

The thirty techniques of the vulgar and common fencing

(Excerpt from *Nueva Ciencia*)

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Note: Translation to English of some of the technical terminology has mostly 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 footnotes at the term's first appearance. The names of some of the vulgar techniques have been translated when its use doesn't impede ease of reading the rest of the text, while others have been kept in their original, with a translation in footnote.

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THE THIRTY TECHNIQUES

*of the vulgar and common fencing, the movements
with which each one is formed, and the remedies
against them.*

Among various and encountered determinations, our discourse is often weary, sometimes entrusting, and other times losing the confidence to reach the happiness of resolution, which was the greater success. Giving particular notice of the most usual techniques¹ of fencing, in which was known the sovereignty that the falsity had had from the antiquity of its invention, and the splendor and luster that it had enjoyed due to some easy events, which is the case, and not that its imagined certainty had given favor, or leaving them in eternal oblivion and suffering the insults of time, their memory perished. The agreement of that which I have written so far wanted that it was (as in fact it is) so capable a matter that it served with mediate disposition, in order to be able to infer whichever median capacity, with which we have finally conformed ourselves. But the vigilant prevention that, with reasonable acts, joins the two extremes of that which is not seen with that which already passed, making judgment of that which can be, considering the dangerous future by he who sees the present, and the hereditary tenacity with which they would be defended by those which, by the appearance of opinion, offend the truth with contempt. Such large and pressed efforts made, in which a general inventory of them was done, leaving them in perpetual deposit in order to shame the deceit and give advice to the deceived on that which has tyrannically reigned for centuries over the understanding and credit of men; these who are better informed are free from the vile dominion to which they had been subject. This reason appearing superior to the first, we are resolved to it, although the work is as painful as it is extensive in dissecting such a number of techniques, uncovering their interior, hidden until now with false appearances of certainty. Because of the permanence in their disorder, their

¹ *tretas*

incorrect actions make them unworthy of the orderly placement that all things have, and none of them deserve precedence, primacy, or supreme place with superior reason; rather, as vile scum and discarded guttersnipes are in a confused mob, we begin with the first that memory offered, which is the punching thrust.² That (being no better than the others) comes to be reduced in the rigors of truth as the most indoctrinated and known to the common masters and most diligent disciples, although it didn't lack those who reprehended it, knowing its mistake. Camillo Agrippa said (which is already cited in another place) that drawing the arm back and returning again to throw it is not a well-considered resolution for forming the thrust. Pedro de la Torre had said that movement is not made toward the rear, because time is lost. Among the modern ones is Salvator Fabris, who abhors it, saying and copying to the letter that which we said of it in our first book. In the end, this consists of two movements, the first backward,³ and the second forward,⁴ this sometimes mixed with violent when they direct the blow to the face, and others with natural in order to wound from the chest down. The change of feet help this, which is giving a small curved step with the right foot to the right side. In the first, it is subject to the right angle if the distance is capable of two movements being done: backward from the opponent and forward from the *diestro*⁵ in one time, and in the last, to the *atajo*. It is necessary to advise, in its major possibility, that which the body can have in which this blow will have to be executed is one of three lines, points, or places, which is to the diametric if he will voluntarily be established squarely or the opponent was found corresponding to that position, or whichever of the collaterals; in this case, it suits the *diestro* to know to which of those it is directed, which he will achieve if he will look attentively (with the diffusion of the visual rays and without removing them from the sword hand) to where the point of the right foot corresponds, in which it will be a rare thing to have deceit, because it will be a natural action for the arm to seek the line of the greatest correspondence of his body in order to be protected, and strengthened in the vigor that he receives from it. The rest of this in the beginning of the movement (supposing that it has to have a place from where it is started, and first parts, and

First vulgar technique, which they call punching thrust.

Agrippa, f. 10.

Pedro la Torre, f. 1, 2

Fabris, book 1, p. 5

The *diestro* notes, and doesn't discount this reason.

2 *estocada de puño*

3 *extraño*

4 *accidental*

5 one who is skilled

last in its progress), and being impossible to diversify it after the action started or oppose it to another new concept immediately, nor direct it to another point, but rather it will be forced to only one. The preeminence to more is found only in the natural movement, and as it is known to the diametric, and that this is equally far from the collaterals, he will be able to place the *atajo* on the inside or outside, not because we will equip them with equal potency, as the *atajo* on the inside was always superior, given in order to enter the body to occupy the angle. It will only be on the outside if he will want to wound in the right collateral, and on the inside when he will throw to the left; the opposite is not done, as the rest of the irremediable harm will be to contravene one of the first that we settle in the universal consent of men, that regarding distance, it is easier to pass from the middle to one of the extremes, than from one extreme to another. This is asserted if the *diestro* will be established in profile, as whatever dimension is quantitative, divisible, and measurable in that of the depth will then be the corresponding. Also, they are able to consider the line of the diameter and collaterals, and if the opposing sword will not be able to go to the diametric, due to the *diestro's* having occupied it with the right angle, it will be able to one of the sides, although if in such disordered action he will want to keep some order, the most possible, easiest, and nearest act of his potency will be the inside. Because almost all those that commit this recklessness accompany it with such force that they want to give with the head where they have to give with the sword, when this is offered, the movement of conclusion⁶ will have dominion over it, making use of the appropriate proportionate mean.⁷ If one will want to wound with particular techniques, place the *atajo*, giving a curved step to the right side with the right foot, and without temporal termination, form a half *reves*, vertical *tajo*, or thrust, giving for the execution of all a mixed lateral⁸ and backward⁹ step, with the left foot to the right side, leaving to the mean of proportion.¹⁰

Petition

6 *movimiento de conclusión*

7 *medio proporcionado*

8 *trepidación*

9 *extraño*

10 *medio de proporción*

Second technique, which they call Cornada

The *Cornada*¹¹ (technique and name which, in its modern discovery, has dared to compete with the least successful part of fencing, and with it, its unsuccessful author increased danger to the incautious and wary youth that are deceived and satisfied with the charm of its teaching) differs little from the punching thrust – rather, it is imagined that this was the reformation of it. Appearing as a bestial barbarism that two opponents are established equally in opposition and some dared to throw thrusts from that position, one, in wanting it to be unequal, went to his right side by half a step and at the same time threw an ascending thrust from low to high. Because the bull wounds in this manner, such a name was imposed on it, without being encumbered by the similarity of it, nor the offense that it made to its gravity. This consists of four movements, although none is simple, but mixed with others: the first two are natural and backward, with which the arm is lowered without bending it and withdrawn back until the hand passes from the right vertical line, and the other two are forward and violent in order to wound. The location of its execution is in the face, which can serve as a blow, or an attack¹² in order to form a *reves* to the arm. In its beginning it is subject to the right angle, if the distance is capable and proportionate, such that the forward¹³ or somewhat transverse step that the *diestro* will give toward his right side, or the motion over the center, can finish at the same time as the backward and natural movement with which the opponent will take his sword to the low line and acute angle, and the step in order to be unequal. In its end (before the blow is performed), the *atajo* will defeat it, and in that part of violent movement that it has, helping to raise the sword, the *diestro* putting his inferior, remaining in the general of the weak below the strong,¹⁴ or line in cross.¹⁵ It will always be subject to these two, and will be defeated by them.

How many movements this technique consists of.

What this technique is subject to.

11 Goring, in the manner that a bull attacks with its horns.

12 *acometimienta*

13 *recto*

14 *flaqueza debajo de la fuerza*

15 *línea en cruz*

Third vulgar technique, which they call Botonazo

The *Botonazo*¹⁶ is the sister of the *Cornada*; one understanding produced them, and these two techniques were the beginning and end of its advised concepts, proud of not having made two or three hundred, like the couplets of Juan de Mena, but two good ones. With this being as rustic as the first, it found favor in order to live in the city, and do so surreptitiously, with some having entered into the court in shawls. This is directed at two ends: the one giving a thrust in the face, and if this was impeded, leaving to form a horizontal *reves* to the arm. The way to arrange it is placing his sword above the adversary's, not subjecting it in virtue of the *atajo*, convenient strength with the natural movement, and the other requirements that are necessary, but that which they call gaining,¹⁷ helped by a simple step with the right foot, almost on the left transverse line, leaving the left fixed where first established, and with the extreme the arm, and a little of the body, and with hand fingernails-up, wounding in the face without parting from the sword. This ill-fortuned invention has to consist of five movements in all, if it will be started from the acute or right angle: the first violent in order to rise to the superior plane, the second offline lateral¹⁸ in order to be placed transverse above the opponent's sword, the third natural for the aggregation or gaining, the fourth and fifth mixed aligning lateral¹⁹ and forward for the execution of the blow. The right angle will be superior to it twice, and the *atajo* once, which will give it transit. The *diestro* will find the first at the beginning of the second movement (which we have already said has to be offline lateral) if he will give a curved step to the right with the right foot before it ends, or being moved over the center until the right foot remains with the left on parallel lines; applying the strong of his sword on the opponent's weak, he will wound in the right collateral or in the diametric line, in the same manner as if he had formed the general technique of the

How many movements this technique consists of.

What this technique is subject to.

16 Button strike

17 *ganancia* (p. 621)

18 *remiso*

19 *de reducción*

narrowing.²⁰ But if it had ended, he will open the angle a little, because the extreme of the arm is greater and the section of the swords is nearer to him than to the opponent; when he will want to execute, starting the aligning lateral movement (with which must fall that which we call agent weak over resistant strong), as it is mixed, he will be able to do another with it, turning over the center until placing the point of his right foot corresponding to the line in which he will have to wound by the shortest path, which will be in one of the two that we said: diametric or right collateral. If he will decide to defend himself without a blow, we have already advised that the right angle gives transit to the *atajo*, and he will be able, not remaining in it, to pass to subject the sword, but it has to be with the prevention of not giving the adversary an angle that can be occupied, because the greatest remedy doesn't result in greater harm, which would be the movement of conclusion.

Fourth technique, which they call Zambullida

The *Zambullida*,²¹ which others call *Margullida*, *Campuzana*, *Infernal*, *Reckless*, and *Against Infidels*, with other fantastic and astonishing attributes, has been that which has made greater ravages and has caused and will always offer more disgraces to the teachers and students of the common *destreza*, without some difference or particular safety for he that will do it, as well as for he to whom it will be done; rather, it ordinarily and commonly has been and continually will be the two, agent and patient, being wounded equally. The formation that was given is to take the opponent's sword on the outside (with a step of the right foot on the line of the diameter, or very close to it) parting it to the right side with his, leaving it there free and in potency for all that he will want to do, returning the way that it went and giving another step with the same foot (although some wanted to correct it by putting in the left foot) to wound with a thrust below in the chest, higher or lower according to how he leaves from the mistake of the force that is conveyed to

How this technique is formed.

²⁰ *estrechar*

²¹ *dive*

him, and perhaps reaching to wound in the face, and others on the floor, even hitting their head on it. The movements of which it consists are eleven: the first two (if it begins from the obtuse or right angle) are mixed natural and backward, with which it is lowered to the acute angle; the third is offline lateral to his left side, with which it is placed inferior and transverse to the enemy's sword; the fourth and fifth are violent mixed with aligning lateral; the sixth is offline lateral, with which both swords are parted to the right side of the operant and left of the opponent; the seventh is aligning lateral; the eighth and ninth are mixed natural and backward like the first; the tenth and eleventh, for the execution, are forward and violent if it is to the chest or face, or forward and natural if it is low, as they rarely make use of the straight line from there. Over all this, the right angle dominates three times, the *atajo* twice, and the movement of conclusion, two general techniques (line in cross and weak the strong), and a vertical *tajo* once. At the end of the first three movements (natural, backward, and offline lateral), its creator will uncover an angle in the right collateral, in which the *diestro* will be able to wound directly with a thrust, giving a simple transverse or lateral²² step to his left side, so that the lines of the right foot, arm, and sword correspond to the point of contact on the shortest path. This is, when the distance will not have been capable, or the caution will not be so forewarned that he wounds in the face at the beginning of the first two movements: natural and backward, with which it will be lowered to the acute angle. In the beginning of the violent movement with which the sword will rise in order to part the *diestro's* and be placed inferior and transverse, it will be subject to the *atajo*, and he will be able to wound him in the chest as if he had made the general of line in cross, as the step that the opponent would give will give him distance and appropriate the mean so that he achieves it, because this technique is never done from outside. In the progress of this violent movement, when it will begin to mix with aligning lateral to the end of parting the *diestro's* sword, the right angle will dominate a second time if a semicircle (or a little more) is made with the wrist below the opposing sword and quillons (without letting it meet or touch his), and he will give a curved or lateral step to the right with the right foot, or mixed backward and lateral (which has to conform to the greater or lesser movement that

How many movements this technique consists of.

The means of defense which dominate this technique.

22 *trepidación*

the adversary's step will bring). With this, he will be met with the point of the sword in the face or left eye as the closest point, with respect to the extreme that he will have made with the body; this same step will be the proportionate mean for the execution of a vertical *tajo*. If he would have been delayed in all this, without having achieved the remedies that we have said, and both swords will have risen to the high line and passed to the left of the *diestro*, before the mixed offline lateral movement is ended, he will give a curved step with the left foot, passing below the angle of the swords, with which he will arrive to the infinite line of the opposing right foot until being placed in equality of equal aspects. He will make a movement of conclusion, doing the three actions that this requires with such great uniformity and consonance that the sight doesn't perceive distinct time between the step, with the sword freeing below with only the movement of the wrist, joining the arm to the body such that it makes a curved line, and no angle in the crook of the elbow, reaching the left hand to subject the quillons. He will also be able to give a curved step to the right with the right foot and remain in the general of weak below the strong. If he will also be delayed in this, and the opponent will begin the aligning lateral movement, it has already been said many times that it is mixed, and thus the *diestro* will be able to go with his joined to the opponent's, without permitting separation of the swords, until ending in the right angle and giving a transverse step, or mixed lateral and backward to the left side (with the foot that pertains to it, according to the type). He will be defended, wounding with a thrust in the diametric line of the chest or face, the opponent's step having been with the right or left foot. The last two mixed movements, which will construct the blow, are subject to the *atajo*, which is formed by only dropping the arm and sword naturally from the place where the opponent will leave it, while applying proportionate force so that it arrives at the time that he can make the subjection. He will form angles on the swords of the species that will suit the blow that he will decide to execute, or for only defense, giving the step that will be more proportionate with his decision, the one and the other of which we have given enough notice.

*Fifth technique, which they call Slap*²³

This technique was one of the first products of vulgar ignorance, to which their gullible ease inclined most of their fondness. Its name alone exposes what it is, and that the essence of its invention is summarized by using the left hand to divert the point of the opponent's sword when he is in the right angle (or close to it), or when he goes to wound with a thrust; this is done with the intent of throwing a punching thrust. The one with the most agility and speed in this is given the accolade of grand slapper, with superior praise. It was not granted general applause, nor the sentiment of those that knew well how to judge, reserved from guilty objections, so much so that Agrippa wanted to authorize it. Those that passionately followed his opinion, leaving it under precept and teaching, and the revalidation that Federico Ghisliero and Ensign Falopia intended to do, giving it as a unique remedy against the attack and the sword being in front. With much reason, Giacomo di Grassi discounted it and said with very certain discourse that, when the opponent will part the sword to one side or the other with the hand, the return to the straight line has to be with violence and delay of time. Thus, it is much better to let it go to where the opponent will propel it and form *tajo* or *reves*, being helped by that movement, although indistinctly, by not saying with which species of the one and the other. Carranza continued this perception, although with the same indistinction, because he only said that one can form a *tajo*, neglecting that the slap can be done from inside to outside (which by being done above the sword, the more learned of fencing call encircling²⁴) and from outside to inside (which they call a *swat*²⁵), which end in diverse lines and form opposing semicircles. Both were evaded by the thrust that can be executed at the beginning of the diversion, without allowing the hand to reach it, and by the safety that the *diestro* will have in the right angle and in the *atajo*, with which this technique will be always beaten in this mode – the opponent forms

Agrippa, p. 22

Ghisliero, p. 111

Falopia, f. 8

Grassi, p. 23

Carranza, f. 119 A

Compendium 60

The two modes in which this technique is formed.

The right angle and the *atajo* defeat this technique.

23 *Manotada*

24 *rodeo*

25 *bofetón*

the encircling slap²⁶ (we speak in their own terms so that it is better understood) and makes, as is necessary, three movements: violent, natural, and offline lateral, forming the greater portion of a circle, moving the entire arm, and the *diestro* makes a semicircle with only the wrist, from inside to outside, giving a curved step to the right with the right foot, or mixed lateral and backward with the left, and will find defense in the right angle and a blow in the adversary's left collateral or face. The swatting slap²⁷ begins similarly; with the same semicircle of the wrist and step that we said, he will be able to execute a thrust in the face or left collateral, without the hand reaching the point of the sword. Being so quick that he found it with the beginning of the encircling, making use of the diversion which will be to his left side and the *diestro's* right, knowing that the *reves* is formed on that side and that the movement with which it will part has to be offline lateral, he will continue with it, making use of the transit that it gives to the violent, so that the natural is begun, and giving a curved step with the right foot again, as long as he can, and he will form a diagonal *reves* (not vertical, because he will be wounded by the opponent). Against the other, making use of the same diversion and offline lateral movement which will be to his left side, and of the transit that it gives to the violent, making a movement of diversion to the forward movement of the thrust, and without stopping any of these movements, but in continued action, he will form a vertical *tajo*, giving a backward step, or mixed with lateral to whichever side.

Which and how many movements it consists of.

Sixth vulgar technique of thrust to the hand

The thrust to the hand,²⁸ about which the vulgar fencers have done a study as general as it is diligent, depositing in it great and assured confidences, is also a type of punching thrust, when both swords are in the right angle, and the *diestro* has

26 *manotada de rodeo*

27 *manotada de bofetón*

28 *estocada a la mano*

chosen the mean of proportion, and thus it consists of two movements: backward and forward; if the opponent is in the acute angle, one more is necessary, which has to be violent mixed with the forward. Among the authors, only Pedro de la Torre mentions it and, with particular appreciation, mandates that it is thrown to the right hand, asserting that to whomever that it will be executed will lose sense, although it has been more immemorial tradition than this advice, and however it may be, it is subject to the *atajo*. Those with greater acuity that plotted against this powerful remedy resolved to be established in the rear line, withdrawing the arm and sword (ancient habit of foreign nations), imagining that in going to wound to the body (which some industriously uncover), they will be able to execute the blow, unadvised and without accord of that precept as absolute as necessary: the first of which is that the *diestro* has to choose the mean of proportion before seeking the proportionate. If the sword will not be in a position capable for this measurement, starting the technique by it, he has to seek it not on the diameter line, but curved or transverse on the right-hand side of the circumference, or the transverse and rectilinear angle, gaining the degrees of the profile, forming the general technique of the weak below the strong. Although this posture that they chose is where they have the greater and closer disposition for the thrust to the hand, with the prevention that we said, it will not be achieved, because the movement will be so long, as it will be done mixed with forward and offline lateral (by being impossible to make only the forward, because of the inequality of the bodies) that the subjection will destroy it without any doubt. When this cannot be done due to having lowered his sword to the acute angle, for the technique that we said, the aggregation and diversion will ensure the hand, and he will be disposed to wound with a thrust in the diametric or right collateral, or to form a *tajo*, continuing the curved step, making with it another new and separate circle.

The movements that are necessary for this technique
Pedro de la Torre, f.
 46.

What this technique is subject to.

