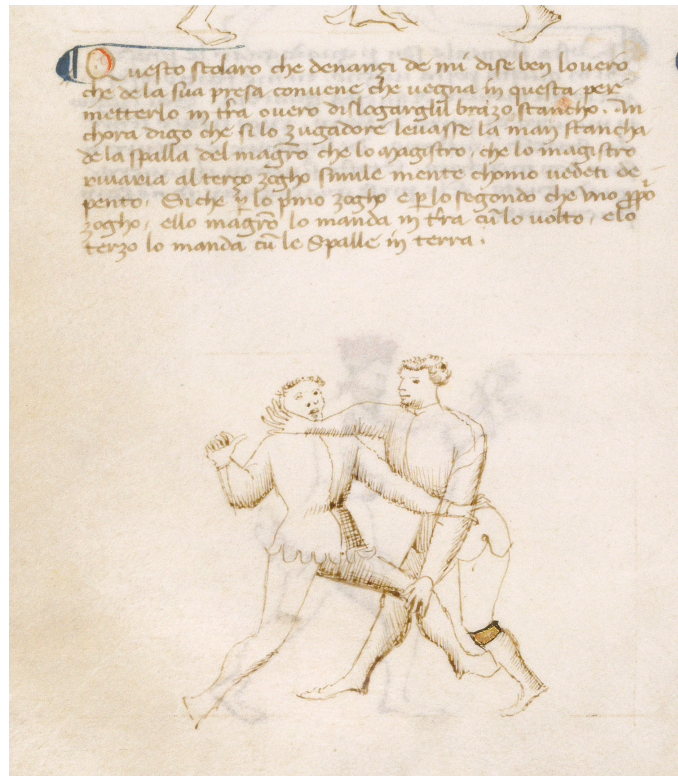


Third Play



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Third play: what to do if the target changes

Questo scolaro che denanzi de mi dise ben lo vero che de la sua presa conviene che vegna in questa per metterlo in terra, overo dislogargli il brazo stanchio. Anchora digo che si lo zugadore levasse la man stancha de la spalla del magistro che lo magistro, che lo magistro rivaria al terzo zogho simile mente chomo vedeti depento. Si che per lo primo zogho e per lo segundo che uno proprio zogho, ello magistro lo manda in terra cum lo volto, e lo terzo lo manda cum se Spalle in terra.

That scholar that is before me say well the truth, that from his grip I have come to this one to put him on the ground, or to dislocate his left arm. Also I say that if the player lifts his left hand from the master's shoulder, the master will arrive in the third play, as you see illustrated. So in the first play and the second, which is one of his own plays, the master sends him to the ground on his face, and in the third he sends him to the ground on his shoulder.

[Note: “che lo magistro” is repeated, a scribal error.]

This is a really interesting moment in the source, because Fiore explicitly tells us to change what we’re doing based on our opponent’s actions. He says that if they take their hand off your shoulder, you should throw them on their back, instead of forwards onto their face. When practising this, do NOT let your partner fall, unless they are trained to fall this way, which has not been covered in this book as it’s much more advanced.

Here’s how we do it:

1. Set up as for the first two plays.
2. As you apply pressure to your partner’s elbow, they drop their elbow, bending their arm.
3. Extend your hand (gently!) to their right cheek, and turn them to your right.
4. Accrescere forwards and to your right, which will increase the throwing force, so be careful.
5. As their left foot comes up off the ground, catch under their knee with your left hand. Be careful to have stepped offline, or their foot will come up into your groin.

Notice that the direction you’re moving in is on the same line as for the second play, just in the opposite direction.