

Book of the Greatness of the Sword

(Third Part)

by
Luis Pacheco de Narváez

Translation by Tim Rivera

Note: Translation to English of some of the technical terminology of *destreza* has followed the English translations of the terms by Mary Dill Curtis (From the Page to the Practice, Ettenhard's *Compendio de los fundamentos*) for the reader's ease of reference. The original Spanish terminology is listed in brackets at the term's first appearance.

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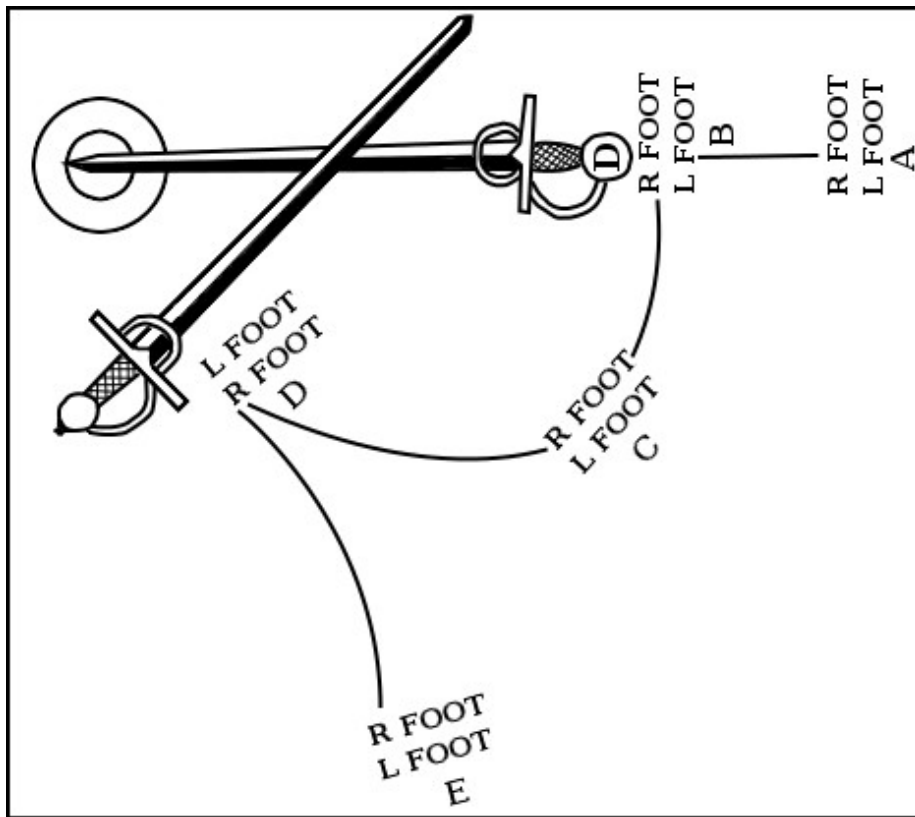
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THIRD PART,
**IN WHICH THE
MOST COMMON TECHNIQUES
OF THE COMMON AND VULGAR**

Destreza and their poor foundation
are manifest, and the remedies
against them.

WITH PARTICULAR
*arguments from Commander Carranza, and
much important advice from the author,
trained with much study and confirmed
with long experience.*

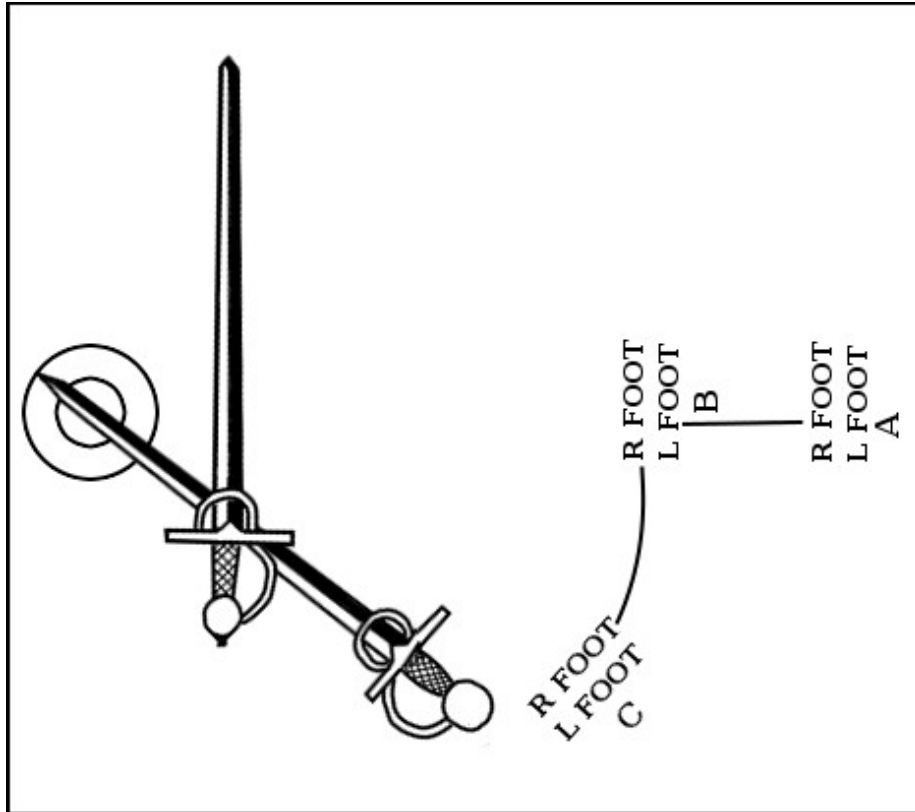
Against the common posture of the vulgar.



IT is and has been a commonly used manner among those that deal with the ordinary *destreza*, to be established with the arm curved, made all angles, that is bending the joint of the elbow, and the quillons of the sword drawn close to the right thigh, and the point high, which they call iron gate. The feet are disproportionately open, weighted on the left foot, not considering that with all that which is withdrawn – the arm and the sword – in such posture, they cease reaching their opponent. Besides being in finalized posture,

that it is his own that is in extreme, having killed off all of the strength, when the opposing sword was much shorter than theirs, it will reach much more, as seen in this demonstration, that it reaches less than the right angle for two reasons: one because of the extreme of the arm, which lowers almost to the acute angle, and the other because the point of the sword, in a certain form, is raised to the obtuse angle. As we have proven that the right angle has more reach, having chosen the measure of proportion [*medio de proporción*] (as you have to choose before all things) that it will be in point A giving a forward step [*recto*]. Arriving at point B, you will give a blow in the chest, the strong of your sword coming near to the weak of theirs, without ever bending the arm, but always having it straight. This blow has to be done in such a manner that the movement of the body and execution of the blow have to arrive at one point, making the consonance of music. This blow is that which our author says, by way of objection in the second dialogue, that being in such a tired posture, the opponent bringing the sword close to the chest will be able to make it fall. But if he will otherwise be weighted on the right, the blow will be able to be made much better, as he also says in the third dialogue, as his body will come much closer to your sword, his not reaching more by that, and you will be able to wound him with less movement. So in such posture, the sword shortens, and the body nears for its greater harm, which he will not be able to remedy.

*When he will lift the sword, wound straight
below the right arm.*



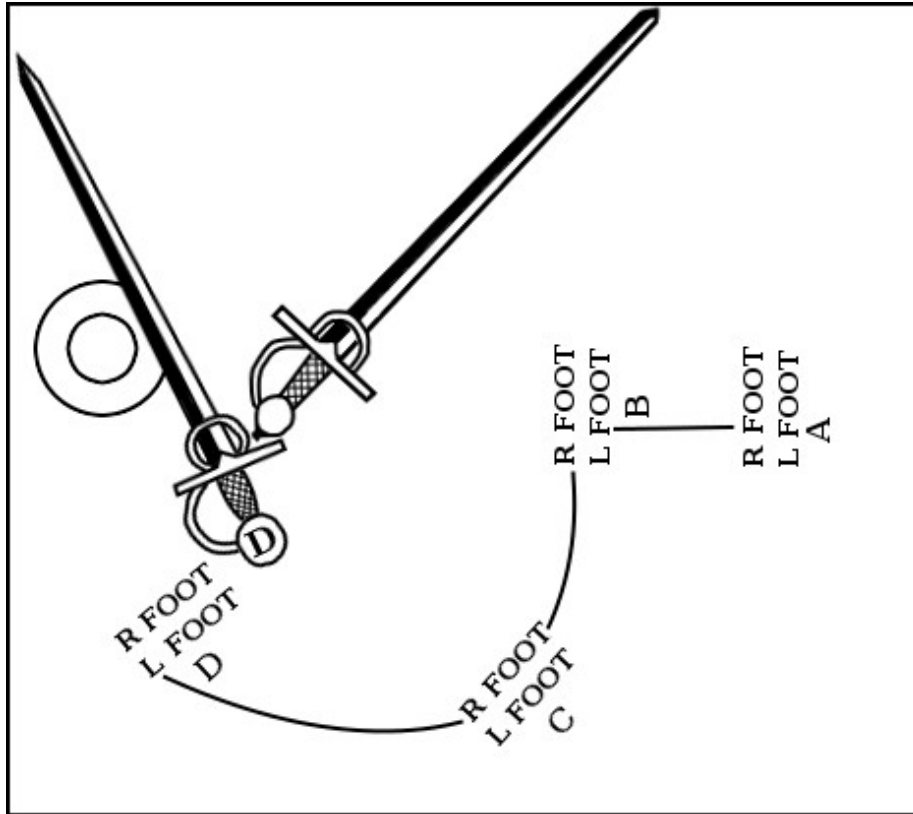
THERE is no man, however rustic that he may be, nor even an irrational animal, that doesn't seek some defense and remedy for saving his life if he sees that they go to wound him. The more he seeks it, the more he knows it. In order to execute this first blow, one travels and gives a forward step, and the execution is in the chest, because as they are so scared of the blows that are given in the face, they have great caution in guarding it; and even though they wound them in whichever other part, they don't put such caution

in its remedy. The *diestro* will never fail to wound with the proposition that he will begin to form in the understanding, according to the demonstration that the opponent will give (which is the cause); because such branches and circumstances will depart due to the many impediments that the opponent may bring, he will not fail to arrive to some effect. This is the reason why the *diestro* has to know such techniques, in order to go applying them according to the deflections [*desvios*] that the opponent will make. That which can be put (and which they ordinarily put) to this blow is to lift the sword high, seeking to bring with it (with the guards) that which wants to wound him. In doing this, consider that it will be placed in obtuse angle, and even if it is seen well in the demonstration of the three angles, his sword will come to remain in point R, which is where it reaches less than three-fifths than the right angle, as was proven in it. At the start of the violent movement [*violento*], you will pass from point B to point C, giving a curved step [*curvo*] and a blow below his right arm, seeking to free your sword so that he doesn't carry it with his. You will be able to give this blow because before the action of whatever movement which started is finished, which is violent, and he wants to put a remedy to the second blow, it will be with such delay that neither will he have time for it to be remedied, nor will you lack it for wounding him, because two movements cannot be made before one. Take note that in wounding, you then have to leave to seek the measure of proportion, before the natural movement lowers. You always have to have this consideration when you will wound with the sagittal thrust [*sagita*], in order to attend to their movements.

*The remedy
that they put
to this blow.*

*Two
movements
cannot be
made before
one.*

*If he beats the sword down, wound him with a
reves.*



Take note
that in point
D, the left
foot has to
be put in

BECAUSE of the natural movement being in itself so noble that it is done without any work, lowering a heavy body to its center is very fast and almost incomprehensible, and is able to have more velocity if some force will be applied to it, your opponent will want to impede the previous blow, beating your sword down, or, as they say, pressing it to the floor. This is done by putting the quillons of his sword on the weak of that which goes to wound him. You will take note, that the point of his sword will depart, removing it from the front of your body and leaving

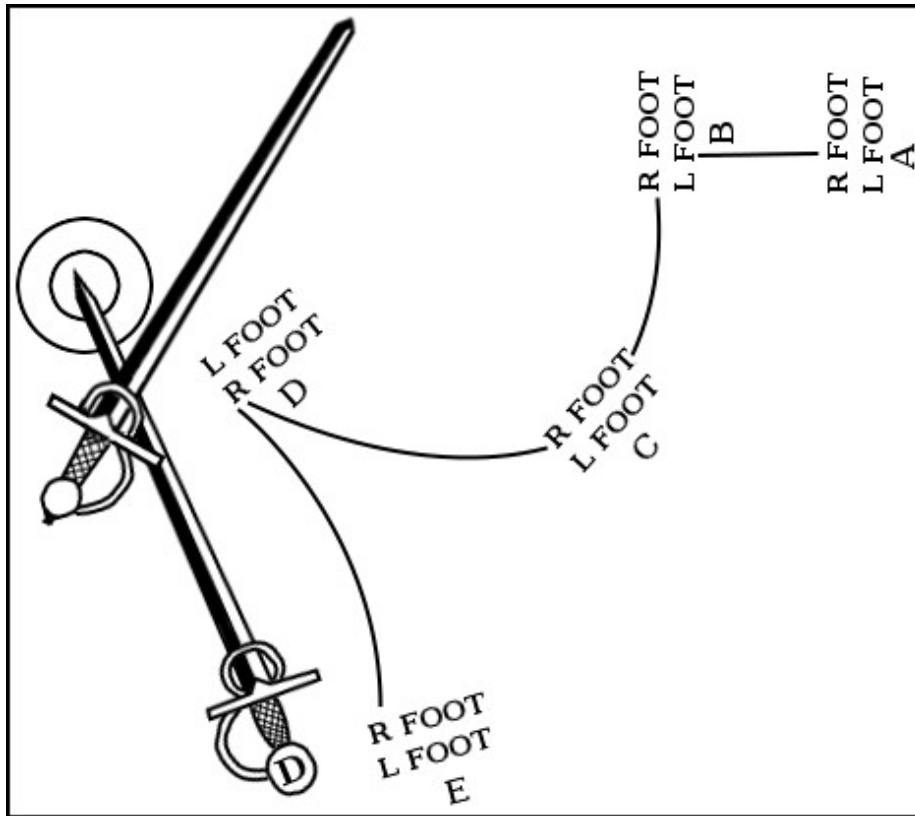
it remote toward his left side. With this, you will be able to travel without any impediment, as the sword that will be able to impede is separate, and so remote, that before that impertinent movement can reduce to the middle, you will have already wounded, giving a step from point C (which was where the blow was impeded) to point D with left foot, with a *reves* in the head. As we have already said, that has to be formed in the manner that the scrapers scrape the flax, bringing the sword near to your right thigh, bending the hand, bringing the fingernails up, until the natural movement begins, that then it has to be on edge [*de filo*]. In a certain form, it is in the manner that the *mandobles* take, and they only differ in that they bend the middle arm, that is the joint in the middle, which is called the crook of the elbow, and even many times only the wrist. In ours, the whole arm is moved with the biggest circle that can be made, because the feet supplement with the steps the quantity and distance that is required for the referred *reves*.

*How the
reves is
formed.*

*Another blow
of whole
circle.*

You would also be able at the point that he will beat down your sword, likewise from point C, to free it from behind his quillons, giving a blow of whole circle in the chest without bending the arm, but only with the wrist, as we have already said. This name of whole circle is because the sword returns to the point where it started, and while the opponent will lower to the acute angle, you will be able to rise to the right angle, wounding in the chest.

If he will parry the reves, wound him with a thrust.



THERE is no movement of those already known to compose the blows, that is so terrible to those that deal with the ordinary *destreza*, as are those that form the *tajo* and *reves*. There is no blow that they seek to parry [*reparar*] with more diligence and caution, it being enough for defense, in their opinion, to cross the sword above the head. The cause is not having true knowledge of the nature of the

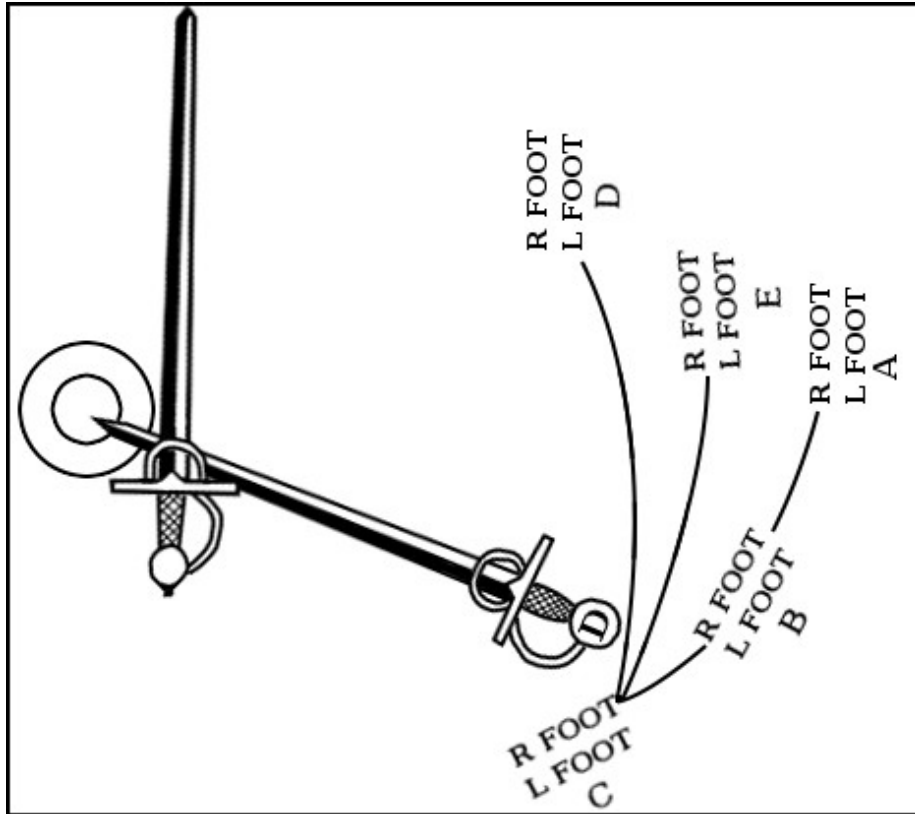
*At the end of
the tajos,
thrusts are
formed.*

*What is
rounded
parry?*

*How the
parry has to
be made.*

natural movement, and also ignoring when, at what time, in what situation, and with what angle the parry has to be done, or if it is better to wound without a parry. Nor do they note that the circular times are different from others, not inasmuch as circles, but inasmuch as the difference of their beginnings, because sometimes they are taken inside, others outside, some below, and others above. Nor do they take note that in the end of the *tajo* and *reves*, thrusts are formed, with the *diestro* only changing that particular intent, removing from the violent movement some parts of the force, and gaining the rest with the step. I am not mistaken in saying they don't know the nature of the movements, because making (as they do) the parry, putting the sword above the head, which they call a rounded parry [*reparo redondo*], the arm is violent and without any strength. The blow of *tajo* or *reves*, besides lowering the sword naturally, seeking its center, is helped by the momentum of the force that is delivered. Finding the parry made with so little parts of strength, the sword, arm, and head will come to meet without the parry being able to resist it, because the parries don't have to wait for the natural movement to lower, but leaving to the encounter, as will be said in its place. Then wanting to wound him with said *reves*, if he will form a rounded parry, you do not execute it over his sword. One will consider that although he has guarded his head (in his opinion), that he has uncovered all his body. Passing to point E, making a half circle in the manner of a C, by not withdrawing your arm or meeting with his sword, you will give a blow below the right arm, taking note that the left foot has to start this movement, and the right has to continue it, as we have said.