*Seventh technique, whose name is Enchaining*²⁹

This technique which is offered to us is as modern as is old and vain the imagination and unwise curiosity of the one who, in present times, invented it and brought it to light (in portentous admiration of those that the most ridiculous and sweet talking yield their obedience and effectively desire). Their confidence, and that of those deceived by it, is supported by believing in being able to wound above the opposing sword, having impeded or subjected it with the guard and quillons of his, whose purpose ordained (and many executed) that they were long, with such great excess that they tripled the most licentious and reprehensible length that was used by those that, in courage and bravery, have it as a coat of arms; they are honored and esteemed and called inhuman frighteners, wild and rigorous ministers of fear. It is done in two modes: the first is to bring the sword nails-up below the opposing sword and wound on the outside in the right collateral, and with the weak remaining above his quillons, the hand is turned nails-down, and they subject it with the superior quillon. The second was an amendment, in which this learned man dreamt that he did our technique of quarter circle, and after having executed it above the sword by means of the *atajo*, according to the precepts that were given for this (little observed by him), he wanted the hand to be turned nails-up in order to enchain the opposing sword with the inferior quillon. All this is done on the diameter line, lacking two considerations: the first, that the *atajo* by means of which this technique of quarter circle is done, and the closest point to the right angle in which it is executed, offers the *diestro* enough security, according to the present position in which the bodies and swords are found, and subjects the continuation of movement that they can do, which has to be natural, with which it will part more from the *diestro*'s body, and the opposition of the angles will serve as a safeguard in itself, as the movements will be of another type. The other is that the sword that enchains is also enchained, and due to the diverse things that can happen, they will not be able to attend to it

How this technique is formed in two modes.

29 *Encadenada*

immediately. Further, it is said that he who will do it will have the greater safety, having the sword with that chain, which is what many say in their assurance. One responds that when the *diestro* executes a technique from the extreme remote, this science does not obligate permanence in it; rather, its precept is leaving then to the mean of proportion, and thus it comes to be impertinent to enchain the sword, with which one is deprived of his liberty and the formation of other new techniques. We turn to that which it invented and said to be the daughter of its understanding and singular discourse, which consists of five movements: natural with which the sword lowers to the acute angle, offline lateral with which it is placed transverse below the opponent's, mixed violent and aligning lateral, with which it is put in the path to the right collateral where they direct the execution, and forward in order to wound. The right angle is an effective remedy for the *diestro* against the first two movements, executing a thrust in the opponent's right collateral, or in the face if he will make some extreme to the front; this is done through a small transverse step with the right foot to the left side, or moving them over his center to the right. Against the third and fourth, the *atajo*, wounding as in the first, and if all the actions were finished at one time, the movement of conclusion would be able to overcome, destroying those acts and depriving the potency of others.

How many movements this technique consists of.

What means are opposed to this technique.

Eighth vulgar technique called Enarcada

The *Enarcada*,³⁰ whose antiquity dares to compete with the first centuries of time, and whose extensive tradition presumes to erase the memory of its origin, is one of the bold techniques that the reckless *diestro* of the vulgar teaching can reduce to practice. There are two differences in its composition, which they call considerations: the first is done by its creator proceeding with a gaining³¹ on the opponent's sword and, this being consented to, a thrust to the face; if this is deflected, he turns the hand so that the weak of the opposing sword falls on the strong of his, curving the arm (for which it was given the name of *enarcada*, and another understanding, no

Two differences in the formation of this technique.

30 Arcing or curving

31 *ganancia* (p. 621)

less coarse, called it *melecina*), sometimes putting in the right foot, and others the left, executing the blow in the face or chest. The other mode is if the opponent makes the gaining, turn the hand, curve the arm, and wound where it has been said. The first consists of seven movements: violent, offline lateral, natural, aligning lateral and forward mixed, with which the gaining and attack is finished, and the last two are backward for the bend of the arm and forward in order to wound. In the second, three movements enter: violent, which resists that part of subjection that the gaining does, backward in order to turn the arm and the hand nails-down, and forward for the blow. In the first, if the *diestro* will only want to deal with being defended, he will achieve it if, when he will make the gaining, he will open the angle and form four right angles in the intersection or contact of the swords, with which he will prevent the potency of attacking, even though he stays in his gaining, and suiting to offend him. Being delayed in this first remedy, he will find it in the right angle if, at the beginning of the aligning lateral movement with which the opponent will want to place the sword in the way, he will make another of its type, and a backward step (or mixed with lateral), wounding him with a thrust in the right or left collateral lines, according to the foot with which he will enter. The straight line of his arm and sword, which in this consideration we call a chord, opposes the opponent's sword and arm, which is regarded as the arc, which always has to be of greater quantity. It is a manifest reason, that if one of the two straight lines, equal among themselves (as we suppose the swords and arms of the two combatants are), will make an arc, it has to have less reach than when it will be straight or than the other that will conserve its type. So coming to the right angle, it is also known that the aligning lateral movement gives transit to the offline lateral of the side opposite to where it started, and it will be able to pass to the *atajo*. In placing it, if the opponent will want to turn the hand for the second mode that we said (which already decomposed the imagination of the mechanical fencers, who presumed this technique to be powerful against the *atajo*), the natural movement and that of decrease will defeat that of decrease and violent in order to turn the hand. In the supposed possibility that the *diestro* is incautious in subjecting (although the *diestro* never has to be incautious, or penalty of not

Movements of which this technique consists.

How the *diestro* will be defended from this technique.

being so by then), or by the opponent exceeding him in majority of force, the right angle will return to dominate, serving in this all the reasons of the first.

*Ninth technique, that they name Engavilanada*³²

With presumptuous arrogance, this technique displays gravity and boldly claims ancient habitation in the court, and familiar applause from the most esteemed in it. Without taking note of the low quality that it has been able to acquire, I suppose that the fondness of that which is essentially unknown only qualifies the exterior, the material, and the apparent, without changing the essence of the thing esteemed due to good appearance, remaining subject to the danger of the fallen, when he will reach true knowledge of it. There are already many that, courteous and content, neither contradict argumentatively that which is taught to them, nor with acuity make it difficult to be better taught, but believe what they are told, and for them the only truth is that which they were brought to believe. This technique must be extravagant or supernumerary, because it is not in the catalog of the authors, and whatever it is, it is an ignominious affront to Spanish genius. The formation that was given, and the aficionados today observe this vanity, is to be established with the arm and sword a little superior to the opponent's (if they find it in the right angle, which cannot be tried in another line) passing the hilt above the point toward the outside, and in reaching this end, they turn the hand nails-up, parting the opposing sword with the inferior quillon (this is why it is called *engavilanada*), and curving the arm (which, in their opinion, is the most dashing and graceful of this composition) and putting in the right foot, they want to wound with a thrust in the chest or face above the sword, making a very large extreme with the body for this (which, in their polished and elegant language, they call ducking) until reaching the distance of being able to turn the hand. The *diestro* will easily know it to be necessary for this to break the mean of proportion, and to make two movements (violent and offline lateral), against which it is necessary that the

How this technique is formed.

Movements that this technique consists of.

32 Using the quillon

atajo prevails, and whichever of the general techniques of line in cross or weak below the strong. Wanting to make use of the last movement and deflection with the quillon, he will fix the eyes on the hand and, at the point that he begins to turn it, will make a very small semicircle with the wrist, freeing his sword, reducing it to the right angle, and he will be able to execute a thrust in the face, which will be the closest point to touch, which the opponent will offer because of the extreme. Because the art doesn't have to forsake as much as possible, or whether intentionally, the adversary met it and started the deflection and the step of the right foot; he will be able to give a curved step to the right with his own right foot on a new and separate circle, so that the arm is not obligated to curve, with which he will find chosen the general of the weak below the strong, which is what dominates over this technique we speak of. If he didn't have capacity in the place for this, or other incidents will be offered, or he will want to deliberately end the battle, he will be able to make use of the movement of diversion when the opponent goes to wound him above the sword, curving the arm and putting in the right foot; seeking to end all the actions at one time, he gives a curved step with the left foot, making a movement of conclusion, making use of the potency of forming a vertical *reves* or thrust. Although, it is possible to be able to make the *atajo* on the outside and wound by the jurisdiction of the sword, by being necessary to give a mixed lateral and backward step with the left foot to its side, and making a movement of decrease with the sword in order to defeat the natural with the violent, in virtue of having received the resistant strong over the agent weak, knowing very promptly the beginning of the opposing movement, and even the prelude of it, a thing that is not easily achieved. It will be a prudent and superior success to do the easiest and least painful, as we have always said before this.

NOTE

*Tenth technique, which they call Turning*³³

The subject which now has to be dealt with is a technique half-bred between Flemish and Spanish, in whose

33 *Torneada*

inventive generation it seems that brutish nonsense and coarse and clumsy ignorance concurred. I find that (perhaps because of these reasons) some of our nation, and many of the foreigners, applauded it with benevolence and imprudently judged it to merit superior praise. It is composed and formed (although it can easily be explained, it will not have such easy credit that it yields without difficulty) by making a gain³⁴ on the opposing sword, from what they call narrow, which is from well inside, such that the angles that the swords make are so short that they have proportionate mean and give appropriated mean³⁵ for the movement of conclusion; not wanting to make use of it, they take their sword with two hands, leaving the opponent's free, and turn around with the body very quickly, turning to their same place, posture, and aspect in which they were, in order to wound with a thrust in the chest. The right angle and the *atajo* are opposed to this strange discord (when the *diestro* doesn't make a movement of conclusion, in virtue of the proportionate mean that is appropriated). The first makes its effect twice: the one in the middle of the turn, when the bodies come to be counterposed, by only making a mixed aligning lateral and violent movement, and a backward step, wounding with a thrust in the vertical of the back. If the opponent's speed defeats this, then with no more diligence than what we said in movement and step, he can be wounded in the diametric when he finishes giving the turn; it is also possible to form a diagonal *reves*, being helped by the mixed lateral and backward step to the right with the right foot. The *atajo* enjoys its dominion when the opponent's sword returns to finish, with the natural movement opposing the forward of the thrust, and making a movement of decrease on it, so that the force of the two hands is defeated with that of his arm, which will be united with the body. Because he will not be able to make a movement of conclusion, with respect to the left hand being in front, nor wound in the right vertical, due to being covered with his arm, it will be necessary to give a lateral step to the right with the right foot, in order to wound with a half *reves*, vertical *tajo*, or thrust in the face, not letting the opponent's forward movement finish for the first two, which will not be inconvenient for the thrust,

Mode of forming this technique.

The means of defense which are opposed to this technique.

34 *ganancia* (p. 621)

35 *medio apropiado*

due to the lesser interval that his sword will go, which the opponent will not be able to continue.

*Eleventh and twelfth techniques, which are remeson
and blow to the sword*³⁶

The *Remeson*, *Refregon*, Weaken the sword, or *Remesarla*, as others said, is a technique amended by modern fencers; in another time, it was giving a blow of *tajo* or *reves* in order to knock it out of the hand. We will deal with this first, which (by age more than by value or by illustrating some reason) was esteemed by many in Italy, moved by the respect that they keep for Marozzo and Camillo Agrippa, as each one left it under essential precept, even though they were able to take it from Jaime Pons, who was the first of them. After these, Federico Ghisliero, not wanting it insulted by forgetfulness, said that it can serve as a parry when the opponent will throw a blow, in order to make the sword fall from the hand, and this with *reves* as much as with *tajo*. In Spain (where everything foreign finds shelter) it was not esteemed little, and it had a good part of increase in acceptance by Carranza having qualified it (after having scorned and scoffed at it, when the master that introduces the false *destreza* gives a lesson on it), supposing it to be a thing which he used in his *destreza* when dealing with the extremes of the hand, liberty, and difficulty of the good and bad posture, when he said: “Which you will clearly see in the blow that we give with our sword on the opponent’s, the nails being up in order to knock it out of the hand” (a notable offense and grievance against the *atajo* and movement of conclusion). They do this without considering that science (which each one falsely imagined himself to be its discoverer) cannot establish its maxims, nor establish true propositions on all that which is found and fits in the common possibility of doing, except in those means from which proceed acts more proportionate and concordant with the goal of defense and offense, without ever trusting the contingency that offers: *it could be that it happens well*, and without taking note of the inconstant and casual effect that results from its

Marozzo, book 1, f. 25
Agrippa, ch. 13, f. 28
Pons, f. 2
Ghisliero, p. 80

Carranza, f. 115 B
Compendium 54 C
Carranza, f. 156 B
Compendium 98 B

³⁶ *golpe a la espada*

imagined technique, which we prove as follows. It is known, and by known principle is settled, that the line is not cut except is by its length, and that the natural movement of the swords, in the simplicity of its type, has only the act the lowering straight to the common center of gravity. For the attainment of this, it is necessary that the transversality precedes between them, and that four right angles (or close to them) are formed, for which it is necessary that the arm that has to give the blow (which we consider equally established with the *diestro* in the diametric line of the common circle) is parted from the right angle to his left side, making a curved line with it, and that in the right collateral that makes the line of the contingency form a mixed angle there. There will be no one who desires the difficulty and known danger of this, and being so, it has to be placed by means of the curved step to the right with the right foot (although for what we are proposing, he will be able to do it to the left with the left foot) in the quarter part of the circle, so that, not losing the straightness of his arm, he can make the four right angles that we said, and lower the opponent's sword with only the natural movement, without participating in another. As this has to also appear difficult, and the actions very delayed, and he has to want to shorten the time and give the blow from the first position in which he will be found, the *diestro* will be defended from it, already knowing the proper place from where the *tajo* and *reves* are formed. The right side pertains to this, as well as the left side to the *tajo*, and the blow will have to be given to the sword, and from that impulse of the force that will be delivered, a mixed natural and offline lateral movement has to proceed to his right side. Knowing also how very important it is to make use of the movements that his opponent will engender, and that the continuation of those already started will be easier than the corruption and new generation of those that have to be made, he will be able (without making resistance) to form a vertical or diagonal *reves*, giving a backward step for the one, and a mixed backward and lateral to the right with the right foot for the other. Being able, as he will, to execute whichever of them before the opponent can wound or parry it, the reason is because that easy contact of the swords will not engender the rebounding movement that is usually caused by the forces

Argument against
this technique.

of one operating and another resistant with equality, as seen when it is given with the hammer on the anvil. Because it is necessary that the force that it will disseminate and deliver to the sword finishes, by not having found resistance that causes the rebound, it arrives to the floor, and as the offline lateral movement gives transit to the violent, he who will move his sword will be finished before the opponent, and before the forward movement for the thrust starts, or the violent movement for the parry finishes, the natural movement of the *reves* will arrive. If he will not want to make use of the right angle, having known that another two are after this movement for the blow that challenges him, and that it has to be composed of three, which are violent, offline lateral, and natural, at the beginning of the second, or at least by the third, make a semicircle (or greater portion of it) toward the outside with only the wrist, wounding with a thrust in the right collateral by the jurisdiction of the arm. If the opponent will have broken the distance, one can enter inside the common circle, putting in the left foot, when he will form the *reves* as well as the thrust, and make a movement of conclusion, seeking to finish all the actions at one time. We turn to the *remeson* (child of the example of the referred events) which, although it conserves the first type and formality, it is with more intense impulse and reserved force, such that the opponent's sword parts from the right angle, which is what this acuity prevents, as they attempt to keep theirs from leaving too much from between the two bodies, in order to wound with a thrust with greater brevity. It is done in first and second intention on the inside and outside; in the first, it consists of six movements: violent in order to place in the superior plane, offline lateral for the transversality, natural in order to impel the opposing sword, mixed violent and aligning lateral in order to place his in the way, and forward to wound. The right angle and the *atajo* will defeat it, if the resistant strength of the *diestro* will be so intense that he will make the antepenultimate and penultimate movements mixed until occupying the line of the superior diameter, wounding in the body with a thrust, having known and settled by universal rule that the right angle, and movement with which from above or whichever

Four movements this technique consists of.

Which means of defense this technique is subject to.

of the sides is returned to him with the *tajo* and natural movement with which successive transit is done, with respect that between the aligning lateral movement from the right side and the offline lateral to the left, and aligning lateral from this and offline lateral to the right, there is no opposed contrariness, as there is between the offline lateral and the aligning lateral from the middle to whichever of the extremes, and from the extreme to the middle. Thus, they are made close with the continuation of one action, without there being temporal termination nor divisibility between the end of one and the beginning of another. In the second it consists of nine movements: natural to be placed inferior, offline lateral for the transversality, against which the right angle dominates and has its direction to the right collateral, as well as against the third and fourth, which are mixed violent and aligning lateral, and before the natural is engendered for the expulsion, the *atajo* overcomes, and he will wound with a thrust in the line that we said and angle that there is constituted with the arm and the body. Against the fifth and sixth, which are natural and offline lateral to part the sword, the right angle returns to have dominion, and gets its effect through a semicircle of the wrist from the outside (where it is then found) to the inside, without allowing the opponent to find the sword, with a simple curved step to the right with the right foot helping this, and a thrust in the diametric line or left collateral, if he will be closer due to some extreme, and the *diestro's* knowledge would be in the beginning of those movements, that with said step (although somewhat better if he formed a vertical *tajo*), or remained in the proportionate mean of the general technique of weak below the strong, making (besides the step) with his sword a movement of increase³⁷ on the opponent's, inferiorly, until the point reaches the quillons, with which the force that will have been placed for the *remeson* will not find resistance, and thus it will take more time to be reduced. The seventh and eighth are mixed violent and aligning lateral, preceding the forward for the blow, which will have against it the right angle and the *atajo*, if the *diestro* will reduce with the opponent's sword without segregation between them, wounding in the right collateral or vertical of the chest, reinforcing his arm by directing the point of the right foot to the line where he will execute the blow. When it is done in second intention

37 *movimiento de aumento*

(whether on the inside or outside), it is composed under the type of technique which they call inviting³⁸ (which will be said later), which is an inciting action, placing the sword on the inside, close to the right shoulder, in obtuse angle, the quillons corresponding to the ear, waiting for them to go with a blow of thrust, in order to give the *remeson*. The technique being performed rests on the will of the *diestro*, as it is conceded that the voluntary actions of man can be done or not, and by maxim that voluntary acts are not forced in the free agent, who can make free choice. Wanting voluntarily to attend to the intent and deceitful opinion of the opponent (although known by the scientific by the potency of the posture, as well as in the type of natural movement, that it then has to be as immediate as necessary), it will be in two manners, being in accordance with what we have proven, that in the movements of man, sometimes the whole follows its parts, others the parts to the whole, and others each one goes by its part. In this possibility, if he will decide to wound with a *reves*, you will attack with a thrust in the diameter line or right collateral, giving a step with the right foot, a little transverse to the left side, leaving the line of the common diameter to his right side. When he will lower the sword to give it on yours, at the same time you will give a curved step with the left foot to the opponent's infinite line, making a movement of conclusion, from where you will also be able to wound with a thrust, without waiting for one or other that the *remeson* is given; in the opponent not meeting the sword, the force that he will deliver, by being as intense as it is, will ensure that he suffers the inconveniences that we said in giving the blow. If the decision will be to wound with a *tajo*, he will make the same attack to the right collateral, and for the easiest attainment of his intent he will throw it to the quillons of the sword by the inferior part, giving a curved or transverse step to the right with the right foot, gaining degrees of profile, so that the *remeson* is on the outside, where there will be no danger that the swords meet. The natural and offline lateral movement are known to help, which will force him to make the opposite, supposed that they have to enter on the four of which the *tajo* will consist, and for the execution of it he will give another curved step

Petition 6

Maxim 57

38 *llamar* (p. 605)

with the same right foot on a new circle, more parted than the first, or with the left mixed lateral and backward to the right side. For the outside, they put the sword close to the left shoulder, against which the attack has to be directed to the left collateral with the curved step of the right foot, gaining degrees of profile, as advised. When the opponent's sword lowers, make a very brief circle with the wrist such that the swords don't meet, and wound with a thrust in the left collateral, or form a vertical *tajo* or diagonal *reves*, giving another step with the right foot on a new and separate circle, as already said, or lateral and backward with the left. By not interrupting the doctrine that has been given in all that which has to be done against these two techniques, we refer to an objection in the form of doubt that can be placed, judging it impossible to know if the opponent will want to form the *remeson* or the blow to the sword, supposed to have said that in the formality they don't change type, but in the accident and communication of more or less intensive or extensive force. It will remain satisfied, and the doubter answered, if one will remember that which we already said in another place, that the greater force of the natural movement is in the greater arc and greater interval (the doctrine is plain and doesn't need examples), as in the blow to the sword that he makes with the intent of throwing it from the hand, superior force is necessary when the opponent will make the violent movement, not of more quantity, but being placed superior; he will know that in that brief distance, he cannot transmit the force such that it is enough to defeat his and knock the sword down, due to the point where the natural movement started being that in which it is the weakest, as was already proven. This being known, it follows that he will know the other, and that when he will look to place the opposing sword close to one of the shoulders, you will know that it can be in order to give the blow or to do the *remeson*, supposing that it will be in his will to deliver more or less degrees of force, and whichever else the indoctrinated will be able to surely do, and that in the other end it necessarily has to be for the *remeson*, and not for the blow to the sword.

