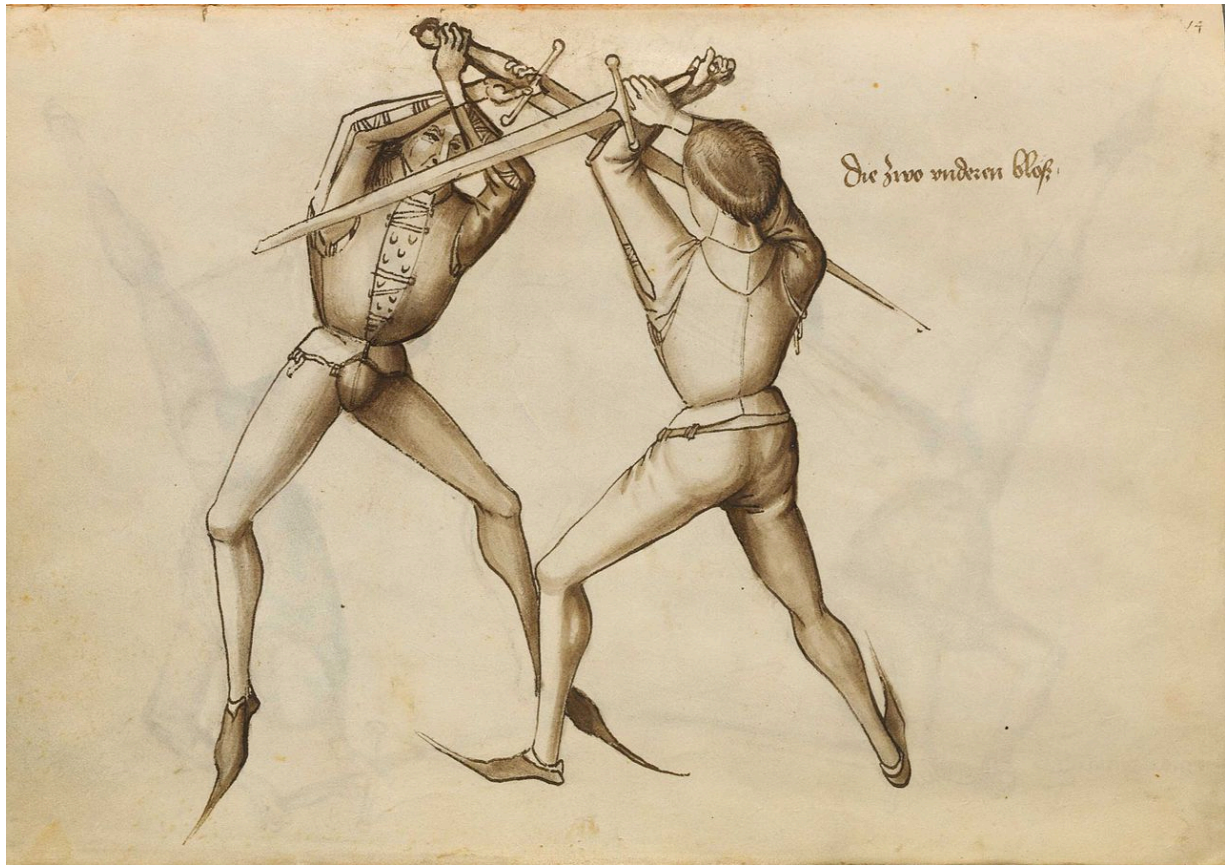


The Evolution of the Matrimonial Peacemaker in Period Fencing Plates



A recent study by Di Mauro et al. (2021) conducted a large scale study on young Italian men and found that the median penis length in a flaccid penis was 10 cm, while erect it grew to 17 cm. They also found that an increase in BMI lead to a reduction in the length of the erect penis, as well as a weight gain reduces the length of the flaccid penis.

Gul et al. (2022) found that in paintings depicting nude males, the size of the penis has gradually increased throughout the past seven centuries, especially after the twentieth century. It is believed that this shift in art form is a reflection of the changing sociocultural inputs into male body image and emphasizes the need for improved understanding of the sociocultural factors associated with the perception of penis size in men.