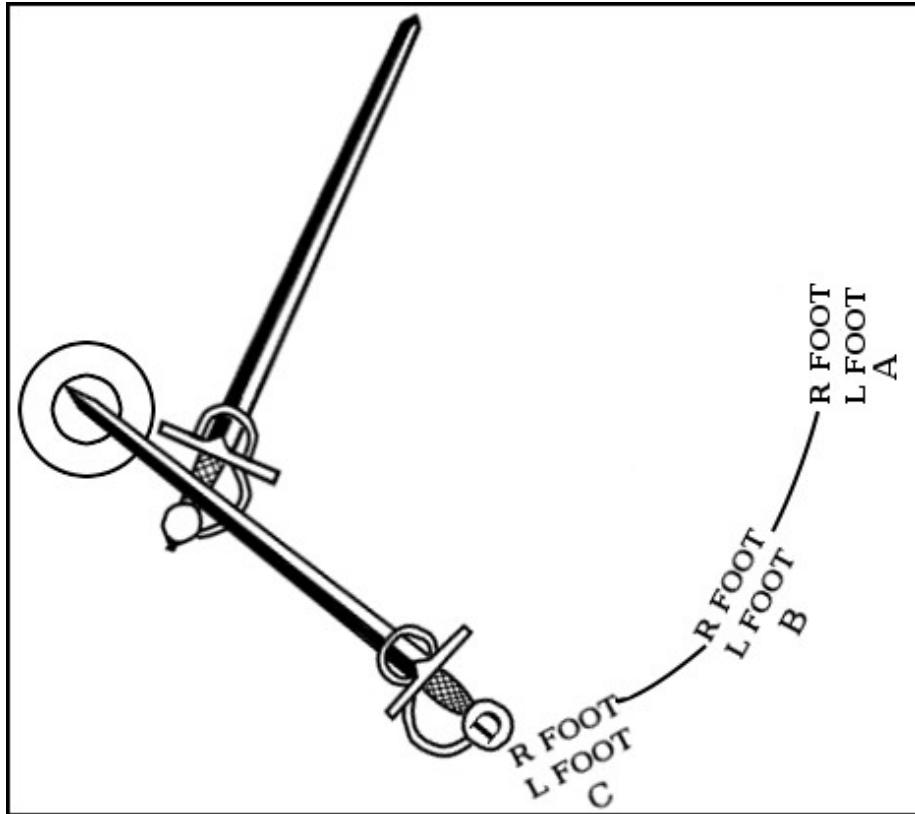
*Vulgar technique of crossing the sword
in front of the chest.*



THE lesson is well-used among the *diestros* who, confident in their *destreza*, brave greater dangers than those which they can remedy. Crossing the sword in front of their body, the point of it close to the left arm, it appears to them that they are positioned in order to wound, by means of contrary movements. In truth, they are deceived, as they remove the point of the

sword from the front of their opponent, which is likewise opening the door for him so that he can enter to kill him. The opinion in which they are found is that having crossed the sword as is said, and this demonstration shows, the opponent will throw some thrust to his chest above his sword, and then he will beat it [*arrebatar*], wounding with a *tajo* in the head. They don't consider the danger that there is if their opponent will go where he will want, and not where he waits for him and gives occasion to him, as he is the free lord of his will. As you are of yours, if your opponent will be established in such demonstration, finding yourself in point A, which is where you have to choose the measure of proportion, a little more inside, and passing to point B with the curved step, with the right foot, you will wound him with a thrust below his right arm, with which his hope and pretense very much to the contrary of that which he was thinking will leave him. This blow can be worked because as you will be established straight, the point of your sword so close to their body, and theirs so far from yours (which they ignore), and the forward movement from the thrust being so brief, that it has advantage over all the movements (except the natural) by being impossible to be able to defend, except by moving back or bringing down the sword, which is the remedy which all take advantage of in general. Then, you will do that which is advised in the following demonstration; but in this, I note that you don't start this blow, except in going with the measure that I advise you, and that is rather a little more inside, because if you will begin it outside, he would have place to form the beat, which is the blow that he intends, and in his opinion has foundation.

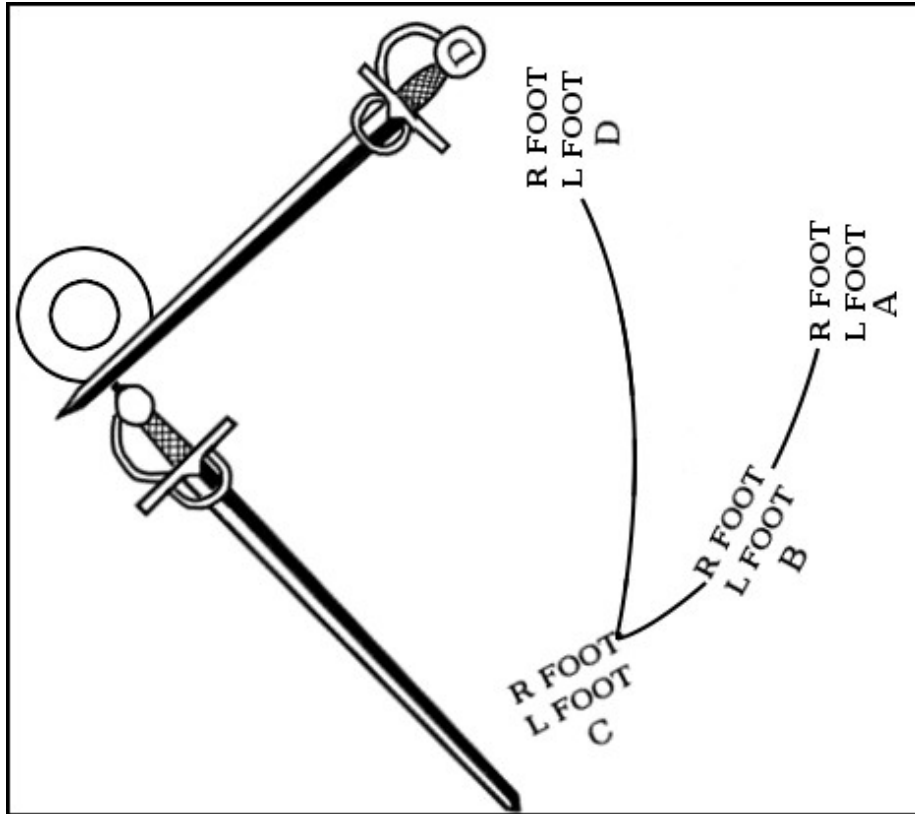
*If he will remove the thrust, bringing down,
wound above his.*



GENERALLY speaking, great perturbation and commotion, and much confusion and unrest is caused to a man when something happens contrary to that which he was waiting for and had made some prevention. Coming to the particular of our proposition, I say that not only will the referred happen to our *diestro* of the common *destreza*, but it will be the reason why he is scared, if on the occasion that he gave

the sword crossed in front of the chest, he is wounded in the place that it advises you in the demonstration before this. As he has obligation to seek its defense, he will attend to it, whether it is knowing the beginning of the movement, or with the pain of the execution. In whichever of these parts, if he will want to place some remedy, you will know its beginning, in order to form another blow from it. If he that will place will be moving back and seeking to bring down your sword, which is the last remedy that he has, and that which they ordinarily take advantage of, you have to take note of two things. One, that the impediment that he will place in order to bring down the sword is only in order to be defended, removing that blow but not forming another, with which you will be able to offend him more free and confidently, so you do not bring danger of any injury, as on his part he doesn't seek it, but only defense as we said. The other, that the impediment is such that the point of his sword remains as parted as it was before, and that you have a free pass in order to be able to go forward, continuing your intent. You will go preventing with much care, in order to impede the movement that he will make, because he will be able to straighten the sword, as it remains free, and make a superior angle over yours (if in case you will not know the movement, and he will subject you). So if he will want to bring down, as it is referred, knowing that movement, you will pass from point B to point C, freeing your sword behind his sword and arm, without bending yours, giving a blow of whole circle in the chest, above his sword, as this demonstration shows.

*If he will make a deflection to the thrust,
wound him with a tajo.*

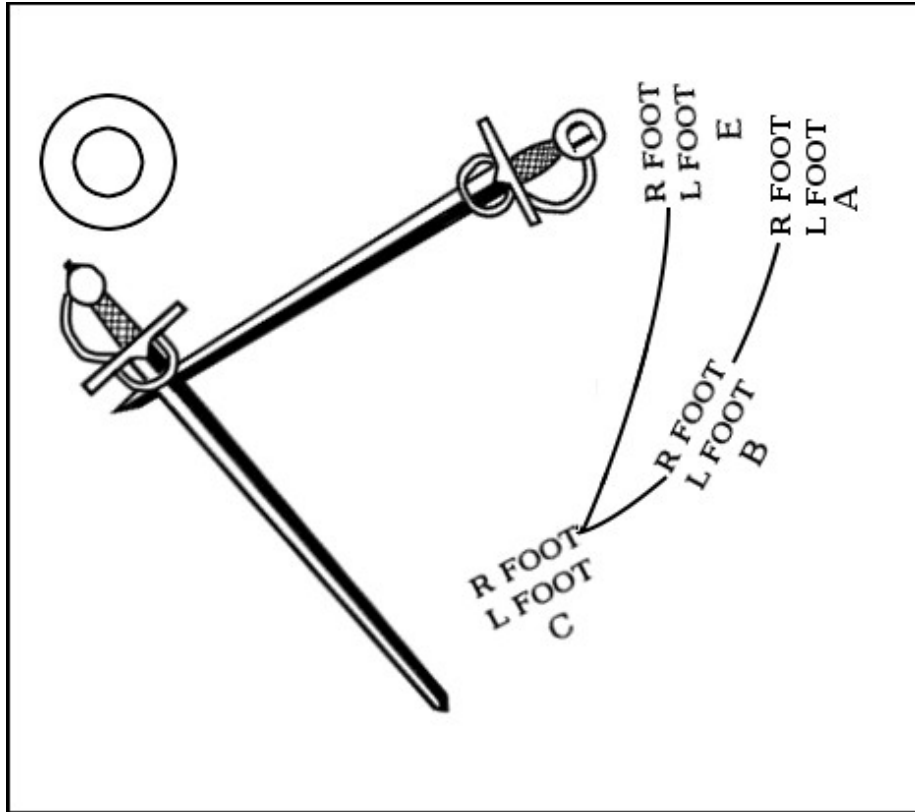


AND by the past blow being executed in the chest (which, as was said, causes them a great degree of terror by being the place in which they receive more damage, and where they seek to be offend more – and this fear is such that they can't conceal or cover it, and in taking swords, in order to exercise with whichever, the first that they prevent is that they guard their face and eyes), if he will impede the blow which was advised you, parting your sword, you have to consider another two things. They are that the

deflection that he does consists and is composed of two movements, violent and natural, and that he forms an obtuse angle with the sword, thinking to find yours, not preventing the damage that will be able to come to another place because of such long and inconsiderate movements. So freeing your sword from his, that force that he will deliver with the violent movement of the deflection will come to be such that his sword ends remote on his right side, and it will not be in his hand to remove the parts of the natural movement, having put them to the violent movement. That action will necessarily finish before it comes to convert from one movement to another, or from the deflection to a blow. Spending such time, you will be able at the beginning to pass from point C (which will be where you will remain) to point D, forming a *tajo*, taking note that it has to be the opposite of the *reves* that we said, because the sword has to go stuck to the left thigh, bending the hand fingernails-down. The reason why you have to form them is plain, conforming to the part where you will have to wound, because if it had to be on the left side, having to give a step with the right foot on the circumference on the right side, it will be necessary to have it brought close to the left thigh, because there will not be room in another place. If it had to be executed on the right, the step will have to go on the circumference on the left side with the left foot, and it will have to be formed close to the right thigh. In this manner the *tajo* is executed on the left side, and the *reves* on the right, with which you will know where they have to be formed, and in what place they will have to be executed, and also the double techniques [*tretas*], which will be said ahead.

The diestro takes note how and where the tajos and reveses have to be formed.

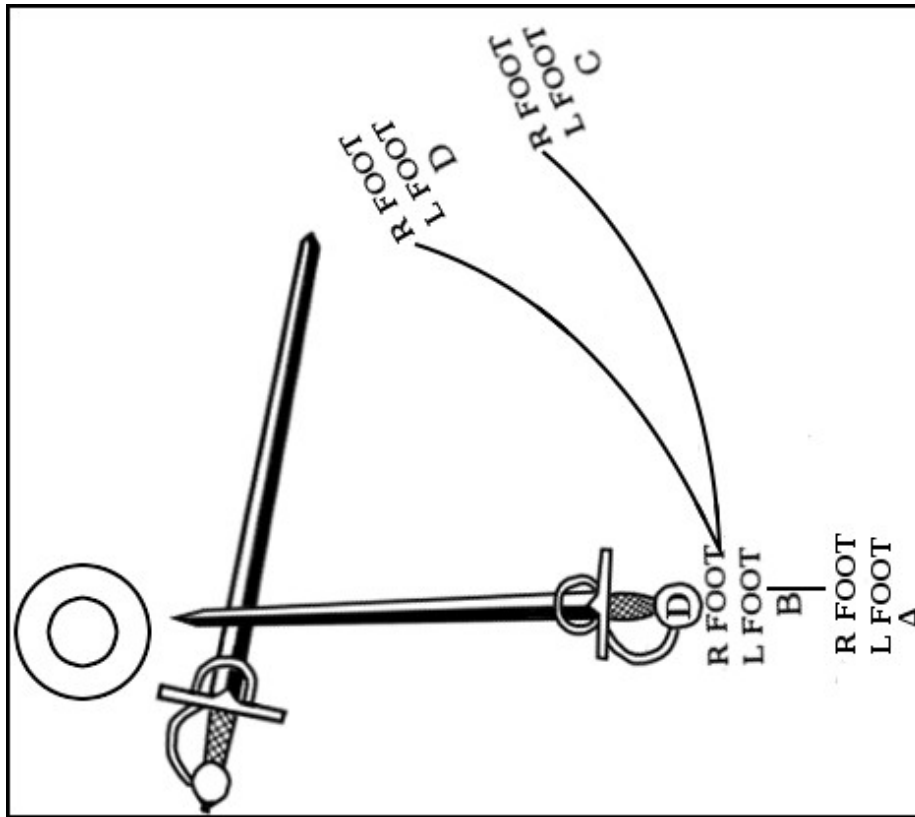
*At the start of the deflection, wound him with
a straight thrust.*



A case will be able to be offered in which your opponent knows the circular blow of *tajo*, which has advised you little, and industriously turns to it in order to take a blow from there, which they call upsetting, that is the same as taking a *mandoble* or whichever other that will appear to him. This brings to mind the law of Lycurgus, which mandated to the Spartan captains that they didn't fight with an enemy many times, so that he didn't learn their tricks of war, and thereby defeat them. Now I turn to tell you again that you do not do the same technique many

times with your opponent for the same reason, so that he doesn't learn and prevent it with some remedy, but always differing, so that when he has prevented that which was executed with some remedy, understanding that he has to return to wound with it, you make another, different from that which he will wait for, so that his remedy and prevention doesn't take advantage. Thus, from point C at the beginning that he starts the deflection (or at the beginning, in case you will not be disposed to form the circular time, or he was not in order to receive it, because if it was deflected from you, you will run much danger, if you will form the *tajo*), you will be able to pass to point E, that in the deflection that your opponent will make, the swords will come to remain as this demonstration manifests. From there, without bending the arm, but only in order to free the sword, you will move the wrist and give a thrust in the chest. You will be able because of his sword being so remote and parted from your body, and the point of yours being so close and near to his. The blow executed with the brevity that is required for such short movement, you will leave to the measure of proportion, in order to attend to the other movements that he will make.

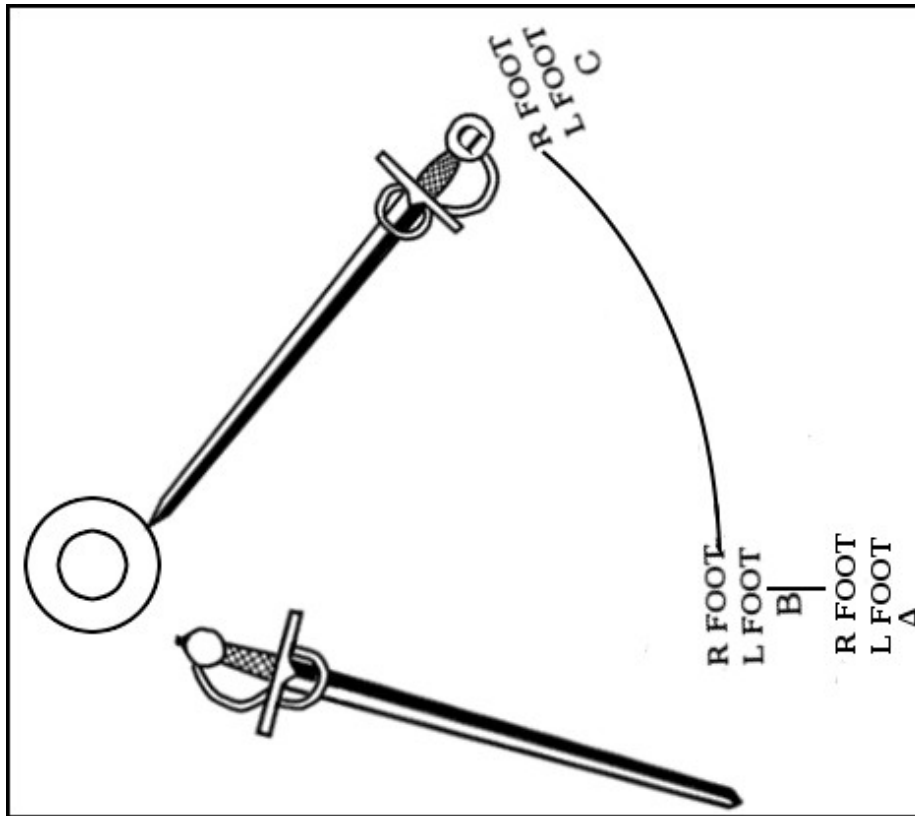
Common blow, which they call inviting



OF the most famous Masters that have professed and do profess the vulgar *destreza*, a technique, whose name is inviting [*llamar*] the opponent, has been and is one of the most principal inventions, in all so outside of reason like the rest, whose testimony of this truth has given the rigorous experience against it and those that have professed it, that it has been done how these three successive demonstrations will manifest. It is formed in this way: having established with his opponent, they throw a small half *tajo* of those which they do,

which is removing his sword from between the two centers, or bodies, bringing it toward the left side with the right arm across his chest. So to tell the truth, I say that it is the quickest way to be delivered into the hands of death, and the shortcut where he will put aside the path in order to more quickly come to it, and a deceit invented by the very devil only for their harm. I justly call it deceit, as they don't know the harm that can come to them from there, as they remove the sword (that which has to defend them) from the front of their opponent, and open the door where he can enter to injure them. The principal intent of doing this technique is that as they uncover the chest, they invite the opponent to wound in it (we don't deal with if he will want to go or not, because this will be in his will; as he is the lord of it, that is the cause that this technique lacks, by consisting of the other's will, and one cannot force this). Because of his opponent being a coward or whichever other reason, if he doesn't want to go, the technique remains without effect. The remedy that they have is returning to invite until he goes. When the opponent leaves to their intent, they catch his sword fingernails-up, and putting in the left foot, give a thrust in the belly. So if your opponent will invite you in said form, you will pass from point A to point B, making an attack as short as it appears in the demonstration, which certainly seems that you want to wound him, because a deceit has to be conquered with another. You will be able to form two blows from here that will be advised in the following demonstrations.

