

# **Method of Teaching of Masters**

by  
Luis Díaz de Viedma

Translation by Tim Rivera  
Second Edition

**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 brackets or footnotes at the term's first appearance.

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**METHOD  
OF TEACHING  
OF MASTERS IN THE PHILOSOPHICAL SCIENCE  
of the true mathematical skill of arms**

*By the Licenced Luis Díaz de Viedma, native of the city of Guadix*

**To Don Bartolome de Villavicencio, Knight of the Order  
of Alcantara, etc.**

WITH LICENCE AND PRIVELEGE.

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**In Barcelona, in the house of Sebastian and Jaime Matevad,  
printer of the city and university. In the year 1639.**

Approval of Captain don Geronimo de Torres y Meljar,  
captain of Spanish infantry of His Majesty in the principality of  
Cataluña.

**B**Y commission and order of the illustrious lord Miguel Juan Magarola, regent in the council of His Majesty of the king our lord, whom God keeps, in the supreme of this principality of Cataluña, I have carefully viewed this method of speaking and reasoning well in matters of the mathematical science of the true skill of arms and this book entitled Teaching of Masters in the reduction of this art to the truth. All that is within him is a dogmatic catholic, learned in his teaching, erudite in labor, and cultured in style. Finally, the book of such master is rightfully entitled The Method of the True Teaching of Masters in the Philosophical and Mathematical Science of Arms. For the masters that would know it with art, reducing it to discussion, it is a rich treasure, with whose true teaching men will be able to illuminate this science, as it explains with such modest style the works of Commander Geronimo de Carranza and the distinguished Luis Pacheco de Narvaez. It deserves for just causes to be given license to be printed. This is my opinion, sound, etc. In Barcelona, November 20, 1638.

*Don Geronimo de Torres*

To don Bartolome de Villavicencio y Negron,  
knight of the military order of Alcantara, captain of Spanish  
infantry, perpetual ruler of the city of Cadiz, and senior constable of  
the holy office of the Inquisition, etc.

CONSIDERING that having brought to light this method of  
teaching of masters in the philosophical science of the  
mathematical skill of arms, it occurred to me by just titles  
and reasons to dedicate it to a person with whom the sciences are  
welcome, as they are with you. By being such a great lord, and  
because I know that placing it in the shadow of your nobility has  
the achievement that I desire, I pray that you receive this small  
service of my studies, although in great will, as it is also the desire  
that I have to succeed in serving you, whose life God keeps, etc.

Your minor servant,

*Luis Díaz de Viedma*

## NOTES TO THE MASTERS

THE desire and will that I have that this science does not remain as foreign to men as it is, makes me invent and work on a thing that is of such little benefit to my funds and conservancy, and is of such disappointment and sorrow. When I pass by the sight of the solitude that Commander Geronimo de Carranza mourned in his book, lamenting and saying: "It was not better to remove me from this and wanting to eat as a lawyer, who isn't pensive night and day, because they point their finger at me in the streets, saying: 'This man is the owl of the skilled and valiant, who fights in Latin when it is offered,' having found me a great treasure which men have never known." Finally, he invents great works that had weighed on him each day, with which he decided to leave the arms. So if they censured such a man (and today there are those who censure my great master *don* Luis Pacheco de Narváez), it would not scare me that they censure and speak of such little ingenuity as mine.

# P R O L O G U E   T O

## T H E   R E A D E R

**I**N good judgment (gentle reader), seeing a man of such little ingenuity as I going public, where those of such fame have accredited their sciences in the philosophy and skill of arms, many reasonable and well-understood men will harshly censure my audacity, unless first persuaded of the motives that I had for it. This has been my intent with this discourse, which will serve as advice to the masters in order to temper their teaching, serving as a prologue to this book. In disillusioning my audacity and in defense of my reasons, satisfying many that, going with the utmost truth in philosophy and skill, have not been successful in it, thus will I give my principles.

My fondness of this science has been so great that it has brought me the will and thought in such form that, in my parents bringing me to the studio, I would leave, and they always had to find me in the school of arms. It pleased the master to see me giving a lesson to the other boys, imitating his lessons. In becoming a man, they thought of me as a *diestro*,<sup>1</sup> and at this time many *diestros* that claimed to be skilled in the truth came to my homeland, but they had not understood it, so I didn't avail myself of them. Thus I, and other friends, said that there was no more truth than that which we knew. In this time a gentleman came to Guadix named *don* Gaspar de Rivera y Avila, of the order of Alcantara, a very scientific man in this philosophy, and such an aficionado that having the sword in his hand was his own center. He called the masters, they came, and he brought them to all. Word spread, and

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1 One who is skilled; *diestro* was a term commonly used to signify a skilled fencer.

all those that held themselves as *diestros* were there. I was among them and took the sword, and he struck me very freely. I won't say what happened with the rest, only that I was in wonder of what struck me, and that one blow that I gave to the narrow could never make it. I imagined a thousand techniques for it, and another day I went to his house alone; it appeared to me that not keeping to courtesy had to wound him, but being so great, noble, and courteous, he received me very well and directed me to take the swords, with which he disillusioned me and made me understand some blows of the truth, citing to me what we saw. It was that way, that we were always together morning and evening. The other *diestros* did not want to reduce; rather, they hated me, and I told them that the best was the reduction to reason, that they lived deceived, and that the techniques that I knew and held as the most certain failed me and were false. That which *don* Gaspar said was the same truth, reduced to account and reason, with which I was satisfied. However they persuaded me a thousand times, saying that bad or good, we conserve that which we know, so that we will not lose the fame and opinion. The same happened to me with the *diestros*; they are the greatest enemies of the truth, wanting to sustain that which is bad, making words and quarreling with reason. In this time, this gentleman died, and it appeared to the aficionados that had discussed with *don* Gaspar that I had carried the greater part, who were pleased that we placed into execution and practice that which our master had taught us. With this, word spread that the masters didn't know the truth, and that only that which *don* Gaspar had said was it. Thus, they didn't have disciples and said that I was the cause. Many jabs came to me from them, that I leave out as to not be long, but I will tell of one: eight masters from the region came together and searched for a book, saying that they had to learn, and that Lucas Brasa, an old master, celebrated as skilled, had it. In beginning, practicing by the book, they weren't

able to understand it. The case seen, they called me; I came and wondered at seeing such masters of such fame, who saw this so foreign to this science, and in seeing the blows that I knew very well in the manner that *don* Gaspar de Rivera had taught them to me written and placed in demonstrations, they were not able to understand it. Seeing me work, Lucas Brasa told me that he had had the book for eighteen years, and that he had never understood it, nor seen work of that type, and that he brought it to me. This was the cause which he gave in studying again, seeing that such masters of such fame were so foreign to this science. My affinity seen, the best of the city tried to discuss more, until God was served that such a blow happened to me that I left my homeland and, conducted and charged with some events of my fortune rather than of the ostentation of the science, I arrived at that very noble and illustrious city of Cadiz, where today the military art is envious of none in the world, because of its armadas that enter its port, as well as the noble and valiant gentlemen that defend it in peace and war. With a certain friend communicating to me, I went with him to the old village of Vegel, where the youth and good understanding of the gentlemen of that village dealt with the arms, and I saw such affinity in those that I found my own center, and with this desire I communicated to them the true skill of arms. In asking them, and seeing that I diverted my cautions with this, I founded a school and started to have disciples. As the ordinary people come to the school more for play than for taking lessons, and as having to keep to the precepts that our author gives us that the disciples do not battle because notable harm results from that until they are *diestros*, it was not wise in me doing it with them, because if they played, that which was taught to them would be lost. As playing was necessary, I thus philosophized what remedy I would have so that,



some playing with others, that which I worked was not lost. Having them make *atajos* in a rounded circle to one side and the other had tired me, because I had to keep to a thousand precepts, until God was served that I made them go in the oppositions of the low general, composed of two generals, with which I softened hard hearts and arms that, reduced to art, worked the best of this science very well. In this time I returned to Granada, Seville, Cordoba, and Jaén, where I found and practiced with masters so capable in this science that I was barely able to confess myself as their lowest disciple. But looking at their mode of teaching, I considered how little that it took advantage of the disciples, and that the science remained in them, and that much time was necessary to teach a disciple. Finally, I came to be a very excellent player, with little account and reason, half vulgar, with which I considered that the same science returned to its own center, which is vulgar; coming to the plaza, and to many other parts to see playing, all played vulgarly. Those that played better were (as I have said) brawling play, without design or reason; those same confessing that they didn't want to play with their friends, I wondered at seeing such masters and disciples, with which their little certainty in teaching was proven.

From here I considered many times, noticing that this science was different than the other sciences, as there is reason and certainty in the others from the creation of the world, and this being the same affinity of men, they were strangers to it. The commander Geronimo de Carranza had not been the first that had written of it, nor *don* Luis Pacheco de Narváez, as other authors of different nations wrote of it first. Valerius Maximus spoke of this science in his second book. Publius Rutilius, Roman consul Claudius Aurelius mandated calling the masters of this science, and gave them rule and step.

The Italians were Pedro Monte, Achille Marozzo, Camillo Agrippa (who was the first that made mathematical demonstrations and intended to reduce it to account and reason), Giacomo di Grassi, Giovanni dall'Agocchie; from Mallorca, Juan de Pons; Spaniards Francisco Román and Pedro de la Torre. The ensign Falopia, Angelo Viggiani, Frederico Ghisliero, Marco Docciolini, Nicoletto Giganti, Salvator Fabris, CapoFerro, Master Vico, Pedro Babote. All these authors were vulgars in this science. Also, in this age, I have known many masters worthy of praise, fame, and remembrance by having known this true philosophy and science of arms, who are: Antonio Garcia, who lived in Toledo and died in Malaga, who was one of the wisest that I have known by being docile and suited to the reason of this science, Miguel de Pobes, native of Guadix, Luis Méndez de Carmona, Juan de Esparza, *don* Francisco de Añasco, Friar Angel, the licensed Hierro, Juan Dominguez, Juan Millan, native of Utrera, Marcos del Molino, from Granada, and Francisco de Cala de Lebrija. All are distinguished masters in this science, and each one by his means has come to understand this truth. But our authors, the commander Geronimo de Caranza and *don* Luis Pacheco Narváez, teach us this science with the greatest success and clarity that I have found, giving it to us by just and mathematical demonstrations. I have found many masters and aficionados with only books of these authors, and they believe that they know, but when it comes to work, they are vulgars. This brought me a thousand imaginings, and made me go philosophizing many times what would be the cause of this failure, appearing to me that if I found it, the complement and parts that had been necessary had to be given to the art, reducing it to a methodical art with which the most refined of science was able to be taught briefly and compendiously, making it such that the disciple had understood in the same conformity as the master.

Basing the judgment on this consideration, I have come to discover that as the other sciences are taught with such ease that even those that do not have inclination to them learn it, and in this having had such authors and aficionados as is seen and said, and that in itself there is no man that doesn't want to know, and most say that they know each one in its way; in summary I have found that they haven't been successful in it. Rather, all was error until the divine revelation of Commander Geronimo de Carranza, wisely noble man, son and native of the distinguished city of Seville, empire of the world, and door to its richness. Being in service of the most excellent lord Duke of Medina Sidonia, he attained the universal principals of this science, giving in writing the mathematical demonstrations, which remained obscure and embryonic until *don* Luis Pacheco de Narvaez (honor of these centuries, and affront of the past), making use of study (father of disillusion), brought us to light, and placed demonstrations of scientific theory and practice, deciding the particular blows (greater and lesser) of the science, reducing it with mathematical demonstrations, as will be seen in his writings. His demonstrations signify it, but never has discourse been given on the manner that the masters have to have in teaching their disciples, showing what steps and blows have to be taught in the beginning, and if the beginning has to be given by general *atajo* or by the general of narrowing [*estrechar*]. I have found it to be notably harmful, and it will be very laborious in teaching the disciple, and he will be remain half-vulgar, but at the end there is no part of the teaching shown with which each one wants to follow their sect. Thus, it was just that it had been given ease, as in all the other sciences, as it is the point of greater importance, in dealing with no less than of the life of man, and in brilliance of value and reputation of our nation.

So that one can glorify among the discovered that which has been better known to handle the arms, more caution had to have been placed for making it communicable to all.

Seeking then the failure and difference, I have found that in the other arts and sciences, it is our own nature that helps us and facilitates with a secret notice that makes us capable of that which is taught to us. But in the science of arms I find that it is the opposite, because our own nature hinders us and deflects from the true execution and certainty of the arms, because this has to be worked by means of the natural movements of man. I have discovered that those are contrary to those which are suitable for knowing the art, as will be found in this book. This is to say that man's natural movements have to be removed from him, and the artificial movements introduced, which seems very difficult for all. So I advise that in removing man's movements from him, he will know the arms, and with them not being removed, he will always live deceived and will know less, as he that comes to know and understand my writings will see. Thus it comes to be that not first destroying the natural movements and teaching him the artificial, it will be work in vain, and he will never be perfectly skilled. And God has been served that, by means of study, I have found a way to uproot the natural movements from the disciples before all things in order to habituate the artificial after, and to make a custom of the habit, following the nature. This is the motive of my book and the novelty that I have found in this science. When I didn't achieve it by my lack of ingenuity, I will be content with having given motive so that another who understands more perfects it.

# M E T H O D   O F

## TEACHING OF MASTERS

in the philosophical science of the mathematical skill of arms, by the licensed Luis Diaz de Viedma, native of Guadix, where one friend will be able very easily to teach another without a master.

### F I R S T   C H A P T E R ,

*on the disposition of the natural movements and the manner of reducing them.*

OUR authors worked with much diligence in bringing us to understand the types of movements that can be made in the skill of arms. They dealt with this so dutifully that none can be imagined that they didn't reach and do, but they never distinguished or declared to us those which have harmed us, deviating us from knowing the science. Having promised brevity, I will only give the most important and necessary in order to come to know this science. There are three movements that harm us, and they will be understood in this form: the first is having the sword in *atajo* to one side, or the other, and the other is removing the thrusts that wound a man. It is in this form that I come to understand them the best that I am able, because these are the beginning, middle, and end of this science, the wall and fortification of it. Without those, one will never be able to achieve success or reach the desired end, which is to know this art scientifically; using them as second nature, he will come to it quickly. They are done in this form: given that I am established in point A as the demonstration of the circle, key,

and governor signifies, the mean of proportion [*medio de proporción*] chosen, we will see that any man (of whatever quality or ingenuity that he may be), in being directed to take the sword on the outside, is forced by his own nature to do so with a step from point A to point D, with which he will remain uncovered and wounded. By second nature, he has to go to point B, the body remaining in profile, with which he will wound his opponent freely. In the same conformity, one will see that in taking the sword on the inside, his own nature forces him to give a step from point A to point B, with which the body will remain uncovered and wounded. The step does not have to be given to any other than point D, the body remaining squared, with which he will necessarily wound the opponent.

The parrying in these two *atajos* is very important, because the *atajo* that is given from point A to point B is the general of line in cross [*linea en cruz*], and that which is given from point A to point D is a general *atajo*, which are the fundamentals of this science. This other *atajo* is that which is more important to know, is more forgotten by men, and is the key and door of this science. It will be understood in this form: it is the third movement that I said, which is removing the opponent's sword and thrusts to one side or the other. I have never found it in any master or disciple with the requisites that touch it; rather, they abhor it and say that it is not an *atajo*, but to one side or the other. It has notable harm for he who receives one that uses it, because this manner of *atajo* sets back the whole science, and the professors of it use it, not knowing the harm that it does, because their own nature brings them to it. Thus, this is the first that we have to restrict and remove from the disciples, taking it away so that they don't use any type of it until they are *diestros*, and this suits well. One can reply to me that going to wound, it will be necessary to remove the sword, and that I have not stopped being wounded. To this, I say that this science has

discovered a way of removing the sword never known by the masters, with the parts that pertain to it; here they are told that it has such a hidden part with the limbs and muscles of man, that it alone is enough to destroy the natural movements and introduce the artificial in such form that, with great ease, a man is found lord and capable of that which harmed him before. After having understood those three types of movements and *atajos*, he will be found capable and disposed to understand and receive the art. This type of *atajo* and movement is composed of three generals, which are the general of line in cross, and the general weak below the strong [*flaqueza debajo de la fuerza*], and the case seen that in itself alone, it is the low general, which is composed of the two said generals. In this way, my opponent having made the low general with the requisites that are given and coming to wound me in the chest or face, I don't have to remove the sword to one side or the other, having mine in obtuse angle. Rather, I have to place it in acute angle, and reduce the weak and point of my sword to the strong and quillions of the opponent's, being reduced to the weak below the strong, which will be the low general, which is and has to be the beginning, middle, and end of this science. It is only that which I press to the professors of this art that are not tired of studying it, that it will make them capable and lords of all the science, and they will use it according to what will be said in its demonstrations. The greatest caution that I have is that by this type of movement being against the nature of man, it is very difficult to enter into it; rather, they hate it, and thus I advise him that understanding will never leave him, because he will see that it is all of his remedy and defense, and that with it, he lives safe. Due to the long experience that I have, and the desire that this science is known, I return to press this blow, because its enemies are the same masters that are today well-received, appearing to them that they know, judging the sword to be better above; they are deceived and

foreign to it, as those (being adjusted to reason) who will read my writings will see. Thus I say that they are the men with whom I suffer most, and more with those that vanished who want to give voice to reason and science without being adjusted to it.

CHAPTER II. *On the key and governor of this science.*

WHEN our author *don* Luis Pacheco de Narváez had not given us such experience of his genius in his demonstrations and writings, it was enough to have only discovered this demonstration, which he called obligating the opponent, placing the point of the sword below the strong and quillions of the adversary's. It will oblige us to confess him as the man most worthy of admiration that the world has had. Thus (not without cause) the other foreign nations envied ours, for him having been born in it. In hearing his name, people are happy and satisfied with the masters in only saying that they follow him. Princes and lords are esteemed to be his disciples; kings honor and accredit them with love and veneration. The masters of this science confess him as lord of it, as he has placed it in such a state that it is impossible to imagine having a demonstration that his genius did not reach. Thus after being accomplished in this science, he found this universal key, whose demonstration he placed in the fourth part of the Book of the Greatness of the Sword, on folio one-hundred eighty-four, where he said that it is composed of the mean of proportion, passing to the proportionate mean [*medio proporcionado*], body and arm straight, giving a curved step [*compás curvo*] on the circumference to the right side, only placing the point of the sword below the quillions of the opposing, as the demonstration of the general weak below the strong shows,



the step being such that he reaches to wound the adversary. This general in itself encloses the teaching, and the low general is its center, beginning, and end that is started by the general of line in cross. The three are three, and in form two, and when it lacks the sword it is one, and that will be treated as universal.

I don't want to refer to the blows that can be formed from this general, because our master *don* Luis Pacheco de Narváez dealt with it so lengthily that one cannot imagine more than what he did. I will only deal with the virtues that it has, and this demonstration is enclosed in order to habituate the body and know how to wield the sword and teach the disciple by it, as in this, our master didn't make good.

First, this demonstration has such nature and virtue that if a man is free from the teaching of other masters, by just seeing it, he learns and does it. The experience that I have of it is long, that all my disciples are then masters of it; men as well as boys use it, and it is enough to make them free from the vulgar and to know how to wield the sword in the hand. It has such virtue, that in taking the sword, it is known that they have gone by it, and thus it is of such quality and gives such advantage to a man that it makes *diestros* of all in a short time, and masters of some others, as seen each day. This has such virtues, that in order for it to be done, the arm is positioned in profile to the body. Finally, it places him in such conformity and good manner that it makes a man lose all the natural movements in such a manner that he who will know it perfectly will not be able to make a misstep with the body. I have seen and experienced all this by practice and experience of having brash men arrive to my hands in strength as well as in their rudeness and recklessness which taught them, and having sought to do with them all the means that all the authors

have given us (and those that I had acquired by my diligence), and not being able in many days to reduce them to a good posture. Ultimately, with this demonstration and its oppositions I reduce them to a good posture, subjecting them so that they were able to receive the science. Being tired of admiration and repairing them, I found that it makes the arrogant phlegmatic, and the phlegmatic choleric. I have also found by experience that it gives audacity to the cowardly and timid. Thus, this is general to all and gives advantage to all, and that all the mysteries of the science are enclosed in this. This being so, and that the counter of this blow is the same as will be seen in its demonstrations, thus I am of the opinion that the masters govern by that and the other parts that I will say in this book.

*CHAPTER III. On the angles and movements  
that must be known in the skill.*

**T**HERE are four angles in the skill, leaving aside the figments of other authors that say there are many. I don't deny it, because all the times that the sword makes a discourse of rising, lowering, or being straight, angles are made because the body of a man (if it was well-considered) is in itself all angles. However, I only have to deal with four that touch on the skill, as follows.

Right angle [*ángulo recto*] is the sword being straight to the opponent, in such conformity that with the right eye, it makes a point to the crossguard of the quillons of his sword and to the point and nose of his opponent, without having any extreme of one side or the other, so that with this, a blow that does not have its counter will not be possible before it reaches execution.

Obtuse angle [*obtusos*] is whenever the point of the sword is lifted.

Acute angle [*agudo*] is whenever the point of the sword is low.

Curved angle [*curvo*] will be understood whenever a movement of conclusion is made, and serves for buckler and dagger.

The *diestro* must know the thing by its cause, as our author says, for the security of the blows, and they cannot lack it. The *tretas*<sup>2</sup> are composed of movements, and these we will be able call thoughts, which man cannot know; but the art has uncovered such reason, that without having doubt, the *diestro* can know all the movements that the opponent can make, which are six postures, or movements, and they will be understood in this form:

1. Straight [*recta*], which is the sword being straight.
2. Obtuse [*obtusa*], which is the sword being lifted from the point.
3. Acute [*aguda*], which is the point of the sword being low.
4. Offline lateral [*remiso*], which is the sword being parted to one side, or the other.
5. Aligning lateral [*de reducción*], is returning to the straight.
6. Backward [*extraño*], is withdrawing the arm.

And according to ordered potency, a man cannot be established in any other manner, and thus there will be no confusion for the *diestro* on the postures in which the opponent can be established, as he can only be established as said, in the six which are high, low, straight, to one side or the other, forward, and back. As each one of these consists of different beginnings, middles, and ends, all are subject to the seven generals, on which I support this science and edifice. By the posture of the sword, I will know what technique he can choose immediately, and I will place the remedy. If he is fingernails-down, he can only form a *tajo* or half *reves*, if fingernails-up, he can only form a *reves* or half *tajo*, and if on edge [*de filo*], a thrust; it cannot be anything else according to ordered potency. As the techniques are composed of movements,

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<sup>2</sup> *Treta* literally means trick or ruse, but authors of this fencing method use the word to mean a technique which is formed in the mind and executed with an intended outcome.

they will only be able to wound in this form: if he will be in the high line, he will only be able to wound with a thrust or *tajo*, with natural [*natural*] and forward [*accidental*] movement, which is to lower and wound; if he will be in the low line, he will only be able to wound with forward and violent [*violento*] movement; if in whichever of the sides, he will only be able to wound with a half *tajo* on the circumference of the right side or with a *reves* on the left side, and it will be with aligning lateral movement; if in the rear line, it will have to be with forward movement; and if in the straight, it will have to be forward, and this will consist of a step. With this, it will be necessary to know the movements of the opponent, and when known, the remedy that will be necessary can be placed. In these intermediates, they will be able to do two or three movements at one time, but they will be mixed, and will be understood in this form: already it has been said that rising is violent and offline lateral is the parting to one side or the other; if he placed the sword in these intermediates, it would be neither violent nor offline lateral. This we will call mixed, and it is composed of violent and offline lateral. If from there it lowered to wound, he would use three movements, which will be natural, aligning lateral, and forward. With that, being able to do two or three movements in one time is proven, but they will be mixed; the rest will be understood the same way.

Understand that in this science, there are other different movements, but I will have to make use of the same.

Movement of increase [*aumento*] is understood as when it helps the opponent to make the movement.

Movement of decrease [*disminución*] will be whenever the opponent's blow is undone, making offline lateral movement.

Sent movement [*envia*]<sup>3</sup> will be whenever the sword wounds without the opponent impeding the blow or using any other movement. All this will be dealt with in the blows and demonstrations of this book, and our author *don* Luis Pacheco de Narváez dealt with this very thoroughly in his book.

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3 Possibly "movement in the way." The original says *movimiento embia* (*envia*), although that term does not appear in the rest of the book. Many times, however, he uses the phrase *movimiento en via*, which has been translated as "movement in the way."

CHAPTER IIII. *On the blows on which this science has to be based.*

AS Commander Geronimo de Carranza says that this science is based on five *tretas*, which are *tajo*, *reves*, half *tajo*, half *reves*, and thrust, and our author *don* Luis Pacheco de Narváez follows and confirms this, I say that it was a notable error, as one will find out in this discourse, because of having caused notable failure in the masters of this science. Thus, it has to be understood that they are no more than a class of movements; one can only label as a *treta* that which, the *diestro* being straight (with the requisites that touch this science, which is the best posture that can be done), by means of the technique, he places his opponent in a state that it is necessary to defend himself, and if not, he will be wounded. This will be a technique, and the seven generals will be, and this name suits them better, with more just reason, as these necessitate that the adversary defends himself, and if not, he will be wounded. Of the *tajo*, *reves*, half *tajo*, half *reves*, and thrust, there is no written technique using such movements; rather, our author *don* Luis Pacheco de Narváez says in his book *Greatness of the Sword* on folio one-hundred seventy-one,<sup>4</sup> discussing one blow, says that they are no more than a class of movements that serves in the skill like the zero in calculation which, being nothing in itself, gives value to the rest. Thus I say that I prove my reason with only this.

Our authors having said they are particular techniques has been the greatest error of the masters, and that which has caused notable harm in the teaching of this science, by the masters beginning to teach by it. Thus I say that not removing the natural

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4 Original says “one hundred-sixty one,” but the passage referred to is on page 171 of Pacheco's *Book of the Greatness of the Sword*.

movements from the disciples, which is the hindrance and stops men from knowing the science, they will be forced to remain vulgar. Thus these seven generals which we deal with have such a hidden part with the good use and limbs of a man, that they reduce him, remove all the natural movements, and restrict him to the artificial, leaving him perfectly agile and disposed in order to receive this science. They are these:

1. General of line in cross.
2. General of weak below the strong.
3. Low general composed of these two generals.
4. General of narrowing.
5. General of weak above the strong [*flaqueza encima de la fuerza*].
6. High general composed of two generals.
7. General *atajo* on the circumference of the left side.

These are the seven generals on which I base this edifice, as will be seen in this book.

I return to repeat that the greatest error that there has been in this science of arms was giving the label of particular techniques to the *tajo*, *reves*, half *tajo*, half *reves*, and thrust, and that they are the first techniques. It appeared to the masters that they were right, as men foreign to science, founded more in their temerity than in seeking reason by study, which is the father of disillusionment. Their own natural movements are in place, which are those that don't give rise to understanding in order to be able to enter into this science. They hear it said by our authors that they are techniques, and that they are the first, and with that they want to follow the opinion of the vulgar and its masters, without having repaired the damage that results from this. But if they had been curious and had not removed the science from study and work, they would have made good that in all the writings, there is no blow of such principals, and in many parts of the Book of the Greatness of the

Sword it says they are no more than a class of movement, as said. But following their own nature, they make and form false techniques, and as one will be engendered from another, and nature helps them, it appears to them that they succeed, with which they remain vulgar. Even worse is that as they take some account and reason, they are strong enemies; I am of the opinion today that they are wise vulgars. But I am certain that where I will arrive, all will remain so plain, and I will leave such a seed planted in men in reason of this truth, that their bad science and intention is always finished.

For greater justification, experience each one in your home, and see that against a man planted in right angle with the requisites that touch the art, his opponent cannot throw a *tajo*, *reves*, half *tajo*, half *reves*, nor thrust to him, without being wounded by means of his movement, nor will he be able to discompose the right angle. In order to discompose him, he is forced to make one of the seven generals, as whichever of these he has ability and faculty in order to discompose the opponent, and no others, because a technique or movement cannot be imagined that is not subject to these seven generals. If some will appear to the contrary, do me the favor of working, adjusting, and looking at each blow, and he will see the deceit in which he lives. I advise that this has to be adjusted with such great sense and stillness, until being found in it, in order to do it after working with great rigor.