Thirteenth technique, which they call Inviting

The vulgar and common opinion is little improved with the present technique, whose uncertainty discredits how much in their guarantee they have sought to increase the general fondness and its common use among the *diestros*. It is called inviting,³⁹ provoking, inciting, deceiving, being open, and giving the occasion (which in the satisfied and easy belief of the vulgar, those are the effects that it has), and with all this, it is one of the coarsest concepts and erred judgment found in the old and modern writings; it is the least cunning and most recognized deceit that the postures and movements of man can have. Its formation is in two modes: the one, throwing a small horizontal half *tajo*⁴⁰ with moderate force, carrying his sword to the left side, a little low, making an extreme forward with the body and uncovering the chest. The other is done with a half *reves*⁴¹ to carry the sword to the right side, curving the arm, and uncovering the breadth. The intent that they bring in this, and the apparent imagination with which they are tricked and satisfied, is to (we say it in their language) stimulate or invite the opponent to wound them in the opening, in order to stumble the sword (we repeat their term) and enter the left foot to execute their celebrated *zambullida* in the chest or face, or one of the other three: *arrebatar y tajo*, the *brazal*, or the *remesón*. Being of such trivial importance, almost all the authors placed it under extolled document, without seeing it written by one, cowering from the rest to turn to write it, as if whichever of them had invented it first. Jaime Pons was the first (among those that have been seen up to now) that ordained that the opponent was deceived with the posture, uncovering some part of the body where he is inspired to wound. Our Francisco Román (although without the version of the Limousin tongue in which this was written) dealt with inciting or inviting the opponent with the same intent. Achille Marozzo is not neglected in this matter, and by saying somewhat more than the others, promised a rule to make it so that the enemy threw a blow after this stimulus, although he did not compile it; the imprudence he had in the promising

How this technique is formed.

Pons, f. 5

Román, f. 9, 13

Marozzo, book 1, f. 25

39 *llamar*

40 *medio tajo*

41 *medio revés*

that which would consist of another's will was amended by not returning to speak of it. Entering very refreshingly, Camillo Agrippa wanted it to be used to incite the opponent, if he didn't want to leave from the good posture in which he was; but he remained only wanting it, without finding means or remedy in order to achieve it. Regarding Giacomo di Grassi, there was no reason to presume that he would stop giving his decree, rather just in case one had not come to understand what deceit was, he defined it (less than essentially), saying that it is nothing other than attacking the enemy in one part, in order to wound surely in another, and that there are as many deceits that can be done as there are blows that the enemy can throw; he promised to give many more at their time, but God wanted that it didn't happen. Giovanni dall'Agocchie, not being recognized inferior, nor wanting to give five shortly, wet the pen well and made a long-winded discourse entitled: on the provocations in all the postures and their opposition; it is of so little substance, that as much as he was able to enjoy saying it, it is necessarily confounded with the impossibility of reaching it. Then Nicoletto Giganti, who was the echo or imitation of the others, so unscrupulous in the copying of all those that he found printed in his language (and the foreign), making this case more mysterious, said that establishing uncovered was a great artifice. Although later, the discourse or experience of some bad occurrence inculpated him, and he said that for this, it is necessary that the enemy doesn't make an attack,⁴² but that he throws with resolution, and that in that time he could parry and wound, because if he knew the movement and the measure, and knew well how to throw a resolute thrust and make an attack, it doesn't have to be used with it, only gaining his sword. It only lacked the advice (and it is much that it didn't) that in offering the occasion, the opponent is asked to say under oath if he is a *diestro* or not, and if he had to attack or will throw resolutely. Lastly Salvator Fabris, after having said that in this science there is no other thing than knowing to deceive the adversary with subtlety, approved of the inviting, and one should give thanks for the advice that he gives (very important in his opinion) of not moving the feet, but with an extreme of the body, as that it was improved with this, without noticing that which Federico Ghisliero affirmed, that the attacks and invitations are errors, and they are paid with

Agrippa, f. 22, ch. 7

Grassi, f. 120

Agocchie, f. 23

Giganti, f. 3, 71

Giganti, f. 35

Fabris, p. 14, 17

Fabris, p. 38

Ghisliero, p. 54, 66

⁴² *acometimiento*

loss of life. This deceitful technique didn't have such a good place among those of our nation, as seen many times by experience, that the deceit is as fallacious for he that does it as for he that receives it, if Carranza will not credit it and placed it as one of the materials of his *destreza*, defining it like this: in *destreza*, deceit is giving the blow with a different posture than that which it had in the beginning. Although the words were changed, it was without altering the feeling of the definition of di Grassi, having preceded this in having bad sense, that his introduced master said that all arms are deceits, who reprimanded him, saying that by this reason, all those that deal with them are deceivers.

*Carranza, f. 242 A
Compendium 175*

Carranza, decl. f. 1

*Carranza, f. 119 B
Compendium 61*

And in summary, all the rest directly or indirectly made their entry on this, without some having given scope to the common reason in which the petitions and maxims are found, which we have placed by principles of this science and real test of the uncertainty of its old and erred teaching, as they are accepted with unique and general sentiment, more so than those well-understood that we placed at the beginning of this discourse. The eminent actions of man that have to pass to another subject are voluntary, and not forced, like those of the natural agents, deceiving their understanding, or not understanding the manifest truth: that of the three circles of the arm, formed with the centers of shoulder, elbow, and wrist; their course ends, and that of lesser interval reaches first, and this being opposed to the greater of the opponent, he will not be able to impede it, nor the swords meet, because of the different planes where they will be formed, and the fewer and shorter movements with the opposition and inequality of the steps that will be given, the curved to the curved, and this or the mixed lateral and backward to the forward; the opposition of the bodies and aspects that are seen, the different lines in which the swords are located in the formation of the techniques, and in those that can be at the end of them; the subjection with which the natural movement destroys the violent; the diversion that is done to the forward; the contrariness of the right and obtuse, and the right and acute angles; the opposition that is always found in the chord against the arc. Thus it will not be too much, nor free excess, in saying that they lacked the prudence to consider the past harm, and discourse for the future harm, and its convenient remedy, and that they totally

ignored the soul of these reasons, that they are placed at the diameter for their concept and esteemed technique of inviting. Then, in the first mode of throwing the *tajo*, when they find who attends to its intention by where and to where they want, this consists of ten movements: the first two are mixed natural and offline lateral, with which they part and lower the sword to the left side and low line; the third and fourth are violent and aligning lateral, also mixed, with which they raise it to the obtuse angle and arrive to touch the opponent's sword on the outside; the fifth is offline lateral, with which they part it a little to the adversary's left line; the sixth, seventh, and eighth are mixed, the two that are violent and aligning lateral leave the opposing sword free and turn theirs to the left side; the third of these three is withdrawing the arm backward and making a portion of a circle with the hand (where the ninth enters, which is natural, or even mixed with backward) above the opposing arm, until putting the sword on the way to the chest or thrust; the last is forward to execute the blow of thrust, which ordinarily is from the chest down, and having to be in those, or in the face, it has to be mixed with the violent, and if it will go above the sword (as perhaps they are inclined to it), the seventh movement will be forward. With this being composed so justly inestimable, by its imperfect form, all three measures of defense that the art has established are opposed to it, which the *diestro* will be able to use when he will decide to attend to this inciting, taking note that if he will go where the opponent will want, it will not be how he will want. Reason has placed it in one of two modes: the one going to the sword to end with the *atajo* or movement of conclusion, or both things together (which to this end are not incompatible), or he has to go to the sword in order to conclude the technique, having gained degrees of profile. In the first he has to make an attack to the face, throwing a diagonal line, as we said in the perfect attack, giving a step with the right foot between the line of the diameter and his left transverse, turning the point of the foot to the right side, such that the line that will be imagined leaving from it corresponds to the point where the transverse lines will be joined, and form the rectilinear angle

How many movements this technique consists of.

Which means of defense this technique is subject to.

of the opponent's left side, without curving the arm, such that from the point of his sword to the left shoulder is a straight line, with which it will be impossible for the adversary (even when he didn't have *atajo*) to be able to enter his sword on the outside; if he will attempt it, he will have invited the violent movement that will be subjected with the natural and *atajo*, this having to be done such that the agent weak doesn't fall on the resistant strong, so that the action that he will make is always active and by means of the subjection, almost continually. Or, with the briefest interval of time possible, putting in the left foot, making a movement of conclusion without the precedence of *atajo*, he has to make the same attack and step, allowing the opponent to make the violent movement, aligning lateral, and beginning of the offline lateral with his sword and arm in order to remove his, and the close danger that he will see present because of the proportionate parts that the opponent will have in order to be able to wound. In order to make this deflection (needed for defense), it is necessary that the arm and the sword pass in front of the face and jurisdiction of his left hand, in a plane somewhat superior to his head, and distance capable of being able to reach the quillons, he will do it by putting in the left foot, occupying the opposing infinite line with it, to be with him in equality of equal aspects, and at the same time such that no action is ended by itself. He will free his sword below, as much more adjusted he will be able to bring the arm to the body, and wound with a thrust or *reves* where he will want, as he will have free potency for all. The other way will appear easier and less risky to those of little experience, moderate spirit, and slow to commit, ill-advised to the supreme valor that the *diestro* shows when he places *atajo* on the lines to his opponent and occupies the angles, depriving him not only the movements that he puts in action, but destroying the potency for their new generation or reiteration, but we place it all, which is more to give those which they can choose than necessitated cause of desire. Wanting to use it, he has to throw the attack to the face, somewhat inclined to the left eye, because the jurisdiction of

his arm doesn't uncover an angle in the right collateral line, and it is necessary to make a deflection or diversion to the blow that the opponent will want to execute above the sword, and the step that we have said on the right transverse line, or curved between the diameter and the side of the circumference, as whichever of them brings one to the proportionate mean of the general technique of weak below the strong. Take note very carefully that when the foot will set down, it is such that the point looks straight to the line of the opposing body, in which will have to be the point of contact, whereby he will be wounded in the shortest way, in order to remain profiled, and the body contained inside of the two points, as well as so that the adversary, in case that he will free his sword below (which they call *hurtar*, *descabezar*, *hozicar*,⁴³ and *desmuñecar*), he will not be able to give the blow, which he would be able to if he remained squared. Rather, it is necessary to make a deflection, carrying both swords to his right side, which the *diestro* doesn't have to resist, but to let it carry his, and as long as that action will last, turning the hand nails-up and joining the point of his sword (with the movement of increase) to the opposing quillons as we have already said, whichever deflection of those is generative, and thus the one of this technique will be, which the general people already call by antonomasia that of the weak below the strong, from where he will make a semicircle, without bending the arm, with only the wrist as brief as will be possible, and wound with a thrust; this blow can be permanent, in virtue of the right angle as well as by the degrees that he will have gained in profile. If he will decide to wound with a *tajo*, he will continue the step on another new circle, as advised in the universal demonstration of the means, arriving with it to occupy the opponent's infinite line that touches on the common circle, and if it will be the particular of his left foot it will be with greater security. In case we concede that the disposition of the location necessitates that this step has to be on the line of the common diameter, or undetectably parted from it, with which it will appear to him not well-instructed in this doctrine to lack the potency of the scientific for that which we leave documented, in which it will be shown clumsily, because then he will make the attack as has been said, throwing the diagonal line to the left eye;

43 stealing, beheading, rooting around

from the point and pommel of the sword to the left shoulder will be considered a straight line, forming an almost equilateral triangle with the arm and body (which has already many times been said how it is formed), with which it will be impossible for the opponent to be able to defeat the natural movement and the blow of thrust, constraining him to make a deflection, against which the movement of conclusion will prevail. If by some accident, his sword was defeated, and he wanted to wound above it in the chest or face, the movement of diversion and occupying the angle (acute for this effect) will be powerful measures to acquire victory, being able to remove the sword from the hand, in the mode that is said in the movement of conclusion, as well as with the rigor of the blow, which will be in the face, and more sensible part of it. The other mode that is advised is forming a small half *reves*, bringing the sword to the mixed line, low and to the right side, and the point somewhat turned to the opponent's body, it will be subject to all the referred, if the *diestro* will be found in such a place that he can begin the attack, leaving the common diameter to his right side, such that he can throw the diagonal line and make the subjection. If the diameter will not allow it, it suits that he gives a curved step to the right with the right foot, placing his sword inferior to the opposing, choosing the general weak below the strong. To the thrust that the enemy will throw, which will have no other potency, he will make a movement of diversion, giving another step of the same type as the first, and execute a vertical *tajo*, or with the left foot for a movement of conclusion, all the actions being finished close. This is if the adversary will give a step with the right foot; if it will be with the left, the *tajo* and the thrust have to defeat him, as he will give gained all the degrees of the profile.

Fourteenth technique, which they call Quiebro

Competing in imperfection with the *Llamar*, without being conqueror, nor conquered, we meet the *Quiebro*, *Derribarse*, or *Quebrarse*, terms by which this technique is known by the new talkers of fencing, called fighters,

and has such modern age in Spain (as much as using it) that in his beginning Carranza touched it and left it impugned superficially. The precision of its introduction didn't come to earn the general applause which the rough genius that introduced it was judged worthy of, and the individual that enjoys it is of the men which the most ridiculous, apparent, and least substantial satisfies them and fills the short measure of their talent. With easy and light fundamentals, this new Columbus of techniques wanted that after established, its *diestro* dropped back, making a large extreme over the left foot, putting the sword in the acute angle and low line. He had to move to this the insatiable vice of ambition and desire to be done exquisitely, knowing that it is to that which the people apply their estimation with greater affection and yield their whimsical credit, although they are works of which reason complains profanely, and time is embarrassed of having them in its memory. As books of so little substance that they served to support it were not found in our Castilian provinces (as the native in the homeland, as excellent as it is, envy despises it, and malice pursues it), it was made use of by foreigners and their authors. The first of which one can find was Jaime Pons, whose works drew honorific praise, judging them unworthy of its qualification, which said that the sword has to be placed sometimes across the legs, and the quillons close to the right hip, forestalling this requirement to come to say that there are two guards, one high and another low, and that one can change the one to the other without losing time, and after giving advice in the form of a precept, that the point of the sword is placed close to the left foot. Giacomo di Grassi, whose fantastic imagination presumed that only his writings have to be the standard and eternal examples of the coming centuries, followed all this and was resolved to say with bold contempt that mathematics were of little utility to him for his book. Although well said, and truth moved his tongue, it would be better said that his book was of little use to mathematics. It was after having made use of circles, angles, straight and curved lines, numbers, distances, and proportions with such imprecise adaptation that it left injured the incontestable purity of its truth, and he resolved that if some extreme of the body had to be done, that

Carranza, f. 117 A
Compendium 57

How this technique is formed.

Pons, f. 2

Pons, f. 11

Pons, f. 15

Grassi, f. 76

Grassi, f. 11

it is back, by parting more from the opponent's sword. As he wanted to be imitated, and not imitator, he despised that which Camillo Agrippa rightly said (a sentence which has been referred to another time) that it is not a well-considered resolution to draw the arm back in order to form the thrust, and that which Pedro de la Torre also advised, that movement is not made backward, because the time of wounding is lost and given to the opponent so that he wounds. As such known authors found it inconvenient to make an extreme, and only with the arm withdrawn, how much greater it is to withdraw the whole body? Although the good di Grassi didn't stay much in that which he had said, as later at the turn of the page he gave a sample of his inconsistency, saying that the body has to be straight without making extreme, reprehending with harshness he who does them. All this can be forgiven, as it was already purged with the cited contradiction, and with what which Carranza also proved, that the most useless extreme, and in that which reaches least, is that of the left foot, and which we leave settled by maxim, that in the greatest reach is the greatest defense, and that this is always found in the right angle, except having wrongly advised that when the opponent will be established in the long guard, which participates in the right angle, that the *diestro* establishes in the low, assuring him that being in it he can parry the high and low blows with much speed, and that showed how much that he ignored the opposing qualities of the violent and natural movements. Salvator Fabris wanted to revive the memories of this technique (because forgetting didn't injure such an important thing) and put figures that manifested his affection of the extremes, and the desire to be parted far from the opponent, as this new supporter of the *quiebro* was also wanting, and without amending on the one, nor coming to understand the other, was inclined such that, at cost of humility, he begged opinions, wrong in his inclination. Against which, the *diestro* has to be advised that the right angle, *atajo*, and the movement of conclusion will always be superior; the first, if the distance will be capable of ending the forward movement at the moment the extreme will be done, and if this will be finished first, he has to use all that which we have said in the technique of *llamar* with half *tajo*, because

Agrippa, f. 10

Pedro la Torre, f. 59

Grassi, f. 12

Carranza, f. 166 A
Compendium 118 A

Que medios de la
defensa dominan
sobre esta treta.

both are of one species, without having any sensible difference between them.

Fifteenth technique, whose name is Final

This is an upstart technique, and not totally naturalized in the republic of fencing; little is found of its ancient professors, and among the modern, to whom it was revealed, there were none who advised the deformed parts of which it is composed, and its fallible, casual, and dangerous effect. Its discovery was by a man who remained so little obliged to the invention, so offended by that thing attributed to him so unequal to its grandeur, it moved the vanity of a master of arms, and the experience of which there is no novelty for the foolish that is so invalid in its principles, that it lacks someone who makes it welcome even in the hall of his fondness. We cannot easily give its desired intelligence due to it being parted an infinite distance from common and particular reason. The definition that some give (and found in Carranza) to the winding or flowing⁴⁴ line is that which gives turns (like a river or snake does) on a flat surface; this being, according to Euclid, a figure that only has longitude and latitude and is contained inside of its lines, like the straight line between its points. What is certain is that he who wanted to make use (in his mode) of that definition would understand that the sword established in the right angle, and the edges obtuse and acute as they are defined, in which only a straight line is perceived without any other dimension than longitude, which was the surface, if he didn't already want to grant that it is understood by that plane in which it is. However he imagined (and will imagine) it, it lacked the good ordination of means for the intended end, and at the disposition of them, forms with which he that does and he that suffers are placed, in order to have activity in which it has to be done, together with possibility for the reception as he does it in the form and matter, and in the potency and its object, through which (and not without it) potency is reduced to action in all things, and the causes produce their effects. But he noticed this very little, nor whether the agent is similar to the active principle that he does, as

*Carranza, f. 166 A
Compendium 111*

Euclid, book 1, def. 5

44 *tortuosa o fluxosa*

the form and the object to the sensitive that receives as material, by being very numerous in its discourse and understanding.

Its formation, as best as we will be able to declare it, is like this: the opponent established in the forward line (which the mellifluous of fencing call declared sword) and having broken the mean of proportion, such that with the extreme of a half foot one can reach to wound him without any other diligence, they raise the arm and the sword to the obtuse angle and, passing it above the opposing, return to lower theirs to the acute angle, leaving the other on the outside; returning to rise to the plane of the right angle, or somewhat more, with the adversary's sword gathered above the right arm like the *enarcada* that we already said, they execute a thrust in the chest or face, sometimes putting in the right foot, and others the left, as there is no prohibition in this.

The movements of which it consists are six: violent in order to raise, offline lateral with which they are parted to his left line, natural with which they lower, mixed aligning lateral and violent with which they return to raise their sword below the enemy's, and forward with which they wound. The first five are subject to the right angle with a blow of thrust in the closest line and point of the breadth, and the last to the *atajo*. For the first, a mixed lateral and backward step has to be given with the left foot, leaving to its side from the line of the common diameter, and this has to be against the step of the right foot, or the opponent's left. For the *atajo*, which foot the enemy enters with has to be known – if it will be the right, and the *diestro* will want to end the technique with a movement of conclusion, his step will be curved with the left foot, and if he will decide that it is gaining degrees of the profile, it has to be curved with the right foot again, and more parted circle; this will be used against whichever that the adversary will enter. If it will be the left, he will give greater disposition for the vertical *tajo*, half *reves*, or thrust in the chest, as it is without making long termination in the contact of the swords.