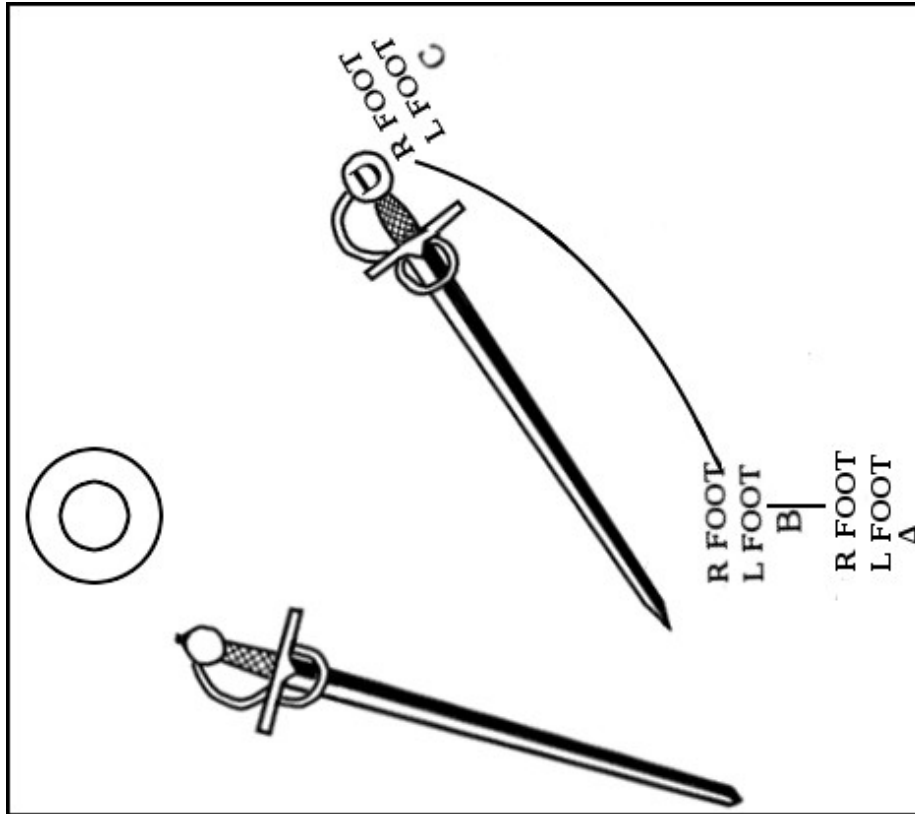
*When he will make a deflection to the attack,
wound him with a thrust.*



IN the second dialog on the false *destreza*, our author says by way of objection to a vulgar lesson that whichever attack that will be done, it has to be not with greater movement than that which the blow has to have, but with much less. Thus, the attack that our demonstration shows goes founded on this opinion, as it demonstrates in the step of feet being so

short, and the point of the sword not reaching the opposing body. If he will inconsiderately want to catch your sword, which is what he will be waiting for, by being his principal intent, and after having caught it (which you will be guarded from with all caution), he will want to put in the left foot. Consider that in such movement, he will bring his body close and cut short the sword, deviating it from your body. At the beginning of all this, which you will have great knowledge of, you will pass from point B, which will be where you will finish the attack, to point C, freeing your sword under his quillons, without curving the arm, but so that the feet supply all the distance and step that will suit in order to be able to wound straight and free. You will give a blow in the chest, because having brought his body close (as has been said), and his sword remaining so remote because of that force that it will deliver, rising to the obtuse angle. With the remnant of that force, he will lower naturally to his right side and acute angle, and you will be able to wound him. Because of these advantages, and by having gained many degrees of the profile [*grados del perfil*], you will remain without any danger, but I advise you to leave then to the measure of proportion, as little has advised you and for its own effect.

*At the start of the deflection, wound him with
a tajo.*

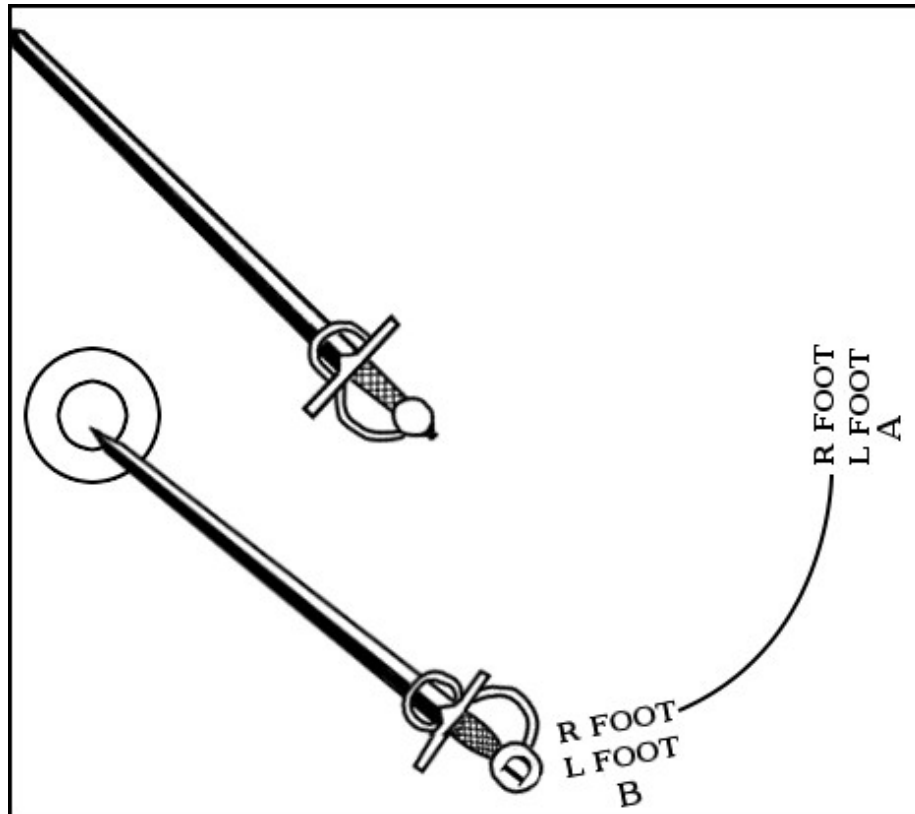


Take note
that the
letter C has
to be D.

IN some parts we have advised the inequality that it suits to have in bodies, as well as in lines, in all the movements and blows that will be formed, so there is never impediment in the execution of them. In this, you have to have particular consideration, that if your opponent will want to deflect to his right side the attack that you will make, you have to pass to the left, which will be unoccupied, in order to offend

him. Since you wounded him with a thrust, now in order to differentiate, you will be able to wound with a *tajo*, taking it on your left side, as said before: passing from point B to point D, executing it in the head. If by not knowing the distances or not having true knowledge of the measures (two important foundations of the *destreza*), his technique of inviting will begin from such measure that you will be able to wound him with the attack and parts of that movement, you will seek it at the beginning of the offline lateral movement [*remiso*], when the sword will pass to his left side. When he turns to make the deflection, the effect of your blow is already passed, and in such similar cases, this is where it suits to know the proximity and remoteness of the opponent's sword and yours. Proximity is the closeness that your sword will be from his body, and remoteness is the distance that his will be from yours. Although in this demonstration, it will be necessary to have a little caution, so when the technique is worked, they take the sword out of the centers (which are the bodies) offline lateral, when to one side, and when to another. When he will want to make the deflection, you will be able to go making the blow that I have advised, with consideration of always keeping to the straightness of the arm that I have advised you, because the opponent will damage it.

*Ordinary technique, that is attack
by cut.*



At the violent movement, wound him with a thrust

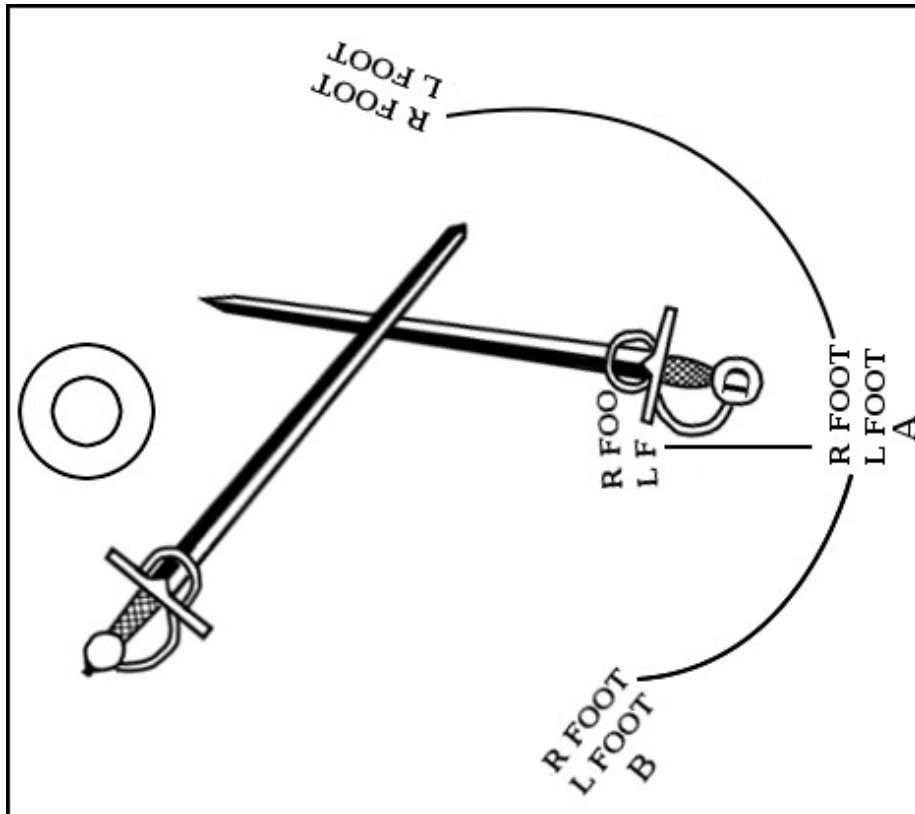
ONE of the most essential precepts of the ordinary *destreza*, and one of its most esteemed techniques, and even that which its professors make the most use of in the occasions offered to them, is an attack of cut with much noise. With a furious movement and frightening visage, they lift the arm with much

anger. The poor ignorant against whom they do it is intimidated and fears, because he can't take advantage of the parries that he has been told to make. Although he wants to make use of them, for the reasons said before, the natural movement is not easily resisted, and with the fear of this imagination, he doesn't parry and flees. The faith that they have in this folly has come to such, that although they are so distant from their opponent that they cannot reach him with six steps, in making this attack, they count it as a wound, as if they had executed it. I never cease to be amazed at the inconsiderate and foolish fear of one, and of the recklessness of the other, and of the folly of both, because the one fears where there is no danger. If he will know to make use of that attack, at the rising of the sword on high, and the fear is removed that subjects him so, from where it appears to him that there is danger, he would take victory. If the other considered that which he does, and the danger in which he places himself, he would give many thanks that God had wanted to guard him the other times that he had done it. The reason is, that the first movement is violent and goes rising to the obtuse angle, and leaves the opposing sword in potency and close to his body. According to our author (and reason), the line that has less path to travel arrives to the point that its mover designates before that which will have more. By that we leave proven that the right angle reaches more than some other. If your opponent will want to do that attack, having chosen your measure, when he will go raising to the obtuse angle, you will pass from point A (which will be the measure) to point B, giving a curved step, and wound in the chest. It will be always this way when the opponent will make such movement, and I advise that it has to always be lifting the arm straight.

Carranza, fol.

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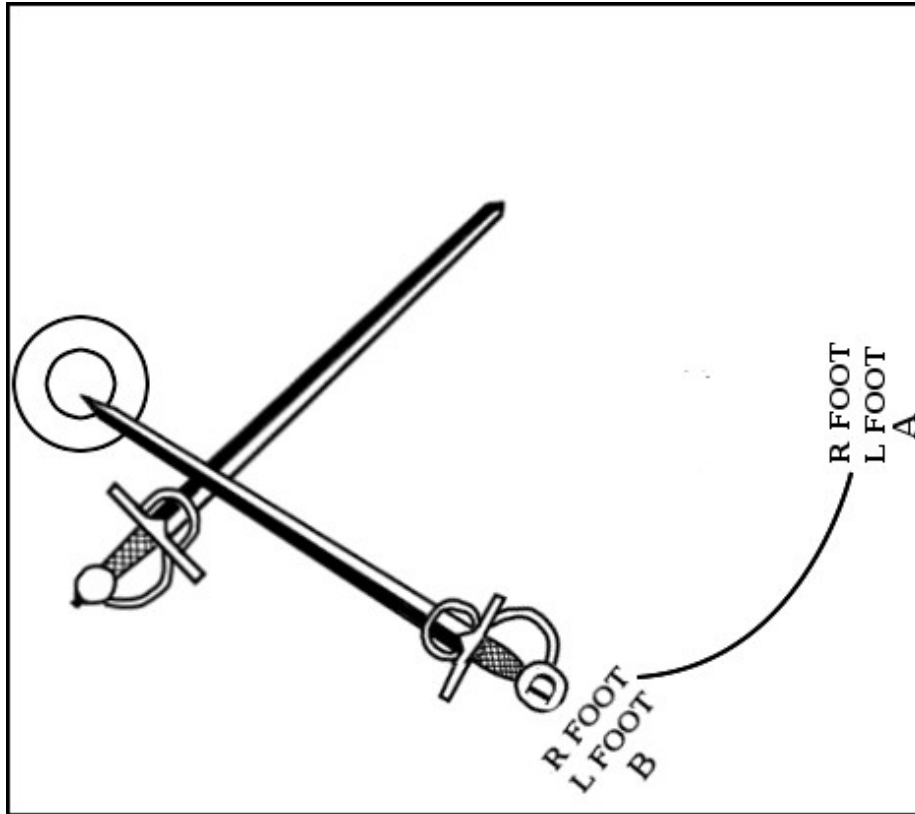
*Famous vulgar technique, which they call
Testing*



THIS technique which now we will deal with, is one that if the *diestro* that did not know it, or the master did not teach it, in the former they would have no confidence, and at the latter they would laugh, and not admit him in the catalog of the *diestros*. It is so general and used, that they deal with none more ordinarily, and it is even that in which they do their counters and re-counters better, if they find an opponent that attends to their intent. Its proper and celebrated name is testing [*tentar*], as this demonstration

manifests, which is composed and worked in this way: with the point of their sword, they test the opposing sword in the middle, and there they wait for the opponent to leave to wound to the chest, and from that movement, they throw out a blow, departing the sword and putting in the left foot. If the opponent does not want or dare to leave to wound him, they return to test until he leaves, because the jurisdiction of this technique, although so celebrated, does not extend to more than whether the opponent wants or not. Others that know somewhat more, in testing, turn the arm fingernails-up in order to give a blow in the face. This is without any consideration of from what point, in what distance, with what close or distant measure the opposing sword is, with small or long movement, whether he can wound him at the beginning when he will go to test, or what type of blow their opponent will form, in what part of the sword, or with what part of it does it have to be tested, or if he will pretend that he leaves to wound in one part after being tested and will wound in another, nor if they have weakness in that movement that they make, nor parry in seeing that they make two movements and that they will be able to be wounded with one from their opponent. Neither do they advise if the opponent will catch those first parts of the movement, and will subject the sword, and will wound them in the same part of their technique. The *diestro* being, as he is, obliged to consider all that, so that he remedies the danger that will be offered to him in a point. If your opponent will test your sword in said form, you have three blows with which to wound him. The two with curved steps, and the other with a forward step, are those that follow.

*In the beginning when he will go to test,
wound him above his sword.*

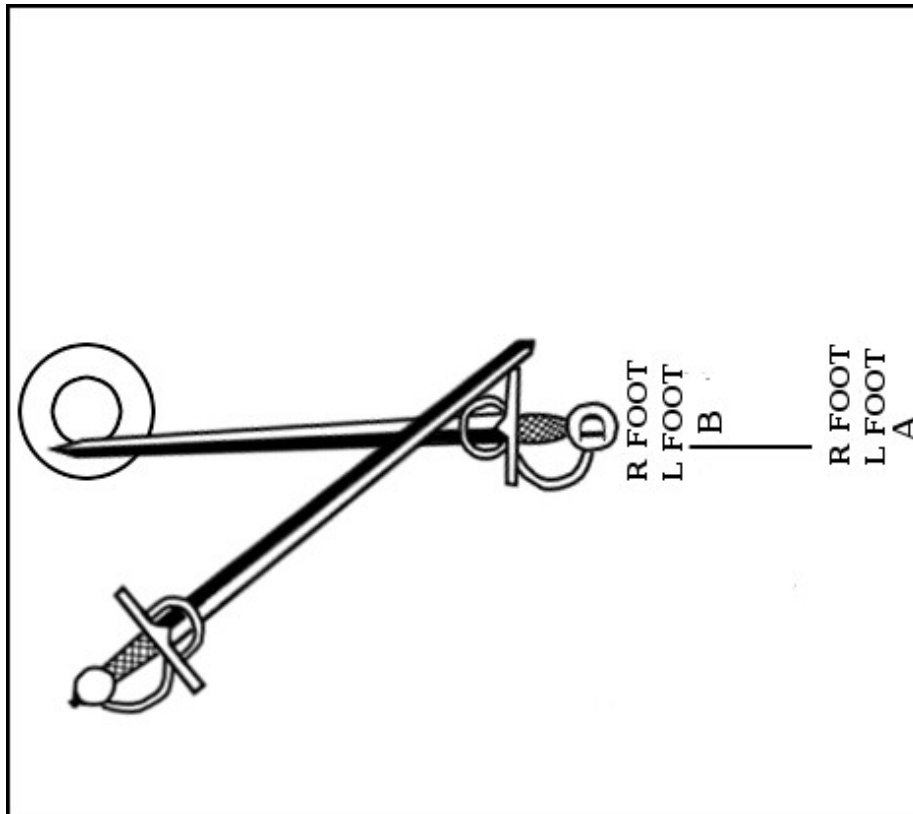


IT appears well to me that the reasons that we have given a little will be sufficient, so that the little foundation of this technique is understood. I even trust that its professors hearing and understanding them have to be satisfied with them, and they have to be the cause in order to reject that which they have had as an idol up to now, removing the credit that they have given without reason. So with this truth, it has to remain naked of its lies and undone by such, but if some ignorant obstinate will remain, and meet with you, and he will want to test your sword, the first blow with which you will be able to injure him has to be by means of knowing the beginning of its movement.

Take note that with such mode of testing, he removes the point of the sword from the front of your body, making an offline lateral movement, and that the first movement with which he tests is not in order to wound, but so only for testing. He wastes time in this, and another movement can be made in the same that they will make in that beginning, passing from point A, which is the measure of proportion, to point B, giving a curved step, freeing your sword behind their quillons and right hand. Without bending the arm, but with only the wrist, you will give a blow of whole circle in the chest, above their sword. The freeing of it has to be without the opposing sword arriving to yours, because if they meet, it will be a signal that he will have finished that action of the first movement; if you will begin then, he would be able to make the same and create danger.

At the beginning of the movement of the testing, you would also be able to give the same step, or somewhat longer, and wound him below the sword arm. The first permits more safety, because the blow is done with superior angle on the sword, and in the other it is inferior, and then the downward beat happens, against which is the *reves*, and they go calling some techniques to others. With that which we have said, he is wounded in one point.

