

# The Techniques of the Vulgar and Common Fencing

by  
Manuel Cruzado y Peralta

Translation by Tim Rivera

**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 TECHNIQUES**  
**OF THE VULGAR**  
**AND COMMON FENCING,**  
**WITH SINGLE SWORD**  
**AND DOUBLE WEAPONS,**  
  
THAT  
DON LUIS PACHECO  
DE NARVAEZ CONDEMNED,  
AND THE OPPOSITION THAT IS  
PROVIDED  
IN TRUE DESTREZA  
AGAINST THEM,  
REDUCING THEM TO COMPENDIUM,  
ADDING SOME VERY ESSENTIAL  
NOTES AND WARNINGS,  
AND DEDICATED  
**TO THE MOST EXCELLENT LORD**  
**DON ANTONIO**  
*Martin Álvarez of Toledo, Duke of Alba*  
*and Huescar, etc.*

DON MANUEL CRUZADO Y PERALTA,  
Assistant Officer of the Royal Stable  
of our lady the Reigning Queen.

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WITH LICENSE. *In Zaragoza. 1702.*

TO THE MOST EXCELLENT LORD  
*the Lord Don Antonio Martin Álvarez de Toledo y  
Beaumont Velasco Enriquez de Ribera, Duke of Alba  
and Huescar, Constable and Great Chancellor of the  
King of Navarre, Count of Lerin and Salvatierra,  
Marquess of the City of Coria and Villanueva del Rio,  
Count of Osorno, Piedrahita, and El Barco de Avila,  
Lord of Valdecorneja, Bohoyo, La Horcajada, and the  
Villages of Berlanga, Valverde, Lord of the Holy  
Desert of the Batuecas, the Baronies of Guissen,  
Curton, Pinós, and Mataplana, Alcolea de Cinca, and  
Castellón de Farfania, etc., Gentleman of the Chamber  
of our lord the King.*

MOST EXCELLENT LORD

**M**y reverent audacity didn't have breath to ascend to the feet of Your Excellency, placing this treatise in your attention, if the benignity of Your Excellency will not cross my step, which on

repeated occasions my performance has achieved; one of those is having admitted this compendium, deigning it to have a manuscript. Today, that comes to the public light, with the augmentation of some notes that my brevity has devised to introduce, convenient to the explanation of its context, and turns to seek its asylum in the elevated protection of Your Excellency.

There are three motives that direct my affection to this demonstration. The first is to pay to Your Excellency that which was already yours. The second is to manifest (although in small indication) how much my ever-grateful voice confesses to owe Your Excellency. The third, this being a brief epilogue of some part of the works of the most excellent author in this faculty, is sponsored by one of the greatest princes, because in the enlightened shadow of Your Excellency, the dilated space of the world can run safe. Being a glorious qualification

of the truth of the whole of this doctrine, Your Excellency following it with rigorous observance, resulting in admiration of the timely adjustment that Your Excellency has in the practical operations as well as the superior intelligence in theoretical arguments, whose inimitable expression of its more difficult maxims, and quiet ardor in the execution of its more arduous propositions, my utilized veneration has owed to the assistance in repeated acts, the favor of ignoring less, observing the excellent sovereignty of the *destreza* and comprehension of Your Excellency.

My ever-rendered attention to remember the most excellent heroes of the great house of Your Excellency does not linger. Because of its glorious immortal feats in military employment and the successful government in politics, the histories are already full; it would be my crude repetition of that which has been wise foreign narration.

I will only say that the high blazons of the inherited give Your Excellency shining finish with the acquired, as in the science of the sword, Your Excellence is the divinity that influences subtle doctrinable concepts (of which all the aficionados of its studious exercise can make honorable vanity), and in the Latin and French languages, with the notice of good letters, exquisite history, and copious erudition, Your Excellency is a worthy, venerated ornament, not only of Spain, but of all Europe. My pen ceases, although not my obligation in supplicating Our Lord to keep the important life of Your Excellency successful and long years which, as your servants, we must desire.

*Don Manuel Cruzado  
y Peralta*

## TO ONE WHO WILL READ THIS COMPENDIUM.

The smallness of this volume includes (kind Reader) a fragment of the works of the distinguished *don Luis Pacheco de Narvaez*<sup>1</sup> (glorious blazon of the Spanish nation and emulation of the foreigners), in which the techniques of the vulgar and common fencing with single sword and double weapons are expressed, and the remedies that the *diestro*<sup>2</sup> who has to oppose them must use. It was inexcusable to our serious author, in order to dispel the tenacious false concept in which its defenders had them, to make real proof with irrefutable syllogisms and evident demonstrations that manifested the uncertain and dangerous adjustment that its false form contained, in repeated acts, practical as well as speculative. These last being ignored until the time of *don Luis*, and the first that were offered to the notice of the people by their mean, resulted in admiration of the world, achieving with his vision the humiliation of the

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1 Pacheco de Narvaez, Luis. *Nueva Ciencia*. Madrid, 1672.

2 One who is skilled.

untamed neck of ignorance and the rout of so many barbarous opinions dissenting from the truth of his new doctrine and the solid foundations on which it is supported.

Considering, then, that for one who observes the certain course, that at the cost of such painful toil, his consistent speculation discovered the slightest clause, which expands his brief and easy intelligence, I decided (not without other persuasion) to make this epilogue, accounting for the doctrinable, without mentioning the questioned, reasoning this to be an effective mean for the greater advantage, because the diffusion of the syllogisms result in difficult comprehension for those who want to advance in the precepts, persuading me that this short operation of my limited reasoning will not be attributed to the vain presumption of mixing such subtle venerated lines with the crude blots of my clumsy pen.

Beyond what was documented by our author against the vulgar propositions, contradictory material is added to some of them, and perhaps the method is expressed that the *diestro* has to observe in those that I will introduce, interweaving



some particular warnings and undoing impertinent movements of the body, as well as the sword, that include certain and evident danger (making reflection which the art facilitates to take healthy medicines from the poisonous types), saving at the same time the objections that were placed, offering to those of malicious nature, persuaded to say (for example): the *atajo* on the outside is not introduced in first intention in good doctrine and is against the dictum of *don Luis*; then to advise it is executed in this form, is it contravening its precepts? To this, we respond, distinguishing that if it is as the vulgars practice it, it is not only dangerous, but the same danger; but if it is worked with the prevention that is expressed in the addition to the gaining,<sup>3</sup> one can make use of it with all security, as it does not lack some circumstance in order to be (as it is) one of the three means of the universal defense.

In cites in the additions, I have sought to stick to only the authority of *don Luis*, for its greater substantiation, although I was able to make use

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3 *ganancia*, p. 55

of the dictum of some modern authors that follow him and are of serious opinion, noting (among others) *don* Salvador Jacinto de Garay, as shown in the treatise that he made on the explanation of the seventeen individual subjects of *destreza*, a work worthy of superior estimation, small in volume and large in substance.<sup>4</sup>

*Don* Francisco Antonio de Ettenhard, knight of the Order of Calatrava, lieutenant-captain of the German Guard of His Majesty, to whom the science of the sword owes copious increase, as the two books that he has brought to light testify: the one, *Compendio de la fundamentos de la Destreza*; and the other, *Diestro Italiano y Español*; a subject as known by his writings as by other relevant talents which illustrate him, that his greater praise is encoded in only referring to his name.

And Field Marshal *don* Francisco Lorenz de Rada, knight of the Order of Santiago, who has been governor of the city of Veracruz, that in addition to diverse tomes and letters that he has written and have seen print,

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4 Garay, Salvador Jacinto de. *Tratado de la filosofía y destreza de las armas*. Málaga, 1672.

and manuscripts with general applause, has given to print three books, which contain the science, art, and experience of the sword (illustrated with various demonstrations).<sup>5</sup> He advanced essential points on this matter and explained others that have some obscurity in *Nueva Ciencia*, correcting diverse errors that are opposed directly to the punctuality of mathematics, committed by those who take care and in whose charge remained the impression of the last works of our celebrated *don Luis*; a failure that generally follows those that suffer the disgrace of being posthumous, as it is not credible that a genius, so obviously great, if the publication of his writings had run by his hand, he would had left them with the slightest repair.

And in the interim that such abundant fruits come to be seasoned with the sweat of the press (oh reader), he who offers to you the sterility of my discourse in the scarce part that has properly touched this other work, admits that it has only been directed so that you achieve

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5 Lorenz de Rada, Francisco. *Nobleza de la espada*. Madrid, 1705.

at less cost the disillusionment of the uncertainty that the vulgar propositions contain, and the full knowledge of them; although some are disguised, usurping the name of the most appreciable of the true *destreza*, as advised in different parts of this treatise, and especially in the addition to the irremediable.<sup>6</sup> Be well.

**THE THIRTY TECHNIQUES  
OF THE VULGAR  
AND COMMON FENCING  
OF SINGLE SWORD, MOVEMENTS THEY  
CONSIST OF, AND REMEDIES AGAINST  
THEM.**

FIRST TECHNIQUE

*THE PUNCHING THRUST*

**C**ontinuing the order that our master *don* Luis Pacheco had in the placement of these propositions, the beginning is given to them by the punching thrust,<sup>7</sup> which consists of two movements: the first backward<sup>8</sup> and the second forward<sup>9</sup> (and this sometimes mixed with the violent when the blow is directed to the face, and others with the natural in order to wound from the chest down), being helped by a small curved step to the right with the right foot in order to reach. In the first, it is subject to the right angle, if the

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7 *estocada de puño*

8 *extraño*

9 *accidental*

distance is capable of two movements being done, backward from the opponent and forward from the *diestro* in one time, and in the last to the *atajo*; this is sometimes countered on the outside, and other times on the inside. If the opponent's blow will be directed to the diametric line of the chest, *atajo* can be placed on the inside and on the outside, if to the left collateral, on the inside, and if to the right, on the outside, and not the opposite. It will be known to which of these three parts the opponent has to direct the blow, by noting that where the point of his right foot corresponds is the side where the thrust will be aimed, in which it can rarely have deception. Because it happens that they usually make the formation of this thrust with such force that they want to give with the head where they have to give with the sword, this being offered, a movement of conclusion<sup>10</sup> can be made, making use of the appropriated proportionate mean.<sup>11</sup> If the *diestro* would want to wound with particular techniques,<sup>12</sup> when he places the *atajo* on the inside, he will give a curved step to the right with the right foot, and without temporal termination, he will form a half *reves*, vertical *tajo*, or thrust, giving for the execution of all a mixed lateral<sup>13</sup> and backward step with the left foot to the right side, leaving to the mean of proportion.<sup>14</sup>

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10 *movimiento de conclusión*

11 *medio proporcionado apropiado*

12 *tretas*

13 *trepidación*

14 *medio de proporción*

## ADDITION

When he will place the *atajo* on the outside (with the same notice that there is no temporal termination between this and the new formation), he will be able to wound with a half *tajo*, vertical *reves*, or thrust; to achieve it, he will give a lateral step to the left side with whichever foot, as each one goes on its infinite line, leaving to the mean of proportion with the backward step, or mixed lateral and backward, whose doctrine is from aphorism 40. It also offers disposition to execute a vertical *reves* against the forward movement if the *diestro*, united to the opponent's sword on the inside and having the division or section closer to himself than to his opponent, parts it to his right side as if he formed a *reves* of first intention, which he will execute by giving a curved step with the left foot and making a movement of conclusion. Aphorisms 31, 90, 142, and 169. Making use of the same superior union and graduation, he can deflect the sword until it comes to his right leg (when the opponent throws the thrust) and immediately give a curved step with the left foot and conclude, wounding with a thrust in the chest, without separation of the swords from the beginning of the deflection<sup>15</sup> to the execution of the blow.

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15 *desvío*

## SECOND TECHNIQUE

*THE CORNADA*<sup>16</sup>

For the execution of this technique, its creator is uneven toward his right side, and from there he throws an ascending thrust from low to high. It consists of four movements, some mixed with others: the first two are backward and natural, with which they withdraw the arm and lower the sword, and the other two forward and violent, with which they direct the blow to the face; sometimes it serves as an attack<sup>17</sup> in order to form a *reves* to the arm. In the beginning, and when the arm withdraws, it is subject to the right angle,<sup>18</sup> if the distance is so capable and proportionate that the forward<sup>19</sup> step, or somewhat transverse that the *diestro* will give toward his right side, or the motion over the center, and the backward or natural movement of the opponent, with which he will take his sword to the low line, are able to end equally, and will wound with a thrust in the chest on the closest line corresponding to the right shoulder of the *diestro*; and in its end (before the blow is performed) the *atajo* will defeat it. Not making use of this, he will be able, giving a curved step to the right with the right foot when the opponent will raise the sword, to place his inferior and remain in the general technique of weak

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

17 *acometimiento*

18 *ángulo recto*

19 *recto*



below the strong,<sup>20</sup> and will wound in the corresponding line, according to the degrees of profile that he will have gained.

### THIRD TECHNIQUE

#### *THE BOTONAZO*<sup>21</sup>

**I**ts creators prepare this technique by doing what they call gaining,<sup>22</sup> being helped by a simple step with the right foot, without moving the left, almost on their left transverse line, and with the extreme of arm and body, with the fingernails up, without being parted from the sword, they wound with a thrust in the face. It is composed of five movements, if one starts from the right or acute angle: the first violent, in order to rise to the superior plane, the second offline lateral,<sup>23</sup> the third natural, in order to touch, fourth and fifth mixed aligning lateral<sup>24</sup> and forward, in order to execute the blow in the face; if the *diestro* impedes this technique, they form a horizontal *reves* to the arm. At the beginning of the offline lateral movement (before it ends) the *diestro* will give a curved step to the right with the right foot and will be moved over his center, and will wound with a thrust in the right collateral or in the diametric, by means of the

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20 *treta general de flaqueza debajo de la fuerza*

21 Button strike

22 *ganancia*, p. 55

23 *remiso*

24 *de reducción*

right angle, as if he will have formed the general technique of narrowing.<sup>25</sup> But if the offline lateral movement of the opponent will have ended, the *diestro* will open the angle a little, because the extreme of the arm is greater, and the section of the swords is closer to the *diestro* than to his opponent. When he will want to execute the blow, beginning the aligning lateral movement, he will be able (as it suffers mixed) to do another with it, being moved over his 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 the diametric or right collateral. If he will determine only defense, he will be able, not remaining in the middle with the mixed aligning lateral movement that he will make, to pass to subject the sword. It is advised that when he places the *atajo*, he does not have to attack him to the opposite angle, that by its nature, or by being of short sides, can be occupied, because he doesn't make a movement of conclusion, and from the greater remedy results greater harm to him.

## ADDITION

**I**n addition to the doctrine against this technique; the *diestro* can, at the time that the opponent makes the forward movement, oppose it with diversion, turning the hand and point of the right foot to the outside, and the left shoulder to the inside, forming a triangle of two physical sides, and another imagined, this last being from

<sup>25</sup> *treta general de estrechar*

the left shoulder to the pommel of the sword, and the other two the right arm of the *diestro*, and his line of contingency, having closest to himself the angles that will be caused from the contact of the swords, and those of the superior, and inferior plane; through a semicircle that he will make with the hand, immediate to the diversion, he will turn the opposing sword until it is inferior and subject, without lowering from the crook of the *diestro*'s left elbow, having it pulled close to the body and dropped downward (by the reasons that will be given in the addition to the Irremediable). In its interior angle, which has to be acute and in proportion with the depth of his body, he will enter (having present all those requisites that are cautioned in the most effective mode of placing *atajo*, and in the other places that express how the angle has to be occupied), and giving a curved step with the left foot, he will make a movement of conclusion on the inside, *Nueva Ciencia*, fol. 348, 372, 373, and 408, aphorism 62, 88, 91, 94, and 126.

The movement of conclusion on the outside will also be continued through the diversion, this opposing the forward movement of the blow, with all the requisites of the turn of foot and shoulder, and type and proximity of angles that have been said. He will also reinforce the touch, because with the resistant movement it helps and favors the step, and those that the opponent will make can continue with the mixed movement, suffer him, and give a curved step with the left foot, closing his

interior angle and making a movement of conclusion on the outside, whose doctrine in order to the diversion is expressed profusely in *Nueva Ciencia*, fol. 123 and 301, and in the Aphorsism 56, 69, 80, 82, and others.

#### FOURTH TECHNIQUE

### ***THE ZAMBULLIDA***<sup>26</sup>

**I**t is formed by taking the opponent's sword on the outside (and giving a step with the right foot on the line of the diameter or very close to it), parting it with his to the right side, and leaving it free and in potency of work, his returning by the path that it moved, and giving another step with the same foot, or with the left, wounding with a thrust in the chest, more or less; perhaps they usually hit with the sword, and even with the head on the floor. The movements that it consists of are eleven: the first two (if it is started from the obtuse or right angle) are mixed natural and backward, with which it is lowered to the acute angle, the third offline lateral to his left side, with which it is placed inferior and transverse to the *diestro's* sword, the fourth and fifth violent mixed with aligning lateral, the sixth offline lateral, with which both swords part to the right side of the operant, the eighth and ninth mixed natural and backward, like the first two,

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26 Dive

the tenth and eleventh, for the execution, forward and violent, if the blow is directed to the face or chest, and forward and natural, if it will be from the chest down. At the end of the first three movements, natural, backward, and offline lateral, its creator will uncover an angle on the right collateral, in which the *diestro* will be able to wound straight with a thrust, giving a transverse or lateral step to his left side, so that the lines of the right foot, arm, and sword correspond to the point of touching by the shortest path. At the beginning of the violent movement, with which the sword will rise in order to part the *diestro's*, with which it will be placed inferior and transverse, it will be subject to the *atajo*, and he will be able to wound in the chest, as if he had done the general of line in cross,<sup>27</sup> as the step that the opponent will give will give him distance and appropriate the mean so that he achieves it. In the progress of this violent movement, and when it will begin to mix with aligning lateral to the end of parting the opponent's sword, it will be subordinate to the right angle a second time, if a semicircle will be made with the wrist below the opponent's sword and quillions (without touching it) and he will give a curved or lateral step to the right side with the right foot, or mixed lateral and backward, with which he will be met with the point of the *diestro's* sword in the face and left

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27 *general de línea en cruz*

eye, as the closest point; this same step will be the proportionate mean for the execution of a vertical *tajo*. If the opponent will come to catch the *diestro's* sword, he will be able to give the same step and remain in the general weak below the strong. If he will have been delayed in all this, without having achieved the remedies that have been said, and both swords will have risen to the high line and passed to the *diestro's* left, before the mixed offline lateral movement is completed, he will give a curved step with the left foot, passing below the angle, and make a movement of conclusion, doing the three actions of foot, sword, and hand at the same time. If he will also be delayed in this, and the opponent will begin the aligning lateral movement, the *diestro* will be able, without separating from his sword, to remain in the right angle, giving a mixed lateral and backward step to his right side. The last two mixed movements, which had to cause the blow, are subject to the *atajo*; this is formed by only dropping the arm and sword naturally from the place where the opponent will have left it, applying the convenient force so that the subjection arrives in time, taking note that an angle of occupiable type and capacity does not have to be given to the opponent. Continuing that action, he will pass both swords to his right

side and, remaining inferior to the opponent's, he will make a movement of conclusion on the outside and wound with thrust, or *reves*, formed on the inferior plane.