FIFTH CHAPTER. *On the vulgar  
techniques.*

THE first intent of Commander Geronimo de Caranza was to thwart and wear away the vulgar, and our author *don Luis Pacheco de Narváez* followed the same, as men that came to know the harm that resulted from it. But by the use that I have of it, I say that they never removed it, rather they have been improved in a way that some vulgars have been made wise, so that today I appear and work on defeating them, because they say and dream that they are true. But I also lived in this same deceit in which they live, defending that cause more than they defend it, until God was served that I found this manner of teaching this science, which will appear to them today as all more or less the same; they live very deceived, because it is very different. However, our Lord was served that all the techniques, tricks, and things without reason that are done in the vulgar play reached them, making use of the many years that I lived celebrated as a *diestro*, being certain that I followed the truth. This has been the cause of what I do, so that my disciples easily dominate those that don't use my science. The rest of the authors that give different beginnings, middles, and ends to each vulgar or true blow live deceived and don't understand it, because there are no more beginnings in all the science than the seven generals, and the ends that result from those. The low general being superior, this has to be understood in this way, because in arriving to fight, he that will know my science doesn't have necessity of remembering any blow, but only to part and make a good posture, that if the opponent will be furious with



his own movements, they will form blows, and if he will be slow, going straight to him, the same generals will give him blows.

All the vulgar techniques and the postures of all men, of whichever nation that they may be, will be found in this book subject to the low general, composed of two generals, where the disillusion of all will be seen. All the time, it will be necessary for me to make use of the best, not undoing anything necessary for the advantage of this science. Although some wise to this science say that at some time he benefits from a vulgar technique, they call it bad, and it is, as they are still spoiled and vulgar, because the truth never had need of a lie. If the vulgar techniques were done with the *atajos* and requisites of the truth, they would not be vulgar, but true, as will be seen in this book. Bringing the sword in a continuous movement has been greatly resisted by our masters, placing it by itself and saying that by having been vulgar, it is not used, giving by contrast the general of weak below the strong, saying that it was a vulgar technique, not noticing that this technique was never vulgar, but thwarted the vulgar all the time, which today thwarts it by using it truly, as I teach it, done with the name of Andalusian thrusts, as will be said in its chapters. The general of line in cross and general weak below the strong are the same. I prove it, that in order to go in opposition of the low general, giving *atajo* of line in cross, it is necessary to give a step from point A to point B, making *atajo* with the general of line in cross, and the adversary lowers and chooses weak below the strong, transferring a small step to his right side and profile of body from point A to point B; it will be necessary for he that made the *atajo*, in leaving to wound his opponent, to return to reduce the sword, placing the point on the strong and quillons of his opponent's, and thus it will be necessary

to go from one opposition to another. He that will not choose it with the requisites that are required in this science will be wounded. But making the general of line in cross from point A to point B and going to wound the face or chest, if he didn't want to reduce the sword below, but only *atajo* above as all the masters do today, having the sword in obtuse angle, another movement below will remain for the *diestro*, and he will be able to continue the movements that he will want, because we call this type of movement made with the requisites that touch this science Andalusian thrusts, as has been said. He will see that one that will want to remove the thrusts to one side or the other will not be able to parry or be defended if he doesn't make use of the reductions of the generals that we deal with. The *diestro* will consider and see that this type of movement, which is going by the opposition of one in the other, in lacking the sword by not being opposed, the same generals will be turned into thrusts without altering the arm or making more movement in one than in another. Thus considering that when the thrust is thrown outside, it will come to be weak below the strong; and when it is given on the inside, it is general of line in cross. Experiencing it, it will be seen by one who will work it.

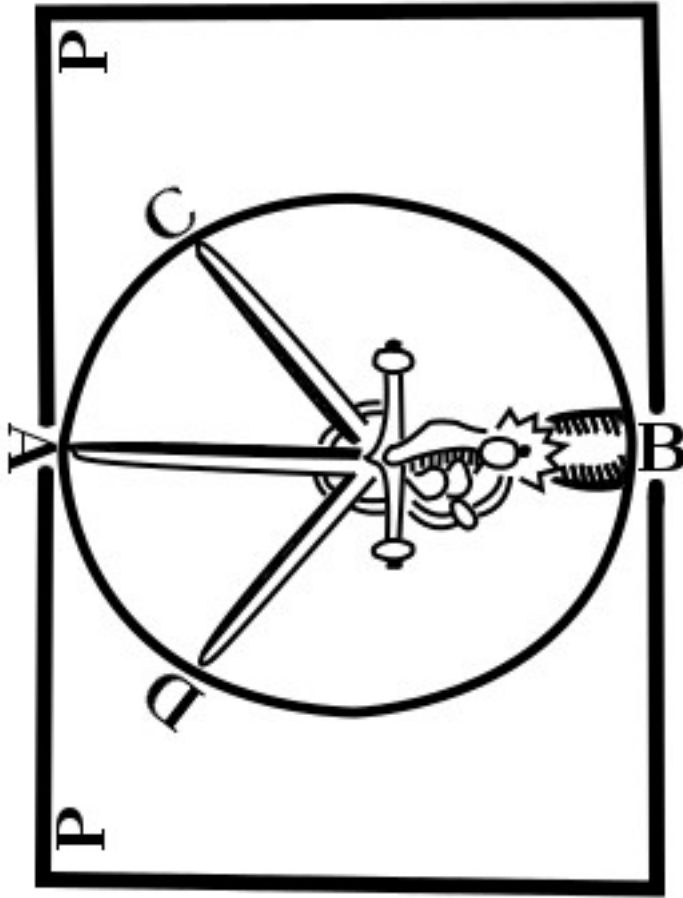
With that, it is proven that the sword in continuous movement (or citations<sup>5</sup> as the *diestros* say) will come to be the same low general which we deal with. I advise that teaching these thrusts with the requisites that touch them is enough to defeat all the vulgar. I know this by seeing it, and seeing that men with one month of lessons in this form make *diestros* of more fame that don't follow this science fearful to take the sword against them, by seeing that they can wound them immediately.

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5 Citaciones – considered by many authors to be a vulgar *treta*

Mathematical demonstration of the angles

The line of contact of the chest of a man

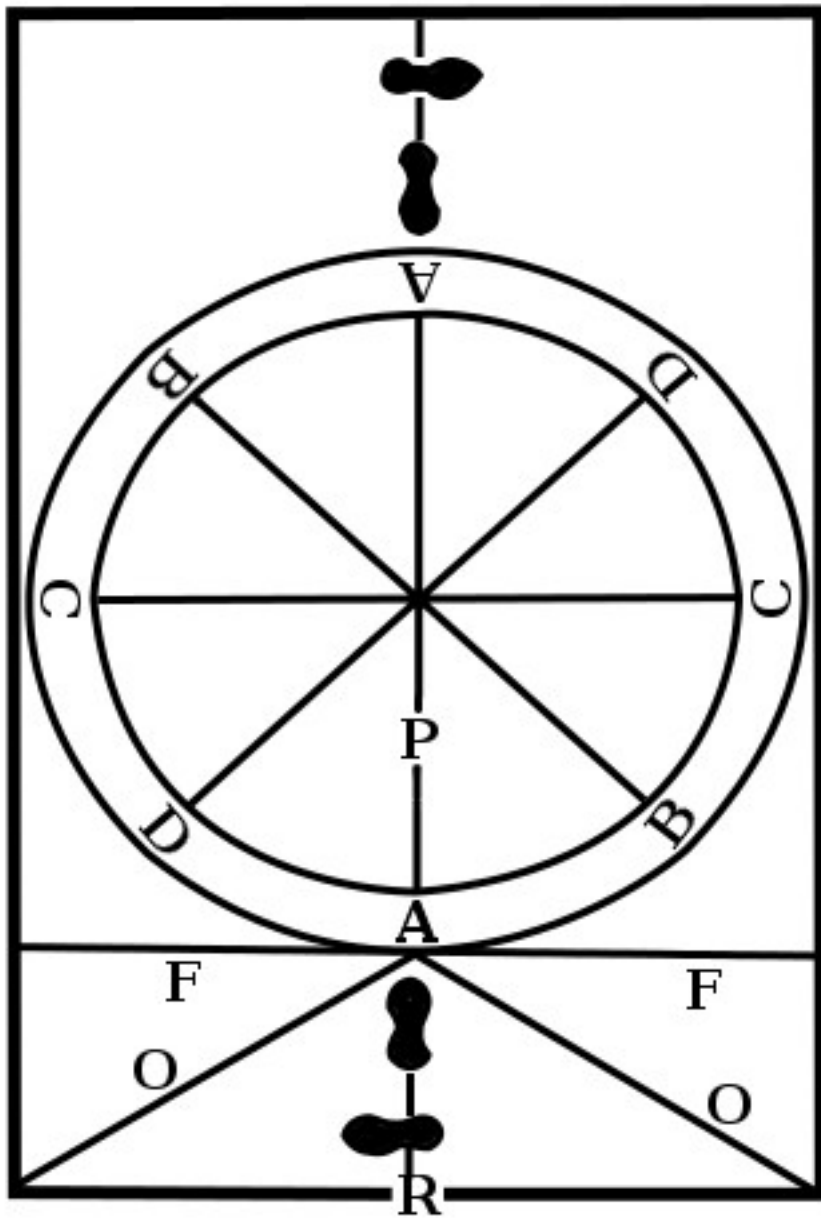


There have been, and are, many masters that have wanted to maintain that the posture doesn't have to be straight, saying that they appear to be more secure in that of the obtuse angle (iron gate) and the acute angle (the imagined), and that the sword is stronger, saying that the arm and sword have to be given curved. They live

deceived, because that of the right angle is the best and has the greatest reach, but that of the obtuse angle is man's own nature, which is placing the pommel of the sword below the blade of the hand. I caution that this posture makes one who uses it vulgar, even if he didn't want to be, because it will be necessary to make such movements, and as it is his nature, he brings it strongly, and will bring them to those that would not be restricted and satisfied with the right-angle posture. Each one will be able to experience this by giving the sword to whichever person of whatever quality that he may be, and he will see how he places the sword below the blade of the hand and in obtuse angle, appearing to him that it is straight, and opposed to defend that it is the best posture, and that for his security, he will not place it in another part. To this day, there are men so stubborn and reckless that, bringing them to understand the harm that is offered to those that will use it, and even with all one cannot defeat them, until I make them go in said oppositions of the generals, which remedy all.

This present demonstration clearly shows how the sword in the right angle reaches more than in the obtuse or the acute. The pommel has to be placed in the channel of the wrist, as has been said, and will serve to disillusion the vulgars that establish themselves curved, which is the sword that point C shows in obtuse angle, or in acute angle, which is the sword that point D shows. With this it will be seen that each one misses reaching to point A, which is the chest of a man, where it is touching the straight sword, and thus the pommel of the sword has to be in the channel of the wrist in order to be able to achieve this science. Although at the beginning it appears difficult, and one will say that he doesn't have strength in the sword, use it, so that in a few days he will see its use, and the deceit in which he lived. With this, it is proven that the sword has to be straight, and the pommel in the channel of the wrist.

MATHEMATICAL DEMONSTRATION OF  
the circle for the governor of the science.



**W**E will be able to call the present demonstration, very justly, the foundation and beginning of this science, and the fundamentals of it, by being the first that must be taught in it. Without this beginning, the master is unable to teach it, nor is the disciple able to acquire it.

In all it will bring me to understand with the greatest ease and clarity as possible, that by being a science, it is very advantageous for a man. When I consider that His Majesty hasn't imposed any oaths or income for the professors of it, nor do I have news that any gentleman or other individual has left any patronage so that they were able to study this science, as has been done in the other sciences, because study is so painful to a man that offices and income are lost, as well as restful living by not studying and fleeing from the penalty and work of study. When they take this work and study in the sciences, elevating and bringing them to the world with much writing and great volumes, as is seen in natural and moral philosophy, medicine, law, theology, geometry, and astronomy, they do this by the incomes that they have in the schools and universities, or by the utilities and advantages that those individuals have. But in this science, which is so poor, universities do not have income for its professors, nor does it give some advantage in particular with which to earn an estate. The support for the family, even by another part, is very useful, as it serves for the defense of a man and the honor of his homeland. Our Spain can be glorified among all known as that which has known better to govern them, as is seen, as they have placed its flags in all the parts of the world, subjecting nations despite itself.

I say then, that this science being so poor, as I have referred,

is the reason that there is little written of it, and those so confused that I don't find any who understands them as they must be understood. They are excused, because if they want to delve much in this science, taking all of its truth public, their poverty doesn't give room for it. Thus they write, and that which they write is little, confused, and difficult to bring to print, because of the time, place, and costs that are offered, because printing without mathematical figures and demonstrations would not be advantageous; I write it by the experience that I have of it. These are so painful by being in such form, that for two years of living in the city of Cadiz, this book has not been able to be printed because of a lack of carvers that understand me in order to make the plates for these demonstrations, costing me much work, time, and money. Finally they have not left it as adjusted as suits this science; but the explanation of each one will remedy it, which will be with the greatest clarity that I am capable of.

In all the sciences of the world, whichever man of good ingenuity, custom, and reason will be able to speak of them, when not so just as they deserve, but for the reason that it must be heard. In coming to deal with them, they remit their opinion to the learned that profess and know them. But in this science of arms, which is more foreign to men, according to what I have proven, no man will be able to give opinion of that which he doesn't understand. In this science, each one has the opinion that he is very much within it, giving his vote, appearing to him that it is very justified. Although he can be adjusted, as all the movements have to be backward from that which he sees and thinks, because in all the sciences, man's own nature helps him with a secret caution, which makes him lord and capable of it with ease, but in this science it is the opposite, because his own nature hinders and impedes him, stopping him from becoming capable of it. Thus the greatest cause of the failure

that the professors of this science have had has been not having been cautioned that the natural movements of a man are the first that have to be removed in order to introduce to him the true *atajos* and movements. These have such a painful beginning that it is the greatest fear that I have, and the greatest difficulty that I find, by seeing that practicing with many that are considered *diestros*, reducing them and adjusting them to this science costs me much time and work. As they have already made a habit in the use of their own natural movements, I find it to be very difficult to reduce them to the artificial of the science, so that they make them habit and custom, which is second nature. The men that I teach more easily, who understand me, are those that have never been taught. But as it will be necessary that in buying these writings, there have to be those that have dealt with the arms with this contrary use, and will be what they have followed, appearing to them that they have traveled by the truth, and that they are within it, that this will be more or less that which they have learned, seeking means in order to thwart each technique and blow. If he that defends this cause does not understand it well, he will necessarily be defeated. Thus I appeal to whichever *diestro* that will have the pleasure of adjusting my writings, to pass over them many times by theory and practice, not seeking counters, but rather favoring them, seeking the remedies and adjustments, placing them many times in execution, when it is not more than four months, spending one hour each day on it. With this, he will come to understand the beginning, middle, and end of each blow, the defenses, and counters that they touch. In this case, it will make me happy that if he has to correct, it is corrected; any other type thinking that they are right will be a mistake.



*Explanation of the parts of the Circle.*

**T**HIS demonstration consists of curved or circular lines, and of straight lines. A curved or circular line is that which the circle makes from point A to B to C to D on one side, and the same on the other. This whole circle must be twenty-four feet<sup>6</sup> around, all of which divided into steps of three feet, makes eight steps in all its circumference. These steps are distinguished with letters, placing one letter at each step, as is seen in the first step from letter A to letter B, and from letter B to letter C, and from letter C to letter D, and from the D to the A. The other side will be understood in the same conformity.

Some of the straight lines of this circle are diametric, and others transverse from inside the circle, but outside of it there are another three types of lines: some tangent, others secant, and others mixed. Straight diameter lines are all those that are from one point of the circumference to the other opposing point, passing through the center of the circle, as from point A to point A, from point B to point B, from point C to point C, and from point D to point D. All these are diametric lines, or diameters of the circle, on which only the mean of proportion is chosen. One cannot wound by them, but rather it is straight to straight, which will be by means of the posture that the opponent will make, which will be not having chosen the mean of proportion with the requisites that touch the art, because with the mean of proportion chosen with its parts, a blow isn't possible that doesn't have its opposition and counter before it reaches execution. But the disciple will be commanded that he is positioned on point A, the feet in the conformity that the present demonstration signifies, the right foot straight, and the

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<sup>6</sup> The Spanish foot was a unit of length equivalent to just under 28 cm / 11 in.

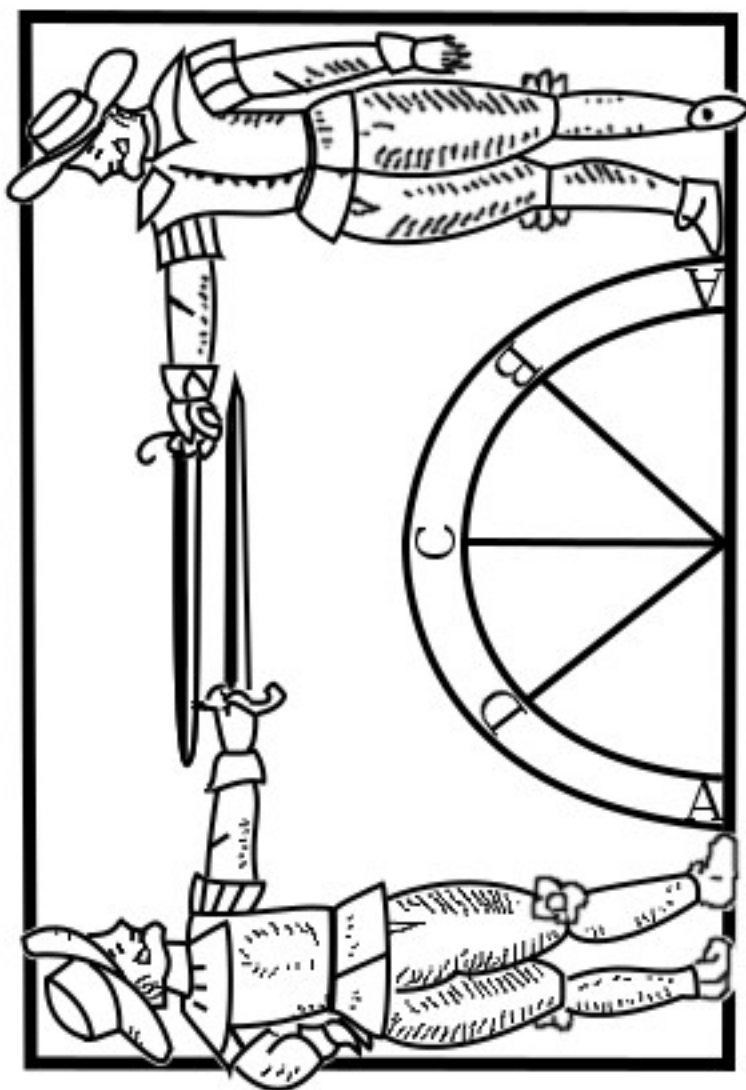
left transverse, such that the bone of the left foot is opposite the heel of the right, and no more than one foot distance from one to another. Giving account of this circle that is imagined between the combatants, which has to be understood that the straight line of the diameter is eight feet from point A to point A, established with swords marked, which will be twenty four around, (which, reduced to steps of three feet, will be eight), according to Euclid, prince of geometry. Giving account of the lines and steps (which will be eight), understood in this form: from point A to point P is a straight step [*recto*] on the straight line of the diameter. From point A to point R is a backward step [*extraño*] on the secant (or backward) line, which touches the left foot. From point A to point F is a lateral step [*de trepidación*] to the circumference on the right or left side on tangent (or finite) lines. From point A to point O will be a mixed lateral and backward step on a mixed line, which touches the left foot by the circumference on the left side, and on the right it touches both feet. From point A to point B will be a curved step on the circumference to the right side on the infinite line, as it doesn't have beginning or end. From point A to point D is a curved step on the infinite line. The lines of the circle will be imagined straight from point A to point A, and from point B to point B, and from point D to point D, and from point C to point C. We will also call transverse, considered in this form, those from point A to point B and point D, and that from C to point B and point D, and the rest will be understood the same way.

The disciple will be directed to place the sword in the form that he carries it on the belt, and to plant himself on point A with the requisites that touch the art, which remain said. With a forward step from point A to point P, lifting first the right foot and then the

left, such that he is planted as he was on point A. He gives a backward step toward the rear, returning to point A, lifting first the left foot and then the right, until returning to remain established, and the body entirely composed and profiled, the feet in the conformity that has been said. Direct him to give curved steps on the circumference to the right side from point A to point B, and point C, and point D, until returning to point A where he left, having the body profiled, the arm straight to the opponent's face, telling him curved step on the circumference to the right side, the body profiled. In the same way, he gives a step on the circumference to his left side from point A to point D, and point C, and point B, until returning to point A where he left, telling him curved step on the circumference to the left side, the body remaining square, the arm drawn close to the chest, the right foot transverse to his right side.

The master has to have the disciple give these steps for eight days, or more if necessary, until he is reduced to them, giving those steps with good grace and disposition, the body always remaining profiled or squared. In this, this science appears like dance, and adjusting to these steps, the sword will be placed in the hand as will be said in this discourse.

MATHEMATICAL DEMONSTRATION OF  
choosing the mean of proportion.



**T**HE saying is true that man esteems that which costs him much work, and he will want that all esteem it. The present demonstration is so important for this science, and men live so foreign to it, as by their own nature, all the nations of the world place the pommel below the blade of the hand, as I placed it as a *diestro* (it being best in my opinion). When I consider that Agrippa says in his book that having the sword straight and throwing thrusts in continuous movement is the best blow, and in order to make this action, it is necessary that the sword is in the channel of the wrist, and this is more than four-hundred years old.

Commander Geronimo de Carranza gives it to us by precept and mathematical demonstrations in his book. Our author *don* Luis Pacheco de Narváez also gives it to us by demonstrations, and adjusted to reason. When I consider that men do not keep to this rule, which is the most important, I am obliged to cite it and say it many times; the cause of this failure is man's own nature, as I have proven.

Our author *don* Luis Pacheco gives in his book some reasons worthy of being written for the perfection of man, which are these: besides being spherical (which the vulgar calls rounded), given a man with the legs and arms open, a compass placed in a certain part of his body and given a turn around will touch him on his hands and feet.

A straight line is imagined to lower through the head and middle of the forehead, mouth, and chest, dividing this circle into two equal parts, which are called diametric. Four vertical lines are considered: the first is that which I have said, that divides the circle, and in consideration of it, it is called diametric; another, that corresponds to it and passes through the brain and middle of

the back; and the other two through the ears, shoulders, and sides. We distinguish each one according to the place, calling them vertical of the chest, or of the back, and those of the right and left sides.

Two collateral lines are considered with the same distinction of right and left; each one begins and lowers from the junction that each arm makes with the chest. A circle is imagined in this, whose circumference touches the vertical lines of the sides, and a line, that is imagined to pass from one shoulder to another, which is called the line of contingency. In my opinion, this is best as a curiosity rather than necessary for the science.

The disciple being found in said steps, he will be directed to take the sword in the hand, as straight as the present demonstration signifies, with the body profiled, the pommel of the sword in the channel of the wrist; the points of the swords reach to the pommels, with which the mean of proportion will be chosen, the body profiled, and the feet with the requisites that have been said.

1. Tell him that right angle is the sword being straight to his adversary, without having any extreme to one side or the other.
2. Obtuse angle is the point of the sword being lifted.
3. Acute angle is the point being low.
1. And that violent movement is the sword rising up.
2. Natural movement is lowering to its center.
3. Offline lateral movement is the sword being parted to one side or the other.
4. Aligning lateral movement is to return to the right angle,
5. Backward movement is withdrawing the arm.
6. Forward movement is moving ahead.

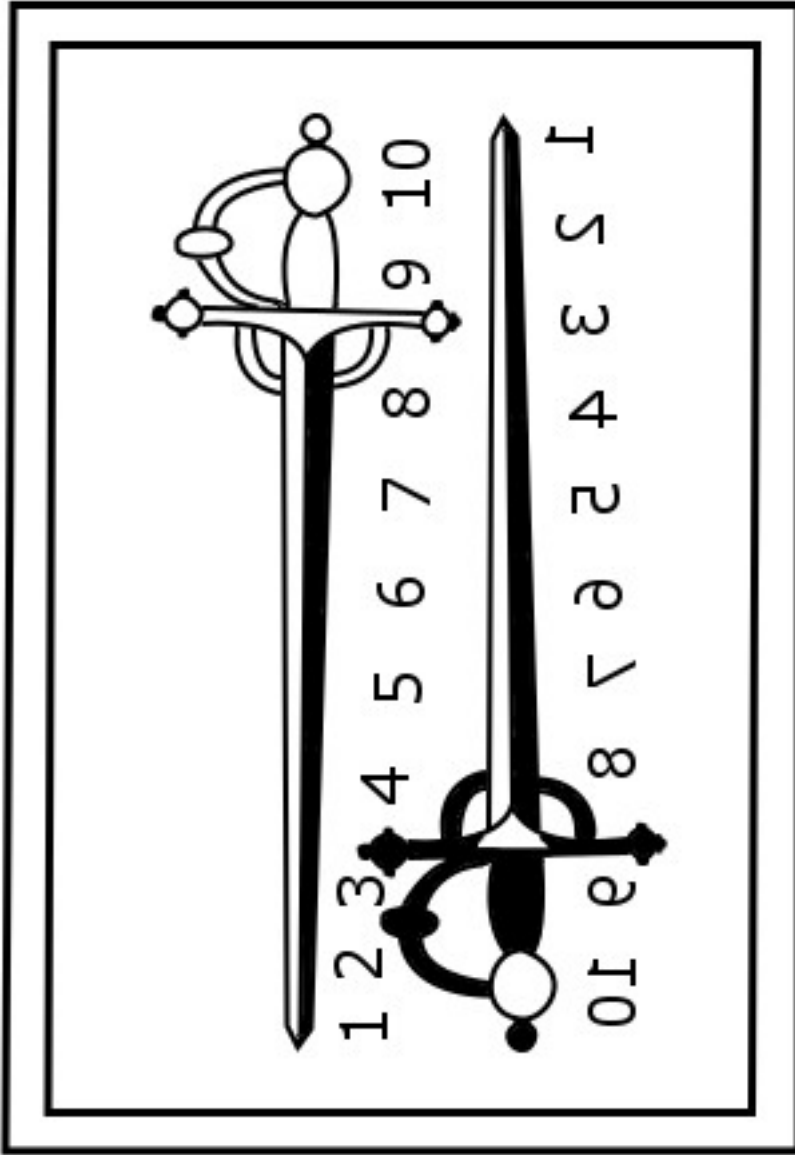
Give account to the disciple and say that now, with the

sword in the hand, they have to turn to give the same steps in the same conformity that were said in the demonstration of the circle with the feet, making many rounded *atajos* to one side and the other. In this form, having chosen the mean of proportion with the requisites that touch the art on point A, he is to give a curved step on the circumference on the right side to point B, passing the sword below the opponent's. The sword has to remain offline and somewhat in the obtuse angle, the hand almost fingernails-down, the arm so straight that from his left shoulder to the channel of the wrist is considered a straight line. As the demonstration of the general of line in cross shows, the master leaves to wound the chest, giving a step from point A to point B, and the disciple, without losing the sword, rather united with it, follows it until returning it to the same *atajo* and said general, circling around, giving a step to point C. The master goes leading him, leaving to wound with his steps, and the disciple goes reducing in a circle, without losing the sword or step, until they return to the point A from which they left, telling him curved step on the circumference to the right side, the body always remaining profiled. Also, having chosen the mean of proportion, place *atajo* to the sword on the inside, giving a curved lateral step on the circumference to the left side from point A to point D, the body remaining squared. The master will leave to wound by his steps, as the circle, key, and governor of this science signifies. In this form, the one working and the other undoing, they will make many *atajos* in a circle, with step, body, and sword at one time, always keeping to the requisites of this science, considering that when it cuts short to the right side, it is the general of line in cross, and when it cuts short to the left side, it is the general *atajo*. He has to have him do these rounded *atajos*, which are spiral lines, for eight days, or more, according to his disposition.

He will take *tajos* and *reveses*, and kill them with the same rounded *atajo*, without anything being altered, and disillusioning him that the opponent can do more than a thrust below or a *tajo* above. With these types of *atajos* he will remedy all, so that he loses fear. This gives a notable advantage, removing man's nature, which is to flee the opposing sword. With these *atajos* he is united and close to it, taught to give steps to govern the arm and wrist and to compose the body. Making many *atajos*, he will come to know how to make an *atajo* well, which is the goal that we seek.



Mathematical demonstration of the swords.



CHAPTER VI. ON THE NUMBERING AND  
strengths of the sword.

THE numbering and strength of the sword is of great importance, so that the *diestro* knows that when he has gained the strong of the opponent, and that being of less strength, he will consider him stronger, and the science gives this.

