

De Arte Gladiatoria Dimicandi

GVI.V. DVX.VR.



Philippo Vadi

Translated by Guy Windsor

This combined version of my translation is made freely available thanks in large part to the generosity of the patrons who contributed to the original work. If you would like to support this kind of effort, please consider buying one of my books, perhaps even *Veni Vadi Vici*, which includes the complete transcription I made of Vadi's treatise, and a commentary aimed at people who want to recreate this art as a living discipline. You can find the paperback¹, the PDF², and the epub³ at the links below.

I hereby license this translation under a Creative Commons Attribution 3.0 Unported License: you can copy, distribute and use it freely within the terms of the licence, but you must attribute it to my name. The full terms of the license⁴ are available at the link below.

Guy Windsor, May 1st 2013, Helsinki.

¹ <http://tinyurl.com/vvvpaperback>

² <http://tinyurl.com/vvvpdf>

³ <http://tinyurl.com/vvvepub>

⁴ To view a copy of this license, visit <http://creativecommons.org/licenses/by/3.0/> or send a letter to Creative Commons, 444 Castro Street, Suite 900, Mountain View, California, 94041, USA.

To my most illustrious Prince
Guido di Montefeltro
Duke of Urbino

I offer this little book to you, great Prince,
To which Muse my mind is devoted to,
When giving up song to study the law of the principal
martial games,
Mars accustomed to kiss especially Phoebus (Apollo):
The muse next decorates Mars, and worships Minerva.

Philipo Vadi offers this book
on the art of gladiatorial combat to the illustrious
Prince Guido di Montefeltro
Duke of Urbino.

Having been drawn to warlike acts and things by my
earnest spirit, devoid of all cowardice, since my first
thriving years, as time progressed I grew in strength

AD ILVSTRISSIMVM PRICIPEM

MEVM GVIDV FERETRANVM

DVCEM VRBINATEM

HVnc tibi do princeps dignissime guide tibellum.

CVipariter mentem deuoueoq; meam.

QVom musis studium dederis lege ludicra martis.

PRincipibus muse: marq; sapere solit.

HVnc te precipue phebus: museq; decorant.

MOx etiam maioris: atq; minnerua colent.

PHILIPPI VADI SERVI LIBER

DE ARTE GLADIATORIA DI

MICANDI AD ILVSTRISSIMV

PRICIPEM GVIDVM FERETRANVM DVCEM VRINI.

TRANVM DVCEM VRINI.

VAVendomi messo per appetito naturale quale producea fuori elmi. o franco animo alieno da ogni uiltade nelli mei primi & fiori di anni ad acti & cose bellicose: Cussi per processo di tempo cre

sendo inforze et insapere mi mosse per industria ad uolere imparare piu arte & modi de ingegno de dicti acti et cose bellicose. Come e giuchare di spada de Lanza di daga et azza. De lequal cose mediante lo adiuto de sumo idio neo acquistato assai bona notitia e questo p pratica experientia & doctrina de molti maestri de uarii et diuersi paesi amestrati & docti in perfectione in tale arte. Et per no minuire anzi uolendo a crescere tal doctrina acio ch per mia negligentia ep sa no perisca per che da ep sa non procede poco alturio ne bataglie guerre vix & altri tumulti bellicosi: Immo dona agliomini instruti et periti in tale materia uno prestantissimo e singulare subsidio: Ho proposto & statuido nellamente mia de compillare uno libretto concernente cosse: Lequalle sono piu oltra epiu proluxe de tale arte: depingendo in quello uarie figure e ponendoli exempli diuersi per li quali qualunqua homo instructo in tal materia possa usare nel so asaltare et nel so diffendere astucie calidita & auisi di piu ragione et manere. Adunque ciascuno di generoso animo uedera questa mia opereta amie ep sa si come uno gioello et texauro et rector d'asello nel ointimo core: acio che mai p modo alcuno tale industria arte e doctrina no perue

and knowledge I went, through hard work, to learn something of the art, its style and skills, regarding the aforementioned warlike acts and things. Such as how to play with the sword, lance, dagger and axe. Of these things, through the guidance of God I acquired some good advice and this through the practical experience and theory of many teachers from various different countries, all complete masters and perfectly knowledgeable in this art. And not to diminish but instead to increase this doctrine so that it will not perish from my negligence, because from it comes no small help in battles, wars, riots and other warlike tumults: instead it gives all men trained and instructed in this material immediate and unique help: it has been suggested and required that I compile a booklet concerning these things by people I have surpassed in the art, and am more long winded than: adding to this various figures and placing various examples so that any man versed in this material can use if for assaults at arms, and can defend himself intelligently and be advised of all the types and styles.

So that everyone of a generous spirit will see this, my little work, as a jewel and a treasure, recording it in his inner heart, so in this way this useful art and doctrine

will not fall into the hands of uncouth men and those of low-born condition. Because heaven has not made these men in earthly flesh and beyond all cleverness and hard work and bereft of bodily agility, but instead they were made without reason, like animals, just to carry heavy loads and do base and rustic works. And so for this reason I tell you that they are in every way alien to this science, and it appears to me that the opposite stands for everyone of perspicacious intelligence and lively limbs such as are courtiers, scholars, barons, princes, Dukes and Kings, who should be invited to this noble science according to the principle of the Instituta which states: not only should Imperial Majesty be honoured in Arms, but also armed with sacred laws.

Nobody should think that there is anything false or any kind of error in my book, because I have left out anything doubtful, and included only things that I have seen and tested. Let us begin then to explain our intention, with the aid and grace of the omnipotent God whose name will be blessed forever.

And because the various animals, lacking reason, have natural gifts, without any of the knowledge of

ga ale mane de homini rusticali, e di uile co-
ditione. Perche el cielo nona generato tali homi-
ni in docti rozi et fuori de ogni ingiegno et in-
dustria et oino alieni dala agilita del corpo ma
piu tosto sono stati generati a similitudine de
animali in ragioneuoli a portare carichi et fare
ope uile et rusticale. E per che debitamente iou-
dico loro essere per ogni modo alieni data sci-
entia & per lo pposito al mio parere ciascuno di pspicace
ingieg & ligiadr de le membra sue come sono corte-
giani scolari: baroni: principi: Duchii et Re deb-
eno essere inuitati a questa nobile scientia seco-
do el principio de la Instituta quale parla e di-
ce cosi. El non bixogna solo La maesta imperiale
essere honorata di arme ma ancora e necesario
epsa sia armata de le sacre legge. Ne sia alcuno
quale creda che in questo mio uolume sia posta
cosa falsa o in uelupata de alcuno errore: perchi
collendo eresceccando uia le cosse dubiose solo
limetero cose uedute e prouate da me: Comen-
zando adunque ad exprimere la intetione
nostra. Con la diuro et gratia de lo omnipote-
te dio del qualle el nome sia benedetto in etno.



GI per che alcuni animali in rationa-
bili fano li loro artificii naturalme-
te senza alcuna doctrina de l homo

manca de artificio naturalmente si come el cor
po de quello manca de arme debitamēte li pres
ta la natura per lo mancamento de dite arme le ma
ne et in loco de quello del manca de artificij na
turali li presta la uirtu de inteledto & cogitatioe
e come se luij auesse auto alcuni artificii natu
ralmente non poria acquistare artificii per lo
resto, e per lo meglio alui adusare tutte le arme
et tutti li artificii pero non li fo prestato da dita na
tura ne arme ne artificio. Haue adoncha bi
xogno tra gli altri animali lo intelletto, e ragione
ne lequal cosse fiorisce arte et ingiegni de quali
due cosse non solo auanza, e supra tutti gli anima
li: Ma ciascuno homo docto & adoctato de bo
no ingiegnno auanza, e supedita qualuqua sia
piu robusto di lui e piu pieno di forze. Iusta
illud preclare dictum. Ingenium superat ui
res: Et quod maius est & quasi incredibile:
Sapiens dominabitur astris: Nasce da dito
ingiegnno & da altri e penetratiue cogitatione
una arte de uincere superare & dettare qua
luque uol combatere, e contrastare. & no solo
aduiene che uno homo uinca laltro ma anco
ra nasce modo et possibilita che uno solo superi
piu psone e no se mostra solo el modo & docu
mento de assaltare lo aduersario et repararsi
e deffenderli da lui, ma etiam se insegna adui

man (who lacks such natural bodily gifts). So instead of naturally occurring weapons, to make up for the lack of the aforesaid weapons, nature gives man hands. So to those that lack natural weapons she gives the virtue of intelligence and thought. So those that have natural weapons cannot acquire more weapons. So those that lack natural weaponry can better make use of all weapons, natural or otherwise. Having then need above all other animals for intelligence and reason, these things flourish, art and intelligence, and not only these two things raise us above the other animals. But every trained and clever man of good intelligence overtakes and surpasses any other that is tougher than him, and more full of force.

Just to expand on my previous point. Cleverness overcomes strength. And what is greater still and almost incredible: sapiens dominabitur astris. An art that conquers all, and dominates anyone who would fight you or stand against you, is born from the aforesaid cleverness and other piercing thinking. And not just one man against another, but also a method and the possibility is born for one man to overcome many people. And not only is shown the way and theory of combating the adversary, and to defend yourself against him, but also is taught advice

on how to take the weapon from his hand.

In these texts there will also be a few words on how a small person of little strength can overcome and throw down a big tough and brave man, and so you will see how the humble can overtake the great and the unarmed the armed. And many times it happens that someone on foot defeats and conquers someone on horseback.

But because this is a serious matter it would be very inconvenient if this noble doctrine perished and diminished through negligence, I, Filippo di Vadi from Pisa having studied this art since my first flourishing years having travelled to and practiced in many different countries, lands, castles and cities to collect the teachings and examples of many perfect masters of the art. By the grace of God having acquired and followed a sufficient quantity of the art I have been free to compose this, my little book, in which I have organised and shown at least the main points of four types of weapon: the lance, sword, dagger and axe. And in this book written by me I describe a properly organised theory and practice of this art, with examples illustrated with various figures, so anyone new to the art can understand and know how to fight, and by which tricks and vigour he expels, beats aside those of opponents and enemies. I have only included

si de togliere l'arme sue dimano: Per li quali
documenti spese fiare uno de poche forze et piccolo
sottomete prosterne et sbate uno grande robusto
e ualoroso e cusi aduiene che anch' uno hu-
mile auanza el supbo et uno disarmato lo
armato. Et molte uolte accade che uno apie
di uinci et sconfingie uno da cauallo. Ma
perche el seria costa molto in conueniente che cosi
nobile doctrina per negligentia perise euenise
meno. Io philippo di uadi da pisa hauendo atteso
atale arte infino ali mei primi et floridi anni
hauendo cercato et praticato piu et diuersi pa-
esi et terre castelle e citade per racogliere ama-
estramenti et exempli da piu maestri perfecti
nell'arte. per la dio gratia hauendomi acquista-
to et conseguito una particella assai suffici-
ente ho de liberato de componere questo mio
libreto nel qualle uesiponera & dimostrara
almeno la noticia di quattro manere darme-
ciee lanza, spada, daga, e, aza. Et in epso
libro per mi si descriuira regole modi et atti
de talle arte mettendo li exempli con uarie
figure acio che ciascheduno nouo nel arte
comprehenda et cognosca li modi de assalta-
re & per lequalle astutie & calidita lui expel-
la et rebuti da se le contrarie et inimici col-
pi ponendo solo nel dicto libro quetla doctrin

uera & bona la qualle io con gradissi^{mi} affanni et fa-
tiche & uigilie ho imparato da piu pfectissimi maistri
metandoli ancho cosse p mi atrouate & spesso pro-
uate. Ricordando et amonendo ogniuno no' profu-
ma temerariamēte ne habia ardire de interme-
ttersi intale arte & scientia se lui non ne magna-
nimo epien de ardire: Perche qu'lu'cha homo gro-
sso dinzegno pusil'animo & uille debbe essere ca-
ciato & refudato da tanta nobilita & gietileza: Per-
che solo a questa doctrina se debeno inuitare sacomā.

Homini darne scolari baroni. Signori. Duch. Pri-
cipi & Re di terre de le qualli ad alcuni de loro
apertene agouernare la re publica: et ad alcuni de
loro apertene deffendere pupili & uedoe: Et tutte
due sono opere diuine & pie. Et se questa mia opeta
puenisse amane de alcuno docto nella arte & pi-
resseli che ipsa fosse alcuna cosa superflua omā
che uole piazzali de refecare minuire & acrescere
quello li parera pche insino da mo io mi sottopono

ASVA CORRECTIONE ET CENSURA.

CAPITVLO PRIMO INCIPIT.

SE alcun uolesse intender e sapere.
S'elo scrimir e arte ouer scienza.
Io dico che tu noti el mio parere.

Considera bene questa mia senteza.
che le scienza uera e no' e arte
e mostrallo con breue eloquenza.

in the aforesaid book the good and true doctrine, which I have received from the most perfect masters, with great pains, and efforts, and vigils. And I have also included things that I have discovered and often tested.

Reminding and admonishing all, in plain words, to not dare attempt this art and science unless they are bold, generous and full of courage. Because any coarse, low-born, pusillanimous man must be chased away and blocked from such nobility and refinement. Because to this doctrine should only be invited such men as: men at arms, scholars, barons, lords, dukes, princes and kings of the land and any of those that govern the republic, and to any of these who defend widows and orphans (both of these are pious and divine works).

And if this my little work finds its way into the hands of anyone versed in the art and appears to him to have any superfluous or wrong, please adjust, reduce or add to it as he pleases. Because in the end I place myself under his correction and censure.

