

菲奥雷·德·利贝里

Fiore dei Liberi of Premariacco was born sometime between 1340 and 1350 in Civitale del Friuli, a small town on the river Natisone in Italy. His birth year is estimated by the publication date of his treatise *Flos Duallatorum* (c.1409 – 1410) that tells us in the prologue that he had been practicing the art of swordsmanship for 50 years at that time.

菲奥雷·德·利贝里1340年至1350年间于Civitale del Friuli，一个意大利纳蒂索河畔的小镇。他的出生年份是根据他的论述《战场之花》（c.1409 – 1410）的出版时间推断的，《战场之花》中提到他已经练了50年剑术。

Very little is known about Fiore dei Liberi, except for what is written in this prologue. He was of noble origin, the son of Sir Benedetto dei Liberi, a descendant of the nobles of Premariacco, but his direct line was not well placed. Fiore initially learned the art of swordsmanship as a child and young man in his village, from local men-at-arms (their exact station is unclear, though they appear to have been commoners) where he fought in friendly assaults and duels as was the local custom. In order to learn the art from the best of his time, he left his village

and went to Germany to learn and train in swordsmanship under a variety of masters. “The scholar Johannes Suvenus (a former scholar of Nicolaus von Toblem)” was the only master he claims was important enough to mention. This “Johannes the Swabian” may have been the famous Johannes Liechtenauer, the Grandmaster of the entire German late medieval school of fighting, and whose method is similar, though not identical to Fiore’s.

在《战场之花》的序言所提之外，我们对菲奥雷了解甚少。他出身贵族家庭，Sir Benedetto dei Liberi的儿子，当地贵族后代，但他的一生并没有那么顺利。菲奥雷从小和村里的年轻人学习剑术，年轻人是当地士兵出身（确切的社会地位不详，尽管似乎是平民）如当地习俗一样训练、交流。为了学当时最好的剑术，他背井离乡去了德国，在各种大师手下学习并训练剑术。“The scholar Johannes Suvenus (a former scholar of Nicolaus von Toblem)”是他唯一承认对他有巨大影响的大师。“The scholar Johannes Suvenus”是德系剑术最著名的大师Johannes Liechtenauer（约翰 理查德纳尔）的老师，中世纪晚期长剑术的祖师，他的理念和菲奥雷有相似之处但不完全一样。

Under Johannes’ direction, Fiore became a recognized Master-at-Arms, and he began to travel as a weapon-instructor throughout the southern Holy Roman Empire, and northern Italian states. He participated in numerous battles in and around Italy for the last 20 years of the 14th century. In 1383 he fought in Udine, fighting on the side of the town during a civil war, and he is there referred to as Seigneur, implying that at some point he had been knighted. In 1395 he was in Padua for a duel, and four years later in 1399 he was in Pavia.

在约翰尼的指引下，菲奥雷成为公认的兵击大师，并且开始以武器教官的名义游历罗马帝国南部。他在14世纪最后的二十年里经历了大量的战斗。1383年内战期间他在乌迪内边境战斗，他在那里被称为领主，暗示那个时期他被封爵。1396年他在帕多瓦决斗，四年后他去了帕维亚。

Little is known of his life and deeds around this time until at the beginning of the 1400s, when he entered the court of Niccolo il d’Este, Marquise of Ferrara, as the instructor to the Marquise household knights and military advisor. He then began to write the manuscript for the nobility at the Signore di Ferrara request. In 1410 Fiore dedicated his treatise to the marquise, and after 1410 there are no records of his life or of his death. It is believed that he died some time before 1415.

我们对这段时间直至15世纪初的生活和作为了解甚少，他进入贵族Niccolo il d'Este家被封爵成为守卫骑士和军事顾问后，他Ferrara之托受着手制作贵族们的手抄本。1410年他向女爵献出他的剑术理论，1410年之后直到他去世的生活毫无记载。我们认为他1415年去世。

Flos Duellatorum, or Flower of Battle is primarily composed of illustrations with short rhyming captions in Italian. The first section concerns wrestling, particularly against a knife-wielding opponent, and on dagger use. This section concludes with notes on dagger vs. sword. Then after another section dealing with sword and spear, Fiore turns his attention to the great sword, or Spadone. The great sword is between four and four and a half feet in length with a double-edged blade, a simple cross hilt, a plum-shaped pommel, and a handle long enough to be gripped with one or both hands. This weapon is surprisingly light (3 – 4 lbs.), and capable of making blindingly fast cuts and thrusts. As the plates illustrate, the entire sword is used, either by gripping the blade with the off-hand for strong half-sword attacks, or reversing it to strike with the pommel or to employ the hilt as a hammer to batter through the opponent's defenses. Since the manuscript is written for trained knights, basic understanding is assumed, and Fiore concentrates on more specialized skills, such as disarms and close-combat techniques.