Hans Talhoffer (1435-1482); German manual from Fechtbuch (fencing book). From **Cod.icon. 394a** showing a technique for unarmored longsword



Maximilian I von Habdsburg (1459-1519); German/Austrian woodcut & letter press from Weisskunig (The White King) (first printed 1514-1516); the original text written/edited by Marcus Teitzsaurwein, both text and images later edited by Hoffstätter and first published in Vienna, 1775. Image from The British Museum; can be viewed at https://www.britishmuseum.org/collection/object/P_1850-0511-955-1191

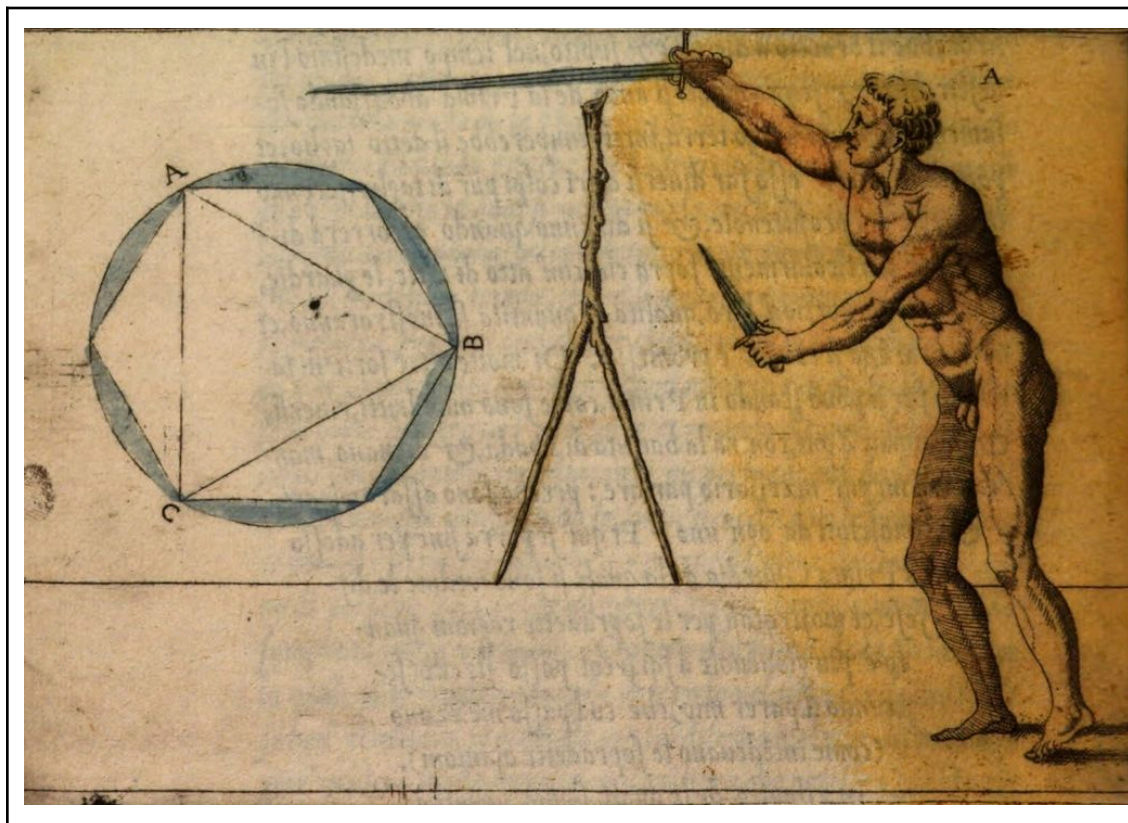


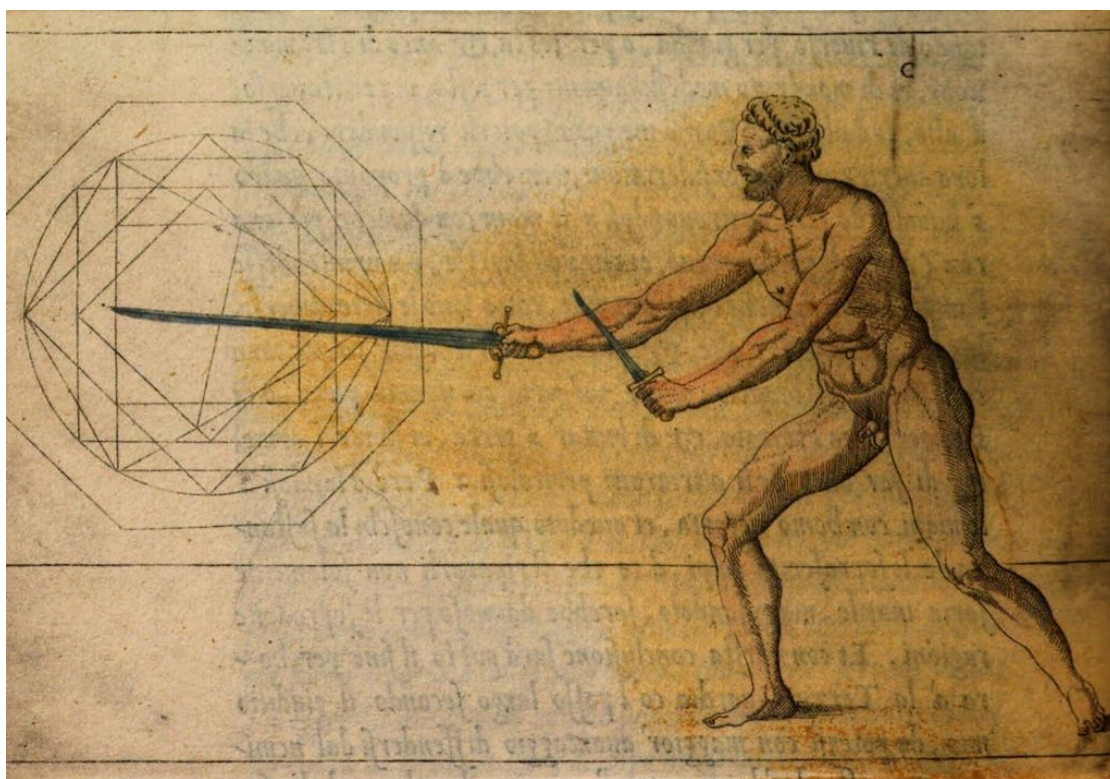
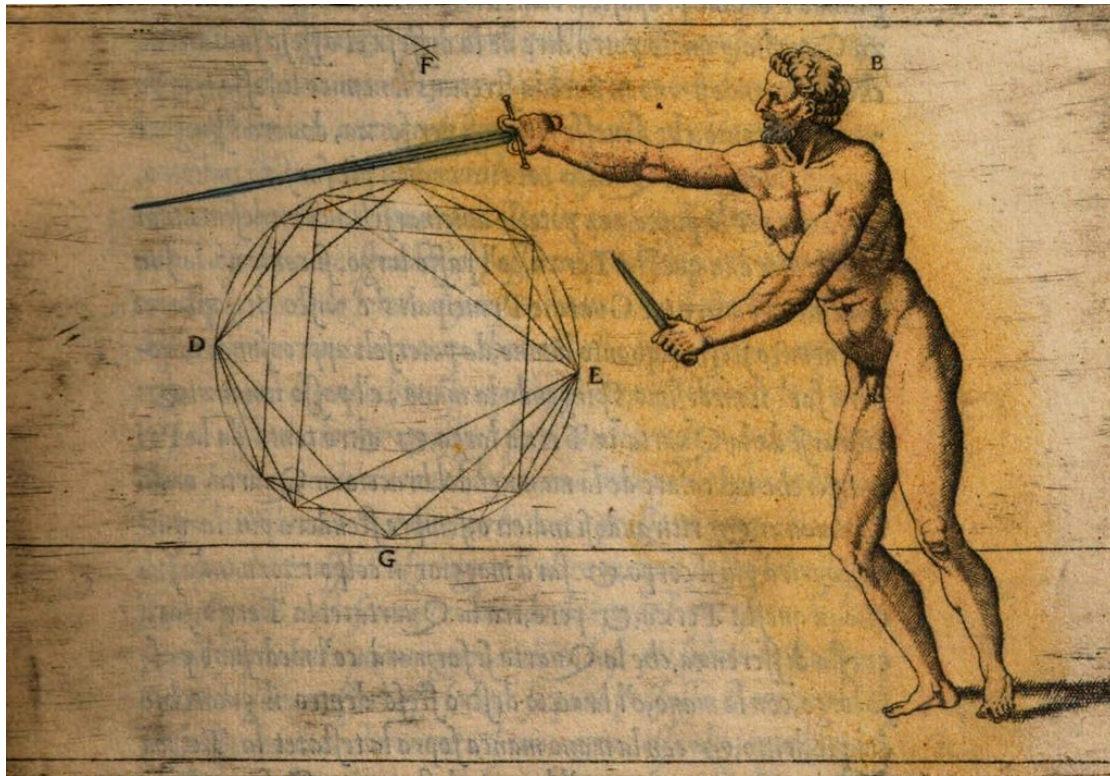
Achille Marozzo (1484-1553) from *Opera nova de Achille Marozzo Bolognese, mastro generale de l'arte de l'armi* (New Work by Achille Marozzo of Bologna, Master General of the Art of Arms), 1536 and then 1568.