Chapter I begins.

If you wish to truly know
If fencing is an art or science
Hark my words, I say.

Ponder this, my conclusion:
It is a true science and not an art
As my brief eloquence shall show.

Geometry divides and separates
By infinite numbers and measures,
And fills her papers with science.

The sword is placed in her care,
So measure blows and steps together
So Science keeps you safe.

From Geometry fencing is born,
And under her it has no end;
And both of them are infinite.

And if you heed my doctrines,
You'll know how to answer with reason
And pluck the rose from the thorns.

Music adorns this subject,
Song and sound enshrine the art,
To make it more perfect through science.

To make your opinion clearer,
And to sharpen your intellect,
So you may be able to answer to everyone:

So Geometry and Music combine
Their scientific virtues in the sword,
To adorn the great light of Mars.

Now if you like what I have said,
And the explanations I have written
Keep them in mind, so you will not fall.

So answer true as have told you,
In fencing you will find no end,
as every backhand finds its fore,

LA geometria che diuide e parte.
Per infiniti numeri emisure.

Che inpi di scientia le sue carte.

LA spada e sotto posta a le sue cure.
Conuien che si mesuri colpi e passi.

Acio che la scientia ta secure.

DA geometria lo scrimir se nasce.
E sotto posto a lei e no na fine.

E luno e laltro infinito fasse.

ES e tu notatai le me doctrine.

Tu saperai responder con ragione.

E cauetai la roxa de le spine.

Per fatte chiara ancor tua opinione.

Per aguciarte meglio linteletto.

Acio che tu respondi ale persone.

LA musica la dorna e fa sugetto

Chel canto el sono senframente in latte.

Per farlo di scientia piu perfecto.

LA geometria e musica compare.

Le loro uirtu scientifiche in la spada

Per adornare el gra lume de Marte.

OR uidi sel mio dir ponto tagrada.

E la ragione chio talego in scripto

Et tiello nel ceruello che no te cada

Che tu respondi el uer come io co ditto

Che in lo scrimir non se troua fine.

Cogne riuerso troua il suo dritto.

Contrario per contrario senza fine.

Misura de spada da doi mane. Capitolo. ii.

LA spada uole auere iusta misura.
Vole ariuare el pomo sotto el brazio.

Come qui apare nella mia scriptura.

Per uolere schifare ancora in spazio.
Tondo el pomo per star nel pugno chiuso.
E questo fa per non intrar nel laccio.

E fa che questo sia ancora in uso.
Chel matener sia sempre duna spana.
chi non na sta misura sie confuso.

Acio che la tua mente non singanni.
Vol lelzo longo quanto el matenere.
El pomo insieme che non te condana.

Vol lelzo forte & quãto nel douere.
Con la ferruza larga et tracta inpunta.
che per ferire et tagliare faccia el douere.

FA che tu noti & intendi questa giuita.
Si con spada in arme tu uoi prouare.
Fa che la taglii quatro dita inpunta.
Col mantener che di sopra & dido.

Col pontiuo elzo et nota ben lo scripto.

Ragion de spada. Capitolo. iiii.

Piglia la spada in mano uirilmente.
Perch' le croce & e un arma reale.

Insieme acorda l'animo ualente.

Si tu auerai nel ceruel tuo sale.

Counter by counter without end.

Chapter II Measures of the two handed sword.

The sword should be of the just measure,
The pommel should come under the arm
As it appears here in my writing.

As you wish to avoid any trouble,
The pommel should be round to fit the fist
Do this to not enter the trap.

And do this as it is always done:
The handle should be always a span
If it is not of this measure there is confusion.

So your mind is not deceived,
The crossguard should be as long as the
handle
And pommel together, and you won't be
condemned.

You want the crossguard strong and square
With a wide and pointed iron,
It must cut and thrust to do its duty.

Take note and understand this guide
If you wish to test the sword in armour,
Make the cutting edges four fingers from the
point,
With the handle as is said above,

With pointed crossguard, and note well the text.

Chapter III Principles of the sword

Grasp the sword manfully,
Because the cross is a royal weapon,
Together with a bold spirit.
If you have a sharp mind,

You must consider here,
The way to climb these stairs.

The art of the sword is just in crossing,
Suiting thrust or cut to their context,
To make war on he who stands against you.

On one side you make defence
The forehand blows go one one side,
The backhands attack from the other.

The true edge falls on the forehand side,
And note well this truth
The backhand and false edge go together.

And follow then as the saying goes,
Place yourself in guard with the sword in hand,
If you pass forwards or back remain side-on.

So that you will not play in vain,
Face the side to which you turn,
And enter there, if this is not strange.

Letting your sword go hunting
Against the companion with your point in his face,
Ready to strike immediately.

You must be very shrewd,
Keep an eye on the weapon that can strike you,
Grabbing the tempo and measure together.

Make your heart agree with your defence
The feet and the arm with good measure,
That you may take all the honour.

And note well and understand my text
That if the companion strikes with his sword,

Elte bixogna qui considerare.

Qual uia sopra da salit tal scale.

L Arte de spada & solo un incrociare.

Partir la punta & i colpi ala contexta.

Per far la guerra achi uol contrastare.

D A una parte si fano difexa

I colpi diritte da un lato uada.

I riuersi da laltro faccia offexa.

E L taglio ritto nel suo ritto cada.

Et fa che note ben questa ragione.

El riuerso col falso piglia strada.

E T fa che segui poi comel dit pone

Metteti in posta co la spada in mano.

Scu passi otorni remane in galone.

P Et ch' no sia el tuo giuocare in uano

Da quella parte che uolto hai la faccia.

Da quella entra e no te para strano.

M Ettendo la tua spada allora in caccia.

Verso el compagno con la punta al uolto.

E deferiri subito te spaccia.

E Sser ti bixogna acorto molto

Con lochio al arma ch' te po offendere.

Pigliando el tempo el misurar ricolto.

F A del cor sacorde nel defendere.

I piedi e braccia com bona misura.

Se honor uorai altutto prendere.

E T nota bene et intend mi a scriptura

Che sel compagno tra co la sua spada.

Et con latua adin crociar procura

G Varda nó uadi pero for de strada.
Va cò couerta e cò la punta aluixo.
Martelando ala testa i colpi uada.

G I ocha de croce & non seraii conquixo.
S el compagno in crocia largo & tu punta.
Volendo tu daluii nó star diuxo.

Q Vando la sua ameza spada egiota.
Stregnet alui di la ragione el uole.
E la sua el giocho largo et qui ta frota.

A Ncora spesse uolte achader sole.
Che l'hom non sente auer bona forteza.
O qui bixogna ingiegno e non parole.

P assa for de strada con destreza.
Con la couerta del bon má reuëso.

S Rendopiando el detito cò prestezza.
I tu non senti auer lingiegno perso.
Lassa el largo & tienti al giucar stretto.
Farai ala fortezza mutar uerso.

E T fa de note & intinde questo detto.
Che quando incòce in crociarai per forza.
Per di smorza de spada el suo diffeto.

S Apii che ingiegno ogni possanza sforza.
Fata la couerta & presto alo ferire.
Allargo & stretto abaterai la forza.

E T se la punta li uoi far sentite.
Va for de strada per trauerso passo.

With yours acquire the crossing.

Your guard should not go out of the way,
Go with the cover and with the point raised
The blows hammer the head.

Play of the cross and you will not be conquered,
If the companion crosses wide and you thrust,
You want to not be divided from him.

When you are joined with him at the half sword,
Constrain him as reason desires,
And leave the wide play and confront him.

Also sometimes it is so,
That a man doesn't feel himself very strong,
Then he needs cunning, not words.

Pass out of the way with skill,
With the cover of the good backhand,
Redoubling swiftly with a forehand.

If you don't feel your cunning has been lost
Leave the wide and find the constrained play
Make strength change sides.

And take note of and understand this saying,
That when crossing, cross with strength,
To lessen the threat from his sword.

Know that cleverness always overcomes strength,
Make the cover and immediately strike,
In wide and constrained you'll beat down strength.

And if you want to make him feel your point,
Go out of the way with a pass across

Make him feel your point in his chest.

With the point high and the pommel low
And the arms inside with a good cover,
Pass to the left side with a good pace.

And the point will find an open way,
Passing to the outside do not fear,
In every way you will make your offer.

Control him and grasp the grip of his sword,
If this cannot be done well,
Crushing his sword does the duty.

Always match your passes
With the enemy's, and when you find him
This I say- do not let go!

When you see that the sword moves,
Or if he steps, or strikes,
Or you pass back, or make him find a bump.

Wisdom, strength and boldness act
With him who desires honour in arms,
Lacking these, he must exercise more.

You must have a bold heart,
If a big man appears strong
Using cunning will give you favour.

Be as certain as death
That your play is not courteous,
When the other tries to shame you

And note well this text of mine,
You know your heart, not the companion's

Fagli nel peto tua punta sentire.
Con la punta alta & col tuo pomo basso.
E abbracci infora con bona couerta.
Passa dallato stanco de bon passo.

Et se la punta troua la uia aperta.
Passando pur di fora non temere
che in ogni modo li darai lo ferta.

Sregnalo et piglia alor suo mantenere.
Se questo uede no possen ben fare.
P estulando sua spada el douere.

Fa che ti ricordi sempre nel passare.
Col tuo nimico opure quando tu troue.
E questo chio ti dico no lassare.

Come tu uedi che la spada el moue.
Opur passase oueramentt traggia
ouer tu torna o'dosso fa chel troui.

Sapere fortezza et ardimeto aggia.
Colui che uole in arme auer honore.
Se questo manca a sercitar si staggia.

El ti bixogna hauere ardito el core.
Se lomo grande te paresse forte.
Lingegno adopra che te da fauore.

Guarda ben certo como da la morte.
Chel tuo giucar no sia per cortesia.
Con altri che ueruggia tto porte.

Et nota ben questa sentetia mia
Tu conosci tuo cor non del compagno.

- Non uolet mai usar tal fantaxia
FA che tusie de malitia magno
Situ uoi auer seguito in tal arte.
Arài bom fruto de cotal guadagno.
- A**Ncora nota & intende questa parte
Chi uol de larte atucti contrastare
De le mille una in bratarà sue carre.
- C**U si perde l'honor per sol fallare.
Tal crede star di sopra che e di sotto
E questo sole spesso altrui scontrare.
- S**P esso si fa conesso altrui barboto
Contrastando se uene a cusioni:
Demostra qui cului che in larte 7 dotto.
- S**E la lingua tagliasse per ragione:
Et fesse ancora lei como la spada.
Seria infinite morte le persone.
- E**Et fa ch de la mète tua nó cada
che piglie con ragion el tuo defendere:
Et con iustitia iustamète uada.
- C**Hi uol senza ragion altrui ostendere
Daña lanima el corpo certamète:
Fa al suo maestro uergogna prendere.
- E**L te bixogna ancora auere amète.
De portar sempre honore al tuo maestro.
Per che denar non paga tal somète.
- C**Hi uol farsi signor de spada e destro.
De imprendere et de insignare facci derata.

Do not wish ever to use that fantasy.

Make yourself great in trickery
If you wish for success in this art
That will bear good fruit.

Note well and understand this part
Who wishes of the art to act in opposition
Of a thousand, one will dirty his cards.

He loses honour for one single failing
If he believes low things to be high
And from this alone will be often against others.

Often he makes from this other complaints
Being in opposition he comes to quarrel
Showing that with him who is versed in the art

If the tongue could cut with reasons,
And strike as does the sword,
The dead would be infinite.

And make sure your mind does not fall
But grasp with reason your defence,
And with justice go justly.

If you go without reason to offend others,
Certainly damns his soul and body
And makes his master ashamed.

And you must always keep in mind
To always honour your teacher,
Because money does not repay such a debt.

If you would be dextrous, and master the sword,
You must be accomplished in teaching and learning,

Raising to give you the act of the left.

If loyalty for them gives you (their) love,
You can talk to princes and kings,
Because this art is used by them.

Because they are expected to govern
And each to maintain justice,
For widows, orphans and other affairs.

All sorts of good things come from this art,
By arms the cities are kept down
And the crowds are kept under control.

And she maintains in herself such dignity,
That it always warms your heart,
Driving out cowardice.

Acquire both riches and honour
And this passes above all other things
Be always in your lord's good graces.

If you would have fame in this art,
You will never be poor, anywhere,
Because this virtue is so glorious.

If poverty shows you the cards
Only once, then you will see,
By this art, riches will embrace you.

Sometimes you will find yourself
Being like a spent light,
Do not doubt that you will soon return.

To find this art I have spared no pains,
I speak not of the old but the new

Leuando pur date lato sinestro.

Se li altade sera date amata.

A principi & Re tu porai parlare

Per che tal arte dalor si fia oprata.

Per che saspetta alor de gouernare.

Et ciaschedum che iusticia mantene.

De uedoe pupille & daltre affare

Questarte in sumã & capo dogni bene.

Per arme se tien sotto le citade.

Et fa tener i populi tutti afreno.

An cor mantene in se tal dignitade.

che spesse uolte si calegra el core.

Cacciando pur date sempre uiltade.

Fate acquistar poi che oro e honore.

Et questo passa sopra ognaltra cosa.

Mantente sempre in gratia de signore.

Situ auetai larte si famoxa.

Non serai pouet mai in nisciuna parte.

questa uirtu che tanto glorioxa.

Se pouetta te mustrara le carte.

Solo una uolta poi tu uedetai.

Abracciarte ricchezza per tal arte.

Alcuna uolta tute trouarai

essere atale como lume spento.

Non dubitar che tosto tornarai.