The points and graduation of the sword are ten, distributed and adjusted from the pommel (which is the center and strong) to the point (which is the weak), as its demonstration signifies. Thus they will be understood in this form: when the opponent places his sword on point 2, the *diestro* will place it on point 4, because as the scale makes ounces at the beginning, and then pounds and *arrobas*,<sup>7</sup> the sword, having gained degrees from one point to another, will be of greater strength. In placing *atajo* on the opposing sword, placing my sword in greater degrees of strength will have subjected it; in the opposing sword being on point 4 of mine, I have been placed on point 6 of his, and like this, the other points can be understood.

And now the art has discovered a posture so strong and valuable that, the swords placed in pairs, I will do it to my adversary, and he cannot lift it with two hands, having made the *atajo* with the requisites that touch this science, because my sword will be using the natural movement, and the opponent's will use the violent movement. This will be seen in the general *atajo* of the circumference on the left side, where one will be able to experience it.

It has also discovered a blow forgotten by the masters, and less understood, where I will give to my opponent his strong and mine, placing the point of my sword below the strong and quillons of his, such that my point 2 will be placed on his point 8, and that my sword is stronger and in a better state than his.

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<sup>7</sup> A measure of weight, approximately 25 lbs (11.5 kg)

This can be experienced in weak below the strong. With that which is proven, the *diestro's* sword is good in all places, as in all times he will be able to choose one of the seven generals. In this, he cannot lack, as one who comes to understand this science will see.

## CHAPTER VII. ON THE MODE *of walking on the circle*

HAVING brought the disciple through the steps and *atajos* that are said, the master will begin to give him the mode that he has to have, so that when some begin to battle with others, they begin to settle in this truth, which will be teaching them the oppositions of the general of line in cross and the general of weak below the strong. These will be reviewed and given each time that he finishes the spiral lines and rounded *atajos*. They will be taught in this form: having chosen the mean of proportion from point A, with a curved step to point B, only putting the sword below the master's, he directs him to leave from there to wound the chest, and the master gives a curved step to point B, putting his sword below, and leaving to wound the disciple's chest. The disciple gives a step to point C, putting his point below the master's sword. They do it in this form, giving many *atajos* and oppositions. The master will direct him to throw a *tajo*, and it will be received, killing the movement. He will also place his sword vulgar, in obtuse angle, and will direct the disciple to throw thrusts to one side and the other, and he will remove them. These are called Andalusian thrusts, and have to be thrown with the arm very straight, the hand fingernails-up, and such that the point of the sword passes below the master's quillons, without withdrawing the arm, having to be in the mode of citations, in which

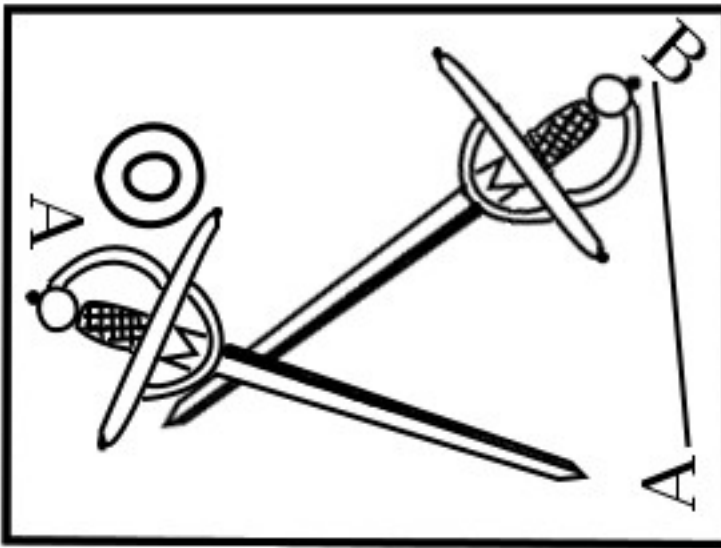
only that which fits will be given, and the rest are threats. The master returns to put him in the same oppositions of the generals of line in cross and weak below the strong. This is the most important in order to know the arms. Due to the long experience that I have, I say that this alone, being taught to the disciple perfectly, is enough so that he is a *diestro*, and is lord of all the *diestros* that will not follow my science, without any more blows, which I have experienced many times. The master advises that these oppositions are superior to all, and thus have to always be followed.

# S E C O N D   P A R T

## O N   T H E   T E A C H I N G   O F   M A S T E R S   I N   T H E

philosophical science of the mathematical skill of arms.

By the licensed Luis Diaz de Viedma, native of  
Guadix, where one friend will very easily  
be able to teach another without  
a master.



F I R S T   C H A P T E R  
*where account is given to the master  
of the value and lordship of the low general,  
composed of two generals, where  
it is proven to deserve the title of  
universal.*

I have passed many years and anxieties in seeing if I would be able to come to know the cause of what in this science has not been given to the professors of that part whereby it has to be taught to the disciple, as has been done in all the rest of the sciences. On this, I passed many times over the books of the old authors, and in all them, the only one made to my purpose was the book of the Greatness of the Sword, that our author *don Luis Pacheco de Narváez* composed. Passing over it many times, I found in it by demonstration more than one-hundred fifty blows, all so adjusted to account and reason, as the curious that will go at their pleasure will be able to see; but of these, only four were done to my purpose, of which he does six. Considering these six, and working on them, I saw that some were reduced to others and that the six were converted to two. With the general *atajo*, they are three, and in battling, these three then yield vassalage to one, which is the low general, composed of two generals. In itself, this blow encloses such virtues that it alone deserves the name of universal, the title that our author gives to the universal in his book, Greatness of the Sword, on folio 276, and our author gives these reasons. He gives it very justly, and concludes the superiority to all in saying that it is the universal technique against *tajo*, against *reves*, against thrust, in order to attack and to wait, because it will be in the *diestro's* hand, entering into the universal technique, to wound where he wants and with the type of blow that he wants. As that which is most able, it impedes the accelerated decisions of a choleric and angry man, thwarting his sword, and in no part follows his intent; although he is free lord of his will, in this time the *diestro* makes use of this lordship, not insomuch as depriving him of throwing many cuts, *tajos*, *reveses*, and thrusts, but that all are done to his harm, and none follow his intent despite himself,

it will be easy to kill his opponent. But as Commander Geronimo de Carranza says, the science of arms does not teach to kill, but to be able to kill; because of this quality, and by having in oneself a true knowledge of the thing by its cause, as we prove to be science in the prologue, he says to wait, absolutely confident in his certainty. In the *diestro* wanting to make use of it, it will free him from whichever blow that will be done against him, because all that are able to be considered are subject to this, without any of these being free from this subjection, all respect it, and yield in its presence; all the movements subject to the coverage of the shield, it despises; to the large or small buckler, it has little; for the dagger, it has disdain, and the cloak, it ignores. Finally by having promised brevity, I do not dwell on transferring this chapter, where it gives admirable praise; he that will want to see it will find it, as is said in the Book of the Greatness of the Sword, fol. 276, and it has eight pages of admirable praise. So working on this many days, and seeking a blow that will have such qualities, I was never able to find it; basing on the judgment, and philosophizing on all the blows and demonstrations in this book, I came to discover that the best of it, and that which was most important to man, was four blows that are in the fourth part of the book of the Greatness of the Sword, as has been said in other parts. These are the best that have been discovered, and all the other blows from this book, as well as from all the other books that have been made in favor of this science, are notably harmful to the disciple. None are able to be done or formed without first yielding vassalage to the seven generals, on which I found this science. Giving them this value and substance will be truth, as he that will come to understand it will see. So these four blows (as I have said in other parts) being well-considered, are

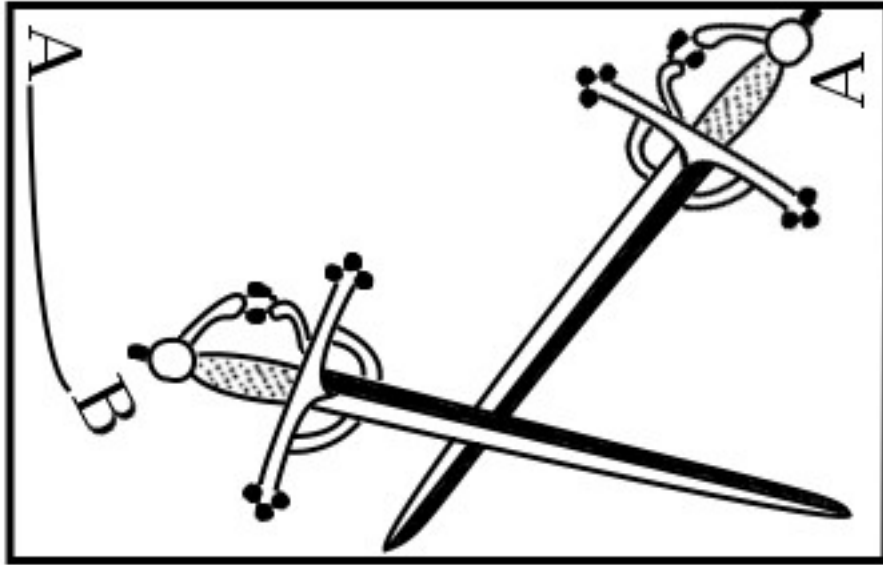
reduced to two, which are the low general, composed of two generals that are the general of line in cross and the general of weak below the strong, and the high general, composed of two generals: the general of narrowing, and the general of weak above the strong. Considering these two generals, and doing them many times, I came to understand that the high general then yields vassalage to the low general, and thus this blow deserves the name of universal, as all yield vassalage to it, and without it nothing can be worked well (with single sword as well as with double arms), and with its help, all is good, adjusted, firm, and in reason. I have so much experience of it, that if one had to count that which happened to me, it would proceed infinitely. Our author *don* Luis Pacheco de Narváez, responding to a letter that he received of mine on August 22 in the year of 1638, among many things that he writes me, as such a person so wise and discrete, there is a chapter that says: If you were an angel, and the disciples Adam and Solomon, in whom God imparted science, you could not make a man a *diestro* in two months. I don't say that I will make him a consummate *diestro*, but that I will place him in such a state that is sufficient to be superior to the *diestros* that will not be taught by this mode of teaching. Finding myself in Cadiz, and that I would need to transfer this book in order to bring it to print, and that some days of solitude were important to me, I agreed to go to the village of Rota. I was seen in it, and many disciples were led (only at night, by being men of the field). By being better assured in the value of this universal, I wanted to make and have made such diligence, that only reviewing the steps, angles, movements, and the seven generals, reducing all to this universal, and to the mode that I give of teaching, making them play by the opposition of this universal. And it is such that men and boys in fields and orchards and in the village only dealt with it, in the form that the same admiring fathers



came to my house and wanted to see their sons take a lesson, and give account of the steps, angles, movements, and the seven generals. With this general, they wounded all the vulgar postures that I gave them; seeing them make four conclusions, and making them with sword, dagger, and buckler, some playing with others with great vigor, and as they saw my little interest and the pleasure with which I do it, each of these young men brought his disciples, and I have swords to their purpose. Seeing the players that had such fame in the place separated to one side, saying: "Sir, this is fighting, and this play is so noble, so superior to the rest, so adjusted to reason, that some play with others most of the night, because I never tire of this art, and there has been no disgust or blow." At the beginning, the skilled people of the place entered to see; I won't recount many things or events that happened to me with them, but as they saw teaching, and directing them to play with wide, ground, and sharp swords, small buttons, only the edges removed in the mill, they saw what I said. A piece of hat or head falls on this floor, they attributed it to having a thousand misfortunes. After, they have wondered at the firmness and quiet. Thus I say, that the virtues of this blow cannot all be said, only that it is the laborious beginning of understanding, and many without knowing it, think that they know it, and all the rest that are done go to the end of knowing this blow better. I have already said that only these four generals and blows that I took from the book of the Greatness of the Sword are the best that have been discovered. Proving and seeing it better, that of the four, line in cross and weak below the strong are best. This now forty years, our author *don Luis Pacheco de Narváez* gives and knows them better than the other two, finding in them body, and faculty of having thirty-three separate blows, subject to these two, and in the rest he didn't find

such faculty, nor body, more than for eight separate. In the prologue of each one, he that will be curious will be able to see, as our author gives them better. Because they have not given us a mode of teaching, the authors have not been understood that the natural movements have not left us settled in this science and given security. Thus, removing a man's natural movements and introducing the artificial has to be first, in order to be able to know these seven generals. I don't ignore that there are masters that do these generals, but never with these requisites.

# MATHEMATICAL DEMONSTRATION of the general of line in cross.

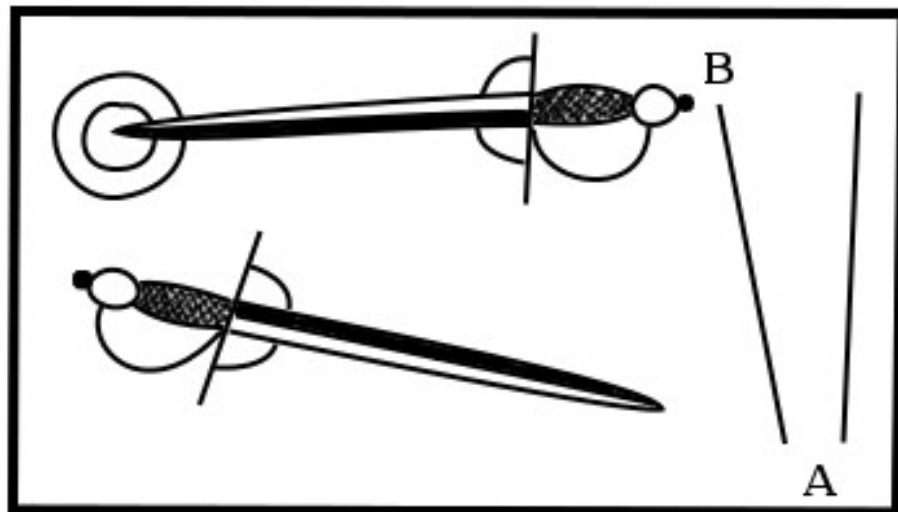


**A**FTER having instructed the disciple in the steps, angles, movements, and *atajos* in a circle, as is said, the master will bring him to understand the *atajo* that he has made on the circumference to his right side, giving a step from point A to point B, the body remaining profiled, the arm straight, the sword offline, as the demonstration with which we deal signifies. He will also bring him to understand that the general of line in cross is a type of *atajo*, which will cannot lack, being helped by the general of weak below the strong, and that these two blows, as I have said, are the beginning, middle, and end of this science. It is the secure door of the teaching, the road that the master has to follow, until placing the disciple in a state of understanding the science.

These three generals have to be taught to the disciple in the form that their demonstrations signify, as I say that the line in cross is done: having chosen mean of proportion on point A, he will give a curved step on the circumference to his right side to point B, passing the sword below the opponent's, making an *atajo* on it, as its demonstration signifies – step, body, and sword at the same time. The general of weak below the strong is done by having chosen mean of proportion, giving a step from point A to point B, only putting the point of his sword below his opponent's strong and quillons, the body profiled. The low general is composed of these two generals, and is done by having chosen mean of proportion, giving a curved step from point A to point B, passing the sword below the opposing, beginning by the general of line in cross, until placing his point 7 on his opponent's point 3, making a rounded circle without stopping the sword, until placing it in the general of weak below the strong. This brings him to understand how the one is opposed to the other, and that whenever the sword is in line in cross, the other makes use of weak below the strong, as they are the oppositions as is said. There is an author that says that the general of line in cross is not opposed to the weak below the strong, nor the general of narrowing to the general of weak above the strong, and he is deceived, as the ones have the same faculty as the others, in order to be opposed. In the same chapter, he says that the *atajo* destroys the generals, and it is very backward, as in the arms there are no more *atajos* than the seven generals that I have said, with which he is deceived in that. Whenever the disciple has been asked account of the steps, angles, and movements, and of the rounded *atajos* of spiral lines to one side and the other, and that they give account of the generals, all with great calm and precision, one will return to review the generals, to the end of making oppositions of the general of line in cross and the general

of weak below the strong, with great precision and caution. Directing him to take a *tajo*, ripping the sword, giving a step to his right side, the body remaining profiled, and the master is received, killing the movement above, he places the sword curved in obtuse angle and directs the disciple that he throws thrusts, and Andalusian thrusts with the arm straight, in the conformity that is said, by his own steps. From here, he will go probing the disciple, as the general of narrowing, general of weak above the strong, high general, and general *atajo*, and all the other particular blows, each one in its form, all yield vassalage to the general of line in cross and general of weak below the strong, as will be given account in this book. I always declare the fear that I have that they have not been able to understand me in this type of blow, due to the things that happen to me each day. Those that understand me least are the masters and the men that are thought of as *diestros* and know these generals, but don't know to give to the disciple account of the parts of each one. It is that as they have naturalized their own natural movements, and are in that bad mushroom; rather, they are the greatest enemies that I have. So seeing me, and satisfying them, and seeing that men that didn't know the arms compete with them in a month, even with all this, they speak in absence. But such *diestros* that look at each thing with reason, calm, and precision will see their deceit with ease and will take the best. As soon as the disciple will be directed to the oppositions that we have said, that when his sword is below, he has to be on edge, and firm, the point stopped, and the point of his sword low. When it is above, the sword has to be soft in obtuse angle, making use of the offline. Finally, whenever it is above, he will use the line in cross, and when it is below, the weak below the strong.

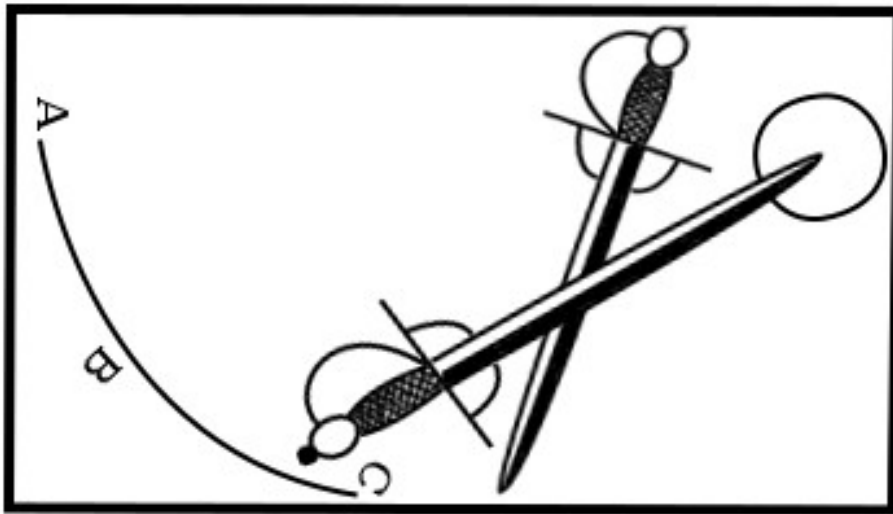
## Blow of perfect end.



HAVING made *atajo* of line in cross, which is the first fundamental of this science, the disciple has to be given account of four blows that are possible in order to go satisfying it and adjusting in the form that each one is done. Having chosen mean of proportion, with the requisites that touch the art, give a step from point A to point B, passing the sword below the opponent's, making a half circle, until being placed in general of line in cross. In the master leaving below, the disciple wounds straight in the chest or face, because he will be in the proportionate mean, and will have gained the degrees of profile, and always wounding him straight. It is called a blow of perfect end, because that which the *diestro* wanted happened, which was to leave with brevity, so it was cut short without taking a step, which

is a custom that many have of fleeing the sword, and not being subject. Not being a *diestro*, he leaves without knowing to take point of general weak below the strong, necessarily being wounded.

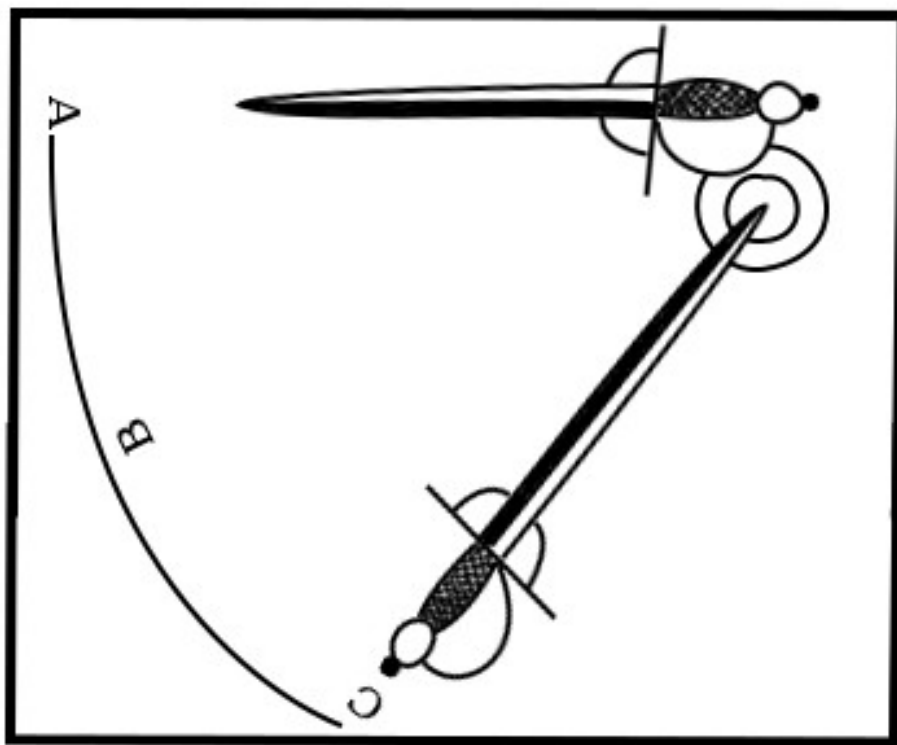
Blow of perfect attack to the face.



HAVING made *atajo* of the general of line in cross with the requisites that touch the art, giving a step from point A to point B, the master's sword will be still, and he will say to the disciple, that he takes a step from point B to point C on the circumference to his right side, making a perfect attack to the face above the master's sword, with which it will be necessary to deflect the sword. At the deflection and resistance, he directs the disciple to cover the point without taking the sword below; rather, he has to profile the body and place the arm tight, placing and lowering the point of the sword below the master's strong and quillons, bringing

him to understand that they are in the weak below the strong, giving a blow in the chest or face. A conclusion is also possible, giving a thrust or *tajo*, giving a transverse step with the left foot to the left side. For the thrust, the quillons have to be taken above, and for the *tajo*, the quillons have to be taken below. A vertical *tajo* is also possible, giving a step to his right side, the body remaining profiled. All this fits in the resistance that he gives, when they go to wound him in the face, but the disciple, by being so new, will only be told of the blow of the demonstration at present, bringing him to understand that the general of line in cross is found in the weak below the strong.

### Thrust of half circle.



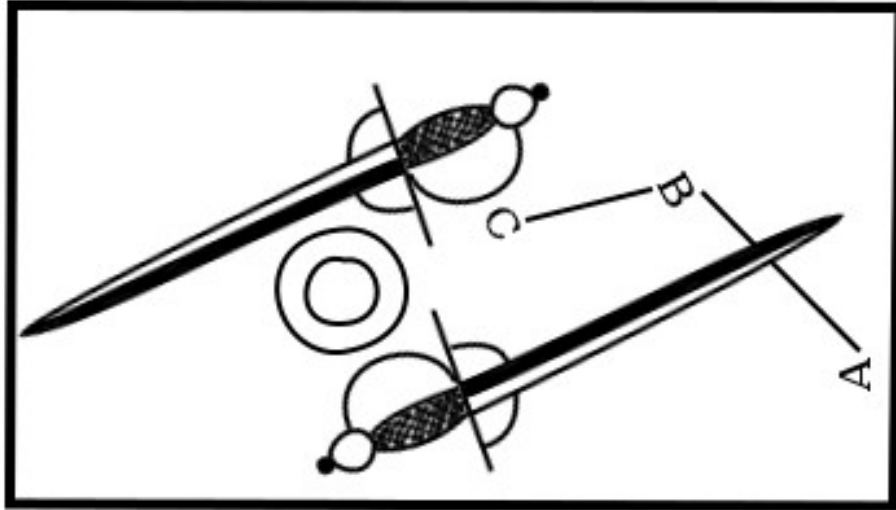


HAVING made a perfect attack to the face, it will be necessary to deflect the sword, and at the deflection and resistance that the master gives, the sword voids below, giving a blow in the chest or face. So that the disciple understands more and knows the value and brotherhood that the general of line in cross and the general of weak below the strong have, he is directed that he is covered from the point and knows that in order to wound, he passed by the weak below, only to wound straight. In lacking the sword, it will be necessary that he makes a point of the general of weak below the strong, in order to be able to wound freely, because although his sword comes to have reach, because of the master being free and wise in wounding and profiling the body, it will be necessary to pass his sword above the *diestro's* quillions, and he will be wounded, having covered the point with the requisites that touch it.

This is the blindness of many *diestros*, and I had it for many years, appearing to me that in me lacking the opposing sword, applying my sword to the right angle and profiling my body, I would remain defended and wound; this is the best of the science.

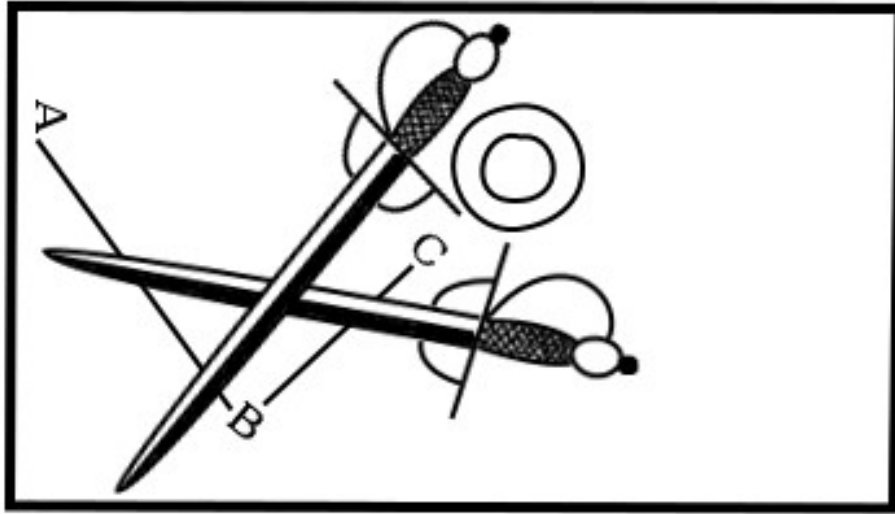
But if the wise opponent made a point of the general of weak below the strong, tightening the arm, profiling the body, giving a small step to his right side, in such case the right angle will not be able to serve, only the opposition. This, or the *atajo*, suits that much is parried with it.

Particular thrust, capturing the quillons.



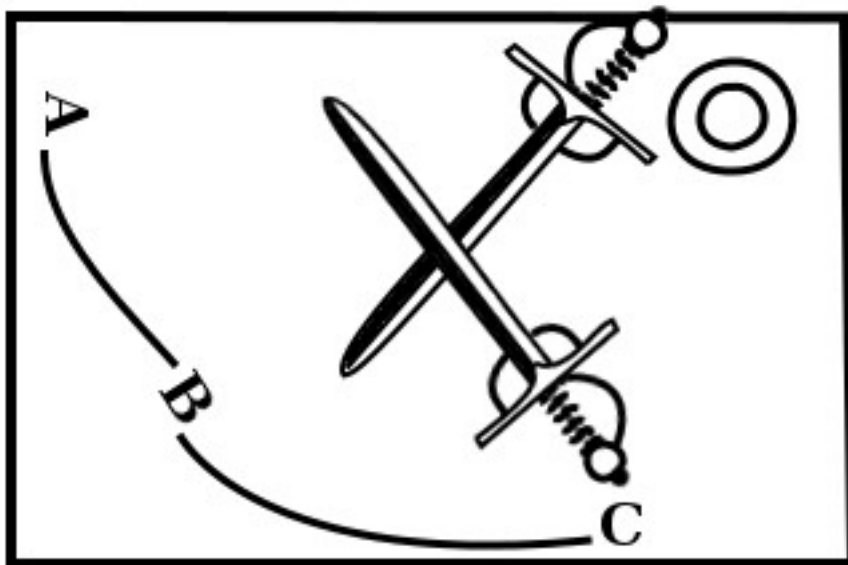
**H**AVING made a perfect attack to the face, he will go to deflect, put in the left foot, giving a curved step to Point C and to his left side, making a movement of increase on his sword, the hand capturing the quillons. It has to be put in above, and the thrust has to leave below the master's collateral. The body has to remain in profile, brought close to the master's sword, in such conformity, that although he may have a dagger of three quarters in the left hand, he doesn't reach to wound. The perfect attack to the face has to be very firm, in order to oblige him to make force, and at the force that he will make, the blow is done with security. These blows have to be taught to the disciple very slowly, until he understands them, and to the end of him battling by the opposition of the low general, which suits.