Marozzo's aim was to explain the proper use of all weapons necessary for a man to use in defending his honor

Image from <https://marozzo.com/the-elusive-guardia-dentrare/>

The rediscovery of the Greco-Roman culture during the Renaissance elevated nudes to the heart of the creative endeavor. Nude figures began to appear in Italy as early as the mid-thirteenth century, and by the mid-fifteenth century, nudes became a symbol of antiquity and its reincarnation (Sorabella, 2008).





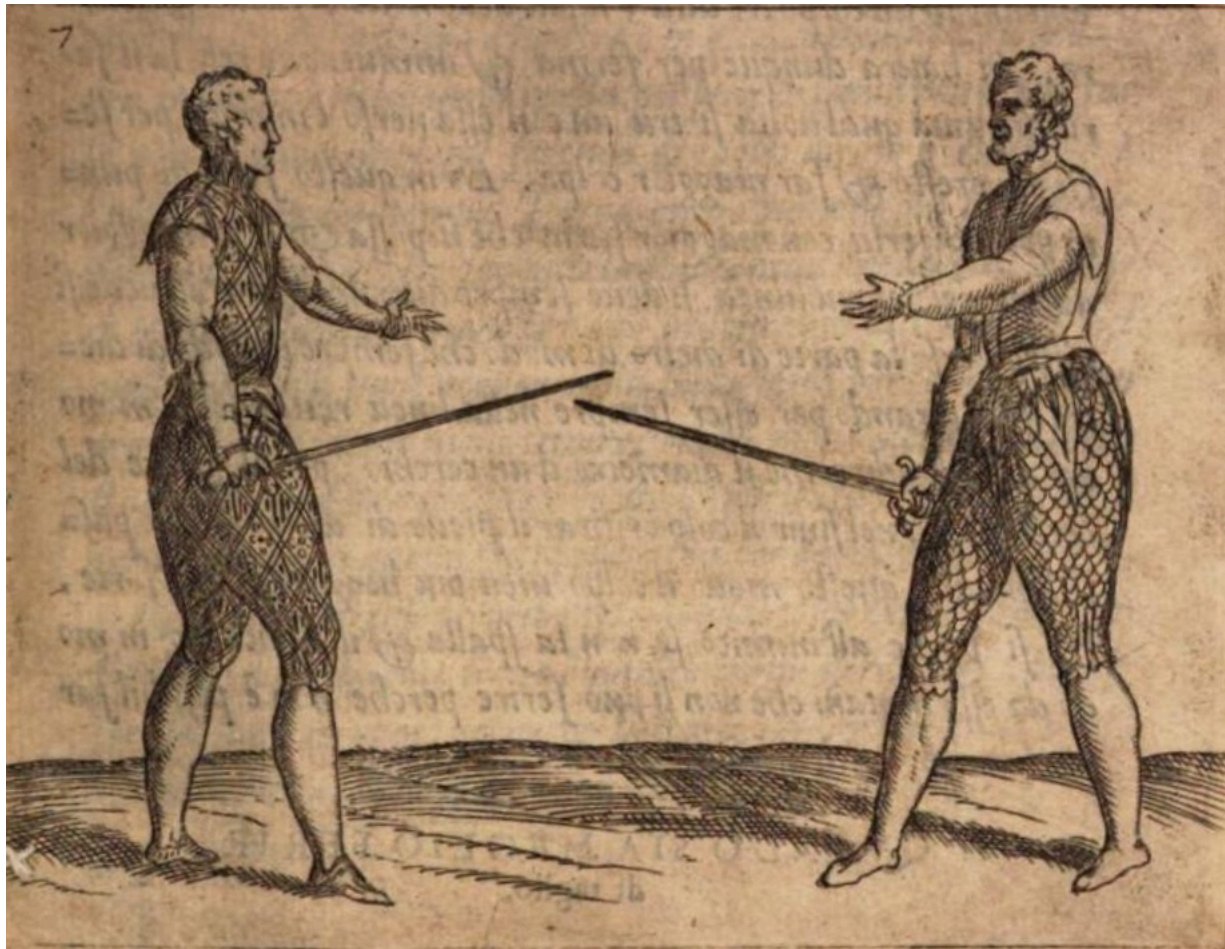
Camillo Agrippa (1520-1600), Venice from Tratto di Scienza