Per trouar larte nome parso stento.

Non dico de la uechia ma la noua.

Che dauerla notata son cōtento.

Io lo tenuta in pregionata aproua.
Comó io lalasso te giuro in bona fe.
Ella meda denari & se me gioua.
Cusi in teruene achi in uertu si troua.

Capitolo quarto.

Questarte et tanto nobile et gentile.
Ella amaestra lomo nellandare.
FA lochio presto ardito & seignorile.

Questarte tamaestra abem uoltare.
Ansegnare ancora coprire & star forte.
E tagliè & punte insegna elbem parare.

O quanti sonó senza numer morte.
Che larte non glie stato alor gradita.
P ero an de uita chiuse le lor porte.

None magiõ texoro che la uita.
E per defeder quella ogniú se ingiegna.
D e matenerla quáto po saita.

Lassa la robba et ogni cosa degna.
Defende conquestarte la psona.
H e porte honore e glorioxa insegna.

O quanto e coxa laudeuole & bona.
A preder starte che te costa poco.
E mille uolte la uita te dona.

O in quanti modi la ti po auẽ loco.
Senza cercare se troua costione.
Beato e quel che spigne laltroi foco.

To make her known I am content.

I have kept her firmly imprisoned,
But as I release her, I truly swear
She gave me wealth, and as it happened to me,
So it will be for those in whom we find this virtue.

Chapter Four

This art is so noble and refined,
She makes masters of men who follow her,
Makes the eye quick and bold and noble.

This art teaches you to turn well,
Teaches also to cover and be strong,
And cuts and thrusts, it teaches the good parry.

How many are those, the numberless dead
To whom the art did not appeal,
And so they closed their doors to life.

There is no greater treasure than life,
And everyone strives to defend it,
To hold onto it as hard as they can.

Abandon material goods, and all valuable things,
Defend your body with this art,
And you will have honour and glory.

Oh what a laudable and good thing it is
To learn this art that costs you so little,
And a thousand times gives you life.

Oh in how many ways it can have a place with you
Without searching you will find quarrels
Blissful is he who can push the other's fire.

My art is new and made with reason
I speak not of the old, that I leave
To our ancestors and their beliefs.

If you do not want your honour to be thrown down,
Measure your tempo and that of the companion.
This is the foundation and base of the art.

Open your ears to the great text,
And understand its beautiful reason,
To not give your teacher cause for complaint.

Make it so the swords are always sisters
When you come to fence with someone
And choose the one you want from them.

Do not give advantage of the sword to anyone
You will be in danger of being shamed,
And this is something to be followed by anyone.

Good eye, knowledge, speed are needed,
And if you have strength and heart together
You will scratch anyone's mange.

Understand my sentence well,
A big man should have a long sword,
And a little man should have a short one.

A man of great strength can break the guards,
But natural cleverness will keep that in check,
It gives a good chance to a small man.

Who makes many blows brings venom
Who makes few does so with great effort,
In the end a black wind can be pleasant.

L Arte mia noua et fatta con ragione.

Non dico de la uechia la qual iasso.

Ai nostri antichi cò lor opinione.

S E tu nò uorai dhonore esser casso

Misura il tempo tuo et quel del compagno

Questo e de larte fon damento epasso

A P re lorechie al documento magno

E fa che intede le ragio si belle

Per che non dagge altuo maestro lago

F A ch' le spade sian sempre sorelle

Quando tu uieni a scimir con alcuno

E dappoi piglia qual tu uoi de quelle

N on dar uatagio di spada aniuino

Staresti a pericolo dauene uergogna.

Et questo e quel che de seguir ciascuno.

B Onochio saper prestezza bixogna.

Et se la forza el cor con seco sia.

Farai grattar aciasschedu la rognia.

I ntende ben qui la senteza mia.

L' homo grãde fa de spada longezza.

Et picolomo la spada curta sia.

G Ran forza d' homo le guarde si spezza.

L' ingegno natural li porgie el freno.

Donna al picol homo bona francheza.

C hi fa assai colpi si porta el ueleno.

Chi fa poco fa con gram faticha.

Afin ne roman uento e pur dameno.

E t si tu tene el fil de lamia riga.

Et pigli di questa arte la ragione.

A toi bixogni ti tora di briga.

E t nota bem quel chel parlar qui pone.

Non palexare i secreti de l'arte.

che non sie offexo per cotal cagione.

A n cora intende bem questa ltra parte.

La spada che piu longa sie mortale.

Senza pericol con lei no poi adoprarli.

F a che la sia ala misura eguale.

Com'io dicto nel capitol primo.

De el nro libro che de sopra sale.

L a spada da doi mane sola stimo.

Et quella sola adopro amia bixogna.

De cui cantando nel mi libro rimo.

E t se tu no uorai auer uergogna.

Contra piu duno briga non pigliare.

che farai uerso daltro che sanpogna.

S i forz te stregnerisse auere affare.

Con piu duno fa che te sia amete.

De preder spada che la possi opiare.

T orai arma lieue & non pesante.

Accio che labii tutta in tua balia.

che per greuezza non te porga stente.

A lor bixogna che piglij altra uia.

che lu lassi la punta & ch' tu adopre.

Alte ferire p' ritornare alquia.

And if you come to the edge of my line,
And grasp the reason of this art,
She must extract you from trouble.

And note well that of which I speak,
Do not display the secrets of the art
So you won't be injured for this reason.

Also understand well this other thing,
The sword that is longer is deadly,
You cannot play with it without danger.

Make sure they are of equal measure,
As I said in the first chapter
Of our book, that is above.

I only esteem the sword of two hands,
And this is the only one I use at need,
And of which the verse of my book sings.

And so you will not be shamed,
Avoid fighting more than one
Who makes against the other one the reed-pipe.

If force constrains you to contend
With more than one, then keep this in mind,
Take a sword that you can really use.

Choose a weapon that is light, not heavy,
So it is easily controlled
And you are not given difficulty by the weight.

At need you can take another way,
And you leave the thrust and employ
Other blows to return here,

As you will hear in my text.

Chapter V Of Thrusts and Cuts

The sword has a point and two edges,
But note well and understand this text,
That memory will not fail you.

One is the false, and the other the true,
And reason commands and desires,
That this is fixed in your brain.

Forehand and true edge go together,
Backhand and false edge stay together,
Except the fendente which wants the true.

Understand my text well,
The sword goes with seven blows
Six cuts with the thrust that strikes.

So that you will find this seam,
Two from above and below and two in the middle,
The thrust up the middle with deceit and suffering,
That our Air is often calm.

Chapter VI The seven blows of the sword.

We are the fendenti and we make quarrels,
To strike and cut often with grief,
The head and the teeth with the right reason.

And all guards that are made low to the ground,
We break often with our cunning,
Passing from one to the other without trouble.

The blows make a bloody mark,
When we mix them with the rota

We support the entire art.

Como udirai nella sentenza mia.

D *De punte & tagli capil. v.*

LA spada sia una punta con doi tagli.
Peto bem nota & intende questo scripto.
che la memoria tua nõ sa barbagnie.

LVNO sie el falso & laltro sie el diritto.
E la ragione si comada euole.
che questo tengh nel ceruel tuo fitto.

DERITTO col diritto insieme tole.
El riuerso col falso insieme sia.
Saluo el fendente lo diritto uole.

INtende bene la scriptura mia.
Septi colpi son ch' la spadamena.
Sei tagli con la punta quel seria.

ACCIO che tu ritroui questa uena.
Doi desopra et desotto edui mezzane.
La punta p mezzo con in game & pena.
Che laer nostro fa spesso serena.

S *Li septi colpi de la spada. Capil. vi.*

SE mo fendenti et famo costione.
De fendere & tagliare spesso con pena.
Testa edenti con deritta ragione.

EDOgni guardia che se fa terrena.
Rompeмо spesso con lo nro ingiegno
Passan da luna & laltra senza pena.

COLPI facem de sanguinoso segno.
S' enoj ne mescolamo con la rota.

Tutta l'arte farem nro sostegno.

F Endente de ferir noi damo dota.
Tornamo in guadia ancor di uardo i uado.
Tardi no semo de ferir quinota.

L O so la rota et tengo ime tal carcho.
S e con altri colpi me uomescholare:

Io metterò la pùta spesso al archo.

L i elta et cortesia non posso usare:
Rottado passo per detitte fendete.

E guasto braccia eman senza tardare:

R ota me chiama p nome la giète.
La falsita de spada uo cercando.
Chi madopra gli aguzzo la mète.

S emo uolanti sempre atrauersado.
E dal ghenachio in su el nostro ferire.
Fendente et pùte spesso ne da bando.

P er traueso noi passa anò salire.
La rota ch' desotto insu pòte
E col fendente ne scaldà legotte.

De la punta. Capil. vii.

I O son colei ch' faccio cusionè.
A tutti colpi e chiamome lapùta.
Porto el uelèno como el scorpione:

E i sentomi si forte ardita & pròta.
Spesso le poste faccio sua riare
Quàdo altri pur me getta et ch' s'aròta

E per mal toccho nium quado su gionta.

Fendente for striking we are well endowed,
Returning to guard from pass to pass,
That you want to mix me with the other blows,
Note we are not slow to strike.

I am the rota and I have in me such a load,
I place a thrust often at a bow.

I cannot be courteous or loyal
Turning I pass through forehand fendente
And destroy arms and hands without delay

People call me Rota by name,
I seek the false of the sword
I please the mind of he who uses me.

We are volanti, always crossing
And from the knee up we go,
Fendente and thrusts we often banish.

By crossing us pass without fail,
The Rota that come up from below,
And with the fendente warms our cheeks.

Chapter 7 Of the thrust.

I am he that quarrels with
All the other blows, and I am called the thrust.
I carry venom like the scorpion.

I feel so strong, bold and quick,
Often I make the guards plough again
When I am thrown at others and confront them

By my harmful touch, when I join them.

Chapter VIII The quarrel of the cuts and thrusts.

The rota with the fendente and the volante
Say to the thrusts "we will show
That you are not so dangerous".

And when they come to us,
All the blows can make them lose their way
Losing in this joust the chance to strike.

The blow of the sword does not lose its turn,
Little worth the thrust to him the quick turn,
It makes it go very wide, the blows going that way.

If you don't have a slack memory,
If the thrust doesn't strike it loses the strike
All the others deem it weak.

Against just one the thrust finds its place,
Against more it doesn't do its duty,
This is found in the text and the act.

If the thrust throws a rota do not fear
If it does not immediately take a good fendente,
It remains fruitless against my parry.

Keep in mind here,
If the thrust enters but does not swiftly exit,
It lets the companion strike back hard.

Your sword is expert at slicing a blow,
The thrust will lose its way to the strike,
It is mocked with the help of the low cross.

I make a straight fendente at you with the sword,
And break you out of that guard.

Costione di tagli & punte. Capil^o viii.

LA rota coi fendente et coi uolante.
Dicon contra le ponte & si li mostra.
che le nò sono picoloxe tante.

E quando uegon ala presentia nostra.
Tucti icolpi gli fan smarir la strada.
Perdendo pur el ferrir p quella giostra.

Non pde uolta el colpo de la spada.
P ocoual la punta achi presto uolta.
Se fan far largo icolpi pur chiuada.

Si tu nò hai la memoria sciolta.
Se la pùta no fere perde el trato.
Tute gli altri ferrir la tene scolta.

Contra un sol la punta troua puto.
E contra piu nò fa gia il suo douere.
Questo redied el documento et lato.

Se punta butta rota nò temere.
Se subito nò piglia el bom fendente.
Remane senza fructo al mio parere.

Qui fa chi ponghe un poco la tua mete
Se pùta intrata nòna presto usita.
Te fa el compagno de ferrir dolere.

Tagliando un colpo tua spada eperita.
Se punta nel ferrire perde strada.
On deritta croce disotto taita.

Resto fendete farotte de spada.
E tra rotte de tal posta fora.

Accio che in mal punto tu tenuada.

NO n perder tempo a dinparare unora.

Itèpi grandi cò la man serena.

Te pone sopra gli altri & site honora.

Rompe ogni guarda che fatta terrena.

Guardie terrene aspecta picol carcho.

E sile graue passan senza pena.

AR ma greue non passa presto al uardo.

Laleue ua & uen como frezza in larcho.

De la Croce. Capil^o ix.

IO son la croce col nome de iesu.

che dereto & denanti uo segnado.

Per retrouare molte defexe piu.

SI con altrarma io me uo scontrado.

Non perdo camin tanto son de proua.

Questo spesso maue chio el uo cercado.

ET quãdo unarma longa si metroua.

chi con ragio fara la mia difexa.

Ara lhonore de ciascaduna inprexa.

Ragione di meza spada. Capil^o x.

Volendo nui seguir questa degna opna.

Bixogna dechiarar aparte apre.

tutti i terri de larte.

Accio di bem se inteda & di sadopra.

La ragio uol de prima ue descopra.

Del rotare principio de la spada.

E Con braccia stexe uada.

So that you are forced into a bad spot.

Do not lose a single hour of learning.
The great blows with a serene hand,
Will place you above the others and give you honour.

Break all low guards
Low guards await small loads,
And so heavy ones pass without difficulty.

Heavy arms do not go quickly to the step,
Light ones go and come like an arrow in a bow.

Chapter IX Of the Cross.

I am the Cross with the name of Jesus
My sign is made both in front and behind
To find many more defences.

If I find myself against a different weapon,
I do not lose my way, this has been proven
This I often go looking for.

And when I find a long weapon,
Then with reason I make my defence,
To gain the honour in every venture.

Chapter X Discussion of the half sword.