How this technique is formed.

The movements which this technique consists of.

What this technique is subject to.

Sixteenth technique, called Garatusa

The *Garatusa* is a technique whose native origin, although it was in our regions, has not been found out, nor will it be possible to give a known ascendance to it; rather, it fits well in the suspicion that it was engendered adulterously, due to the many that assert that it is a child of their understanding, each one wanting to enjoy the glory of its invention. Whichever that it has been, he produced one of the most unsuccessful concepts that is found in all the inventive errors of that which they call the game of fencing. Federico Ghisliero was a fan of this, and gave motive of greater affection to his enthusiasts when he said that with the *Garatusa*, on the inside as well as on the outside, with one edge or the other the opponent's sword is thrown from his hand. Because of this and other inadvertent praise, it acquired catchy and violent authority, becoming favored of some presumptuous that (by being the superior of the people) it is *enough that I want it*, they would be able to change its imagined and fictitious essence into true and substantial. However, in the long run its dangerous effects are discovered, and the false foundation of its deceitful artifice is made known, whose end was directed against one who established in right angle, that as the formation of the techniques by the posture of the sword and those of the degrees of the profile was ignored, seeing the hindrance that was made by the opposing sword being straight, they proposed parting it with a strong and accelerated blow, in the common confidence that speed could perfect or supplement all of its imperfection. Its aficionados do it on the inside and on the outside, and these two differences are directed to the same end. The mode with which the first is formed is to place his sword superior to the opponent's to deviate it toward his right side, and left of the opponent (almost in the mode of the general technique of narrowing); giving a step with the right foot, they put their body in that unoccupied place in order to wound with a thrust in the chest on the outside and jurisdiction of the arm, both remaining face to face with equality, and the opponent's sword free, for whatever he will want to do. All this composed

Ghisliero, p. 81

How the *garatusa* is done on the inside.

How many movements this technique consists of.

consists of seven movements (if the combatants are each in their right angle): the first violent in order to raise the sword to a superior plane, the second offline lateral to his left line for the transversality, the third and fourth mixed natural and offline lateral to the right line to where the opponent's sword and his part, the fifth aligning lateral, leaving the adversary's where the third and fourth finished, the sixth violent (when it is done tightly, but ordinarily it is mixed with the offline lateral, being necessary that there is another aligning lateral after), and the last forward for the thrust. This easy deceit, this darkened confidence and temerity with a mask of warmth, has unworthily enjoyed the belief that has been made of it, without taking note that in the prudent ordination of the means in the security, and the dilated time of achieving it is rewarded with blissful success of the event, which will not be found in this as they imagine, because of the *atajo* and the right angle being opposed to it two times each, in the following manner. At the beginning of the third and fourth movement, which is mixed natural and offline lateral, with which they intend to part the *diestro's* sword and lower theirs to the acute angle, an aligning lateral movement will be made with only the wrist, wounding with a thrust in the chest or face, and closest point that they will offer, without necessity of the forward being done, because they put in the body to receive the blow. Rather, it will suit to give a lateral step to the right with the right foot, or mixed of this and backward with the left, so that the distance that the right angle requires isn't broken. With whichever of these steps in the beginning of the movements that we say, a vertical *tajo* can be formed, ending its form in the right angle, if the extreme of the opposing body will not already be so large that it suits to participate in the acute; however, as it isn't necessary that this blow is permanent, the *diestro* will be able to wound leaving to the mean of proportion. If this will seem very extensive due to having to consist of three movements, and each one of long interval, the lateral step of the right foot will give potency to execute a half *reves* in the face with only the oblique movement. The right angle is capable a second time, when having finished the deflection, he makes the fifth and sixth movement for the thrust, forming that portion of a circle which we call

Which means of defense this technique is subject to.

an arc, a backward step has to be given with the left foot, or lateral on its line, of such quantity that the arm and sword are reduced to the right angle, correspondent to the closest point that the opponent will give in his face or chest; this blow can be instantaneous or permanent, without some suspicion that the adversary can reach to wound, due to being squared as well as by his sword remaining in the acute angle, and not being possible to be reduced to nor occupy the right, in which the *diestro's* sword will be. The ability to form *atajo* doesn't suffer doubt, as in the deflection that they make, they voluntarily place their sword inferior and transverse to the *diestro's*, and then by only making a movement of decrease on it and giving a simple transverse step to the left side with the right foot, such that its point corresponds and leaves to the left side of the opponent from all the lines of his parallelogram, so that the angle of contact of the swords that will correspond to it is obtuse, and he cannot occupy it. It will remain subject if he will only decide to subject it, and if he will want to make a movement of conclusion, it is known that the left foot touches the curved step. Against the last movement, the *atajo* returns to have dominion, the chord opposing the arc that is necessary to make the fifth and sixth movement, subjecting and wounding without being necessary to give a step other than moving over the center, turning the point of the right foot until it corresponds to the line of the opposing body in which the blow will have to be executed. The other difference has more unconsidered, and only imagining reducing it to practice merits greater reprehension, as the less acute genius will confess that seeking to acquire easy things by long and dangerous means is a discredit to artifice, and that one cannot hope for easy events from rushed movements. Much less in this case, where the impulse and deflection with which these two techniques are done is so vehement that they have difficult or even impossible concordance of the extension and intention of force in order to go and remain, because the one craves progressive duration in its act, and the other rest and immobility, and giving a mean between them is not conceded to all. Those that have committed it with all excess would like to be free from this guilt, saying that it has happened perhaps (playing) to remove the sword from the opponent's hand, with which they aggravate its inconsideration and

inaccurate intent, as the truth of having achieved it will have resulted due to one of three causes, or by all together. The first, due to not knowing to take the sword according to the precepts of the art and to those of nature, closing the hand, placing the thumb over the index, and not over the *recazo*,⁴⁵ as we already said in our first book. The second is due to the slippers or half slippers⁴⁶ that they put on the swords, safety from which ignorance and free boldness proceed, which cease when they are sharp and come to the occasion of truth. The last is due to not taking note to what Giacomo di Grassi says (which has already been cited on another occasion), that when the opponent will part the *diestro's* sword to a place where the return to the straight line has to be with violence and delay of time, that thus it is much better to allow it to go to the place where he will impel it and form *tajo* or *reves*, being helped by that movement. Although it is true that when we say likewise in our book, *Grandezas de la espada*, it was without having seen this author; he said it very well, and thus the reader will be able to give gratitude to whomever he will want. If trampling these reasons, or not being fans of them due to being discoverers of their notorious errors, they see the contempt that Salvator Fabris makes of it (being one who was displeased by less things of the most erroneous of fencing), saying that throwing the sword from the hand was esteemed by many, but that he does not esteem it, due to being a thing of little importance, and that it is only able to be done with one who doesn't know. In the formation of this technique, there are ten movements, and a circle is made as large as the interval of the arm and sword is. The first is natural in order to be unequal to the right angle (from where, as we have said other times, it is proposed that the contenders are established, and the beginning is given to them); the second is offline lateral to the left side, with which it is placed inferior and transverse to the opposing sword; the third and fourth are mixed violent and aligning lateral, until being joined to it; the fifth is offline lateral to the right side, with which the deflection is done; the sixth and seventh are natural and offline lateral, with which they impel it to the left side, and the circle is finished closing, that we say is done with the whole arm; the eighth and ninth are aligning lateral and violent in order to place the sword in the way; the last is forward in order to execute the thrust, leaving the opponent's sword free in those last three. All are subject

Grassi, f. 23

Fabris, p. 23

How many movements this technique consists of.

⁴⁵ Unsharpened part of the blade just beyond the cross.

⁴⁶ *zapatillas o chapines medianos* (safety tips for practice swords, commonly made of leather)

to the *atajo* three times. The first has dominion over the second, third, and fourth movement, as with those, his sword doesn't leave from the inferiority that they voluntarily solicit, with which the formation of the technique is impeded. The second is over the sixth and seventh, having to be in both the subjection on the outside, and that the right foot looks to the right collateral of the opponent, the body remaining profiled, and contained inside two points, prevention against that which the opponent will have to do, knowing the potency then, which will only be for a thrust in the chest, by the easier, although apparent disposition. The third is over the violent and forward movements, subjecting on the inside, keeping to the precept that we said of turning the right foot to its side, such that the line that is imagined from the point of it leaves from all the lines of the parallelogram, or opposing body, such that it corresponds and looks to the quarter part of the circle which will then be common, so that the superior and inferior angles that will correspond to the opponent are obtuse, and are impossible to occupy. The right angle is opposed to and conquers it four times. The first is when the opponent's sword lowers to the acute angle and is placed transverse with the first and second movement, and that has to be by half of a step (with the right foot and left side), transverse or lateral according to the place in which the opponent will be, or that which he will choose again. With whichever of those, he will be placed to wound with a thrust in the face or right collateral by the jurisdiction of the arm, with no more movement than the forward. The second is at the fourth movement, when the sword will part to the left side with it, the *diestro* making a semicircle with only the wrist and giving one of these three species of steps: lateral or transverse step with the right foot to its side or backward with the left, according to the position that the opponent will bring, and in all that, the point of the right foot corresponds to the diametric or left collateral of the enemy, where the thrust will have to be executed, if he will not yet want to form a vertical *tajo* or half *reves*. The third is against the sixth and seventh movement, end of the last deflection and formation of the circle, and for this it is necessary to give the lateral step to the left side with his foot, or with the right, or mixed with backward,

greater or lesser, conforming to how the adversary will enter, and making with the hand a small portion of a circle above the opponent's sword at the time that he will lower to the acute angle and his left side, and he will be wounded with a thrust by the jurisdiction of the arm in the right collateral, or face, if it will be closer. If the *diestro* will not have been able to make use of some of these movements, the eighth, ninth, and tenth will leave his sword free, and with a mixed aligning lateral and violent movement, and giving a lateral step with the right foot on its side, or with the left mixed with backward to wound with a thrust in the diametric line or left collateral.

Seventeenth technique, which they call Gaining, and Regaining⁴⁷

They gave this technique the opposite name of the effect that it has; it was one of the most anticipated and masterly establishments that the masters commonly made (as there is no one in particular to whom it can be adjudicated), and one of the first composed in which their valiant and presumed genius was seen. It is made of a mix of two or three composed, in each of which they deposited their greatest confidence, although they all are subject to condition and dependence on the opponent's will. Even today, neither the name of *diestro* nor the honorable rank of player was conceded to one who didn't know it, although there wasn't an author that left writing on how it has to be done; some gave precepts that they don't have to consent to it, and how he has to be freed from it. Only Falopia and Giganti bothered to say (and they said nothing with respect to being indoctrinable), the one that the sword that attacks the face is gained, and that at the deflection he is wounded, passing the body, and the other that when he will gain the opponent's sword, it is such that they barely touch (quickly we will see that this was his last will). Its tradition has been so long that it has almost become natural, and thus all know it, all do it, and all those that have known and done have lacked the consideration and knowledge that the perfection of a whole is in having each one of the parts

Falopia, f. 9
Giganti, f. 15

⁴⁷ *ganancia, y reganancia*

that have to constitute it. These parts have to be formed and done more for the common end of the composition than for its end in particular, and those that they place to the end that they intend are not pertinent to it, rather opposed to it and repugnant among them. It will be seen in that what they do first is place the sword superior and transverse to the opponent's, without making aggregation or contact on it; because of this, they called it gaining in the air, which forced them to confess the truth, as it is done in the air, it is necessary that their gaining is of the air. The intent that they have is that if the opponent will free his sword, they wound him above it with a nails-up thrust in the chest or face, and if he will deflect this blow, below with the *Zambullida*. All this touches the gaining, and whether they free when they go to do it, and whether whomever it is done against doesn't free, because he doesn't know or doesn't want all that which has been done up to now to be lost, like parts disproportionate to the procurement of that composition. The regaining, being a more unconsidered action, is a supplement to the first, which they do by adding somewhat of a step, being united to the sword and reinforcing the touch, they then they put in their left shoulder (leaving the opponent's sword free) and wound with a thrust, imagining that due to the body having passed on one side, he cannot turn to wound. For the first, the *diestro* doesn't have to mind any of the movements of which it consists, as however closely they are done to the mean of proportion, it is known that the remote potency cannot produce an act close to its object. This is if he will decide to wait, having to attack before the offline lateral movement ends, he will make a mixed violent and forward movement, which serves as aggregation to his sword and attack (although it is not the perfect aggregation that we have defined, it will be safe enough), giving a somewhat transverse step to the left side with the right foot, turning it such that the line that is imagined leaving from it cuts the common diameter in acute and obtuse angles. Continuing with the left foot, it will close the obtuse, which until then will correspond to it, making a movement of conclusion, being the same case whether the opponent subjects the sword or not. At this time, if one will want to reduce to wounding, corrupt the offline lateral movement in order to engender the aligning lateral and wound with

a thrust, or continue it in order to form a *tajo* or half *reves*, which will all be in his potency. He will be powerful against all, having been aggregated to his sword, always returning united to it, and will have the *atajo* and movement of conclusion for protection and defense, if he will have ended the step of the left foot before forming some of these techniques; if it will be at the end of that of the right foot, his defense has to be found in the right angle. The second only has the continuation of the natural movement and the step that they commonly give on the line of the diameter; against it, the right angle is opposed twice, and the *atajo* once. For the first, it must be noted that before the gaining is finished, the *diestro* has to give a curved step to the right with the right foot, no longer than enough that neither the arm nor the body make an extreme in reach, arriving to the proportionate mean of the general technique of the narrowing (to which it is subject), and that the line that is imagined leaving from the foot cuts the common diameter in obtuse and acute angles, and that this section as well as that of the swords (which are similar in angle) is closer to the *diestro* than the opponent. Making a movement mixed with the violent (in order to fortify the aggregation and make it powerful to defeat that small portion of natural movement) will result in that which Carranza advised well against the technique of testing⁴⁸ (which the gaining doesn't differ from in species), by way of objection to the vulgar master, in these words: *And you tempt the sword in the middle, we will see as you leave from this, that you don't understand that with a small movement of the opponent's, your sword will fall easily on the strong of his, remaining free, and yours lost, and he will give you a blow more safely, and this will be with a thrust in the chest. Against the other, when he will go putting in the left shoulder and foot, he will give with his a mixed lateral and backward step such that he comes to be with the adversary in equality of equal aspects, his right shoulder corresponding with the left, and without being separated from the opposing sword, rather reinforcing the contact so that it gives him notice if changing intention, he will make some movement. Noting this doctrine well, as aside from its importance in amends, it is also important in predicting against it. Ensign Falopia advised the reason of the bad art, that he who will have gained the sword*

*Carranza, f. 115 A
Compendium 53*

Falopia, f. 2

48 *tentado* (p. 624)

doesn't reinforce, because he will do nothing but retreat back, and thus the sword will remain free, the contact so reinforced, one will make a movement mixed with aligning lateral, executing a blow of thrust in the left collateral or face, which he will be able to do by means of having gained all the degrees of profile. For this reason, he will not want to wound with a diagonal *reves*, starting to form it at the point that he will put in the foot and shoulder, supposing that he will then leave the sword free. The *atajo* can be placed with one of two intents, either to make use of the opponent's future movements and wound him in that time, or to not wait for more than those that will complete the execution of his gaining and blow. In the first, he will give a lateral step with the right or left to its side, as each one goes on its infinite line, subjecting the sword without parting from it, rather with permanent union; if he will form a thrust, half *tajo*, or *reves* from there, that will be his total potency, for which it is necessary that he makes a circle, semicircle, or greater portion of it with the hand or arm; the cord will oppose all, wounding him after time with a thrust in the chest. For the other, he will give a lateral or curved step to the right with the right foot, and he will be able to wound with a half *reves* or vertical *tajo*, all the actions of movements, blow, and step being finished at the same time.

*Eighteenth technique, which they call Tempting*⁴⁹

This technique was only native among our compatriots; it is as venerated by them as it is little received in other provinces (according to the mode and distance in which it is done), because of the unequal postures of which they make use in this exercise. It doesn't differ in type or beginning of its formation from the *enarcada*, the turning, the *botonazo*, the gaining, or regaining, nor is it more happily advantaged in the termination of its end. The lives that it has cost, and the equal wounds that its aficionados have received when better events waited, were able to serve as prudent

49 *tentada*

example and fair occasion of abhorring its teachers, who in time of giving doctrine for its conservation and defense, with ignorance or malice they offer mortal dangers. It is formed as a frightening recklessness, breaking the mean of proportion and making a gaining, placing their sword over the opponent's, with a little reinforcement on it, presuming that the resistant force that is opposed to this will cause some violent movement in order to be able to enter below (leaving it free) and wound with a thrust in the belly, inclining the whole body as much as they can, and lengthening the step until perhaps the head is placed close to the opponent's arm. This technique was usually less bad when, having tempted or gained, they wanted to wound (and they wounded) in the face or chest, as in that, they have ventured that they were able to reach first to wound and occupy the right angle with speed. After they read the foreign authors and saw the figures that they put in their books, they were fans of them, giving credit to Pietro Monte in that which he says, speaking of this proposition, that with the sword, the arm has to always be straight, in a manner that at neither the entry nor the exit is it bent, and that at giving the blow, the body has to be lengthened as much as he is able by bending the knees. Agrippa followed this so very observantly, as in all the discourse of his writings he never tired of repeating how much that it suits him to incline the body and bend the legs. This served as a second example to Giacomo di Grassi, obedient to these views, who said in his that the opponent is wounded by a thrust lower than the chest. Those three to many others, and among them Falopia said that when one will throw to wound, the body is extended, and the step lengthened as much as possible; he then says (castigating the sin of his short discourse and great belief) that he who lowers to wound brings the head forward, and that the opponent being established in a straight line will be able to reach the face with the point of the sword. Salvator Fabris, not wanting that another said more than he, nor in being contradicted, threw his foot forward, saying that there are two modes of wounding, one without moving the feet, and another putting in the feet, and that the first is better, and more used in the battle, and it is done by having the left foot firm and putting in the right as much as he will be able with the knee bent. He then said that the erect body is more dangerous due to having more

How this technique is formed.

Monte, ch. 21

Agrippa, in all his book.

Grassi, f. 30

Falopia, f. 14

Fabris, ch. 13

Fabris, ch. 15, p. 22

where the opponent can give, and that thus it appears that it is lowered the most that he will be able, and this having said that one cannot be wounded low, because he will easily be wounded high, affirming that the body cannot be reached without first reaching the opposing sword, which will be closer and extended. Although when returning to wet the pen, this resolution was forgotten (perhaps wisely), and he said that against one who will have the sword straight, due to not being able to sustain that good posture, he will be parted from presence upward with little movement, and one can pass below and wound by only lowering the body. Capoferro also wanted that the knee is bent at the wounding; and having confessed the retreat to be necessary, principally when one wounds, because in the act of the wounding (he says affirmatively), the body is discomposed and uncovered. By not constantly sinning, and that this was cause of making it odious with the rest, he returned to say this in its name: while I wound, I necessarily parry at the same time when I wound in a straight line with the body in such disposition, and when I wound in this method in time and measure, the opponent never wounds me with thrust nor with cut. So with such ease, they are left persuaded by such discordant opinions, only because they see them printed and praised with a small line that says: *with license from above*. In this reason, our Pedro de Torre did not have less authority, and they were able to be more justly satisfied with what he affirms by instruction of the truth, that whatever blow will be thrown from the belt down is shorter, and that although it was not like this, that wounding the opponent in the face, he will not be able to reach, condemning as barbaric that which will part from greater defense and offense, and seeks the lesser and more dangerous. The gaining made (which has to consist of three movements, violent, offline lateral, and natural, as we have said other times), then in order to execute the blow it is necessary that another four proceed, although two are mixed, violent and aligning lateral, and forward mixed with natural; having broken the distance, they are obligated to make another backward, such that all its composition and blow consists of eight movements. Against it, the right angle is opposed twice, the *atajo* once, and the movement of conclusion twice. The first will be found at the beginning of

Fabris, p. 20

Capoferro, f. 17, 19, 23

How many movements this technique consists of.

