
AB VNA ET ALTERA
DEXTER
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fculp. Matriti. 1705.

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Book Three, Chapter One

Experience and skill and how they comport with Science and Art.

It was previously demonstrated in the first two books that the first two potencies of human knowledge are Science, and Art. It remains for the perfection of this endeavor to explain the third potency, which is experience, as noted by the expert Caelius Rhodiginus, who concluded with these words: “We find in our soul three cognitive potencies”; and, declaring them in Greek terms, he says: ***Hoc est, Scientiam, Artem, & Experientiam*** *(TN: Latin.This is, Science, Art, and Experience.) (ref. Caelius Rhodiginus, Antiqlect, Book 6, chapter 12).*

Hippocrates, in the first of his Aphorisms, does not seem to accept them as Caelius does since Hippocrates said: ***Vita brevis, Ars veró longa, Experimentum fallax.*** *(TN: Latin. Life is brief, Art is vast, and Experience is deceiving.) (ref. Hippocrates, Book 12, chapter 12).*

Hippocrates’ exponents and other wise men have discussed the wisdom of this aphorism. Galen took the most certain opinion, although the Metaphysicists argue that human capacity without divine influence is always defective, from which Egyptian Rabbi Moses, in the beginning of his Directory, recognized: ***Natural things cannot be perfectly explained by man, nor can he come to understand his origin according to them.*** *(Ref. Rabbi Moses ben Maimon of Egypt. In princip. Directorij).*

This is the reason Pierre Grégoire, drawing upon sacred and profane sources of expertise, says: ***In this, as in other profound things (especially regarding God), man is overcome by the frailty of his wisdom and cannot achieve sufficient understanding of himself.*** *(ref. Pierre Grégoire, Commen. Arte Mirabilis, Book A, chapter 1).*

Philostrus persuaded all who wish to advance their studies to, as their first priority, wholeheartedly turn to God, who is the Lord and the source of all that is good. He said: ***Suadeo itaque omnibus, qui proventus ex literis desider a verint, ut ad Deum omnium bonorum largitorem tota mente in primis confugiant.*** *(TN: Latin. I advise all who impatiently have longed to understand literature to first turn their minds entirely to God, for he is the giver of all good things.) (ref. Philostratus, Vita Apollonii, Book 1, chapter 8).*

Plato (although Pagan) said on behalf of Socrates: If it pleases God, you will quickly see great benefit of it; otherwise, nothing will come of it. *(ref. Plato, Book 3, Theages -* ***Si deo gratum est, per multum quidem breví prosicies, in contra minimé.)***

For the same reason, Pythagoras said: ***Net venias ad opus, nisi numina fausta precatus.*** *(TN: Latin. “Do not go to work unless you have prayed to the goddess of good fortune”.) (ref. Pythagoras, Carmine Latino expressi).*

And Virgil recognized God (although in a Pagan way) as the original source of all knowledge, saying: ***Ab love principium, Musa Iovis omniaplena.*** *(TN: Latin. The Muses richly supply our leader, Jupiter.) (ref. Virgil, Eclogues 3).*

With great certainty, our patron Santiago tells those of us with the light of true faith: ***If you lack Wisdom and Science ask God for it; for he provides a tributary of it to all without hesitation or reproach.*** *(ref. Epistle of James, Chapter 1 Verse 5:* ***Si quis autem vestrum indiget sapietia, postulet a Deo, qui dat omnibus affluenter, & non improperat & dabitur ei.)*** *(TN. Modern Bible James 1:5 If any of you lacks wisdom, let him ask of God, who gives to all liberally and without reproach, and it will be given to him.)*

Thus, it is more than barbaric for one to not recognize that all men are freed of deceit when they engage in daily studies, and progress in them, until they strip away fallacy, grasp the reality of self-awareness, and may say with Aristotle: "Now I know that I do not know." Looking upon these insights, the aphorism of Hippocrates rings true: life is brief, Science and Art are vast, and Experience is deceiving.