Wanting to follow in this great work,
It is necessary to explain bit by bit,
All the strikes of the art.

So that you will understand and use
The system well, I wish to first make clear
The turning principle of the sword.

And with arms extended

Bring the edge to the middle of the companion.

And if you wish to appear great in the art,
You should go from guard to guard,
With a slow and serene hand,
With steps that are not out of the ordinary.

If you wish to make a stramazone at someone
Do it with a small turn to the face
Don't make a very wide turn
Because all long movements are for nothing.

Making the roverso you will be helped,
Passing out of the way with the left foot,
Following with the right foot too,
Keeping an eye out for a good parry.

When you wish to enter in to half sword
As the companion lifts his sword,
Then don't hold back,
Grab the tempo or it will cost you dear.

Place yourself in the guard of the boar,
When you enter with the thrust at the face
Do not leave your point in the face,
Turn quickly a roverso fendente.

And draw a mandritto, and keep this in mind.
So that you understand my intention,
With clear reasoning,
I hope to show you the way.

I don't want your blows to be solely roverso,
Nor just fendente, but between one and the other,

Menando el fil per mezzo del cōpagno.
E I si tu uoi parer nell'arte magno.
Tu poi andare alor de guarda inguāda.
Con man serena & tarda.
Con passi che nō sian for del comune.
S I tu facesti stramazzone alcuno.
Faral con poca uolta nati al uolto.
Non far gia largo molto
Perche ogni largo tempo sie perduto.
F A chel reuerso te sia poi in aiuto
Passando for de strada colpe, stanchio.
Tirando el debito ancho.
A uendo lochio sempre al bem parare.
Q uando uonij a mezza spada intrare.
Comio el compagno leua la sua spada.
Alō non stare abada.
Tempo pigliar che nō te coste caro.
F A che tu sie in guardia decenghiaro.
Quando tu entrē con la pūta aluixo.
Non star punto diuixo.
Voltando presto el riuerso fendente.
E sira el dritto & fa te sia amēte.
Accio ch' intede la mia intetione.
Con chiara ragione.
Spero mostrarti interamēte el uerso.
N on uo che in tucto sia puro riuerso.
Nesia fendente ma tra laltro / el uno.

Sia tra quel comune.
Martelando la testa in ogni lato.

A Ncor tauixo quado serai intrato
che con le gambe tuta cociiparo.
Serai signor & chiaro.

Destregnerè & ferrire arditamete.

E T quando trai el riuerso fendete
Piga el ghenochio stanco et nota el scripto.
Destende el pie dritto.

Senza mutarlo alora in altro lato.

A Lora se intende essere atacato.

El pie stanco con la testa adesso.

per che lista piu apresso.

che no fa el ritto di roma trauerso.

A Lor tu sei segur per ogni uerso

e se uoi el fendente ritto trare:

Te bixogna pigliare.

El ghenochio ritto: & stende ben el stanco.

C Hiamarasse la testa atacata ancho.

Col pie dritto che glie piu uicino.

Questo e meglior camino.

che none el passeggiar di nri antichi

N on bixogni chalcum contrasti odidi.

Perche tu sei piu forte et piu sicuro.

A la difexa duro.

Et con piu breue tempo afar la guerra.

Ner non po farte ancor chasschare in terra.

If between is the common one.
Hammering the head on all sides.

Also I advise you when you have entered,
Be with the legs paired with his
You will be lord, and clear,
To constrain and strike valiantly.

And when you strike a roverso fendente,
Bend the left knee, and note the text,
Extend the right foot,
Without changing it, i.e. to the other side.

Also, if you see you are going to be attacked,
The left foot and the head now,
Because they are closer together,
So don't use the direct line, but remain on the diagonal.

So you will be safe from every side,
So you want the fendente, strike from the right,
You need to bend
The right knee: and extend well the left.

Clearly the head will also be attacked,
With the right foot that is closest.
This is the better way.
This is not the footwork of our ancestors.

It is not necessary that anyone contradict this,
Because you will be stronger, and more secure,
Hard in defence,
And make war with shorter movements.
And neither can anyone throw you to the ground.

Chapter XI Principles of Swordplay.

When you are joined at the half sword,
Make a mandritto or roverso,
Be sure to grasp the sense
Of what I say, because it is to the point.

If you are there, keep a sharp eye out,
And look quickly with the cover,
And hold the sword up,
So your arms play above your head.

I cannot say in a few words,
Because the matter is of the half sword,
So that you will be better pleased,
When you parry, parry with a fendente.

Brush aside the sword, a little shortened,
Treading on that of the companion,
You will make a good deal,
Parrying well however many blows.

When you parry the roverso, keep in front,
The right foot, and parry as I have said.
Parrying the mandritto,
Keep in front your left foot.

You should also keep in mind,
When you strike a roverso fendente,
To keep a careful eye out,
So that a mandritto doesn't come from underneath.

And if the companion strikes and you all of a sudden
Parry, making then to the head

Ragion de giucho de spada. Capil° xi.



Vando tu sei amezza spada gionto.
Facendo tu el diritto / o uoi el riuerso.
Farai che pigliè el uerso.

Di quel chio dico poi che sei al ponto.

Se tuui steggie tien pur lochio pròto
Et fa la uista briue con couerta.

Et tien la spada erta.

Che sopra el capo tuo le braccie giuchè.

Non posso dire con parole poche.

Per che gli efecti son de mezza spada.

Accio che piu tagrada.

Quando tu pare / para defendete.

Scosta la spada un poco acortamert.

Date / calcando quella del compagno.

Tu fai pur bon guadagno.

Parando bene i colpi tueti quati

Qvando pare el riuerso porgie inati.

El destro piede / & para come dicto.

Parando tu el derito.

Porai inanzi poi el tuo pie stanchio.

El te bixogna auer la mente ancho.

Quando tu trai el riuerso fendete.

Auer lochio prudente.

Chil man diritto nò uenisse sotto.

Essi el compagno tresse et tu de botto.

Para facendo poi ala testa cenò.

Col fil falso & col senò.

Comò l'alza tira el bom riuerso

D E sotto insu le braccia sua attrauerso.

Redopiando poi el diritto presto.

Et nota ancor questo.

Che tu nò falle la ragion de l'arte.

S I tu traesti el diritto allora guarte.

Dal man riuerso suo ch' nò te dia.

Fa ch' tua spada sia

Col fendente aparar ch' nò te coglia.

E Sepur te uenisse allora uoglia.

De intrar sotto & pigliar suo m'atenere.

E farli poi el douere.

Col pomo martelando al suo mustaccio.

Guardando bene ch' tu nò piglii impaccio.

Ragion v.
viste de spada.
da.C.XII

A Ncor tauixo & notta el mio dir bene.

Che quando sei a mezza spada intrato.

Tu poi bem da ogni lato.

Seguedo l'arte col bom uisteggiare.

S È chiamano le uiste uno fuschare

che ofuscha altrui nel defendere.

Non lassa conprehedere.

Quel che da un di lati uogli fare.

I O nò te posso cusi bem mostrare.

Col mio parlare como faria cò spada.

Fa che tua m'ete uada.

In uistigando l'arte col mio dire.

A blow with the false edge
And as he lifts it, strike a good roverso

From below, through his arms,
Redoubling then with a quick mandritto,
And note also this,
That you do not fail the Reason of the Art.

If you strike a mandritto, then beware,
His roverso so he doesn't strike you,
Make it that your sword
Parries with a fendente, so you are not caught.

And if it comes to you then to want
To enter underneath and grab his handle.
And then do your duty,
Hammering his moustache with your pommel,
Being very wary that hindrance does not grab you.

Chapter XII Discussion regarding the Feints of the Sword.

Again I advise you, and note my words well,
That when you have entered into half sword
You then well from every side
Following the art with good feinting.

Feints call out to obfuscate
They hide from the other's defence.
Do not let him understand,
What you want to do from one side or the other.

I cannot show you so well,
With my words how to do it with a sword,
Make your mind go
To investigate the art with my sayings.

And grasp valour with reason
As I admonish and as I teach you
And do it with cunning
You follow that which I have written in so many verses,
To discover the depths and the banks of the Art.

Chapter XIII Principles of the half-sword.

Being then joined at the half sword,
You can well hammer more and more times,
Striking on only one side,
Your feints go on the other side.

And when he loses his way with parrying,
And you hammer then on the other side,
Then you should decide
If you need to finish by closing in.

And if you want to throw blows,
Let a fendente roverso go,
And a false edge with the point in his face (turning it
across)

Do not be divided from his point,
With roverso or mandritto
With whichever you can work.
Because the knees bend on every side.

Following that which I showed you above,
I repeat for you again this addition,
Always enter with the point,
Forcing upwards from below, finishing in the face
And you can strike just at the right time.

E I pigliarai con la ragio lardire.
D apoi chio tamonisscho et chio te isegno.
Alfa di con in giegno.
Tu segue quel che in tanti uersi scriuo.
Per et trouar nellarte el fondo el riuo.

Ragion de mezza spada. C. xiii.

E Ssendo tu pur gioto a meza spada.
Tu po bem piu et piu uolte martelare.

Da un sol lato trare.
Da l'altra parte le tue uiste uada.

E Como pde col parare sua strada.
Et tu martella poi da l'altra parte.
Alora tu comparte.

Qua stretta te bixogna acio finire.

E E si pur tu dolesti trar ferite.
Lassali andar el fendende riuerso.

El filo falso con la punta al uixo. Voltandoli a riuerso.

N on esser gia da lui punto deuixo.
Col riuerso o col dirito ancora.

Con qual tu uoi lauora.
Pur che i ghenochie pighen da ogni lato.

S econdo che de sopra to mostrato.
Io te replico anco questa gionta.

S Enpre entra co la punta.
Di sotto in su fino al uixo in forchado.
Et uoi ferriri adopara a tempo quando.

Ragió di mezzo tempo de spada. c. xiiii.

IO nó te posso scriuendo mustrare:
Del mezzo tempo la ragione el modo
Per et di roman nel nodo.

La breuita del tempo e del suotare.

EL mezzo tempo & solo uno suotare.

De nodo: presto & subito al ferrire.

È raro po falire.

Quando le fatto con bona mesura.

E si tu noterai la mia scriptura.

Mal separa chi nó na la praticia.

Spesso la uolaticha.

Rompe con bon filo l'altrui ceruello.

DE tueta larte questo sie el giuello.

Perche in u tracto el ferrissie para.

O quanto e coxa cara.

A praticarlo cò bona ragione.

E fa che portar de larte el gonfalone.

Ragió di spada contra la rota. C. xv.

Molti son ch'fan lor fondameto.

Nel roteggiar ben forte da ogni lato.

Fa che tu sie auixato.

Como sua spada roteggiando moue.

E tu roteggia et uincerai le proue.

À cordate con seco alor nel trare.

Et fa ch' sia tuo andare.

Con la tua spada dereto ala sua.

Per chiarir meglio la fantaxia tua.

Chapter XIII Theory of the half tempo of the sword

I cannot show you in writing
The theory and method of the half tempo
Because it remains in a knot
The shortness of the tempo of his strike.

The half time is just one turn
Of the knot: quick and immediately striking,
It can rarely fail
When it is done in good measure.

If you note well my writing
One who does not practice will parry badly
Often the turning
Breaks with a good edge the other's brain.

Of all the art this is the jewel,
Because it treats as one the strike and the parry,
Oh what a valuable thing,
So practice it with good reason,
And it will let you carry the banner of the art.

Chapter XV Theory of the sword against the rising blow

There are many who make their base
In turning strongly from every side
So be advised,
As his sword turns, move

And you turn and you will win the test,
Harmonise yourself with him and also with the strikes
And make your going thus
With your sword directly to his.

To clear your mind of illusions,

You can also go into boar's tooth guard,
And if he with the turning,
And you escaping from below up.

Listen and understand my reasoning,
You who are new to the art, and experts too,
I want you to be sure,
That this is the art and the true science.

Grasp this, that is a steelyard's trace,
That if the companion is in the iron door guard,
Lock this into your heart,
You should be in the archer's guard,

Watch out that your point does not waver,
That of the companion covers his sword;
Go a little out of the way
Straightening the sword and the hand with the point.

When your sword is joined at the crossing,
Then do the thirteenth constrained action,
As is you can plainly see
Pictured in our book of seven leaves.

You can also use in this art
Striking and closing that are more handy,
Leave the more left-handed,
Keep those that favour your hand,
So you will often have honour in the art.

Chapter XVI Mastering the sword

It is necessary that the sword should be
A great shield that covers all,

1.
Ancor poi andar indente de cinghiare:
Et se lui col rotare.

Et tu scharpando put de sotto in su.

Ode & comprhende le mie ragione tu.
che sei nouo nellarte & puro asperto.
E uo ch' tu sie certo
che questa et arte & la scientia ueta.

Piglia questo ch' un tracto di stadera.
Se stara el compagno in porta de ferro.
Questo nel cor te ferro.
fa ch' tu sie in posta sagitaria.

Guarda che la punta tua no' suaria.
Che del compagno sopra la sua spada.
va un poxo for de strada
Drizzando spada & mano con punta.

Qvando tua spada ala croce fia guita.
Alor fa la terza decima stretta.
Como tapare schietta
Dipinta al nostro libro a sette carte.

Tv poi adoptar ancor in questa arte.
Ferrire & strette ch' te sien piu destre:
Lassa le piu sinestre.
Tiente aquel ch' la man te da fauore
che spesso te fara nellarte honore.

Omaestramieto de spada. C. xvi.

Bixogna che la spada site sia
vni targone sicopra tuoto.