*When he will go to test, wound him straight
with a thrust in the chest*

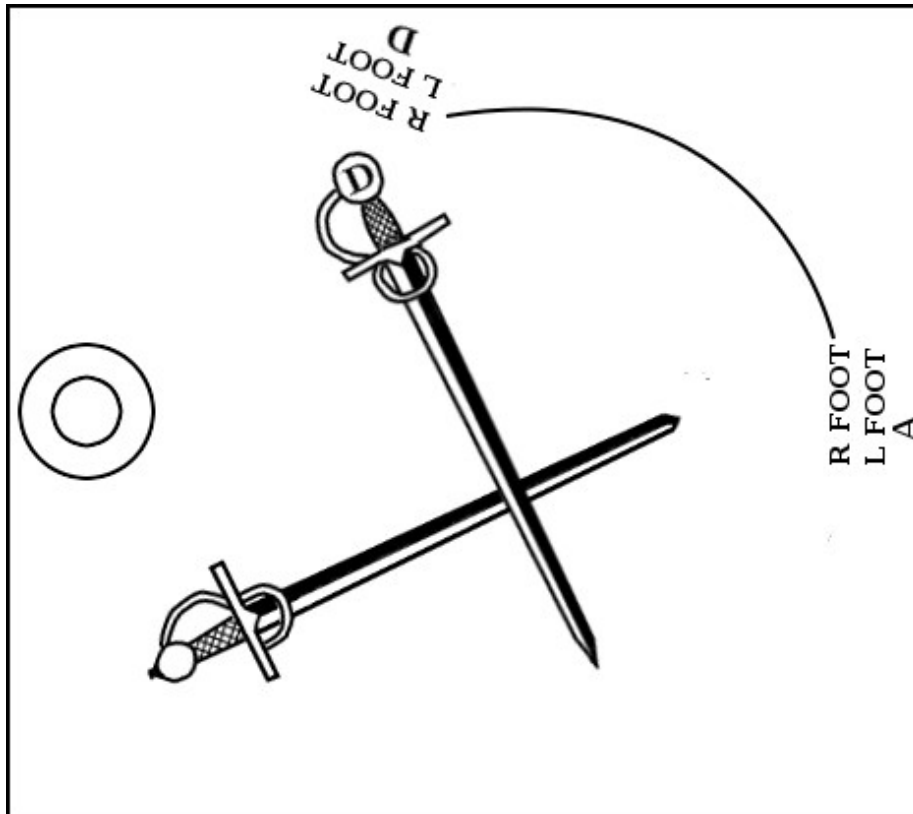


LITTLE would be known in *destreza* if the opponent always had to be wounded with only one blow and in only one place, but its marvelous effects and their variety are such that it is necessary to remit them to exercise, because of being impossible to treat them all. The blow with which you will be able to wound now, which this demonstration shows, is worth consideration because of its value, as well as what our author says by way of objection in this same technique of tested, that he that will go to test the sword in the middle will not leave without danger, because with a small movement that the *diestro* makes, the sword that he will test will easily fall on the strong of the opposing sword, remaining free, and wounding safely, which is what this demonstration manifests. The reason is

Carranza, fol.
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that as he arrives to test with the weak of the sword, placing it in the opposing sword's greater strength, those parts of movement are caught by it, and he is wounded by it. Wanting to do likewise, you will take note of what was said and pass from point A to point C, guiding the blow to the chest with some force, with which the point of his sword will end falling on the quillons of yours. The times that this blow has been done, seeing that they have not been able to be defended, most that have sought has been from their own point wanting to wound in the face, and with only lifting the quillons of the sword a little, it has been impeded. You will be able to make use of this remedy, though it will be better to wound, and at the point of leaving to seek the measure of proportion, even though ahead you will know a universal impediment for all types of blows or movements that are done, without it being necessary from which you will begin to graduate forward, return back, if he will not go voluntarily. This has to be dealt with in its place very particularly.

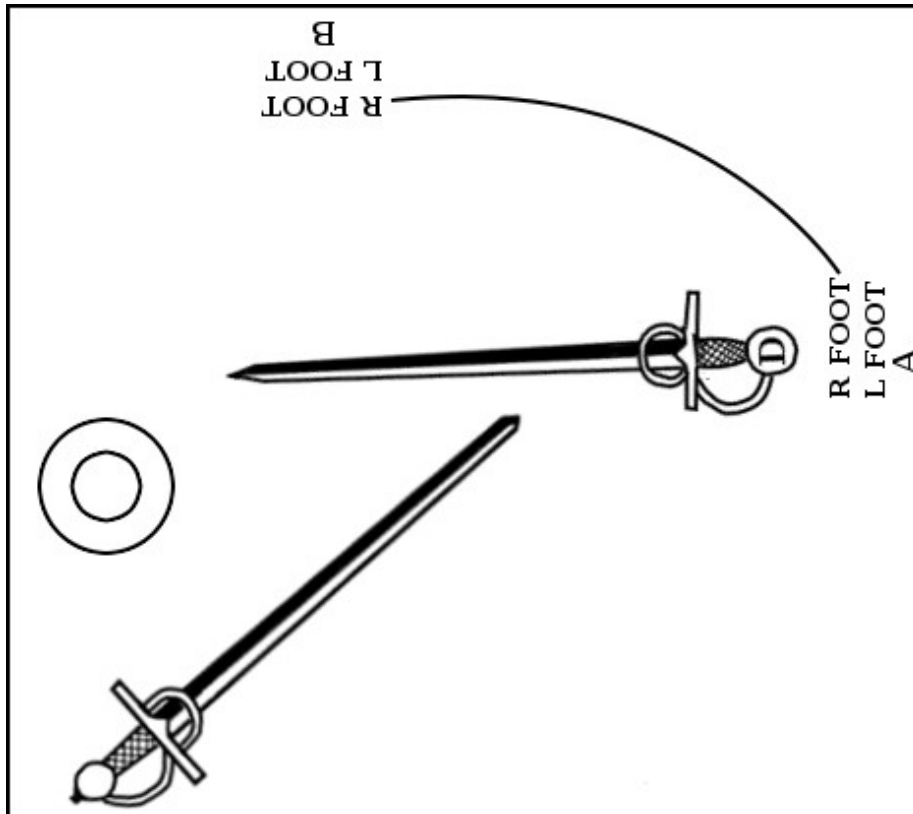
*After having tested, if he will want to wound
with a thrust, subject the sword.*



ALTHOUGH now this demonstration and its effect are new doctrine to you, and you do not understand it totally, because of it being necessary to have many principles for its true knowledge and a separate declaration being necessary (as will be made ahead, very copiously), by being that on which this science is founded, it's enough for you now, until we come to the fifth part, to know how you will impede the technique of testing that we are dealing with. For this impediment, you have to take note that the movement that is done in order to test the sword is weak, as we have proven, and likewise that he goes to test with the weak of his sword. Knowing

all of this and the beginning of his movement, you will pass from point A to point D with the curved step, subjecting the sword so that comes to remain below yours, in the proper form that appears in this demonstration, with which you will be able to impede his determination because of said reasons. With this achieved, you will be able to wound him with two blows. The one, forming a *tajo* from above his own sword, which you will be able to do because of the point of it remaining so remote (leaving a little more with a half step, if it will suit), and if he will make another movement for a thrust, returning to it being subjected as it is now. The other blow is a thrust, making a small extreme with the arm fingernails-up, in order to be able to wound without parting or lifting your sword from the opposing sword; but it is advised that if your opponent will make the movement of the testing that we say so brief, that you can place the impediment at the beginning, you will not have to trouble yourself, but wait for it. At the point that he will lift the sword in order to make an attack or give a blow, you will subject it, giving the same step, killing that movement that will begin, and doing the blows that I have advised to you.

*Ordinary technique which they call
thrust from the hilt*

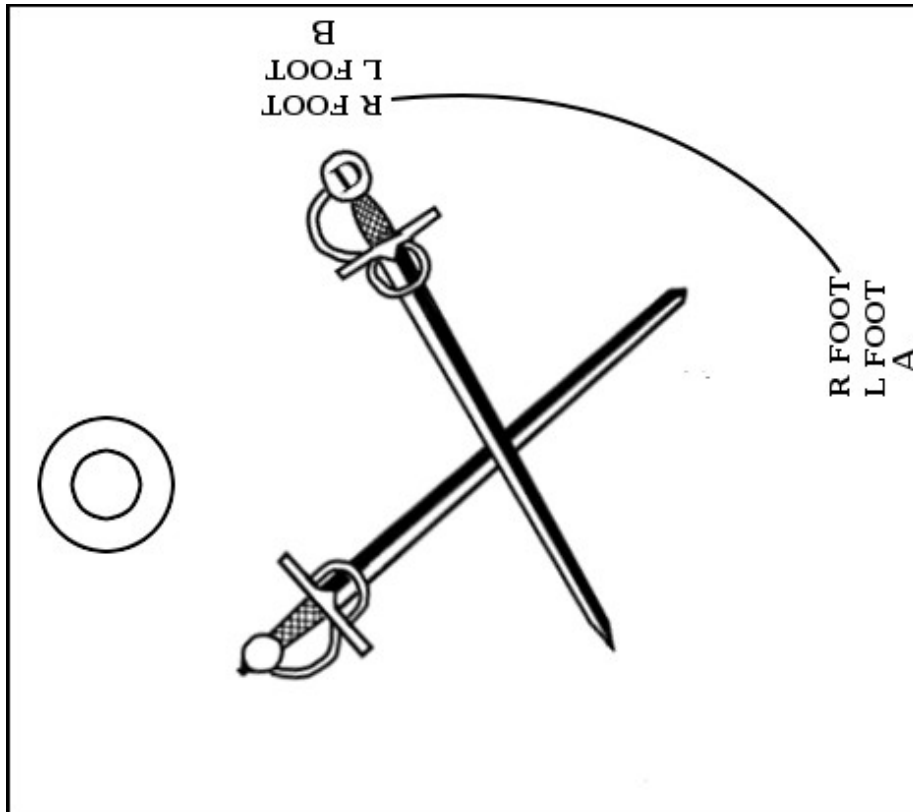


AMONG the professors of the ordinary *destreza*, an opinion is received and established as law that in order to give a thrust, whether it be testing the opposing sword or without it, it has to be from the hilt [*de puño*], that is, withdrawing the arm, bending the joint of the elbow, and then returning to extend it with much force, appearing to them that because they withdraw the arm, it has to be the strongest thrust and without any remedy. They don't want to see that when they do it, it is after having tested the opposing sword (as said

Carranza fol.
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before), and that they turn to remove theirs from that first place where they put it, and that in order to give it, they put in the left foot, and that in the time that such superfluous movements are made, harm can come to them, for the reason that Carranza gives by way of objection, that the testing, putting in the left foot and arm, and giving a blow at the same time cannot be, because whichever referred thing has to be worked with separate movement and in determined time, and if the blow will be from the hilt, in that separateness, where does the opposing sword have to be so that it doesn't injure? As you are curious that this is certain, look with attention, and you will see that when one tests the sword, it was movement without consideration, because if he wanted to wound from there without another movement of deflection, but only extending the arm, he will reach to your body, giving his blow (we don't deal now with whether an impediment to it can be placed or not). Although he can reach from there, because the arm withdraws, then at the point that his sword will leave yours when withdrawing the arm, his body will remain closer, and you can wound him with little movement. If he puts in the left foot it makes the sword shorter and his body reaches more to yours, where with only being straight, you will injure him without him being able to reach, except if he will go returning to remove the left foot. Against all that, you will defend and wound with much ease, if it will suit, in only one place and with only one movement to all that he will do.

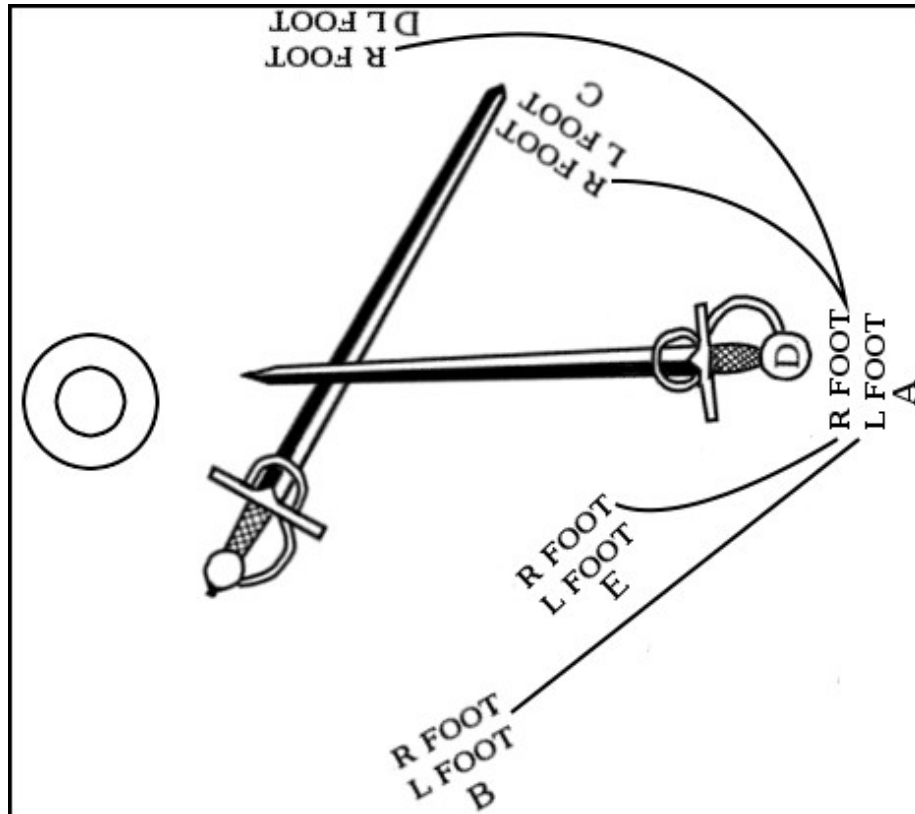
When he will lengthen the arm in order to wound from the hilt, subject the sword.



IN this demonstration and the last, we go giving premises of a universal impediment against all the movements that will be able to be considered in all the weapons, whose declaration we leave for its place, because you are not disposed to understand it now. I call it an impediment, because it impedes the

opponent's determinations already placed in action, which we call movements, and even many times being in potency, you will be able to take marvelous effects in your favor and defense with it, to whichever cause that the opponent will give. In whichever way or mode that the opponent wants to wound, this universal impediment, as the lord of all, carries away the parts of movement that he has already made, whether it be the violent or natural movement, offline lateral or mixed, to himself or forward, quick or spaced, and converts it to the *diestro's* favor, taking offense and defense. Our author calls this killing the movement, pressing the opposing sword, after having given the blow on mine. In this demonstration, you have to apply it in this manner: the opponent having finished testing your sword, he will want to injure you from there with the thrust from the hilt (or without testing). At the point that he will extend the arm in order to execute it, you will pass from point A to point B, subjecting his sword, killing that arrogant movement as many times he will form it. If you will want to wound him, you will be able with a *tajo* or thrust, as we advise in that of testing, so this and that take the same order in step, as well as in the impediment, and the same in the blows.

The most famous technique of the common destreza, whose name is carry away and tajo

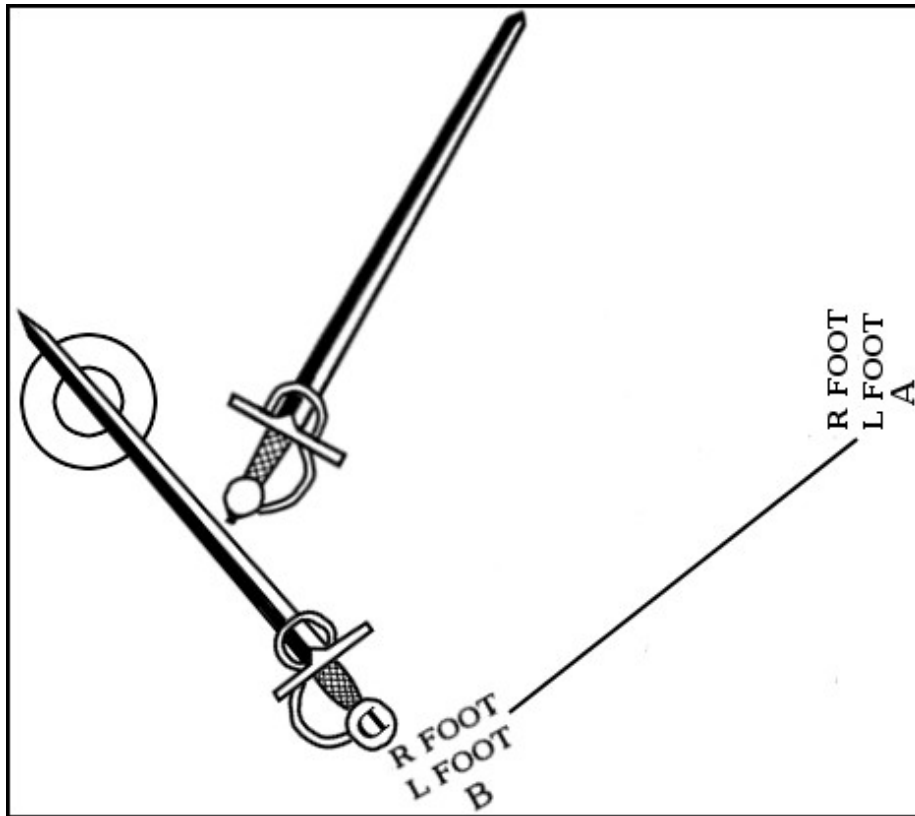


OTHER *diestros* that have achieved most of their *destreza*, have chosen as a particular remedy, in order to thwart their opponent if they see him established, to carry away [*arrebatar*] his sword, putting in the right foot, wounding with a *tajo*. This is a technique in which they have confidence, and as they say, it is the remedy against those that dare to establish. I don't know the reasons

*The
movements
that
necessarily
have to be
done in order
to carry
away, and in
which angles
they
participate.*

or appreciations considering the little reason in which they are found, because of what we said in the demonstration of the three circles that the arm makes, where it was proven that the lesser will defeat and reach before the greater, because that which the opponent makes in order to carry away is with the whole arm, and as long as its length and that of the sword. The rest of this consists (necessarily) of four movements and the participation of two angles: the movements are two natural, one offline lateral, and one violent, and the angles are the most dangerous; all of which, for the satisfaction and convention of its aficionados, I will attempt to declare. The first natural movement is to lower the arm and sword, in order to place it below the opposing sword, for carrying it away, where all that which lowers participates in the acute angle. When he places his sword below the opposing, in that separation that the point makes from between the two bodies, its owner having it toward his left side, that is the offline lateral movement. When the sword rises in order to thwart the opponent's, that is the violent movement, where it participates in and arrives to the obtuse angle. When it lowers in order to give the *tajo*, that is the last natural movement. With all that, they don't understand that in such time as they will spend on such long movements, that with only one small movement which is what the wrist makes, he is able to wound them, helped by the steps. They remain with their sword in the air, without meeting the *diestro's* and without making effect, and the opposing sword wounding them safely, as can be seen in the following demonstrations, which are confirmed with long experience against those who do this technique.

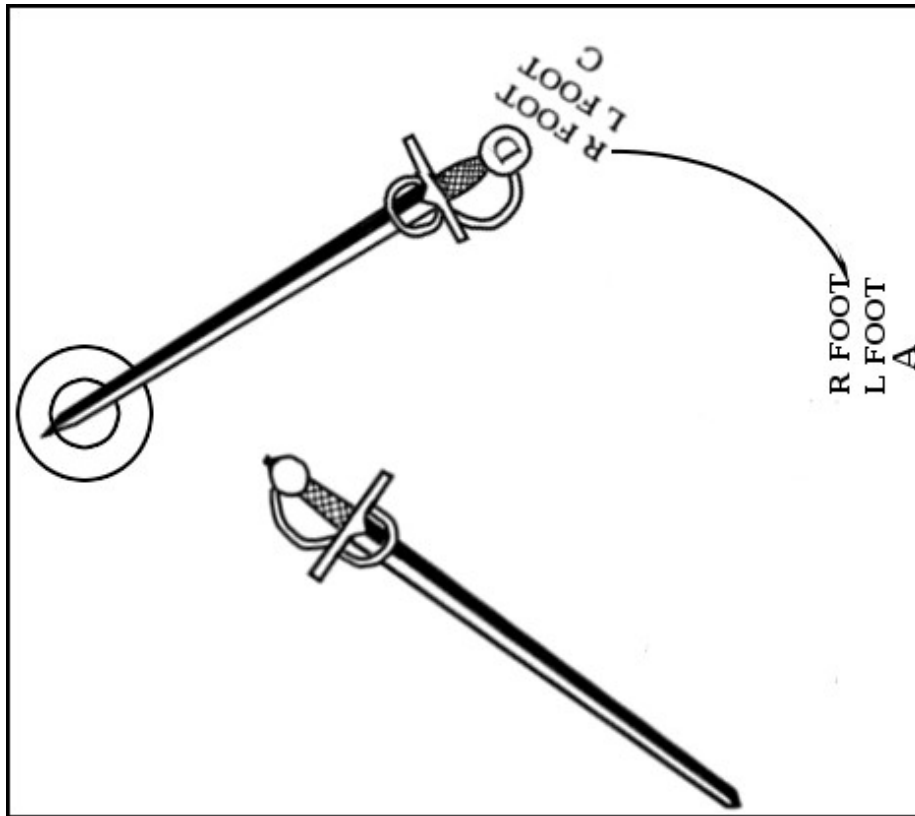
At the beginning of the offline lateral movement, that was to carry away, wound him with a straight thrust.