### ADDITION

This technique can be executed, choosing a more convenient measure for it, which is found in the extreme closeness when the opponent makes use of the parry that they commonly call rounded, against whichever type of blow, which then offers disposition in order to achieve it, but with the inexcusable warning, that the *diestro* has to uncover the depth of the opponent's body in order to direct the wound to that part, which is where the execution is easier and more secure; at the same time, he has to reach the quillons of the opponent's sword with the left hand, because in one time, and not in distinct, the movement of the blow and conclusion are performed on the outside. At the formation of the diagonal or vertical *reves*, if the opponent will do the same rounded parry of its execution, the *diestro* can, making the natural movement mixed with aligning lateral and the forward, wound with a thrust, without discontinuation of time, and in the form that is cautioned above, concluding at the time of the execution, and the other

requisites that are touched. This doctrine doesn't lack support in that of *don Luis*, as although in some of the places that are cited below, it seems like it speaks of the extreme remote, it isn't ignored that the propositions are worked from this, or from the near, already reducing the line to an angle, or the angle to a line, *Nueva Ciencia*, fol. 180. Aphorism 95. Art, fol. 45 B, and the Conclusions. 69.

When he doesn't make a parry, and makes a deflection to the *reves* of whatever type, this technique can also be introduced, the *diestro* passing below the angle, describing with the hand a circle, or major portion of it, below his opponent's sword and arm, making a movement of conclusion on the inside.

## FIFTH TECHNIQUE

### *THE SLAP*<sup>28</sup>

The formation of this technique consists of making a deflection with the left hand at the point of the opponent's sword when it is in the right angle or close to it, or when it goes to wound with a thrust, with the end of throwing it punching, is made in two manners: the one from the inside to the outside, which they call encircling,<sup>29</sup> and the other from the outside to the inside, which they

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<sup>28</sup> *Manotada*

<sup>29</sup> *rodeo*



call slap.<sup>30</sup> It consists of three movements, violent, natural, and offline lateral, forming a greater portion of a circle, and moving the arm, which will be opposed in the first by a semicircle with only the wrist, from the inside to the outside, giving a curved step to the right with the right foot, or mixed lateral and backward with the left to the right side, and defense will be found in the right angle, and wounded in the adversary's left collateral or face. And similarly, in the second, with the same semicircle of the wrist and said step, he will be able to execute a thrust, without permitting that the opponent's hand arrives to the point of the sword; if it will arrive, in the first, making use of that deflection that will be to the *diestro's* right side, and giving a curved step with the right foot on a new and separate circumference, the longest that he will be able, he will form a diagonal *reves*, and not vertical, because forming this, he will be wounded. In the second, making use of the same deflection and offline lateral movement, that the opponent will make to his left side, making a movement of diversion<sup>30</sup> to the forward of the sword, he will form a vertical *tajo*, giving a backward step, or mixed with lateral to whichever of the two sides. He will also be able, by means of said diversion, to execute a half *reves* in the face, but the step has to be to the right side of the *diestro*.

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30 *bofetón*

## SIXTH TECHNIQUE

***THE THRUST TO THE HAND***

**I**t is composed of two movements, the first backward and the second forward, and is a species of the punching thrust; being such that it is done in the acute angle, one more is necessary for the one who forms it, which is the violent mixed with the forward. It is subject to the *atajo*, and will be placed on arriving to the mean of proportion, before the opponent makes the backward movement; not having the sword in the term of being measured, it is already known that it has to go to it. If he was in the rear line<sup>31</sup> (as they industriously do it), he will go to seek it, giving a curved step to the right with the right foot, remaining in the general weak below the strong. From there, if the opponent wanted to execute the thrust to the hand,<sup>32</sup> one will find defense in the diversion and aggregation, and will be disposed to wound with a thrust in the diametric line or right collateral, making with the opponent's sword a portion of a circle until being placed superior and corresponding to the lines that have been said. From the same place, he will be able to form a vertical *tajo*, continuing the curved step of the right foot to the right side, on another new and particular circle.

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31 *rectitud de atras* – the sword held with the arm withdrawn

32 *estocada a la mano*

## ADDITION

**I**t will also serve as a remedy against this technique, when its creator goes to execute it, for the *diestro* to have placed *atajo* from the mean of proportion, including the sword in the circle of the wrist, in the mode of the general of narrowing (the form of doing it will be given lengthily in the addition to the gaining and regaining<sup>33</sup>); having closed the circle, he will apply the strong of his sword on the weak of the opponent's and give a transverse step with the right foot to the left side, and wound with a thrust in the opponent's right collateral or face. If they made a deflection to the thrust, he will enter to the extreme closeness, forming a vertical or diagonal *reves*, giving a curved step with the left foot, or will leave to the remote, by means of the step of decrease.<sup>34</sup>

## SEVENTH TECHNIQUE

### *THE ENCHAINING*<sup>35</sup>

**I**t is done in two modes. The first is bringing the sword nails-up below the opponent's and wounding on the outside in the right collateral, and in the weak coming to remain above his quillons, they turn the hand nails-

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33 *ganancia y reganancia*, p. 55

34 *compas de dimunicion*

35 *Encadenada*

down and subject it with the superior quillon. The movements it consists of are five: natural, with which they lower the sword to the acute angle, offline lateral, with which they place it inferiorly transverse to the opponent's, violent mixed with aligning lateral, with which it is placed on the way to the right collateral, and the forward in order to wound. The right angle is opposed to the first two movements, executing a blow of thrust in the opponent's right collateral, or the face if he will make some extreme forward; this is done by means of a small transverse step to the left with the right foot, or moving over his center to the right. Against the third and fourth, the *atajo* dominates, wounding as in the first; if all the actions end at the same time, he will be able to make a movement of conclusion, by means of the *atajo*, giving a curved step with the left foot, with respect to the opponent having given a curved or lateral step for his technique. The second mode is an amendment, that they intended to do the technique of quarter circle, after having executed it above the sword through the *atajo* (according to the precepts that were given for this in *Nueva Ciencia*, fol. 483), turning the hand nails up in order to enchain the opposing sword with the inferior quillon. The *diestro* avoids such extremes and rigorously observes the doctrine in all the writings of our author

where it deals with the blow of quarter circle, regarding the enchaining of the opponent's sword as impertinent, as it cannot serve except as hindrance to the formation of new techniques.

## ADDITION

**I**ts enthusiasts do the first mode of enchaining in second intention, when the opponent has placed *atajo* on the outside; in order to achieve their intended end, they wait, the hand turned nails-up. When the forward movement is done, they turn the sword and hand on edge<sup>36</sup> and enchain with the superior quillon and wound with a thrust in the chest or face. Against this, the *atajo* made on the outside dominates if, at the time of enchaining, the *diestro* makes a mixed offline lateral and natural movement (until the angles are appropriated in due proportion), giving a mixed lateral and backward step to the right with the left foot and, without settling this foot, gives another curved or lateral, executing a blow of thrust in the diametric line of his opponent's chest, by means of the *atajo*.

When the opponent makes use of opening the angle, seeing his sword subjected, and this between the distance that there is from the right angle to the medial division of his left side, and in more proximity to that than to this, a perfect attack<sup>37</sup> will be

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36 *de filo* – fingernails inside

37 *acometimiento perfecto*

done to him on the outside, curving the arm, forming an angle mixed with it and the line of the contingency of the *diestro's* chest, which will direct the blow of thrust to the opponent's right eye, giving a curved step with the left foot, making a movement of conclusion on the outside. If a deflection of the thrust is done, the conclusion will be on the inside, making use also of the general weak below the strong; if, at the time that the opponent makes the deflection, he takes back the right foot, the *diestro* also has to make his own with his left, returning it to where he had it before, being given the power to execute a vertical *tajo*, forming it at the beginning of the offline lateral movement that the opponent makes in order to impede the thrust which results from the perfect attack.

If the opponent opened the angle to the medial division on his left side, it suits the *diestro* to make a movement of decrease with his sword on his opponent's and to turn the point of the right foot to the outside and the hand toward his right side, forming an equilateral triangle, placing the body (which has to be square) behind it. Without lacking the subjection, he will close his interior angle and occupy and conclude on the outside, giving a curved step for this effect.

When the opponent brought the sword to the extreme of his left side, already referred, in the form that not only subjecting it, but even touching it was impossible except with the weak on the strong, where, according to the maxim of the *destreza*, it will not be done, but endured; in this case, the *diestro* will be able to wound with liberty by the superior jurisdiction of the arm, giving a transverse step to the left with the right foot, in order to be proportionate, leaving to the mean of proportion with the backward, or mixed backward and lateral, whose doctrine is spoken of lengthily in *Nueva Ciencia*, on fol. 424 and following, in the treatise that is made on the perfect attack on the outside.

For the technique that is executed in the right collateral, they also make use of the enchaining, before time and in time. For the first, they choose the mean of proportion and lower the arm and sword to the acute angle, although in short quantity, inclining the hand to the extreme of nails-down, so that the superior quillon of their sword can fall below the opponent's point, which has to be found in the right angle. In seeing themselves in this disposition, they direct the blow of thrust to the right collateral, placing the sword on edge and enchaining at the same time with the superior quillon, giving a forward or somewhat transverse step in order to be proportionate. The right angle twice,

the movement of conclusion, the general of narrowing, and the *atajo* can counter this technique, in this manner: the right angle, at the time of turning the hand nails-down and being placed inferior, in which it is necessary to uncover the angle in the right collateral, where the blow of thrust has to be executed, the *diestro* giving a transverse step to his left side in order to achieve it; when the opponent impedes it by making a deflection to the forward movement of the sword, he can be wounded with a half *reves*, vertical *tajo*, or thrust below the arm, the movement of increase<sup>38</sup> with the *diestro's* sword on the opponent's, and the resistant movement preceding this, so that it favors the step, putting in the left hand in order to make the movement of conclusion above both swords, and below for *tajo* and half *reves*, giving a curved step with the left foot, until being placed with his opponent in equality of equal aspects. The right angle offers convenience to the *diestro* a second time, in order to be able to wound his opponent by means of it, at the time of making this enchaining and before he achieves it, if he had described a semicircle, worked with the wrist, and superior to the quillon, with which the capture<sup>39</sup> has to be done, the *diestro* taking the point of his sword and placing it in the mean, or right angle, wounding with a thrust in the chest,

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38 *movimiento de aumento*

39 *presa*



giving a lateral step to the right with the right foot, against the transverse or forward that the opponent will give. The *diestro* makes use of the general of narrowing at the time that the opponent places the superior quillon of his sword below the point of his, making a mixed offline lateral and natural movement, in order to do the aggregation, as well as for each angle to be appropriated in due proportion. If it was before time, he would form the referred general, giving a curved step with the right foot in order to choose his proportionate mean, wounding with a thrust in the diametric line of the chest. In case he has been delayed in all this, and the opponent makes the enchaining and the attack, at the beginning of this, the *diestro* will make a mixed movement of decrease and natural and will subject the sword, leaving the section closest to himself, as is ordered in aphorism 62, and he will give, when the opponent gives his, a small mixed lateral and backward step to the left with the left foot; without settling the right, he will return to place it where he had it before, and by means of the *atajo*, he will wound with a thrust in the opponent's right collateral or vertical. Deciding to pass to the extreme closeness, he will be able to accomplish it, when the *diestro* makes the movement of decrease, if he allows his interior angle to be of type and capacity that it can be occupied, and gives a curved step

with the left foot, making a movement of conclusion.

When they do this technique in second intention, it is with the *diestro* having placed *atajo* on the inside. In order to achieve the intent of enchaining, they turn the hand nails-down, and at the execution of the accidental movement with which he intends to wound them in the right collateral (which they industriously uncover) they place the sword on edge and enchain; lifting the arm to the obtuse angle, they guide the sword to the *diestro's* chest in order to execute a thrust in it, making a large extreme of the body. For that, the mixed decrease and natural movement will serve as a remedy against the forward, and *atajo* will be placed, making use of the mixed lateral and backwards step. However much that they lift the quillons, it will be the right vertical where the blow has to be executed, remaining at the discretion of the *diestro*, when he makes the movement of decrease, to leave his interior angle the most acute that he can, and the section or division close to his quillons; deflecting both swords toward his right side until they arrive to the line of common diameter, he will be able to enter with the left foot and make a movement of conclusion, wounding with a thrust in the chest, or with a vertical *reves* formed on the inferior plane. Take note that whenever the opponent

enchains, does the *engavilanada*,<sup>40</sup> or makes a capture (which are all the same thing), if it is with the superior quillon, the *diestro*, by means of the mixed decrease and natural movement, can introduce the *atajo*. If it is the enchaining with the inferior quillon, he will make use of the movement of diversion, preventing that which about this and the deflection will be said in the addition to the *engavilanada*, without causing perturbation for one to whom the enchaining is done, that its creators solicit with painful watchfulness, by the two planes and edges of the opponent's sword.

## EIGHTH TECHNIQUE

### *THE ENARCADA*<sup>41</sup>

**T**his technique is also done in two manners, like the preceding; the one simple, and the other composed. The first is, its creator making gaining<sup>42</sup> on the opponent's sword, attacking with a thrust to the face, and in being deflected and remaining below, curving the arm in order to wound. This consists of seven movements: violent, offline lateral, natural, aligning lateral and forward mixed with which the gaining and attack is done, and the last two backward for the curve of the arm and forward in order to wound. The second is, if the opponent makes the gaining, to turn the hand and

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40 p. 29

41 Arcing or curving

42 *ganancia*, p. 55

curve the arm, wounding in the face. This consists of three movements: violent in order to resist 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, against the gaining, if the *diestro* will deal with only the defense, he will achieve it by opening the angle, forming four right angles in the contact of the swords, with which the opponent will not be able to make the attack, even though he stays in his gaining. Suiting him to attack, or being delayed in the first mean, he will find it in the right angle at the beginning of the aligning lateral movement, if he will make another mixed with it, giving a backward step, or mixed backward and lateral, he will wound with a thrust in one of the collateral lines, according to the foot with which the one who does this technique will enter; with this, the cord of the straight line opposes the arc that the opponent's sword and arm will make. Arriving at the right angle, if the *diestro* will want to place the *atajo*, he will achieve it, knowing that the aligning lateral movement gives transit to the offline lateral to the side opposite to where it is formed. Having placed it, if the opponent will want to turn the hand in order to make the second mode that we said, the natural movement and decrease will be opposed to that of decrease and violent, with which he will want to turn the hand, remaining cut short as it was before.

If the *diestro* will be careless in subjecting (or by accident of greater force in the opponent, he will turn the hand) the right angle will dominate a second time, serving in this all the reasons that were expressed in the first.

### ADDITION

**A**fter the *atajo* is placed, if the opponent will turn the hand, the *diestro* will be able, making use also of the movement of decrease and natural, and giving at the same time a mixed lateral and backward step to the right with the right foot, to wound with a vertical *tajo*, half *reves*, or thrust in the left collateral, which was in front, and if not, in the diametric of the chest, leaving to the mean of proportion with the backward step. Deciding to end in the extreme closeness, he will be able to achieve it when the opponent turns the hand in order to do his technique, the *diestro* making the decrease convenient to leave an angle of type and capacity which can be occupied, in which the body will enter, making a movement of conclusion, giving a curved step with the left foot.

Convenient and secure defense will also be found at the time of turning the hand in order to do this technique, if the *diestro* makes use (without separating from the opponent's sword) of the equilateral triangle, placing the body behind it, which will be the same as if he will

be in profile (Nueva Ciencia, fol. 75) from where he will be able to wound diagonally in his opponent's face. If he wanted to drop this to wound in the horizontal line with a thrust, the *diestro* can, deflecting the opposing sword in the same motion until it passes from his right leg, make a movement of conclusion on the outside, giving a curved step with the left foot and forming a vertical *reves* or thrust.