Vertical *tajo* to the head, capturing the quillons.



HAVING made a perfect attack to the face, if he will go to deflect at the strong, diminish the movement, loosening the sword, only bringing it close to the opponent's, turning the hand fingernails-down, encircling one's own body with the sword, giving a transverse step, putting in the left foot, taking a vertical *tajo*. The *tajo* has to leave by the point of the opponent's sword, as united to it as the blow will require. If this blow is understood, it is better and more secure than the previous. This can serve with buckler, and dagger, and with dagger alone doing it is very important. If it will appear to some skilled and curious friend that what I write is not new, respond to me, citing where these blows will be found written with these declarations, which will make me very pleased.

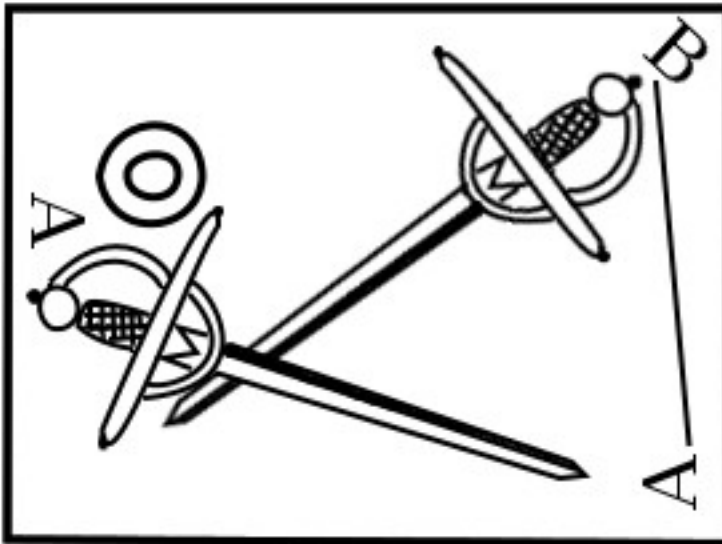
Blow of vertical *tajo* to the head, or diagonal to the face.



HAVING made *atajo* of the general of line in cross from point A to point B, he will not leave, making a perfect attack to the face, keeping to the requisites that were said in the first blow of these, and at the deflection and resistance of the opponent, he gives a step to point C, giving a *tajo* in the head. At the deflection, a thrust is also possible, the *diestro's* point passing below the opponent's quillons, profiling the body, with the arm very straight. Many things have been offered to me, but making these blows in great calm, precision, and serenity, in order to be able to begin to understand this science, he will discover the rest. These blows have to be honed and done many days. To the disciples, it appears that in two or three months they know them, and they are deceived; this happens to me each day. I have already said in other parts, and I will always repeat, that the master has to

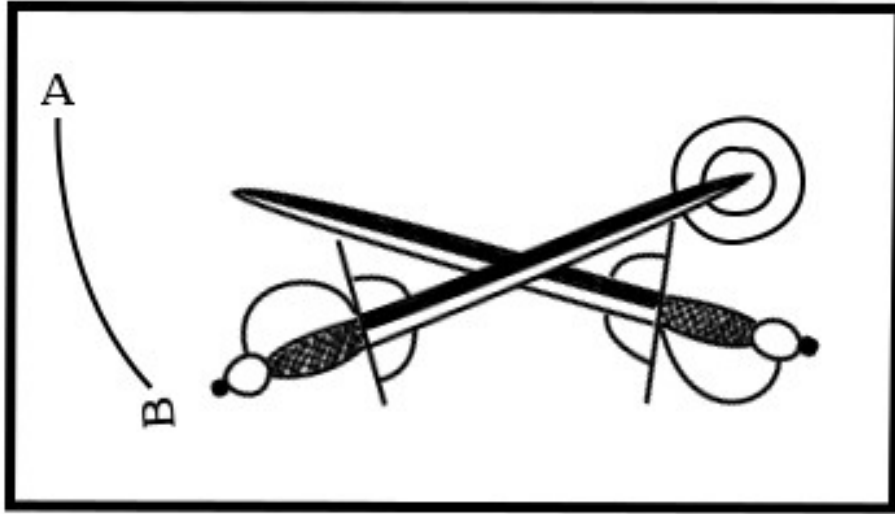
be agreeable and very relaxed with his disciples, until they are experts in the art and science. Direct them to battle, and by the battle he will know the quality of each one, and will see if he knows the generals or not, and if what the disciple knows will be rigorous. I have known masters who, in order to give a lesson, put on quilted jerkins and steel breastplates, showing rigors with the disciples; it is because they don't know to give them science; they give them vanity and say that with that they are made valiant. Teach him science, and when he battles they cannot wound him; this will make him wise and valiant.

Particular blow against the force of the opponent.



**D**IRECT the disciple to make an *atajo* of the general of line in cross, being placed in point A with the requisites that touch this science, and to give a step to point B. In this time, the master makes force on the disciple's sword, overcoming it until he passes it to this other circumference and the master's right side, which is what strong men who know little do, wanting to subject their opponent. Bring him to understand that he doesn't have to resist; rather, in feeling the force of the opponent, he has to let the sword go, and at the same time that it is led, he has to profile the body and tighten the arm, covering the point and placing the point of the sword below the master's strong and quillions, remaining in weak below the strong, with which he will have a blow in the opponent's chest. In this same struggle, the four blows that were given in the previous blow of perfect attack to the face will be possible. From here, many other blows are offered to me, which exercise will uncover, but it has to satisfy that the disciple, in lacking line in cross, will be found in weak below the strong. This is the most important that has to be done in order to assure the disciples in this truth.

Particular blow of quarter circle on the inside



HAVING made *atajo* of the general of line in cross, giving a step from point A to point B with the requisites that touch the science, the master covers the point, lifting the quillons, the hand fingernails-up, and lowering the point of the sword, which makes use of the acute angle. The disciple will give a quarter circle above the master's sword, moving the hand fingernails-up, and putting the point of his sword below the master's crossguard, tightening the arm, and profiling the body, giving a blow in the chest. The master will remove this thrust with the crossguard of the quillons, drawing in the body, and lowering the hand fingernails-down, so that the point of the disciple's sword leaves by the master's right collateral. At this time, three blows are

possible in the resistance that the master gives, which are ripping a vertical *tajo* or making two conclusions: one with a thrust and the other with a *tajo*, as was said in this resistance. However, he directs the disciple, when the blow is removed, to give a vertical *tajo*, giving a step to his right side; when the master remedies the *tajo*, killing the movement, the disciple gives a thrust, passing the sword below the master's quillons, tightening the arm, and profiling the body.

With this, the master will prove to the disciple that his opponent being in the right angle is the best posture that he can have, and by means of the *atajo*, he will discompose him and take him from it.

## CHAPTER II. ON THE VULGAR *postures that the master must make in order to teach the disciple.*

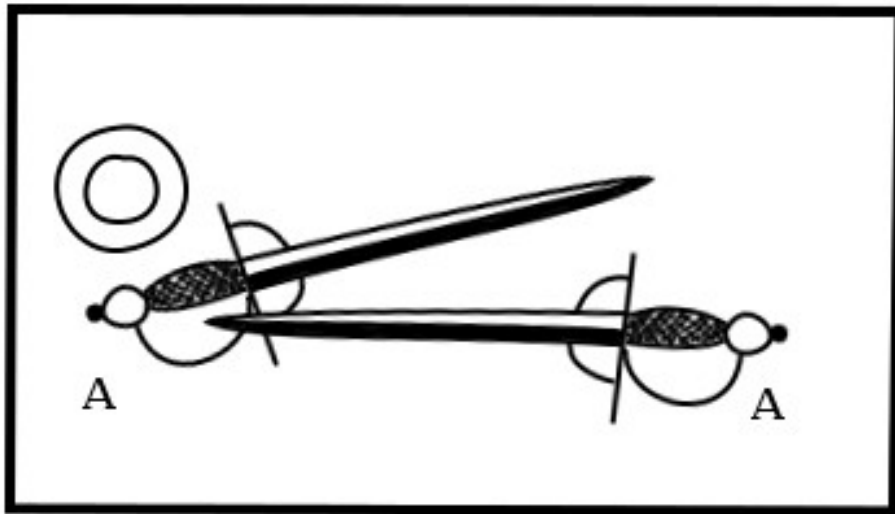
I have said in other parts that the intention of our authors was always to defeat and end the vulgar, being men that knew the harm that resulted from it for one who knows and uses it.

Not only did they not thwart it, but instead they have augmented it, and some wise vulgars have been created, who are the greatest enemies of this science today, saying and professing that what they know is the truth, and that they follow Commander Geronimo de Carranza. Others say that they follow *don* Luis Pacheco de Narváez, and to tell the truth, neither follows either one, because in order to follow the intent and foundation of these two authors, they necessarily have to follow this book. It will make me happy that there are some curious that notice these reasons, and want to contest it with me, seeing me if possible, or with letters, as I know that I will satisfy him in a way that he is satisfied.



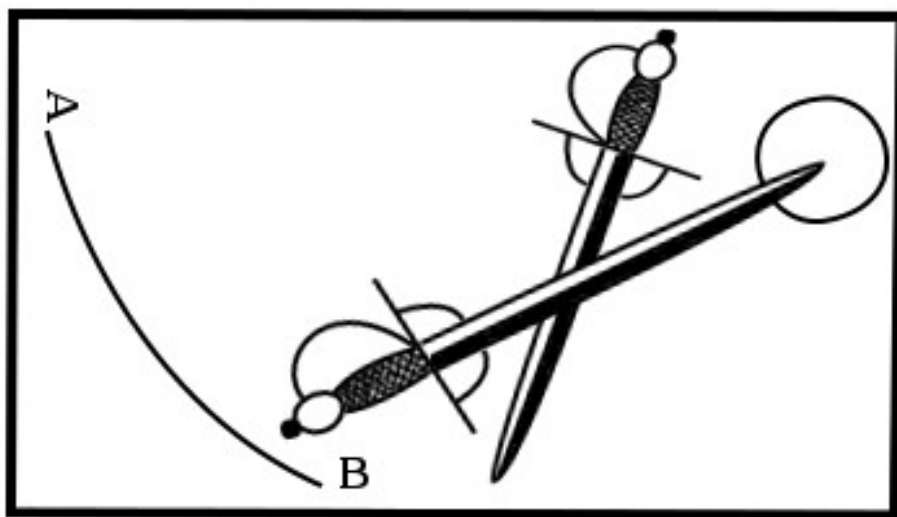
In my writings, I call such masters wise vulgars, because as they have knowledge of the truth, they are powerful enemies, and they resist being told that they are all more or less the same, but reason can defeat them. As they have naturalized their natural movements, they do not want to be reduced to or subject to reason, but he that is (and will be) subject to reason will clearly see the deceit in which he lives, as those that come into my hands see it. I trust in God that I have discovered such a mode of teaching which will be enough to finish and consume this bad vulgar mushroom, but there is a blemish on it. Thus, the master has to teach it to the disciple and give him account of the postures in which the opponent can be established, and the remedies against them.

Vulgar posture that the master has to do  
in order to teach his disciple, and the remedies against it.



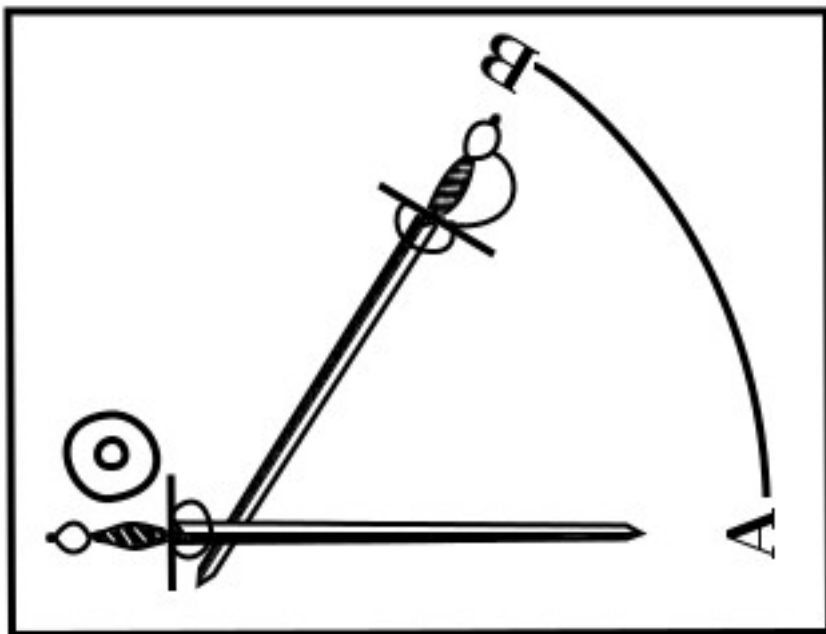
**A**LL the time, the disciple has to be established straight and achieve his blows and *atajos* conforming to what they will say. The master will bring the disciple to understand that with only the low general (composed of two generals, which are the general of line in cross and the general of weak below the strong), he will be able to defeat them all, with the sword alone, as well as with double arms. He will be planted vulgarly, in the form shown by the present demonstration, which will be in obtuse angle, the pommel below the blade of the hand, in the form of the vulgar.

Particular blow which is called to the body and to the sword.



THE master having been planted in a vulgar manner, the sword in obtuse angle, close to his right thigh, and the disciple straight, as said, he directs him to make *atajo* with the general of line in cross on the circumference to the right side, giving a curved step from point A to point B in this form. Having been established straight, with the point of the disciple's sword close to the lower crossguard of the master's quillons, in order to wound the opponent, the point of the sword will travel above the master's quillons, going to wound him straight. The body to the *atajo*, and the sword to the master's body, and because of that it is called a blow that goes to the body and the sword. It has to be advised that, whenever the *diestro* will not find the sword straight, in order to do the general of line in cross on it, it has to be called line in cross, only giving a curved step from point A to point B, the point of the sword traveling to the opponent's nose and face, reserving another blow in the arm that has to pass and make use of the general of weak below the strong.

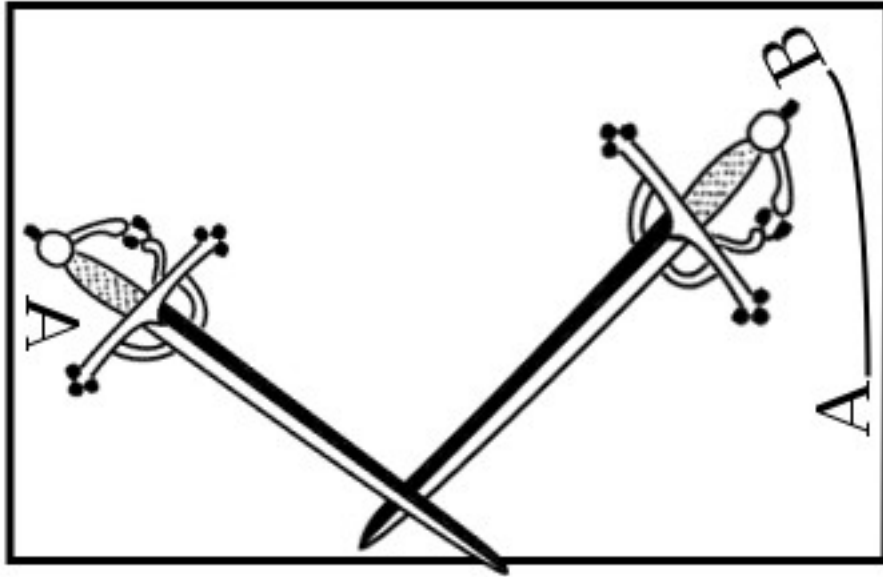
Particular blow that comes to be weak below the strong



**T**HE master having been planted curved, and the disciple in right angle, if he will go to wound him in the face, as is said, giving a curved step from Point A to Point B with the requisites that touch the art, it will be necessary to deflect. Direct the disciple to cover the point, tighten the arm, and profile the body, placing the point of his sword below the opponent's strong and quillons, giving a blow in the face or chest, covering the point, and with great speed. However, so that the disciple goes fixed in the generals, he will remain in the weak below the strong. Here, four blows are possible in the resistance that the opponent gives, which will be that which has been said: a vertical *tajo*,

giving a step to his right side, and two conclusions, putting in the left foot: one with a *tajo*, making a movement of conclusion, taking the sword below, and another with a thrust, taking the quillons above.

Vulgar posture, which is testing [*tentar*] the sword and the remedies against it.



THE master has to always suppose that the most important is to defeat the vulgar, so that the disciples are *diestros*, and the science remains fixed, destroying this bad sect, and undoing the deceit in which men live. The master has to become vulgar on occasion, teaching the disciple the name that this posture will take as he will strike, remaining free, because whenever he is offered to battle with the players (which the vulgar calls old players

cudgellers), he is not found short, rather he wounds him with security and courage, as he will know the advantage that he has.

The master will direct the disciple to be planted in right angle with the requisites that touch the art, and the master is planted curved, placing the point of the sword over the disciple's, as the present demonstration signifies, and he will bring him to understand that having made this *atajo*, he leaves to wound, giving a step to his left side, which is what will appear best, by being his own nature, and that which the masters teach. Dealing with this same blow in their books, wise authors give as a counter that, in him making the *atajo*, they give a blow in the opponent's right eye with a step of three feet to his right side. It is a notable error, because in leaving below, the one giving the *atajo* will make another *atajo*, giving the dive<sup>8</sup> or a conclusion.

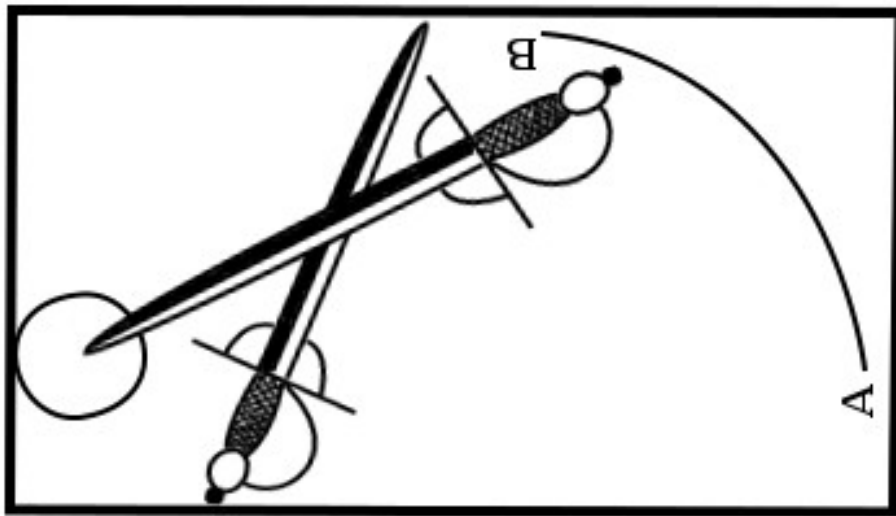
So that the disciple is fixed in this science, the master will direct him to leave to wound with this false step, and return to place *atajo* to the sword on the outside, making said thrust, which is done fingernails-down (which they celebrate much), by which the *diestro* will be wounded. Further, leaving with said step, by only being placed in right angle, he will wound him, because he seeks the length of his arm and his profile. This type of blow, wise teaching, serves for defense from the *diestros* that place *atajo* by the true skill, and it will be necessary then to make use of the general of weak below the strong, and if not, they will be wounded. It will be taught in this form: the master having made this posture and *atajo* of the present demonstration, the disciple will leave to wound, giving a step to his right side, taking the sword below the master's, only placing it straight to the face. Be warned that the master sometimes has to make an *atajo*, making a backward step, and other times being still, without taking the step. Other times he has to give a step with a curved *atajo*, others straight, putting himself

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8 *Zambullida* – considered by many authors to be a vulgar *treta*

in with it, in order to teach the disciple when he has to leave with the sword to the face, giving a backward, forward, or lateral step. With this, he will not be found confused in the battle. It teaches him that if the opponent puts himself in to the *atajo* too much, to make a conclusion. In the disciple coming to understand this type of battle, he will easily be defended from all types of postures and know the little value that they have.

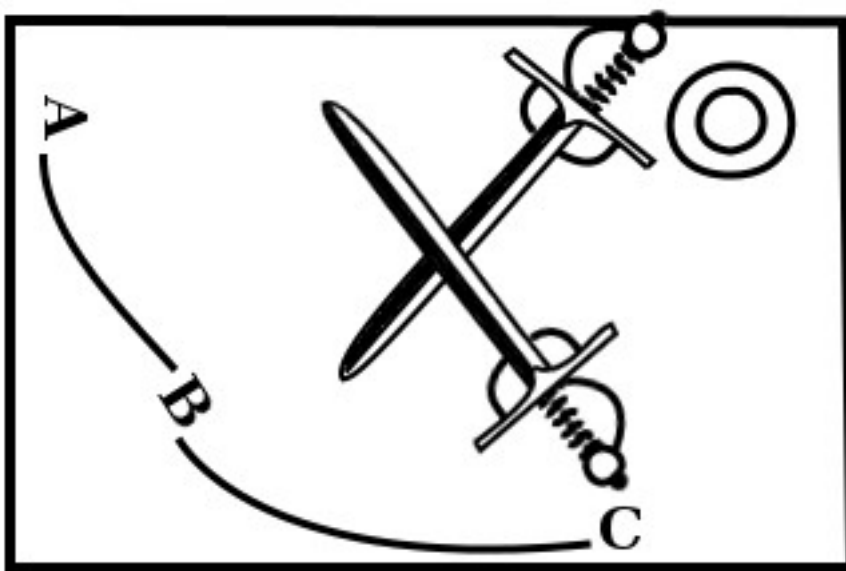
Particular blow, which is named to the body and to the sword.



THE master having vulgarly tested the sword, having it in obtuse angle, the feet disproportionate, he will direct the disciple to take the sword below his quillions, the arm straight, only being placed straight to the master's face,

giving a curved step on the circumference to the right side from point A to point B. It will be necessary for the master to remove it and make a deflection, and with this, the disciple's sword will remain in the general of weak below the strong, with which he will wound with a thrust or *tajo*. He always has to caution the disciple that, in passing his sword below the opponent's, he has to choose the point of weak below the strong, profiling the body, and tightening the arm. This is important in order to assure him in the science, and caution him that when the opponent makes these postures, that he always has to reserve force in the arm; making an attack of a blow with said *atajo* of the general of line in cross, the execution of the blow has to be with the general of weak below the strong.

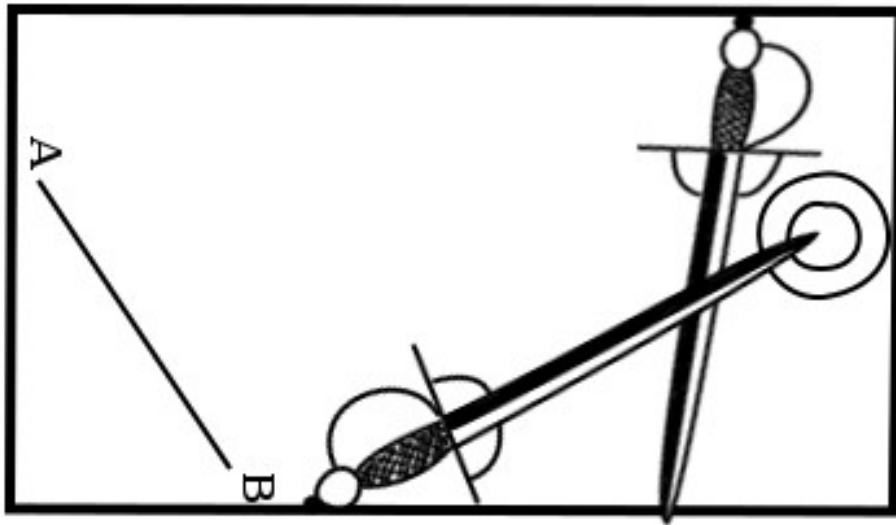
Mathematical demonstration of the vertical *tajo*.





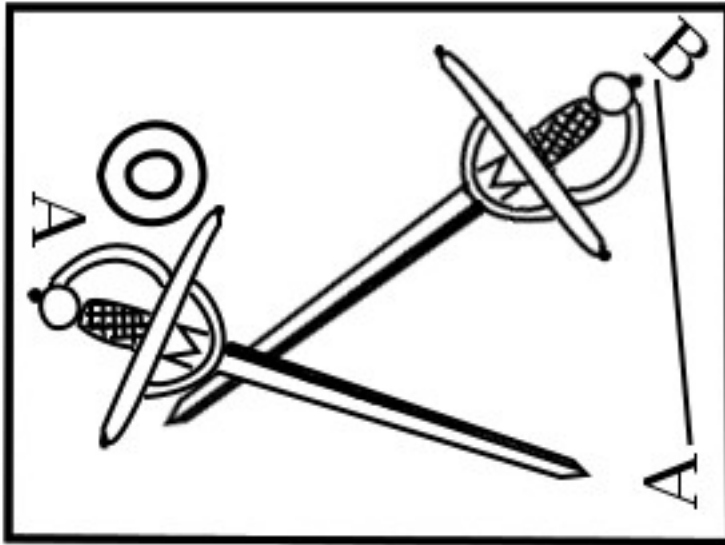
This blow follows from the previous, having gone to wound the face with the requisites that touch the art, giving a step from point A to point B, when it is deflected, give a vertical *tajo* and another curved step to his right side, from point B to point C, the body profiled and the arm straight. At the deflection of the *tajo*, teach the disciple that he gives a thrust in the chest or face, passing the sword below the quillions of the master's sword, and the master will remove the thrusts to one side or the other, having the sword in obtuse angle. The thrusts have to be with the hand fingernails-up, the arm straight, and the body upright, made with only the wrist. The master will throw himself below, to put himself in, in order to catch the quillions. He teaches that he doesn't flee; rather, he binds his sword with the master's, putting in the left foot, making a movement of conclusion.

Demonstration of the vulgar blow of the sword always crossing the body.



**I**T has been custom (not only among vulgar masters, but among most men) when one goes to fight, he will invite [*llamar*] him by throwing a ripped *tajo* [*rompido*] with the body remaining uncovered, saying that this will cause me to be wounded, thinking to bring me running, and in the time that it is thrown, he will withdraw the sword, putting it to me, giving a blow with it. It will be done well by many, by coming across fearful men. I find this to be part of science, and that which was taught to me, with which I defeated many that were said to have the truth. Thus, it suits that the master gives account to the disciples of the postures and deceits, becoming the vulgar, ripping a *tajo*, placing the sword across his chest, directing the disciple to be planted in right angle on point A and to give a step to point B, the sword straight to the master's face. Deflecting the point in order to put in below, which is what they desire in order to make their blow, the disciple will receive it with the point of the sword, coming to understand that he passed by the weak below the strong.

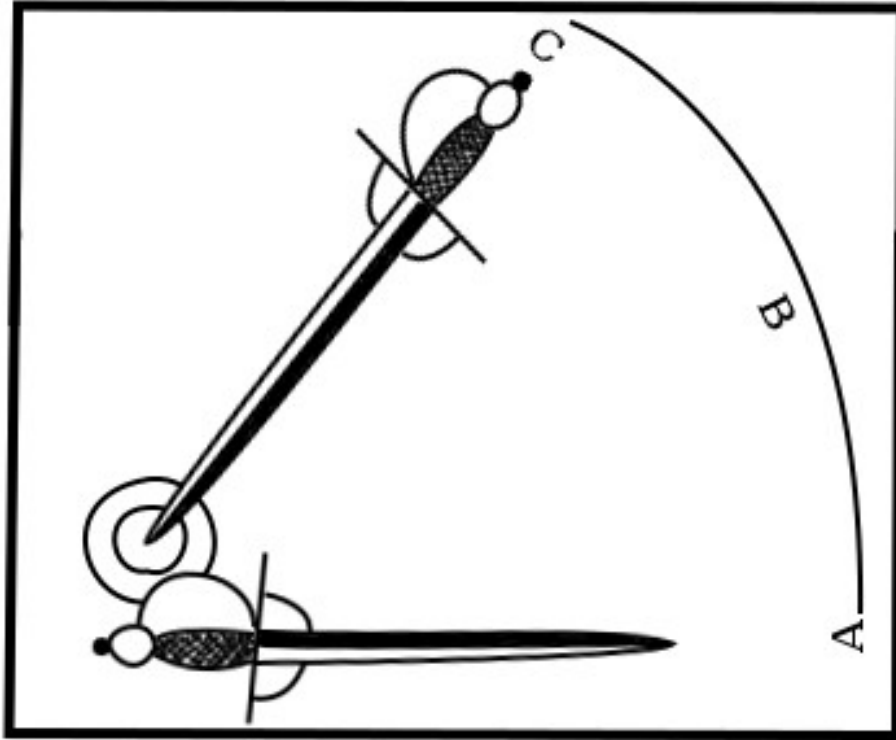
Blow of weak below the strong.