《战场之花（Flos Duellatorum）》主要结合了插图和一些意大利短诗。第一部分涉及到用刀和短剑对付敌人。这一部分以短剑对长剑结束。第二部分涉及到长剑对矛，菲奥雷将注意力转移至巨剑。巨剑是4至4.5英尺的，梅子形柄头，柄足够双手使用的长度的双刃十字剑。这种武器出奇地轻（3—4磅），可以极快地刺，砍。在有关板甲的插图里，整个剑都有作用，无论是手抓剑刃进行强大的半剑技术，还是反过来用柄头和柄当锤子破开敌人的防御。自手抄本完成后基本理念被采用来训练骑士们，菲奥雷全神贯注于研究技能，如缴械和极近距离战斗的技能。

The next section focuses on armoured combat on foot, primarily with the sword and poleax. Finally, the manuscript ends with mounted combat with lance and sword, and fighting a mounted opponent from foot in single combat. Throughout the illustrations, the victor is clearly marked by a black garter around one leg, and the initiator of the technique wears a crown. Some illustrations show a technique, and then in the next plate, the crown has switched heads, and the counter to the previous technique is now shown.

下一部分将注意力集中到着甲步战上，主要是剑和战斧。最终，手抄本以马上的剑术、长矛术和步兵对骑兵的1v1对抗. 胜利者被标记以袜带，技术的发起者戴着皇冠的图遍及全书。有些插图展示了一项技术，然后在下一张图里，皇冠换了个位置，展示了有关先前的技术的挡反。

The vast majority of the illustrations concerned the spadone, which Master Fiore considered the key to all knightly combat. With this in mind, this course will look at the sword methods of Fiore dei Liberi, both at range and in the *giocco stretto* (close combat).

绝大多数插图把注意力放在了巨剑上，菲奥雷大师把它看成骑士们战斗的关键。基于这个理念，本节课着重关注菲奥雷剑术的理念，控距和近距离战斗。

Vadi, Filippo

瓦迪·菲利普

Works: De Arte Gladiatoria Dimicandi c1482 - 87

作品：《De Arte Gladiatoria Dimicandi c1482 - 87》

A native Pisan, Vadi is another northern Italian master who earned his living serving noblemen, traveling through the Italian city-states and the Holy Roman Empire learning the art of swordsmanship. He ultimately became the master-at-arms under Guidobaldo da Montefeltro, the Duke of Urbino, to whom his work is dedicated. His treatise is in two parts: one text and one plates with captions. While the plates and captions seem to be a re-working of dei Liberi, the text section is critically important, because the Pisan master addresses issues of timing, distance and measure, and the psychology of combat. This is one of the earliest discussions of the “higher principles” of swordplay.

生于比萨，瓦迪是另一位获得贵族青睐的意大利北部大师，他为学习剑术游走四方。最终成为厄比诺公爵手下的终身兵击大师，他的理念分为两部：一部文章一部带有标题的绘图。这是最早对剑术中“更高准则”进行讨论的典籍之一。

Marozzo, Achille

马罗佐·阿奇勒

Work: Opera Nova, 1536 and Il Duello, 1550

作品 《Opera Nova, 1536 and Il Duello, 1550》

The preeminent Bolognese master of the first half of the 16th century, Marozzo's Opera Nova is a massive work that details the spada di lato (the “cut-and-thrust” sword, a slimmer, more tapered version of the old medieval sword, usually equipped with some sort of complex hilt, and usually used with the index finger wrapped over the cross guard), sword and buckler, sword and dagger, sword and cloak, the two-handed sword, the dagger, the dagger and cloak, and polearms.

这位16世纪中期卓越的波伦亚大师，马罗佐的典籍《Opera Nova》有着大量的劈刺剑细节（劈刺剑，更细更尖的中世纪剑，通常装备了复杂的柄，通常用食指绕过十字护手握紧使用），剑盾术，剑和短剑，剑和披风，双手剑，短剑，短剑和披风和长柄武器。