Few or none of the masters stopped teaching this proposition, being of greater influence among the vulgars, and thus we will give the form of practicing it, dismissing all that makes it as not only risky, but of the evident danger that has been expressed. It can also be done in two modes, either attacking or waiting. For the first, the *diestro* will place *atajo* on the inside, with all the requisites that are cautioned in Nueva Ciencia fol. 370, and in the addition to the gaining, and will guide his sword to the opponent's right collateral, in order to wound with a thrust. At the time of giving the transverse step to the left side in order to execute it, if the opponent made a deflection of the forward movement, he will turn the hand to the extreme of nails-up and to the right side, such that putting the left shoulder to the inside and the pommel corresponding to it, the equilateral triangle remains formed, many times

repeated, uncovering above his right arm, and below both swords to his opponent; the right foot will not settle where it would have to be in order to wound from the extreme remote, but one foot farther forward and across, in the form that it cuts the line of the common diameter into obtuse and acute angles, whose type have to also be those caused by the contact of the swords, and closer to himself. The contact reinforced so that it favors the step, and the enemy sword can continue with the movements that this will make and suffer mixed, and successive and continually at the deflection the opponent, and the *diestro* settling the right foot, he will give a curved step with the left and pass below the angle, making a movement of conclusion, turning the hand nails-down and curving the arm, with such concordance in the actions that the step, conclusion, and blow are performed in one time and not distinct. This technique can be practiced in the referred form, without being opposed to the doctrine in Aphorism 22, which says that if to one straight line, they will make one that is curved or makes an angle, or all together, it will reach less than when it will be only a straight line. Rather, in this case it is necessary that the line becomes an angle, and in the extreme closeness it is not ignored that the right is that of less reach and defense, because he lost the direction to the contact, it being of

greater defense and reach in the remote, for one who is established in it. For the second, it is supposed that the opponent made a gaining or placed *atajo*, also on the inside, and directed his blow of thrust to the right collateral or vertical, giving a transverse step in order to be proportionate. Then the *diestro* will make a movement of diversion to the mixed natural and forward, making use of the equilateral triangle and resistant movement (with the other requisites that are cautioned above), giving at the same time a curved step with the left foot, making a movement of conclusion, wounding with a thrust in the chest or face, curving the arm, whose doctrine is supported with that of the first mode of taking the sword from danger, Nueva Ciencia fol. 435. Being given by general rule that whenever the *diestro's* body and sword were found in the referred distance and triangular posture, whether one's own movement of diversion preceding, or the deflection of the opponent of the forward movement of the thrust, directed to the face or chest on the inside, this technique can be introduced, that with a less uncultivated name is called mixed angle.



## NINTH TECHNIQUE

***THE ENGAVILANADA***<sup>43</sup>

**I**t is formed by placing the sword superior to the opponent's if they find it in right angle, passing the quillons above the point, to the outside; in arriving to this end, they turn the hand nails-down, and curving the arm, putting in the right foot, they want to wound in the chest or face above the sword, making an extreme with the body. It consists of three movements, violent, offline lateral, and forward, against which are opposed the two generals of line in cross, weak below the strong, and the *atajo* on the outside, giving a curved step to the right with the right foot. Wanting to make use of the second movement and deflection with the quillon, he will fix the eyes on the hand, and at the point that it begins to turn in order to make the forward movement, the *diestro* will make a very brief semicircle with the wrist, freeing his sword without it meeting the opponent's, and reducing it to the right angle, he will wound with a thrust in the face, as the closest point. If he will not be able to free it, and the opponent will find it and begin to make the deflection and enter with his right foot, the *diestro* will be able

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43 Using the quillon

to make a movement of decrease<sup>44</sup> in order to take his sword from among the opponent's quillon; giving a curved step to the right with the right foot, on a more separate circumference than the common, he will find the general weak below the strong. If he will not have capacity in the place for this, or other incidents happen, or the *diestro* will want to finish the battle, he will be able to make use of the movement of diversion<sup>45</sup> against the forward, with which the opponent, curving the arm and putting in the right foot, will want to wound. Against this, the *diestro* will enter his left, giving a curved step to the left side and, all the actions ending at the same time, he will make a movement of conclusion, forming a vertical *reves* by the inferior plane, or thrust below the right arm. In order to place *atajo* on the outside and wound by the jurisdiction of the sword, at the time that the opponent makes the forward movement, a mixed lateral and backward step will be given to the left with the left foot, making a movement of decrease with the sword capable of being able to defeat the natural with the violent, and turn to the opposing that which is inferior and subject, without the right foot settling close to it when it follows the left in order to give the referred step, but returning, and curved or transversally acquiring proportionate mean, wounding with a thrust in the point that will be closest.

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44 *movimiento de disminución*

45 *movimiento de diversión*

## ADDITION

**I**t is inexcusable to advise that the opponent, having accomplished the *engavilanada*, can direct the blow to the right or left side of the chest, or face, in which there is considerable difference, because being directed to the right side, the diversion will not be able to be opposed; the same happens when it is enchainé with the superior quillon and the blow is directed to the left side of the opponent's face, as then the *diestro* has to make use of the deflection. In both cases it has to be done prudently, in no more quantity than that which is enough for his sword to come to the right angle and expel the opponent's, in order to wound above it in the chest, being helped by the mixed aligning lateral and violent movement, and by the backward step, or mixed backward and lateral step with the left foot to the right side. Directing the thrust to the left side, the *diestro* will be able to make use of the diversion, applying the doctrine above. See Nueva Ciencia, fol. 217 and 424, aphorism 154.

One can also, by means of the diversion of the forward movement of the thrust, wound with a vertical *tajo*, giving for this effect a curved step with the right foot, leaving instantaneously to the mean of proportion. Because it ordinarily happens that the creator of this technique, having

done the *engavilanada* or capture, and without leaving it, lowers the quillons of his sword and brings it toward his right thigh, inclining the point low, attacking to one place, with the end of giving it in another, it will be necessary for the *diestro* to make use of the short notice that the touch will give in that posture; at the same time, he takes note of where his opponent is looking, because that will be where he directs the blow (Nueva Ciencia fol. 142, conclusion 87), and he will apply the convenient remedy, making use of the diversion or the deflection, according to what has been noticed.

## TENTH TECHNIQUE

### *THE TURNING*<sup>46</sup>

**I**t is formed by having made a gaining<sup>47</sup> on the *diestro's* sword (from the place that they call narrow,<sup>48</sup> which is very close) and leaving it free, taking theirs with both hands and turning around with the body, returning to wound with a thrust from the same place where they began the turn. The right angle and *atajo* surpass this technique, when the *diestro* does not make use of the appropriated proportionate mean for the movement of conclusion that they give at the beginning when they make the gaining. The first makes its effect twice; one is when he comes to the middle

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46 *torneada*

47 *ganancia*, p. 55

48 *estrecho*

of the turn and the *diestro* is looking at his back, by only making a mixed aligning lateral and violent movement, from where the opponent left his sword, and giving a backward step, he will wound with a thrust in the vertical of the back. If this will not be possible due to the opponent's speed, one will be able to make use of the right angle a second time, with no more diligence than what has been said, wounding in the diametric of the chest, when he finishes giving the turn. He will also be able to form a diagonal *reves*, helped by a mixed lateral and backward step to the right with the right foot. The *atajo* is placed when the opponent's sword returns to its end, the natural movement being opposed to the forward of the thrust, making a movement of decrease, so that the force of two hands doesn't defeat that of the arm, which will be joined to the body in order to be strengthened; in order to be able to wound from this point, the *diestro* will give a lateral step to the right with the right foot and form a half *reves*, or vertical *tajo*, or thrust in the face, not allowing all the forward movement to end for the first two, which will not be inconvenient for the thrust due to the lesser interval of his sword.

## ADDITION

It is very common for this technique, as well as for another that they call *embebida*, to take the sword with two hands, with the end of wounding with a thrust, appearing to them that it will bring greater strength. In order to discourage them from this second error, it will suit the *diestro*, at the time he directs the vertical *tajo* to the head, to guide it to the left arm and hand, which will be the closest part, immediately giving a backward step to leave to the mean of proportion.

## ELEVENTH AND TWELFTH TECHNIQUE

### ***REMESON AND BLOW to the Sword***

The blow to the sword<sup>49</sup> (which is what we will deal with before the *remeson*) consists of three movements: violent in order to be placed superior to the *diestro's* sword, offline lateral for transversality to his left side and the *diestro's* right, and the last natural for the blow. The right angle has dominion over this technique and causes its effect against the second and third movement, the *diestro* making a semicircle with the wrist from inside to outside, wounding with a thrust in the right collateral by the jurisdiction

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49 *golpe a la espada*

of the arm; this is done without the opponent meeting the *diestro's* sword. If he will find it and give the blow, the *diestro* will be able to make use of the mixed offline lateral and natural movement that the swords make, and continue the circle, forming a vertical or diagonal *reves*, giving a backward step for the first, and a mixed backward and lateral to the right side for the other. If the opponent will enter to do this technique such that he breaks the distance, the *diestro* will be able to put in the left foot and make a movement of conclusion, seeking to end all the actions at one time and wound with the same *reves* or with a thrust. The *remeson* is done in two manners, from the inside to the outside, and from the outside to inside, and is of the type of the blow to the sword, although they do not deliver such force. The first form consists of six movements: violent in order to be placed superior, offline lateral for the transversality, natural in order to propel the *diestro's* sword, mixed violent and aligning lateral in order to place it in the way, and forward in order to wound with a thrust. In the first, and against the first three movements, the same serves as against the blow to the sword, due to their formation being the same; in the rest, the right angle and the *atajo* have dominion over this technique. The *diestro* will make use of the first when the opponent makes the violent and aligning lateral movement,

making with them another mixed until occupying the line of the superior diameter, wounding in the vertical of the chest with a thrust. If he will not want to remain in the mean, he will be able to pass to where he makes the subjection and place *atajo*, as it is already known that the right angle gives transit to this. The second consists of nine movements: natural in order to be placed below, offline lateral for the transversality, against which the right angle dominates and is directed to the right collateral, as well as against the third and fourth, which are the mixed violent and aligning lateral. Before the natural is engendered for the expulsion, the *atajo* surpasses, and he is wounded with a thrust in the line that we said. Against the fifth and sixth, which are the natural and offline lateral in order to part the sword, the right angle returns to have dominion and continues its effect through a semicircle of the wrist, from outside to inside, without permitting the opponent to find the sword, giving a curved step to the right with the right foot, and wounding with a thrust in the diametric line, or the left collateral if it will be closer due to some extreme. The *diestro's* knowledge can be such that, in the beginning of those movements, with said step (somewhat longer) he can form a vertical *tajo*, or remain in the proportionate mean of the general technique of weak below the strong,



making (besides the step) a movement of increase with his sword on the opponent's, inferiorly, until reaching with his point to the adversary's quillons. The seventh and eighth, mixed violent and aligning lateral previous to the forward of the blow, have the right angle and the *atajo* against them. If the *diestro*, without segregating the swords, will be reduced with the opponent's to the right angle, he will wound with a thrust in the right collateral or vertical of the chest, fortifying his arm by directing the point of the right foot to the line where he will execute the blow. They also do it in second intention, on the inside and on the outside, making use of the technique of inviting (which we will speak of later),<sup>50</sup> placing the sword close to the right shoulder (for the inside), in the obtuse angle, the quillons close to the ear. Wanting to attend to the deceitful intent of the opponent, which is that they go to wound with a thrust, the *diestro* will be able to do it in two manners: if he will decide to wound with a *reves*, he will attack with a thrust to the diametric line or right collateral, giving a transverse step with the right foot to the left side; when the sword will lower to give the blow, he will give at the same time a curved step with the left foot and make a movement of conclusion, from where he will also be able to wound with a thrust, without either one waiting for the

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50 *llamar*, p. 39

*remeson* to be given. If the determination would be to wound with a *tajo*, he will make the same attack to the right collateral line, and for the easiest attainment of the intent, he will throw it at the quillons of the sword in the inferior part, giving a curved or transverse step to his right side, so that the *remeson* is on the outside; being helped in its formation by the natural and offline lateral movement that will be necessary, when the opponent encounters his sword, he will form said vertical *tajo*, giving for the execution another curved step with the right foot on a new and separate circle, or mixed lateral and backward to the right side with the left foot. For the outside, they place 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; when the opponent's sword lowers, make a very brief semicircle with the wrist such that the swords do not meet, and wound with a thrust in the left collateral, or form a vertical *tajo*, giving another curved step with the right foot by a more separate circumference, or a mixed lateral and backward with the left, as was already said.

## THIRTEENTH TECHNIQUE

*INVITING*<sup>51</sup>

**I**ts formation is in two modes: the one is throwing a horizontal half *tajo* until bringing his sword to his left side, making an extreme toward the front with the body and uncovering the chest in order to incite the opponent to wound, and if they go where they want, they do the *zambullida*, the *arrebatar y tajo*,<sup>52</sup> the *brazal*,<sup>53</sup> or the *remeson*; the other is forming a half *reves*, bringing the sword to his right side, curving the arm and uncovering the breadth, with the same intent to incite or invite in order to do some of the referred techniques. The three means of defense are opposed to and defeat this technique, and the *diestro* makes use of them in this manner: in the first, when the opponent will form the half *tajo* and place the sword on his left side, he will make an attack to the face, throwing it on a diagonal line, giving a transverse step to his left side, turning the point of the foot to the right side, without curving the arm, making a straight line from the point of his sword to the left shoulder. This attack having (as it does) proportionate parts in order to wound, he will do it,

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51 *llamar*

52 p. 86

53 p. 94

or it will be necessary for the opponent to deflect; in doing it (which will necessarily be on the superior plane to his head), he will pass below that angle, giving a curved step with the left foot, and will make a movement of conclusion, wounding with a thrust below the arm or with a vertical *reves*. Wanting that this is done by means of the *atajo*, he will be able to achieve it by throwing the diagonal line in the referred form, and when the opponent makes the violent movement for the deflection, the natural will oppose, subjecting, and almost continually, or with the briefest interval that he can, he will give a curved step with the left foot, making a movement of conclusion, taking note that when he subjects, he doesn't have to give the opponent an angle of type and capacity that can be occupied. Another mean the *diestro* can make use of, which will appear easier to him, is making the attack to the face, directing it to the left eye, giving a curved step to the right with the right foot, so that when the opponent deflects and his sword remains superior to the *diestro's*, to his left side and the adversary's right, he can make a movement of increase with his sword on the opponent's, turning the hand fingernails-up, remaining in the general of weak below the strong. Deciding to wound with a *tajo*, he will be able to achieve it, continuing the curved step in another new circle, until arriving to occupy

the infinite line of the opponent's right foot, which touches on the common circle, and if it will be the particular of the left foot, he will have greater security. It is conceded that it is possible that the disposition of the situation requires that this step has to be on the line of the diameter; in this case, the *diestro* will also make use of the attack, throwing the diagonal line to the left eye (as has been said), bringing the body behind the almost equilateral triangle, removing from the opponent the ability to defeat the natural movement with the violent, as well as wounding with a thrust, requiring him to make a deflection, against which he will make use of the movement of conclusion. If his sword happened to be defeated, and the opponent decided to wound above it in the chest or face, the movement of diversion and occupying the angle will be powerful means, for whose effect he will make acute. When he will invite with a half *reves*, it will be subject to all the referred if the *diestro* will be found in such a place that he can make the attack, leaving the line of the common diameter to his right side, such that he can throw the diagonal line and make the subjection. If the line of the diameter will not permit it, it will suit him to give a curved step to the right with the right foot, placing his sword inferior to the opponent's, close to the quillons, choosing the general of weak below the strong, wounding with a thrust

in the diametric line or left collateral, according to the degrees of profile that he will have gained. To the thrust that the opponent will throw, when the *diestro* is placed inferior, he will make a movement of diversion to the forward, and giving another curved step with the right foot, he will be able to execute a vertical *tajo*. Wanting the battle to end, the step will be of the same type, to the left, with the left foot, and finishing all the actions at one time, he will make a movement of conclusion, if the adversary will enter with the right foot. If it will be with the left, he will only be able to make the *tajo* and the thrust, by having given to the *diestro* all the gained degrees of the profile and destroyed the potency in the opponent being able to form the techniques that he will have in his intention, which remain referred.

## FORTEENTH TECHNIQUE

### *THE QUIEBRO*

**I**t is done by its creator lowering backward, making a large extreme on the left foot, putting the sword in the acute angle and low line. Against this, the right angle will be superior, if the distance will be capable for finishing the forward movement, the moment the extreme will be done. If this will be finished first, the *diestro* must

make use of all that which has been said in the technique of inviting with half *tajo*, because both are of one species, without there being a sensible difference between them.

## ADDITION

One would have been well-advised in the doctrine of this technique and the preceding, and the caution in the book *Grandezas de la Espada*,<sup>54</sup> from fol. 36 to 50, and in *Nueva Ciencia*, in the treatise of the lines<sup>55</sup> or postures, as well as in that which is done in order to importance of the right angle, from fol. 33 to 78, and on fol. 336, and in Aphorism 3, 4, 7, and 9, and in many other places in the referred books, as well as the other writings of our author. He will know how foreign it was to order, tacitly and not expressly, that the *diestro* was established in another posture than that of angle, and on the right angle or on parallel lines. Rather, it will be clearly seen how he severely reprimanded those that would decompose the miraculous fabric of man with *quiebros* and disproportionate postures, even though the principal assumption that we have is nothing other than reducing to compendium the doctrine against the vulgar propositions as well as the mode of forming them. Due to this being on the *quiebro*, which is commonly called *desplante* (and there some who

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54 Pacheco de Narvaez, Luis. *Grandezas de la Espada*. Madrid, 1600.

55 *rectitudines*

say that there are nine), the most introduced and generally used technique, we will handle (although lightly) the modern use of practicing it, without what was said in this, as well as in others, of what will have been done or will do in later mention, appearing that we are opposed to the result of the universal master. Because our spirit only is directed to caution (when more) how the propositions which he had reproved are executed, in case that they are intended to be introduced in a bout by the professor of good doctrine, removing some impertinent movements of the sword as well as the body (which include certain and evident danger), reducing them to safer method and less risky form.