d'Arme et un Dialogo in Detta Materia (Treatise on the Science of Arms and Dialogue of the Same Theme); first edition published in 1553, second edition published in 1568.

Agrippa was not a professional on the science of arms, however his fighting technique was innovative and based on practical application. Second edition features additional illustrations.

Agrippa also published additional works concerning engineering, mathematics and philosophy.







Giacomo di Grassi (16th century-1594); Italy from Ragione di Adoprar sicuramente l'Arme (1570), first English print edition His True Arte of Defense (1594)

Majority of his work is dedicated to sword and dagger, buckler and cloak. His technique stresses the importance of thrusts over a cutting blow whenever possible. He divides the blade into four sections dedicated for attack or defense; and provides the modern definition for the concept of lines of defense - inside, outside, high or low that apply to modern day fencing.

Images from https://wiktenauer.com/wiki/Giacomo_di_Grassi

*Seconda Guardia alta offensiva perfetta formata
dal Rasceno ascendente da cui nasce la Puncta
sopramano offensiva di intera o no intera.*





Angelo Viggiani dal Montone (16th century- 1552); Italy from Lo schermo d'Angelo Viggiani dal Montone da Bologna (Fencing, by Angelo Viggiani dal Montone, from Bologna), 1575.

The manual was published after his death by his Viggiani's brother, Battista. Much like Agrippa and di Grassi, Viggiani emphasized thrust as

more effective than a cut; and further defined the positions for attacking with a point. Viggiani was the first to favor a stance with the right foot is always foremost, and describes an attack that is equivalent to a modern day lunge in fencing terms.

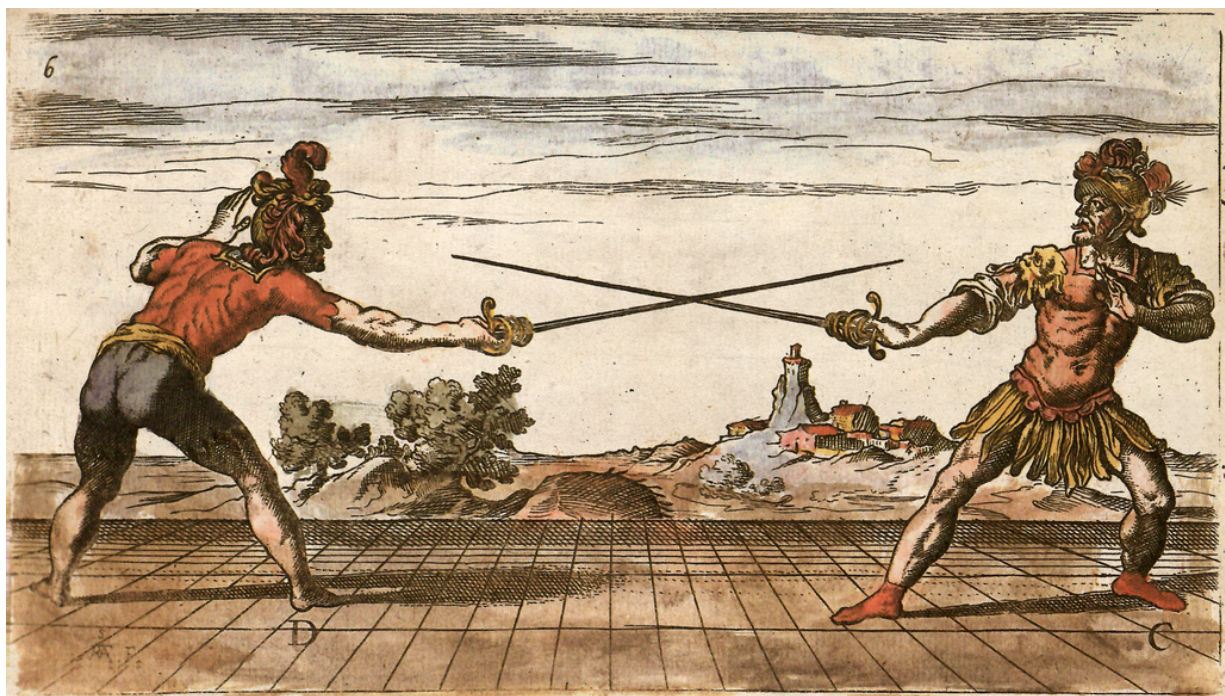
Images from <http://data.onb.ac.at/dtl/5677786>