HAVING made a perfect attack to the face (giving a curved step from point A to point B) that he will deflect, it will be necessary to take the point of weak below the strong, giving him a blow in the chest, the body very straight and profiled. He will also be able to give a vertical *tajo*, giving a step to his right side. At the remedy of the *tajo*, a thrust in the chest is possible, passing the sword below the opponent's quillons, making a backward C. These seven blows are enough to defeat the vulgar, taught in this form that I will say. Having directed the disciple to do one of these techniques, the master will give him this end; when the disciple goes to wound him, he will remove the sword in the vulgar mode above, having his in obtuse angle, and it will be

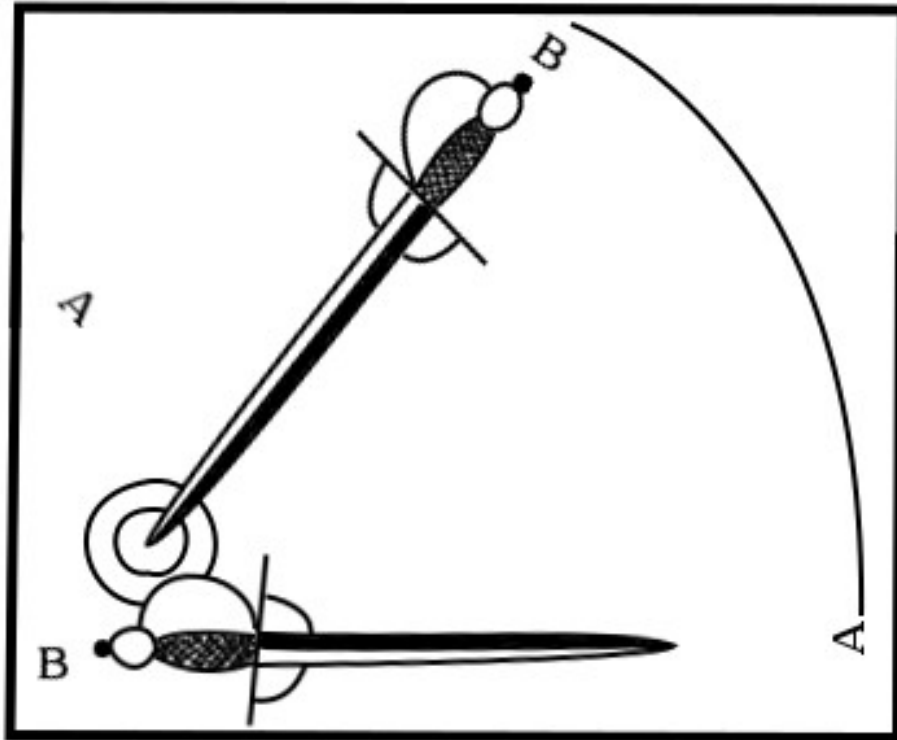
removed to one side or the other. The disciple throws thrusts wisely, feinting one and giving another, the arm straight, the hand fingernails-up, and with these thrusts, he does not have to let the vulgar in, as it is always his desire to enter in order to wound fingernails-down (which cannot wound at length, as they are curved, and thus they desire to enter). However, we go with him entering, putting in the left foot; teach him that he doesn't deflect the sword, but rather he makes firmness on it, putting in the left foot, giving a transverse step to his left side, capturing the quillons. This should not be pardoned, as it is the *diestro's* safety. Also, teach him that if he doesn't want to catch the quillons, he gives a lateral and backward step to his right side, wounding him with a thrust, but for now, it is better to teach him to catch the quillons. Finally, follow the oppositions of the general of line in cross and weak below the strong, which is the universal of this science, as in lacking it, he lacks everything. I have said as well that the master has to put his whole intent in it, and in this form, he will be able to understand and thwart all the postures that a man can make, going by these generals, always attending to the right angle, forming blows from the opponent's movements.

Blow of vertical *tajo*.



THE disciple having made an *atajo* of line in cross, giving a curved step from point A to point B, and the master leaving to wound with a thrust, rip a *tajo*, helping it with his own movement, giving a step to his right side. At the deflection of the *tajo*, give a thrust in the chest, passing the sword below the master's. Although the master leaves with a *tajo*, the *tajo* is possible with the same movement and step.

Sagitta, which is the opposition of line in cross.

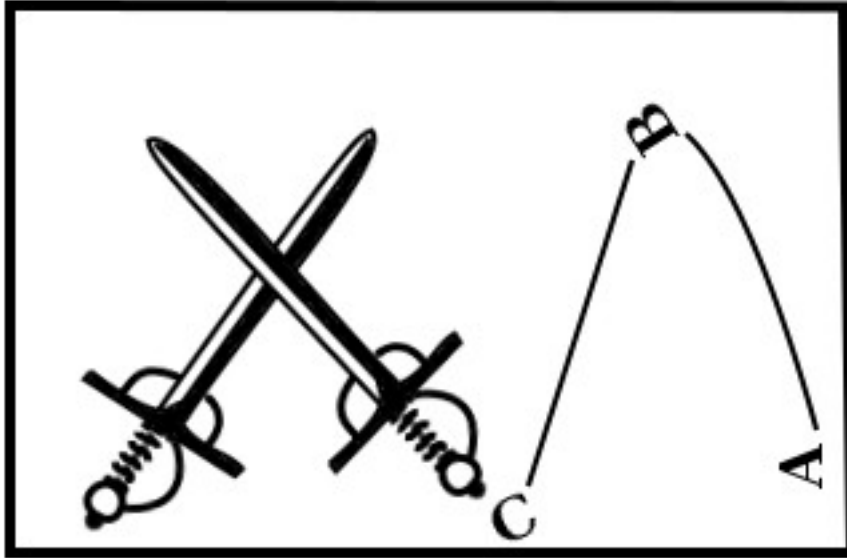


**A**LL blows have their oppositions, which are called counters in course language. Thus, the master will give account to the disciple, making an *atajo* of line in cross, giving a step from point A to point B. At the beginning of the movement, the master will give another step, also from point A to his point B, giving a thrust below the arm or in the chest, the arm tense and the body profiled.

With the demonstration above, this blow of *reves* with a deviation will be understood.

**A**LL these blows are done for the purpose of knowing how to do the generals better. Having made the *atajo* of line in cross, giving a curved step from point A to point B, the master leaving to wound the chest, the disciple will give a transverse step to point C, making a new *atajo* in a circle, following the sword, united with it. At the end of making the circle, he will make a deviation toward the point of the opposing sword, giving a *reves* in the head with a rounded circle, and at the remedy of the *reves*, a *tajo* is possible, making a movement of conclusion, or giving a *tajo*, removing the foot, and profiling the body. At the beginning of this *reves*, the opponent can create another *reves* with the wrist, deflecting the sword, giving a curved step with the left foot to the left side. A *tajo* is also possible against this *reves*, taking it to the base of the left thigh, which will arrive first by having less to go, and the *tajo* is taken when he makes the deviation in order to give the *reves*; use will uncover this.

Blow of whole circle, capturing the quillons.



MANY authors have not followed this general due to not knowing its value nor what is important in order to know this science. It is done by having made an *atajo* of the general of line in cross, giving a curved step from point A to point B with the requisites that touch the art. The master leaving to wound, he will give a transverse step to point C with the left foot, capturing the quillons, making a new *atajo* on the sword in a circle without separating from it until putting in the hand or the dagger, buckler, or cloak.

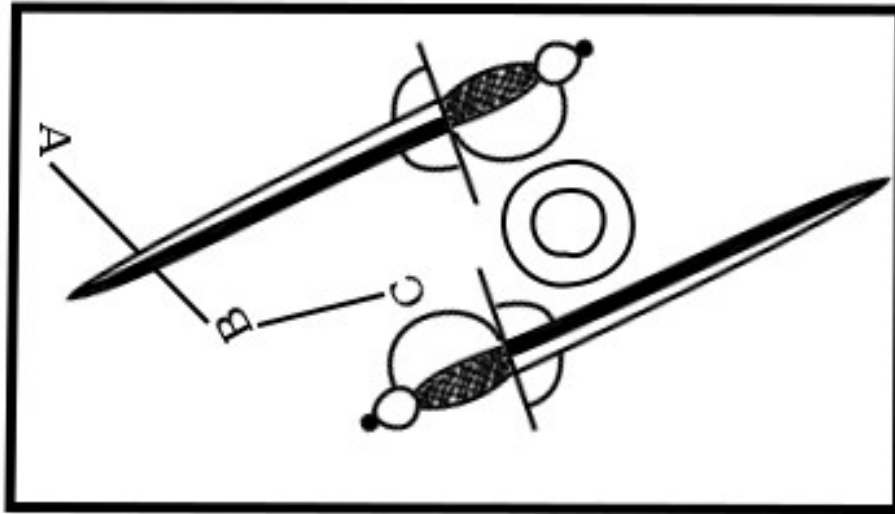


The demonstration preceding this, which is the blow of whole circle, capturing the quillons, serves for the present blow.

Blow of half *tajo* to the face.

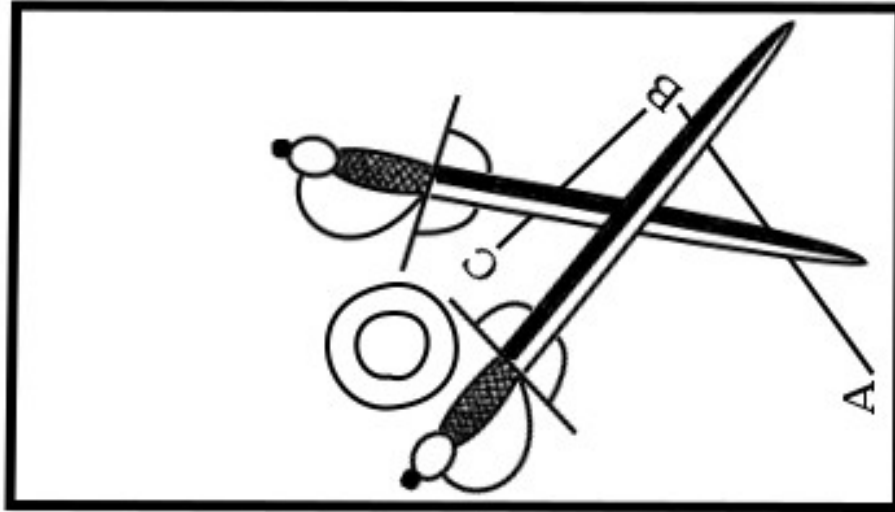
**A**LSO having made an *atajo* of the general of line in cross, from point A to point B, when the master leaves to wound, make a new *atajo*, giving a curved step to point C, putting in the left foot, giving a half *tajo* in the face. At the deflection of the half *tajo*, give another *tajo*, removing the foot, giving a step to his right side, the body remaining profiled, or capture the quillons without moving, giving a *tajo*, and placing the sword straight to the face, and the hand firm on the sword.

Thrust with a movement of increase, capturing the quillons.



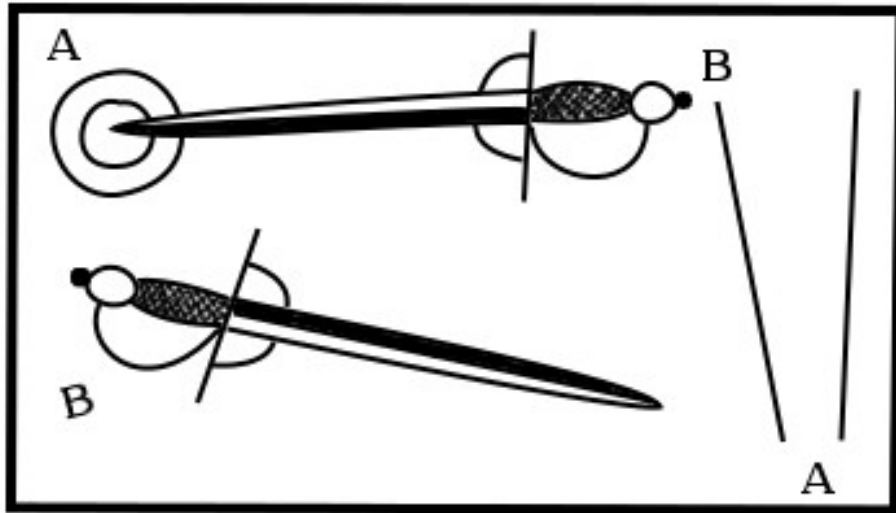
THE thrust that we deal with is done from having made an *atajo* from point A to point B. The master will leave to wound, and the disciple will make a movement of increase, united with his sword, running it below, close to the master's quillons, putting the left foot to point C, making a movement of conclusion, giving a thrust. The hand has to catch the quillons above, and cover the point at the movement of increase.

Blow of *tajo* of second intention, capturing the quillons.



THE master has to teach the disciple in the adjustment of this general, that it is made by having the disciple give an *atajo* from point A to point B; the master will leave to wound, and the disciple will give a transverse step with the left foot to point C, bringing his sword close to the opponent's, and close to his own body, turning the hand fingernails-down. He will give a *tajo*, capturing the quillons, and the hand has to be put in below.

Vertical *tajo* at the beginning of the movement.



ALSO, when he goes to make an *atajo* from point A to point B, give a step from point A to point B, giving a *tajo*. With this, the arm is exercised; it makes a man lord of this science, and the masters will make room for these blows so that he does and understands them, until he is a *diestro*. The right angle undoes all this, united with the generals, but it is necessary that one has to suffer, and another has to work, in order to be able to understand this science, in order to be able to work with rigor after.

Blow of movement of increase.

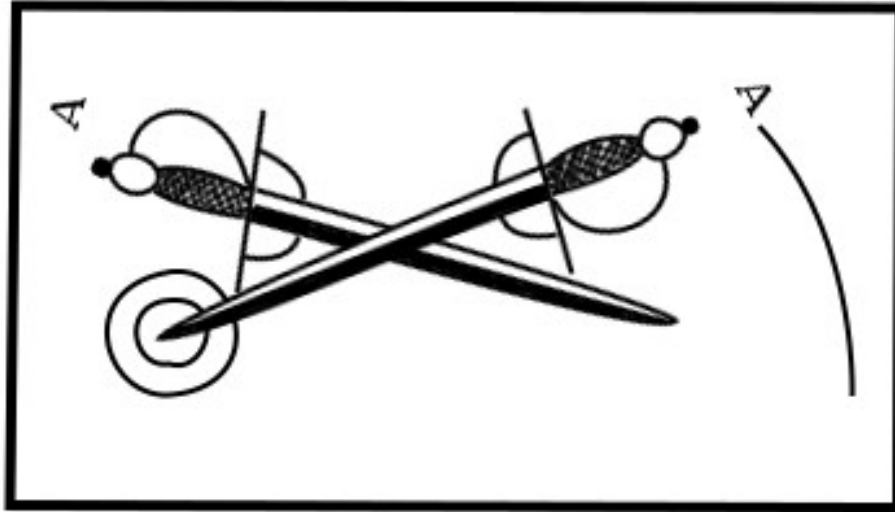
A blow is also possible at the beginning of the movement in this form: when the opponent makes the line in cross, giving a step from point A to point B, run the sword below, putting the left foot to point C, capturing the quillons, giving a thrust; the sword has to be taken above. Also, when he makes the general of line in cross, giving a step from point A to point B, give a curved step to point C in the same instant with a movement of increase, taking a *tajo*, and capturing the quillons.

*Atajo* of movement of decrease against the line in cross.

It is certain, when he makes an *atajo* of the general of line in cross, giving a step from point A to point B on the circumference to the right side, create a new force at the beginning of the movement, making a movement of decrease, sliding the sword toward the point of the opponent's until placing it on point 3 of the opponent's, and his on point 7, giving a step from point A to point B (as the circle, key, and governor signifies), making the same *atajo* to the adversary. However, it is then able to be transferred to the general of weak below the strong, which is what remedies all, and which is enough, knowing it with the requisites that touch it. One can reply to me that, as I have said in many places, only this and the general of line in cross are enough, so because of that they are done such, and so different. To that I

respond that it is only done so that the *diestro* is satisfied and knows all the movements and postures that men can do in truth and in tricks, and that nothing is altered or given caution in order to know how to do it better. To this end, all these demonstrations are done. In the *diestro* using them, exercise will satisfy his knowledge of all, and will give him many others which I cannot place in demonstrations. Thus, it always has to be supposed that the man does not always have the certainty of the steps and *atajos*, knowing the seven generals, their opposition, and the discourse of all these particular blows, in the form that each one yields vassalage. When the sword is considered to be glass, what is important is that it is not broken, although one has to consider that it is steel in order to work. All this is good for the *diestro* to know, and he has to learn it with serenity and prudence, until being found in it, and after he will be able to work it with rigor and courage, as whoever comes to understand it.

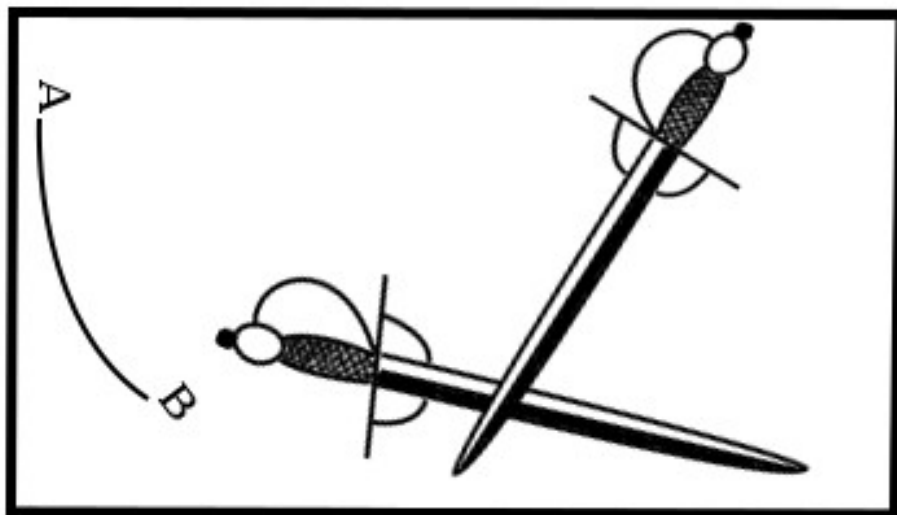
Blow of quarter circle from straight to straight.



**B**EING established straight, having the sword occupying the acute angle, the *diestro* will be established straight, choosing the mean of proportion. Conforming to the precepts of the art, he will place the point of his sword to the outside of the upper cross guard of the opponent's sword, so that he can wound with only a forward movement, and this will be a movement in the way. This blow is possible each time that the opponent's posture allows. There are three oppositions to this blow; when he goes to turn the hand fingernails-down, the same will be given to the opponent. When it is being done, give a step to the right side, only voiding the sword, and he will find it above and be able to give a *tajo* or half *reves* to the face, or a thrust. Also, when going to make this *atajo*,

void the sword liberally, being placed straight to the face, and he will be free to wound. I have already said many times that all this suits in order to know the generals better, and to lose fear.

General of narrowing is the present demonstration.

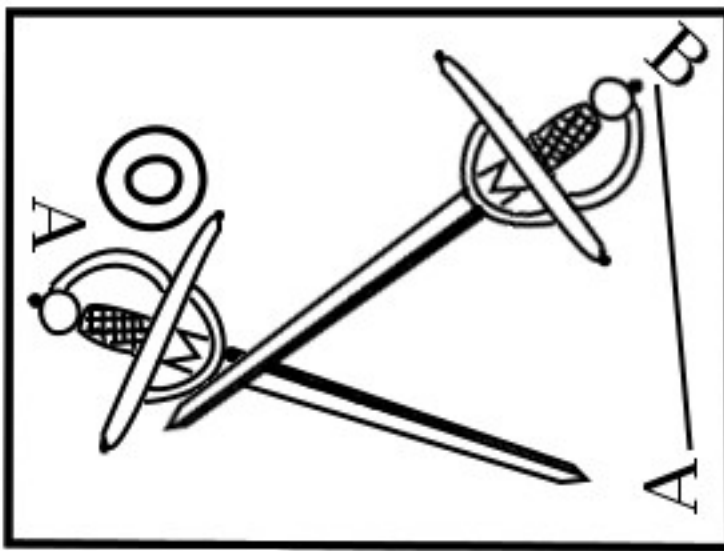


**T**HIS blow, which is the general of narrowing, will be necessary for us to use for the teaching of this science, as it is one of the principal points of it. It is done in this form: having chosen the mean of proportion on point A, give a curved step on the circumference to the right side to point B, passing the sword above the opposing, giving it a turn around, making a whole circle with only the wrist. Having the body always behind the sword, the hand has to remain fingernails-up, the sword in obtuse angle, such that the opponent's point is close to the *diestro's*



quillons, as the present demonstration signifies. Placing the hand fingernails-up seems better to me than fingernails-down, because whenever the opponent narrows me in general *atajo*, I will make use of the general of narrowing, by only making a movement of decrease, turning the hand fingernails-up, and giving a lateral and backward step to my right side, with which one will remain defended and wound his opponent.

General of weak above the strong.

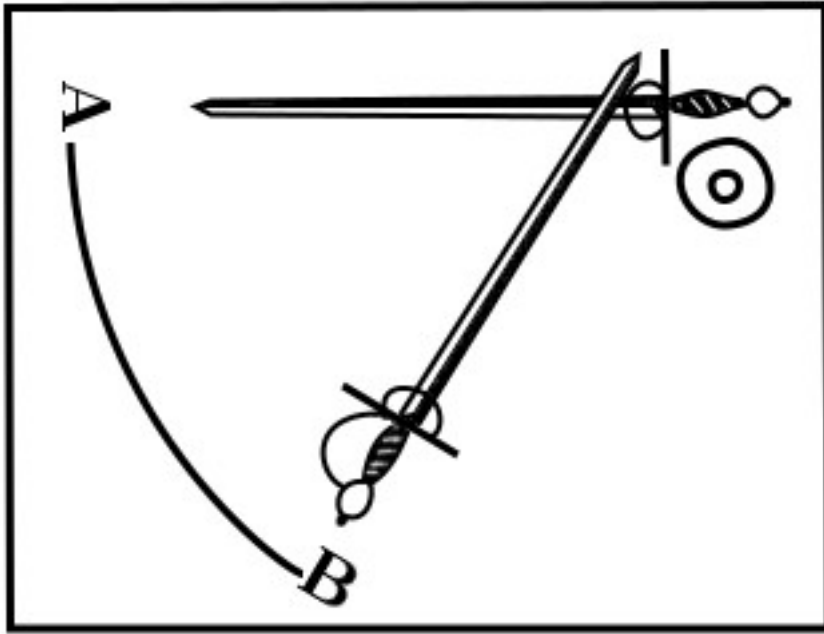


**T**HE general of weak above the strong is done in this form: having chosen the mean of proportion as is said, give a step from point A to point B on the circumference to the right side, the body profiled, only placing the point of the sword

above the opponent's strong and quillions, remaining in the proportionate mean, being free to wound. This blow is very convenient for those that establish vulgarly, which is a mode of deceit that baits them, as it appears to them that in turning the hand fingernails-down, they will give a blow in the face or chest, putting in the left foot. As the chest or face is so close to the point of the *diestro's* sword, he finds himself wounded without thinking. Each day strange things happen to me, that I won't recount so that this is not long.

It is very important that the disciple knows these two generals, which are points where they always have to begin to play, by one of the seven generals that we deal with in this book. Although these are subject to line in cross and weak below the strong, as will be seen in beginning to battle with them, that then he will be found in line in cross and weak below the strong, and these are the only blows that the disciple has to know, and no more, until he is a *diestro*. In beginning to teach others, it is notably harmful, as due to the long experience that I have, I find that they have in some form part of the vulgar nature of man, and with these it is easy for a man to go to the vulgar. I have proven this well, and I find infinite studious masters that all began to teach by the general of narrowing; they taught me the truth by it, as I had also taught, until I discovered this method. Beginning with it is notably harmful, and the disciples will be vulgar grafts, and this way they only have to be reviewed and adjusted until they are *diestros*.

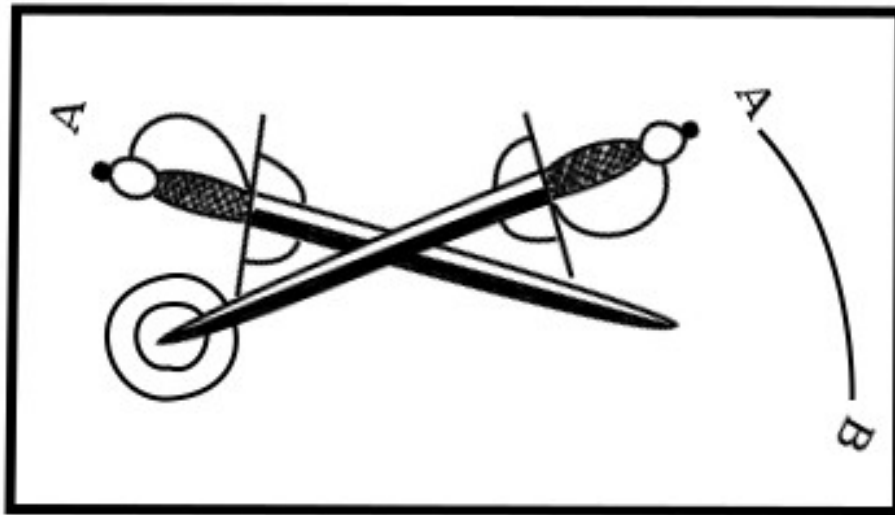
High general, composed of two generals.



**T**HE high general is composed of the two said generals, and is done in this form: having chosen the mean of proportion at point A, give a curved step on the circumference to the right side to point B, passing the sword above the opponent's, making a rounded circle, beginning with the general of narrowing, not stopping the circle until lowering and placing his sword in the general of weak above the strong, from where he will wound freely. I placed this as the high general, composed of two generals, because it is started above and finished above.

The disciple has to be directed to give account of, do, and adjust to these generals. In doing this general, deflections and blows are possible, whose use he will discover, as I have said.

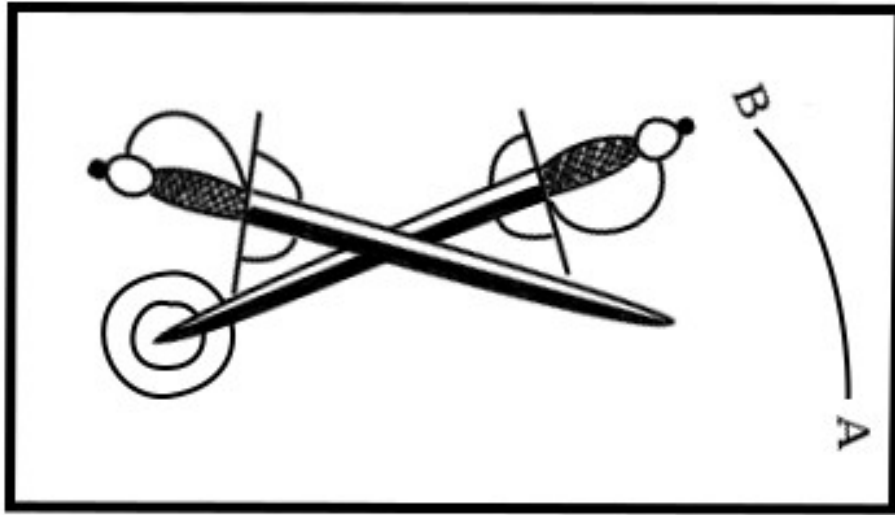
Blow of perfect attack to the face.