This technique can be done in first as well as second intention. For this last, suppose now that the *diestro* is established in right angle, and that his opponent makes a gaining<sup>56</sup> from the mean of proportion or places *atajo* on the inside, giving a transverse or forward step in order to be proportionate; for its remedy, the *diestro* will give at the beginning of this another mixed lateral and backward with the left foot to the right side, lowering over the left, and making an angle in the knee, which he doesn't have to have in the right - which is according to the most common mode of doctrine. However, we have it as more correct to remain

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56 *ganancia*, p. 55



on both columns equally, considering that it is easier to pass from the middle to whichever extreme than from one extreme to another (and Petition 22 teaches it like this), the apt *diestro* being in this posture in order to attack his opponent or wait for him. The distance from one foot to the other has to be two and a half feet, the body from the belt above straight and profiled, the head unencumbered, not being inclined to one side or the other, the sight attentive in order to observe the movements that the opponent will make or be able to make, and apply the convenient remedy, the quillons of his sword in front of his right shoulder (such that he can freely uncover above it to its opposite), and when he goes to do the *desplante*, he will put the point below the quillons of the opponent's, describing a semicircle for this, worked with the wrist. Without stopping, some will introduce (where it will have better disposition) wounding with a thrust in the diametric line, if it is on the outside and above the opposing sword; if on the inside, it is in the right collateral, giving a transverse step to the right with the right foot, leaving one part three feet from the other. If it will be necessary, it will be helped by the extreme that one can make over the right knee, leaving the left without angle, leaving immediately

to the mean of proportion, with the right foot arriving only half a foot of distance from the left. If the *atajo* will be on the outside, and the step that the opponent will give transverse or curved to his right side, the *diestro* will give one mixed lateral and backward to the left with the left foot and will place the point of his sword below the quillons of the opponent's, all worked in the same form that is cautioned above; he will wound with a thrust in the diametric line if it is on the outside and above the sword. because if he intended to do it in the right collateral, the agent weak would fall on the resistant strong and be harmful; one could only wound in that line by way of the right angle when the opposing sword has lowered a considerable quantity to the acute angle. If the disposition to wound is on the inside, the *diestro* will execute the thrust in the right collateral, giving a transverse step to his left side for it, also being helped by the extreme over the right knee and leaving instantaneously to the mean of proportion in the cautioned form, which he will seek to observe always, although it is in a technique which suffers permanence.

If the *diestro* will want to work the *desplante* in first intention, he will be able to do it by being established on both columns and observing the other given precepts, with the warning, that

when the figure lowers, it is in such distance that the opponent cannot reach him to wound with the extreme of body. Choosing the mean of proportion punctually in order to begin the technique that he will intend to do, and the opponent being found in the posture of *desplante* and the sword in end, he will proceed by it. If in the half division of some side, one will make use of the generals, as their invention and discovery were against the half divisions of the lines (*Engaño, y Desengaño*, fol. 172 B).<sup>57</sup> If in some extreme, use the attacks (Aphorism 160), taking note that the art is founded (as much as the practice) in these three necessary principles: by the sword, with the sword, and to the sword (Aphorism 123), considering that the good situation of the sword, the form of the propositions, and the proportionate means that pertain to them do not have to be altered because the body is in *displante* in spherical figure or established on right angle, almost reduced to the perpendicular.

## FIFTEENTH TECHNIQUE

### *THE FINAL*

**I**ts creators provide this technique, the opponent being established in right angle, breaking the mean of proportion such

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<sup>57</sup> Pacheco de Narvaez, Luis. *Engaño y Desengaño*. Madrid, 1635.

that with an extreme of a half foot, he will be able to reach them to wound. Raising the arm and sword to the obtuse angle, they pass it over the opponent's and turn 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, the opponent's sword withdrawn above the right arm, like the *enarcada*, they execute a thrust in the chest or face, sometimes putting in the right foot and others the left. The movements it consists of are six: violent in order to raise the sword to the obtuse angle, offline lateral with which they part it to their left side, natural with which it is lowered, mixed aligning lateral and violent with which they return to raise their sword below the *diestro's*, and forward with which they wound. The first five are subject to the right angle, with a blow of thrust in the closest point in the chest, and the last to the *atajo*. For the first, a mixed lateral and backward step with the left foot to the right side is given, which has to be against the step that the opponent will give, whether with the right or left foot. For the *atajo*, it has to be noted which foot the opponent enters with; if it will be the right, and the *diestro* will want to finish the technique with a movement of conclusion, his step will be curved with the left foot. If he will decide that the defense of this technique and offense which he does is

by the degrees of profile, he will be able to attain it with the curved step to the right with the right foot, on a new and separate circumference. One will make use of this against whichever foot the opponent will enter with; if it will be the left, he will give greater disposition to form a vertical *tajo*, half *revés*, or thrust in the chest, as it is with the briefest termination that he will be able.

## SIXTEENTH TECHNIQUE

### *THE GARATUSA*

**I**ts aficionados do it in two manners: one on the inside and another on the outside. They form the first by placing their sword superior to the opponent's, deviating it to their right side (almost in the mode of the general of narrowing); being helped by a step with the right foot, they put the body in the unoccupied place in order to wound with a thrust in the chest on the outside and jurisdiction of the arm, leaving the opposing sword free. All this together consists of seven movements (if the combatants are each established in their right angle): the first violent in order to raise the sword to the superior plane, the second offline lateral to their left side for the transversality, the third and fourth mixed natural

and offline lateral to the right side with which they part the opposing sword and theirs, the fifth aligning lateral, leaving their opponent's where the third and fourth movement was finished, the sixth violent (and it perhaps goes mixed with the offline lateral, with which it is necessary to have another aligning lateral after), and the last forward for the thrust. The right angle and the *atajo* have dominion over this technique two times: the first makes its effect at the beginning of the third and fourth movement, which are mixed natural and offline lateral, with which they intend to part the *diestro's* sword and lower his to the acute angle. An aligning lateral movement will be done with only the wrist, wounding with a thrust in the chest or face, and closest point of contact that they will offer, without the necessity that the forward is done because they put in the body in order to receive the blow. Rather, it suits him to give a lateral step to the right with the right foot, or mixed lateral and backward with the left to the right side, so that the distance that the right angle requires is not 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 or leaving wounding to the mean of proportion. He will also be able, by means of the lateral step to the right with the right foot, to execute a half *reves*

in the face with only the oblique movement. A second time, the right angle can counter the fifth and sixth aligning lateral and violent movements (after having parted the *diestro's* sword) with which he forms that portion of a circle which we call an arc; a backward step has to be given, or lateral with the left foot on its line, of such quantity that the arm and sword are reduced to the right angle, wounding in the closest point that the opponent will offer, in his face or chest. This blow can be instantaneous or permanent, in which it will not have risk due to the opponent being square, and his sword remaining in the acute angle, not being able to be reduced, nor occupy the right, which the *diestro* will be in. The *atajo* is done when the opponent will place his sword inferior to the *diestro's*, by only making a movement of decrease on it, giving a transverse step with the right foot to the left side, turning the point of the foot to the right side, so that the opponent corresponds to the obtuse angle, if he will only decide on the subjection. Wanting to make a movement of conclusion, it is known that the curved step touches on the side of the left foot. Against the last movement, the *atajo* returns to have dominion, the chord opposing the arc (which is necessary for the opponent's fifth and sixth movement to make), subjecting and wounding by only moving over the center,

and the point of his foot corresponding to the line where the blow will have to be executed, which will be in the closest. The other difference in forming this technique consists of ten movements and is done in a circle as large as the arm and sword can: the first natural in order to be unequal from the right angle (where it is presupposed that the two combatants are established, and beginning is given to them, as has already been said other times), the second offline lateral to the left side with which it is placed inferior and transverse, the third and fourth mixed violent and aligning lateral until being engaging the *diestro's* sword, the fifth offline lateral to the right side with which the deflection is done, the sixth and seventh natural and offline lateral with which they impel it to the left side and the circle finishes closing, the eighth and ninth aligning lateral and violent in order to be placed in the way, and the last forward for the thrust, leaving the *diestro's* sword free in these last three. All are subject to the *atajo* three times. The first dominates against the second, third, and fourth movement, in which the opposing sword is always inferior, and the formation of the technique is impeded. The second time is against the sixth and seventh movement, both subjections being on the outside, and such that the right foot looks to the opponent's right collateral, the body remaining profiled and contained inside of its two points,



prevention against the opponent's potency, which will only be for a thrust in the chest, although with apparent disposition. The third is against the violent and forward movements, subjecting on the inside and always observing the requisites of the *atajo*. The right angle is opposed to this technique four times: the first, when the opponent lowers his sword to the acute angle and places it transverse with the first and second movements, the *diestro* will give a transverse or lateral step with the right foot to the left side (according to the place where the opponent will be) and 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 opposed to the fourth movement, when the sword will part to the left line with it, the *diestro* making a semicircle with only the wrist, giving a lateral or transverse step to the right with the right foot, or backward with the left, according to the passion that the opponent will bring. In all, 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 want to form a vertical *tajo* or half *reves* with whichever of said steps. The third is against the sixth and seventh movements (end of the last deflection and formation of the circle) giving a step to the left side

with his foot, or lateral with the right, or mixed lateral and backward, greater or lesser according to how the adversary will enter, making with the hand a small portion of circle above the opponent's sword, at the time that he will lower to the acute angle and his left side, wounding him 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 giving a lateral step to the right with the right foot, or with the left mixed with backward, he will be able to wound with a thrust in the diametric line or left collateral with a mixed aligning lateral and violent movement.

### ADDITION

Who has not lacked, wanting to correct the two techniques of *tajo* and *reves* in first intention, and the generals, weak below and above the strong,<sup>58</sup> have formed them in the mode of the *garatusa*, leaving them to those propositions with its ancient name. But its artifice being quickly discovered as dangerous as it is nonsensical, and known even to those less versed in the precepts of the science, it was immediately delivered to contempt, a deserved and just prize for the erroneous watchfulness of its author.

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58 *general flaqueza encima de la fuerza*

## SEVENTEENTH TECHNIQUE

*THE GAINING  
and Regaining*

The gaining<sup>59</sup> is formed by placing the sword superior and transverse to the opponent's, without making aggregation or contact on it, because of which they called it gaining in the air. The regaining<sup>60</sup> additionally has the natural movement with which it is strongly aggregated to the *diestro's* sword, and somewhat of an increase to the step that they give when they make the gaining, and putting in the left shoulder and leaving the opponent's sword free, they wound with a thrust. Both are subject to the three means of defense, and the *diestro* has to make use of them in this manner: in the first, when his opponent makes the gaining from the mean of proportion, before the offline lateral movement ends, he will give a transverse step with the right foot to the opposite side. Turning the point of the foot to the right line such that the line that is imagined to leave from it cuts that of the diameter, which was common before, into obtuse and acute angles, he will make a mixed violent and forward movement, which serves for aggregation to the opponent's sword and attack to his face. Continuing with the

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59 *ganancia*

60 *reganancia*

curved step to the left with the left foot, he will close the obtuse angle that corresponds to it until then, making a movement of conclusion on the outside. It will have the same effect whether the opponent subjects or not; if he will subject, and from this state, he will want to form a thrust, *tajo*, or half *reves*, which will all be in his potency, for which he will leave the *diestro's* sword free. Not consenting to it, rather always aggregated to his, it will be reduced with it, remaining in the mean and right angle, or passing to the other extreme, he will place the *atajo* on the inside, and putting in the left foot, he will make a movement of conclusion. In the second, and against the regaining, he will make use of the right angle twice and the *atajo* once. The first will make its effect the first time, when the opponent will make the regaining, before the last movement is finished, giving a curved step to the right with the right foot to the place convenient for choosing the general of narrowing. Take note that the line that will be imagined to leave from his right foot cuts that of the common diameter in obtuse and acute angles, and that this section, as well as that of the swords, is closer to the *diestro* than to his opponent, and he can make mixed with his sword, turning until remaining in the mean and right angle, and wounding with a thrust in the diametric of the chest or right collateral. The other is

after having made the gaining, he will go putting in the left shoulder for the thrust (which is the end with which they make the regaining), against which the *diestro* will give a mixed lateral and backward step to the right side, until his right shoulder corresponds in equality of equal aspects with the opponent's left; without being separated from his sword, but rather reinforcing the contact, he will make with it a mixed aligning lateral movement and execute a wound of thrust in the left collateral or face, by having gained all the degrees of profile. For this reason, at the point that the opponent will put in the foot and shoulder, he will be able to wound him with a diagonal *reves*. The *atajo* will be used with one of two intents: either in order to take advantage of the future movements of the opponent, or to wound him while making the final movements of his technique. In the first, he will give a lateral step with whichever foot to the left side, as each one goes on its line, subjecting the sword, without being separated from it, but rather with permanent union, turning the sword to his left side and the opponent's right, such that the subjection is on the inside, making a movement of decrease for this, if the section of the swords will be common. If he will form a *reves*, half *tajo*, or thrust from there, as he will not have potency for more, with respect to the subjection in which it will be, and because the formation

of whichever of these techniques always being with a portion of a circle, the chord will oppose. For the other, he will give a lateral or curved step to the right with the right foot and will be able to wound with a half *revés* or vertical *tajo*, the actions being finished at one time.

### ADDITION

The *atajo* is one of the three universal means of defense, and when it is introduced in first intention on the inside, it consists of three movements: violent, offline lateral, and natural, this last being that which receives the being (*Engaño y Desengaño*, fol. 24), applying the force proportionately, in a manner that it doesn't surpass in the superfluous nor lack in the necessary, of which the studious will already be well advised, and of the other requisites that its form is composed of (expressed lengthily in *Nueva Ciencia* from fol. 360 to 373), which he will observe punctually, and the rest, which we will mention. Because the gaining and regaining is a technique that has similarity with the *atajo* (as its creator using the extension of strength in the natural movement with the consideration that has been said, its form will be perfect), we decide (judging this place appropriate) to give some advice on what has to be observed when the opponent makes use

of the liberty of the sword in opposition of this universal mean, at the time of the *diestro* introducing it, or after already introduced (also interweaving some particularities), being detained with this motive somewhat more than accustomed, believing the digression will not cause irritation by the doctrine that it includes.

The opponent established in the right angle, or close to it, the *diestro* will choose the mean of proportion and take the left foot forward, placing it crossed, occupying the infinite line of his right foot with it, the heel of the left corresponding to the point of the right, having half a foot of distance between one and the other. The body will be placed semi-squarely, and the sword diagonal to the parallelogram that will be considered on his chest. The offline lateral and violent movements will be made, the first no more in height than what is enough to go around the superior quillon of the opponent's sword, that in this way the natural will be the immediate in order to place the *atajo*, with the warning that the *diestro* has the section closer to himself than to his opponent (as Aphorism 62 cautions), and that it is the introduction of the *atajo* before giving the transverse step in order to acquire the proportionate mean. In arriving to this distance, he will wound with a thrust in the vertical or right collateral, with the movement of the hand, without lacking the subjection, which is

what the arm has to do, as well as the body the deflection; the *diestro* reflects on what *don* Luis Pacheco teaches on this point in his book *Engaño y Desengaño* on fol. 144, in which he says that the body has to make the deflection by means of the transverse step, the arm the subjection, and the body the blow, giving the referred step for the technique of quarter circle as three and a half feet, and for that which is executed in the right collateral as three, measuring this quantity from the mean of proportion, the *diestro* considered to be established on the right angle. But having been helped by taking the left foot to the place that has been said, he will be able to decrease the transverse step a foot and half, which is what he will have gained for this reason, as well as by bringing the body semi-squarely, as for the execution of the blow, he has to place it in profile. The motive that we have for parting ourselves from the common sense regarding the quantity of the step is because, the mean of proportion chosen between the two combatants (whose bodies and arms have to be equal), the distance from point of the each one's sword to the body of his opponent is two and a half feet, if the step that was given to arrive to the proportionate mean did not exceed this quantity, even though it was on the shortest path which is on the line of the diameter, the point of the sword would only make superficial contact in the opponent's chest in



that line where it had (because of the right angle) the most proximity. The step being given transverse, it would not reach due to having more dilated space, with which it is necessary either that the step is greater or that the lacking quantity is supplied with the extreme of half a foot, which the *diestro* is permitted to make with the body. Thus he will have understood, although in other parts we give the generally consented doctrine of all the other authors.

By that which looks at the *atajo* placed from the mean of proportion, and before breaking it by beginning the transverse step, although it is doubtless that our author permits that these actions are done in one time, it is with the greater approval of one who precedes the *atajo* with the step (*Nueva Ciencia*, fol. 480), which we have by doctrine as safer (although perhaps it is used in the other form), because if the opponent frees the sword, and introduces it on the outside in order to wound with a thrust in the chest, he will be able to continue it, by finding the whole and the part in movement, or at least it will be necessary for the *diestro* to he make use of the diversion, because he has difficulty from the right angle, if the opponent occupies the superior diametric with his sword first. Petition 13 manifests it thus, saying that two solid bodies cannot occupy the same place at the same time, and that

one chooses the proportionate mean and then executes the blow with new movements is the sense of our *don Luis Pacheco*. Although he does not prohibit that the proportionate mean and the blow arrive at one time in the techniques by the posture of the sword (and many times he gives it by precept), it is considered a work of greater perfection when one first chooses the mean and then executes the blow (as he expresses in *Nueva Ciencia* on fol. 472), saying that then it will be worked more perfectly when he will choose the proportionate mean of the technique and it will be executed after, than when he will go to find the mean and the execution at the same time, etc. It suits to bring the body semi-squared in order to remove the disposition to a thrust that they usually execute in the right vertical, when he that places *atajo* passes in profile from the mean of proportion to the proportionate, the actor being unequal through the transverse step to his left side, and then the intent of wounding in that line will have vanished, with respect to being covered, because the material instrumental cannot arrive to where the visual rays cannot arrive. Although the adversary's sword has direction to the considered lines in the *diestro's* parallelogram, the execution is denied due to the natural movement, which encumbers it, the step favoring it, and the *atajo*

causing its three effects, which are privation, subjection, and disposition. When the opponent (without considering its evident risk) attempts to wound, lowering the sword and separating from the *diestro's*, the defense will be found in the greater reach of the right angle against the acute, profiling the body and executing a blow of thrust in the opponent's right collateral. In the most effective mode of placing *atajo*, our author commands that the body is brought squared, and although there it is with the end of occupying the angle, and making a movement of conclusion, it is not opposed to that which we have documented, to place the body semi-squarely in order to wound from extreme remote, as in performing the blow, the *diestro* is profiled.