O r piglia questo fructo.

El qual te dono per tua maestria.

Guarda ch' mai spada tua no stia.
facendo guardie ne ferrir lontana.

O quanto e coxa sana.

Che la tua spada breue corso faccia.

FA che la punta guardi nella faccia.

Al compagno con guardie ouoi ferire.

Tu litorai lardire.

vedendoxe star sempre punta inate.

E farai el giochoe tuo sempre dauate.

Cola tua spada & con picola uolta.

Con ma serena & sciolta.

Rompendo spesso el tempo del copagno.

Ordirai tela daltro che di ragno.

FINIS

And grasp this fruit,
That I give you for your mastery.

Be sure that your sword does not
Make guards or strike far away,
O how sensible this thing is,
That your sword makes short movements.

Your point should watch the face,
Of the companion, in guard or striking,
You will take his courage,
Seeing always the point staying in front of him.

And you will make your plays always forwards,
With your sword and with a small turn,
With a serene and nimble hand,
Often breaking the tempo of the companion,
You will weave a web different than spider's.

I am callipers, that divide into parts,
O fencer heed my reason,
Thus measure the tempo similarly.

The nature of the bear is to turn,
Going here, there, up and around
Thus your shoulder should move,
Sending your sword out to hunt.

I am a ram, always on the lookout,
Naturally always looking to butt,
So your cut should be clever,
Always parry when there is an answer.

The right hand should be prudent,
Bold and deadly as a serpent.

The eye with the heart should be alert,
Bold and full of foresight.

And he who does not have these
keys with him
Will make little war with this play.

With the left hand, the sword is to
thrust
Or to strike when it is joined
And if you want the strike to be
complete
Make it as quick as a greyhound.

You see the sun, that makes
great turns,
And where it is born it returns.
The foot with the sun should
return together,
If you want the play to adorn
your person.

The legs keys it is well said,
Because you close them and
also open them,
The left foot firm without fear,
Make it constant like a rock
And then your body will be
completely safe.

When one or other foot bothers you
Turn it quickly like a mill wheel,
The heart must be foresightful,
That expects shame and honour.

L O sono un sexto che fo partimenti.
O scrittore ascolta mia ragione.
C Vsi misura el tempo simelmente.

I l natural delorso sie el gi
 rare.
I N qua in la in su in gui
 andare.
C Vsi contiene che tua spal
 la faccia.
P Oii la tua spada fa
 che metti in caccia.
L A man dirita uol
 eser prudete.
A a dita emotal
 cu u serpente.

I io so un mutone esto sepre
 amirare.
C He per natura sempre uoglio
 cozare.
C Osi conue tuo taglio sia in
 ginioso
Sempre patar qua do sera
 resposo

C chi queste chiau cum
 seco no auera.
A questo giuoco
 poca guerra fara.

I o chio col cor uole star
 atento.
A R duto e pieno di pro
 uimento.
C on la ma stanca la
 spada o per punta
P Er far ferire dex
 za quando
 sera giunta. E se tu uoi
 sto ferir sia intero.
F A che sia presto como
 leuoreto.

T u uedi el sol che
 fa gran giramento.
E do n de sel nasce fa suo
 tor namento.
I ne com el sol ua conuen che torni
E uoi chel giuoco toa psona adorni

L e gambe chiau se
 puo ben diri
P ier che li ti serua
 e anche ti po apu
 re.
E l pie ita co ferma
 senza paura
C omo rochia fa che
 sia costante.
E pou la tua persona
 sera tuta sicura.

Q uando ipie o luno o altro fa molesta
C omo roia da melin diauolta presta
B i xoona esser il cor prouiditore
C u lu saspetta uer gona e honore.

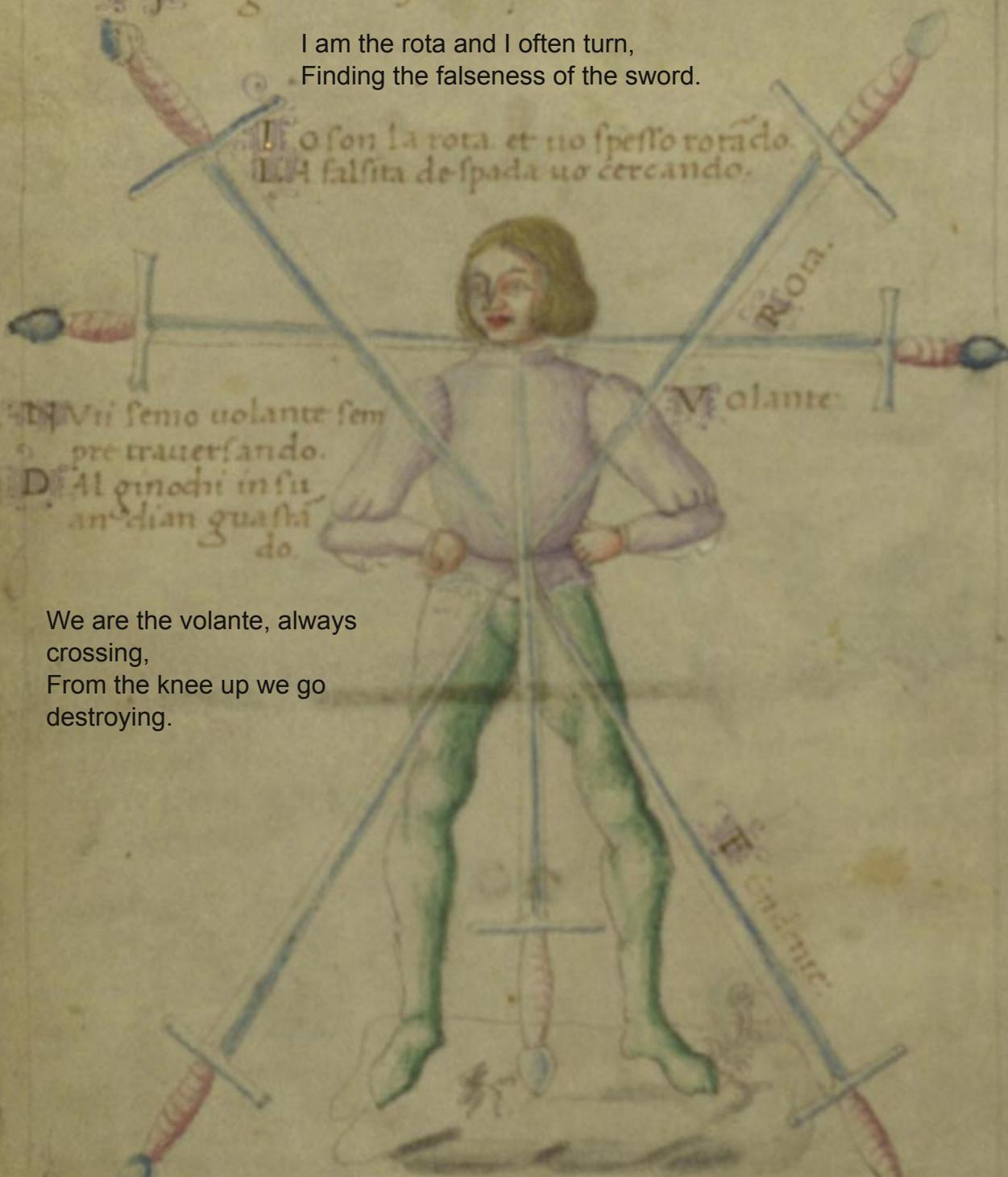


These are the blows of the two-handed sword,
Not those of the mezo tempo, they remain in a knot.

Questi son colpi de spada da due mane.
Non glie el mezo tempo: nel nodo rimane.

I am the rota and I often turn,
Finding the falseness of the sword.

Io son la rota. et uo spesso rotado.
La falsita de spada uo cercando.



Nui semo uolante sem
pre trauerfando.
Dal ginocchi in su
andian guastando.

Volante

We are the volante, always
crossing,
From the knee up we go
destroying.

E Enemie

Noi semo fendenti
e facemo quostione
De fendere i denti
con dirita ragione

Io son la punta perico
loza e presta
De gualtri ferire sum summa
maestra

We are the fendenti and we start the fight,
Breaking the teeth in our direct way.

I am the thrust, dangerous and quick,
Mistress of the other blows.

N Oii seti guardie con li nomi uostre.
iaseun di uuii lato si dimostre.

Here are the guards with their names,
Each of your sides is shown.

Philippo di vadi pisano.

Philippo di vadi pisano.

N on mezana porta di ferro forte.
Per dare con punte esendente la morte.

I am the strong middle iron gate
Dealing death with thrust and fendente.

I o son posta di donna
enon son uana
che lungeza di spada
spello in ghana.

I am the guard of the
woman, and I am not
vain,
I conceal the length of
the sword.



I am the flat ground iron door,
Always impeding cuts and thrusts.

I am the guard of the falcon, high up above,
To make defences in all sorts of ways.

Son porta di ferro piana terrena
Che taglia e punte sempre si refrena

Son posta di falcon supra e altera
Per far difesa a cias una mane
ra.



Son posta breue di spada longezza
Pello ferisco con lei torno in frega
I am the short guard of the extended sword,
I often strike with the turn back.

Son posta sagittaria p in orono
Vs o mlieta. All'i nel mio regno.
I am the archer's guard, to deceive
I use malice very much in my reign.



Io son la posta di vera finestra. **I**o son corona e son fatta maestra.
Deua de l'arte la cosa sinestra. **D**e legature mi ritrovo destra.

I am the guard of the true window
I raise from the art the thing from the left.

I am the crown and I am made master
Of binds I am found to be adept.



Con mortal posta de denti cinghiare. **S**on posta lunga con la spada citta
Chi cerca briga alla glinposso dare. **C**ette con l'ingegno mio i colpe uir

With the deadly guard of the boar's tooth
Anyone looking for trouble, I'll give them plenty.

I am the long guard with the short(ened) sword,
That with my cunning defeats the blows.



Non posta frontal tanto sicura.
De tagli epunte maino fare cura.

I am the frontal guard, so secure
Of cuts and thrusts I have the solution.

Non posta posta di cinghio e son difora
Che de ferire mai no fare dimora.

I am the guard of the boar and I am outside,
That of strikes I do not make a home.



Reuerso fendente ho tratto sul pe stanco.
Senza scambiar pe uoltando el galone.
Tiraro el dritto senza mouermi an co.

I have made a roverso
fendente on the left
foot,
Without changing the
foot turning the hips I
strike a dritto without
further movement.



PEr sto pigliare di brazo chio to fato.
Del taglio o pomo ti donerò un trato.

By this grip of your arm that I have made,
I can hit you with a cut or pommel strike.



PEr la uolta faua amia spada presta.
Con quella di feriri non faro resta.

By this turn that I quickly make to my sword
I will not pause with this strike.



I O to per parte riuersa legato.
P er colpo di spada serai aterrito.

I have bound you from the roverso side,
You'll be thrown to the ground by a blow of the
sword.



P er calmo tengo con la man stanca.
A Ferire tagli e punte non manca.

In this way I have you with the left hand,
I will not hold back striking with cuts and
thrusts.



Per tale uolta chio amia spada data.
Mezza la gola credo auere tagliata.

By this turn that I have given to my sword
I think I will have cut the middle of your
throat.



Tvanderai per terra atal partito.
Pero che hai el giuoco tutto falito.

You will go to the ground with this
technique
And your play has completely failed.



Con lamia spada non uoglio far guerra.
MA con la tua te metterò in terra.

I do not wish to make war with my sword,
But with your I'll throw you to the ground.



Io to uolto per forza e senza in pazo.
Con mi destrezza te romperò el brazo.

I have turned you with force and
without difficulty
With my skill I will break your arm.



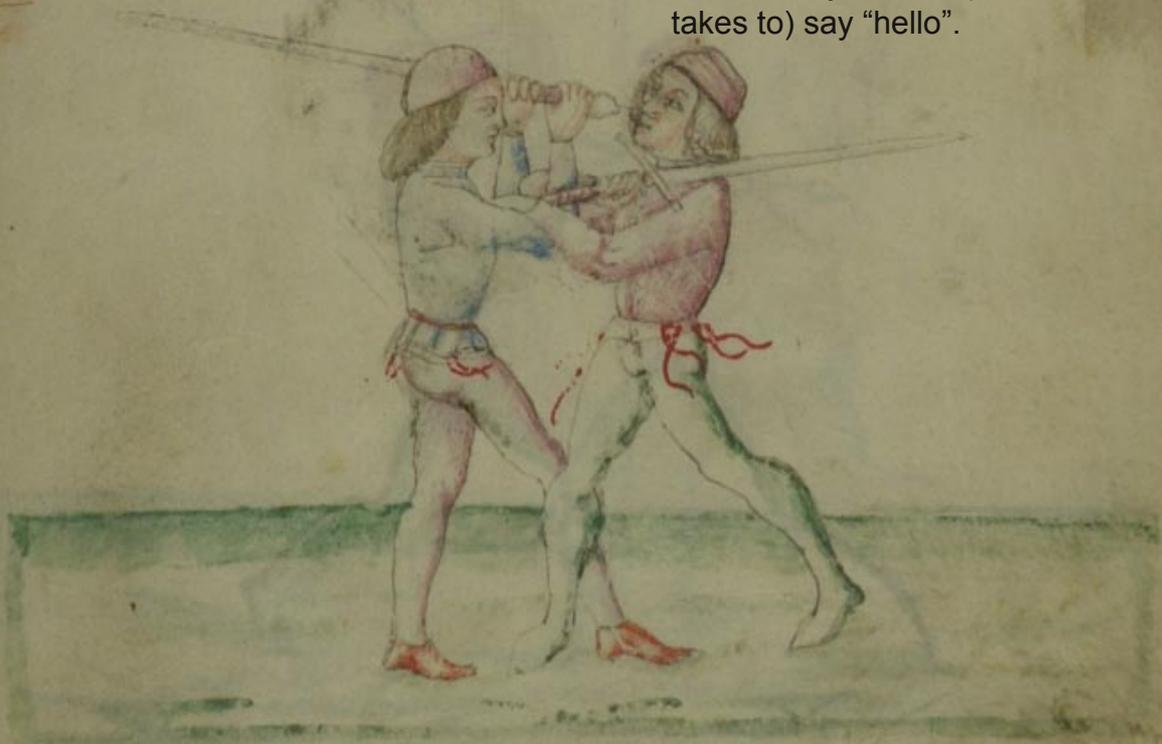
Con destrezza to posto a simel atto.
Arditi andare in terra al primo tratto.