HAVING made the *atajo* and general of narrowing, giving a step from point A to point B as is said, the sword remaining in obtuse angle, if he will not leave, wound him in the face above his sword, without separating from it. At the lifting of the quillons, give him a thrust in the chest, covering the point. If he will deflect to the inside, a thrust in the face is possible, passing the sword below his quillons. At the deflection, a *reves* with the wrist to the head or arm is possible. Also at the

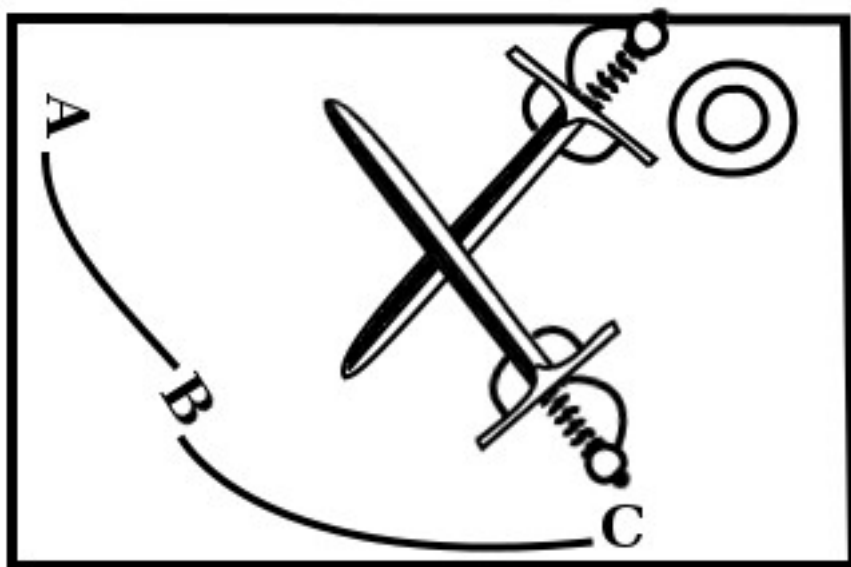
deflection, a vertical *tajo* is possible, giving a step to his right side. Also at the deflection, a thrust capturing the quillons, and a *tajo* capturing the quillons are possible. For the *tajo*, the hand has to be put in below, and for the thrust, above.

Sagitta on the inside.



**A**LL these blows are done for the purpose of better knowing the generals that are done. Having made an *atajo* and general of narrowing, giving a step from point A to point B, and going to wound him in the face, if he will lift the quillons, drop the point to the chest, covering the point, united with the sword.

Blow of vertical *tajo*.



**T**HIS *tajo* is done in this form: having chosen the mean of proportion on point A, give a step to point B, doing the high general, which is started by the general of narrowing. At the end of the circle, the sword will be found above, and at that time, make a deviation toward the point of the opponent's sword, giving a rounded *tajo* in the head, and at the deflection, a thrust in the face or chest.

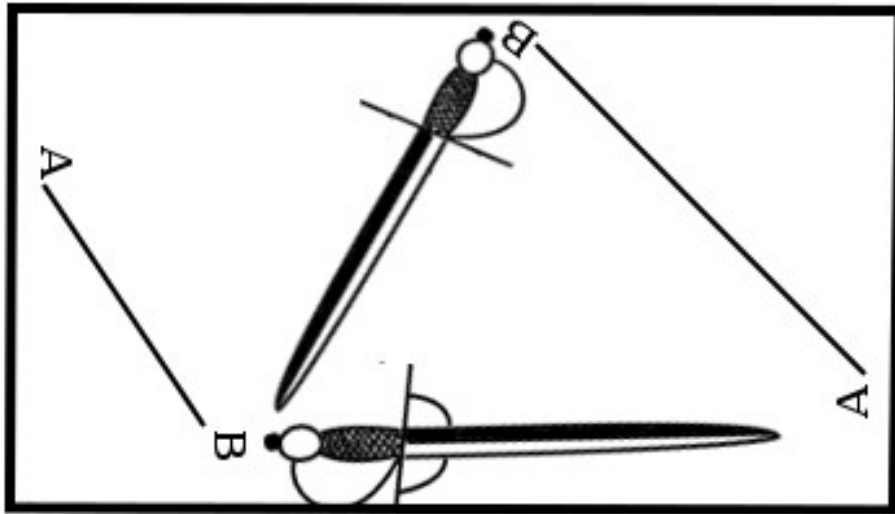
Half *reves* to the face.

The previous demonstration will be understood for this same *reves*.

**H**AVING made an *atajo* of high general, giving a curved step from point A to point B to his right side, the swords

remaining in the middle of their longitudes, or length, so that the *diestro's* sword will be above, he will give a half *reves* to the face. Many other techniques are offered, but these are enough in order to understand better the seven generals on which this science is founded.

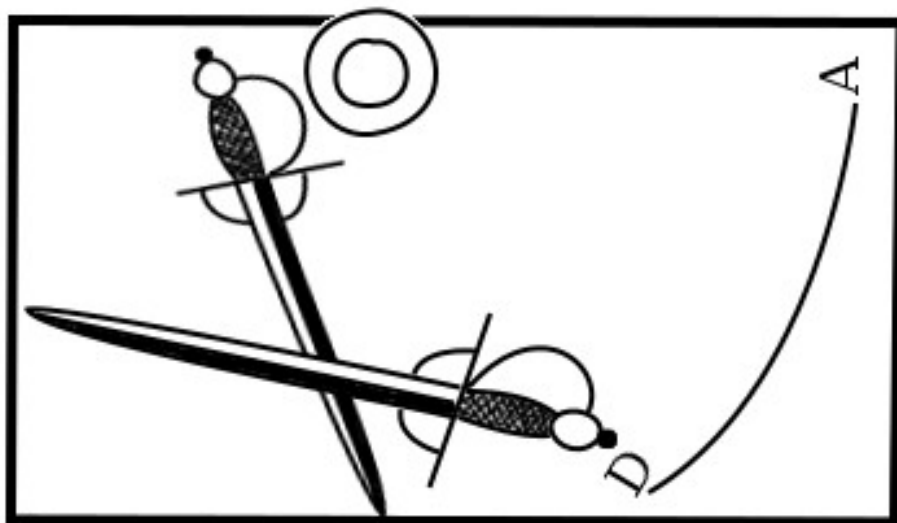
Thrust at the beginning of the movement  
which is an opposition to the general of line in cross.



I have said in many places that this variety of blows and postures is only done for the purpose of knowing the generals better, which are the foundation of all this science, and a blow cannot be imagined that does not yield vassalage to its principle. This demonstration will teach the disciple in this form, what the counter and opposition of the general of line in cross is. The *diestro* being forewarned, when the opponent goes to do the line in cross,

giving a step from point A to point B, the *diestro* gives another step on the circle, also from point A to point B, giving a blow in the chest or face. Also, it teaches the disciple the opposite of this, which is: going to give *atajo* of line in cross, if he will leave to wound, he will go to *atajo* with caution, the arm straight, the body profiled, making the *atajo* with only the wrist, remitting the sword, the body behind the quillons. Lacking the sword, come close to it with adjustment, and he will give the same blow. A *tajo* is possible here at the beginning of movement, giving the same steps from point A to point B. All this undoes the right angle.

General *atajo* on the circumference to the left side.



THIS *atajo* is what the previous demonstration signifies, which we have said in the form that the disciple has to

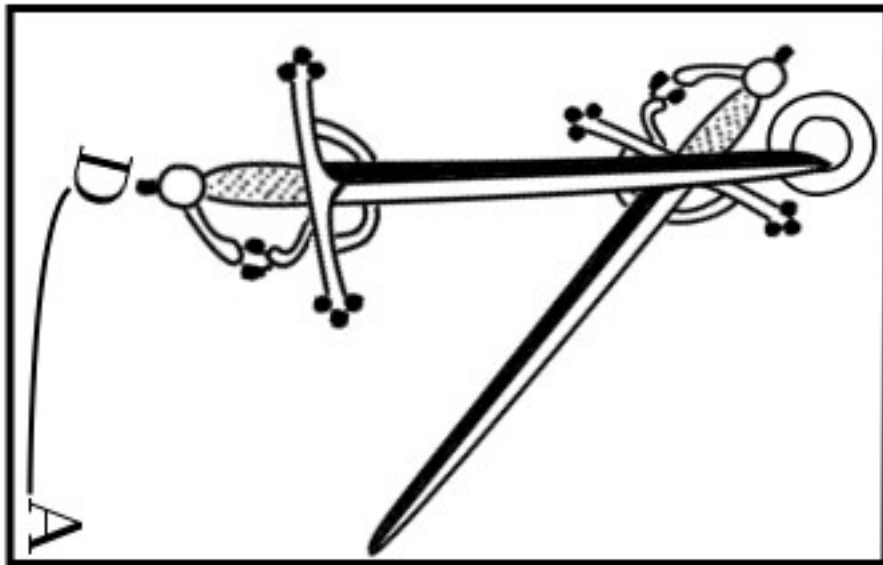


understand such that he comes to a state of knowing, as he only has to teach him in rounded *atajos*, as is said. All the masters teach with this part at the beginning, and it is notably harmful to the disciple, although it is taught by the precepts of the same truth. Considering many times going in various thoughts, desirous of knowing what the reason would be that all the masters, vulgar and true, had always taught and still teach on the inside, some using the vulgar (which is when they take the sword on the inside, giving the step to his right side, which is false), and other masters that are seen as wise and studious begin teaching with this part, giving the steps on the circumference to his left side, with the requisites that touch on the same truth; this is notably harmful and a great failure. Seeking the reason and seeing that these masters had books caused me astonishment, particularly that of the Greatness of the Sword, in which our author *don* Luis Pacheco teaches us, and places in his fourth part (which is the best that has been written) forty-four blows that all begin on the circumference to the right side. Considering that the masters didn't make good on this, seeing it so clear, this has astonished me for some years, and that even the wisest authors, in the parts in which they put more care, that it was in the universal, they also erred in the steps and the techniques. All this brought me great confusion, until God had been served that I found the failure (which is man's own nature), and thus it has to be resisted and removed first, as is said. The wisest masters, when they want to do a disciple more honor, teach him by the general of narrowing, which is out of time. They had begun to teach me with this, and all this has part of the vulgar, and beginning to teach with

it is a notable failure. Because a man is naturalized, he hates artificial movements, which are those that give us advantage, and he flees from line in cross, weak below the strong, and from its oppositions, this being the most important and most noble, as a man will remain vulgar by not knowing it. This *atajo*, says an author, is superior to the generals and destroys them. He lives deceived, as this *atajo* is subject to the general of narrowing and the general of line in cross, as will be seen in the demonstrations that are opposed to it. This *atajo* is very heavy to know, and in order to know it, one has to keep to the requisites that have been said in the circle, key, and governor. Now I will return to say the most adjusted that I can, that this *atajo* is very dangerous if not done with its requisites, and it is known as the best and most powerful that there is in the science. Except that it is executor, not keeping to the courtesies that the other generals have to keep to: after being made and chosen, it will be in the *diestro's* hand to wound or not, and this will be without losing. In this *atajo* it is not, as it is necessary to execute it without executing his blow, his sword will remain in a worse state; but then he will be able to make use of the low general, which is the remedy of all. This *atajo* is done in this form: having chosen the mean of proportion at point A, give a curved step on the circumference to the left side to point D, taking the opponent's sword on the inside, making *atajo* on it, the pulse tempered, and the body, step, and sword at the same time. The body remains squared, such that the left shoulder is confined by the opponent's right, the swords in the middle of their longitudes (or lengths), the sword offline, the hand almost in front of the right thigh. The swords being in this form, it will be necessary that in order for the subjected sword to leave, it has four movements, which are: one natural to lower, one aligning lateral, passing below, one violent in order to raise up, and one forward to wound. The *diestro's*

will not need to be more than one mixed movement in order to wound, and as one is before four, he will necessarily be wounded. Before I knew this *atajo*, I made one (and today I also teach it), very powerful, more for the men who don't let you take the sword; it is done in this form: the mean of proportion chosen, go to seek the sword, united with it, the hand almost fingernails-up, the body profiled, the arm straight; and in going to his sword, in lacking it, make a rounded circle on it without losing it, and by the right angle wound the opponent by his same edges. This is an important blow and *atajo* against many blows, as he that will make use of it will see.

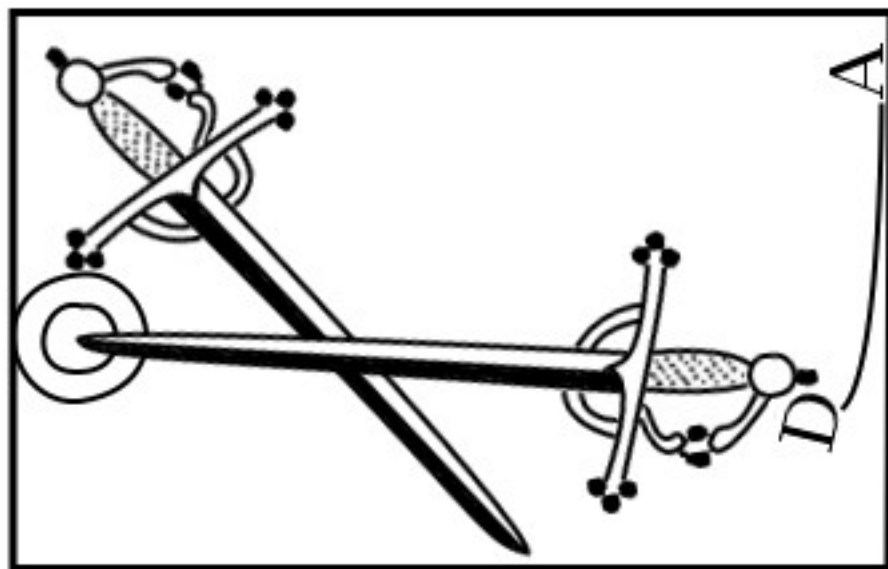
Thrust of perfect end.



HAVING made *atajo* from point A to point D with the requisites that touch the art, if the adversary leaves

below to wound the chest, wound him in right angle, because his sword will travel on the arc, and the *diestro's* on the chord.

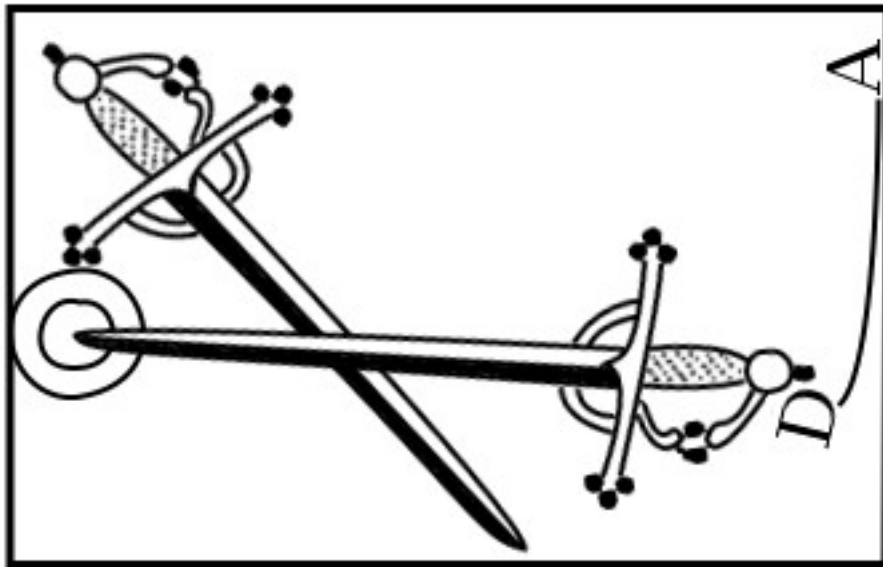
Blow of whole circle.



HAVING made an *atajo* from point A to point D with the requisites that touch the art, if the opponent will have the arm very straight and leave with brevity, covering the point, wound him in a circle, placing the body profiled, without losing the sword. It is a very secure blow, and more for some very skilled that have it by science that, in their sword being below, they only take it in order to place it above; with this rounded blow, they find themselves in the air and wounded. The blow rounded in a whole circle, without losing contact with the sword, in this blow as well as in the rest, is very advantageous and secure; at the first lift, the *diestro* will know the opponent's play. Thus, I say that

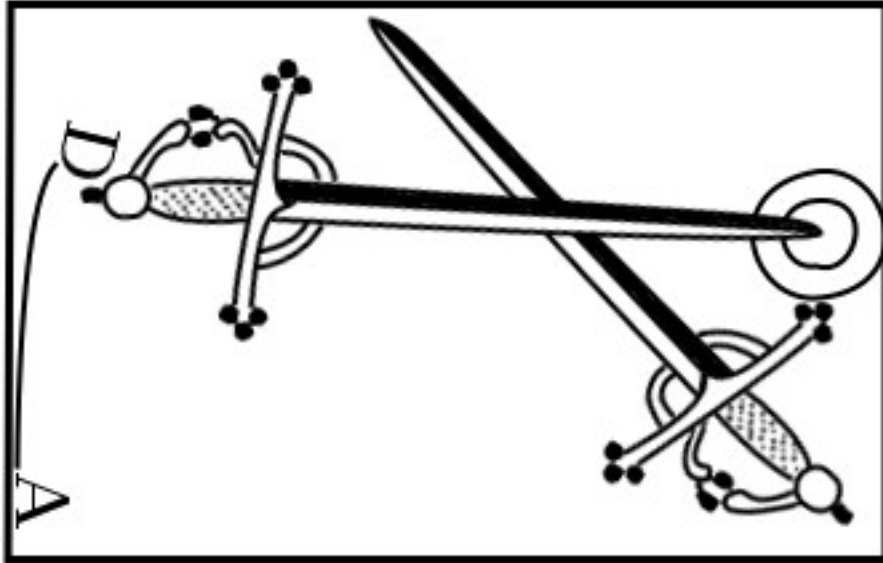
in so far as this *atajo*, if the opponent will have his arm very straight, wound him in a circle with the body profiled, and if it will be curved, wound him squared, above his sword, the arm straight. The *diestro* always has to reserve force in his arm, and it does not have to be thrown to wound if he doesn't see the blow, only being applied to his generals, which will be discovered with security.

Quarter circle on the outside.



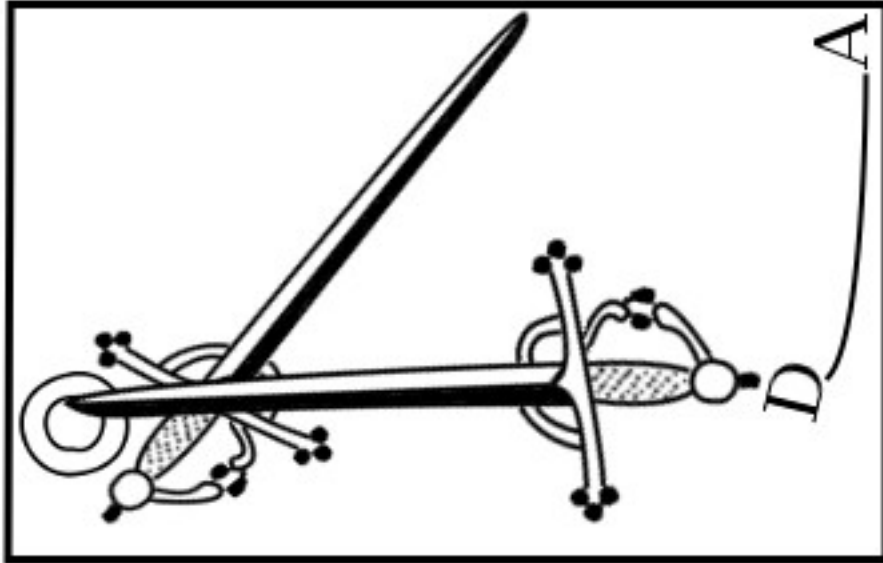
**H**AVING made an *atajo* from point A to point D with the requisites that touch the art, if he will raise a point without taking out the sword, and will lower the point in acute angle, give him a quarter circle in the right collateral on the outside, united with the sword, without losing it, and form blows from his movements.

Perfect attack to the face.



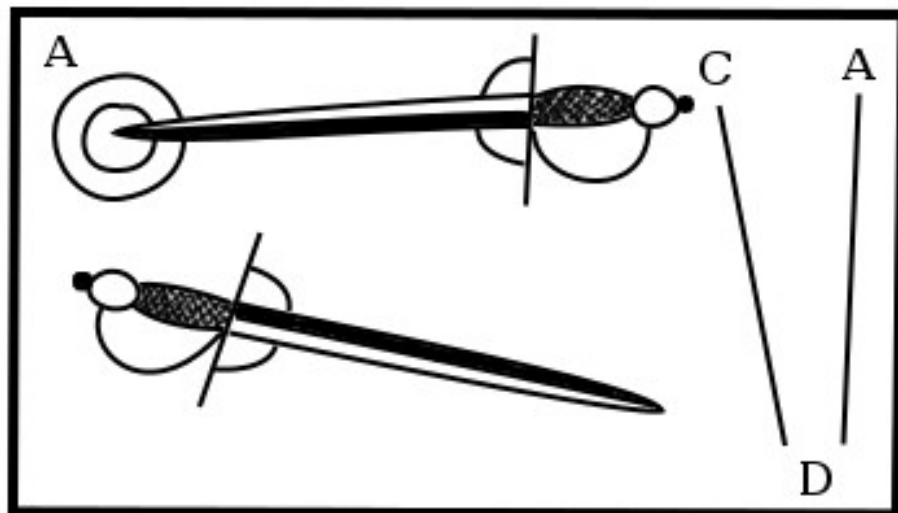
**I**T is plain, that having made a general *atajo* from point A to point D, if he will not leave to wound, he has to attack him to the face, without separating from the sword, rather united with it, guiding the point to his face, behind the cross guard of his sword. At the lifting of the quillons in order to cover the face, give him a blow in the chest, covering the point, lifting the quillons, so that if he will want to wound, he gives it in the quillons. All these blows have to be done with the one suffering and the other working, in order to know more.

*Reves* with the wrist.



**I**T is certain, that having made a perfect attack to the face, if he will deflect the point of the sword to the inside, give him a *reves* with the wrist in the head or arm, taking the sword by the point of the opponent's, making a rounded circle with the wrist. At the deflection, a vertical *tajo* is possible, giving a step to his right side, or a conclusion putting in the left foot, giving a transverse step.

Vertical *tajo* of second intention.



IT is said, that having thrown the *reves*, if he will make a deflection, that it will be necessary to give him a vertical *tajo*, giving a step to point C to his right side. At the remedy of the *tajo*, give him a thrust in the chest, passing the sword below the opponent's quillons.

*Reves* of second intention.

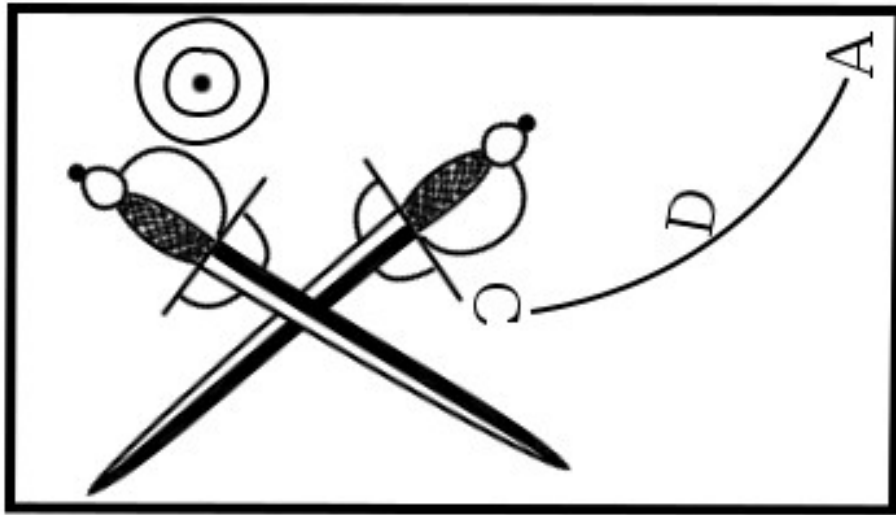
In this the demonstration above is understood.

THIS *reves* is the same as the previous, except that having made the *atajo* from point A to point D, when he makes



the deflection, give him a *reves* with the wrist, taking the sword by the point of the opposing, giving a step to point C. When he goes to remedy the *reves*, give him a *tajo*, capturing the quillons.

Blow of whole circle, capturing the quillons.

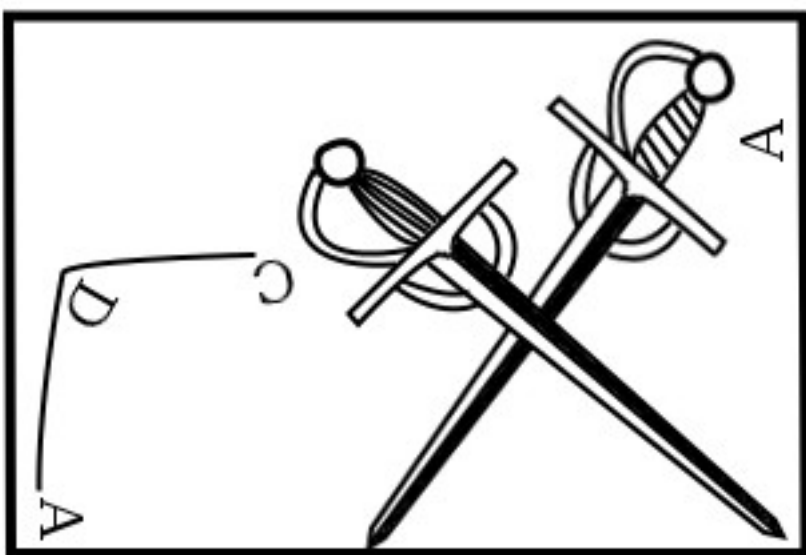


IT is certain, that having made an *atajo*, giving a curved step from point A to point D, if he will leave to wound, turn to make another *atajo* in a circle, without losing the sword or the contact, until the swords return to the *diestro's* left side, putting in the left foot, giving a curved step to point C, capturing the quillons. The hand has to catch the sword below in a way that it can be removed by twisting the hand, as well as by the blow in the face.

Another two conclusions are possible in here, in this form:

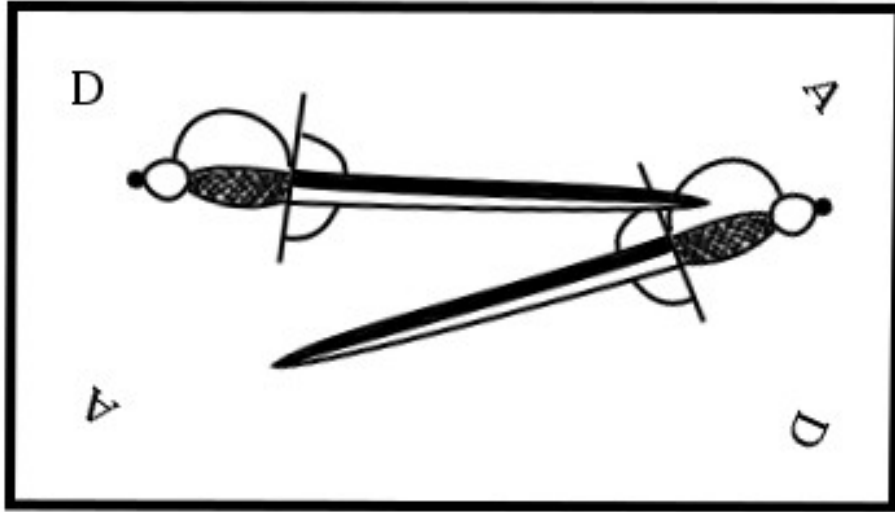
having made the *atajo*, leaving to wound, returning to give an *atajo* in a circle, putting in the left foot, the left hand will catch the quillons above, without having removed the sword from the *atajo*. In order to take it, the *diestro* himself will throw a half *tajo*, with which he will take the sword by the point of his opponent's, giving him a *reves* in the legs, and *tajo* in the face. Many other things are offered to me; time and use will uncover them.

Conclusion of perfect end.



**T**O wit: having made a general *atajo*, giving a curved step from point A to point D, when he leaves, make a new *atajo* above his sword, putting in the left foot to point C, capturing the quillons. I caution that it does not have to be the rounded *atajo*, but simple. Many other blows are offered to me, but this is enough so that the master instructs the disciple in the art and science of arms.

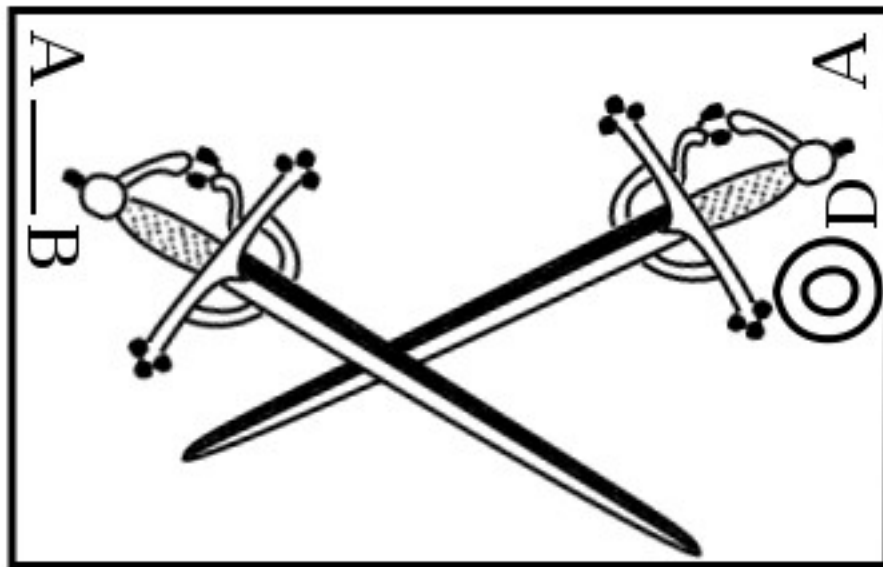
Sagitta at the beginning of the movement, which is a counter of the general *atajo*.