Having already consented to the *atajo*, if the opponent frees the sword, giving a curved step to his right side, or transverse to whichever of the two, with the determination to wound by the jurisdiction of the arm or gaining degrees of profile, the *diestro* will be able to make use of the transferred proportionate mean,<sup>61</sup> giving a lateral step to the right with the right foot against the transverse that the opponent will give to his left side. Against the transverse or curved on the opponent's right side, the *diestro* will oppose with the curved step of his right foot, or the lateral to the left side with whichever foot, each one going on its line, wounding with a thrust in the diametric

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61 *medio proporcionado transferido*

on the outside of the adversary's sword, due to the right angle. On the same outside part, the *diestro* will be able to make use of the *atajo* (when the opponent frees and gives the transverse step to be proportionate), forming four right angles in the segment or division of the swords, and in the inferior plane, turning the point of the right foot to the outside for this effect, making use of the equilateral triangle and (being helped by the natural movement) he will immediately give a curved step with the left foot, making a movement of conclusion, wounding with a thrust in the chest in virtue of the *atajo*, or making a mixed angle on the outside, curving the arm (*Arte*, fol. 4 B).<sup>62</sup> With the same subjection on the outside, he will be able to wound from extreme remote, giving a curved step to the right with the right foot, with the prevention that the angles that will be caused in the contact of the swords are obtuse and acute, and the section closer to himself than his opponent, not being in the total weak, and that the point of his right foot corresponds directly with the line where he will have to execute the blow.

But if it happens that when the *diestro* places the *atajo*, the opponent frees the sword and doesn't give a step, it is not certain (although it is very common) to attack to wound him from that place, because it

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62 Pacheco de Narvaez, Luis. *Modo fácil y nuevo*. Madrid, 1625.

is not a distance capable of applying a chord, offering to the opponent convenient disposition for the mean that the *diestro* will choose to be transferred. It is directly opposed to the sense of our serious author, who says that movement is not made in order to wound with second intention without having chosen proportionate mean for it, and having chosen it, no movement is made with another end (*Nueva Ciencia*, fol. 219 Aphorism 16). Because the opponent can also make use of the semicircular attack when he goes to place *atajo* in order to wound in the part opposite to where he attacks, which they vulgarly call *cintas*, where the same difficulty is offered, the *diestro* intends to make use of the right angle against the acute, because the long distance also gives space and time for the opponent to reduce his sword to the posture of greater reach – the *diestro* being denied in this case the ability to place *atajo* on the outside, due to the restlessness with which they usually bring the sword, fleeing from the subjection, as well as due to maintaining the sphere or quillons in the middle, they lower the point with the same end, or with the end of wounding, freeing when they go to subject it.

The remedy, that experience has manifested to be effective against the semicircular attacks, as well as against the circular, that will be done, with the plan of bringing the sword free, is

including the opponent's in the circle of the wrist (which they commonly call *rodear*) in the form with the following preventions. The *atajo* placed on the inside in the form that has been documented, the opponent frees his sword, either with intent to wound (giving a forward, transverse, or curved step for that), or only with the end of leaving from the subjection. Against this, at the beginning of making the natural movement (which the contact will give notice of), the *diestro* will turn the hand to the extreme of fingernails up, so that the quillions do not encumber, including the sword in a circle, worked with the wrist, as if he will form the general of narrowing. At the end, the *diestro* will leave his sword on edge, its strong brought close to the opponent's weak, without the arm making some movement in all this time; giving a transverse step with the right foot to the left side, he will wound with a thrust in the right collateral or face, favored by the scalene triangle, as if he would form the thrust in first intention that is executed in that place, with aggregation, deflection, and the referred triangle (*Nueva Ciencia*, fol. 472). This is understood (looking at the transverse step) that the opponent will not have given one; if he has executed it in order to take distance, it can be opposed with the transverse as well as the lateral to whichever side, being to the

right with the right foot, and to the left with whichever of the two, as each one goes to the place that it touches, being finished at the same time as the opponent's. When this frees (or after), the quillons of his sword rise such that that they cover the right collateral, the *diestro* will direct the thrust to the vertical on that side, supplying with the extreme of a half foot, which the body is permitted to do, the lack of distance (because he lowers to the acute angle), if he has already terminated the step; if not, he will increase that quantity. If the opponent will divert the thrust with a quarter circle, the *diestro* will make a movement of decrease, close and occupy his interior angle, concluding on the inside, giving a curved step with the left foot to achieve it. If he will deflect the thrust that was directed to the collateral, the *diestro* will form a vertical or diagonal *reves*, or the mixed angle, with the cautions that the addition to the *enarcada* includes, making a movement of conclusion on the outside. It can happen that he frees twice (and the last is when the *diestro* has ended his step) and this is with the intent of wounding him on the outside, appearing easy to him to achieve it in the angle that (due to the scalene triangle) he will make with the line of the contingency and right collateral; if this will happen, the *diestro* will be reduced to the right angle and, applying

the chord, he will wound with a thrust in the face, or opposing right collateral, or in the diametric, remembering Aphorism 16, already cited, which says that no movement is made from the proportionate mean, that is not for wounding. Determining to finish with extreme closeness, he will be able to achieve it by means of the *atajo* and curved step with the left foot.

It is also possible that when he goes including the sword, he frees it repeated times, and this before the mean of proportion is broken, then it will be sought to be moved by the opposing circumference (as cautioned in Aphorism 87), and in making the aggregation, it will be rounded such that in the middle of the curved step with the right foot, he is wounded with a thrust in the chest above his sword, in the mode and with the proportionate mean that the general of line in cross requires. This is understood if the *diestro* will have to be established in the line of the common diameter in order to place the *atajo*; if he will have left it for this effect to his right hand, he will be able to give the transverse step to the left side, after having included or rounded the sword in the referred form, and will wound with a thrust in the diametric above the sword, or in the face.

There are many who say that when he includes the sword, and the opponent's comes to be superior and transverse, it can subject; to



which one responds that when the *diestro* includes, he has to maintain the section closer to himself than to his opponent, because in this it is not possible to introduce the subjection with the natural movement, without the precedence of the offline lateral. If he intended to make greater graduation by means of this, the *diestro* will form a diagonal or vertical *reves*, or half *tajo*, at the beginning of the decrease, and will enter to the extreme closeness through the curved step of the left foot, or he will leave to the mean of proportion with the backward, or mixed backward and lateral. The *diestro* being aware that whenever his sword passes below the opponent's, with or without aggregation, he has made greater graduation, real or imaginary, (except when he chooses the general weak below the strong), from which is achieved not only not being offered the parry that they suppose, but before it, when the *diestro* includes and is found inferior (with respect to the opponent's line having to have, as has been referred, less degrees of force above his, being able to pass to the extreme closeness, for whose effect he will describe a semicircle with the hand), and the enemy's sword falling over, he will cut it short with his (defeating the natural movement with the violent), not due to their nature, but by accident in the contact of the swords (whose doctrine is expressed in Aphorism 70 and in Conclusions 41 and 42)

and at the same time making a movement of increase, so that the section is common and its interior angle of a type capable of being occupied, being favored by a curved step of the left foot on a separate circumference, wounding with a thrust in the chest or face, and making a movement of conclusion on the inside, as documented in *Nueva Ciencia* on fol. 471.

I concede the possibility of the opponent subjecting when he is found superior, whether making the natural movement mixed with the offline lateral, or the *diestro* being incautious enough to not bring the section closer to himself. Then, it will suit him to make a movement of increase, reinforcing the contact, and close his interior angle until making it capable of being occupied; being helped by a curved step of the left foot, he will make a movement of conclusion on the outside, wounding with a thrust in the chest (*Arte de Examen* fol. 12, *Nueva Ciencia* fol. 470, Aphorism 94). He can also make use (in case the *diestro's* sword remains subject) of one of the seven modes of taking the sword from danger, which are lengthily documented from fol. 429 to 441 in *Nueva Ciencia*.

It is very possible that, at the introduction of the *atajo* and before breaking the mean of proportion, the opponent makes a semicircle with the point

of his sword, to the end that it is not cut short; for this, he will lower and placing it transverse to his left side, such that if the *diestro* intended to finish the circle, it was with a large and dangerous extreme of the arm, which he should avoid; it will suit when this happens, that the *diestro*, united with the opponent's sword, describes a semicircle, like making a C to the right, and in arriving to the middle of the low line with the offline lateral, and before the opponent's mixed natural and offline lateral movement ends, the *diestro* will be reduced to the right angle, without any movement made with the arm in all this interval, which he has to keep straight, but only with the hand. In order to be made proportionate, he will give a transverse step to his left side and wound with a thrust by the superior jurisdiction of the arm, remembering Aphorism 72, which says that the swords being crossed in the low line, he who will first make a movement to wound, being reduced to the right angle, will achieve it. The same has to be done if the *diestro* will have placed the *atajo* on the outside, as the sword also has to be followed until the middle of the low line mixed with the offline lateral, making the semicircle united, like making a reversed C, being reduced then to the right angle and wounding in the diametric or right collateral

in the middle of the transverse or curved step to the right with the right foot.

If the *diestro* will place the *atajo* on the outside in first intention, he will also do it with the caution that it is before giving a step, and the rest that have to be done in order to the greater graduation, when it is passed below the opponent's sword, and at the same time he will bring the body profile, the arm extended, and the hand somewhat turned toward his right side, so that the body is behind a scalene triangle, and the angles caused by the contact of the swords are obtuse and acute, and the section or division is closer to himself than his opponent, and not in the total weak. With respect to his interior angle, he does not have to occupy it, but he will make it the most obtuse that he can so that the opponent cannot occupy it, as the weak of the sword doesn't fall on the strong of the enemy's; giving convenience to the natural movement in order to subject, and a curved step to the right with the right foot, he will wound with a thrust in the vertical line of the opponent's chest. If he frees his sword and gives a step after the *diestro* had placed *atajo*, directing the blow of thrust to the diametric or left collateral, then the *atajo* will be placed on the inside; the *diestro's* intent being to wound with extreme remote, he will make his interior angle the most acute

that he can, as has been cautioned previously, and he will give a lateral step to the left side with whichever foot, each one being on the infinite line of its jurisdiction, and will wound with a thrust in the right collateral or vertical, supplementing with the extreme of a half foot, that he is permitted to make to the body, if it didn't reach. With the same lateral step, or the motion of the center, the *diestro* will be able to wound with the right angle, enjoying the transferred proportionate mean.

If the opponent frees the sword after it is subjected and doesn't give a step, the *diestro* will be included in the form that has been noted, except that here it has to be with the general of line in cross, and with its proportionate mean he will wound with a thrust. If he will give a step, it can also be done, being that the *diestro* opposes with a lateral to whichever side if the opponent will give his forward, transverse, or curved, applying this doctrine against the semicircles or *cintas*.<sup>63</sup> It will be used by the *diestro* at the reiteration of the circles to find the sword, seeking it on the opposing circumference that it will be moved, and finished with general of narrowing, following the doctrine of Aphorism 87, already cited, that orders it thus. Freeing a second time when the *diestro* ends the step, the chord will be applied to it, as cautioned in Aphorism 16, already mentioned. Being offered

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63 Vulgar technique of continuously freeing the sword below the opponent's to one side or the other.

the same parry as in the *atajo* on the inside, from subjecting the *diestro's* sword, when it is inferior to the opponent's, he will also be able to make use of the movement of increase against this, with greater degrees of strength of his sword on the opponent's, so that the reinforcement of the contact is favored by a curved step with the left foot, concluding on the inside, putting the left hand above both swords, and wounding with a thrust below the right arm, or forming a vertical *reves* on the inferior plane. Deciding to finish from the extreme remote, he will make the same movement, placing the weak of his sword below the strong of the opponent's, and by means of a brief semicircle of the hand, he will wound with a thrust in the chest, giving a curved step for this effect to the right with the right foot.

In addition to the referred, when the opponent subjects, the *diestro* will be able to leave from the oppression and transfer the mean, giving a mixed lateral and backward step to the right side with the left foot; as it is necessary in this type of step that the parts follow the whole, bringing them behind themselves, a movement of decrease is made on the opponent's sword, his agent weak falling on the resistant strong, with which he will be able to turn it so that it is inferior and subject. Giving a curved step with the right foot,

he will wound with a thrust in the diametric line of the chest.

Also with the formation of a half *reves* or thrust, when the opponent has placed *atajo*, he will be able to take the sword from danger, but it has to be not with end of executing the half *reves*, nor the thrust, but of remaining superior to the opponent's sword. In being so, and with convenient graduation, he will give strength to the natural movement and subject on the inside, giving a backward step, or mixed backward and lateral to the left side, at the same time that he forms the half *reves* or the thrust, because the opponent is not opposed to the forward movement executed against the dispositive movement or movements that the *diestro* will make in the attack or zero. The *diestro* not being content with only the defense, he will be able to unite it with the offense, giving a transverse step to his left side with the right foot, wounding with a thrust in the right collateral or vertical; if the opponent will open the angle with only the movement of the hand, he will make the perfect attack in the form that *don Luis Pacheco* cautions in *Nueva Ciencia*, fol. 412.

The movement of diversion doesn't offer less security to the *diestro*, if this was opposed to the mixed natural and forward movement that the opponent makes in order to wound, subjecting on the outside. By means of

the diversion, he will be able to wound him with a thrust below the right arm, or with a half *reves* or vertical *tajo*, putting the left hand (when he decides to wound with a thrust) above both swords, and below when with a *tajo* or half *reves*, giving at the same time a curved step with the left foot, making a movement of conclusion on the inside.

It doesn't seem that we are opposed to the doctrine of our master (*Nueva Ciencia*, fol. 349 and 377) in saying the *atajo* is placed with first intention on the outside, because it appears that its prohibition is directed uniquely to the wrong mode that the vulgars had in introducing their form. This is manifested clearly when he commands how the general of line in cross is done, in first as well as second intention, whose movements are the same of which the *atajo* are composed; having begun with the sword, it is finished and wounds by it, whose truth is manifest and foreign to interpretation, as the perfect formation of the referred general, on fol. 448 of *Nueva Ciencia*, says it like this. But if he will wait, without making any movement, he will apply strength to his natural, subjecting the sword, and above it, consisting always in the subjection, he will wound with the point in that line where it will have the direct correspondence. Although the *atajo* made in this part consists of six



movements, which are natural, offline lateral, mixed violent and aligning lateral, offline lateral, and natural, the first of this type can be made until being placed below the inferior quillon of the opponent's sword. Until the case of making the second natural movement comes, the *diestro* will not make any with the arm, and at this time he will lower it a short quantity to the acute angle, applying moderate force, which is enough to introduce the subjection, because the other movements previous to the last natural have to be worked with the wrist, as in this way, the *diestro* will not uncover an angle in the right collateral, where they can wound him with the application of the chord. When it is uncovered, after having placed the *atajo*, then if the opponent intended to wound in that part without leaving from the oppression, in addition to the natural movement impeding it, if the *diestro* didn't make use of this to wound subjecting, he will be able to do so with the right angle, remaining defended, causing its two effects, which are detaining that which will want to be brought near, and wounding in the closest point, opposing the transverse that the opponent will give to his left with the lateral step to the right with the right foot. If the opponent subjects when his sword is superior, it is already cautioned what has to be done so that it is not achieved, having made greater graduation, which also has to be worked, in case

that happens. In order to be proportionate, having intercepted of first intention in said part, the *diestro* never gives the transverse step to the left side with the right foot, only curved or transverse with the same foot, to its side, neither to the right side, in order to place *atajo* on the inside, because in one case and the other, it is only permitted for the defense, with the mean of common privation. If the opponent was established squarely, with the sword diagonal to the parallelogram that is considered in his chest, the *atajo* can also be placed on the outside, without consisting of more than the three movements (violent, offline lateral, and natural) which the *atajo* made on the inside is composed of.

## EIGHTEENTH TECHNIQUE

### *THE TESTING*<sup>64</sup>

This technique doesn't differ in type or beginning of its formation from the *enarcada*, the turning, the *botonazo*, the gaining, and regaining, providing it by means of the gaining, and breaking the mean of proportion, making a little reinforcement on the opponent's sword, believing that the resistant strong which will be placed on this, will cause somewhat of a violent movement, in order to be able to enter

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64 *tentada*

below (leaving it free) and wound with a thrust in the belly, inclining the body much, lengthening the step until perhaps putting the head close to the opponent's arm. It is less bad when, after having tested, they wanted to wound (and they did wound) in the face or chest, venturing that which they wanted to achieve with speed, occupying first the right angle. The movements of which it consists are eight: violent, offline lateral, and natural for the gaining, mixed violent and aligning lateral in order to be placed in the way, and another mixed forward and natural with which they execute the blow; by having broken the distance, they are obligated to make another backward. In all its progress, it is subject to the right angle three times, once to the *atajo*, and twice to the movement of conclusion. The first will be found at the beginning of the offline lateral movement, before it ends, if the *diestro* will give a curved step to the right with the right foot, until coming the proportionate mean of the general of narrowing, observing the requisites that the formation of this technique requires, in which he will make use the first time of the right angle, wounding with a thrust in the chest with a mixed aligning lateral and forward movement; from this mean, he will be able to form a diagonal *reves* which serves as an attack for a vertical *tajo*, giving another curved step on the same side, by a separate circumference. The right angle will be capable a second

time when the opponent will go to execute his technique, and giving his step, if the *diestro* will give another mixed lateral and backward at the same time toward the right side, and remain with the opponent squarely in opposition if he will enter with the right foot, and in equality of equal aspects if he will go with the left. This will be the distance and proportionate mean of the general weak below the strong, and thus the blow of thrust will correspond in the first to the diametric line, and in the other to the left vertical or collateral, taking note that it does not have to be separated from the opponent's sword until coming to occupy the right angle, making a mixed violent and aligning lateral movement, which are the two mediates that he had to do before the forward, which he had to use to execute the thrust. The movement of conclusion is first capable at the end of the offline lateral movement and beginning of the natural, with which they test the sword and break the mean; the *diestro* will achieve it if he will give a curved step to the left with the left foot until occupying the infinite line of the opponent, remaining with him in equality of equal aspects, finishing the actions at one time. This is in the total perfection, as if he would come to whichever distance capable of reaching the quillons of the opponent's sword with the left hand without making extreme with the body, he will not be in danger. Until coming to

whichever of these places, he will reinforce the contact on the opponent's sword, making a movement of increase on it toward the quillons, not straight, but diagonally, to the adversary's left side, turning the hand to the right side, in order to close the angle, as well as to be able to continue with aggregation consistent with whichever movement that the opponent will make (as it is not taking the right foot). He will achieve it on the outside if he will not make any movement; if he will make some, it will conclude on the inside, having to pass in its beginning, middle, or end, the quillons of the opponent's sword by the jurisdiction of the *diestro's* left hand. 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, observing the subsequent requisites. In the first (whether in first or second intention, supposing that the *diestro* has formed a vertical *tajo*, and not having finished it, coming to its execution and step to its proportionate mean, or because he voluntarily waits), at the point that the opponent makes the gaining, the *diestro* will never wait in profile, he will open the angle a little and place the body squarely, on parallel lines, and turn the hand fingernails up, not permitting that the section of the swords is separate and otherwise common.