With skill I have placed you in a similar position,
I'll make you go to the ground at the first blow.



Per questa forma comesso in la chiaue:
Romperoti el brazo al dirvi dunaue.

In this way I'll put you in a lock
And break your arm (in the time it takes to) say "hello".



PEr esto uoltar di pomo io to ligato.
E subito sio uoglio io to atterrato.

By this turn of the pommel I have bound you,
Immediately If I want to I'll throw you to the
ground.



PEr sto uoltar de mella che tu hai fatto.
Romperoti el brazo al primo tratto.

By this turn of the blade that
you have done,
I will break your arm at the first
attempt.



PE r la uolta data a mia spada presta.

E r iroti le braza ouer la testa. By the turn quick I have given my sword,
I'll strike your arm or your head.



S lo metto el mio mantener ala tua spada.

C hascar te la faro per questa fiada. If I put my hilt to your sword
I'll make it fall with this action.



Q
C

*Vesta e unapresa chio faccio de sota.
Hascar te la far o a prima botta.*

This is a grip that I do from below,
I will make it fall at the first go.



T

*V credesti chio tresse el man riuerso.
Ol gomito spingo tua spada attraverso.*

You believed I would strike with a backhand blow,
With the elbow I push your sword across.



F Er la uolta del mio mantener ha dato.
Hascar te faro in terra riuersato.

Making the turn that my handle has given,
I make you fall to the ground backwards.



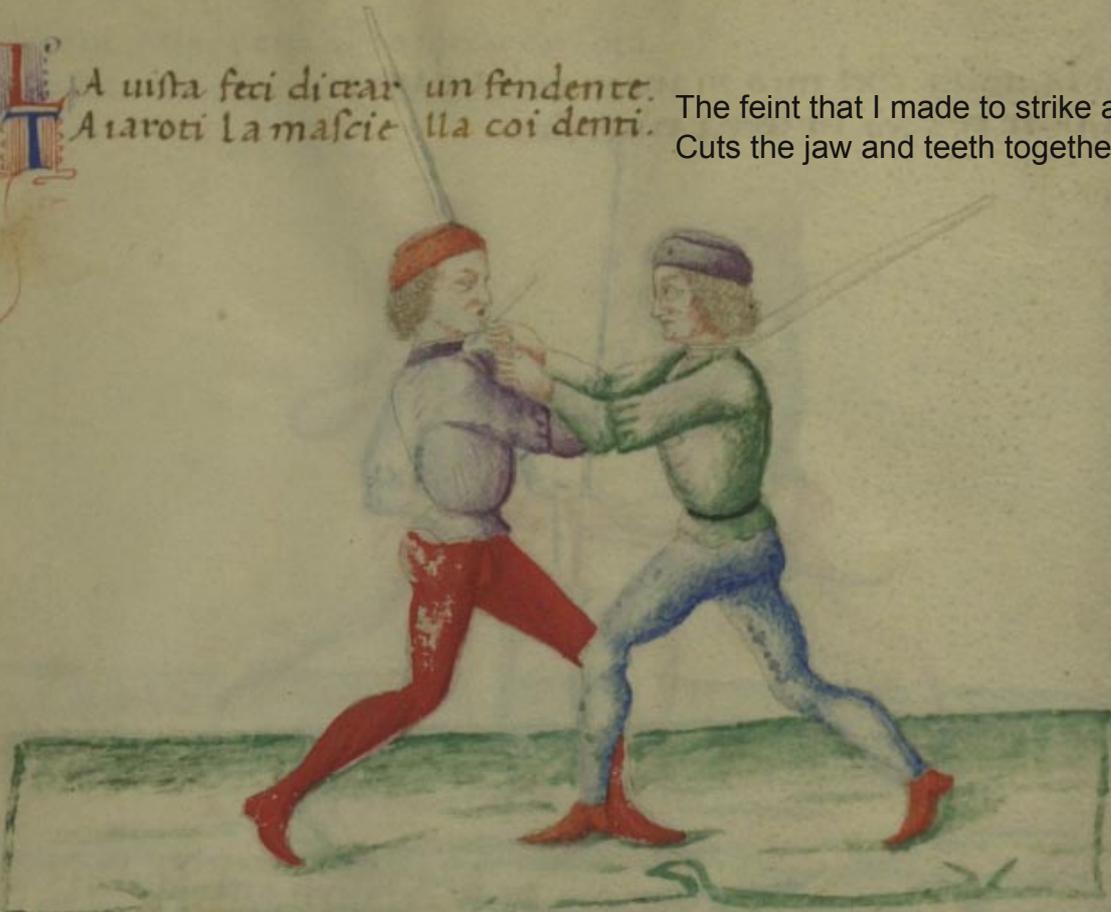
Q Vesto e un tor di spada che se pran o.
E Scio uoro ti mettero alpiano.

This is a disarm that is above,
And if I want to I'll lay you flat.



LA uista feci di trar un fendente.
Aiaroti la masciella coi denti.

The feint that I made to strike a fendente,
Cuts the jaw and teeth together.



Nel trar di'l man riuerso chi: o to fato.
Daroti del mio pomo con bel atto.

From the backhand strike that I have done,
I'll give you a good strike with my pommel.



Questa cuna presa chio te
In terra anderai comio
facio dentro
sen to.

This is a grip that I do on the inside,
I feel that you're going to the ground.



Loto dato de la spada mia in la testa.
A tua te torro comio in gitegno presta.

I have given you my sword in the
head,
Yours I'll take with my quick
cunning.



DE meza mella rebatto tua spada.
DEl pomo mio hauera bona derada.

I beat your sword aside with the middle
of the blade,
You'll get a good deal from my pommel.



Voltando el man riuerso mal parasti.
DE meza mella nel ligame intrasti.

Turning a roverso you parried badly,
Entering into a bind at the middle of the
blade.



GVARDIE DAZA IN ARME.

Son posta di dona de grande offesa.
Per respondere a ciaschaduna inpsa.

Son in posta di cingiaro co' il dir
TE guastaro peccato tu a persona.

I am the guard of
the woman, of
great offence,
To respond to any
situation.

I am in the guard
of the boar, with
its saying,
I'll destroy your
body for sure.



Io mi chiamo posta sagitaria.
Faci sempre cogni colpo suaria.

Son posta di croce cosi chiamata.
De taglii epunte non temo devata.

I am called the
Archer's guard,
I always make
blows deviate.

I am the guard of
the cross, so
called,
No cuts or thrusts
can bother me.



Io era in dente de cinghial cò laza.
Per questo io to ferito nela faccia.

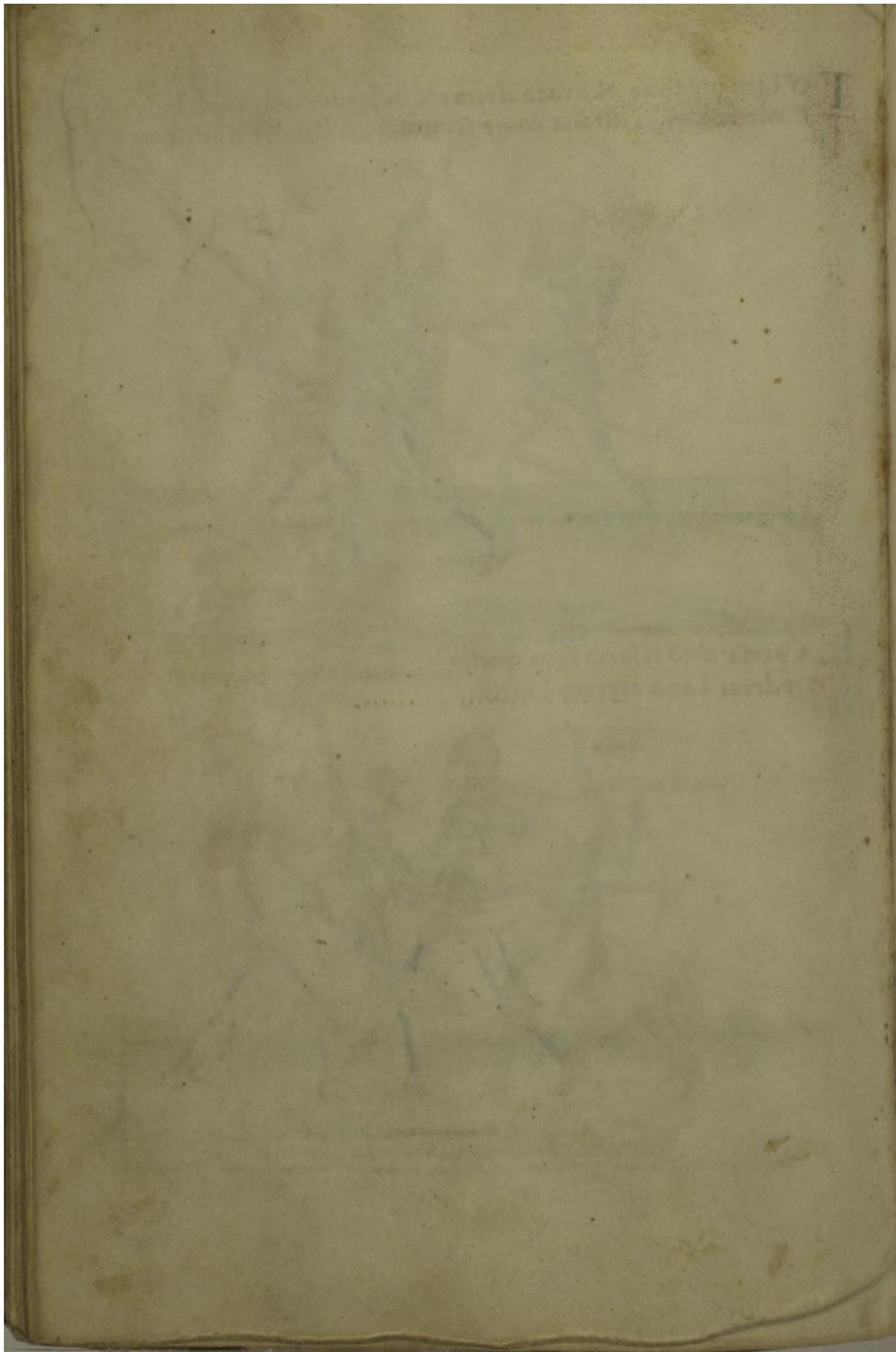
I was in boar's tooth with the axe,
In this way I have struck you in the face.



Euata la visera io to nel uolto.
Io to ferito ogni difesa otolto.

Lifting the visor I strike your face,
I struck you: all defences are gone.





GUARDIE DE SPADAIN ARME.

Io son sotana posta serpentina.
Che de ferire de ponte son pur pina.

I am the lower snake guard,
That is good for striking with thrusts.

Son posta de leopdo sereno.
Che con la coda te daro el

I am the guard of the serene
leopard,

ueleno
That with the tail
will give you
poison.



Io sum serpentino esto di sopra.
Alto e baso facendo lamia opra.

Son coda di leopdo sopra el bra.
Clascuna spada dame lei
el cacio.



I am the snake, held high,
Above and below I do my work.



I am the leopard's tail over the arm,
I will chase away any sword from
me.

Lo son el primo feritore de l'arte.
Per far difesa in cialcaduna parte

I am the first wounder of the art,
To make defence on any side.



I spingo al volto tuo la mia punta.
V'uedi di mia spada ognor piu mohta.

I push my point into your
face,
You see my sword rising up
and up.



LA spada uo che las ci altuo dispetto.
FA roti pegio an cor per tuo difero.

You will let go of your sword in spite of your wishes, I will do even worse to you too.



SE non posso al uolto tuo meter punta.
Metero pomo poii che le qui gionta.

If I can't stick a point in your face, I'll stick a pommel instead, as it is there.



Per lo passare mio for de strada.
TE metero per terra con tua spada.

By the pass I have made out of the way,
I'll throw you to the ground with your sword.



FORMA DE SPADA IN ARME.

LA spada da combatere in arme uole auere la sottoscritta forma cioè la sua longezza uole ariuare el pomo sotto el braccio tagliare quattro dita in punta. el suo manico uolesere de una spana. l'elzo uolesere longo quatro e il manico de la spada: Euolesere aguzo da dogni lato. e si milmente uolesere aguzo il pomo per possere ferire con ognuno de questi.

FORM OF THE SWORD IN ARMOUR

The sword for fighting in armour should have the form as written below, thus: it should be of a length to come with the pommel under the arm, sharpened four fingers from the point. It's handle should be of a span. The



crossguard should be as long as the handle of the sword. And it should be pointed on every side. And similarly, the pommel should be pointed, so that you can strike with any of these parts.