THE impulse of the force that they deliver in making this technique is so accelerated that although it is composed of such movements and participation of the two harmful angles, it suits you to know its beginning, in order to make use of it, because the *diestro* that knows the beginnings entirely will easily remedy the ends. Arrived at this perfection, when your opponent

started to carry away the sword, making the offline lateral movement, bringing the sword toward his left side, taking it from between the two centers, you will pass with total diligence from point A to point B, giving a forward step on the line of the rectilinear angle that is imagined on the circumference, as we said and declared in its demonstration freeing the sword so that it doesn't meet the opposing sword, because it will be thwarted and bring it from meeting and making its blow. There has to be inequality of lines here as well as of bodies, and thus you have to free the sword above the opposing quillons and arm, taking note that he goes with it toward his left side, and freeing yours as it is said, you will come to wound him below his right arm. It has to be at the end of the offline lateral movement and the beginning of the violent, before it is finished and the natural movement begins, because then you will not be able to give the step without notable danger, nor will your blow come to effect. If it started to lower, because of the sword naturally seeking its center, as well as by the force delivered, your arm will not suffice to resist its fury, nor is it within its own help, but because of that, it is said that a strong force has to be defeated with a light. Above all, I warn that you have to bring the arm straight, without curving it, but that the feet supply the distance that is required for the blow with the step.

*At the beginning of the natural movement,
wound with a thrust.*

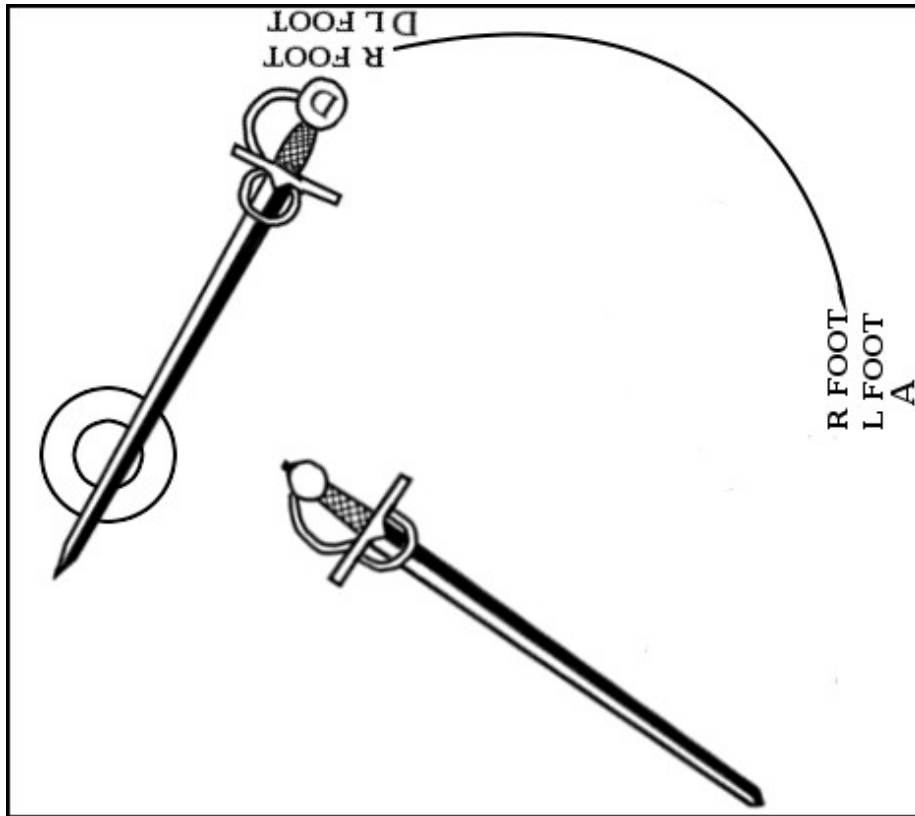


THE blow that this demonstration shows is so secret to those who carry the sword away that the long experience of it that one had has been very necessary, so that some have come (although reluctantly) to know the danger in which they are placed when they want to do this technique. But experience, as we said, being the disillusion of all things that it is, has given them probable reasons for its little certainty. On the contrary, however much

*Blow after
time, against
the carry
away for the
tajo.*

that this blow has, the old fondness that they have for their technique is the reason that, although they confess it as good, they relapse and do it on whatever occasion, because long custom is not easily forgotten. For that, you have to consider that, as said, this technique consists of many movements, and in this you have to take advantage of all, because it is a blow after time, that is after all the movements having passed. When he goes placing his sword below yours in order to carry it away, and raises with the violent movement with that circle so large that he makes with all the arm, you will free above his quillions, making a movement with only the wrist, in the manner of a C. When the action of his force finishes the violent movement and starts the natural, you will pass from point A to point C, passing your sword below his, with inequality of bodies and lines, giving a blow in the chest. His sword will remain so remote from your body and to his right side, as this demonstration manifests, that it is impossible, not only to wound you, but to even be defended.

*At the beginning of the natural movement,
wound him with a tajo.*



THE greatest artifice of the *destreza*, and where its greatness, power, and lordship is most clearly manifest, is in giving to its professors a mode and order so that they can, by that cause and place that their opponent will want to wound (to each one), take the principles of the movements that he will make, and make their own blow in it, executing it in the proper part that he wanted.

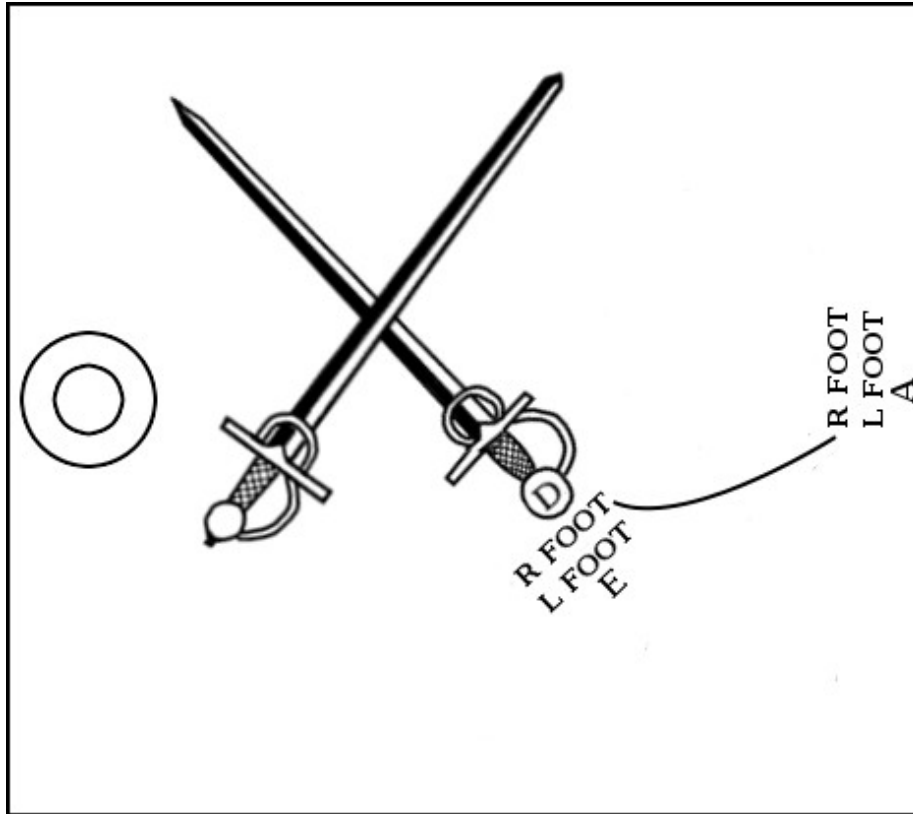
Carranza, fol.
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Although I myself have no doubt and am well-experienced, so that you give him credit, the authority of Carranza will apply, saying that for the same cause and reason that the technique is done, it returns to be undone by that same. In this there is no doubt, because if you will see it with attention and study it with care, you will find the truth of it, and it will be seen in the present point. Having come to the order with which it has to be done, you have to take note that when the opponent will place the sword below yours in order to carry it away and form a *tajo*, that by having to be executed on the left side of your head, it will suit him to be pass to the proper side because the steps always have to follow the type of blow that will be formed. Specifically, in that point that he will be forming the *tajo* and passing the body to your left side, at the beginning of the violent movement, you will pass from point A to point D, taking your own *tajo* which, by means of the inequality of the bodies and of the lines, you will be able to execute in the head, and on the side that he wanted. Likewise, this is what our author says, that the formed techniques have their difference, because sometimes they are formed from the perfect attacks, and others from their own movements that come to wound, as when the opponent produces the first movement in order to take a *tajo*, and we catch the beginning of the *tajo* and form the same *tajo* that he started, and we wound him with it. You will be able to do this very safely, because of the truth that this technique has in itself, as well as the credit that much experience and the authority of our author gives.

*This is a
formed
technique.*

Carranza, fol.
41

At the beginning of the offline lateral and violent movement, subject the sword

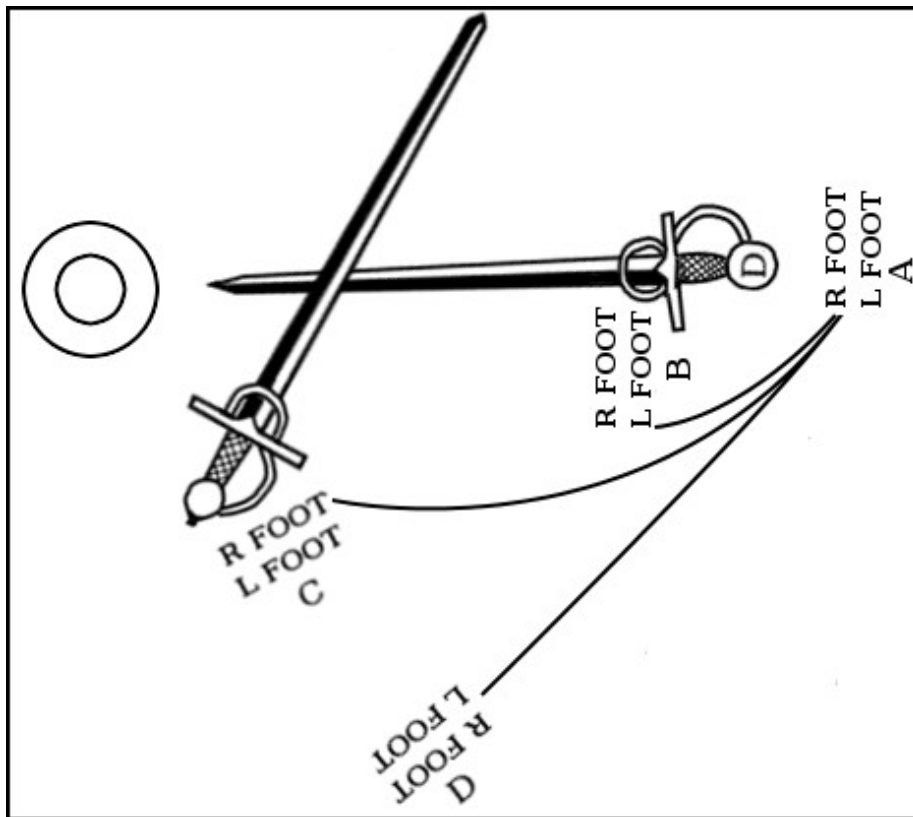


Take note that the sword marked D has to be above instead of below.

IT has already been said that the formed techniques have their division and ends in which they are formed, the *diestro* sometimes making use of the perfect attacks, and other times of their own movements. They are also formed at the beginning of the violent movement, and others at the beginning of the mixed, and others at the offline lateral. For this occasion, you will have to take advantage of the violent and offline lateral, and both at their beginning and in that which will begin the carrying away. At the point that his sword will cross below yours with the offline lateral movement, you will pass with speed from point A to point E, subjecting it, which he will then place below with inconsideration, not considering the danger that he suffers,

or the blow that you will be able to give him from above his own sword, which will be in the chest. The reason why the step has to be curved and not straight on the line of the diameter, which he will consider to be easy, is that if the step was straight, you will begin to make the impediment, or *atajo*, with the weak of the sword on the middle of the opposing sword, and in no manner will you be able to subject it by the greater strength that it has there, and because of the force that will have been transferred from his drive, it would be with danger. Doing it as we say, his sword will come to be remote, which is what is sought, and you will place the impediment with many degrees of strength, and when he will want to raise it, he will not be able, because of his movement being violent and yours natural. For example, if a stone came descending from a height naturally, and in this point another was rising violently, in the way they encountered each other, what will rise will not make what was lowering turn to rise again, changing the natural movement with which it lowers, but the opposite: that which will lower naturally will make that which will rise change that violent movement to natural, being returned together, and that which will come lowering above that which will be rising. The same will happen to you in this case, that your sword will make that his changes that forceful action that your opponent will have delivered into a natural movement, lowering together, with yours above.

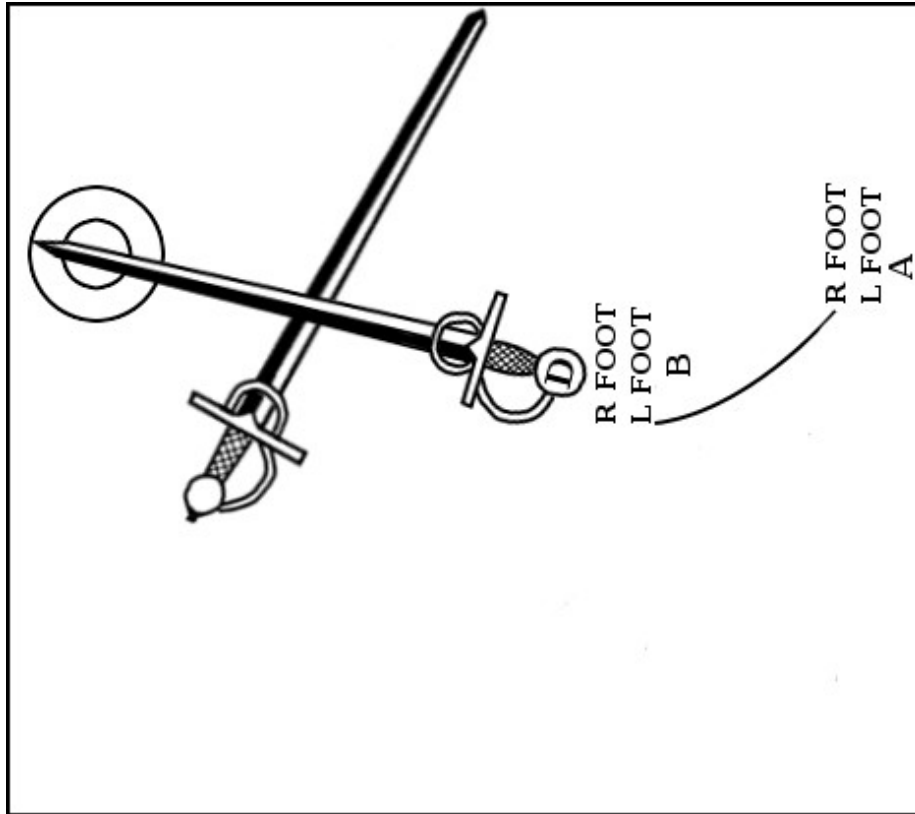
Vulgar technique of giving a blow to the sword



AMONG the opinions that the masters have kept, and with strange appreciation have mandated their disciples to keep, is a technique as esteemed by them, as it is abhorred by those that understand it and know the little certainty in which it was and is founded. Seeing their opponent established, they give a very strong blow in the opposing sword with theirs, with the intent to knock it from their hand. The reason for thinking it good and having given it credit is because they have done it with

some who, because of not knowing how to take the sword and the principles of the movements (which is more important), have had it knocked down. As we have already advised how it has to be taken and placed in demonstration, I remit you to it. I only want to manifest the poor foundation that it has, as the blow that they want to give is composed and consists of three movements: one violent when the sword lifts, another natural when he discharges the blow, and another offline lateral, parting their sword from between the two centers. In such time as has to be spent in making those, the opposing sword will be able to defend. They don't parry or take note that when they want to give a blow on the sword, the opponent will be able to give them some formed *reves*, and remain free with their sword on the floor. Nor do they note that one will be able to wound with a thrust with great rigor, putting in the left foot, occupying that angle that is made in the offline lateral movement, because it seems to them (and they say it) that no one can know what they want to do, and they benefit from persisting and saying that it has to be very fast, and when the opponent will be careless, like what a *diestro* will be able to be if he neglects. Finally, when they give these reasons, and when the little on which the technique is founded is taken to the plaza, they conclude with saying, that it has to be very fast, and one time in life and another in death. The remedy against it will be seen in the following demonstrations.