In order to achieve this, if the opponent will cut his sword close to the quillions such that the section is particular to the *diestro*, he will then make a movement of increase on the opponent's until making it common. If he will cut it close to the point, he will make a movement of decrease until the section is in the middle, or close to it, as has been said, so that the touch that has to be reinforced gives notice of when he will lift the sword, as well as so that the angles that the touching will cause are acute and obtuse, and not right (which would be inconvenient), with the caution that if the opponent will decide to lift his sword in order to wound, continuing the step of the right foot, or without moving either, is already known that the first two movements have to be violent and aligning lateral. With the first, he will make another mixed of its type, and to the second he will place *atajo*, making a small portion of circle with only the wrist, until placing the hand and sword on edge, remaining superior on the opponent's, close to the quillions, so that the angles are obtuse and acute; with the arm (the moment the hand will make the semicircle), he will make a natural movement such that it comes to be fortified with the body, but not all united to it, and successive and continually, without ending the *atajo*, he will part both swords to his right side, in the manner of narrowing, making a movement

of decrease on the opponent's, so that he can make the consistency and force in order to compel and resist, and close the obtuse angle that will correspond to it, until making it acute. Giving a curved step to the left with the left foot, he will make a movement of conclusion on the outside, being known that this will not be able to be made on the inside if the opponent will enter with the left foot for the execution of his thrust, because then he has to make use of the *atajo* and right angle, by means of the mixed lateral and backward step, with the left foot toward the right side, as advised.

#### ADDITION

**I**t is very common when they form this technique, and all those that have the beginning of the gaining and regaining, not being united to the opponent's sword, or making it inconsiderately (as already said when this technique is spoken of), offering disposition to be wounded with the general of narrowing in the first, in the form cautioned repeatedly by our author. With the second, facilitating the execution of the blow of thrust in the face, or by the superior jurisdiction of the arm, which they part with excess toward their left side, the *diestro* frees the sword in order to achieve it, from the beginning of the offline lateral movement, until

the natural ends, and the straight step with which they choose the distance (and not after), opposing that of lateral to the left side of the *diestro* with whichever foot, or the transverse to the right with the right, and the curved to the opposite. If the opponent impeded the thrust with the simple offline lateral movement, or mixed with violent, and brought his profile straight forward, he can be wounded with a vertical *tajo*, entering to the extreme closeness through the curved step with the left foot. If the deflection was done with the mixed offline lateral and natural movement, and the body had squared, the *diestro* will turn the hand to the extreme of fingernails up and make a movement of increase to the quillons of the opponent's sword (and will reinforce the contact), and the general weak below the strong will be chosen by means of a brief semicircle that he will make with the hand, he will wound with a thrust in the chest, giving for this end a curved step to the right with the right foot, or being moved over his center, leaving the body in profile and on parallel lines, or behind a scalene triangle. Also, before the natural movement with which they do the regaining or testing and lower the sword ends, if he wanted to form a half *tajo*, diagonal *tajo*, or the diagonal thrust, he will make a large operation in defense of the *diestro*, and offense of the opponent, finishing the curved step with left



foot at the same time that his is forward or transverse, concluding on the outside. Taking note always by general rule, that when the opponent was square, he didn't have to enter to the extreme closeness, due to the risk that there is in making common distance through a vulgar technique that they call *embebida*, which is bending the right arm, leaving the sword between the two bodies. As it is also inexcusable to caution that when the *diestro* frees his sword (in order to make use of the power of the right angle or another end), it is from where the opponent's doesn't have reach, and always with the wrist, without the arm intervening, seeking to make use of the beginnings of the adversary's dispositive movements in order to do it. Not being like this, he will not achieve a perfect end, and the danger will be manifest with the application of the chord, when he has distance, as well as being subject and wounded by the part and with the same technique that he intended to wound, if he decides to do it to the stopped sword, from free cause as well as subject. The same has to be understood and observed in the formation of the rest of the circular and semicircular times.

## NINETEENTH TECHNIQUE

**THE ARREBATAR**  
*y Tajo*<sup>65</sup>

**I**t is formed like this: the opponent being established in the front (whether in right angle or with the sword somewhat obtuse, which they vulgarly call *crespa*), they break the mean of proportion and give a blow with theirs inferiorly on the inside, deflecting it from that position, and form a *tajo*, giving a step on the line of the diameter, or perhaps curved with the right foot. It is composed of four movements: the first natural and the second offline lateral in order to be placed inferior and transverse to the *diestro's* sword, the third violent in order to give the blow and make the deflection, and the fourth and last natural with which they execute the *tajo*. Against this technique, the three means of defense are opposed, and the general technique of weak below the strong; for this last one, at the end of the natural movement and beginning of the offline lateral, the *diestro* will give a curved step, lateral, or transverse, to the right with the right foot, capable of arriving to the proportionate mean of the general that we say, with respect to the passion that the adversary will have. At the same time, he will make an attack

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65 Carry away and cut

above his sword, before it is removed and stops being the angle that will be caused by the transversality on the opponent's right collateral, directing the blow to the right eye so effectively that he can wound him with a thrust, or necessitate the deflection, which will be necessary to make (or receive the blow) to his right side, remaining squared, and the *diestro* profiled. Keeping to the requisites of this general, he will be able to execute it in the left diametric or collateral, according to the correspondence he will have; wanting to wound with a *tajo*, he will continue the step with the same foot and have its execution in the left vertical. The right angle will defend him twice: the first, before the offline lateral movement is finished, if he will give a lateral step to his left side with whichever foot, as each one goes on its line, equal in time to what the opponent will give, and execute a thrust in the right collateral by the jurisdiction of the arm, seeking that the point of the right foot corresponds directly to the point of touching, such that the line of the foot and that of the arm and sword make parallels, each one on its plane; in the other way, either he will uncover the breadth or the depth, where he would be able to be wounded. The second time he will find defense in this angle, not making use of this, if he will free his sword with only the portion of the circle with the wrist at the beginning of the violent movement, above and behind the

opponent's quillons, without permitting that the opponent's sword finds his, giving a curved step to the right with the right foot, in opposition to that which the opponent will give, from where he will be able to wound with a thrust in the chest and line that will correspond to it by the briefest path, always observing in this and similar cases, being profiled, or behind the equilateral triangle when it suits, because of some new position that will be done against it. He will be able to form a vertical *tajo* with this same step, beginning the offline lateral movement when the opponent will form his, the violent when the violent, and the natural when the natural; he will execute it first, because of his formation being on a plane superior to that of the opponent, and consisting of one less movement, and participation of less angles. He will make use of the *atajo* another two times: the one, against the violent movement, the *diestro* making the natural, joining the arm with his body until the elbow doesn't have an angle, but a very narrow union with it, and a small acute angle from there until the extremity of the hand, giving a transverse step to the right with the right foot, in between the line of the diameter and the transverse, so that there is a portion of sword on which the consistency and operant force is made, as well as because if it exceeds in that, the agent weak will come to fall on the

resistant strong, and it would be defeated by it. With the mixed natural movement of the arm and forward with the body, which is necessarily formed of these two actions together, as being two distinct agents, they can done in one time, they will provide the effect of wounding lower than the belt, detaining the body if he will want to be near, and subjecting the sword if he will want to raise. The other time the *atajo* dominates (either good for only defense, or for complicating it with offense) the last natural movement, which the *tajo* has to consist of, if the moment the impulse of the violent will be finished with which he will give the blow on the *diestro's* sword (that for this case he is well able to consent it, as it will not decrease the consistent force, nor lack the intention of it), and that of the execution will begin, he will be moved over his center. In the opponent's beginning to lower, he will place his superior and transverse to it, with which he will make it lower more, making a mixed natural movement with it, and with this, the opponent's sword will be subjected, and the *diestro* defended. If he will want to offend, he will be able to achieve it with a half *reves*, as it is before the impulse of force that the opponent will impart for his *tajo* will be finished, giving a mixed lateral and backward step to the right with the left foot. Wanting to make a movement of conclusion, the step has to be curved to the left

with the left foot, and the interior angle naturally capable of being occupied, which he will be able to do on the inside. Another time before this, he will be able to voluntarily make a movement of conclusion (if he will be inclined to occupy angles and cut lines, giving more brief ends to the battle) when the opponent gives his step with the right foot, the *diestro* will give one curved with the left, until coming to the infinite line, freeing his sword above and behind the opponent's quillons, when he will make the offline lateral and violent movement, and will very briefly join the arm to the body, so that he can fit between the two. When he lowers with the natural, he will apply the left hand to it, which will be close, by the disposition of his profile, and will make a movement of conclusion, taking note that all the actions of step, hand, and blow have to be finished at one time, because the opponent 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 reach and being reached. The last time that the movement of conclusion is capable against this technique, and when it is necessary for the *diestro* to do it, is when the opponent enters with the forward step of the right foot to the center and middle of the two combatants; when he will pass more and continue the step with the same foot, he will comprehend with greater reach the interval of

his sword and arm, whichever step that the *diestro* will give, be it lateral or mixed lateral and backward, being helped by the extreme of body. To succeed better, they will remain in common distance, and thus, in order to not fall on this inconvenience, it is necessary that the *diestro* gives his curved step to the left with the left foot, and freeing his sword, he will subject the opponent's with the left hand on the quillons, executing a blow of thrust or diagonal or vertical *reves*, keeping to said requisites in the point preceding this, complying with the aphorism that resolves that if the *diestro* will not be able to leave to the extreme remote, enters the closeness, and flees from the mean, etc.

## TWENTIETH TECHNIQUE

### *THE CODAZO*<sup>66</sup>

**T**his technique consists of nine movements: the first three violent, offline lateral, and natural, in order to make the gaining, giving a step with the right foot on the line of the diameter, or close to it; the fourth and fifth are aligning lateral and forward for the attack, without being separated from the *diestro's* sword; the sixth and seventh are offline lateral mixed with natural, in order to be placed inferior and transverse; the last two are aligning lateral and backward,

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66 Blow to the elbow

with which they wound the arm with a half horizontal *reves* and retreat. The right angle and the *atajo* are opposed to this technique, and the general of narrowing includes it in its jurisdiction; opening the angle totally deprives the first mean and effective requisite in order to achieve its end. Following the sense that we bring, the first will always be found at the beginning of the gaining and forward step, if the *diestro* will give another curved to the right with the right foot, and making a mixed aligning lateral and forward movement, and the equilateral triangle, applying strong on weak, wounding with a thrust in the diametric line or right collateral, from the proportionate mean of the general technique that we said, to which it is subject. In the beginning of the attack, he will be able to do the same, and in place of the step, he will be moved over his center, until the right foot comes to be parallel with the left. The *atajo* makes its effect in the last, when he will throw the half *reves* for the blow, for whose formation it is necessary for the opponent to place the sword inferior and transverse to the *diestro's*, and which with only the natural movement of the arm, he will cut it on its length, in which will be found the effect of the acute angle, subjecting that which wants to rise. In this same time, he will give a step with the right foot close to the line of the diameter, toward his left side, cutting it with the foot, or line



which is imagined to leave from it in obtuse and acute angles, he will wound with a thrust lower than the chest by means of the subjection; so in addition to that which experience has assured, and the reason of it, making this possibility notorious, that of the arm would be diminished, in that having potency to defend all his body, it will lack it in order to defend itself. The last that we said, that opening the angle deprives the most effective mean to achieve its end, remains proven by its own definition, saying that it makes the greater angles, or then changes the type; whichever of these requisites will make the attack impossible, by means of the gaining, and as with the movement of decrease (which is that which opens the angle), those of the swords are made straight, and the opponent's cannot be in the way to the *diestro's* body, the extreme of the arm doesn't reach to supply that distance and make the attack without segregation. If he will want to do it without it, moving over the center will oppose the three movements that it will consist of, which are violent, aligning lateral, and forward, the right foot making parallel lines with the left, or at least correspondent to the diametric line or right collateral in which he will decide to wound. With the arm, and only one action, he will make the same three movements, executing a thrust before the backward step in order

to retreat begins; 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: the one is, to *arrebatar* the sword on the outside, giving it a blow in order to part it to the inside, forming a *reves* to the elbow; the other is on the inside, in order to execute the *tajo* from the crook of the elbow to the wrist, and they call the one and the other *codazo*. Because in the technique of the *arrebatar*, written before this, we left the means advised, and advised that the *atajo* and right angle effectively oppose them, we repeat them, supposing that in the beginning, middle, and end of the movements which they consist of, there is no sensible difference, but in as much to the place of the execution.

## TWENTY-FIRST TECHNIQUE

### *THE BRAZAL*<sup>67</sup>

**I**t is formed like this: the opponent being established in the forward line, they put the sword low, and without deflecting it to one side or the other, they lift it to the obtuse angle, as much as the stature of he who does it, and then they apply the left arm, which detains it, in order to be able to wound with a thrust, giving two steps: the first with the right foot and the second with the left. Because all

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67 A piece of armor that covers the arm.

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 he will achieve the defense.

## TWENTY-SECOND TECHNIQUE

### *THE CANILLAZO*<sup>68</sup>

**I**ts aficionados for this technique in three manners: the first is by means of a gaining and attack, and if his opponent fearfully raises the sword, 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. The *diestro* not making use of the beginning of the movements that the *tajo* is composed of, and he will start to lower, he will find remedy against it, giving a lateral step to the left side with whichever foot, as each one goes on its line. The arm arriving in right angle, he will execute a blow of thrust in the face, as the closest point, with respect to the opponent lowering in order to execute his technique. If the

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68 Blow to the shin

*diestro* will not guarantee his success in giving such limited quantity, as is the face, he will direct the blow to the right collateral or vertical, making with the body the extreme of a half foot, which it is permitted to make, or form a half *reves*, executing it in the face if he will put in the left foot, or in the back of the head if it will be the right, taking 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, and for this, most times they make use of the inviting; because it is already said in its place against the one and the other, the *diestro* resorts to those, and will see what he must do against this second mode, as well as against the third, which is by means of the *arrebatar* on the outside, in order to form the *reves*, taking note that if he won't place remedy against the first movements, that he only has to find defense in the right angle for the last, as it is said in the first mode of forming this technique.

## TWENTY-THIRD TECHNIQUE

### *THE DOUBLE TECHNIQUE*<sup>69</sup>

**I**ts creators provide it as the opponent being in the right angle, parting the sword to the operant's right side from beneath,

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69 *Treta doble*

in the manner of narrowing, entering the body on the outside, like we said in the *garatusa*, in whose type it participates. Leaving the sword in said place, and giving a transverse step to their left side close to the line of the diameter, they execute a *tajo* in the legs, and continuing that action, they rise and give another in the head. The movements of which it consists are twelve, some simple and others mixed: the first and second violent and offline lateral, in order to be placed superior and transverse to the opponent's sword, natural, aligning lateral, offline lateral, and violent in order to part it and raise it to almost half of the distance from the right angle to the extremity of the right side, aligning lateral and natural in order to execute the *tajo*, backward in order to be able to pass from the leg in which it wounds, and the last three offline lateral, violent, and natural for the second *tajo*. The art prevents against this technique with the two general techniques of narrowing and weak above the strong,<sup>70</sup> opening the angle, the *tajo*, the movement of conclusion, and also the *tajo*, *reves*, half *reves*, and the thrust. The *diestro* will find that which we say at the beginning of the second movement, which is the offline lateral, if he will give a curved step to the right with the right foot, receiving the weak of the opponent's sword on the strong of his, choosing the mean that pertains to the general of narrowing, or with only

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70 *flaqueza encima de la fuerza*

the movement of the arm; turning the point of the right foot to its side, he will open the angle, conforming to its definition, with which the deflection will impede. With the same step, as it is of greater quantity and on a new and separate circumference from that which had been common before, at the end of the fifth movement, choosing the general technique of weak above the strong, making the weak of his sword fall on the strong of the opponent's, finishing the actions at one time, and wounding with a thrust with only the circle of the wrist. From this same distance, he will be able to form a vertical *tajo* or half *reves*, and at the end of this movement, he will be able to form the *atajo* with only the application of the movements of decrease and natural, and giving the curved step to the left with the left foot to make the movement of conclusion. Against the natural and aligning lateral movement with which he will lower the sword to the acute angle in order to execute the *tajo*, the *diestro* will be able to make use of the right angle by only making the semicircle with the wrist; giving a backward step, or mixed backward and lateral to the left side, he will wound with a thrust in the chest or face, in the line that will correspond to it in the shortest path, which will always be from the diametric to the right collateral. At these same two movements, he will be able to return to place the *atajo*, until the opponent's sword reaches to the floor, with which the intent of

wounding in the legs will be frustrated. The opponent wanting to make the last three movements for the *tajo* to the head, before the violent finishes, the *diestro* will put in the left foot (as it will give him a convenient angle for it), and when the natural will begin, in which it is necessary that the sword passes by the jurisdiction of his left hand, 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 the opponent's infinite line with his foot.