GIOCO DE LANZA LONGA.

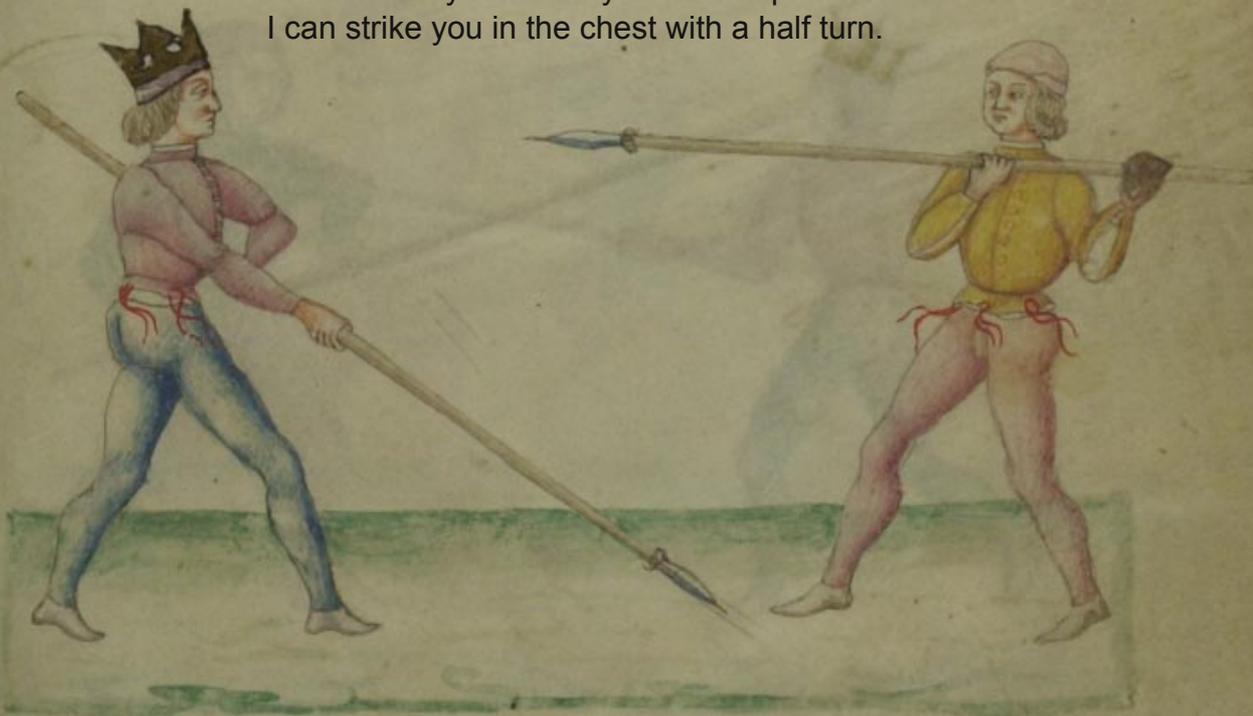
PEr corta lanza aspetto a sto partito.
ACorta elonga tenero linuito.

With a short lance I'll wait in this way,
I invite you to come with long and short.



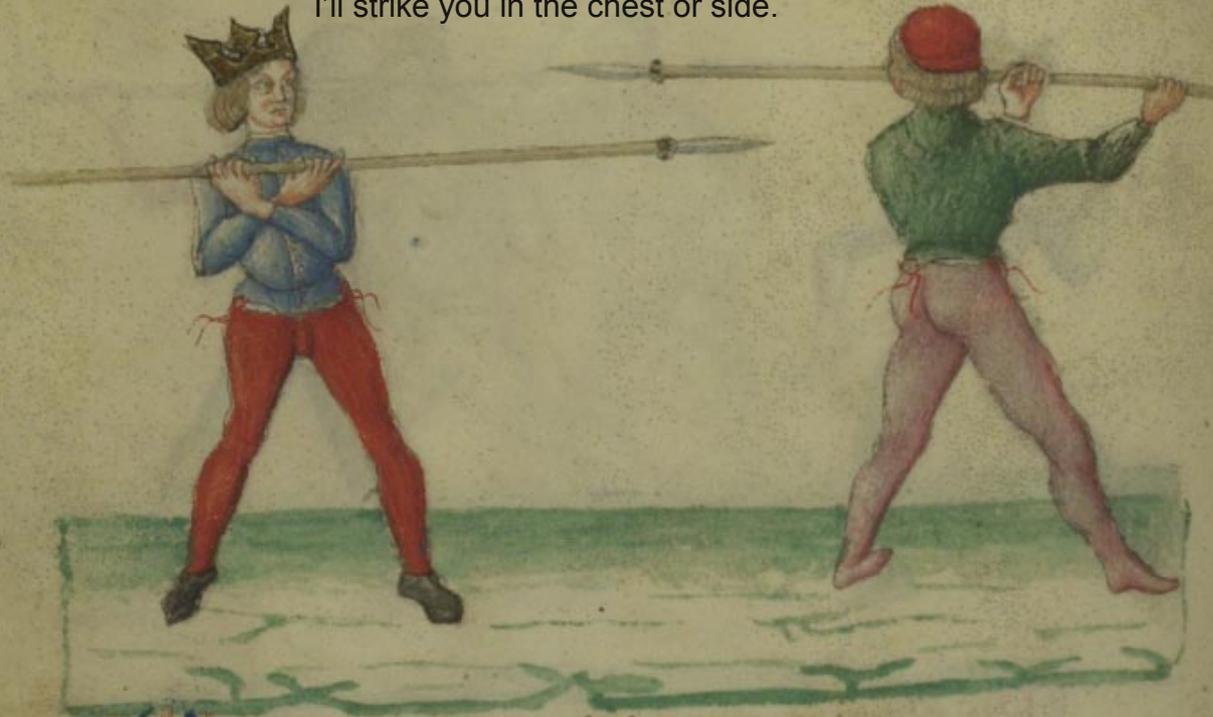
PEr lo modo con la lanza a aspetto.
COn meza volta te feriro il peto.

From the way I wait for you with a spear
I can strike you in the chest with a half turn.



Per meza uolta che mia lanza adato.
E feriro nel peto onel costato.

By the half turn that I have made to my spear,
I'll strike you in the chest or side.



Qui finiscono i ferir de lanza.
Se mete atal partito per usanza

Here end the blows of the spear,
They usually go to this technique.



23
Questo contrario che io te faccio.
Sì per uoltarti la presa dil braccio.

I do this counter to you,
Turning you with the grip on
your arm.



Per laman che tu hai sopra la spalla.
Tu anderai in terra in ora mala.

With the hand that you have on my
shoulder,
You'll go to the ground in a bad hour



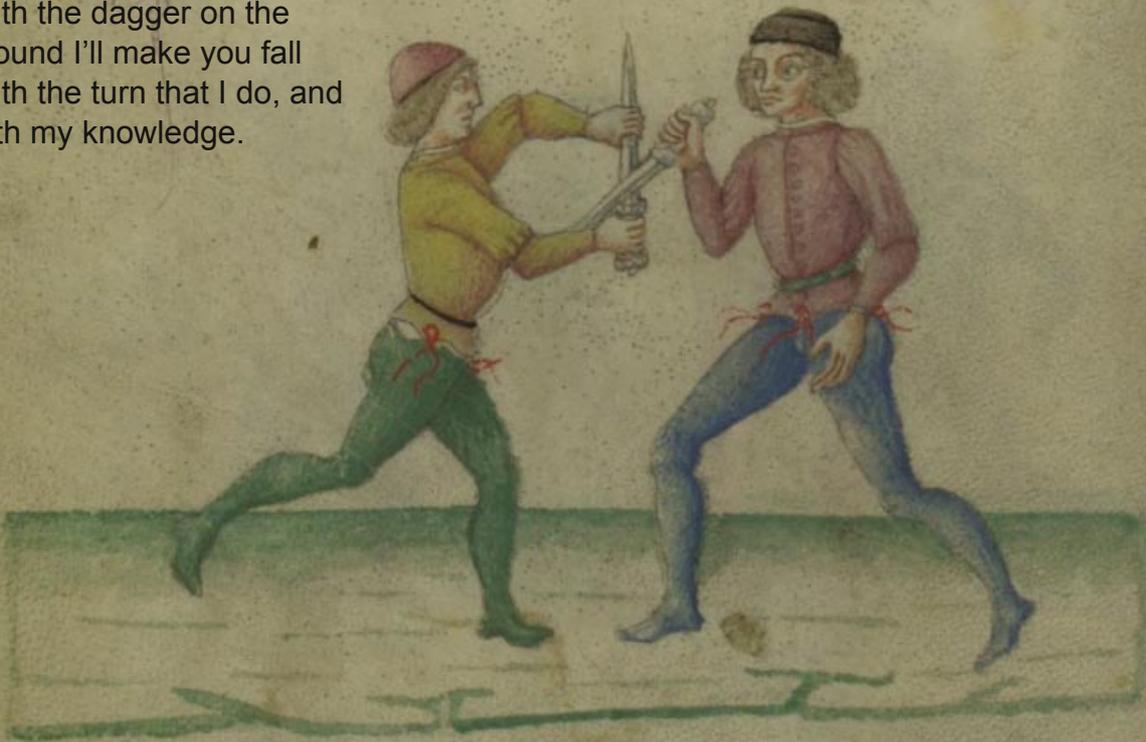
LA daga tor te posso e ferire.
N questa presa enon pora falire



I can take the dagger and
strike you
With this grip, and I
cannot fail.

COn la uolta chio faro e col sapere.
A daga in terra ti faro cadere.

With the dagger on the
ground I'll make you fall
With the turn that I do, and
with my knowledge.



Questa punta sie subito fatta.
Faro cadere la daga molto ratta.

This thrust is done immediately
I make your dagger fall very fast.



Questa punta in la man to metuta.
Tosto la daga te sera caduta.

This thrust that I have placed in your hand,
Quickly you will drop your dagger.



Questa couerta io faro ben tosto.
CHetu serai in la chiaue posto.

This cover I make very quickly,
So you will be placed in the lock.



AUn gioco saltaro per mi couerta.
ECon mia daga faro la uia aperta.

I will leap to a play using
this cover,
And with my dagger I'll
open the way.



PEr questa couetta che tu uoi fare.
NLa chiaue di soto ti faro intrare.

With this cover that you want to do,
I'll make you go into the lower lock.



Si posso tor la daga an cho ferire.
SE l'arte non uoro intuto falire.

I can take the dagger or strike,
If I don't want to completely fail
the art.



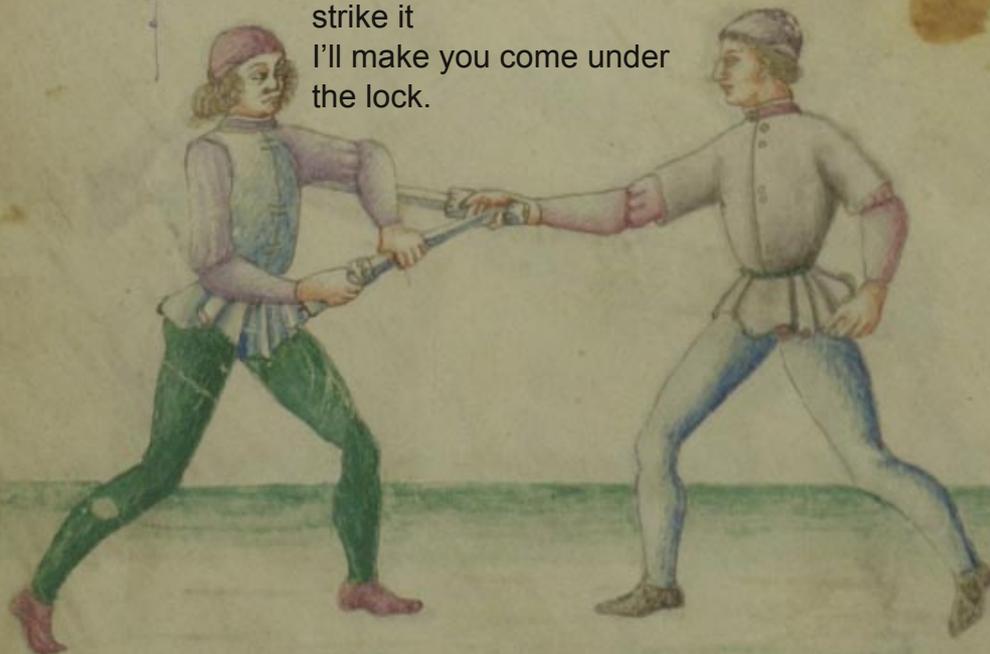
SIo carco la daga uerso terra.
Con quella nō me farai piu guerra.

If I push the dagger
towards the ground,
You will make no more
war with it to me.



Qui cerco la tua man per lei fer
Sotto la chiaue te faro ueniri.

Here I look for your hand to
strike it
I'll make you come under
the lock.



Questo in crociare che uerso te i faccio.
Te metterò in la chiauue con inpaccio.

This crossing that I make against you
I'll place you in the lock without difficulty.



Questo fritto con lo pugno faccio.
A daga tua nel corpo te caccio.



This strike I make with the fist,
I'll stick your dagger into your body.

Facio la cōpta duna mano.
Faro che tua daga andera alpiano.

I make the cover of one hand,
I make your dagger go to the ground.



Per lo modo chio to preso non dubito.
Tv anderai in terra dico subito.

From the way I have grabbed you I do not doubt
That you'll go to the ground, I say immediately!