However, it is encouraging when one recognizes that Providence and Divine Mercy formed man in his image and likeness and, as previously hinted at, takes comfort in that God has granted animals, according to their species, the ability and means to defend themselves and to attack their adversaries, and he has formed and organized the rational being with greater perfection, empowering them with souls and agility of their bodies so that they may discover instruments for their defense and to attack their adversaries, uniting their senses with the three cognitive powers of Science, Art and Experience to this very useful and necessary purpose, as is explained in these books in which it is established that Life is not brief, nor is Science and Art incomprehensible, nor is Experience defective when Science, Art, and Experience work in unison. From these lights another understanding of the quoted aphorism emerges, which Galen, a commentator of Hippocrates himself, gave account of. He stated that nature provides instruments for judging and understanding life's actions – Experience and reason equally contribute to Art, sometimes one more than the other, yet always converging to perfection. Heed the formal words of Galen, which in Latin are: ***Veluti iudicandi a natura instrumenta data sunt ad actionum vitæ cognitionem, Experientiam, dico, & rationem, que quidem vtraque, ex æquo quibusdam conferunt ad Artem, quibusdam veró alterum altero amplius, & tamen tanquám semper ad perfectionem alterum altero opus habeat.*** *(TN: Latin. With the tools of nature, namely Experience and Reason, life's actions can be judged and understood. Each contributes to Art, sometimes one more than the other, yet each one always assists the other to perfection.) (ref. Galen, Volume 7, Book 1, In Hippocratis Aphorismos 1 & Volume 5, Book 8, De compositone Pharmacop).*

With which it is clearly seen that, by uniting Science (which is Reason) and Experience to a common purpose, Art is perfected and, all together, these three cognitive powers give rise to the achievement of perfection in a work.

Saint Thomas, with the elevation of his angelic understanding, noted five terms of common sense that distinguish it from understanding of Science and Experience: *(ref. Thomas Aquinas in Book 4, Sententiarium Distinction 44, Question 1, Article 1, & Book 2, Contra Gentiles, chapter 66):*

1. Common sense produces specific actions without comprehension, which is why birds always make their nests a certain way according to their species. They are guided by natural instinct.

2. Sensation is the natural ability of sensory perception, which forms a certain level of self-awareness, whereas understanding is required to perceive universals.

3. Sensation is limited to knowledge of corporeal things, while understanding apprehends incorporeal aspects such as wisdom, truth, and the relationships of things.

4. No sense is aware of itself or its own operation. For instance, the eye does not see itself, nor does it see that is seeing. This belongs to a superior power, as the philosophers prove. However, Understanding is aware of itself and its own understanding. *(ref. Aristotle in Book 2. De Anima).*

5. The senses can be diluted by the quality of what is perceived. However, understanding is not weakened by intelligence. Thus, Science and Experience can unite for a common purpose in perfecting Art, just as perception and understanding can unite, being greater than each alone.

For this reason, the Metaphysicists differentiate perception from imagination. The differences between them are amply addressed by Themistius *(ref. Themistius, book 3, De Anima, chapter 2),* and Alexander of Aphrodisias *(ref. Alexander of Aphrodisias, De Anima)* gives reasons why imagination is not a sense:

1. First, because in dreams we imagine, but we are not in control, nor do we act.

2. Second, the blind can imagine and conceive colors without the ability to see, and the sense of sight does not actually see due to this act of imagination.

3. Third, the senses can be internally informed by means of imagination, but that is not how the senses that depend upon sight or touch, etcetera, are correctly perceived.

4. Fourth, it is not in our power to perceive with the senses when the object of the sense is absent, but imagination works without the corporeal presence of what is imagined.

It is good that imagination can communicate with perception and, with it or without it, investigate the reason for which something is true or false. When imagination and perception work together there is a resulting mean between the two – contemplation, which participates in the extremes of imagination and perception. When contemplation works alone for this purpose it can be true or false, potentially producing a rational entity. However, when accompanied by and united with imagination and perception, it perfects understanding and gives rise to a real and mathematical entity based upon a continuous and discrete quantity that is demonstrable by experimental actions. In this context, imagination corresponds to Science, contemplation to Art, and perception to Experience.

This operation of imagination, contemplation, and perception is found in the knowledge and practice of the instrument that is the sword, both in self-defense and in offense against the opponent. Science, Art, or Experience alone is not enough to achieve consummate skill. However, when they are united, the Diestro's imagination is guided by Science, his contemplation by Art, and his perception by Experience such that he will come to understand the aphorism of Hippocrates according to Galen's explanation, and to recognize infinite goodness and providence, as well as perfection, in God's creation of the greater world. God similarly created a microcosm, or lesser world, bestowing order upon its very nature so that, within its confines, Science, Art, and

Experience can be achieved and harmonized to one purpose in which proof can be discovered without fallacy.

Leucippus, a disciple of Plato, agrees with this concept, saying: ***Knowledge is derived by corporeal means and instruments, not resolved by a single act nor pre-conceived order, but through a collaborative process.*** *(Leucippus, book de Disin tivo Plat.)*

From which Pierre Grégoire *(ref. Pierre Grégoire, in commentary, Syntaxes artis mirabilis, Book 1, chapter 13)* extrapolated that, in the realm of Science and knowledge, there are three essential requirements, which are: what is understood, the act of understanding, and one who understands. Cabalists call this Decimal Sum, which they explain with the word SEPHIROTH; which signifies all numerations. Rabbi Abraham added *(ref. Rabbi Abraham ibn Ezra of Creatione)* three Hebrew terms, which are: ***Sopher, Sephur, Sophur***, meaning Numbered, Number, Numberer. When these three converge all error is excluded, proving that when the act of understanding, the intellectual, and what is understood unite they yield certainty. According to Porphiro *(ref. Porphyry, Sententiae 23)*, all knowledge is the assimilation of what is known.