## TWENTY-FOURTH AND TWENTY-FIFTH Technique

### *THE HORIZONTAL TAJO AND REVES*

Sometimes their aficionados form them without bringing their sword to the opponent's, and others, seeing it in the right angle, deflect it, giving it a blow (which is the same as the *arrebatar*) for the *tajo* on the inside, and the outside for the *reves*, making an extreme with the body toward the low line, wounding on the horizontal line; for this reason, they gave the name to the *tajo* and *reves*. The movements they consist of and angles

they participate in, are well-noted in the techniques of inviting, *arrebatar y tajo*, and *canillazo*; the *diestro* will have all that which we said against them for defense against these, as they do not differ in the form, simple as well as composed, nor in the disposition, so that with the *atajo*, right angle, and movement of conclusion, he can offend, remaining defended. This has to be understood when the *arrebatar* will be done, that if it only passes horizontally, the right angle is its opposition, and no other of the three means.

## TWENTY-SIXTH AND TWENTY-SEVENTH Technique

### *THE ASCENDING TAJO AND REVES*

**T**hese are formed with a violent movement, the sword rising from low to high, with which they intend to wound. The first is of the type of the *arrebatar*, and the second of that of the *codazo*; thus, the *diestro* takes note of that which is documented in their places and applies it to these, and he will be the victor. Also, the natural movement, with which the *atajo* is done, destroys and defeats the violent, which is not capable of constituting a wound by itself.



## TWENTY-EIGHTH TECHNIQUE

*THE ESCAMPAVITA*

**I**t is done in two manners. The first is the arm being established straight, breaking the distance somewhat more inside of the mean of proportion, without reaching to the opponent's sword, and being in distance of being able to reach with the extreme and turn of the body, they turn the left leg, crossing it to the right as much as they can, behind; turning the face the left side and lowering the head, they execute a thrust in the chest. Against this, the *diestro* will move over his center when the opponent will begin to give the turn, and he will direct the blow to the chest, until the point of the right foot corresponds to the opponent's right vertical line; subjecting the sword and finishing the actions at one time, he will wound him with the thrust of quarter circle, and not with another, nor in another part. The second is done by means of the gaining, although for the blow it is reduced to its simplicity, and they leave their opponent's sword free for the execution. In the first, against the gaining, it has already been said many times 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 preceding the forward of the blow, he will make another two of the same type, mixed with them, until subjecting the sword. Being moved over his center, as is said, he will wound with the thrust of quarter circle, and without stopping the *atajo*, continuing the circle and parting the opponent's sword to his right side (as if he did the general of narrowing), before the deflection is finished, he will be able to put the left foot in the angle that will be opened between the two bodies on the outside and wound with a thrust, which they also commonly call whole circle, or vertical *reves*, making a movement of conclusion.

## TWENTY-NINTH TECHNIQUE

### *THE IRREMEDIABLE*

**I**t has its beginning in the gaining, its creator giving a step with the right foot and another with the left, putting in their shoulder and leaving the opponent's sword free, wounding with a thrust. The movements it consists of are six: the first three violent, offline lateral, and natural, in order to make the gaining, and the other three violent, aligning

lateral, and forward, in order to wound. The right angle dominates twice, the movement of conclusion once, and the *atajo* another; it has already been said other times how the general of narrowing includes it in its jurisdiction, and how it has to be, and thus this is given by repetition, as it serves in this case the same as in the others, where whichever technique will be done by means of the gaining. 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, giving a curved step to the right with the right foot, applying the strong of his sword to the opponent's weak, wounding with a thrust in the diametric line of the chest. The right angle will serve as a remedy a second time, at the beginning of the violent movement (with which he will want to part from his sword) and aligning lateral, giving a curved step with the left foot, entering the body (which is the mode of forming his technique), the *diestro* will give a mixed lateral and backward step to the left with the left foot; making another two movements of the same type, mixed with them, and also the weak of the opponent's sword falling on the strong of his, he will wound with a thrust in the chest. The movement of conclusion will be used at the beginning of the natural movement with which the gaining will be made, reinforcing the contact, so that the violent movement, and resistant strong

is favored by the step, which has to be curved to the left with the left foot, coming to occupy the opponent's infinite line with it, the movements and steps of one and the other combatant being finished at the same time. The *atajo* will serve as remedy at the end of this technique, against the last movement and step of their left foot, if he will give a mixed lateral and backward step to the left with his left foot, or curved, or will be moved over the center, not losing the aggregation on the opponent's sword; rather, he will make the two movements of violent and aligning lateral together with it, so that the natural defeats the forward with which he would have to wound. This will be used for only the defense, if he will come to end it, and being in this position, if he will have to wound, it will be necessary that some movement of the opponent precedes, whether for *reves*, thrust, or half *tajo*, against which the sagitta or the cord to the arc will be opposed. But if the *diestro* will want to execute a blow without waiting for this, it will suit that it is without temporal termination of movements 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 one and the other he will be able to form a vertical *tajo* or half *reves* to the face. He will find the general of narrowing, to which we say that it is subject, 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 his, and he 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 would have started in first intention, so it will be agreed that we say that this general is started with the sword and ended by it.

### ADDITION

This technique is already not known by the old name of irremediable, and by the modern of the three actions, few ignore its composition, whose disguise its aficionados made use of in order to introduce it; it was (as it is) one of those that are practiced most, being a reprehensible matter that they had already awarded such a noble name, it was not with all the circumstances that they illustrate, and plate, and are masterfully expressed in the most effective mode of placing *atajo*, which they usurped (*Nueva Ciencia*, fol. 371), whose declaration has been necessary to make, so that it is known that it is not a doctrine of the general master. At the same time, because one who really follows it does not commit the error of arriving to end of being able to occupy the angle and

conclude, and omit it, leaving the opponent's sword free and in potency where, at least, common measure is made. Rather, when the *diestro* achieves, by measure of the *atajo* and the most effective mode of introducing it (which is what we speak of), the ease of making a movement of conclusion, he will execute it, in which one will find the three actions of step, conclusion, and blow. So that he succeeds with security, and although the power to form a half *tajo*, *reves*, diagonal *tajo*, or diagonal thrust is conceded to the opponent, he has no ease in achieving it, and the opposition of the cord manifests the evident danger of attempting it, it will suit that the subjection doesn't go lower than the crook of the *diestro's* left elbow, being close to the body, from which mean he will be able to reduce the sword briefly to the part that will suit him, if the opponent forms. If not, the left hand turns nails up below his sword in order to conclude on the inside, making the three referred actions with uniformity. Not because of this, I say that it is inconvenient to put the hand on the superior part, in the form that *don Luis* commands in various places of his writings, but to greater abundance. The prevention of the subjection not reaching more than to the crook of the elbow is because if it lowered more, one would not have time to defend against the

mentioned techniques, by the many parts that would be added to the violent movement, as much more as the natural was approximated to the center of gravity. Because of the *atajo* being a privative and corruptive mean, it would pass by the inconsiderate application of force to be the dispositive for the formation of the opponent's techniques. Nor do we ignore that our author condemns introducing the left hand below the sword for making a movement of conclusion, (*Engaño y Desengaño*, Cargo 39, fol. 141 B) but it was understood that it would have had to be on the outside; being on the inside, the parry ceases, and by the proximity in which the left hand is found to the opponent's quillons, he will not be able to grab it with much brevity. With this, the inconvenience that is usually offered is also excused, which is at the time of lifting the *diestro's* sword and throwing the hand to the conclusion, they take the right foot back and do a technique that they call *embebida*, with the design of having common distance, and that the *diestro* does not achieve the movement of conclusion. Its remedy was used (among others) against this powerful mean in the beginning of its discovery, whose vulgarity is mentioned in *Nueva Ciencia* on fol. 396, and that which has to be done against it, is said in summary that when the opponent takes the right foot back, the *diestro* turns his

left to the place where he had it before; with respect to the left collateral being the closest point and profile, a blow of thrust can be executed there. He can also be wounded with a half *reves* in the face, or vertical *tajo* in the head, having as a general rule, that whenever the opponent takes the right foot back in order to impede the movement of conclusion, on the inside as well as on the outside, the *diestro* has to return his left where he had it before, whether in the beginning, in the middle, or in the end of the curved step. If it was in the end, it will not make termination, and if in the beginning or middle, he will not continue it. Perhaps to the aficionados who take the foot back, cautious disposition has to be given to them so that they execute it, the *diestro* moving the left foot like one who he determines to pass to the extreme closeness, and turn it to take in the same time that the opponent withdraws his right; in this mode he will be able to be wounded with much liberty with the referred techniques.



## THIRTIETH TECHNIQUE

*THE DEFENDING*<sup>71</sup>

This technique is provided like this: the opponent being established in the front line and not wanting to be parted from it, although they provoke, incite, and invite him, its creator makes an attack to the face on the inside (without coming to the opponent's sword), and somewhat lowering theirs and withdrawing the arm, executes after a thrust, putting in the right foot. The movements it consists of are five: the first two mixed violent and forward, with which he is attacked, and raises the sword to the obtuse angle, until the blow corresponds to the face; third and fourth backward and natural, also mixed, with which they lower and give place to put in the right foot, and the last forward in order to wound. Against the first two movements wherein the opponent will attack, the *diestro* will do no more than apply his sword to the opposing in order to expel it from the right angle, wounding in the right collateral by means of the extreme of a half foot, which is permitted for him, or being moved over his center and until being in parallel lines, the right foot with the left. He will be able, at the beginning of these movements, to place the *atajo* and put in

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71 *Defendida*

the left foot, in order to make a movement of conclusion, as all the actions are finished at one time, and giving a curved step to the right with the right foot, leaving to form a half *reves* or vertical *tajo*. The right angle will be used a second time, when the opponent's sword will lower to wound, giving his step with the right foot, as the *diestro* gives another mixed lateral and backward toward the right side, with which he will gain the degrees of profile and be able to wound him with a thrust in the diametric of the chest or face. If the opponent will put in the left foot, the *diestro's* step will be backward, and against the forward movement for the blow, he will be able (if the opponent will enter with the right) to place *atajo* for the formation of the half *reves* or vertical *tajo*, or enter the left foot in order to make a movement of conclusion. Take note that in order to form the *tajo* or half *reves*, he has to give the lateral or curved step to the right with the right foot, with which he will be defended, offending.

**TO 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 La 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  
OF DOUBLE WEAPONS,  
AND REMEDIES AGAINST THEM

Few are the techniques of sword and dagger, and the others that they call defensive, which we can call simple and not dependent of those that have been said of single sword. Thus, with the greatest brevity possible, we will deal with these, starting with the dagger, as an offensive and defensive weapon.

FIRST TECHNIQUE

*THE ENCHAINING*

It is formed by the opponent being established in right angle, or very close to it, being helped by a forward or somewhat transverse step to the left side, throwing a thrust below the sword and on the outside, directed to the right collateral, putting the dagger between his right arm and the point of the opponent's sword at the same time, deflecting it to the inside above it, and applying new

force with the natural movement, they press and subject it; the dagger serving to pry open, they twist the arm and hand such that they make the sword leave. The movements it consists of are five, as said in the single sword. The defense against this technique has to be found in the *atajo* and the right angle. The *diestro* will achieve the first when the sword will go to wound him, making the circle that we say, if he will make an offline lateral movement mixed with natural before the dagger touches his sword (in order to free it to the right side), placing the *atajo* on the outside. Without removing it or making dilated termination of the natural movement, rather with sudden brevity, he can wound with a thrust in the belt, bringing 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 mixed violent and aligning lateral movement, to the end that the dagger doesn't meet his sword; rather, it has to pass by superior plane to its magnitude. 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 together on the left side; the face will also be so, and due to the extreme that they ordinarily make,

the blow can be directed to it. With the same step, it will be conceded that it can be executed in the right vertical, below the arm, but it has to be instantaneous, because there it participates in the acute angle, and with even moderate diligence, he will be able to form a diagonal *reves*, leaving (by the part that we have said) to the mean of proportion. Finally, putting in the left foot, he will be able to wound with a rigorous thrust in the face, and most sensible part of it, which serves as a total movement of conclusion.

## ADDITION

**I**ts aficionados not only introduce the enchaining on the inferior part and to the outside, but on the superior, and one plane and another, as was said when it was dealt with in the single sword. Our author having indoctrinated against the two, which are this which is dealt with, and the enclosing<sup>72</sup> (which is the same as enchaining) which will be mentioned ahead, we say of the other two which are lacking, the mode of their creators practicing them, as well as the precepts that have to be observed in opposition to them. For that which is done on the inside, they make use of the gaining (which consists of three movements: violent, offline lateral, and natural, as has been said repeatedly),

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<sup>72</sup> *empanada*

and the aggregation consented, they apply the dagger inferiorly (situating it low of course for this end), and catching the *diestro's* sword between the two weapons, they execute a blow of thrust in the right vertical or collateral with the mixed aligning lateral and forward movement; the natural is added, also mixed, if the execution is in the vertical, and if it rises from the line of the contingency, the violent, giving a forward or somewhat transverse step in order to be proportionate. The general of narrowing, the *atajo*, the right angle, and the movement of conclusion can counter this technique in this form: at the beginning of the gaining, and before the offline lateral movement is terminated, and the natural covers strong, the *diestro* will give a curved step to the right with the right foot, choosing the mean that pertains to the general of narrowing, and receiving the weak of the opponent's sword over the strong of his, and with the mixed aligning lateral and forward movement, he will wound with a thrust in the diametric line or left collateral. This will be able to be achieved due to having them uncovered, and the opponent's dagger and left arm in the inferior plane and distant, with which the deflection that it would be able to make would not arrive in time. If it arrived, and the thrust in one of the referred lines didn't have an effect, he would have it in the left vertical, making a semicircle,

worked with the wrist, behind the quillons of the opponent's dagger; this is understood if the deflection is done on the inside of the *diestro's* sword, as if it was on the outside, it would suit him to form the semicircle, but on a plane superior to the adversary's dagger, leaving by the point of it, and he will be able to wound him in the face, and in one and the other case he will give another curved step with the right foot on a separate circumference. Wanting to make use of the power of the *atajo*, he will be able to achieve it before the natural movement of the gaining is finished, if the *diestro* opens the angle in a form that the agent weak falls on his resistant strong in proportion, and with a semicircle of the hand, he turns both swords toward his left side until his is superior and subjecting, and the opposing inferior and subjected. Deciding to wound, he will execute it in the right collateral or vertical in that part where the dagger cannot encumber, making use of the transverse step to his left side for the choice of the proportionate mean, if the opponent hadn't broken the mean of proportion. If he had executed it lateral to the same side with whichever foot, it offers security in the defense of the *diestro* and offense of the adversary, each one going by the place that touches it.

The *diestro* will be able to make use of the right angle,



freeing the sword at the beginning of the offline lateral movement, before it ends, giving a curved step to the right with the right foot, executing a thrust in the diametric line. If the opponent deflected with the sword, the *diestro* will turn the point of the right foot to the outside, and reinforcing the contact, he will make a movement of increase with his sword on the opponent's by the inferior part, and putting the hand above the two, he will make a movement of conclusion, being helped by the curved step of the left foot, wounding with a thrust below the opponent's right arm. The *diestro* being found with a dagger, he will be able, when he makes the movement of increase, to place it superior and subject the opponent's sword with it on the inside (and close to the quillons), making it lower until the extreme of the low line, so that the natural movement is not able to continue, nor would it be possible for the opponent to be able to offend him with any technique.

If the *diestro* will not have freed the sword before the offline lateral movement ends, we do not advise that he does it after, because it is inconvenient. In order to impede the opponent from enchaining, he will open the angle in the form that the section or division of the swords is equidistant from the two combatants, turning the point of his right foot to the outside, and the left

shoulder to the inside, forming the equilateral triangle so that will be defended by this strength, this posture negating the opponent's dagger having reach to enchain, only being able to wound with the testing. It will appear easy to the adversary by means of the *manotear*;<sup>73</sup> if he will attempt it, the *diestro* will be able to make use of all that which has been cautioned when these techniques were spoken of, and in this last, that which they call slap.<sup>74</sup> When he decides to introduce the enclosing,<sup>75</sup> that which is documented against it in the first difference of doing it will be applied.

Given that the opponent achieves the enchaining because the *diestro* has not made use of the advice on this point, then it will suit him to fortify the contact so that with its notice, he can follow the enemy's sword with the movements that he will make, and with which he will be able to make mixed; the hand will turn fingernails-up, and the point of his right foot to the outside, and the left shoulder to the inside, in order to not be offended in the vertical. He will keep the quillons of his sword in front of his right shoulder so that the collateral line of that side is not uncovered, and he will not be in danger of being wounded in that part, considering that where the visual rays will not be able to reach, the material instrument will not reach; with this, it will be necessary for the opponent to direct the

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73 p. 131

74 *bofetón*

75 *empanada*, p. 124

blow to the left part, ceasing the enchaining, and the *diestro* will be able to make use of the three universal means of defense. Due to the many times that it has been expressed how they must be applied, when the gaining, testing, and similar were dealt with in the single sword, to which this comes to be reduced, we excuse repeating them.