THE master always has to bring his disciple to understand the oppositions against the blows. Thus, having chosen the mean of proportion, at the formation of the general *atajo*, giving a step from point A to point D with the requisites that touch it, it is in this instant, at the beginning of movement, that he gives a step from point A to point D, taking the sword below the opponent's quillons, giving a blow of first intention in the chest. A half *tajo* to the face is also possible, taking the sword by the point of the opponent's, and at the remedy, another vertical *tajo* is possible, giving a step to his right side. A conclusion is also possible

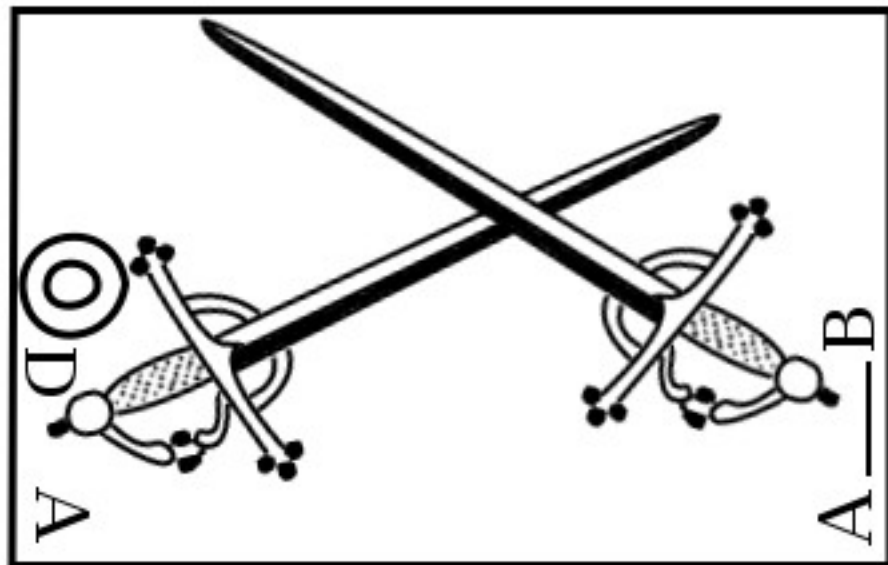
at the formation of the general *atajo* from point A to point D at the beginning of movement; in the instant that he goes making the *atajo*, give a transverse step with the left foot to the left side, capturing the quillons. Be warned that, in making the movement of increase in order to catch the quillons, the sword will be under; he has to relax the point of his sword to cover the point with the quillons until having made the hold, and taking his sword by the point of the opponent's, give a half *tajo* or thrust. All this is done to the end of knowing the *atajo* more perfectly, and it will result in the *atajo* being made perfectly; the most that the *diestro* will be able to do is thwart it, but not wound.

General of narrowing against the general *atajo*.



**H**AVING made the general *atajo*, giving a step from point A to point D, the sword that is subjecting will remain in obtuse angle, and not very tight; the sword doesn't have to be taken below, but rather he will give a lateral and backward step to point C, making a movement of decrease on his sword, and of increase on mine, being placed in the general of narrowing, that will be done by only turning the hand fingernails-up, profiling the body, and being placed behind the quillons, the hand very high. The point of the sword has to remain in obtuse angle, with which it will be necessary to wound the opponent, because he will be squared and will have less reach, and by not transferring to the general of weak above the strong, he will be wounded.

General of line in cross against general *atajo*.



HAVING made an *atajo* from point A to point D with the requisites that touch it, such that it will not be able to be opposed by the general of narrowing, in such case he has to take the sword below the opponent's quillons, making a zero, giving a lateral and backward step to point B, remaining in the general of line in cross with greater reach, and wound. The other sword will also be able to transfer to weak below the strong, giving a step to his right side. He that will come to understand these blows will see how they have different beginning, middle, and end from those that the serious authors give, because my pleasure is writing without speaking badly of anyone, and thus many things are offered to me, and I have much cloth in which to cut, as will be seen if it will be offered.

CHAPTER III. *In which particular blows are dealt with.*

THE disciples being skilled in all that was said, and secure in it, it will be taught to them, and they will give account that they can make *atajos* and steps as he will want, protecting the body with the sword and uniting them, or in order to make *atajos* of second intention, giving steps the opposite of that which must be given, but with reserve that the step is of such quality that he cannot be wounded. The *tretas* are in error because of the disciple not knowing the scope, which is known by means of the use and teaching that the master has made to the disciple, bringing him through the circle, giving steps, and making *atajos* to one side and the other. In the oppositions of low general, the master will begin to teach him the different varieties in order to be more fixed in this science. He will be taught that he makes an *atajo* of high general, and from there attacks the face and returns to the *atajo*, and the master leave to wound him, and he throws thrusts below, and he will have the sword, the hand fingernails-down straight to the opponent's face, the quillons low, the point of the sword occupying the obtuse angle. In the opponent leaving below the quillons, give a step of one and a half feet, drawing close to the point of the opposing sword, always placing the body behind his sword. Making these steps, if the fearful opponent will cover the point, make the quarter circle, and form blows from his movements. This mode of *atajo*, that at times I have said is harmful, at this time it is advantageous because of the man already being firm in the truth.

In all the times that a man will come to be lord of a science, he will be able to make different adjustments and discourses on it in order to know it better. If he will want to catch the sword, and give *atajo* to those that boast of fleeing it with speed, and he will not want to make use of the weak below the strong (which is that which cuts the lines), and to one who will not let you make *atajo*, by only attacking in it, he will remain cut short, and wounding. It will teach the *diestro* to make vulgar *atajos* of second intention more true, because the truth remains in the body, which is in this form.

We go to make a general *atajo* to a man, and it is so brief that the sword is not found. We have already said in other parts that in not finding the sword, the body is sought, but now in order to entertain us and know more, we do this, and it is that in order to find the sword and make *atajo*, we consider the circle that is imagined between the two combatants. The line of the diameter is eight feet straight from point A to point A, which will be twenty-four feet around, which has eight steps of three feet, and its lines. To this end, we will find an *atajo* of line in cross to the opponent, giving the step opposite, which will be on the infinite line and on the circumference to the left side to point F, with which the body will remain uncovered but will not be able to be wounded, because the opponent will not have reach. In the opponent leaving to wound, he will give a step to point D only, being placed in general *atajo*, from where he will necessarily wound. Using and working this many times, the *diestro* will know it, and also make a general *atajo*, turning it in a circle, without losing the sword, the body profiled, the arm straight, and at the end of the *atajo*, wound straight to the face. If he will lift the quillons in order to deflect the point, a quarter circle is possible. If he will deflect directly, bringing his quillons and the opponent's point to the side of his left shoulder, a thrust in the face is possible, passing the sword below the quillons. A *reves* with the wrist is also possible, and at the



deflection of the *reves*, a *tajo* is possible, whether capturing the quillons, giving a curved step with the left foot to the left side, or giving a lateral and backward step, giving a vertical *tajo*.

I wanted to make an *atajo* of line in cross to a man that didn't let me catch the sword; to this, make a general *atajo*, giving the step opposite on the circumference to the right side to point F on the infinite or finite line, where the opponent can't reach. At the sword fleeing, drop over the opponent's sword, giving a straight-line step to point D, the body remaining very profiled, making the general of line in cross, with which he will necessarily wound, considering that at the second *atajo*, one has to wound quickly and straight. Also do line in cross, doubling the *atajo*, making two round circles, with which he will be wounded.

I do the dive<sup>9</sup> by the truth, in this form: having chosen mean of proportion, give a step from point A to point B, making an *atajo* of line in cross, and at the opponent leaving to wound, give a curved step to point C to the left side, and with the left foot, turning to reduce the sword. In the middle of the second circle, void the sword below the opponent's quillons, giving a blow in the chest and capturing the quillons. Whenever the *diestro* is found in that state, he will be able to do the blow, concluding with the hand, dagger, or buckler.

I do the curved,<sup>10</sup> having made a general *atajo* from point A to point D, attacking the face, and at the remedy of the blow, curve the arm, giving a blow, and capturing the quillons. This serves for the buckler, cloak, dagger, or conclusion.

End of the second part.

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9 *Zambullida* – considered by many authors to be a vulgar *treta*

10 *Enarcada* – considered by many authors to be a vulgar *treta*



# THIRD PART

ON TEACHING OF MASTERS IN THE  
philosophical science of the mathematical skill of arms;

By the Licensed Luis Diaz de Viedma, native of the  
city of Guadix, where one friend will be able to  
very easily teach another  
without a master.

## PROLOGUE TO THE THIRD PART.

**M**Y first intention, gentle reader, has been to bring to light in this science a new mode of teaching, which is very advantageous for a man. When I may not be able to place it in the state that it deserves (due to my lack of ingenuity), I will be happy to have given motive so that others more knowledgeable continue it.

Although this desire overcomes me, the difficulty that resides in the envious masters prevents it, censuring that which they are not to do, wanting with their damaged intentions to make ruins of the edifices that others have reached by study and good zeal. Those being enemies of the conservation and seating of their own profession and science, stop sheltering he that desires to improve it, instead wanting to consume him, ungrateful and envious of he that studies and works with zeal at serving God, his king, and nation, but our lord will castigate those such firstly and after time. In many parts I say that my desire is to succeed, and my pleasure is that the wisest is encouraged and takes the pen, making another discourse, because I am satisfied that up to now there is nothing written of the arms that is not learned from this book, and that no one has been able to write anything that these seven generals does not subject. Whoever will have a different opinion,

write and give the reason for it with the adjustment that is due, which will be of notable pleasure for me, as my principal intent is to ascertain and originate the reformation of the teaching of this science. I always desire to see studious aficionados that intend to see to what end the fundamentals, principles, and effects of each chapter are said and done, and to what end each one of the techniques is done so that the disciple receives advantage from some and receives harm from others.

As for the dagger, buckler, and cloak, I have found no writing up to now that is to my purpose. Thus, I will say the best that I am able, in the mode of my teaching. If it will appear bad to some curious, adjust to it, look at it, and learn it; by not adjusting to it, looking at it, and learning it, his reason cannot be admitted, because a man cannot give an opinion on what he doesn't know. This misery goes throughout this science, because the most barbarous, ignorant, and vain who know least are all taken as wise in it and want to give their vote. However, if one will find any other better-adjusted thing written today, advise me, citing books and folios, not telling the air that this is an old and often-used thing, as some *diestros* have said of a compendium that I made in order to give to my disciples, without giving reason or places where it is written in that form and composition. They have said in my absence, that a mode is often-used, being so new that these days the same do not use it, appearing to them that they are found in it and that they know it, and it is very much the opposite of that which they know and teach. Thus I trust in God, that this science seated, it will be the cause that the professors of it are removed from not wanting each one to follow his course, rather they are adjusted as brothers, and come to know the truth and the error in which they live.

F I R S T   C H A P T E R   O N   T H E  
*dagger, buckler, and cloak.*

**I**N all the arms, I will be happy to achieve with my little ingenuity placing them in a state that was of notable advantage to the curious aficionado of this science. Thus, I say that as for the dagger, buckler, and cloak, I give some of their own techniques; they will all be conclusions, with the dagger, cloak, or buckler doing the office that the hand does. The dagger has to be long, at least half a *vara*,<sup>11</sup> which is of notable advantage. The posture has to be over the arm, close to the chest, such that the sword doesn't lose its straightness, nor the body its profile. It doesn't have to serve more than at its time and blow, placed on the chest; only for some particular blows will it have to be placed at the part that the adversary's sword has to leave, so that the blow is so brief that it almost can't be known by the opponent, as our authors say. The bolder the blow is, the less known it is to the opponent. These blows are of first intention, and are known by the posture of the opposing sword, and will be made with movements in the way, as has been said in other parts of this book. The master teaching the blows of conclusions, which are the particular blows of the dagger, buckler, and cloak, and the mode of going by the general will uncover the rest. The first that the master has to do is that the disciple goes in opposition of the general of line in cross and weak below the strong, in this form. It has already been said that the dagger has to be on the chest; making an *atajo* of line in cross, the master will leave to wound, and the disciple will catch the sword below, placing the dagger above, giving a step from point A to

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<sup>11</sup> A *vara* is a unit of measurement equivalent to about 33 inches (84 cm).

point D in the same conformity that said oppositions of line in cross and weak below the strong have to be done, except that the steps have to be given opposite, always coming close to the point of the opponent's sword. When the sword has been taken, the dagger has to be above: the hands, sword quillons, and dagger working together, and throwing the blow to the master's collateral, the dagger returns to the chest. This type of opposition has to be taught to the disciple first, so that he may know it to be transferred, as this universal general has to serve after counters of all the blows, and this will be done by the disciple for eight days, until he is disposed in order to receive the buckler or cloak. These oppositions will be placed in this form: when my opponent's sword is in the general of line in cross, it will be necessary for mine to be in the general of weak below the strong, with which I will place my buckler above my sword, brought close to my quillons, covered with the buckler, so that I may see my opponent on the right side of my buckler or cloak, and from there I will be able to give a thrust in my opponent's chest, face, or right collateral, wherever he gives me more space. If he will make a parry with his buckler, dagger, or cloak, placing it below his quillons, which will be best, in this case, protected by my buckler, I will give a blow to the shin,<sup>12</sup> or *reves* in the legs, taking note that in the *reves* passing, it is appropriate to give a *tajo* to the head in between the two arms, that appears and is high to low [*altibajo*], as the old ones called it. In order to teach the disciple, it will only be done in this form: when his sword is in the general of line in cross, he places his buckler on his right collateral, which is where he can be wounded. When he is in the general of weak below the strong, he places his buckler above his sword, brought close to his quillons. Make oppositions and *atajos* of this kind many days, as in this way he will be taught and awakened in

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12 *Canillazo* - considered by many authors to be a vulgar *treta*

order to receive the blows, which is the most important, which I will say the best that I can.

After having instructed the disciple in that, the blows will be taught.

1 Having chosen mean of proportion, give a step from point A to point D, making a general *atajo* on the circumference to his left side. The opponent will leave to wound, and without separating the sword, make a new *atajo* on it, putting in the hand, dagger, buckler, or cloak, and putting in the left foot, throwing a blow to the face. At the deflection with the dagger or buckler, he will void the sword outside in a circle, wounding in the chest, and the swords have to remain to the *diestro's* right side.

2 Having made an *atajo* from point A to point D, if he will leave the sword and dagger being with the requisites that touch it, the opponent will leave to wound. In this time, without moving the sword hand, the *diestro* will make a movement in the way, and bring the dagger above his right arm, making a wound in the chest, the opponent's sword remaining pinned by this blow. A thousand reasons are offered here, but exercise will uncover them.

3 Having made an *atajo* from point A to point D, if he will leave to wound, make a new *atajo*, not in a circle, but above, putting in the left foot and the dagger, buckler, or cloak, wounding the opponent; the swords have to remain at the *dietro's* right hand. There are many other blows from this side and circumference; the use of these will discover it, and all these were remedied by giving a backward step, remaining in the general of weak below the strong.

4 Having made an *atajo* of line in cross, giving a step from point A to point B, at the adversary leaving, make a new *atajo*, giving a transverse step with the left foot to point C, making a new *atajo*, wounding with the dagger, or placing the dagger drawn close to the quillons, wounding with the sword. The same will

happen if the adversary leaves with a thrust below or a *tajo* above.

5 Having made an *atajo* from point A to point B, if he will leave to wound, give a transverse step to point C, putting in the left foot, ripping with a *tajo*, and the hand, dagger, or buckler below, wounding in the head. At the remedy, wound him in the chest.

6 Having made an *atajo* of line in cross, giving a step from point A to point B, if the adversary leaves to run a movement of increase, put the dagger, buckler, or cloak above, giving a thrust, taking the sword below the quillions, giving a step to point C.

7 Having made an *atajo* of line in cross, giving a step from point A to point B, if he will leave with a thrust or *tajo*, turn to receive it with the two arms in the form of opposition of the general, and in receiving it, give him a thrust in the collateral.

8 Having made an *atajo* of line in cross from point A to point B, if he will leave with a *tajo*, kill the movement, giving a transverse step with the right foot to point C with the two arms, giving him a thrust in the face in the form of general *atajo*; it has to be at the killing of the movement. Our author speaks of this blow in his book.

9 Both being established in right angle, placing the dagger level, the point close to the quillions, taking the opponent's sword on the outside, throwing the opponent's sword above my right arm, give him a blow below his sword in the chest, giving a forward step.

10 It is ordinary for most men that are not of my art, after they establish, to place the sword over the *diestro's* on the inside. In this time, a fingernails-down thrust is possible, giving a forward step or putting in the left foot, applying the dagger, buckler, or cloak, and placing it above the opposing sword, curving the arm.



They work to understand these blows well; use will discover many others.

11 It is ordinary for men that do not deal with this truth to be established, having the sword in obtuse angle and the dagger close to the quillions, which they call iron gate. The master will be established this way, and direct the disciple to establish in right angle, the point of the sword on the lower cross of the opponent's quillions, the dagger over the arm. From there, he will make a blow of movement in the way, putting the point of the sword above the arm, guiding it to the opponent's chest, and apply the dagger to pin the sword.

12 The dive<sup>13</sup> is done in this form: having made an *atajo* of the general of line in cross, giving a step from point A to point B, the master leaving to wound in the chest or face, make a new *atajo* in a circle, giving a curved step with the left foot to point C, and in the middle of the circle void the sword fingernails-down, bringing the dagger close to the opponent's sword, and make the dive. This is remedied with the general of narrowing.

All these blows have to be taught to the disciple with great precision and calm, until he is found in them, giving him room so that he does them as he can, and to the end of mixing in and battling with it by said oppositions. After, the master will bring him to understand that each time that he makes whichever of these blows, in order to undo it, he doesn't have to remedy with the dagger, but give a backward step according to what will touch the blow, turning to reduce with the sword, being placed in weak below the strong, or in the general that will touch it directly, as all are subject to the seven generals, which we have dealt with. With this, the blow will have no effect; rather, it will be necessary to remove the foot that had been put in, and so remain free – not doing so, he will necessarily be wounded. With this, they will be found in the state that they began to battle. All these blows come to be an edifice that has to be taught to the disciple, with which he will be lord of all the postures and blows that can be

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13 *Zambullida* – considered by many authors to be a vulgar *treta*

offered to him in the variety of battle, with which he will make in himself a whole or a universal that defends him. Parting to his opponent makes that which will be offered, seeking not to strip the dagger from the sword, nor to be served by it more than to help the sword do the blows, or wound with the dagger, the sword having made the second *atajo*. Use will provide and adjust to all this.

*CHAPTER II. On the use that those who think themselves brave, and most of the vulgar, have for fighting.*

I have found that all men, of whichever nation and quality, come to have the same mode of fighting. I have found this by having much experience with it, and because each day I defeat reckless men that are satisfied with themselves that with a sword, and a sword, dagger, buckler, or cloak, they will do many things, and have done them, and will do each in offering to fight with men that are not of this science and do not know to reduce by the universal which we deal with. Thus, the masters have to consider all these techniques in order to give their disciples the defense or offense against those that will not be professors of this art of the truth. All the *diestros* of the vulgar (or those that are not *diestros*) plant themselves in obtuse angle, with the dagger or buckler close to the quillions. His only intent is to see if he can catch the opponent's sword with whichever of these arms in order to wound his adversary with the sword, appearing to him that each one that is found in that state has been wounded, and by not knowing this science, he will wound him. But here I will make four techniques and blows, with which the master will be able to consider the rest that can happen from the struggle.

1 Having been planted with sword and dagger, cloak, or buckler, if he will have the sword almost all outside of these arms, the *diestro* will make an *atajo* of the general of line in cross, giving a step from point A to point B, which is arming his technique, and then he then will put in the double arms in order to wound with the sword. The *diestro* is always warned that he has to give the blow below his dagger or buckler, voiding the sword, and he will always be found with the sword in the opponent's chest, and he will have neither reach nor blow.

2 In case he will have the greater part of the sword withdrawn, give a step from point A to point B, placing the sword in the face. In going to deflect in order to put himself in below, give him a blow, voiding below his buckler, dagger, or cloak.

3 If the left foot will be placed in front, give the same step from point A to point B, traveling to his face. At the deflection with the dagger, void the sword below, giving a blow in the chest.

4 Like this, no more or less, he will make an *atajo* from point A to point B, and at the attack to wound, he will give a step to point C, giving a *tajo*. At the remedy of the *tajo* with the buckler or dagger, give him a thrust below the dagger or buckler.

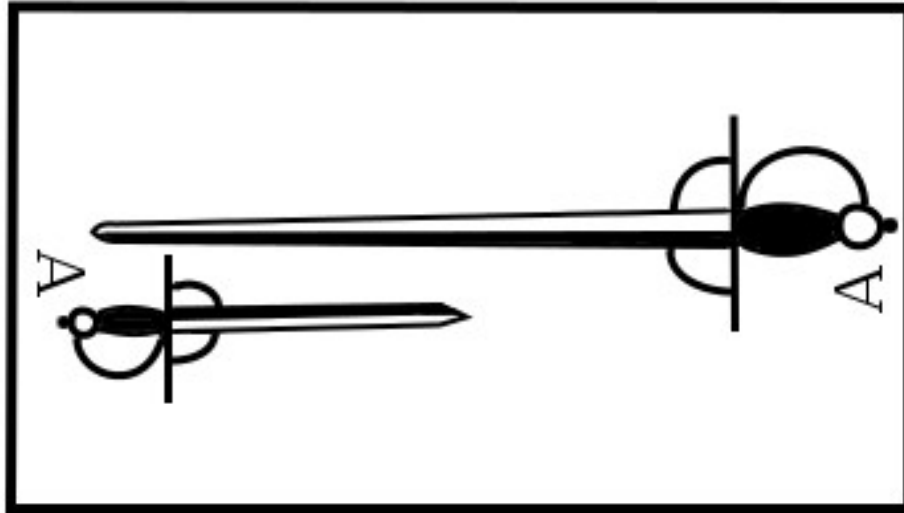
In this form, they will be able to understand the other blows. The master having the dagger and the disciple not, the master will make all the conclusions, so that he sees, and it is done not having fear.

*CHAPTER III. On the dagger against  
the sword.*

**T**HERE have been many *diestros* that say that they will remove a sword with a dagger. That will be to whomever doesn't know the arms, but to a *diestro*, I believe it is impossible, because if we say that a sword alone is enough to counter all the double arms, if it will be able to be said that a dagger is better than a sword, it would be contradicting ourselves. These techniques are for a case that can be offered, as a man happens to be found with a dagger, and another with a sword. In order to not flee (which is the basest act that a man can make), I have determined some techniques the best that I have been able to understand.

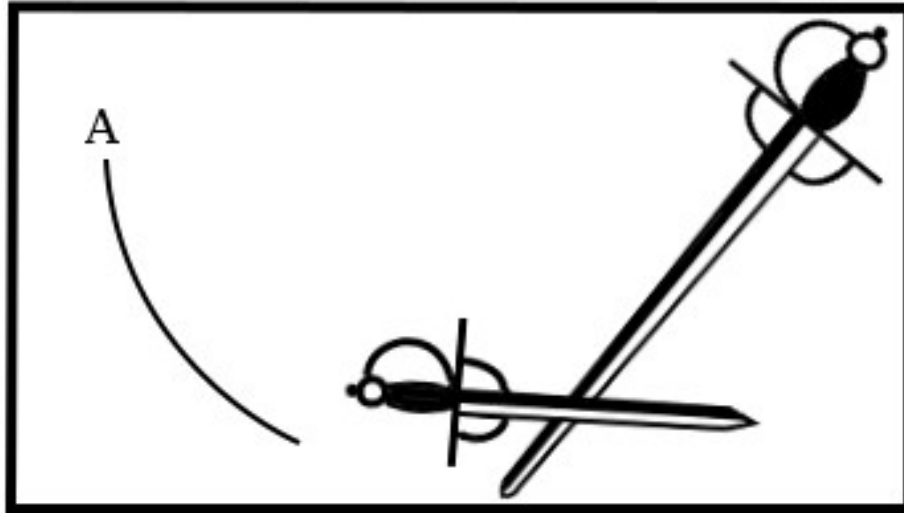
Seeing another without a sword, no man of valor will attack him with advantaged arms; but there are men so rude and choleric that they don't look at that, rather then they rush into all fights, and thus it can offer them such occasion that it is important. Already it had happened, that a man being in his house, or estate, or in the road, and thus a man that is aggrieved, and doesn't have valor nor dares to fight, imagines how he will be able to wound or kill, and that is how it will be. In this case, a man is found with a dagger on the belt, which is the arm that accompanies a man the most, and as such it will be easy to remove it and be lord of it. I am very certain that any man of this quality, in seeing the defense of only a hat, it will be enough. Thus, for the teaching of this I will give some blows the best that I can, and use will uncover the rest.

Choosing the mean of proportion, dagger against sword.



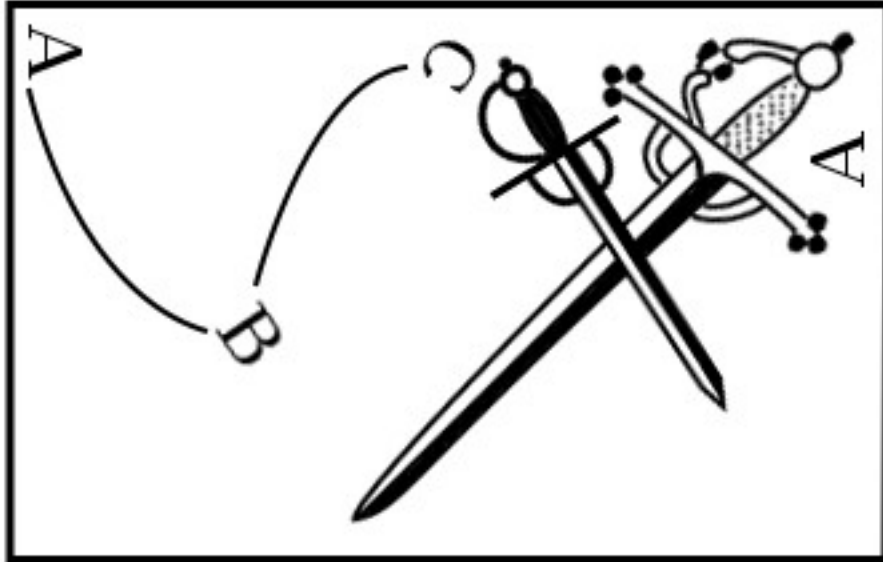
IT is important for the *diestro* to know the choosing of the mean of proportion at all times in order to better form his techniques. With the use, he will make in himself a whole that will be universal for his defense, and that the techniques will not be able to miss by the use with cholera, or without it; I know this by much experience. The *diestro* has to ensure that the point of the opposing sword doesn't pass the pommel of his dagger, and from there he will form an *atajo* on the sword, uniting with it, the body always remaining behind the sword. When he places an *atajo* on the circumference to the right side with the general of line in cross, giving a step from point A to point B, the body has to remain profiled. When he gives an *atajo* from point A to point D, the body has to remain squared in order to form his blow well.

General of line in cross.



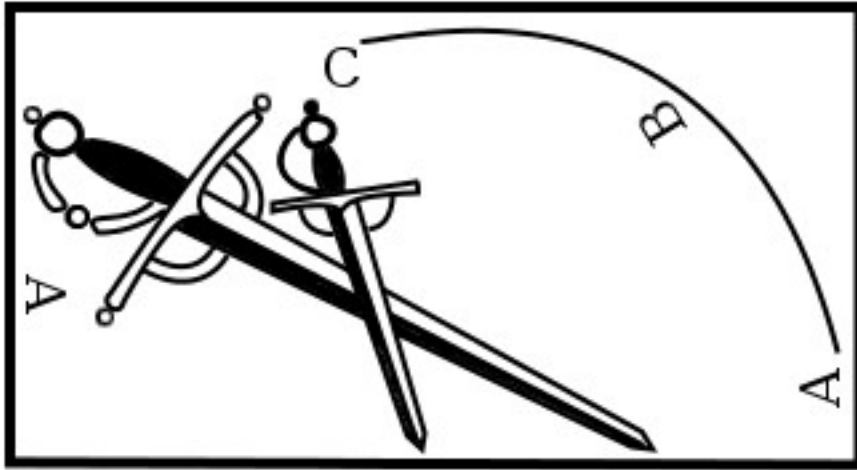
**H**AVING chosen mean of proportion, give a step from point A to point B, making the general of line in cross, body and sword at the same time, the dagger remaining offline, and the body behind the dagger placed in profile.