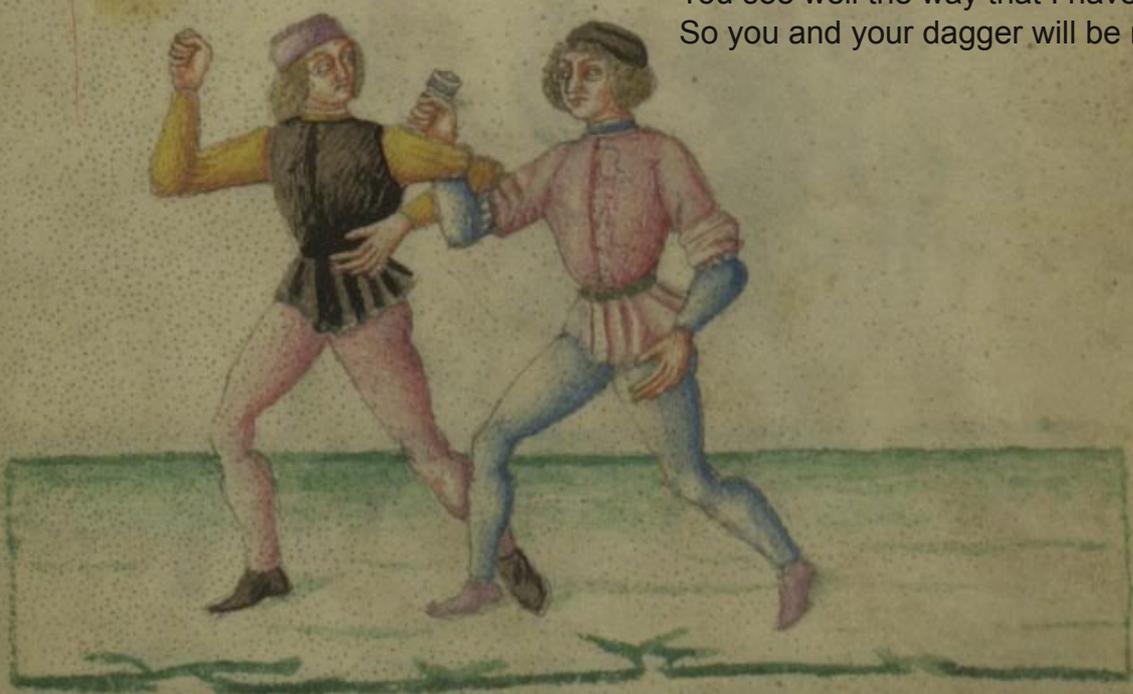
93
Al modo chio te tengo so disposto.
Romperte el bracio e la daga piu tosto.

By the way that I have got you
I'll break the arm and the dagger very quickly.



TV uedi bene a modo chio te tengo.
CHe tu etua daga sera mio pegno.

You see well the way that I have you,
So you and your dagger will be my pawn.



Cho uedo questo gioco non me falla.
Chio rompa el bracio sopra lamispalla.

I see that this play will not fail me.
As I break you arm over my shoulder.



PEr questo modo el bracio uo pigliare.
PEr quella daga te faro serrare.



Because of this way that the arm is grabbed,
I will lock you with this dagger.

54
V
R
E di che sei astretto e in terra uai
Rompo el braccio e la daga perderai.

I saw that you are bound and going to the ground,
I break the arm and you'll lose the dagger.



A
E
Questo modo tengo e facio carico.
Posso poi seguiri el stretto e largo.

In this way I have you,
and I make a burden,
And I can then follow the
close and wide.



Io uengo ate con le braci in crociare.
E posso far tuti i giochi passati.

I come at you with crossed
arms,
And I can do all the
previous plays.



Andarai in terra per man riuersa.
Per questo gioco aurai la uita persa.

You'll go to the ground by the
backhand,
By this play your life is lost.



TV sei nel arte dico a sai mal dotto.
TE trouarai in terra qui de botto.

I say you are badly taught in this art;
You will find yourself suddenly on the ground.



PE r questa presa io disse co io taue
PO son cierto che intrarai in la chiaue

By this grip I say I have you,
I am certain you will go into the lock.



Illo faro un carco a questo tuo cubbito.
Romperoti el braccio senza dubbito.

I make a lock to this, your elbow;
I'll break your arm for you without doubt.



Questo e un guastar di braccio molto forte.
El dolor che tu hai mal el comporte.

This is a very strong destruction of the arm,
The pain that you'll have will ruin your
composure.



LO to messo in la chiaue al tuo dispeto.
Per che non sei nel arte si perfeto.

I have put you in the lock, to your despote,
Because you are not perfect in the Art.



CO la man drita o fato cotal mossa.
TE faro ficar la daga nela cossa.

With my right hand I have
made this move;
I will stick the dagger in
your thigh.



Quando in terra serai tu potrai dire
Io non credea già così uenire.

When you're on the ground you'll say,
"I didn't believe it would come to this".



Questo e un metere in terra che assai forte:
Volendo io tu poi riceuere morte.

This is a strong way to throw
someone to the ground;
If I wish it, you will die.





O te tengo in modo al mio parere.
N terra anderai contra el tuo uolere.

I have you, by the way that I parried;
You will go to the ground against your wishes.



El ti bixogna puro andar in terra.
Con la dagaga non farai pui guerra.

You must just go to the ground,
And you'll make no more war with
the dagger.



Per lo passare fatto sotto el braccio.
N terra te poro con molto in pacio.

By the pass that I do under the arm,
You'll go to the ground with much trouble.



MESVRA DE DAGA.

LA longezza de la daga uole sere fina a el gomito con unta.
Dolio e dui cantoni el manico uol esser d'uno somesso como
apare la forma dessa dopentà qui disotto.



The Measure of the Dagger
The length of the dagger should
be just to the elbow, with an edge
and two corners. The grip should
be the length of the fist, as the
shape is shown depicted here
below.

Io mi defendo puro quanto io posso.
Como tu traii io te uero adoso.

I defend myself just as well as I can,
 As you strike I will overcome you.



As you throw, your blow will be lost;
 I'll beat away your weapon with a
 backhand blow.

Como tu lance el colpo sera perso.
Re battero tua arma col riuerso.



Io sono in guardia col bon man diritto.
O me tu lance inten deraii lo scritto.

I am in guard with a good forehand blow,
As you throw at me you'll understand the text.



SE quitando lo pra. precede alcuni partiti de daga como
seguita: bixogna considerare lato la presa el principio el fi-
nire per uolere intendere el modo: auixo. e quanto sia lingue-
gno de lhumana natura e pero ognuno che sia pratico nel
larte poa intendere tutti gli atti dopinti e posti in questa.
mia opereta: E prima de spada aza Lanza e daga:

Following the work are some dagger techniques as follows. You must consider the act, the grip, the principle and the finish to understand the way. Knowing how cunning human nature is, and for everyone who is practiced in the art can understand all the actions depicted and shown in this, my little work, mainly of the sword, the axe, the spear and the dagger.

PA rtito di daga.

Dagger technique



Finire del partito.

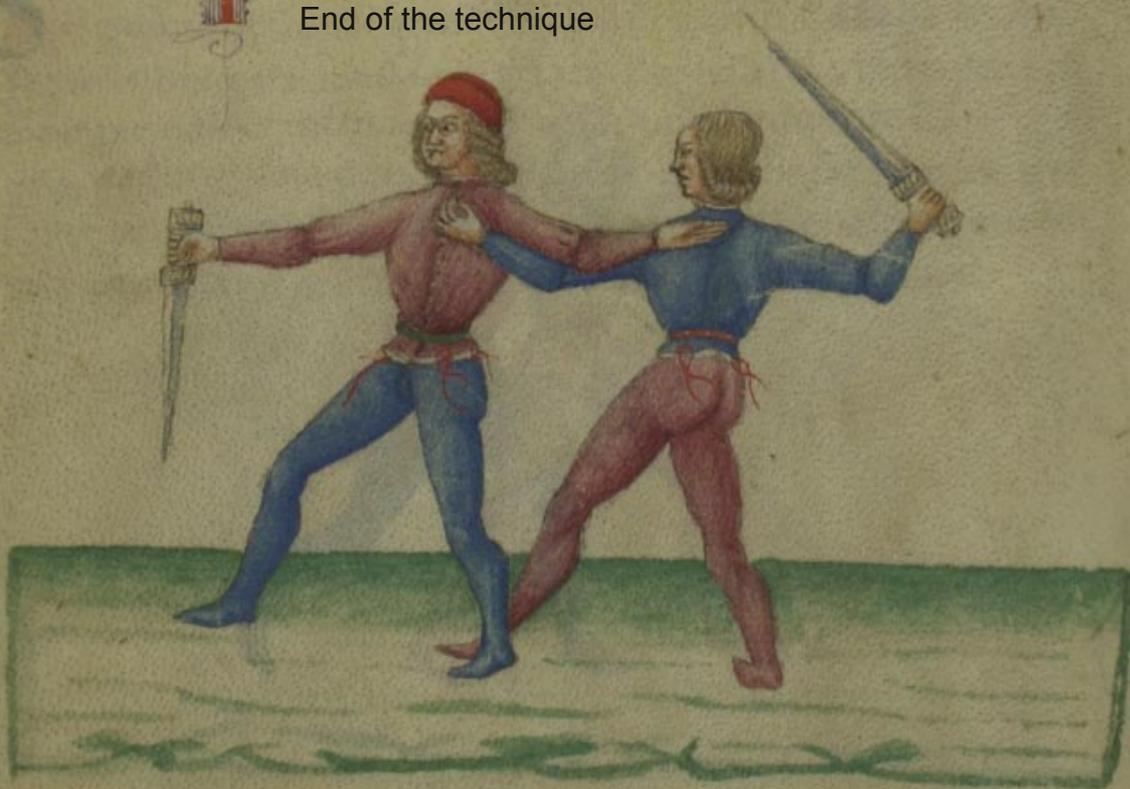
End of the technique



Partito di daga.
Dagger technique



Finiri del partito.
End of the technique



F Artito di daga.

Dagger technique



F I niri del partito.

End of the technique



Partito di daga.

Dagger technique



Finiri del partito.

End of the technique



Partito di daga.

9

Dagger technique



Finiri del partito.

End of the technique



Partito di daga.

Dagger technique



Finiri del partito.

End of the technique



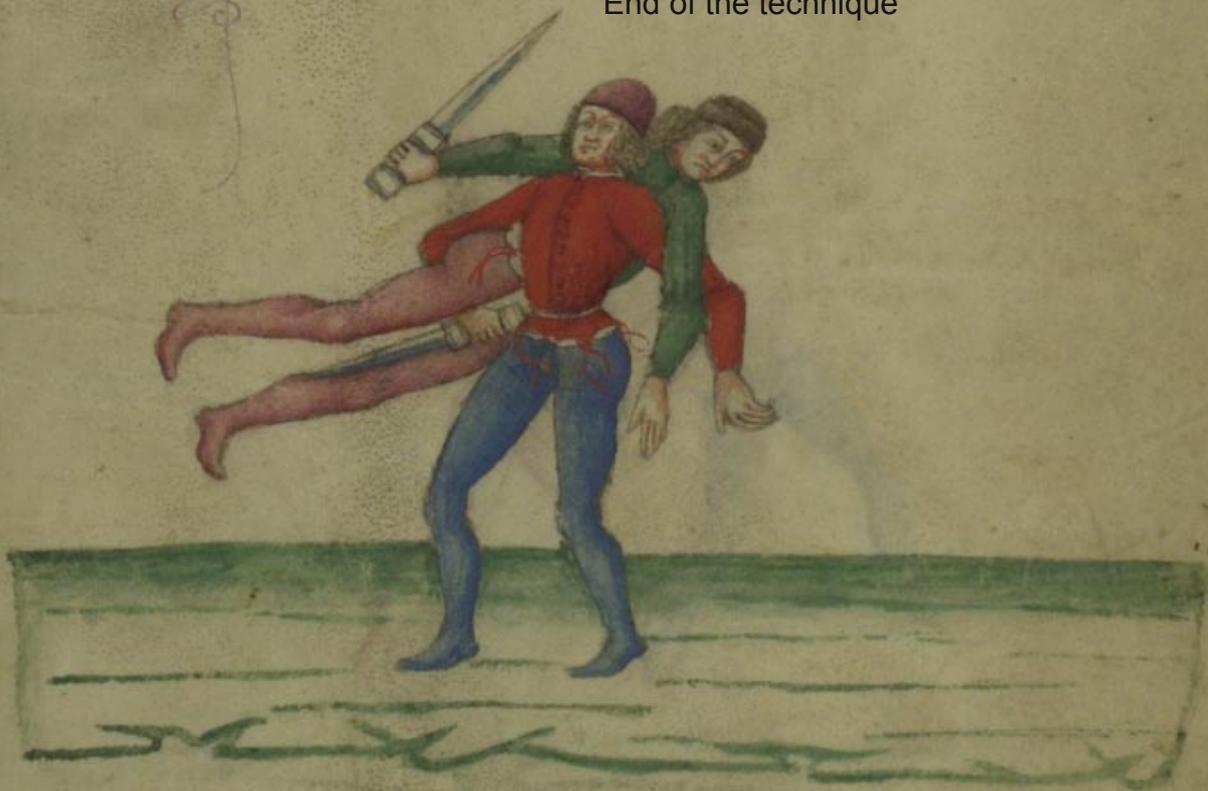
Partito di daga.

Dagger technique



Finiri del partito.

End of the technique



Partito di daga. 9

Dagger technique



Finire del partito.

End of the technique