The other mode of enchaining is taking the sword on the outside, and having achieved it, they place the dagger below the opponent's sword, and having it oppressed between the two weapons, they execute a thrust in the chest above it, giving a forward or somewhat transverse step to their right side, or perhaps to the left (and they also call this technique superior enchaining). The movements it consists of are seven: natural, offline lateral, (violent and aligning lateral mixed), offline lateral, and natural, and the forward in order to wound. The right angle, the *atajo* twice, the movement of conclusion, and the two generals of line in cross and weak below the strong dominate this technique. The *diestro* will make use of the right angle at the time that the opponent makes the second movement, which is the offline lateral, and in the angle that he will uncover in the right collateral, due to crossing the arm toward his right side and lowering it and the sword to the acute angle, he will be wounded with a thrust, giving a lateral step with whichever foot

to the left side, on the line of the jurisdiction of each one, at the same time that the opponent gives his. If it went before, the *diestro* will make use of the transverse step to his left side. The *atajo* subordinates this technique the first time, when the opponent's sword is placed inferior, if the *diestro* makes a mixed offline lateral and natural movement and subjects it (leaving the section closer to himself, and in the form that is cautioned when the *atajo* was dealt with on the outside in the addition to the gaining), and deciding to wound, he will give a transverse or curved step to the right with the right foot, wounding in the diametric line of the chest; if the adversary had given a step, the lateral step to the right with the right foot will oppose it, or the curved on a separate circumference from the common. If the opponent will have placed the *atajo*, the angle will be opened in a form of the *diestro* appropriating those caused by the contact of the swords, he will bring them both toward his right side, giving (at the time that the opponent gives his) a backward step. Without stopping, the right foot joined to the left, he will give one curved to the right with the right foot, choosing the proportionate mean that the general of line in cross requires, wounding with a thrust in the left diametric or collateral, above the sword, according to the degrees that he will have gained to the

profile. The general weak below the strong offers equal security to the *diestro* in his defense and in offending his opponent, if the gaining or *atajo* had introduced this, a movement of increase was made on his sword, until placing the *diestro's* weak below his greater strength, and with a brief semicircle of the hand, he will be able to wound him with a thrust in the chest (before the dagger impedes it by being placed inferior to the swords) and give a curved step, the longest that he can without being discomposed. If the opponent had made the gaining standing still, that having given a step in order to take distance, the lateral step to the right with the right foot will oppose it, or he will turn the point of the same foot until it is parallel with the left, and the body will leave him behind a triangle. He will also be able to execute the thrust in the face, which will be the closest point, due to the extreme that they make forward. As they put in the left shoulder in order to have reach with the dagger to enchain, before the bar is made, the *diestro* can form a half *reves* to the face or vertical *tajo* to the head, being helped by the curved or transverse steps, or turn of the foot, in order to be made proportionate, according to the technique that he will decide to do, leaving instantaneously to the mean of proportion. The *diestro* will be able to make use of the *atajo* a second time,

the opponent having been placed for the formation of his technique and breaking the mean of proportion, if the *diestro* will form a half *reves* at the time of placing the dagger inferior in order to make the bar, not with end of executing the *reves*, but taking his sword from a dangerous place, giving a backward, or mixed lateral and backward step at the same time, so that it favors the movement. He will place his sword superior to the opponent's and subject it, keeping to the requisites that have been cautioned in the addition to the gaining, as well as in the other places that are cited there. Deciding to wound with a thrust, he will achieve it (giving a transverse step to his left side with the right foot) in the opponent's right collateral, and having the dagger in a place that impedes it, the thrust will be executed in a quarter circle. The intent of the *diestro* being to finish the battle with a movement of conclusion, he will be able to achieve it after having made the attack of half *reves* and having his sword superior to the opponent's, if he opens the angle proportionately in order to be able to enter into it with the body, with the requisites cautioned various times, giving a curved step with the left foot and making a movement of conclusion on the inside, offering the ease of making it on the outside, if after the *diestro* had made the attack of half

*reves*, he made another of thrust diagonally, directing it to the opponent's left eye. If this was impeded with the deflection of the sword, then the *diestro* will pass to the extreme closeness below the angle, forming a diagonal or vertical *reves*, or the mixed angle in the form that we documented in the addition to the *enarcada*, giving a curved step and making a movement of conclusion. Given the case that the opponent enchains, the *diestro* will make use of reinforcing the contact, and of the equilateral triangle, necessitating that the blow of thrust is directed to the right side, whether to the face, or the collateral on that side. With respect to achieving it, it has to be in virtue of a mixed aligning lateral, violent, and forward movement for the execution of the technique; the *diestro* will go united with his sword on the opponent's with the two first movements, until coming to the right angle, and he will be able to wound with a thrust in the diametric of the adversary's chest. If he will decide to make a movement of conclusion, he will be able to achieve it on the outside by means of the *atajo* and curved step with the left foot.

When the adversary attempts to enchain (or achieves it) in second intention, the *diestro* will make use of that which has been documented, considering the technique being before time, in time, or after it, none of the parts and requisites of its

formation will be altered, because all the composed in this matter are reduced to their simplicity in *Nueva Ciencia*, fol. 305.

## SECOND TECHNIQUE

### *WHICH THEY CALL Enclosing or Covering*<sup>76</sup>

Three differences are found in the mode of forming this technique: one, in first intention, bringing the opponent's sword with the dagger (taking it on the outside) until putting it above the quillions of his (because of this, they called it enclosing) and curving the right arm, they execute the blow. The other is by means of an attack to the face on the inside, and if they make a deflection, they apply the dagger above the sword, and also curving the arm, they wound with a thrust. The last is if the adversary will make some gaining on the inside, and they even presume that it can be done against the *atajo*. 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 only 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

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<sup>76</sup> *Empanada o cobertera*



and its continuation. It will continue until it comes to be with convenient decrease and has the strength of subjecting, as well as so that the sword doesn't remain oppressed between the opponent's sword and dagger; giving a backward step, turning the point of the right foot until placing it in the transverse line of his right side, he will make the defense. The interior angle that will correspond to the opponent will be so obtuse that he cannot occupy it with the body, nor reach to wound or subject with the dagger. If he 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, rather above it, he will be wounded with a thrust in the diametric or right collateral line, or in the face (all of which will be free due to the absence of the dagger), making the equilateral triangle with the arm and body, giving a brief lateral step to the left with whichever foot, as each one goes on its infinite line, or transverse with the right; 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 be able to be opposed to it. Appearing little encouraged in this work to deal with only

defense, and in particular if offending was the only means of achieving it, without waiting for new movements, when he will make the successive of the offline lateral and natural movements for the *atajo*, he will be able at the same time to give a lateral or curved step to the right with the right foot (if it will not suit that it is mixed lateral and backward to the right with the left foot, due to the short distance) and form a half *reves* to the face, which, by 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 execute it, or a thrust in the left collateral above the arm. If it will be a blow, it will not be permanent, and he will also be able to form a vertical *tajo*, as whichever of these things being done in the time that the dagger will make the offline lateral movement and his sword will be transverse, it will be executed. If he will make deflection or parry, do not permit the one, nor give over the other, as with whichever of those, the arm will part from the body, leaving the left collateral free, where he can be wounded with a thrust. Against the attack, his opponent will find defense and offense in the right angle if, at its beginning and at that of the step, he will make an accidental 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, stuck to the arm as much as possible, with a small lateral step to his left side helping this. This is if the dagger will not be transverse above it; if it will be like his, it will be necessary to place *atajo* and wound with a quarter circle, making use of said step or the transverse for it, so that all the lines of the opponent's parallelogram correspond outside of his, and his sword and arm look directly at the collateral that we said. Because in this, he has to reach the opponent's right vertical line, which is where the arm and sword have 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 will never happen against the scientific, as if he will have to proceed by the sword, he will not make what they call gaining, with that cautioned 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 in order to subject. If he sought it through the step of the left foot, it will be met with the point of the sword as we said in the first, receiving a thrust in the chest or face.

## THIRD TECHNIQUE

**WHICH THEY CALL**  
*Espinillazo*<sup>77</sup>

This technique is done with *tajo* and with *reves*, and in its ends it doesn't differ from the *canillazo* (which we already spoke of in the single sword), the only difference being in detaining the opponent's sword with the dagger, like they do with the arm, cloak, buckler, and shield. For the *tajo*, they make an attack to the face on the inside, and in beginning the deflection, they put in the dagger in order to detain the opponent's sword high, and lower with theirs to execute the *tajo* in the legs. With the right angle and *atajo* on the inside, it has to be impeded in its beginning; the thrust that has to result from the first, executed in the right collateral, and that of the second, in that or the vertical, which we call quarter circle, the lateral or transverse step to the left side helping all this, with which the possibility of applying the dagger will be removed. This same step gives a convenient mean to form a diagonal *reves*, if a diversion is made to the outside at the forward movement with which he attacks, and leaving to the mean of proportion. If the

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<sup>77</sup> Blow to the shin

*diestro* will be late in his actions, he will be able to occupy the infinite line of the opponent's right foot with the curved step of left foot (finishing it all at one time), and making 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* to the attack, with no more impulse of force than suits, so that both swords come to the plane of the right angle, and he will form a vertical *tajo* with instantaneous termination, executing in the left side of the head, or left arm, if he will put in the dagger in this time, which will all be possible due to having gained the degrees of profile. The thrust in the left collateral will be much more brief, and these things are advised, which we later give what they have to be applied to. For the *reves* they make the attack on the outside, against which the *atajo* will be opposed on the outside, and without termination of the natural movement, rather successively a portion of a circle will be made with the sword above, and behind the dagger, at the time that he will enter, and he will wound with a thrust lower than the chest, however much more approximately the sword arm will be able, giving a backward step. If the opponent's

quickness will be such that the attack with the sword will want to be helped by the dagger, 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 the thrust that we cautioned have their good part in this, and the effect of the first will be at the beginning of the attack (in which it is necessary to uncover the face, so much that it will be the transversality of the sword, the *diestro's* united to it), he will also attack him such that he obligates the deflection, giving at the same time a lateral step to the right with the right foot, or mixed backward, with which his sword will come to be inferior. Without being detained, or waiting for the deflection to end, rather at the beginning of it, he will form the *tajo*, executing it in the head or dagger arm, which he will find 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.

## FOURTH TECHNIQUE

**WHOSE NAME**  
*is Manotear*

**T**he *manotear*<sup>78</sup> doesn't differ from the slap,<sup>79</sup> with the two differences that we said of swatting and encircling. The doctrine against this technique is seen in the single sword and applied here, except the half *reves*, which cannot be executed if it will not be against what they call swatting, 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 communicate to it, and the extreme of arm and body, does not give a place for all.

## FIFTH TECHNIQUE

**WHICH THEY CALL**  
*Entrusting*

**T**his is that which in common was called gaining; they do it like we say in the single sword, putting theirs over the opponent's, and when they have to wound, they apply the dagger above, so that it detains it (and this, they call entrusting<sup>80</sup>)

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78 to slap or smack

79 *manotada*

80 *encomendada*

and in having achieved it, they execute a thrust in the chest, and other times they form a *tajo* to the legs. At the beginning of the gaining, if the opponent will free the sword, wanting to wound in the chest, they have by precept that he deflects with the dagger to the outside such that it falls over theirs, catching it between the two weapons (how we said in the enclosing<sup>81</sup>), wounding with a thrust in the chest or face; against this, the *diestro* can, at the beginning of the offline lateral movement with which the transversality will be done for the gaining, or before the natural (if it will be found with vigorous force) has ended, to place *atajo* on the inside, bringing his sword to the place that the dagger can't reach it, giving 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. Not having this, it will be transverse with the right, executing a blow of thrust in the right collateral before the dagger impedes it by being placed close to it. He will also be able (placing the *atajo*, giving a lateral or curved step to the right with the right foot) to wound with a thrust in the left collateral, or with a vertical *tajo* instantaneously, leaving to the mean of proportion. If (trusting in his speed) he will want to form diagonal *reves* and execute it in the parallelogram

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81 *empanada*



straight to the face, he will achieve it, 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, entering to the infinite line of the opponent's right, remaining with it the most that he can in equality of equal aspects, and wounding him with a *revés*, or thrust in the face, with a movement of conclusion. The general technique of narrowing, to which this is subject, by means of the curved step of the right foot, to the right, it will be valuable for defense and offense, before the dagger is applied, or at the point that he will apply it, if 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. If the adversary will have made the gaining, the *diestro* will have as his 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 foot 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 by itself cannot reach to subject or wound. If he will attempt it, by means of the step of the left foot, he will give with his right

a lateral or curved step, until being with the adversary in equality of equal aspects, the right shoulder with the left, and execute a thrust in that collateral by the jurisdiction of his arm, or below it if he will make deflection. In as much one and the other position of the bodies that we said will persist, he will be able to remain wounding, as the sword, with only his length and that of the arm, will not be able to reach 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.***

**A**side from the techniques that are executed with the dagger, buckler, and shield, two with the sword and cloak are itemized. The one is what they call encloaking the enemy, which is throwing the cloak at his eyes and wounding him before he is untangled. The other is throwing it on the sword, whose weight they say will have pressed it and given time to be able to wound him. Its creators carefully caution how one had to bring it down from the shoulders and adjust it on the arm, in order to throw it, whether with the right foot in front or back, with the point or edge of the Sword, in first and second intention, whose insubstantial

precepts the *diestro* will leave dispelled, not allowing the opponent to break the mean of proportion. By the posture in which this will have the sword, he will know what can proceed from it. If they will throw the cloak (whether with the point of the sword, or with the edge, whose bulk, length, and width has to be so apparent to him), 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 and wound with a thrust in the face or left collateral, which will not be possible for the opponent due to the degrees of profile that he will have already gained, and the diverse aspects with which they will be seen, as well as because the movement with which he will throw the cloak will be incapable of wounding with the progress of his act, nor being able to be united with another of different type that helps the blow. Rather, it has to be necessary that that form is corrupted, whether in the same, or different, or opposing type, in the arm, as well as in the body, or the one or the other close. Throwing the cloak on the sword will not cause the *diestro* perturbation, knowing that the subject sword has free movement to the natural, and that this gives him transit to the backward, and to the offline lateral, and the subjection that

the cloak will make will not impede these movements, nor the step of decrease, to the 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 the curved or mixed lateral and backward. If he will not want, in leaving from that oppression, he will be reduced to the right angle and wound with a thrust in the diametric line or face, in whichever of these things he will find convenient security. The more the beginning of the movement the opponent uses to throw the cloak will be taken advantage of, the greater this and the offense will be, supposing that it has to be in time and not instantly. If the opponent will throw the cloak, after having given beginning to some proposition, the *diestro* will take note that the techniques of second intention are reduced in their simplicity to those of the first, and will apply what has been documented. The deflection made, to the outside, as well as to the inside, they will make use of it, the opponent's sword being in a place where it can be reached with the cloak; not being so, they seek to achieve it through the gaining, putting in the left foot and applying the cloak, which they also call entrusting. Not being necessary to give new precepts for this technique, as well as for the enclosing, and the rest that are done with the other double weapons, the *diestro* will make use of those that we have given when these

techniques were spoken of, as the form is the same, with no difference. In that which touches the parry, which they also do with the sword and cloak, it is proven in the writings of our author to be contingent and hurtful in its more adjusted success, *Arte*, fol. 39 B, and thus speaking of it is omitted now.

**TECHNIQUES OF SWORD**  
*and buckler, and shield, and the remedies*  
*against them.*

Little and inconsiderable difference is found among the techniques of sword and buckler, and sword and shield, and cloak, and dagger, because they do not change type, nor are they opposed to themselves; in all, they make the gaining and the deflection, catch the opponent's sword between them, make the enclosing, the entrusting, and the attack. Against this, that which we have documented serves as remedy, when one deals with these propositions, taking note at the same time the general inclination that, by use or nature, has been perpetuated in men: wounding in the legs with the double technique<sup>82</sup> and *espinillazo*, which we spoke of in the single sword, various authors giving by precept of rigorous observance that with sword and buckler, all the cuts have to be thrown low, in

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82 *treta doble*

which they place the best and most successful effects. For the remedy of that imagined danger, some were introduced that they call *espinilleras*,<sup>83</sup> made of mail or some other resistant thing, without considering that even though the way they use the dagger, shield, buckler, and cloak can parry and deflect the opponent's weapon (subject to many dangerous accidents), that when they do what they call entrusting, they cannot continue that subjection; doing it to the extreme of the low line so that the natural movement has no voluntary continuation and gives transit to the offline lateral, and this to the violent, as it is possible for the sword, with respect to its breadth. If they will want to do it, it is necessary that it is by means of a large and dangerous extreme, placing the instruments of his defense in the impossibility of achieving it, which our *diestro* has to flee from as an abomination, doing and observing all that which we had advised in the referred techniques, making use of the inequality of the steps to one side and the other. In case he cannot, whether by the disposition of the location or the speed of the opponent, or he will voluntarily want to wait and be found with it in the distance that they call narrow, he will take note of the deflections that the opponent's sword will make in it, which will be similar to that of the double technique. At the time that he will

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83 armor for the shin, greaves

apply the shield and form the *tajo* to the legs, as he will find his sword superior, he lowers the arm, applies force to the natural movement, destroys the natural and aligning lateral with which he was to be wounded, and is a little before it comes to the right leg, making the enemy's sword (by means of the mixed movement) go to the floor, and with ultimate brevity, he places the foot above, 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 he uncovers the head (whose parry they usually apply), in which he will be able to wound freely, if he will not want to deliver it, and on that which they call nape of the neck, so much force that he goes to put his eyes on the floor, without being able to resist it because of the extreme of the body that he will have made. If at the beginning he will not trust this to his foot (as exercise will engender greater confidence) he will be able, having the sword subject, to lower the shield or buckler with the left hand until throwing it to the right arm, with which it will be impeded, and without potency of moving, and then he will 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 unite with his sword, helping the movement of

reduction, and in passing from the line of the common diameter, putting in the left foot and left hand, and with this to leave the buckler or shield. With his sword, which will already be inferior, without ending the deflection (that will be similar to that which the adversary will have made), but successive and continually, the opponent's will rise, and he will lower it after with natural movement and place it crossing the enemy's body, above the left arm, with which he will have crossed the arms, and lifting his sword (that at the same time he will have lowered) he will join with force the buckler or shield to the chest, conducing him to such large oppression that if he will not drop the sword, he will be able to make some movement. When this will be done, he will have already wounded at will. If the adjusted of these actions will not be found apt, he will be able to leave the two swords crossed (as we said) in the concave of the buckler, and his superior, and both seized with his left hand, he will take his dagger and wound with it. Lacking this, he will be able to seize him by the head or neck, and obligate him to fall on the ground, which will be helped by the extreme that he will have made in order to throw the *tajo*. With the same truth, we affirm that it has been done in the truth, with the admiration of those that were found present, without ending the appreciation of its importance, and singular artifice.



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