What means of defense predominate this technique.

the offline lateral movement, before it ends and the natural covers strong; the *diestro* will give a curved step to the right with the right foot, until arriving at the proportionate mean and distance that the general of the narrowing requires, to which this technique is subject, receiving the weak of the opposing sword on the strong of his. With an aligning lateral and forward movement, he will be able to wound with a thrust in the chest. If he will not want to form a diagonal *reves*, with or without its execution, it serves as an attack⁵⁰ for a vertical *tajo*, with which the step has to be longer, reaching to the circumference of the common circle and approximating as much as he can to the opponent's infinite line, without breaking the distance that pertains to the *tajo* and reduction to the right angle. The second time this angle will be capable is when he will go to execute the blow, giving the step, the *diestro* will equally give his mixed aligning lateral and backward with the left foot toward the right side, and remain with the opponent squarely in opposition; if he will enter with the right foot, and in equality in equal aspects he will go with the left, and this will be the distance and proportionate mean of the general weak below the strong. Thus, the blow of thrust will correspond in the first to the diametric line, as the closest point, and in the other to the left collateral or vertical when he will want it to be removed from the face. Take note that in no manner is it separated from the opponent's sword until coming to occupy the right angle, making with it a mixed violent and aligning lateral movement, which are the two mediates that he has to make before the forward, with which he executes the thrust. The movement of conclusion is capable first at the end of the offline lateral movement and beginning of the natural, with which the gaining of testing has to be done, and step of right foot. The *diestro* will achieve it if, finishing the actions at one time, he will give another curved with the left foot until occupying the opponent's infinite line, remaining with it in equality of equal aspects. This is in the total perfection, that if he will arrive at whichever distance of being able to reach the quillons of the opponent's sword with the left hand without making extreme with the body, he will have no danger. Until arriving at whichever of these

50 *acometimiento*

places, he will reinforce the contact on the opponent's sword, making a movement of increase on it toward the quillons, not straight, but diagonal to the left side of the adversary, turning the hand to the right side, in order to go closing the angle that will then be interior, and giving it natural and occupiable capacity, as well as to be able to follow with consistent aggregation the movement that the opponent will make; whichever that it is (not removing the right foot), in its beginning, its middle, or its end, it has to pass by the jurisdiction of his left arm and hand, and it will become the movement of conclusion on the inside. The *atajo* (which necessarily precedes the second movement of conclusion) has to be placed at the forward movement, last of all those that constitute this technique, and because there are some important considerations and necessary requisites in this, we will give caution of all. First, it suits to advise the express difference that there is between doing it in first or second intention, being possible for the *diestro* to be established in potency and voluntarily waiting, or being reduced in action, like having formed a vertical *tajo*, and not finishing it, reaching its execution and the step to its proportionate mean at the same time, as the art provides it. Because of this, the opponent's sword is placed superior to his, before the natural movement ends in the right angle, the arm being redone with intense force in order to be in it, using that which will be extensively delivered until arriving to that end, which by being opposing actions, and necessary that the corruption of the one precedes the beginning of the other, they have, if not impossible, a very difficult union in those little exercised. Aside from this, one also has to be take note of the different disposition that the opponent will offer when he will go to execute the blow with only the extreme of body, and the first step of the right foot, or duplicating it with the left. Finally, that which the *diestro* will have to receive if he will be profiled or square, close with the line where he has to direct the thrust, which knowledge he will sometimes be able to have after its beginning, and others only in it. The first will be when the adversary will be disproportionate with the first step such that he cannot continue with the right foot, due to the left having remained

so distant that it cannot serve as a fixture over which the body is sustained, and then he will understand that if he will have to pass forward, it has to be with the left. But if he will be equally (or almost) over both feet, with the disposition of immediately lifting whichever he will want, it will suit him to wait until it starts, and so that this ambiguity and the inconveniences that can be offered will not confound and stop him. One will never guard against the gaining affirmed in profile, but square, and the feet in parallel lines, making the triangle with the arm and the body as we have said other times, with which it will be necessary to direct the blow to the diametric line or left collateral, making a greater arc and movement with the sword, more known by its long interval, and not to the right collateral. If he was in profile, its brevity, although it can be noticed by the two senses of vision and touch, will not allow one to apply a convenient remedy, due to it being very difficult to make transversality over the sword in order to place the *atajo*, with respect to it hindering his own arm, and will have contingency on the aggregation to it from the beginning of the violent movement, a very necessary requisite for defense and offense. Cautioned against all this, and being placed squarely at the point that they will make the gaining (whether waiting or attacking), he will not consent that it is on the weak of his sword, because he will not be able to make the triangle that we say without uncovering the right vertical line, where he can be wounded with only the forward movement, continuing the gaining, so that it comes to have the strength of *atajo*, or he will be obligated to make the diversion. For the remedy of this, he will make (finishing the action at one time) a movement of decrease such that the common section is a common section, and the angles that will be formed from it are not right, but obtuse and acute (as the extreme that the hand will make to his right side will be large and harmful, and he will lose being nails up, which is what suits for this case, for the resistance as well as the the future mixture that has to be made with the violent and aligning lateral movements that they will be able to form against it). Nor will he consent to it close to the quillions, because the same danger will be offered, and the sword not able to follow if it was lifted from there to wound, due to those two

active and passive forces not having met, by which the contact has and gives notice of the cessation in the doing and enduring; if it will be done there, he will make a movement of increase (always reinforcing the action) until the touch, or section of the swords equidistant between them. If the opponent will want to lift his in order to wound, continuing the step with the right foot or without moving to it, nor to the left, it is already known that the first two mediate movements of the blow have to be violent and aligning lateral; with the first, he will make another mixed with its type, and at the second, he will place the *atajo* by making a small portion of a circle with only the wrist, until placing the hand and sword on edge, remaining superior on the opponent's, close to the quillons, so that the angles that will be formed between them are obtuse and acute. The moment the hand makes the semicircle, he will make a natural movement with the arm such that it comes to be reinforced with the body, but not completely united to it, and he will successively (and not discontinually, ending the *atajo*) part both swords to his right side in the manner of narrowing, making a movement of decrease on the opponent's, so that it makes the consistency and force, in order to impel, resist, and close the obtuse angle that will be interior; giving a curved step with the left foot to the adversary's infinite line, and the left shoulder corresponding with the right as much as he can in equality of equal aspects, he will make a movement of conclusion on the outside. Supposing that he will not be able to do this, nor on the inside, if the enemy will put in the left foot, he then has to make use of the *atajo* and right angle, and of the mixed lateral and backward step, as has already been advised.

*Nineteenth vulgar technique, which they call
Arrebatar y tajo⁵¹*

We have encountered the most fortunate and best received technique in the diverse opinions of the *diestros* which fit in the general confusion of its invention,

51 Carry away and cut

such that the contradictory objection of some of them is never boldly decomposed, nor would the rank and fringe of *Cudgellers* be conceded to one who didn't know it, or stopped doing it by mistake. Only Carranza, who already in his time found it honorific, gave judgment on it and its supposed master, but without giving doctrine for defense. The mode of it being done manifests the idiocy of the first who put it in practice, and the vanity of those who have interposed their vigilant caution in conserving it, and as such it is formed like this: Seeing his opponent established in the forward line, be it in right angle or the sword curled, as they call it, they seek to break the mean of proportion a little and give a blow to it with theirs inferior on the inside, with the spirit of deflecting it from that position, and they form a *tajo*, giving (those that boast most of perfection) a step to the right with the right foot, which they call a change of feet, although they usually abbreviate this transit and give it on the line of the diameter. The movements of which it consists are four: two natural, one offline lateral, and one violent; the first is to be unequal to the common place in which they are established; the second is offline lateral, to be placed inferior and transverse to the opponent's; the violent is to give the blow and make the deflection; and the last is the natural, with which they execute the *tajo*. The professor of this science will find defense and protection in the general technique of the weak below the strong, in the right angle twice, another two in the *atajo*, and three in the movement of conclusion, one necessary and two voluntary, declaring them by their order. He will achieve the first at the end of the natural movement and beginning of the offline lateral with which the opponent has to bring his sword to the left side, if he will give a curved, transverse, or lateral step to the right, with the right foot, capable of arriving to the proportionate mean of the general that we said, with respect to the passion that the adversary will have; at the same time, he will make an attack above his sword before settling, and the angle stops being in the right collateral, caused by the transversality of the arm, directing it to the face and right eye so effectively, that he will be able to wound him with a thrust or force him to make the deflection. If he will make this (as he must either

How this technique is formed.

How many movements this technique consists of.

What this technique is subject to.

do or receive the blow) to his right line, as is necessary, he will remain squared and can be wounded in the diametric line of the chest, or left collateral, according to what will have more correspondence; determining that it is *tajo*, he will continue the step with the same foot and have its execution in the left vertical. The right angle will defend him firstly, before the offline lateral movement is finished, or at least between its end and the beginning of the violent, if he will give a lateral step to his left side with the right or left foot, as each one goes on its line, equal in time to that which the opponent will give; by the jurisdiction of the arm, he will execute a thrust in the right collateral, and angle in which it will be done, seeking that the point of the right foot corresponds directly to the line that is imagined which leaves from the point where he set it, and that is parallel to that of his arm and sword, each one in its plane, as in another manner, it will either uncover the breadth or the depth where he could be wounded. He will find defense in this angle a second time if, accidentally or willfully, what we have said will not have been valid, and at the beginning of the violent movement with which he will want to give a blow to the sword, he will free it, without permitting that they meet, with only the circle of the wrist above and behind the opponent's quillions (as it is already proven and consented that lesser movement and shorter interval will conquer in brevity that which the opponent will do with the whole arm), and he will give a curved step to the right with the right foot, in opposition to the curved or transverse that the adversary will give with his, from where he will be able to wound him with a thrust in the chest and line that will correspond to it by the shortest path. In this and all similar cases, he will observe the rigorous and necessary precept of having the body behind the arm, and this behind the sword, or making the equilateral triangle if it will suit due to some new position that will be made against it. The *diestro* is warned that with this same step, he will be able to form a vertical *tajo*, beginning the offline lateral movement when the opponent will form his, the violent when the violent, and the natural when the natural, that besides consisting of one fewer movement than that which will be formed against it due

to his sword going on a superior plane, and in all its interval and formation of a circle, it will not participate more than in two angles (obtuse and right), and the opposing of all three species, and one movement more, the execution will arrive first, and he will continually leave until ending in the posture of defense, which is the mean of proportion and right angle. The *atajo* will demonstrate its power the first time against the violent movement, if at its beginning the *diestro* will make the natural, joining the arm with his body such that at least up to the elbow there is no angle, except a very narrow union with it, and from there to the extremity of the hand, a very small acute angle. At the same time, he will give a transverse step to the right with the right foot, between the line of the diameter and the transverse, so that there is a portion of the sword above which to make the consistency and operant force, as well as because if it was exceeded in this, the agent weak would come to fall on the resistant strong and would be defeated by it. With the mixed natural movement of the arm and forward of the body, which need to be formed together, as being two distinct agents, they can then be made in one time; they will supply by effect the blow below the belt, detaining the body if he will want to be close, and subjecting the sword if he will want to lift. The *atajo* can make the convenient defense another time, by itself or together with the offense; this will be at the last natural movement of which the *tajo* consists. The moment the impulse of the violent with which he will give the blow on the sword will be finished (which for this case one can consent to it, as it will not decrease its consistent force, nor cause it to lack its intention), and that of the execution will begin, if it will move over its center, and in beginning to lower from the high line, or little distant from its extremity, he will place it superior and transverse to the opponent's, with which he will make it lower more, making with it a mixed natural movement, he will be defended. If he will want to offend, the blow of closest disposition will be a half *reves*, but it has to be before the impulse of force that he will deliver for his *tajo* is finished, and giving a mixed lateral and backward step with the left foot to the right side. Wanting to make a movement of conclusion, it is a known thing that the step has to be with the left foot, and that it has to have

been preceded by an interior angle capable of being occupied. Another time before this, he can do it voluntarily (if he will be inclined to occupy angles and cut lines, giving a quicker end to the battle) when the opponent will give the curved or transverse step with the right foot, if he will give a curved step with the left, until coming to be with him in the equality of equal aspects, left shoulder with right, and the sword free above and behind the opposing quillons. When he will make the offline lateral and violent movement, he will very briefly join the arm to the body, so that it fits between the two, and when it will lower with the natural, he will apply the left hand to it, which will be close due to the disposition of his profile. Take note, however, that the arrival with the foot, placing the hand, and the blow with the sword below the arm in the chest or face have to be three actions of such great uniformity with the adversary's step, that no distinct time can be given between them, nor does one arrive before the other, so that he cannot withdraw the sword, turn back the body, nor put in the left foot in order to be placed in opposition and common distance of reaching and being reached.

Lastly, the movement of conclusion is necessary if the opponent, as free lord of his will and dispenser of his determinations, will give the step on the line of the diameter and pass with it from the center of the common circle, an excess which those that people call courageous lads ordinarily commit, and particularly when they are resolved to execute the *tajo* in the legs. The reason is already manifest in the fifth definition of the first of Euclid (which has already been cited other times), that from the center to the circumference, all the lines are equal to each other; from which follows that however much more he will pass from the center and continue the step with the same foot, he will comprehend with greater reach the interval of his sword and arm, helped by the extreme of the body to whichever step that the *diestro* will give, be it lateral or mixed with backward. To happen better, they would remain in common distance of reaching and being reached, and thus to not fall in this inconvenience, and remedy such notorious harm, he will give the curved step with the left foot, free his sword, subject the opponent's with the left hand. He will be placed in equality of equal aspects and execute a blow

of thrust or diagonal *reves* (or vertical if he will want), keeping to all the requisites that were already advised in the point before this, compiling with the aphorism which resolves that if the *diestro* will not be able to leave to the extreme remote, he enters the close and avoids from the middle, because lacking the subjection done with all the circumstances that were said in the *atajo*, it will always be dangerous. Some do this technique in the new mode of composition, inciting the opponent by uncovering the chest, putting his sword in the mixed line, low and to the right side, which is one of the two differences of the inviting, but those are redundant movements, not worth being considered with new caution. I suppose, as has been said other times, that everything composed is reduced to simplicity in the end, and thus the *diestro* can wait for those that are necessary for the *arrebatar* to start and do the documented. If his inclination will obligate him to attack, he will do all that which is advised against those that invite, fitting those actions to these, and they will supply the same effects.

Aphorism

Twentieth technique, which they call Codazo

The *Codazo*⁵², by being an adventurous technique, is one of which less has been found and less can be said of its known origin, but rather the subjects of its use and that which is commonly said in each land where, having not found who invented it, as a foundling, many in the court have wanted to adopt it as common homeland, immense deep sea, and universal asylum of all those that solicit its protection. It has lived introduced by some to others, by link of friendship, among those that gave it greater entry in their affection. Some let themselves be defeated by sophisticated and apparent reasons, appreciating by more essential parts the ease of its composition and the little work in its study, so at first sight, the slightest capacity and most invalid ingenuity is satisfied at having understood it and presumes to do it as well as he who invented it. Aside from this, they say that wounding the right arm of the opponent (which many affirm the least cut will knock it down on the floor) is to have finished the combat,

52 Blow to the elbow

to have achieved victory, and to remain with boldness and gallantry, lord and master of the field; others have been joyously appeased by it, by being that which is not contradicted, but rather favoring the relief of retreat, an act of his greater appetite and fortunate effect of his desire. The parts of which it is composed are as many as they are badly ordered; in all, it consists of a gaining, an attack,⁵³ a half horizontal *reves*, two steps, and nine movements, the three for the gaining and the step with the right foot (which we have said many times), aligning lateral and forward to attack without being parted from the sword (if it will be parted, the violent will be necessary) are already known; the offline lateral to the left side mixed with the natural, to be placed inferior to the opponent's sword is also known, as the half *reves* to give in the elbow (by which it took the denomination of *codazo*), with which they make the retreat, is manifested from this. Also, the right angle and the *atajo* overcome it, the general of narrowing includes it in its jurisdiction, and opening the angle completely is the principal requisite and effective measure to achieve its end. Following the sense that we bring, the first will always be found at the beginning of the gaining and step of the right foot (which is always on the line of the diameter or close to it), if the *diestro* will give another curved step on the right side of his circumference, making a mixed aligning lateral and forward movement, and the equilateral triangle with the arm and chest, applying strong on weak, wounding with a thrust in one of the diametric lines or right collateral from the proportionate mean of the general technique that we said (and we leave said against the gaining and regaining, and the other techniques of its type), to which it is subject. He would be able to do the same at the beginning of the attack, in place of the step being moved over his own center, until the right foot comes to be parallel to the left. The *atajo* has to be placed when they throw the half *reves* at him, for whose formation it is necessary for the adversary to place the sword inferior and transverse to his; with only the natural movement of the arm (and even of only the sword, if it was permitted for it to leave the hand), it will cut it by its length, and the effect of the acute angle will be found, which is subjecting that which will want to rise. Because at the forming of the offline lateral and natural movement, which

How this technique is formed and how many techniques it consists of.

What overcomes this technique

53 *acometimiento*

from the end of the attack, has to be placed inferior in order to form the blow, it has to come to the left side, crossing his width, leaving him uncovered and constituting an angle in the right collateral, he will be able to give a step with the right foot close to the line of the common diameter to the left hand side at the same time that he will place the *atajo*; cutting it with the foot in obtuse and acute angles, the point of it looking at the opponent's left side, wounding with a thrust below the chest, because it doesn't lack the subjection, as other than that in which experience has assurance and reason for it, making this possibility notorious, that in the arm being small in having potency to defend his whole body, he will lack being defended thus. The last that we said, that opening the angle deprives the most effective measure for the procurement of its end, is proven by its own definition, saying that it makes the angles greater or changes the type; whichever of these requisites will make the attack⁵⁴ impossible, by means of the gaining, which is that which they assure and have as infallible that it has to cause such great fear in the opponent that he lifts the sword to the obtuse angle, displacing the arm in order to receive the blow, and as with the movement of decrease, which is how the angle is opened, they come to make the angles of the swords right, and the opponent's cannot be in the way of the *diestro's* body, the extreme of the arm doesn't reach to supply that distance and make the attack with segregation. If he will want to do it without it (which will always be esteemed by precipitated ignorance), at the three movements of violent, aligning lateral, and forward, which it necessarily has to consist of, he will oppose them by being moved over his center until coming to place the right foot with the left in parallel lines, or at least corresponding to the diametric line or right collateral, in which he will stop to wound; with the arm and only one action, he makes the same three movements, he will be able to execute a thrust before the backward step begins in order to retreat, and if all will go at one time, in the same he will give another forward with which he will defeat it. The moderns have made two glosses to this technique, chosen not for improvement (as on a bad foundation, no edifice is capable of perfection), but only for the difference. The one is *arrebatar* the sword on the outside, giving

54 *acometimiento*

it a blow in order to part it to the inside, forming a *reves* to the elbow, although a few times this is able to be achieved, and in this part, due to the incapacity in which they place the arm, and the most ordinary is to give it in all or the greater part of its length, and the other on the inside in order to execute the *tajo*, not in the elbow, which is impossible, but from the crook of the elbow to the wrist, although the one and other long mode, they call *codazo*. Because in the technique of the *arrebatar*, written before this, we have left advised and noted the means that the *atajo* and right angle are effectively opposed to them, we repeat them; supposing that in the beginning, middle, and end of the movements that they consist of, there is no sensible difference except in the place of the execution.