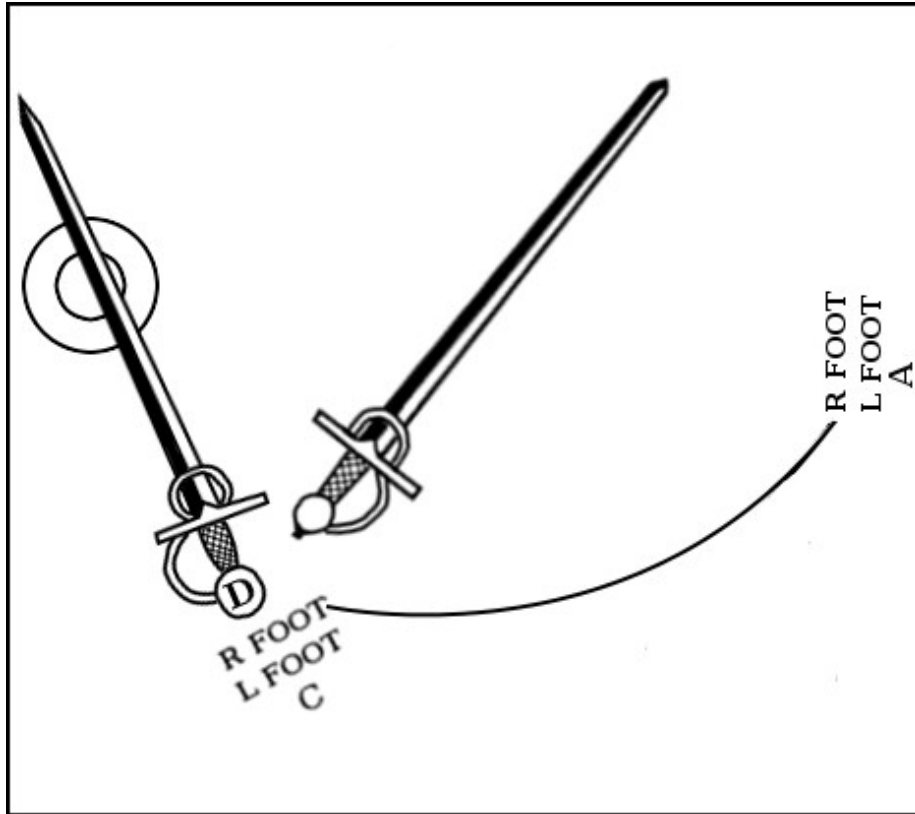
*At the beginning of the natural movement, free
the sword and wound with a thrust.*



I would like to make an appreciation once with such strength that it was imprinted in your memory, so that it was never forgotten, in order to manifest the great importance that the knowledge of the nature of the movements, in their beginnings, their type, and their size is in a *diestro* (in order to be one) dealing with the *destreza*, entering, and leaving with security in whatever case that is offered. I have not found it as I desire. I will only say that it is impossible to be a *diestro* without the knowledge that we say, and it will be as impossible to be defended from your

opponent or injure him without danger, as for those blind from birth to see, or the mute to hear, except if some miracle is worked on them. The knowledge that you have to have at this point has to be of three movements, with which the blow is given on the sword, which are the violent, natural, and offline lateral. At the beginning of the natural movement, you will pass from point A to point B, freeing your sword below his, that by means of the offline lateral movement and that corner or angle that will open between your left side and his right, you will be able to free it and make use of it, occupying it and wounding him in the chest with a thrust. It has to be with much caution that the swords don't meet, because due to the strong blow that he will give, as well as by the natural movement, they will lower to the floor. Take note that the thrust that I say can be worked in two manners: the one putting in the left foot and profiling the body, which is very rigorous, and the opposing sword will remain subjected with yours making a superior angle above it. The other is how I have advised you, and appears by demonstration, but this requires wounding with much speed and leaving to the measure of proportion, establishing yourself straight, so that when his sword rises, it doesn't reach or injure you.

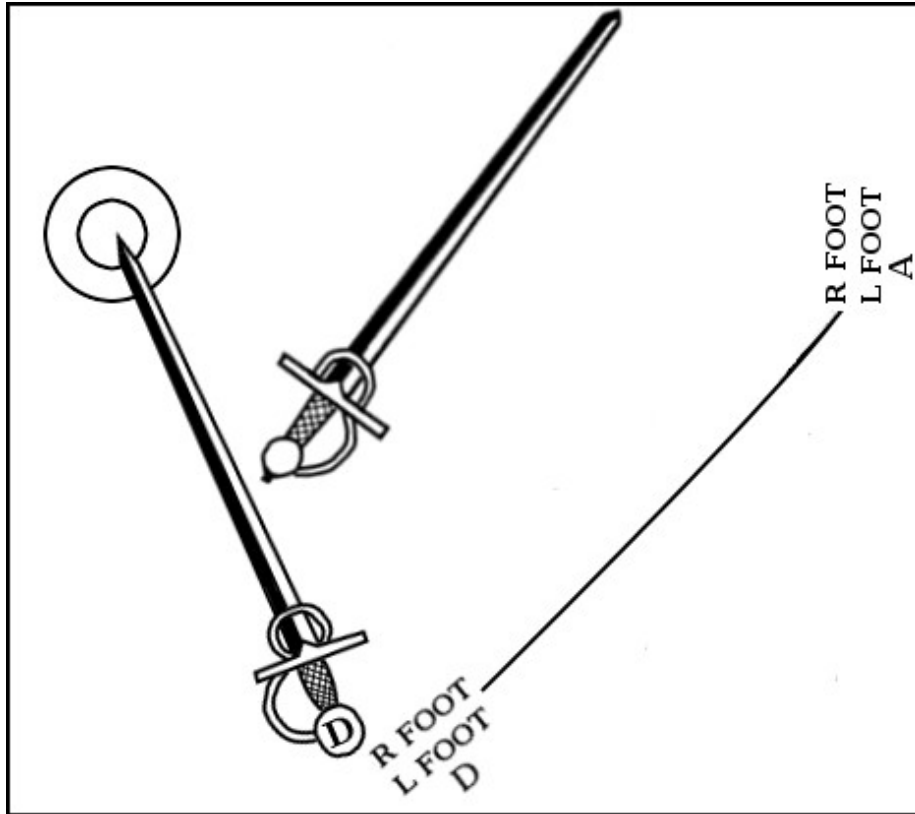
*At the beginning of the natural movement,
wound him with a reves.*



THE variety in *destreza*, and wounding in various manners is of such pleasure that it serves as candy to the *diestro*, in order to feed on it and never be satiated by exercising it. Because you make use of this pleasure of already knowing how to wound with a thrust, according to what I have advised you, you will be able to differentiate and wound him with a *reves*. For this, you have to have the proper knowledge of the violent, natural, and offline lateral movements. When the opposing sword lowers with natural movement to give the blow on yours, with the offline lateral movement, you will pass from point A to point C with the left foot, profiling the body, and you will form a *reves*, that, as we have said many times, has to be drawn to your right thigh. This step has to be long, or doubled,

according to the distance at which your opponent will be, and the step that he will give. If he will want to give the blow to the sword, being so parted by his inconsideration that you cannot reach him with a step, you have to take note that it would be harmful to form a *reves* and want to give a step, because some quicker thrust would reach, if the opponent formed it. Because of that, such certain knowledge of the distances and measures is necessary in order to not form the circular times from where the thrusts have to be formed, nor the opposite. Not being a convenient measure for the *reves*, you will form the thrust that will be advised in the following demonstration. If you will form the *reves*, remember that it has to be closing to the opponent's right side, so that you can subject him, and you subject the sword with your left hand for your safety.

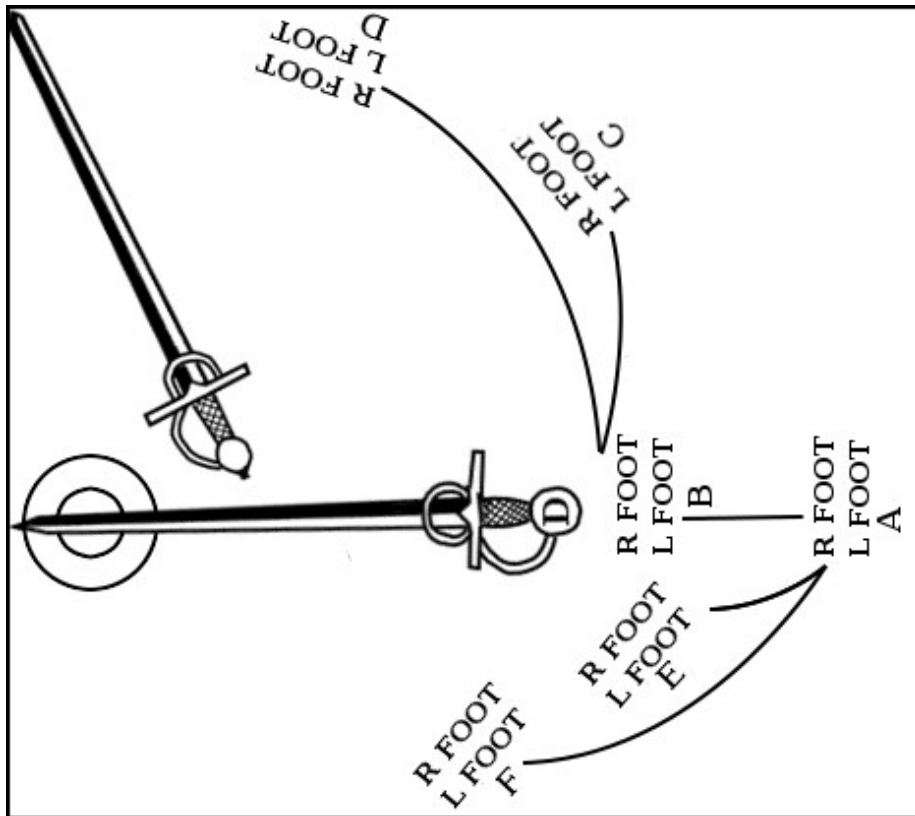
*At the beginning of the natural movement, give
a straight step, and thrust.*



THE offline lateral movement is so disadvantageous for he that does it to be able to be defended, that the technique started leaves him uncertain, if it is seen well, the little diligence that is necessary in order to wound he that does it will be known. He places the sword that had to be his guard and shelter, and in which justly he would be able to have confidence (if he knew the true *destreza*),

in a place so remote that he cannot take advantage of it, which is similar to one that makes a house, and a gate in order to guard it, and after it is placed on the hinge, he leaves it open; thus he that has the sword in that offline lateral movement that he makes opens the gate, so that his opponent can enter to injure him. In order to wound with the thrust, which this demonstration manifests, it is necessary to have the knowledge that we have advised: when he goes lowering the natural movement and making the offline lateral, you will pass from point A to point D, giving a forward step on the line that forms the rectilinear angle, wounding him straight in the chest, freeing your sword from his, as I have advised you. I now advise you that this step has to be started with the left foot, being permitted with respect to that which advises you in the demonstration of the steps, as the left was found to be able to make three movements: the one when we form the *reves*, another when we move back, and the last on the infinite line. This is where you have to go in order to give this blow, because if it was with the right foot, you would bring your body close, and although the opposing sword has remained so remote, it would be able to injure you because of your delay or his great swiftness; starting the step with the left, this danger is not present.

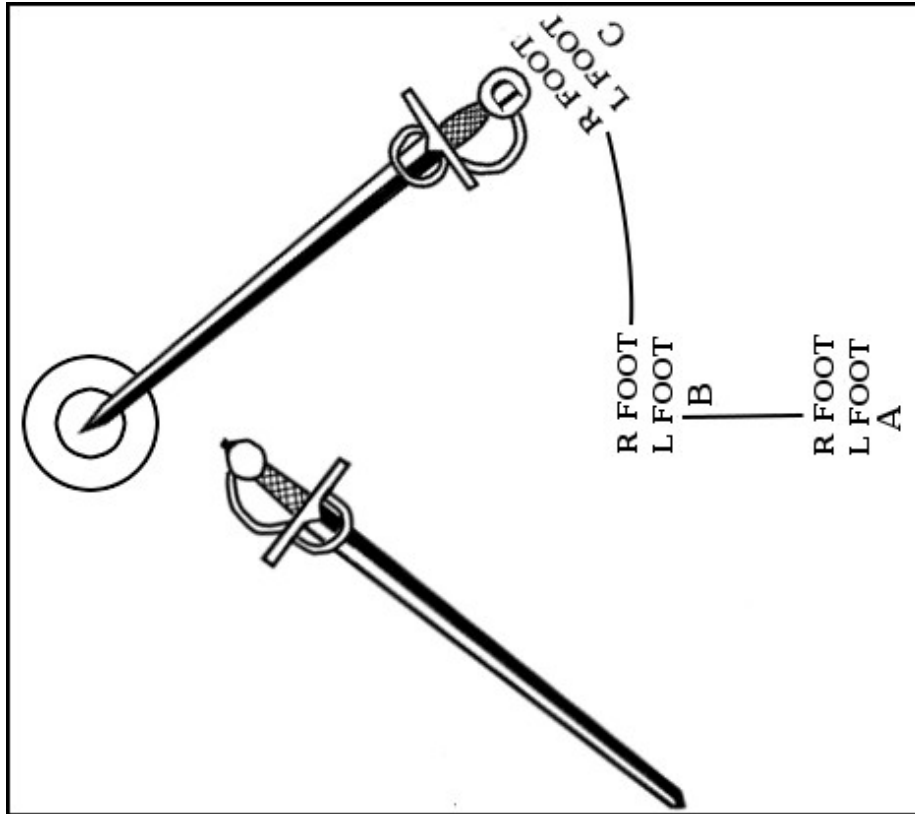
Frightful vulgar technique of ripped tajo, in which he is wounded from point A to point B, if there is distance for it, and if not, with the rest.



IT is a very just thing, that fear has those that cannot reason or obey its principles at bay and repressed, and makes (reluctantly) that an anguished fear of the harm that they themselves search and seek will be enclosed in their heart, as will be seen in this technique, with which we have to deal. Not wanting to follow what is proven

with long experience, they deviate by a thousand uncertain paths of various and confusing opinions, which are the cause of their ruin. There is nothing to fear, as Tullius says, as among men there are more differences of spirits than of bodies, and without further arguing, we can give him the credit that his celebrated opinion deserves, seeing through experience among those who deal with weapons, that each one is fond of the technique with which they are better, which is what their spirit requires. Some are fond of testing, because their spirits do not permit them to wound with another force, others who have less invite their opponent, others throw many thrusts from the hilt, others seek to knock the sword from the hand, and others, by not letting themselves reach their opponent, because the spirit does not help them, throw many ripped *tajos* and *reveses* [*rompidos*], each one being farther away from the opposing sword and body. We have to deal with the *tajos* and declare the movements that they are composed of, which are also three, with the participation of the two angles, as we have said elsewhere. In this manner, in whatever place that they are found, they raise the arm above the head with violent movement and arrive at the obtuse angle. From there, they throw a *tajo* with great force, not to the head, but to the feet, with which they make natural movement and lower to the acute angle, and as they deliver such force it passes to their left side, which is the offline lateral. In order to have to do it, they bend or lower the body, inclining the face to the floor, and the *reves* is formed from where the *tajo* ends, returning to where it began. Ahead, we will see the remedy against them.

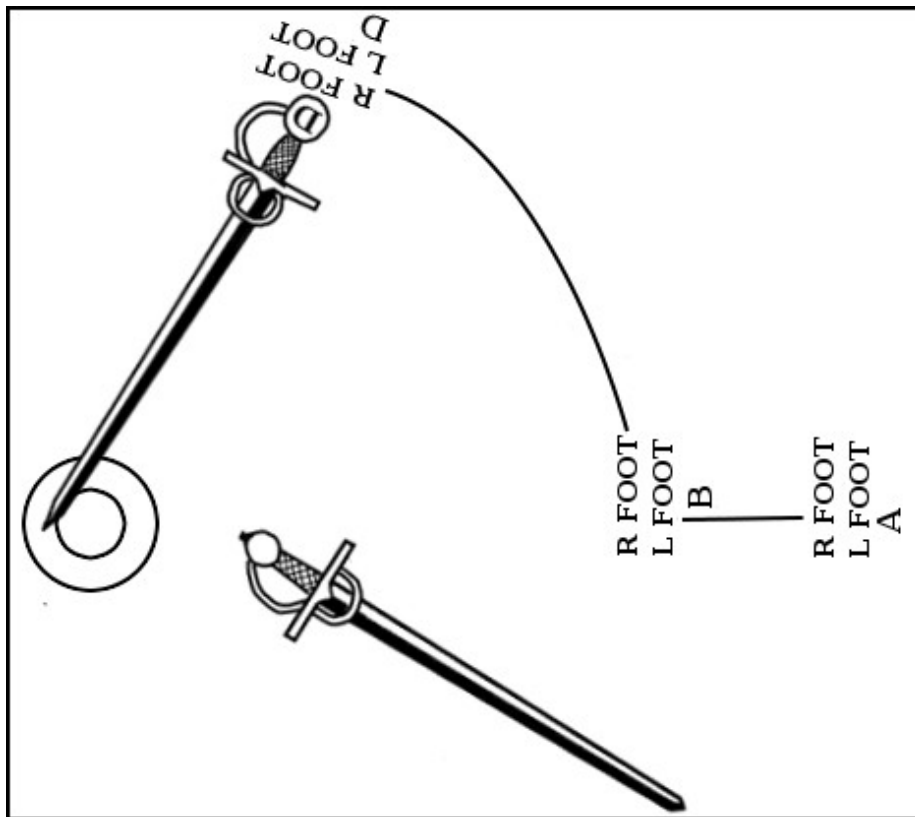
*At the beginning of the reves, free the sword
and wound with a thrust*



IGNORING the measure of proportion and proportionate measure [*medio proporcionado*] (which we will deal with ahead) and having little knowledge of the distances, is the reason why the *tajo*, which they make in order to distance themselves from their opponent, brings them to danger. The reason for this will be neither very hard to understand nor obscure to consider. Although we have given the same other times, I want

to follow the opinion of Quintilian on this. He says that it is better to have too much of the superfluous than to lack the necessary, regarding that each point is necessary to manifest the cause of the offense and the order of the defense. As we already said, this *tajo* is composed of three movements: violent, natural, and offline lateral; to free yourself from it, offending, you have to have care, when the natural movement will finish, and the offline lateral will begin, passing his sword to the left side with speed, you will pass from point A to point B with movement of straight arm and body. If, because of your sword being close to their body (which is we say that they do not know), you were able to reach to wound him in the chest with only this so short move, do it, as in this the distance that he will have, he will manifest it. If he will be so remote that this movement cannot have effect, you will make a perfect attack, as already advised to you in the blow of the inviting. When he returns to remove your sword below his, it does not meet it, although many times it will happen to be necessary to free it above, because the *reves* that he will make will be very low, in a manner that when he passes the sword from the left side, where the *tajo* will finish, to the right side, forming a *reves*, you will pass to point C as it is said, giving a thrust in the chest, as this demonstration shows, without curving the arm in any way, it has to go freeing and wounding with only the movement of the wrist.

At the beginning of the reves, form a tajo.

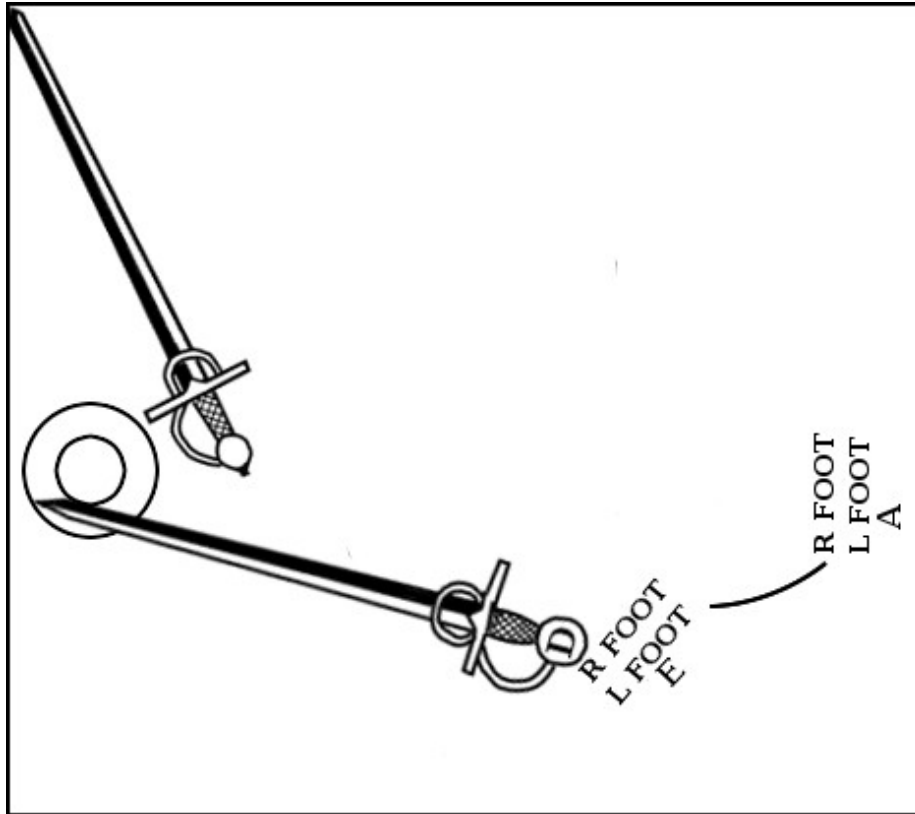


TULLIUS says that, the works of the soul being greater than those of the body, that which we do with ingenuity comes to be more agreeable than what we do with strength. This happens in this technique, in that he places all his strength in order to throw the *tajo*, and the same in the *reves*, in such form that the action of the force that they deliver, as it is so large, it is impossible to stop pursuing their first intent, to which they determinately apply it, without another

Note.

new determination it is separated so that that first will is deceived. I declare that when they throw the *tajo* with all that force, that in the middle they will not be lords of changing that type from *tajo* into a *reves*, or into a thrust, by not leaving (as they do not leave) any force reserved. Nor in forming the *reves*, with his own force to reduce it to a *tajo*, as happens many times to one who runs downhill, that if he wants to stop in the middle of it, it is not in his hand, then he is neither owner of his own will, nor body, in order to make that it is appeased, rather, to his regret, he goes running, bringing that force that he first placed, until he arrives to the plain, which is the finish and end of the race. Likewise it happens in this technique, that having started the *tajo*, applying the force to it, already they are not lords of changing it into another type, without that first action being finished, and it is understood likewise with the *reves*. Then if your opponent has thrown the *tajo*, and by not having convenient distance in order to give the straight blow, you will make an attack, and he will want to return with the *reves*, you will pass from point B to point D, forming a *tajo*, that by the inequality of lines and steps that there will be, this blow is very certain, and confirmed with much experience. As said, the force that he will deliver to the *reves*, to his regret, will have to be finished before he can return to form another movement in his defense. When he returns, it will be so delayed that he will not have a remedy, so it is certain that a degree of skill is worth more than ten degrees of strength. In this, the work of ingenuity will be shown, so that it will defeat such inconsiderate movements with ease.