Joachim Meyer (1537-1571); German from *Grundtliche Beschreibung der Kunst des Fechtens* (Thorough Descriptions of the Art of Fencing), 1570. Meyer's manual appears in four editions between 1570 and 1660. It provides the first and longest sections dealing with long sword. It also involves notes on the use of the Dussack, a saber-like practice weapon native to Germany; rapier techniques based on Italian fencing
 Images from https://wiktenauer.com/wiki/Joachim_Meyer

Luis Pacheco de Narvaez (1570-1640); Spain; combined with his predecessor Geronimo de Carranca, he became one of the founders of an enduring and distinctive style of rapier fencing that was practiced in Spain and its dominions from the 16th century until the 18th century. Notable features include a very upright stance and circular footwork based on complex geometric principles.





Ridolfo Capo Ferro (1540-1600?); Italy wrote *Gran Simulacro dell'arte e dell'uso della scherma, di Ridolfo Capo Ferro da Caglie, maestro dell'eccelsa natione alemanna, nell' inclita citta di Sienna* (A complete representation of the Art and Practice of Fencing, by Ridolfo Capo Ferro of Caglie, Teacher of the Sublime German Nation, in the famous city of

Siena). His manual features engravings by Raffaello Schiamirossi (1572-1622), was divided into thirteen chapters that provided a general introduction to clear expectations of timing, distance, posture, guards and attacks. He emphasized the importance of rapier alone for both offense and defense.

Images from https://wiktenauer.com/wiki/Ridolfo_Capo_Ferro_da_Cagli

References

Di Mauro, M., Tonioni, C., Cocci, A., Kluth, L. A., Russo, G. I., Gomez Rivas, J., Cacciamani, G., Cito, G., Morelli, G., Polloni, G., di Maida, F., Giunti, D., & Trauma, Reconstructive Urology, Men's Health Working Parties of the European Association of Urology (EAU) Young Academic Urologists (YAU) (2021). Penile length and circumference dimensions: A large study in young Italian men. *Andrologia*, 53(6), e14053. <https://doi.org/10.1111/and.14053>

Gural, N. (2022). Depictions of the Penis in Male Nude Paintings has Grown Over the Centuries, Scholars Find. *Forbes*.
<https://www.forbes.com/sites/natashagural/2022/11/29/depictions-of-the-penis-in-male-nude-paintings-has-grown-over-the-centuries-scholars-find/?sh=529280c61a12>

Gül, M., Altintas, E., Özkent, M. S., Fenner, A., & Serefoglu, E. C. (2022). Depictions of penises in historical paintings reflect changing perceptions of the ideal penis size. *BJU international*, 10.1111/bju.15926. Advance online publication. <https://doi.org/10.1111/bju.15926>

LaRocca, D. (1998). *The Academy of the Sword: Illustrated Fencing Books 1500-1800*. The Metropolitan Museum of Art: New York, NY.

Sorabella, J. (2008). *The Nude in the Middle Ages and the Renaissance*.
https://www.metmuseum.org/toah/hd/numr/hd_numr.htm