Twenty-first technique, which they call Brazal

The *Brazal*,⁵⁵ or putting in the arm, is the technique that displays the most brave resolution, time having erased the notice of its beginning, presuming that it was very close to the nature of man, and affirming that of all those that are done with the sword, buckler, shield, and the others that they call arms of coverage, and the offensive, bladed as well as hafted, it was the original by having been before the invention of them. Given by referrals and reason, alleging the dangers that have been suffered in guarding and defending the head, sometimes diminishing the harm that it has to receive, and others reserving it completely at their own cost, occasions close to their ruin, whether in gratitude or ignorance; neither by antiquity has it recklessly dared oblivion, nor by familiarity and commonality has the mistake touched the gravity of its decorum. Thus all teach it, and all confidently do it, and because they were constant in their successive affection, without agreeing to the example, those who most desired to perpetuate it left a maxim in vile support of its deceit, which says that more live without an arm than without a head. Only Carranza declaimed against it, abhorring the parry and detaining with the arm as nonsense, and that

*Carranza, f. 119 B
Compendium 61*

55 A piece of armor which covers the arm.

for this effect, there were men who brought a half-armband of steel, and others a plank of wood. As he who has reprehended a vice by being distant from it, not only in part, but in all, his greater guilt is notorious in having founded the science of his *destreza* in greater and lesser parries, giving those to the dagger, as it is said (and valued by this time) that it is all center, due to being closer to the origin of the force. It is well considered that if he had to have parries, that the arm, being prevented from particular defense for it, was more capable of resisting, due to being the means which conveyed it to the dagger. Speaking on the common reason and particular adaptation to this matter, a continual quantity will give greater resistance, like the arm, whose parts fortify one another due to their union and being of the same nature, than that which is contiguous to another and of opposing nature, as the dagger is to the hand, to which the arm delivers part of the force that its whole has delivered, and this by way of diffusion and transits of the shoulder to the elbow, from there to the wrist, and from there to the hand proportionately, conforming to the disposition of the reception and to each distance according to its greater or lesser interval. In the rigor of truth, the dagger is not close to the center, first receiver of the force; this is the shoulder, which is more distant than some other part of those that enter in its composition. Being as the hand is one of these parts, and it being known that none of them will be as capable as the whole, one who loves our doctrine least, and is most passionate about the writings of Carranza, takes the consequence and will recant the Palinode and help us to say that if the science of the *destreza* will obligate the parry with an act of detention to one who wants to lower, as up to our time all have used, that the arm would do it more powerfully than whatever other thing that was in the hand directed to this end. He who will read the book of Carranza with more attention than belief will find that in this, he confessed that which he had first contradicted, saying that the best friend of the head is the arm, if he has to parry and defend it with it. I suppose that he was not able to ignore that the hand (which all the arms of defense are in) is not the arm, as this is considered, as we have already said, and all the statuesque and symmetrical ancients and moderns considered, from

*Carranza, f. 81 A
Compendium 133*

*Carranza, f. 129 B
Compendium*

the shoulder to the wrist, and the distinction of its names, smooths the doubt that hyperbola could have (save all error) freedom of being able to take the part for the whole. When this technique didn't have another greater inconvenience than the damage that the arm could receive, it was not considerable, supposing that the intent that they bring in doing it is not to parry *tajo* or *reves*, because it is a technique of first intention, without waiting or allowing other movements to precede it, as will be seen in the mode of forming it, which is this.

When the opponent's sword is in the forward line (and not in any other, as its potency does not extend to more), they place theirs below, and without deflecting it to one side or the other, they raise it to the obtuse angle, as much as the stature of he who does it; then they apply the left arm to detain it in order to be able to wound with a thrust, giving two steps: the first with the right foot, and the other with the left. In this, there is no blow that descends, nor natural movement fortified from parts, nor in that position can immediate force be applied due to the weakest part of the sword being over such powerful resistance. Although strangers of these reasons, they tracked well by the effects of how little danger was offered to the arm, affirming (and with reason) that when they didn't prevent it with mail or board, they would suffer no detriment. Because all this composed doesn't differ in type from the *zambullida* technique which we left refuted, the *diestro* takes note and applies all that which was said there, in the movements as well as in the steps, and will achieve the defense.

How this technique is formed.

Twenty-second technique, which they call Canillazo

Canillazo, *Espinillazo*, or *Desjarretadera*⁵⁶ is the name that the vulgars gave to this technique (which is the same as wounding in the shin or lower part of the leg), being that which, with greater evidence and more notorious disillusions, has denied the support and approval which its aficionados have poured into it, and the opposite effects of the confidence that they deposited in it were able

56 Blow to the shin or hamstring

to make them enemies, it has been accepted by all with equal fortune. Although Jaime Pons was not who invented it (because only ignorance can be its progenitor), he was guilty of placing it in one of its valued preventions, saying that when the *reves* will be thrown to the legs, the left foot was crossed over the right, and when will have to be *tajo*, the right over the left. Agrippa had it no less, as more gullible than discursive, he left it said in many places of his book, and particularly in two, that the *tajo* and the *reves* have to be thrown to the legs. Giacomo di Grassi yielded the haughtiness of his presumption to those two opinions (of which the doctrine he took to light was his new imagination) and left advised that having parried the *tajo* or *reves* that the opponent will form, he is wounded with a *reves* to the legs. Most authors conformed to these and agreed to this resolution; only Falopia varied from it, and with inconstant distinctions accredits and discredits, approves and reproves it, without declaring it as good, nor condemning it as bad. It could have been that he obligated to it unequal events, first adverse then favorable, that he would find the times to place it in practice. In the first, he said that he didn't approve the shot to the legs when the enemy's sword is in presence because it brings great danger, and he who lowers to wound brings the head forward; the opponent being established in a straight line, he can be met with the point of the sword in the face. Regretting having had certainty in something, he returned with new breath to say that one can wound in the legs, but that he has to seek time and remove himself from in front of the sword, or give a covering parry to the cut that the enemy will throw and then respond to the leg, jumping back quickly. In another difference, he places and affirms that giving a step to the side, one can throw to the legs. Then even that didn't stop the torment of his inconsistency, as he finally resolved that it is very dangerous if the man doesn't have great time to do it, or great speed of body. Finally, however this *tajo* and *reves* will be formed, they are so imperfect, and the ordination of their parts so foreign to reason that the genus which is attributed to them by species is offended and affronted,

Pons, f. 1

Agrippa, f. 94, 96

Grassi, f. 122

Falopia, f. 1, 2, 7

even though it is not the first or last offense that they have made in similar attributions. There are three modes in which the *espinilleros* (which is what the vulgar calls those that exercise it more and better) do it. The first starts by the gaining and attack,⁵⁷ and if the opponent lifts the sword in fear, they pass the body, giving a step, sometimes with the right foot and others with the left, executing the *tajo* in the right leg. Against this, we already said in their places (when the gaining and the attack was dealt with) as the general of narrowing, the *atajo*, and the right angle are opposed to them and defeat them. Not making use of the beginning of the movements of which they are composed, and the *tajo* beginning to lower, the *diestro* will find remedy against it if he will give a lateral step on his left side with whichever foot, as each one goes on its infinite line, bringing the arm in right angle, executing a blow of thrust in the face, as the closest point, with respect to that which they lower in order to reach in the acute angle. If he will not much trust his successes in giving such a limited quantity, and he will want to be assured to wound in the body, which is permitted, he will displace it so that the wound is in the right collateral or vertical. Not wanting to form a half *reves*, executing it in the face if he will put in the left foot, or in that which the vulgar calls the back of the head if it will be the right, without suspicion of ill success, as having to pass the sword obliquely, even though it participates somewhat in the natural movement mixed with the offline lateral, it is necessary that it meets and cuts the length of the opponent on the part that we say. Take note that this blow has to be instantaneous, and the other is not obliged to be permanent. The second mode is by means of the *arrebatar* on the inside. For this, most times they make use of the inviting, in a manner that in order to do a false technique, they take another two, but worse; because that which the *diestro* has to do is noted in the place of each one of these, resort to them. Now take note that if he will put remedy to none of these antecedents and will wait for the *tajo* to lower, he has to find the defense in only the right angle, because the opponent's sword will pass horizontally, against which neither the transversality nor the *atajo* is capable, as well as because the retreat is ordinary when he wants to execute it. It is done and understood the same in the last mode, which is *arrebatar*

Three modes of forming this technique.

What this technique is subject to.

⁵⁷ *acometimiento*

on the outside for a *reves*, whether only through this, or accumulating it from the inviting.

Twenty-third technique, called Double technique

It was a more than reasonable resolution to not return to speak of the double technique,⁵⁸ as we have impugned with such strong reasons the definition of Carranza, who had been so bold as to say that it is that which has two blows, proving its impossibility and the ill-founded opinions on which they wanted to exert this opinion. But the assumption is obliged to it, in which we make manifest the imperfect parts of which a bad arbiter and worse councilor of its writings composed it, which many of the vulgar magnates celebrated as admirable in the effects, which results in the execution of them, easy for exercise, and little fastidiousness in its comprehension. The opponent established in right angle, the sword is parted from it to the left side (and right of the operant) and downward, in the manner of the narrowing (in the form and species of movement, rather than in its proportionate mean), opening a way for the body to enter on the outside, as we said in the *garatusa*, of whose species it participates, imagining that whichever angle that will be caused by the section and deflection is capable of being occupied, giving motive to that that which Carranza said ill-advisedly and with flawed discourse, that of whichever type that it is, the body can be put in it. Leaving the sword as said, a step of the right foot is given close to the line of the diameter, being parted a little to the left side, and a *tajo* is executed in the legs, and that action continues to rise and give another in the head. This artificial composition involves twelve movements, some simple and others mixed: violent and offline lateral in order to place his sword superior and transverse to the opponent's, natural, aligning lateral, offline lateral, and violent in order to part it and raise it until almost half of the distance from the right angle to the extreme of the low

Carranza, decl. f. 3

How this technique is formed.

How many movements this technique is composed of.

line (so that the deflection is greater, and the arc and interval of that which has to wound is greater, and the blow is more offensive), natural and aligning lateral in order to execute the *tajo*, backward to be able to pass the leg which it wounds (as it has to catch it transverse, it is necessary that either it is all cut or that the arm withdraws so that it doesn't impede it), and the last three offline lateral, violent, and natural for the second *tajo*. The two general techniques of narrowing and weak above the strong,⁵⁹ the opening the angle, the *atajo*, and the movement of conclusion prevent the art against them, and the artificial, whose effects are necessary in defense and voluntary in offense. Because he had castigated the ignorant or malicious intention of its artifice, the *tajo*, *reves*, half *reves*, and thrust also oppose it. The *diestro* will find that which we say if, at the beginning of the second movement, he will give a curved step to the right side with the right foot, receiving the weak of the opposing sword on the strong of his, arriving at the mean that pertains to the first general. Or, by only the movement of the arm and turning the point of the right foot to its side, the angle will open, conforming to its definition, with which it will impede the deflection, and he will achieve the second general. At the end of the fifth movement, and finishing the actions at the same time, he will give the step that we say with greater quantity, and on a new and separate circumference from that which was common before, so that only the weak of his sword falls on the strong of the opponent's, gaining the degrees of profile. In this step, he will be able, if he will want, to execute one of three blows: thrust with only the circle of the wrist, vertical *tajo*, or half *reves*; although if he wants (at cause of some inconvenience) to give the backward or mixed lateral step with the left foot, which participates in the right side for the vertical *tajo* or the thrust, he will be able to do it, as the art concedes to it. Also, at the end of this natural movement, the transversality in the sword that the opponent will have made, his remaining superior and putting in the left foot, he will make a movement of conclusion. The right angle can oppose it a second time, at the natural and aligning lateral movement, with which he will lower the sword to the acute angle to execute the *tajo*; by only making the semicircle of the wrist and giving a backward step, or mixed with

What this technique is subject to.

59 *flaqueza encima de la fuerza*

lateral to the left side, wounding with a thrust in the chest or face in the line and point that will correspond to the shortest path to it, which will always be from the diametric to the right collateral. To these same movements, he can return to place the *atajo*, until the adversary's sword arrives to the floor, with which the intent of wounding in the legs will be frustrated, and only the last three movements for the *tajo* to the head will remain, against which the left foot has to be put in before the violent is finished, so he will give a convenient angle for it. When the natural movement will begin, which is necessary, and the sword passes by the jurisdiction of his left hand and arm, he will make a movement of conclusion, wounding with a diagonal *reves* or thrust in the face, remaining with the opponent in equality of equal aspects, left shoulder with right, and occupying with his foot the opponent's infinite line.

Twenty-fourth and -fifth technique of horizontal tajo and revés

Two techniques are offered to us, of which confidence is mistrustful due to many forces that reason places in discovering the errors of their foundation, the constant imperfection of their forms, the unsuccessfulness of their effects, the near danger in the beginnings, and the irremediable harm in their ends. The professors of fencing, and in particular the teachers of it, will not be able to defeat the old and naturalized custom that it has acquired, whether by teaching or imitation, inasmuch as the tightest reproof. When deceit will open the doors to knowledge for them, they have to embrace it with their aged habit, returning to tell some. Our past lived with this, we have to die with it, as our age and opinion doesn't permit us to lose the glorious renown of ancient masters, and in the last third of life, we return to be novice disciples. Those of more depraved conscience will give (as they have done many times) for satisfaction and discharge to the harm that

the republic receives from them, in common and particular; if they tricked us, it's not much that we deceive with the same, and although it is necessary that some gave them first, finding it out will be excusable, as its introduction is so general that all the masters have it as the ABC and beginning of their lessons. In the organization, composure, and symmetry of man, and the lines that are considered on him are advised, there is one that is called horizontal which divides him by his length in equal parts and is at the belt, from which they took the name of this *tajo* and *reves*, because they pass horizontally (although some called them broken or ripped,⁶⁰ and others long *reves* and *tajo*, it must be different from others which will be sound or whole, and others short, and some will be what they call wide, for the difference from narrow), and the imprecision that there usually is in this is almost insensible. In forming them, sometimes they do them without their sword coming to the opponent's, and other times, seeing it in the right angle, deflect it on the inside, giving a blow (which is the same as the *arrebatar*) of *tajo* (and on the outside for the *reves*), being necessary to bend the body forward to an extreme, by which he then participates in the low line. The movements of which they consist and the angles in which they participate are well advised in the techniques of inviting, *arrebatar*, and *canillazo*, and the *diestro* will have for defense all that which we said against them, as they don't differ in form, in the simple as well as in the composed, nor in the disposition, so that with the *atajo*, right angle, and movement of conclusion, one can offend and remain defended. It has to be understood when they will do *arrebatar*, giving a blow to the sword on the inside or outside, that if it only passes horizontal, the right angle is its opposition, and no other of the three means; avoid all the flawed advice that Giacomo di Grassi gave, saying that when this *tajo* or *reves* will be formed, the opponent is wounded with a thrust in the thigh, so that it impedes the sword such that it cannot pass the legs, turning the rear foot toward the right side, as it would be an ill-advised and guilty resolution to mistake the potency of a right angle which is, aside from greater reach, of more defense and offense (after *atajo* and movement of conclusion), placing the sword which resists the potency of the natural movement close to its end, where it is more potent and has to be

The movements that these techniques consist of.

Grassi, f. 48

60 *rompido, rasgado*

fortified with the extension of force that the body will transmit to it, being inclined forward, and the arm with the largest circle that it can make.

*Twenty-sixth and -seventh technique, ascending tajo
and reves*

Another two techniques, no better or more well-considered, but rather more ill-advised and totally foreign to the prudent ordination which works have to have so that they are ordered, directed, and come to what we say of them. Displaying the exalted satisfaction in which the Italian authors left them established, and the superior confidence with which many have reduced and do reduce them to practice, being overcome by simple flattery, first by having executed them, then by having caused fear in those that surrendered to it, and stripped of the knowledge of the art, lesser things (if was possible to have them) could alter them; these are the ascending *tajo* and *reves*, which is from low to high with violent movement, which Pietro Monte said were good blows, but that those that descend have more force. Without referring to its establishers, because it doesn't discredit their own shame, we will say (a second time) the redress that Angelo Viggiani made (inclusive of the opinion of Monte) to the natural movement (which, we have resolved by settled truth, is that alone which was granted power to wound with *tajo* and *reves*), saying (in a second confession, after having defeated the opinion that we impugn) that is so powerful that when it will meet the sword, it will cause it to rise, with which its mover will be offended. As it is with only that that the *atajo* is made, which conquers, subjects, and detains that which wants to rise, it will not be necessary for the *diestro* to make more prevention so that he contrasts, deprives, and destroys them, only advising that the *tajo* is of the type of the *arrebatar*, and the *reves* of that of the *codazo*. Thus, all that which we said against those and the modes of their defeat can be applied to these, and he will be conqueror.

Monte, ch. 22

Viggiani, f. 56, 81

*Twenty-eighth technique, which they call
Escampavita*

The *Escampavita*, which in our vulgar is called things such as freeing or escaping the body, is native to Italy, but of such great fortune in general acceptance that, without being absent from its homeland, it lives honored in other nations. In ours, it has been naturalized such that it has it as its own, and it enjoys such honors and preeminence (close to those that love the ridiculous, the inventive distant, whatever it is) that it has acquired sovereignty over the credit of men, without any daring to deny the desire of knowing it, nor the spirit to execute it. Its progenitor, according to what can be inferred up to now, was Camillo Agrippa, who loved his concept so passionately that he placed it in print. Other authors after him, either making an estimation of imitating him in words and drawing, or appearing to them that each one would be attributed the glory of its invention by only printing it in his book, did and said the same, without costing them more work than copying it. There are two modes of doing it: the first, in which Agrippa placed it, is to establish the arm straight and enter, seeking that which they call measure, which comes to be somewhat closer than the mean of proportion, without reaching the opponent's sword; being in distance of being able to reach him with the extreme and turn of the body, they turn the left leg, traversing it to the right, as much as than they can to the rear, such that the point of the foot (letting the heel lift) comes to touch to the infinite line on the right, and turning the face to the left side, lowering the head in order to protect it with the quillons (with which they don't see where they wound, nor where they can be wounded), they execute a thrust in the chest. For the second, one had to presume to amend some presumed genius, which would make known the risk and bad events of the first, in leaving the opposing sword free from the beginning to the end, and wanted that it was started by gaining it; but his thought is ruined, remaining subject to the same misfortune, as having come to the measure that

*Agrippa, in all
Fabris, p. 46, 59, 62,
65, 74, 75, 76, 177,
178
Giganti, f. 37
Capoferro, f. 70*

more or less appears suitable to them to give the turn, they also leave the sword free, and in the one mode and the other (lacking discourse convenient to this case), they didn't consider that if they remove the width of presence from the opponent, where he cannot reach to wound, that they uncover and offer all the depth where they can be wounded. The *diestro* will be advised of this truth, and when his opponent will begin to give the turn, directing the thrust to the chest, he will move over his center, until the point of the right foot corresponds to the opponent's right vertical line, which is what will correspond to it by the shortest path, and subject the sword from above; ending all the actions at one time, he will wound him with the thrust, which they now commonly call quarter circle, and not with another, nor in another part. Although Salvator Fabris says that it is in the neck, turning the wrist, and places it in two figures and particular print, its impossibility is known, due to the position in which the opponent is placed as well as the obtuse angle that is made with the arm in the execution of this technique, placing the head behind the quillions (a precept observed by them), the point that it shows cannot correspond. When it was so by some accident, the turn of the hand is called deflection, and not subjection, and the distance being broken such that it comes to be common to the two combatants, it is certain that they will both be wounded if the *atajo* will not be favored. If he started gaining the sword, do not forget that it is subject to the general of narrowing, to closing the angle, and making a movement of conclusion. Not wanting to make use of this, he will wait for the opponent to move, and with the violent and aligning lateral movements that have to be mediated and precede the forward for the thrust, he will make another two of the same type mixed with them, and subjecting the sword and moving over the center, as said, he will wound with a quarter circle. If one will want to continue the circle without stopping the *atajo*, parting the opposing sword to his right side (as if he did the general of narrowing), before the deflection is finished, put the left foot in the angle that will be opened between the two bodies on the outside, and wound with a thrust, which also they commonly call whole circle, or vertical *reves*, making a movement of conclusion. Even if we were allowed for us to say to take

What this technique is subject to.

Fabris, p. 176, 177

him by the collar and put his back on the floor, without the position in which he will remain having strength to resist, we would say it, supposing that the opponent could be of such quality, and the case with such circumstances, that it suits doing it, but since it fits in the possibility, the *diestro* will know to dispose the convenient, conforming to the occasion, time, and person with which he will have the contest.