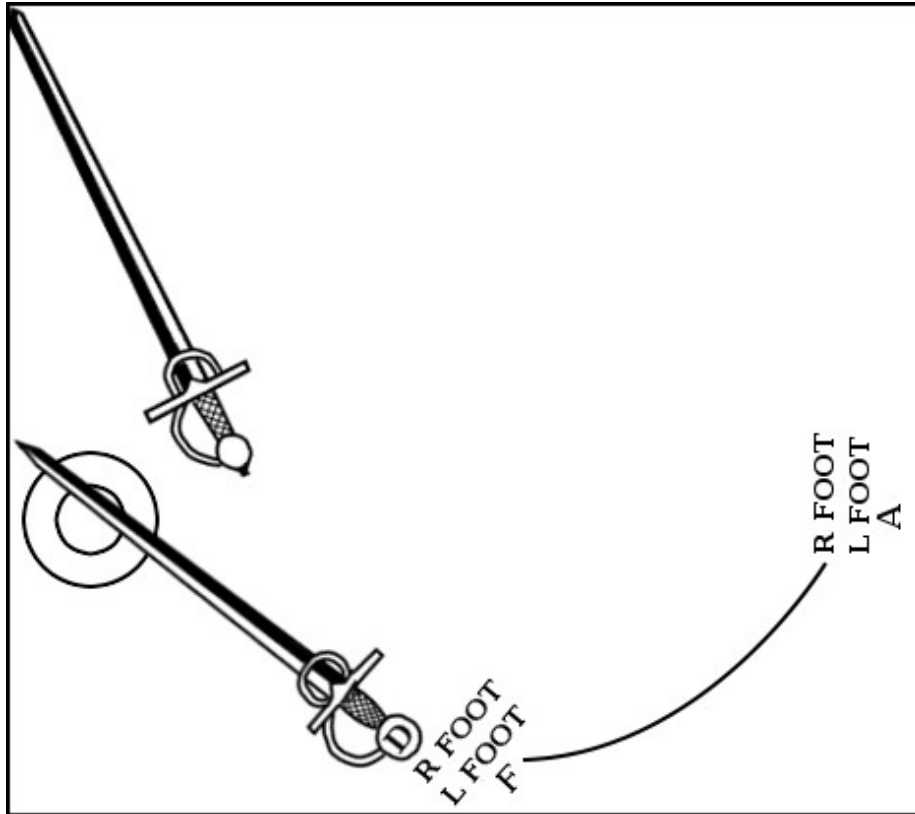
At the beginning of the tajo and offline lateral movement, wound with a thrust.



THE various and certain ways that this science teaches us, in order to free us from whichever blows that the opponent will form, are excellent, and worthy of much esteem. It is not only by one part, nor only one way, but so diverse, and all with such measure and strange artifice, that we will be able to say that it is to the righteousness of all men: high and low, choleric and phlegmatic, cowardly and brave,

and likewise for whichever blow: *tajo*, *reves*, thrust, or cut, attack or deflection, and all the rest, because it is over all. In the end, as universal lord, it teaches us and trains our defense, and offense of the opponent. As a scientist in it, if you will want to differentiate from a blow against the *tajo* that we go dealing with, not being content with having wounded him as we have advised, know that you have another two ways to wound him. If you will make use of the beginning of the offline lateral movement with diligence, with the natural already finished, you will pass from point A to point E giving a curved step, and from there you will be able to wound him with a thrust in the chest. Because of the long path that the opposing sword makes, with which it stays remote, you will be able to wound him without danger. If he wanted to turn to throw his *reves*, he will come to be participating in the acute angle, and as your blow has to be straight, and the arm straight, although you had remained, it would be impossible to reach you to offend, because of that which we already left proven, that the right angle reaches more. If the *reves* was to the high part, it will be necessary to free the sword below, as advised in the technique of the carrying away, and wound with *tajo* or thrust, the step being different.

At the beginning of the ripped tajo and offline lateral movement, form a reves.



IN this last blow, we will be able to ground ourselves in what Geronimo de Carranza says on folio 30, that any movement, as strong that it may be, is measured with another movement lighter than it. This will serve so that the furious and angry *tajo* that the opponent will throw does not intimidate the spirit, nor does seeing it formed with such rash impulse scare you, as you have remedy in order to leave without danger. You have to understand the application of this

argument in this manner (although there are many others) when your opponent will make that *tajo*, in which he will apply all his force so inconsiderately, and being at a distance capable of reaching him with only one movement, you will have much warning. When the natural movement has lowered, and his sword passed in front of your body, making an offline lateral movement, you will pass from point A to point F with great speed, making use of that beginning of the offline lateral movement. Bringing and having the arm straight, you will form a *reves*, executing it in the head, without entering more than to reach him with four fingers of the sword, that by the inequality of lines that there will be, forming the *tajo*, you will form your *reves*, and you will be able to wound him, as we advised another time. When he forms a *reves*, you form and wound him with a *tajo*, as you will also be able to do at this point, if wanting to wound with the *reves* that I said, for some reason he will attend to impede it or form a parry or deflection, convert it into a *tajo*, executing it in the left side of his head. Here, the step of feet will have to correspond to the type of blow, with this prevention, that the first *reves* having to be executed in the right side, the step that you have to give has to be on the left side of the circumference, and when you will have to wound with a *tajo*, the step will have to be on the right side. It is very clear that with the inequality that you will go working, their sword will never meet you, as when he will be parted to his left side, you will go to the right, forming a *reves*, and when he will bring it to the right, your step will be to his left side, fleeing from meeting with it. This is enough for this point, so for that the rest that can be done, exercise will make it so easy, that it will not lack what lacked here.

They do many other techniques, which one would be able to pursue and make a grand volume of, and by not tiring you or me in things of such little import, I leave and remit them to your understanding, as with the saying and the exercise, considering the order said up to here, you will impede the rest, as even they are those of less importance. Although they are three that in wonder you will see a man that deals with weapons that dares to be made public as a *diestro*, but knows them and only in theory will he manifest them so clearly that they do not lack the demonstrations. The first is, being established, wanting to wound in the right foot of their opponent; I say wound because they maintain that it is a wound, or at least that they will that it is, and that which I have seen isn't but a little blow, that when the edge of the sword with which they give it, was the point of an awl, it will not break the shoe. They pursue this with such caution, that you will see them give a thousand turns, seeking time and awaiting an occasion in order to do their celebrated technique. It was by leaving this point here, as in others, the danger that it has has been declared, but by complying with the style and order started, I will point out some. In the demonstration of the three angles, where we prove the right angle reaches, but this absolves this difficulty with only understanding that when the sword lowers in order to give in the foot, it comes to place on the floor, that is in point D of said demonstration, which reaches less than the right angle by two-thirds, as the line that lowers from point B to point D shows. Not obviating this advantage, there is another much greater, although not known, that in order to wound in the foot, they incline the body and arrive to the opposing sword. So if your opponent

*Three famous
blows
of the vulgar.*

*First
technique.*

will want to wound in the foot, you will be defended by only being straight, without placing some diligence on your part, that he will wound himself with those that will be able, intending to wound. If the truth has to be believed, I tell you it, that it has been experienced more times in truth, and in competence, than this chapter has letters. As they wouldn't be able to prevail with it, sometimes they would place the blame on the delay with which they would do it, others on the sword, and others on the arm, without ever wanting to be persuaded in public, nor to confess the true cause of it, because there are some of such obstinate spirit that they would rather die in the dark and gloomy jail of ignorance, than live in the agreeable liberty of science. However, they walk where they want, they confess or deny that which they will like, as the Castillian refrain says: All has to be giving kicks against the goad.

*Second
technique of
slap.*

The other esteemed lesson, used much more than the first, is being established with their opponent, to go assuring him until it seems to them a convenient time, and then they lengthen the left arm, giving a slap [*manotada*] to the point of the sword, and putting in the left foot they throw a very strong thrust from the hilt, which if they reached a man with it, even though it is with a practice sword, they would kill him, because they apply all their force to it without any consideration. It is rarely executed, because the fear that some have is such that in knowing that their adversary wants to do it, they place an amount of diligence in moving back. The veneration that they have of it, and the confidence that they place in it originates from here, which appears to be that brings or knows

it that (as they say) a clock is made. That which is more notable, which has happened, a *diestro* having left to campaign to fight (in their mode) with another that will not be such, for whom they would have pity of what had to happen. Arrived to the occasion, in half an hour, he that is less skilled doesn't do anything other than throw thrusts from the hilt, and with them delaying until the seconds arrive and find the *diestro* confused at having taken advantage of his *destreza* so poorly, and giving as an excuse what he would be able to do if the other had thrown many thrusts from the hilt. Worst of all is that this apology they had admitted as such, conceding that it has reason, that against fast thrusts from the hilt, there would be no parry. Although our author, after having abhorred this technique (as is right) in the dialog of the false *destreza*, gives equivalent reasons to satisfy those that will proceed without passion, I will give my opinion remitting theirs me to in all, and I do it by advising the way of their remedy. This slap (or kick) is done with movement separate from that which forms the blow, and this blow is composed of another movement, and time is necessary for each one of them, and it will not be so small that the time at which they can be remedied ceases being known. You will be able to do it if your opponent will want to wound you with the slap, taking note when he will go to give it, that the body is close to your sword, and his is cut short. They give this slap downward from close to the face, and knowing this movement, you will free the sword so that the hand doesn't meet it, giving a thrust in the chest above his left arm, having the arm straight, leaving the diligence

*Event
occurred.*

*Excuse of the
brave and
skilled.*

*Vulgar
opinion.*

Note.

of the slap in vain, because he doesn't have to find it. In order to give the blow, he has to be giving a curved step to his left side, that corresponds to your right side, in case at that point it will be thrown with his thrust from the hilt which, by the inconsideration with which they do it, he will come to give eyes to where you were before.

And if you wanted to vary, you will be able to stop giving the thrust, and when he wants to give his, giving a blow on the sword, and from there forming a double technique [*treta doble*], or a cut to the head, giving the proper step, or many other remedies that we will advise in the true *destreza*, which you will be able to go applying.

Third

*technique of
armband*

Although the armband [*brazal*] has been left for last (appearing forgotten) it is not the technique that they esteem least, nor do least, nor even trust leaving with victory least, making it rather, it seems to me, one of the best and most celebrated, which they make use of in the greatest necessities. He who comes to do it with some gallantry, they celebrate and say that he is a singular man in the techniques and above all, extreme in the armband, which is the same as saying of that he is a Plato in philosophy, or a Baldo in law. I have a certain kind of shame in finding such just cause of calling it all bad, because it will be understood that it is a particular passion of mine to be a detractor of others' works. I want to fall on such abominable vice when the reasons that will be given are not true testimony, and it convinces whichever dispassionate understanding. I rely on the opinion of our author, who says that all the techniques that are in the will of the opponent are false, and the end of them doubtful, and they are not always reached, because the event depends on

Carranza fol.

129

the other's will, and this (he that doesn't know) will not easily subject it. This is reserved for the *diestro* that will do it, with certain and true *destreza*, that will be able to go obligating he that makes some movement, in order to injure him by means of it. Although it appears that these two points are similar, as each one waits for the opponent to make movement in order to wound, it is with two differences on the part of the *diestro*. The one is that when he wants to wound with second intention, which is by means of displacing the opposing movement in such form, and making use of such measure, and having the distance so decided, that he gains that which he lacks the capability to do to his opponent who leaves to his purpose, by wounding him in another place when he will not want to leave. He that deals with the ordinary *destreza* lacks this, so that if he tests the opposing sword in order to wound, by means of the movement that he will make, if he that is tested doesn't leave to his intent, the artifice of his technique is thwarted. The other that the *diestro* has is that if the movement that he waits for comes to happen as he wants, he gives his blow without any danger. This is the opposite in the others, that when a man was determined and wanted to attend to his intent, the blow that they will give and those that they do, as they lack that certain knowledge that science teaches (and dealing with them in distance or measure of proportion, or proportionate measure, will be the reason why they ask he that will have said it, if it is from Prester John of India, or born in the Antipodes, according to what will appear strange to them), they don't nor will be able to have certainty in anything, as they do not have it in the armband, which they compose and do in two or three manners. One is testing the sword in the middle, and when they free it in order to wound in the face,


*Premminence
of the diestro*

*How the
armband is
composed.*

How the armband is composed in another manner.

they put in their arm, gathering the opposing sword on the arm, putting in the left foot, giving a thrust from the hilt. The other is composed in a different mode, placing the sword in cross on the outside of the opposing sword, and putting in the left foot and arm, taking the sword below the opposing right, they give the thrust from the hilt in the chest, having the sword gathered on the arm, and high, in order to be able to pass to do their technique.

How the armband is composed in another manner.

When they test the sword, if the opponent forms some *mandoble*, they form the parry with the arm, which they come prepared for, armed with some half-armband of mail or flat steel, or at least some pieces of board, and then they give the thrust. Although it is formed in other diverse manners, in the end it comes down to putting in the arm of the same type. In the first they are founded badly, because having their sword so close to the opposing body, in that reason it fits, that putting in the arm and left foot, for which he necessarily has to deflect the right, because both cannot be close, and in deflecting it they cut short the sword, the rest wasting much time in the movement that they do for the armband, as well as for the deflection. In this time, he that will do it will be able to be injured in many places with this consideration. If it will happen that when he will test your sword, waiting for you to leave to wound him in order to make his armband, at the point that he goes placing it to work, you will free the sword so that the arm doesn't meet it, making a half circle in this form: , giving a blow below his own left arm, by having it so close, by means

Objection against the armband

Note.

of the step that he gave with the left foot, and the sword so distant, when he understands what he caught, yours will be able to be wounding him in the chest, and for this, moving back until seeking measure will be necessary. You can do this with ease because his sword comes to remain in the acute angle. You will also be able to wound him when he is waiting for your movement that (according to what he wants) has to be to the face, making an attack to him, and when he wants to throw the armband, form a *tajo* to the head and arm, moving back a little, seeking measure. When he wears the pieces of board on the arm, the blow, by being natural, will wound them in such a manner despite them, and more if the blow is given to them in the hand. This is the reason why many have damaged the left arm, and passed the hands, because they have been an aficionado of this demonic armband and damned slap. If the impetus and force with which it is thrown will be such that you will not be able to defeat him with the step that you will give back, having formed the *tajo*, and he will want to give his thrust, you will be able to stop the execution to the head and attend to impeding the blow, which you will be able to do by giving the blow on the sword that you had to give in the head, and wounding from there. This will be when there isn't time for everything. *Note.*

The other that is composed of making the attack on the outside has its own blows, and doesn't differ in more than the opponent making his armband by means of your movement, or making it without it, by only making the attack. Although you have another blow, knowing how to take advantage of the beginning of it; when he makes the attack on the outside of your sword, you will be able, giving curved step on the circumference to your left side, to form a *reves* *Note.*

to the head, which, because of taking the sword from the front of your body, you will be able to injure him with it said blow. With this, the treatment of the false *destreza* is finished, so being knowledgeable of the true, there will be no point which you cannot attend to, as you know how to apply it.

The reason why this third part is placed.

Because in all I go imitating our author Geronimo de Carranza and the style that he brings in his book, I want to show the reason why the ordinary *destreza* was placed at the beginning, if we plainly confess that it is false, and we argue it with provable reasons and demonstrations. In summary, the intent of both is that which Aristotle says in the tenth of the Prior Analytics, that many times examples are placed because those that learn or want to be persuaded know that which they are told better. As the famous doctor Avenruiz says in the second of spirit of the examples, the verification of the thing is not sought, but the manifestation of it. So that this is certain, it is suggested in that which Carranza wrote, where he gives the example that the Spartans would intoxicate their servants, so that their sons and young nobles, seeing such abominable and awkward vice, abhorred it and followed the honest path, as Plutarch refers to it. Seeing that they have not wanted to flee from an unconsidered frivolity, due to a dull and low opinion invented by men of dull and low understanding

Aristotle.

Aven Ruiz.

*Why
examples are
placed.*

*Carranza, fol.
64.*

(that having proven with such certainty in demonstrations, as well as examples, gives me liberty that I may give to my pen, which publicly says that which I feel about it and them), mine is that they hurl themselves confused and blindly to their more-than-false appearances of truth, and that they truly love the causes of their own harm, as if they will do it certainly to their advantage. Because of this, I have sought (considering that which Titus Livius says, that the past is easier to reprehend than amend) to publish and give to the world in painting and drawing, clearly and without metaphors, to the thoughts. Although, I have signified the false idol of their *destreza* with the care that I have been able, I would like that it would be done by the celebrated brush of Apelles and the singular genius of Lysippos, the only ones who achieved license by public edicts for the one being able to paint and the other draw King Alexander, because this was considered to suit the greatness of such a grand prince, so that he will be painted so lively, with colors and hues so proportionate, that it would last as long as there would be men. The techniques that they do (offspring engendered by their own confusion and deceit), as well as the growls, mannerisms, visages, and gestures that twist the mouth, bare the teeth, open the eyes, the disheartened snorts, the sweats, the unrest, the twists to one side and turns to the other that bend and twist the body, that in his time didn't give the Italian Harlequin advantage, so that each one by itself saw its own figure, its actions and mannerisms, so that they were ashamed of being made buffoons, in movements or steps of feet as well as in gibberish of body.

Titus Livius

*Who had
license to
paint
Alexander.*

*That which
the vulgars
do in order to
do their
techniques.*

Note this.