Blow of whole circle.



HAVING made an *atajo* of the general of line in cross, giving a step from point A to point B, if he will leave to wound, make another *atajo* in a circle without losing the sword, giving a transverse step to point C, capturing the quillons.

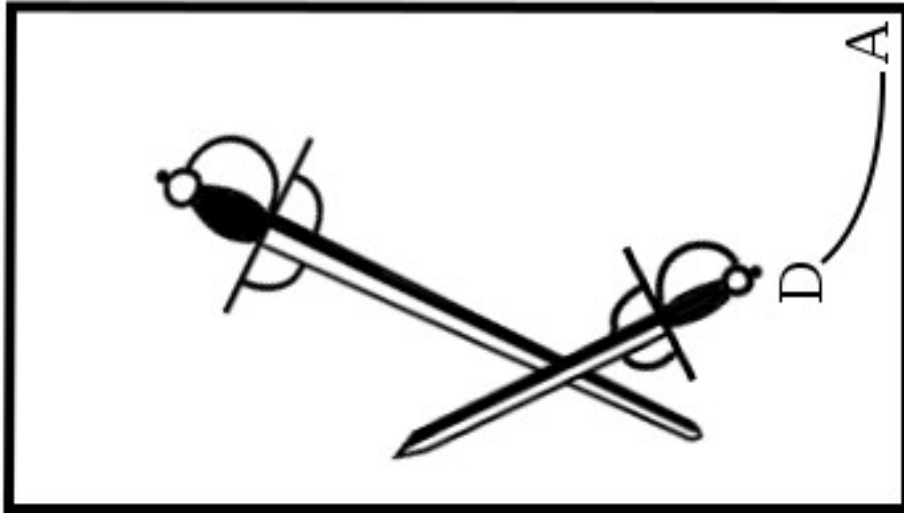
Blow of ripped *tajo*.



**H**AVING given a step to point B from point A, being placed in the general of line in cross, if he will leave to wound, help his movement, going with his own sword, without separating the dagger from it, giving a *tajo* above or a thrust below, giving a transverse step to point C with the left foot. If he has to give a *tajo*, he has to put the hand below, and if he has to give a thrust, he has to put the hand above.

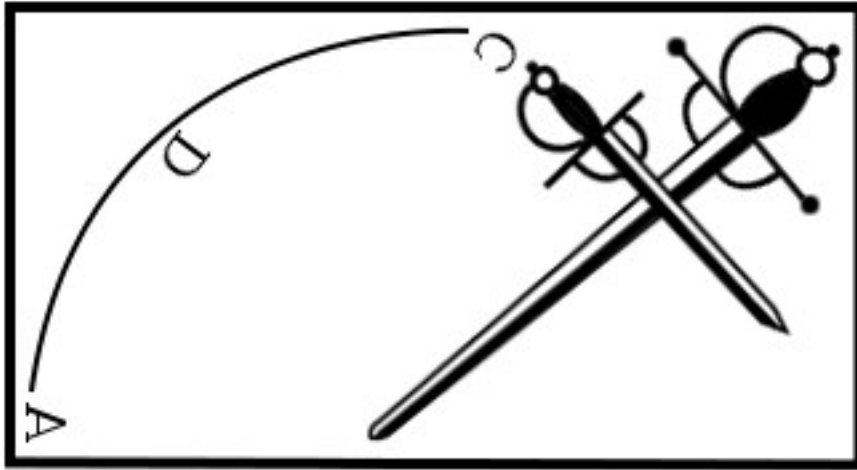


General *atajo* on the circumference to the left side.



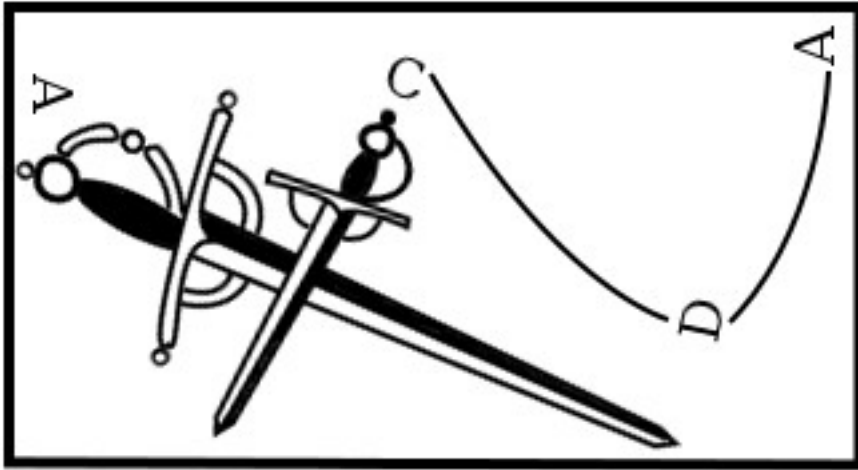
HAVING chosen the mean of proportion at point A, make an *atajo* to point D, the body remaining behind the sword in the conformity that the demonstration of the general *atajo* signifies, and he will make two blows: the one turning to reduce the sword without losing it, making a movement of conclusion, and the other is above, making a new *atajo*, as will be said in them.

Blow of perpetual end.



HAVING made an *atajo* from point A to point D, if he will leave, turn to give an *atajo*, giving a step to point C, putting in the left foot, capturing the quillons. This blow is done in the form that the conclusions which have been dealt with are done, and thus all these blows that serve for the hand, also serve for sword and dagger, for buckler, or cloak, or against them.

Blow of whole circle.



HAVING made the *atajo* from point A to point D, if he will leave to wound, return to place an *atajo* in a circle, without losing the sword, putting in the left foot, capturing the quillons; this has to be done with the requisites that touch the art. This is done for that which can happen to a man, in which the best is to have the sword.

WITH this, they know to teach the disciple enough so that he knows how to wield the dagger, and use will uncover the other variety of blows that will be offered. The same master will always consider the parts where his disciples are given the most advantage; in order to acquire the teaching, I have many times habitually taught them that in their home, they make a rounded circle on the wall, and in the middle of it they place an artifice that signifies a curved arm with the sword obtuse in the mode of the vulgar. Each morning they entertain one hour on only this demonstration, being planted in right angle, the body erect, the arm fingernails-up, and without withdrawing it, place the point of his sword on the wall to one side of said demonstration, and circle, dropping the point of the sword, only relaxing the two fingers in front until passing it below, and tightening the fingers, it will return to rise on the same circle. In this way he makes and throws many thrusts, which are called Andalusian thrusts in this book, giving them in the complement of the circle, citing one side, and giving to the other. With this, the arm will be made to give these thrusts, such that a man is superior to other players (who whenever they throw thrusts, they are so slow that he says: there goes one, and there goes another). If this continues, the one who makes *atajos* without reducing will remedy all, but if they are vehement, he cannot remedy but reduce. Those that do not reduce, and are taken by our truth, in being seen tight, make use of the straight, without knowing to take the gaining.<sup>14</sup> Here it has to be taught to the disciple that having narrowed his opponent in these thrusts, if he will make use of the right angle, so that he makes a quarter circle above his sword, or that he attacks the face, from where blows and glancing blows fit. In the struggle, blows to the elbow<sup>15</sup> and many other various blows are possible – time will uncover how they are done.

Many wise masters teach their disciples that when his

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14 *Ganancia* – considered by many authors to be a vulgar *treta*

15 *Codazos* – considered by many authors to be a vulgar *treta*

sword is subjected, whether by the general of line in cross, or by general *atajo*, they advise that they leave only to return to give an *atajo* on the sword. It is a notable error, because if the one making the *atajo* is a *diestro*, he will know the play the first time, and after, he will not go to wound straight, with which he will achieve his intent, but rather he will wound him in a circle with a spiral line. With this, he will wound freely, because being subject in *atajo* of line in cross, if he left below only to return to *atajo* the sword again, and the *diestro* stops wounding straight, instead traveling below his sword and quillons until he wounds him in the face, he will necessarily be wounded because he will not be able to make two actions in one time, which is to return to the sword and be defended. Rather, in seeking the sword, he will find himself wounded. The same will happen by general *atajo*, as I have said in other parts.

*CHAPTER IIII. On the teaching that the master  
has to give in order to teach and counter the lefties  
that deal with this science of arms.*

**I**T has been the opinion among the vulgar that the lefty has an advantage over the righty in arms. The opinion has been well-received, because the vulgar teaching is (and has been) so far from reason that I find being a left-handed man better than being a *diestro* of the vulgar. Being a lefty is one of the greatest misfortunes that a man can have, and as I have proven in this science, the natural movements do not let us know this science. The lefty (a man we call backward) uses the movements of his defense with great profile of the body and straightness of the sword, and the right-handed man, by his own nature, places the sword obtuse, and the body squared, with which the lefty has an advantage. But the *diestro* that will come to know this science will easily be

lord over the lefty, and thus I will give some blows so that the master can teach his disciple the mode that they have to have to play with lefties. These will be with the master taking the sword in his left hand, embodying the master, which is to provide the actions and postures that the lefty can make. Working it well, and giving to each blow the beginning and end that it deserves, he will see that the same blows will serve in favor of the lefty, only that they appear to be done opposite; these will be the generals that we deal with.

I am one of the men that have abhorred lefties most in this world. I am not scared that a man is left-handed, but in this I place the blame on his parents for not remedying it truly, as with this it will be enough in order to not be so.

We go such that if that a man was found left-handed, he must become right-handed, or at least be left- and right-handed. As much as it is a fault to be left-handed, it is an honor to be right-handed, and to do with two hands. If until now it has been difficult for a lefty to become a righty, in this book will be found such ease with little teaching and continuous use, that in two months he will have reason and way in order to be a righty. It is in such a state that I dare someone to make a left-handed man right-handed and a *diestro* with more facility skilled in arms, that reduces to a vulgar obstinacy.

It will be six years that, by variety of my fortune and events of my works, I became a master of this science, and in this time I have made more than one-hundred men righties, having it almost by choice, and I have made thirteen lefties by misfortune that has happened to them in their arms.

There comes a lefty to teach, and he tells me: "Sir, I have heard it said that you do not want to teach if they don't take the sword with the right hand; this is so impossible for me that I will never be able, as I am so left-handed that I am certain

not to take a straw from the floor with the right. Thus, only give me lessons with the left." I tell him (and as one who hasn't spun only one yarn of these): "Sir, it is not important to me, only that it is an oath that I have made that I don't have to teach any lefty unless he first takes the sword with the right hand." If we are in agreement, he will pay me for the teaching of the lefty, which that other will be my pleasure, and for nothing. Thus he will be directed to put the sword in the left hand, and will be given a lesson in the same form as to a righty, making his steps to one side and the other, and after with the sword in the hand his *atajos* and spiral lines, and in their time the general oppositions. From then I make him battle by them, and to the best disciples admonish them that they bring him by the generals, and that at the present they don't wound him, and in taking with the left, that they are rigorous in wounding him. With that, in a few days, he will see that he plays better and is defended more with the right hand; this is important.

In order to teach the lefty, he has to be directed to take the sword in his left hand, which will be our right, and given account of the circle that is imagined between the two combatants, giving him account of the parts that touch it, as remains said. Then, direct him to be planted in point A, and to give a forward step to point P, and a backward to point R, and then to give a step around the circle from point A to point D, and point C, and point B, until returning to point A, the body profiled, and this is a step of the general of line in cross. Also, he gives a step from point A to point B, and point C, and point D, until returning to point A, the body squared, giving him account that it is the general *atajo*. Being in these *atajos*, the sword will be placed in the hand, giving him account of the angles and movements, and directing him to be planted in right angle, and to take the sword on the inside, giving a step from point A to point D, the body remaining profiled. In this way, he makes many

*atajos* of spiral lines in a circle, without losing the sword. Also, direct him to be planted in point A and to take the sword on the outside, giving a step to point B, making a general *atajo*, the body remaining squared, the sword along their lengths, and in this way he makes many *atajos* to one side and the other.

1 Knowing these *atajos* and steps, he will direct him to be planted in point A, the sword straight, with the requisites that touch it, and to make a general of line in cross, which will be taking the sword on the inside, giving a curved step to point D, and at the leaving, wound him straight in the face.

2 Having made an *atajo* from point A to point D, if he will not leave, having the sword straight, the hand somewhat fingernails-up, give a quarter circle in the master's right collateral.

3 Having made an *atajo*, as said, if he will not cover the point, give him a blow in the face, and form blows from his movements.

4 Having made an *atajo* of the general of line in cross from point A to point D, but he leaves, wound him perfectly in the face, and at the deflection give him a *tajo*, and at the deflection of the *tajo* give a fingernails-up thrust.

5 Having made a general *atajo* of line in cross, giving a step from point A to point D, if he will leave with brevity, give him a vertical *tajo* in the head, giving a step to point C, and at the remedy of the *tajo* give a thrust.

6 Having made an *atajo* of the general of line in cross, giving a step from point A to point D, at the leaving, give him a *tajo*, helping his own movement, capturing the quillons, which serves for dagger, buckler, or cloak.

7 He will also be taught the general *atajo* that is done by having chosen mean of proportion in point A, giving a step to point B, taking the sword on the outside, and at the leaving, wound him straight.

8 Having made a general *atajo* from point A to point B,



if he will not leave, make a perfect attack to the face, and at the deflection give him a *mandoble*,<sup>16</sup> removing the sword with the wrist by the point of the opposing, and at the parry, give a straight thrust, passing the sword below the opponent's.

9 Teach him the general of narrowing, which is made in this form: having chosen the mean of proportion in point A, give a step to point D, passing the sword above, taking it on the outside, making in it a rounded circle, until remaining in the general, and form blows from his movements.

These same techniques serve the righty against the lefty, only that the *atajos* have to be reversed, as in order to do the technique, when the lefty gives a step from point A to point D, the righty has to give it to point B. It can be understood like this, and the adjustment and exercise will uncover the rest.

## CHAPTER V. *On the elements that the master has to have.*

IT is suitable that the master that will have to teach this science is wise in the skill, knowing the elements that each blow has, and this not in case, but with much certainty, because one cannot be said to know that which he doesn't know to give the complement that it deserves. It also suits that he is rational, calm, and of mature understanding and enough experience, spending his time in study, which is the father of the sciences, because having these properties and capacity, he will be able to adjust and resist the things that will be offered to him each day with men, or tenacious in that evil that they have learned, without considering that he lacks adjustment and reason. It appears to men with fear, arrogance, and emptiness (all of which is cholera of this science in itself) that it is good, and that that which has more voices is more correct, a cause

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<sup>16</sup> Cut using only the wrist.

very contrary to that which it is, and happens each day in men of reason, capability, and understanding. Reading the books of Geronimo de Caranza many times, I was angry at seeing such notable events as account that passed with the vulgars, attributing that he was annoyed in his writing. Now that some of this discourse has passed through me, I say that it was short, but in order to give advice to the disciples and masters, I will tell of some events, although it will be very moderate because of that which happens to me in the novelty of men of little study, believing that they are wise. To others like them, I say because of this science, they are more fond of nonsense and absurdities than their own adjusted reason, and I will tell of some of the events that have happened, and do happen to me each day, that to speak of them will be a procession to infinity. Being in my school in very good opinion with skilled disciples, a vulgar master came, a man celebrated as a very valiant and brash *diestro*, that in his composition and mode appeared to those that saw him to be a man terrible of language, size, and person, who struck fear, and some considering his talent believed that with one blow, he would kill a hundred men. Most of the people wanted to see us with the sword in hand, but the master that already in other parts we have seen, refused and said that he didn't have to take the sword with me, who was his friend. After, he went to my house with friends and said: "Sir, I will give a lesson in order to fight with fifty, and with twenty, and I have given lessons that the religious don't confess to me, and all in this district know who I am." I responded to him: "Master, Sir, that is not important to our business," and nevertheless when I took the sword, he confessed to me to not know. Some men understood this man as a *diestro*, and most rational, and that is folly. Others said, this itself is for a master that teaches whacks, and God help me, and blows that don't confess it

by them, and says that he has learned from the techniques that he knows from no one. At this time, a certain gentleman coming to the city in business of His Majesty was caught by night close to a farm. He stayed on said farm, where some aficionados dealt with the arms and said, by God, so-and-so broke the sword on the body of master what's-his-name, and that his geometry and arithmetic didn't save him. The gentleman asked the reason and cause of that which happened, because he already knew me: and thus one of them said: "Sir, the masters played, and at the first blow, he threw it there with all his knowledge." Becoming difficult, he replied: "He saw what I said;" he said: "I saw it, and I tell the truth." Another day he came to the city, and with caution made a call to those that had been present and knew that such master had said that he didn't know that science, that if he would have been younger he would have learned it, and that he didn't have to be more masterful, and it was subject to reason. The gentleman, referring to that which the ignorant of the field had said, finding it to be true, said: "Sir, as I saw it so arrogant, I thought it would happen that I was not there." This is the speech of the ignorant vulgar, and thus I leave the causes that happen to me each day, that by not being tired I don't tell them, more than that ignorance is in the men as in his point, regarding this science, that pleases the bad more than the good. The most serious and knowledgeable has to confess it to me in coming to understand this science, and has to say that he lived deceived in it, and the cause of this is his own natural movements, but in knowing the *atajos* and movements that pertain, then he will know reason. Thus I ask and implore the republics and the principal men that will have to choose masters for their sons, to ensure that they have such elements that they will be able to ask them account and adjustment of the blows and science that they teach, as the life goes to the disciple in it at least. Whichever father, desirous that his son is wise, will be able to buy a book on this

science, and as in it, he is adjusted to account and reason, rule and measure, it will easily be able to be seen if the master follows that same way, being reduced to the precepts that it says, and being adjusted to them; knowing it, it will be just to esteem him as such, and give him the place that princes give to their masters. So that the curious aficionados of the same truth, enemies of the raging arrogance of the novelty-loving vulgar, can easily see and adjust to whatever master of arms by the reason and certainty of this book, I will give one of the cases that happened to me. I placed a school in an Andalusian city, where there were three masters, and as they were older in the city, they had the gentlemen on their side, and through disasters of my fortune I had left my home, arrived to said city, and told them: "Sirs, I have to be in this city some days, and it will make me happy that we chat about this science alone in order adjust to it better." However, when they saw me work, it appeared to them that the best was to throw me from the city, because their opinion and fame would be lost, since they hadn't yet learned. This is one of the greatest ignorance of the world, and that which brings this science down most, wanting to sustain the absurdity and falsehood by not being subjected to learn. Thus, the gentlemen and justice tried to eject me from the place, and for this they gave account to the persons to whom they gave lessons, saying that there was a man that taught arms without being an examined master, that said it to be geometry, arithmetic, and science, and that he taught by a round wheel, and said that the science was there, and that he deceived the world. As the gentlemen heard tell of something new from another master, they later went to my lodging to find me. I spoke to them, and they honored me, forming a complaint that I hadn't given them account of my person. Finally they took the arms, and a master asked me if I was examined, and

many other well-excused reasons. I told him that I was not. I asked him if he was examined. He said: "Yes sir, by *don* Luis Pacheco de Narváez." I had seen them discuss, and told him, so that these lords see that they do not follow don Luis Pacheco: "Take this book and give a lesson by it, and take note that here he doesn't have to value your reason or mine, only the written." They wondered and began to say that they had fought with many, all talking. This is the mess that those that know little seek, talking about science and reason, fleeing from reducing it to that which it is. Seeing the suspension, I took from my pocket a pencil and loosened a band, and I tied it with a knot to a sword at the point and placed it in the middle of the hall, making a circle of two circles, and then I ran the lines to it, and made the letters and steps, distinguishing what each thing was, and with the sword in the hand I gave account of the fundamentals on which this science was based, the nature of men, and how it has to be resisted and removed. In summary, my doctrine and science seen as being good, they envied the others that learned it. Thus, I say that the curious aficionado, as the truth is written in this book by letter and adjustment of steps and mathematical demonstrations, will be able to see the master that he chooses for himself and his sons, asking him account of reason.

### AGAINST MOORS.

**I**NSOFAR as fighting against Moors, our author *don* Luis Pacheco de Narváez dealt with it in the fourth part of his book Greatness of the Sword, giving it to us by precise and mathematical demonstrations, so adjusted to account and reason as the book tells it, and its demonstrations signify, that there is no necessity of dealing with more than what is there. Thus, the *diestro* will consider that, positioned to fight in close combat with a Moor,

he has a great advantage due to the long weapon, as well as because all the times that he brings the sword in right angle and free, he will wound him where he will want, because the first intent of the Moor is no more than seeing if he can give a blow to the sword in order to cut or ruin it. Thus, the sword has to flee, giving him a blow; the *diestro* may consider that it is almost the same that has been learned against the vulgar. With this, I think it is enough in this case, because whenever the Moor throws the blow, as it is such a heavy weapon, it will make room and cavity in order to be able to wound him freely.

### ON THE MONTANTE.

ON account of the *montante*, it is a weapon that men who ordinarily carry it already use it little, but it is good to know three or four rules so that it can be offered. The saying that one can defend against a *montante* with a sword, as that is a technique that cannot be done without notable danger to the combatants, I have never done it. The *montante* is a weapon of little courtesy, and an enemy of its own wielder, because in beginning to fight with it, one cannot keep to courtesies. Thus otherwise a man is forced to defend his life and see if he can have safety of his person without having respect for anyone. It is good for this, or for making space. I will give something the best that I am able. Firstly, the *montante* will be placed in the disciple's right hand, standing in the middle of a hall, who makes a forward movement ahead with the *montante*, then passes the *montante* and his hand above his head, turning his face over his right shoulder in a manner that he comes to see the point of the *montante* with the right eye. Cutting with it, he runs a *tajo*, giving a step with the right foot in front, having placed the left hand on the pommel of the *montante*. Without moving the left foot, he makes *tajos*, which have to leave

from his right shoulder. He also changes the *montante* to the left shoulder and makes *reveses*, taking the right foot back with steps toward the rear, and this has to be without moving the left foot. He will do this for eight days.

2 He will also direct him to return to take the *montante* and make the same movement of increase, and passes it above his head, turning his face, that always has to look at the point of the *montante*, and to give a simple *tajo* until the *montante* ends on the left shoulder, giving a step forward, and from there, to give a *reves*, giving another step with the left foot. He will give four or five steps like this throwing *tajos* and *reveses*. He returns in the same manner to undo them, until returning to where he left, and from there changes the *montante*, throwing thrusts to one side and the other. After he does it, direct him to do this same double, which will be *tajo* and *tajo*, *reves* and *reves*, each set of two *tajos* or *reveses* fitting in one step, until he returns to where he left and makes the thrusts.

3 He will also be taught that it makes space, encircling himself, as they say, outside gentlemen, and from here he will be able to give long or short steps, to one side and the other. Whenever it seems the end of the techniques, he will be able to place the *montante* either on his right or left shoulder, or on the head; many place it on the head, which they say guards the back. Many other things will be able to be dealt with, but usage will uncover them.

## NOTES TO THIS BOOK.

I have always desired to succeed with no more interest than to benefit my nation in a thing that, being common to it, makes it singular among the rest. I can only do this in the science of arms which I profess that, although not learned in universities, nor communicated or conferred with learned men, only experience and exercise together with the natural desire of knowing and teaching the truth of this science, has made me come to not only the knowledge of it, but also the mode and style of teaching it as it must be taught (being no common thing, but very new). It has been, and is taught even now, with extensive and dissociated rules, whose concepts make aggregation in the understanding take a very long time (as aggregation is the habit of science), because of being so dissociated as I have said. By the glory of God, I have found a mode of teaching it with brief and compendious rules and precepts, not dissociated, but so united and interlocked, as they are linked such that in grabbing one of the links, all go after that. This is with such clarity and distinction, not obfuscating the understanding or encumbering the memory, that in a brief time they make such aggregation, and together with understanding, a man is found with the habit of the science with little cost, without encumbrance, confusion, or doubt, as recurring to the principles one cannot untie it. Until now, it has not been taught like this, so then it will be something new and uncommon. If by some having seen a compendium that I made only to give to the disciples that assist me, as it is advantageous to only them, the wise masters of this science judge me as not having taken something new in it, because in such brief writing more was not able to be done than that which he has, but in which he cites all the difficulties that can be



offered will be found, and they will see there the new that I have found in this science. Although in order to make some part of a response and ease the way of the aficionado that will want to respond to me, I will give account of some points of it among the wise persons and masters that responded to me of how the book appeared to them. He who provided it best was his lordship the lord *don* Antonio Oquendo, royal admiral of the armadas of His Majesty, with more than thirty-five years in office, having had most of this time at his charge the governance of general, from which the great advantages that His Majesty has received is very notorious, and today receives the value of such an eminent soldier, as his own center is famously war and the waters of the sea. The response of these lords and masters was to say that it was good, but that there wasn't any novelty in it. He who responded best to me was his lordship *don* Antonio Oquendo, that by his own chapters compared and cited it; in me giving a response to his lordship, he was very satisfied in all, and because of that, I have determined in these chapters and table to give a beginning of a response, and a motive of study to which an aficionado will come to know.

# TABLE OF THE CHAPTERS OF THIS BOOK.

THE prologue is a discourse and recompilation in order to consider the difficulties that have been passed to be found in this truth; it suits to work it and repair in it.

## FIRST PART.

- Ch. I. On the movements that have to be done in order to understand the truth of this science, and that which is important so that a man is capable of these movements. It has never been written in this form. fol. 1
- Ch. II. On how our author discovered this universal, now forty years, among other blows. fol. 2
- Ch. III. On the angles and movements that the *diestro* must know, and our author deals with this thoroughly. 3
- Ch. IIII. On the blows on which this science is based. I have not found this thing written. 5
- Ch. V. On the vulgar techniques. They will not be found written in the form in this book. 6
- Demonstration I. On the right angle reaching more than the obtuse or the acute. 8
- Demonstration II. On the circle. I have not found this workmanship, nor distinguished in this form, and he that reads it will see it. 11
- Demonstration III. On the choosing of the mean of proportion. Our author dealt with it very well, but never declared to us that the nature of man was to place the sword below the blade of the hand. 13
- Demonstration IIII. On the graduation and strengths of the sword. The demonstration will be found written in various parts of books of Agrippa, Carranza, and our author, but distinguished in this way in none. 16
- Ch. VII. On the mode of walking the circle. It has not be found written in this form. 16

## SECOND PART.

Demonstration I. On the universal key of this science, which is the low general, which is composed of two generals, which are the general of line in cross and the general weak below the strong.

The name and value of this blow will not be found written. 17

Demonstration II. On the general of line in cross. This demonstration will not be found written in this workmanship, nor with these elements. 20

Ch. II. On the vulgar postures. The blows and postures provided and reduced in this part, as important as they are, will not be found written. 26

Demonstration III. On the high general, which is composed of two generals: the general of narrowing and the general of weak above the strong. The two are named the high general, which has never been written. 40

Demonstration IIII. On the general *atajo*. I have only found it written in the book; he that will work it will see if it is with distinction, and blows. 42

The rounded general *atajo*, the body profiled, will not be found written.

Ch. III. In which particular blows are dealt with. 50

**THIRD PART.** In which the dagger is dealt with. I have not found anything written on this that satisfies me.

Ch. I. That deals with the dagger, buckler, or cloak. It will not be found written in this form. 53

Ch. II. On the mode of fighting some men, and that which it suits the disciple to know. They will find nothing of this written. 55

Ch. III. On the dagger against sword; I have not found it written. 56

Ch. IIII. On the teaching of the lefty; I have not found it written. 61

Ch. V. On the elements that the master has to have. 63

End of the table.

So desirous of the adjustment of this science, I want to see the studious found in it. In this city of Cadiz, I have made diligence with all the *diestros* that are and have been as a port where the most experienced men in this science in all the world come together, litigating this truth with all, desiring to succeed. Up to now, this mode of teaching has satisfied all, being new to them, never seen.

It doesn't appear to the most astute that this has been made hidden, and that it has not been litigated with the same lord of this science, who knows that this that I follow is the best that has been able to be discovered in the art, and that his disciple will be the only one that will follow this book and teaching. I confess it to be taken from its genius, and for that I cite parts and the book where it has been written, confessing our author to be the best. I have written this book very morally with the reason that all types of professors of this art can understand it, by it being so difficult, and most masters that have public schools and take the plays to the plazas are men of little study. It appears to me that the wise also will find that which suits, receiving my good desire of success, and thus will pardon the errors that they will find in it, that in the third, that I promise to give quickly, I will try to enhance as much as I am able in adjustment, language, and philosophy.

PRAISE GOD.