Twenty-ninth technique, which they call the Irremediable

The mob of ancient vulgars tenaciously conceived, and today their many successors have conceived, that which the authors of fencing have left written, that whenever one of the two combatants (whether it is fighting with sharp swords, or with practice swords, which they call fencing) wounded first, even though it only brought one instant of advantage, the other remained helpless to be able to wound or even finish the movement that he had begun. This is not because they were founded in there being some techniques whose effects are necessarily instantaneous without being permanent, and others that can be permanent or instantaneous, according to the distance, movements, angles, profiles, subjection, or the deflection united with it, not knowing to distinguish between the proportionate mean and the common distance; the art had to discover a difference as convenient as actual, giving it to he who came to choose the dispositive and privative in order to wound with safety, and to he that chose the other, ignorance had to offer equal disposition for both to be wounded. Due to this being introduced so generally that it will be difficult to find one who doesn't sustain this imagination, we are excused from referring to the places from which it originated, citing folios and pages; we will only say how this technique is formed and the defense that the *diestro* will have against it. It has its beginning in the gaining, giving a step with the right foot and then another with the left, putting in his shoulder and

How this technique is formed.

leaving the opposing sword free, wounding with a thrust. What can and must be blamed for this is that, having come to this distance, the movement of conclusion to impede the instrument which has to offend them isn't done, either making an extreme of body, or withdrawing the arm (which they call *embeber*, and the thrust that they execute by this mean, *embebida*), or taking back the right foot, as all are ordinary. Likewise, one is guilty of oversight in being satisfied with imagining that the whole of the opponent's sword passes behind the back. The movements of which it consists are six: the first three are violent, offline lateral, and natural, in order to make the gaining; the other three are violent, aligning lateral, and forward in order to wound. The right angle overcomes it twice, the movement of conclusion once, the *atajo* another, and we have said with this three times that it is subject to the general of narrowing. Between the end of the first violent movement and the beginning of the offline lateral, with which the gaining will be done, the *diestro* will find defense in the right angle and thrust in the opponent's diametric line, if he will give a curved step to the right with the right foot, applying the strong of his sword on the weak of the adversary's. It will serve as a remedy a second time at the beginning of the violent movement (with which he will part from his sword) and the aligning lateral, giving a curved step with the left foot, entering the body, if he will make the same two movements with the sword (always united to it), giving a mixed lateral and backward step to the left with the left foot, with which the weak of the opponent's sword will also fall on the strong of his. The movement of conclusion will achieve it at the beginning of the natural movement with which the gaining will be made, if he will reinforce the act so that the violent movement and resistant strong favors the step, which will be curved with the left foot, coming to occupy the opponent's infinite line with it, ending in equality of equal aspects, but it is advised that the movements and steps have to finish at the same time. The *atajo* will serve as a remedy at the end of this technique, against the last movement and step of the left foot, if he will give one to the left mixed lateral and backward,

How many movements this technique consists of, and what it's subject to.

or curved, or will move over the center, not losing the aggregation on the adversary's sword, but rather making the two movements of violent and aligning lateral together with it, so that the natural defeats the forward with which he had to wound. This will only be useful for defense, if he will come to end it ending in this position, if he will have to wound, it will be necessary that it is preceded by some movement of the opponent, whether for *reves*, thrust, or half *tajo*, against which either the sagitta or the chord to the arc will be possible. However, if he will want to execute a blow without waiting for this, it will suit that it is without temporal termination of movement and *atajo*, and that the mixed lateral and backward step that he has to give with the left foot goes inclined to the right side; if he will give the lateral step with this foot, it will cause the same effect, and with whichever, he will be able to form a vertical *tajo* or half *reves* to the face. The general of narrowing, to which we said that it is subject, will find it at the beginning of the natural movement with which he will make the gaining, if he will give a curved step to the right with the right foot, making a movement of decrease on the opponent's sword, so that his lesser degrees of strength fall on the greater of yours; one will be able to wound with a thrust in the diametric line or left collateral, reducing it to the simplicity of its form, as if he had started it in first intention, so it will be agreed that we said that this general is started with the sword and ended by it.

Thirtieth and last technique, whose astonishing name is the Defending, which the Confessors prohibit.

If we began this discourse with a technique so unsuccessful and had continued with others similar, the last of which we will now say is of such quality that the imperfection of all them, as it appears that it was received by reflucence, with which it comes to be as defective as all in common, and worse than each one in particular. It isn't contradicted, but rather credited by its mistaken and astonishing

name, called *Defending*, and that which the confessors prohibit, as they were able to have done it with reason (in the contrary sense of what they gave it), resolving most learnedly that it will be homicide of the one who will do it, as with a voluntary act they offer themselves to manifest and inexcusable danger of losing their life. It will be known with evidence in the formation that its unfortunate inventor gave to it, wanting that if the opponent will be established in the forward line and will not want to part from it, although they provoke, incite, and invite him, an attack⁶¹ is made to his face is made on the inside (without coming to his sword). The falsehood that this mode of attack has, and the imaginary and fantastic means that they apply for its perfection, we left well-proven in our perfect attack, and in its adjusted and precise definition, and thus only lacks saying this which we now impugn. The blow that they want to proceed from it consists of five movements, four mixed of two and two, and the other simple: the violent and forward mixed, with which he is attacked and the sword rises to the obtuse angle, all that which there is from the line of contingency to the face; the backward and natural, with which they lower it and give space so that the right foot can be put in; and the last forward, in order to wound. The right angle is opposed to this twice, and the *atajo* twice (according to the distinction that there is between the beginning, middle, and end of the technique). Thus, the *diestro* will take note at the beginning of the first two movements with which he will be attacked, and without removing himself from his better and longer posture (which is the right angle), he will move over his own center until placing the feet on parallel lines, the right with the left, to have greater reach as well as so that the sword is applied to the opponent's and impels and expels it from the line of superior diameter. If he will remain in the right angle, in which he will first have been established, he will make the extreme of a half foot which is permitted for him, and in whichever of these two cases he will direct the blow to the right collateral as the closest point. At the beginning of these movements, he will also be able to place the *atajo* and put in the left foot, if he will go for a movement of conclusion, as all the actions are finished at one time, or giving a curved step to the right with the right foot and leave forming a half *reves* or vertical *tajo*. He will be able to make use of the right angle a second time, when the

What this technique is subject to.

61 *acometimiento*

opponent's sword will lower to wound, giving the step with the right foot, if he will give another mixed lateral and backward toward the right side with his left foot, with which he will gain convenient degrees of profile, in order to wound him with a thrust in the diametric line or face. If the adversary will put in the left, it will be enough that the step that will be given against it is backward, and against the movement of the blow he will be able to place *atajo* for the formation of the half *reves* or vertical *tajo* by means of the step of the right foot that we say, or with the left for a movement of conclusion. So that he knows with greater ease which of the three universal measures of the defense of man (right angle, movement of conclusion, and the *atajo*) each one is subject to, we place this table which he will be able to entrust to memory, serving as an index in which he may quickly find that which can and should be done against them in the beginning, middle, or end of their formation.

Which of the three universal means of defense each one of the thirty techniques of the vulgar destreza is subject to.

	<i>False techniques</i>	<i>Right Angle</i>	<i>Atajo</i>	<i>Conclusion</i>
1	Punching thrust	To this	and to this	
2	Cornada	To this	and to this	
3	Botonazo	To this	and to this	
4	Zambullida	To this	to this	and to this
5	Slap	To this	and to this	
6	Thrust to the hand		To this	
7	Enchaining		To this	and to this
8	Enarcada	To this	and to this	
9	Engavilanada	To this	to this	and to this
10	Turning	To this	to this	and to this
11	Remeson	To this	and to this	
12	Blow to the sword	To this	and to this	
13	Inviting	To this	to this	and to this
14	The Quiebro	To this	to this	and to this
15	The Final	To this	and to this	
16	The Garatusa	To this	and to this	
17	The Gaining	To this	to this	and to this
18	The Testing	To this	to this	and to this
19	Arrebatar y tajo	To this	to this	and to this
20	The Codazo	To this	and to this	
21	The Brazal	To this	to this	and to this
22	The Canillazo	To this	and to this	
23	The Double technique	To this	to this	and to this
24	The Horizontal Tajo	To this		
25	The Horizontal Reves	To this		
26	The Ascending Tajo	To this	and to this	
27	The Ascending Reves	To this	and to this	
28	The Escampavita		To this	and to this
29	The Irremediable	To this	to this	and to this
30	The Defending	To this	and to this	

Vulgar techniques with double weapons and the remedies against them.

The slow struggle to understand is, and has been, a painful and tasteless action, and tiresome work, with this disconcerted nonsense, and the total perfection of the *diestro* is not interested in returning to battle with them. The desired uprooting of these barbarous and ill-concerted opinions made it impossible for us to be able to tolerate it, but will be rewarded with the certainty and ease of achieving two principal and noble assumptions. The techniques of sword and dagger, and the others that they call defensive, which we can call simple, are few and not dependent on those that have been said of the single sword, though they are as infested with the infectious contagion of the presumption and arrogance of their authors, who will presume to resist (although with as little said as their predecessors have) the true report of reason with which we have to convince and discredit them. Thus we will deal with them with the least detention possible, starting with the dagger, as an offensive and defensive weapon, and that of no inferior confidence of the unwarily gullible.

Enchaining technique

The Enchaining,⁶² whose limited power is only extended against the forward line, is of greater pleasantness to the sight (of those who judge, approve, or reprove their own and other works by only that), easy and secure in its form, which is given in this manner: coming to the opponent established in the right angle, or parted from it very little, they throw a thrust below the sword and to the outside, directed to the right collateral, which for our knowledge (although sinning against propriety) we call of the whole circle, and at the same time they put the dagger between their right arm and the point of the opponent's sword,

62 *Encadenada*

deflecting it to the inside above his own sword; applying new force with the natural movement, they press and subject it, and the dagger serves to bar the sword. Joachim Meyer made particular mention of this technique, and placed figures that manifested it, and after him Federico Ghisliero, as if the world hadn't noticed it and he was its first inventor; it is true that rewards need not be given for good news, as it was born many centuries before, was common and familiar in the corrals and games of fencing, and because of this, the unfair estimation which was received in its beginning was already diminished. Salvator Fabris was also fooled by this notoriety and dealt with it, soliciting admiring applause, more for the drawing than for the reason of its foundation that could be found. The movements of which it consists, and the forward or somewhat transverse step toward the left side, are already known to the *diestro* due to the many times that distinction has been made of them, which will excuse us from referring to them in this or any other occasion. Its defense is found in the *atajo* and in the right angle; the *diestro* will achieve the first when the sword will go to wound him, making the circle that we said, if, before the dagger touches his, he will make an offline lateral movement (to free from it, toward the right side) mixed with the natural, placing the *atajo* outside. Without removing it or making dilated termination of the natural movement, but rather with sudden brevity, he will be able to wound with a thrust in the belt, having the sword so close to the opponent's right arm that it is impossible for the dagger to be able to remove it. For the right angle, it will suit him to make a violent movement mixed with aligning lateral, so that the dagger doesn't meet his sword, but rather it has to pass by superior plane to its magnitude, and giving a lateral step to his left side with whichever foot, each one keeping to its infinite line, he will wound with a thrust in the diametric line or right collateral, which will be unencumbered because of the sword and dagger being close to the left side; the face will also be there, and due to the extreme that they ordinarily make, the blow can be directed to it. With the same step, it can be executed in the right vertical below the arm, but it has to be instantaneous, because there he will participate in the acute angle.

Meyer, p. 2, f. 102
Ghisliero, p. 31

Fabris, p. 127

With even moderate diligence, one could form a *reves* and execute it diagonally from the right temple to the nose, leaving (by the part that we have said) to the mean of proportion. Finally, putting in the left foot, one could wound with such a rigorous thrust in the face, and more sensible part of it, which serves as a movement of conclusion.

*Second technique, which they call Enclosing or Covering*⁶³

The vile language and barbarous imposition of the name of this technique manifests what it is and the abject capacity of its founder, but its dangerous teaching has had such great appearance of reason that it makes the easy belief that the reckless youth have rendered to it less culpable. Those who already passed this end are not free, as with easy discourse they come to know (as it will now be known) that it was a concept of tired spirit, without notice or intelligence of the quality of each of the types of movement. Brought by an easy whim, he wanted that the opponent's sword was caught between his dagger and sword, and the opponent was wounded with a thrust in the chest or face, and that for this, the left foot was put in. The haughty presumption of Giacomo di Grassi was brought down weakly to this thinking and encouraged, saying that the opponent's sword, being in the low guard, is caught between the two weapons, and he is wounded with a thrust. There are three differences in the manner of doing it; the one of first intention, moving the opponent's sword with the dagger (taking it on the outside) until placing it above his quillons, and having it seized between the two weapons (because of this, they called it Enclosing) and curving the right arm, execute the blow. The other, by means of an attack to the face on the inside, and at the deflection that he will make (which he imagined impossible to not do, and today its operators have the same error), apply the dagger above the sword and, also curving the arm, execute the blow. The last is if the adversary made some gaining on the inside; the ignorant confidence had even come to decompose such that one presumes it can be done against the *atajo*,

Grassi, f. 41

63 *Empanada o Cobertera*

being the act of most superior potency which, outside of the movement of conclusion, the art was able to offer. In the first, the *diestro* will take note that with the mixed movement that the dagger will make with his sword for the deflection, it will be placed transverse and superior to his (and in this case it will be the only mediate to the natural with which the *atajo* has to be placed), and that there is no contrariness nor difference between the generation and its continuation; thus, he will continue it until arriving with convenient decrease and force of subjecting, as well as so that the sword doesn't remain oppressed between the opponent's sword and dagger. Giving a backward step and turning the point of the right foot to the transverse line of his right side, he will make the defense, and the interior angle that will correspond to the opponent will be so obtuse that he can neither occupy it with the body, nor reach to wound, nor subject with the dagger. If one attempted some of this at the beginning of the violent and aligning lateral movement that he will make, without removing the subjection that he will have made on the sword, but rather above it, he will be wounded with a thrust in the diametric line, right collateral, or in the face (which due to the absence of the dagger, all this will be free), making the equilateral triangle with the arm and body, giving a brief lateral step to the left side with whichever foot, as each one goes on its infinite line, or transverse with the right, and this blow can be permanent or instantaneous. If the adversary will not want to wound with the dagger, but with the sword, it is known that whichever type of blow that he will have to make will be forming a circle or semicircle, greater or lesser portion, and that the chord will oppose it. The work appearing little encouraged to deal with only defense, and in particular if offense was the only measure of achieving it, without new movements waiting, when he will make the successive of the offline lateral and natural movement for the *tajo*, one will be able at the same time to give a lateral or curved step to the right side with the right foot (if due to the brief distance it will not already suit that it is mixed lateral and backward with the left foot) and form a half *reves* to the face. Due to having lowered the sword and dagger from the right angle, and the necessary extreme that is done for this technique, he will be free to be able to execute it, or a thrust in the left collateral above the arm (if it will be below, it is not permanent). He will be able also to form a vertical *tajo*, as whichever of these things being made in

the time that the dagger will go to make the offline lateral movement, and his sword being transverse, it will be executed; if he will make a deflection or parry, permit neither the one nor the other, as with whichever of them the arm will part the body, leaving the left collateral free, where he can be wounded with a thrust. Against the attack, one will find defense and offense in the right angle if, at its beginning and at that of the step, he will make a forward movement, applying the strong of his sword on the weak of the opponent's, with which he will wound with a thrust in the right collateral, as close to the arm as possible, helping this with a small lateral step to his left side. This will be if the dagger will not be superior and transverse to it; if it was like this, it will be necessary to place *atajo* and wound him with the quarter circle, with said step or the transverse helping this, so that all the lines of the opponent's parallelogram correspond outside of his, and his sword and arm look directly to the collateral that we said. Because he has to come to the opponent's right vertical line in this, which is where the arm and sword has greater reach, in the first he will make an almost equilateral triangle between his right arm and left shoulder, with which the adversary's sword will be unable to reach. In the other, the subjection will make it lower and participate more in the acute angle. The third difference never happens against the scientific, as if he will have to proceed by the sword, he will not make what they call gaining with that advised looseness that the masters teach and appreciate, in which the swords barely touch, but the *atajo*, favored with all its requisites, against which the violent movement of the sword will not prevail, nor will the dagger have reach to subject it, and if he will seek it through the step of the left foot, he will be met with the point of the sword, as we said in the first, receiving a blow of thrust in the chest or face.

*Third technique called Espenillazo*⁶⁴

This technique has enjoyed such general reputation among the vulgars, that after the two preceding, it has had the first place, such that if we had to refer to that which had been given the estimation of the authors,

64 *Blow to the shin*

and the common precept and appreciation in which all left it, it would be an annoying digression. We will only take note that it is done with *tajo* and with *reves*, and that in its ends it doesn't differ from the *Canillazo*, which we already said, as the only difference there is in doing it is in detaining the opponent's sword with the dagger, as he does it with the arm, cloak, buckler, and shield. For the *tajo*, they make an attack to the face on the inside, and when the deflection begins (which is that which his desire solicits), they put in the dagger to detain the opponent's sword high, and lower with theirs to execute the blow in the legs. With the right angle and the *atajo* on the inside, it has to be impeded at its beginning, and with the thrust that has to be executed in the right collateral in the first, and that of the second in it or in the vertical (which we say by the quarter part of the circle), with the lateral or transverse step to the left line helping all this, he will remove the possibility of applying the dagger. This same step gives a convenient mean to form a *reves* if, at the forward movement with which he is attacked, a deflection would be made to the outside, but it has to be executed from the right ear to the chin, leaving to the mean of proportion. If the *diestro* would be late in his actions, he can occupy the infinite line of the opponent's right foot with the curved step of the left foot (finishing it all at one time) and make a movement of conclusion, wounding with a thrust in the face, so that the dagger cannot reach. Wanting to wound him with a *tajo*, he will give the curved step to the right with the right foot, or mixed backward and lateral, placing *atajo* at the attack, with no more impulse of force than enough that both swords come to the plane of the right angle, and with instantaneous termination he will form a vertical *tajo*, executing it in the left side of the head or left arm. If he will put the dagger in at this time, all this will be possible, due to having gained the degrees of profile and much more, and the thrust in the collateral of that side will be shorter; these things being advised, we will then say what also has to be applied. For the *reves*, they make the attack outside, which the *atajo* will oppose on that same side, and without termination of the natural movement, but rather successively, a portion of circle will be made with the sword above and behind the dagger at the time that he will enter, and he will be wounded with a thrust below the chest, approximately as much as he will be able at the sword arm, giving a backward step.

If the quickness of the opponent will be such that, at the attack of the sword, he will want to help it with the dagger, believing this to be possible and the impugning that we made of the author who thus affirmed it* not being true, the step will be mixed lateral and backward to the right side, and the thrust will be executed in the left vertical or collateral. The vertical *tajo* and thrust that we advised were noted and have their good part in this; the effect of the first will be if, at the beginning of the attack (in which it is necessary to uncover the face as much as the transversality of the sword will be, the *diestro's* united to it), he will also attack him such that he is obliged to deflect, giving at the same time a lateral step to the right with the right foot, or mixed with backward, with which his sword will come to be inferior. Without being detained or waiting for the deflection to finish, rather at the beginning of it, he will form the *tajo*, executing it in the head or dagger arm, which will be found transverse, and the thrust in the left collateral or vertical line, according to the degrees of profile that he will have gained, as if he had chosen the general technique of the weak below the strong.

A
In the office of arms.

Fourth technique, whose name is Manotear

The *Manotear*⁶⁵ (which for many years has been a rigorous amazement to those poorly instructed in the truth of the science, and which study has been made greater and more general by the appreciated advice of the masters) doesn't differ from the slap⁶⁶ with the two differences that we said of swatting and encircling, nor can appreciation be given which equals the confidence that the other nations have made and make of it. It has for protection some good events, born of ignoring those that have suffered that which we have noted various times, that every deflection is a generative act, and that with it, the first movement of the three of which the *reves* and *tajo* consist is started, according to the side on which it is done, having wanted to wound without choosing the proportionate mean, being content with the apparent of the disposition, without having deprived the opponent of defense and offense. The *diestro* (who never has to commit a similar error, whether the first to start the technique or the one who defends it, waiting) reviews the doctrine against the slap and applies

65 To slap or smack

66 *manotada* (p. 590)

it to this, except the half *reves*, which he will not be able to execute except against that which they call a *swat*, as it is before the dagger finishes the offline lateral movement that he will make for the deflection, and without meeting the sword, if the excess of the force that he will deliver to it and the extreme of arm and body will not already be such that it gives space for all.