They have not seen it, although Carranza manifested it, giving them a mirror in which they could see themselves; what has happened to them is what ordinarily happens with the crystalline mirrors, that whatever is seen in them makes a good face. This is the reason why we see ourselves very measured and composed, because if we will look at ourselves laughing, talking, eating, walking, fighting, and complaining, each one would see his defect, and when it appears good or bad. Thus, they don't have to see themselves measured, because the mirror only represents the perfect figure of he that looks at himself. They look at themselves with each one of the referred mannerisms and remain afraid of being seen, that from here it happens that they live with themselves so deceived, that they don't want to be disillusioned or see defects in themselves, and likewise that they defend for their part, hating and reviling the others. As that is so, except seeing the defect that the other makes public, but then as they come to look at the mirror, each one imagines himself so composed and serious without second, this presumption being that which harms them, because he that presumes more, is he that knows less, and he that knows more, is he that presumes less. With this they will come to knowledge of the falsity that they profess, and I prove and say what is false: that which deprives us of certainty is truly false. The *destreza* is founded in science, and it is certain that that which they profess deprives them of it. It necessarily follows that it has to be false, and it will be so as much as it deprives them of greater certainty. The true *destreza* teaches a man to scientifically defend himself from another; that which they follow doesn't defend them, rather it is the reason that they kill them (as happens each day). One can understand without any doubt that it is false and without

*He that
presumes
more knows
less.*

*That which
deprives us of
the truth is
false.*

any scientific foundation. Although a doubt or question is offered here, that those that profess the false *destreza* will be able to do on its behalf, saying what the reason is (that if it is false as we say) why they sometimes succeed with their techniques and execute them, as truly, two opponents as serious certainty and falsehood don't belong together. One responds to this with the authority of Plato and Aristotle, who say that all that which is done is either by nature, by art, or by chance. This last is the solution to this doubt and from where it proceeds that some of their techniques sometimes come to certain and true execution, not placing on their part more than the instrumental arm, because for the rest, they don't know how it is done or for what reason it is done, that happenstance is the true inventor of it, also because that which is dealt with many times sometimes succeeds against those that in the one nor in the other have never been instructed, and also because of that which Geronimo de Carranza says, that if they are sometimes successful, it is by error, and the most principal cause is the carelessness of the opponent. However, the excellence, artifice, and certainty of the true *destreza* are such that I would have to be an ingrate if, in whatever occasion that happens (which will be many), I did not trumpet its grand works, although well known. As much as I say in its praise, although it will be (that it cannot be) with as much elegance as the ordinary deserves, like a diviner, publicized until the intimate secrets of its damaged entrails, it will not achieve my intent, because there are men that, in order to believe the truth, have calluses in the heart. With this I give a general

Doubt on the part of the false destreza.

Solution to the doubt.

Carranza fol. 144.

proclamation on the part of its own certainty that I have manifested, that with time if they will not leave the confused and dark ways of the vulgar and false *destreza*, that in time, when they don't have remedy, they reluctantly have to suffer the pain that their malicious guilt will deserve. If they saw it inconsiderately, those received by others that have suffered them, and that they castigated was enough, because there is nothing so effective to part us from the guilt as having the pain of it in memory. Although it is considered good that the men in particular for whom this book is made, who are the noble, discrete, and of honored spirit, will not only leave the false *desteza*, but they will be its rigorous scourge in order to banish it. With this said and well-employed, I will give my work, and much more than would have suffered.

Particular advice, in which it is declared with what weapon one can be defended with the most ease.

WHOMEVER will be guided by the diversity of the opinions of such little agreement and less consideration that those who want to become new inventors of the *destreza* have given and do give, neither will their understanding have rest nor their spirit reach that interior peace that those who are guided by scientific principles have and enjoy, and by means of those, they reach the true solution to what they deal with. The example we have at hand, astonishingly we will meet two masters (although they are examined) that come

to deal with the *destreza*, between them there is not a thousand competencies, each one wanting to favor his techniques, and manifest them as best, from which can be inferred that there is certainty in none, as the one doesn't know the other's, nor all consist of some principles. If by some of these we had wanted to give sentence in favor, we might ask each one which is the best of those they say. One without such large reason amazes me, that philosophy being the same in Spain as in Flanders, and mathematics so certain, which is practiced in all places, and arithmetic as certain in one province as in another, and truly all the other things that have scientific foundation, all in one kingdom are as in another, and since they differ in language, the sense is not changed. This wretched *destreza*, which they want to make adulterous, as if it didn't make use of its own certainty that the rest, as is said. I do not say that this difference is from one nation to another, from one kingdom to another, or from one city to another, but from one street to another, and from one house to another, and even from one *diestro* to another. Being face to face, practicing the same thing: that is *destreza*, which none of those know what it deals with (to the opinion of the other with whom deals with it). They don't dispute over who knows more study, and reached greater secrets of it, but each one says that what the other knows is false, and his techniques trivial, because he didn't know how to give three counters to one of the thrusts defended. Oh poor and wretched *destreza*, but I say it badly, that this name is not theirs, nor as we call it, but we call it Babel, which is likewise that confusion, as such

*Name owed
to the false
destreza.*

*Question and
opinion of the
diestros, on
which
weapons is
best.*

diverse men have wanted to fabricate it. Because this already tires, and as much as is said, even more can be said, we leave it, and deal with that which makes our purpose more. It is a very contested question: which type of weapon is the best, for wounding as well as for defending. As it has not been determined, there are various opinions, each one maintaining that which appears best to him. Some have said the round shield [*rodela*], because it is a covering arm and is important for the parries of the head and covering the chest. Another goes contradicting the first and says that the buckler is the best, and it was founded in that it appears best to him. Another contradicts these two, saying that the sword and cloak is above all, because it serves to cover, surround the arm, and encloak the enemy, as if he were a bull. Others say that the sword and dagger brings a thousand advantages, because also placed in cross they make the parries to the head. Finally, each one gives their opinion, and it is not clear and distinctly known why the one is good and the other not so, except because they are found well with each one of those that favor them. Hearing these opinions, you will not enjoy yourself or be neutral, without knowing to be determined, what opinion follows those will go declaring the best that will be able. Beginning with the sword and cloak, which the ordinary opinion has introduced as very good for the defense of the man, persuading with appreciations, that for the parries of great importance, manifesting this with appearances more worthy of derision and laughter than any credit. I would not dare to ask that one was given to my reasons, when it was not on my behalf, one that Geronimo de Carranza gives by way of objection, that he

*Carranza, fol.
120.*

that makes a parry with the cloak is in great danger in whatever time that he will form it, and in particular if it is done when the adversary can reach with the point of the sword. From that, it will happen very much to the contrary of his intention, that in place of the parry, he can leave with offense, without his opponent having it, nor even danger of it. If they had wanted to scrutinize the reason a few turns, they will know it and come to understand that in those circular movements that they make with the arm in order to wrap the cloak on it, that they apply the greater part of their attention there, which is one of the foundations of this science, and that the sword is not accompanied by it, in order to apply a blow, and that he will not be able to give it and revolve the cloak around the arm at the same time, because each one of these movements necessarily requires separate time. Besides, those movements and turns that they give with the cloak in order to wrap it around the arm are circular, and many times they come to cover the sight in the time that they pass in front of the face giving the turn, and they will not be able to leave well from this. Then if his opponent had measure in order to wound, he would be able, with only giving a step on the circumference to the right, to execute the blow below the arm which has the cloak, without that being a place to impede it, as the sight (by which he would have to come to have true notice and knowledge of the blow that is formed against him) has it impeded by the interposition that the cloak makes between the two bodies. We pass ahead and come to the rigor of all and say that he that has the cloak, rather than coming to his opponent, has it wrapped around the arm, by which said danger ceases. He wants to make use of the parries, which is his particular intent, they will find that they suffer the same danger,

Carranza, fol.
27.

for two reasons, which come to produce its own effect. We place it in question: he that is found with the sword moves circularly, forming a *tajo*, which we already know goes traveling to the head, and he with the cloak guided from one unjust hope says that he wants to receive a blow on the cloak, that when much will be at the expense of three or four folds of it, and one thrust will remain, which is the most generally practiced today. I say that his harm is in this confidence alone, and it is the reason that the *diestro* never forms *tajos*, *reveses*, or thrusts in which he applies all his strength, without leaving some reserved with much consideration, in order to go applying it (in the necessity that is offered) according to what will result from the first. If the occasion will dispose it, he will be able to change intent, making use of that which Geronimo de Carranza says, that thrusts are formed from the end of the *tajos* with little diligence on the part of the *diestro*. Seeing that his first intent has to be impeded by means of the parry, and this comes to cover his sight as we have said, placing the cloak in front of the eyes, in that time, taking advantage of that force that he left guarded for greater necessity, he will form said thrust, besides his universal remedy remaining to him, which will be dealt with ahead. We conclude by saying that when it was necessary for the *diestro* to make use of the cloak for some reason, giving help to the sword with it, he gives to each one the office that it will be able to do well, without forcing either to do the other, giving only the deflection to the cloak, as our author says, leaving the parries, attacks, and blows for the sword, which for the cloak, what we said is enough. Doing the opposite

Carranza, fol.
163.

Office of the
cloak and
sword.

Carranza, fol.
158.

will be commanding the cloak to wound, and the sword to deflect, being wrapped around the arm. The sword and shield will have to be dealt with, as it is so celebrated in the world. Although that which will be said on it is made of the truth, it doesn't have to give much pleasure, because of the great faith that they have in it. I don't contradict this, because any arm is good, if one knows how to use it well, giving its convenient measure, not forcing it to more than that which it will be legitimately be able to do. Well understood, that although this matter will deal with men of excellent understanding, there would be no advantage to persuade them of the certainty, as it didn't benefit being said by our author. In my opinion, the reason is that which Pliny the younger said, that the received opinion is disarranged with much difficulty. However, one values that which he will value, and I have to say that which experience dictates to me with much certainty; if they will believe it, good, and if he will see, despite the incredulous, making that they believe it. The particular intent of those that use the shield is to cover the chest and favor the head with the parries, and for the thrusts, to seek that the sword is sunk in it, in order to injure with safety. For this reason they have been accustomed to wielding bucklers of cork, because throwing their fearsome thrusts from the hilt, they give the buckler to them, and as they cannot change that force that they deliver (as is said), they nail the sword in the buckler or shield. Most times it is the cause of their death, or at the cheapest the loss of the sword. So with the *diestro*, it will happen to the contrary, that they will form the blows in the unencumbered place, and when they want to give the shield to some thrust of his in order to leave with their intent, it will go to the contrary. So the

*The sword
and shield.*

*What the
diestro will
do against
the shield.*

Carranza, fol. 163. The thrusts are formed at the end of the tajos.

action of the force arriving, measure according to the disposition and distance that will be from body to body, he will change intent and form a *tajo* in that instant, as our author says: the thrusts are formed at the end of the *tajos* and *reveses*. To the contrary, he will form a *tajo*, and when very confident he goes to make the parry with his shield, he will convert it into a thrust, with only making that the violent movement loses some of the force that had been delivered, or with delaying the opposing movement, giving a curved step on the circumference to the right, giving the blow below the arm of the shield (leaving aside his principal remedy, which has to be dealt with by itself, making an epilogue of all the techniques). All that said he can do that of the sword, the doubt is not very intricate, nor the solution very difficult. The first, because the shield is so large, and the movements that are done with it are so long and slow that he there would be room to wound and prevent the remedy. When the movements will be short, as any movement necessarily has to have a mover, and this has to be the body and arm, and time has to be spent in this movement, because none is instantaneous. The *diestro* will know and go making conversion of some blows into others as it suits, and the shield will go in continuous movement, with respect that when he will begin to form some parry, the sword will already leave with a very contrary blow, and he will wound with straight thrust, being able to make this with more velocity than the shield. When he wants only this, and not to wound him, he will tire and discourage in such form that without having made effect, it will be necessary for him to retreat. When he will want to wound,

Note.

There is no instantaneous movement.

he will be able to do it without being seen or remedied by the one with the shield, as with it, in the parries that he will make covering the head, by being so large, he will not leave the sight so free, nor the chest so covered, that by the speed that the natural movement has, before the shield lowers, he will not have wounded him, as said. It has to be understood likewise with the buckler, although not with such rigor, by being less and more agile, but in the end it will remove no one from the *diestro*, having formed a *tajo*, if he will see the parry made with the buckler, stops giving it and gives it in the arm with which they have it, which cannot cover such by being smaller than the shield. Because in the book that is promised, that all this has to be dealt with copiously, advising how he that will wield whatever type of arms (as is more than the sword) has to have himself, and also the office of each one, so that none is deceived, by the danger that can be offered; I remit you there. The sword and dagger, which are almost ordinary arms that a man carries, are plain and knowingly seen to be important for his defense, more than the others referred, for many reasons very founded in it, because the dagger (according to our author) serves to make deflections and take to its charge some of the lesser parries. Many times it even helps to wound, exchanging offices – the dagger wounding, and the sword parrying or deflecting. Finally these are offensive and defensive arms, and the circles that are made with the hand are smaller, and with more speed, than with the cloak, shield, or buckler, and it doesn't make that impediment to the sight that the others do, in order to know the opposing determinations. From here it will come to be inferred, that a man will be defended from

Sword and dagger, ordinary weapons. Carranza, fol. 158. Many times the offices of the sword and dagger exchange. With which arm one will be defended with less work.

one with sword and cloak with more ease than one with sword and buckler, by the movements being smaller, the deflections as well as the parries, and less impediment to the sight. He will be defended with less work from one that wields a shield, than the small or large buckler, because of the slow movements, and the other referred things. He will be defended with more ease from the buckler, than from the sword and dagger, because of both being able to wound, according to the place that he that wields it will be found. He will go with less caution from he that will wield a long sword, than one with the short sword, because of how much weakness it has, according to the length that it goes adding. With less caution the *diestro* will be able to be defended and injure the tall man than the short, and the reason for that is declared in the particular point of knowing the complexions, not because each of these things stops making use of its particular measure. What was touched on dealing with each difference of these will be said in the second book that, our lord being served, will come to light if they will remove the fear of this, by making the reception that the will with which I offer it deserves. In this, we will deal with the sword alone, which Geronimo de Carranza honors such that he calls it the faithful companion of man, because without favor or help from any, it makes its attacks, parries, and blows against all the other arms and defends him without any of them lacking. It was very just that the sword enjoyed this particular privilege, because a man is not always found with dagger, shield, or buckler, and even many are found without cloak. In particular, those in the military, that having lost the

Carranza, fol.
158.

arquebus or pike, if it is dry, they are found with only the sword, and with it alone they will be able to work marvelous effects in *destreza*, as will be seen in this book and the promised one. He wanted only that the men were dissatisfied with their own opinion and were left guided by reason, and not passion, because the will that will be guided by it cannot have a good end. With this they will see clearly who is that which they love so truly, that the things that are founded on false foundations have such propriety that while more are seen, more defects are found in them. However, that which is certain and true consists of scientific principles and foundations, always lasts from one being stable and firm, without ever making a change in its firmness, in the truth, or in the tricks, haste, or in space. Because that of yours which is good doesn't have necessity of many words in order to praise it, as the truth is entrusted the same. This is enough, and when they will not want to render its credit with all these persuasions, they consider that it is from prudent men, not looking to that which they know, as much as to that which they lack knowing, and they are not similar to those that would want to marry the chaste Penelope, who, not being able to reach her, were wed to some of her maidservants, and they were content with this. They work to reach the chaste and beautiful true *destreza*, and are not content with the dirty cook of the false *destreza*, and they consider that the understanding that is occupied in useless and baseless arts are so badly employed, and they agree with that celebrated saying of Quintilian, that says that the continuous work will be lost if something better than what has passed wasn't able to be found.

Carranza, fol. 162 and 168 and 37. fol. 2. Carranza, fol. 37.

Before we enter in the particulars of the true *destreza*, I want to advise you of that which Geronimo de Carranza pressed in all the discourse of his book, so that the blows come to true effect. This is the proportionate measure [*medio proporcionado*], that as he says in his declaration, is the determined distance that each type of blow has in all the arms. There are four types or differences of blows, *tajo*, *reves*, thrust, and cut [*cuchillada*], and from these are derived many branches; thus each one requires its proportionate measure in order to achieve the principal intent, which is to wound without being wounded. It is that with which the *diestro* will be free from danger; it is that which measures the long or short movements, of whichever type that they are. The measure of proportion is also a certain knowledge of the opponent's weapon, where it is long or short, and without saying it, the *diestro* measures it with such certainty that he cannot fail. From this knowledge originates then requesting the understanding, what blow has to be applied, according to the length of the weapons or the body. Thus the proportionate measure is a disposition, with which the effect of his determination is reached and achieved without impediment. I say without impediment, if the opponent's body, which is the object of the blow, is disposed for it, and doesn't make movement backward with such speed that we almost give it the name of fleeing, which in such case will not be a fault on the part of the *diestro*, nor the science, but the fault of the disposition of the object. As Carranza says, the office of the physical is healing, being the virtue of the capable body; thus the *diestro* will wound, the opponent being disposed, although the opponent will not always be able

(after the *diestro* has chosen his proportionate measure) to retreat back with such speed, that taking advantage of the beginning of the movement, he doesn't comprehend it, reach, and wound. Because the proportionate measure is a distance so determined and measured, it is a place and site in which the *diestro* is placed in order to injure his opponent. It is the just measure of his movement, not worked by chance, but with much certainty. It is a place and spot in which the *diestro* has caught all the paths and ways where the opponent can leave to wound, so that he doesn't go without a wound. Although the movement that he will make is very fast (as turning the face is not), he will achieve it, as said, because the step that he will give back will be violent, and without any certainty, and that which is given in order to wound him is natural. I will prove that all said is founded in reason with some manual examples, applying them to the proportionate measure. If two are established with equal swords, they were so parted that only the points of them were reached, and the one wanted to wound with a *tajo* or a cut, it is clear that it will not have effect, by not having chosen measure, and the opposing sword would be so free that he would be able to wound with a small movement. It would be the same if he wanted to wound with a thrust or *reves*, and also if he decided to give a blow to his opponent in the right side. It would not succeed if the step that was given was on the circumference to the left, and the opposite. It's of the type that has to be with such proportion that if you wanted to wound in the left side, the step has to be on the circumference to your right side, and if on the right, to the left, and with such disposition that when you want to wound, it is not with movement so long that the

opponent can know it, impede it, and give a wound. With such consideration, having chosen the measure of proportion in order to acknowledge the weapon, and then proportionate measure for the blow, it has to be with such disposition that when it has to be executed, it is not necessary to give another step, except when you will want to put in the left foot, or moving back, leaving wounding. You likewise have to understand, wanting to wound with a *tajo* or *reves*, that it doesn't have to be so deviated that at lifting the sword, making violent movement, he can give a thrust to you, nor so close that with some slap or armband he impedes it. Because of this it is very properly called a middle [*medio*], because it lacks all the proportionate extremes, because with the movement that the *diestro* will make, it doesn't have to surpass the superfluous or lack the necessary, that one and the other will harm. As Carranza says, their own blows go giving a signal and tacit warning of what each one needs, which you will know if in the working of whichever of them, it is with liberty and without danger. As exercise will be able to manifest the good and bad of each one until coming to its perfection, which will not be able to be declared here, it will make it easy, and in the demonstrations one will seek to declare that which can be done, because it cannot do all. You have to take note that in whichever demonstration where it will show point A, it is the measure of proportion, and point B is the proportionate for that blow that has to be done. Taking a step, in all these you will find a certain measure in order to be able to wound without another movement of the feet, in a way that that of proportion perishes and ends, and the proportionate lasts until the blow has effect, and will go declaring in each one of them

Note which is the measure of proportion, and which is proportionate

that which will have more ability. It only remains to advise you that all the times that you will exercise the arms, that you don't wait for your opponent to begin some technique, but take it in your hand. The reason is that if you obligate him to a blow of second intention, choosing the proportionate measure for it, no movement will be made that you can't execute the blow from, because as you will come to that moment of advantage, when he makes one, yours will be two, with sword as well as body. Without any doubt, although it is in much time, and many movements, you will bring the first advantageously in order to form the blow from there. For example, two men go walking the same path, but one has a league of advantage over the other. If at one point they started to walk, each one from where he is found, when the one that was left back will have walked a league that the one in front would have walked, he will have already walked another. Walking equally, although the journey was very long, he will always have this advantage, and they would never reach each other. Thus if the *diestro* chose his measure, the opponent will make no other movement that can wound him at the beginning of it because of said advantage, so as Carranza says, the techniques are formed from the opposing movements. With this, we will give beginning to the demonstrations.

*The diestro
takes note
what matters.*