*Fifth technique, which they call Entrusting*⁶⁷

New title and name in an old technique was imposed on the present, with which its imposer presumed to give to it the quality of the old and lack the opposite effect (although without achieving it, because the name doesn't change or remove the essence of the individual subject). This is that of the single sword, placing his over the opponent's, although without communicating force such that it subjects it, which many authors want and order that when the sword will be gained, it is such that it is barely touched, although some break it excessively, applying such that they almost make it lower to the floor, leaving it free when it suits them more to subject it, not choosing a distance proportionate to their intent. When they have to wound, they apply the dagger so that it detains it (and this they call entrusting) and execute a thrust in the chest. Others, obeying the advice of almost all the masters (against the dictum of their own reason, in which the closest is reached first), wound with a *tajo* in the first. At the beginning of the gaining, if the opponent will free the sword, wanting to wound in the chest, they have by precept that it is deflected with the dagger to the outside such that it falls over his, and catching it between the two weapons, as we said in the enclosing, to wound with a thrust in the chest or face. We do not condemn the form of the first; the error in preventing the interior angle in which the body has to be put in, the lack of subjection on the sword, until the step of the left foot wants to end so that all the three actions of foot and hand end at one time, we rigorously reprehend as very imperfect work. Against which, at the beginning of the offline lateral movement

67 *Encomendada*

with which the transversality will be made for the gaining, or at the natural if it will be found with vigorous force (which is not the reason it is understood that we despise this from nature, and in particular when some movement will have to be corrupted and force another of contrary type to be engendered), before it is ended, the *diestro* can place *atajo* on the inside, bringing his sword to the place where the dagger doesn't reach it; the *diestro* gives a simple mixed lateral and backward step to the left side if the opponent will break the distance that the blow requires by the posture of the sword from the extreme remote, and not being like this, it will be transverse with the right, executing a blow of thrust in the right collateral before the dagger impedes it, with it being placed close to it. In placing the *atajo*, he can also give a lateral or curved step to the right with the right foot and wound with a thrust in the left collateral, or instantaneously with a vertical *tajo*, leaving to the mean of proportion. Believing in his speed (which we also don't despise, although we have said of the one and the other that they are accidents which can be, and lack in the subject without its corruption, and without that they make dangerous lack for the defense), if he will want to form a diagonal *reves* and execute it in the right parallelogram of the face, he will achieve it by giving a lateral step with the right or left foot, to its side, at the beginning of the natural movement with which he will make the gaining, without remaining there, or by means of the curved step of the left foot, to enter to the infinite line on the opponent's right, ending with it as much as he can in equality of equal aspects, wounding him with a *reves* or thrust in the face with a movement of conclusion. The general technique of narrowing (which this is subject to), by means of the curved step to the right with the right foot, will be valuable for defense and offense if, before the dagger is applied or at the point that it will be applied, he will wound with a thrust in the left collateral above his arm or in the face, making use of the extreme that the opponent will make when he will put in the left foot. Because we have to suppose that the adversary can be so quick that he has made the gaining before one can make use of some of the referred things, should this happen, he will have as a last remedy opening the angle, giving a simple mixed lateral and backward step to the left with the left foot, turning the point of the right to his, until

it corresponds to the transverse line, so that the interior angle that will correspond to the opponent is so obtuse that the dagger cannot by itself reach to make subjection, nor wound. If he will attempt it through the step of the left foot, he will give with his right foot a lateral or curved step until remaining with the adversary in equality of equal aspects, the right shoulder with his left, and he will execute a thrust in that collateral by the jurisdiction of his arm, or below it if he will make a deflection. The moment one or the other position of the bodies which we said will persevere, he will be able to wound, as the sword, with only its length and that of the arm, will not be able to wound. But if he will want to change it or make an extreme, he will leave to the mean of proportion, as the distance of all safety.

*Techniques of sword and cloak, and the remedies
against them.*

Among all the authors, although with unequal sentiment, they conceded to the cloak the deflection and the parry; we don't have to speak of this any more, as it is proven that it does not have it. The first (done in first intention, which is the assumption that we have in supposing the opponent as first agent) is done to the inside and to the outside, if the adversary's sword is in a place where the cloak can reach. Not being like this, they seek it through the gaining, and then they put in the left foot, applying the cloak, which they also call entrusting, being assured with vain and fleeting confidence that with this, they make a total deprivation of potency and action in the opponent, whose easy deceit we have discovered has come three times to deal with this technique: two in the single sword and another in the sword and dagger; thus, we will not return to repeat it. The *diestro* sees that which was said there and applies it, which is the same in the form and mean, without any difference in the means and steps by which the subject is diversified. Against that which Giacomo di Grassi advises, that the opponent's sword is caught between the cloak and sword, and he is wounded in the chest or face, it will not be necessary with

new precepts, as all the necessity for the defense and offense is advised in the technique which they call enclosing. We find two particular techniques considered with ultimate appreciation and favored by five authors (which the least satisfaction of those would dare to compete with the same science), appearing to them that they will impose over all men a universal obligation by the mercy of having revealed such a necessary gift and mysterious concepts. The one is that which they call encloak the enemy, which is throwing the cloak at his eyes and wounding him before he is untangled from it. The other is throwing it on the sword, whose weight they say that will have oppressed it and given time in order to be able to wound him. One of the first was Jaime Pons, who wrote succinctly, but Marozzo followed him, who somewhat more spaciouly referred to how the cloak had to be dropped from the shoulders, moved around the arm, and thrown at the enemy's face, or arm and sword. Giacomo di Grassi followed this, who said with greater scope than that which such a humble matter required, that in order to counter an armed man, the *diestro* being found without weapons and with a cloak, he throws it at the head after having taken it by the sides close to the hood, and that thus encloakd, he closes with him, knocks him to the ground, and removes the weapons; but take note that this has to be between a very quick man and one very slow. Being found with sword and cloak (this on the arm), it can be afflicted on the enemy, pretending to throw it. Although he cautions that this pretending is very dangerous due to the great time that is spent, and that throwing it assures victory more, and that art is truer than deceit, and accusing the scrupulous of the reputation, says that defeating him in this way, having the enemy encloakd, it appears that he is not brave. As if it was a very essential thing to specifically place the differences of throwing the cloak, one with the arm and the other with the sword, for the first he will want that two turns are given to it, and that they are not tight on the hand, so that it can be thrown quickly and with force, and that this has to be of second intention, on the outside, having deflected with the sword the thrust or *tajo* that will be thrown, and then put in the left foot and throw it. He decided that throwing it with the sword was in two manners, that is, with the point being found in the low guard and the right foot back, and the cloak in front, well taken and thick

Pons, f. 13

Marozzo, p. 31

*Grassi, f. 126, 127,
128*

and placed only above the arm, and not turned around it, and that in time of throwing a thrust, the point of the sword is placed in the cloak, and putting in the left foot, it is thrown to the enemy's head, affirming that although it is placed in flight, it will not be able to impede attacking him with it in the face. In order to throw it with the edge, he ordained that, being in low posture, the point of the sword turned back to the left side, having carefully placed the cloak long, such that it comes to the elbow (not wrapping around the arm), he pretends to throw a *reves*, places the cloak on the edge, and throws it to the opponent. On the mishaps that were offered in these two cases (in the occasions of truth, which is what *destreza* was invented for, where the swords are sharp, without buttons or slippers) of the point being able to penetrate two or three folds of the cloak, supposing that, as Francisco Román affirms, it is not made of steel, which would impede it, and not the opposite; in that which is necessary, the arm and body are discomposed in throwing it with the edge, when the strength of the force exceeded the weight of the cloak. Although when it is one of those that they call water-bearers, made of the cloth of London or some of the Gascons (as the *destreza* has to be equal for all men), a reasonable argument could be found; we leave it by being known themselves, and by saying how Federico Ghisliero copied to the letter all that Grassi said of this purpose, as he and the other authors also did with all the matters that he wrote in his book, without doing more than faithfully copying that which they said, making a miscellany of some studies. Thus, the prize of esteem is not owed due to the success which some happen to have, nor does it deserve to be reprehended due to the errors, as with truth or caution, he says in the beginning of it that the gentlemanly exercises it deals with were gathered by him. Salvator Fabris, by excusing the cautious watchfulness in reasoning and the fatigue of consistent speculation, or appearing to him that greater achievements could not be made in this than those made by Grassi, without considering that it was childish that which men gave (centuries before he was born) what they call encloaking the opponent, nor to that which came after to be a game of the young, wanted to give it gravity and new esteem with new pondering. He made another copy with such legality, that in being signed it could serve as authentic

Román, f. 5

Ghisliero, p. 138

testimony; the truth is (we say it all) that the curious artists and aficionados owe much gratitude to prints, by having placed (without that, nor for that) fourteen with twenty-eight figures, which wanted, with digression and little substance, to satisfy the feeling that reasoned understanding could not ignore. Finally, these five authors can provide voice and caution by the rest that they will have written on this matter, supposing that it is not capable of greater extension and new precepts. Thus, for its reproach, satisfaction, and teaching the *diestro*, we return to propose these undeniable principles, from which will come a conclusion so true that there is no reason that can contradict it. All action is production or product of the potency, and it has to be in this that it is first produced. All product is a new entity and has to be in time and with movement, which has to be divisible and comprehensible with respect to its beginning and end, and acquisition of new places, succession, and termination of which, and to whom. The potency of work has to be known by understanding, and the action for it, and by the sense if it will have to be in regular time, and if irregular, by only the sense. The visual sense works in an instant that which the rest do in time (respectively). The greater object is more perceptible and comprehensible; it then followed that the scientific *diestro* (not consenting to break the mean of proportion) will know by the posture of the opposing sword that which can follow from it, and if they will throw the cloak, be it with the point or edge of sword, whose bulk, length, and width, has to be so manifest he will perceive the beginning of the impulsive movement, and giving a curved step to the right with the right foot, he will leave the place where it will be directed, and acquire another new. At the same time when it will pass, he will be able to part the cloak with the left hand, whose action, although it is contrary with respect to the lines, can be done with equality, as they are two distinct agents; because (as we said) the body makes the forward movement, bringing itself forward to the arm, without discontinuing that which he will do, he will wound with a thrust in the face or left collateral. The opposite will not be possible, due to the degrees of profile that he will have already gained and the diverse aspects which will then be seen, as well as because the movement with which he throws the cloak will be incapable

Fabris, from p. 138 to 149, and after on 248 and 289

The *diestro* notes

NOTE

of wounding with the progress of its action, nor being able to unite with another of different type which helps the blow; rather, it is necessary that that form is corrupted so that another is engendered, whether the same or different type, in the arm as well as in the body, or the one and the other close. With this, the false opinion that wanted to be introduced (which some already saw with eyes of satisfaction) remains invalid and delivered total contempt, that when the cloak will be thrown at the *diestro*, bend the body as much as you can and lower the head so that it passes above without meeting, and he can wound the opponent with a thrust. Inferring this from that which Salvator Fabris resolves, that against one who will have the sword straight, one can easily pass below by lowering the body; taking by inference (being true for the antecedent) that this will be more possible being in the obtuse angle, as it is necessary to be when he will throw the cloak, and also that which he so affectionately advises, that the body is made very small such that the weapons can cover it, with which he will have less danger and will be more ready to move. So when he was not offered any other inconvenience than being placed below the opponent's sword, subject to the natural movement that can then be done immediately, with respect to lowering from a plane as superior as they suppose, and having to arrive almost to its center, it will have force in order to wound with it, which they call high to low or cleaving,⁶⁸ one should flee from such harmful advice. Throwing the cloak on the sword (seen as a miraculous thing by those that are satisfied with frivolous appearance) will not cause perturbation in the *diestro*, knowing that the subject sword has natural movement free, which gives transit to the backward and offline lateral, and that the subjection that the cloak will make will not impede these movements, nor the step of decrease,⁶⁹ lateral or curved to one side or the other, which are those by which the *reves* and the *tajo* are formed; this will always be that which will be executed through the steps to the right side, curved or mixed lateral and backward. In leaving from that oppression, if he will not want to reduce to the right angle and wound with a thrust in the diametric line or face, as in whichever of things he will find convenient security, this, and the offense will be greater the more it takes advantage of the beginning

Erred vulgar
imagination about the
defense from the
cloak.

Fabris, p. 20 and 22

The *diestro* notes

68 *altibaxo o hendiente*

69 *diminución*

of the movement with which the opponent will throw the cloak, supposing that it has to be in time, and not in an instant.

Techniques of sword and buckler, and shield, and the remedies against them.

Little and inconsiderable difference is found between the techniques of sword and buckler, and sword and shield, cloak, or dagger, because they neither change type, nor would they be opposed among themselves, as by the common doctrine of the authors and masters, they make the gaining and the deflection with all, catch the opposing sword between them, make the enclosing, the entrusting, and the attack,⁷⁰ against which what we left documented has to serve as a remedy. But the *diestro* must carefully note the general inclination which has been perpetuated on men, by use or by nature, of wounding in the legs with the double technique and *espinillazo* that we said in the single sword, in which they place their greatest study, and free the best and most successful effects and credits. More than satisfied with having it thus ordered, Jaime Pons said with express words that a *reves* is thrown to the feet, and another to the legs, and with fear of forgetting, or new appreciation of its imagined importance, returned to reiterate this precept, saying that with sword and buckler, all cuts are thrown to the legs. Achille Marozzo and Camillo Agrippa said so as well (better said as bad); the first, that with sword and buckler, making an attack of thrust on the outside, at the opponent's deflection, to apply the buckler and wound in the right leg. The other, with greater affirmation, said that the *tajo* and *reves* have to be thrown to the legs, and that this can be used with all kinds of weapons. Accumulating credit after credit, as well as error after error, they have been carried away as easy of that which Francisco Román said (with such little consistency as the other things) that all cuts with sword and shield have to be low. To the end and remedy of this imagined danger, something was introduced

Pons, f. 4, 8

Marozzo, p. 6, 9, 10

Agrippa, p. 94, 96

Román, f. 5

⁷⁰ *acometimient*

(and up to today has not been forgotten) which they call *espinilleras*,⁷¹ made of mail or another resistant thing, without some of them taking note, nor another that has imitated or will imitate them in writing or practice, that the dagger, shield, buckler, and cloak, even in the mode that they use them, can make the parry and deflection of the opponent's weapon (subject to the harm that we have manifested), that when they make that which they call entrusting, they cannot continue that subjection and make that which arrives to the extreme of the low line, so that the natural movement doesn't have voluntary continuation and give transit to the offline lateral, and this to the violent, as is possible to the sword, with respect to its liberality. If they will want to do it, it is necessary that it is by means of a very large and dangerous extreme, without considering how foreign it is from science, how parted from reason, how unequal to the greatness of the art, and how abhorrent to nature that a man with such painful actions and tired dismay wearily oppresses his limbs and drags his face to the floor, placing the instruments of his defense in the impossibility of achieving it. Our *diestro* has to flee from this abomination, doing that which we had advised in the referred techniques, making use of the inequality of the steps, to one side or the other. In case that he cannot do this, whether by the disposition of the place, or the speed of the opponent, or that he voluntarily wants to wait, he will be found in the distance that they call narrow; he will take note of the deflection that the opponent's sword will make on his, which will be similar to that of the double technique. At the time that he will apply the shield and form the *tajo* to the legs, as he will find his sword superior, he lowers the arm, applying force to the natural movement, destroying the natural and aligning lateral with which he had to be wounded; it is a little before it arrives to the right leg, making the enemy's sword (by means of the mixed movement) come to the floor, and with consummate brevity, he places the foot above it, cutting it by its length, without suspicion that he can take it. Finishing the actions at one time, he lifts his sword and lowers the shield or buckler with the left hand, such that it uncovers the head (for whose parry and cover, they usually apply the body as much as they can, obeying Marco Docciolini, who expressly commands that the head is placed behind it when the sword will have to wound) in which he will be able

The diestro notes and keeps to these precepts.

Docciolini, p. 107

71 armor for the shins

to wound freely. If he will not want to, he can deliver such force with the pommel to what they call the nape of the neck that he makes him go face to the floor, without being able to resist it because of the extreme of the body that he will have made, which we assure with truth, that the many times that this has been reduced to practice in broken battle,⁷² it has been with the effect that we say, so easily that those that suffered it, forgetting the pain and disgust of having suffered it by the foot having been placed on the neck, were fond of the mode, seeking its knowledge, having well recompensed when they came to have it. In the beginning, if he will not trust his foot with this (which will engender greater confidence after exercise), he will be able, having the sword subject, to lower the shield or buckler with the left hand until it is brought close to the right arm, with which it will be impeded, and without potency of being moved, he will then be able to wound him. Another remedy, no less effective, concedes the possibility and ordered potency, and is that when the opponent will want to execute the *tajo*, he will be able to go united with the sword, helping the aligning lateral movement with his, and in passing from the line of the common diameter, putting in the left foot and hand, and with this, lower the buckler or shield; with his sword, which will already be inferior, without stopping the deflection (which will be similar to that which the adversary will have made), but with successive and continued action, the opponent's will rise, and after he will lower it with natural movement, and it will be placed across the enemy's body, above the left arm, with which he will have crossed the arms. Lifting his sword (which will have lowered at the same time), he will forcefully join the buckler or shield to the chest, driving it to such great oppression that if he will not drop the sword, he will be unable to make some movement, and when he will make this, he will have already wounded at his will. Adjusting to these actions, if one will not be found apt, he will be able to leave the two swords crossed, as we say, in the concave of the buckler, with his superior and both seized, he will take his dagger with his left hand and wound with it; lacking this, he will be able to seize him by the head or neck and make him fall to the ground, which will be helped by the extreme that he will have made in order to throw the *tajo*. We affirm with the same truth that it has been made in truth with the admiration of those that were found present, without stopping the appreciation of its

72 *batalla rompida*

importance and singular artifice. Those instructed in the old and vulgar teaching will not be able to complain, nor say with reason, that the professor of ours has been restricted in his general potency to begin the techniques from where, by where, and to where he wants (which he was able to do, as has been seen first); it has left him free lord of all his decisions. He has reduced to practice with liberty all that which his understanding had by constant and correct theory; he has seen opposing effects of his greater confidence, the credit of his deliberate and easy approval helpless to stay. Close experiences have manifested certain and evident disillusionments, when he was attacked with the propositions of the true *destreza*, as well as being the attacker with the most select of his. Come to this, he will have to know that all that which his masters taught him (or was already his own inventive or particular observance of that which the authors so falsely left established, which they wrote about) has been a dispositive mean, a very urgent cause, and a brief way to the close danger of losing life, with which we have achieved the other part of its disillusionment, without indulging in its offense. Its prudent example to which he will be persuaded, as is just, the abhorrence of the universal error that was essentially and formally in all that which is documented of this matter, the regression of use that he did with his deceived hobby, and the just estimation and applause that he will give to this science (which has been discovered for his greater good and advantage), we receive with singular joy by the most exalted recompense and qualified price of our long fatigue, painful watchfulness, and dilated and consistent studies. The fruit of those that has been followed is blissfully and happily enjoyed, and many have enjoyed and made use of it in the just, and permitted by necessity, with all the decorum and respect that is due to the divine precept and natural law which he was born obligated to, which in all will assure his conscience, which is the principal and unique assumption that always has to be looked to, and our intention and desire looks to. It is not used in any time of the rigor of offense, with the end of only offending, which, in addition to being a vile act and always condemned for iniquity, will cause his own nature to receive great injury. It defends his honor and assures his life without jeopardizing that of his next, which he must love as himself, and seek its conservation,

as a member of this universal mystic body, whose head is our lord Christ, as this science gives and teaches him convenient means to achieve it. If this will exceed on occasion, and with necessary cause, it doesn't pass the limits that both rights concede to it, with which he will justify his cause with God and acquire laudable estimation among men.