Perfect knowledge is achieved when the act of knowing, what is knowable, and the one who knows converge with all three elements interacting, two as extremes and the third as a mean that unites the two extremes. Similarly, perfect comprehension occurs when understanding, what is to be understood, and the one who understands are united. The intellectual, the one who understands or, as in SEPHIROTH, the numberer, whose Soul represents the capacity and ability to understand, is one extreme. The other extreme is what is understood or, as in SEPHIROTH, what is numbered. The mean between these extremes is comprehension, which takes time to acquire and for the cognizant Soul, or intellectual, to achieve true comprehension.

Three additional terms arise from these principles, which are: dissolved, resolved, and informed, each according to their effect. Proclus said *(ref. Proclus, book of Anima & Daemone)* it is by the same Science of understanding that the Soul draws its conclusions, comprehending the same cognitive act, abstracting the form of what is understood until our understanding perceives its true form with certainty and transfers it to the Soul as if it were the actual species, and in no other way. Corporeal forms are understood through sight, where a figure appears in the eyes as if in a mirror, though its manner is better perceived and more perfectly understood in the Soul's mirror, which comprehends not only what is superficially perceived and known of the corporeal, but also the incorporeal. The intellect of the Soul, like the eyes or a mirror, abstracts and separates things by means of the cognitive forces as taught by Marsilio Ficino *(ref. Marsilio Ficino, in comment. sup. Menocem Platonis)*, who said: ***First is the mind, whose act is perpetual contemplation of the truth. Second is reason, whose act is investigation of the truth. Third is phantasia, whose act is collecting what the senses offer like messages for deliberation.*** As Philon *(ref. Philo Judaeus, De Mundo)* wrote: ***Phantasia is a representation that exists in the Soul of what the senses, such as sight, perceive; as when the seal imprints its likeness in wax, the image endures until obscurity erases it, leaving only a vestige of it in memory until it is entirely forgotten.***

This type of phantasia is what Saint John of Damascus called a phantasmaton, which is information perceived in phantasia, either through imagination or through the senses. *(ref. John of Damascus, Book 3 of Exposition of the Orthodox Faith)*.

Pierre Grégoire compared this to the resemblance between fighting and practicing with Black Swords *[TN: blunted weapons]*, explaining it in these words: ***Phantasie actus, vt accidit in vmbraliti pugna se exercentibus.*** *(TN. Latin. Fantasy and reality, how one realizes the fight is shadowed by practice.) (ref. Pierre Grégoire in commentary Syntaxes artis mirabilis, Book 1, chapter 15).*

All of these principles converge in these three books and are essential to the understanding and demonstration of La Verdadera Destreza by means of Science, Art, and Experience, each corresponding to the three terms of the Cabalists: Numbered, Number, and Numberer; and to their parallels: understanding, what is to be understood, and the one who understands; or Dissolved, Resolved and Informed; or Mind, Reason and Phantasia; all of which culminate in perfect comprehension and consummate certainty in mastery of the sword. This progression follows the natural order as observed by Plotino, who noted the difference between how man and animals perceive things by saying: ***The way of knowledge that we have discovered differs from the Natural order that is observed by natural things; because we comprehend our works by three means: The first, by definition. The second, by composition. The third, by resolution. Nature, on the other hand, understands first by resolution, second by composition, and third by definition.*** *(ref: Plotinus, commentary in Aleib. Plat.)*

In consideration of this, the first book delves into Science, which is the mean of definition.

The second book explores Art, which is the mean of composition.

And in this third book, we examine Experience, which is the mean of resolution, embracing the sentiment of the poet Pamphilio: ***Vsus & Ars, docuit, quodsapit omnis homo.*** *(TN. Latin: Use and Art teaches all man knows.)*

The same applies to intelligence and practice: Art and Experience are so intertwined that they come together in a reciprocal manner, as Manilius said: ***Per varios usus, Artem experientia fecit, exemplo monstrante viam.*** *(Manilius, Book 1) (TN. Latin: For various purposes, Art makes use of practice, showing the way by example.)*

To which Pierre Grégoire nodded in agreement, pondering that if reason is like true understanding, then so too is experience. However, experience alone does not prevail; rather it does so in conjunction with use and practice, which correlate to Reason and Experience. True understanding is never verified by a single means because Experience tends to provide one manner of understanding while Reason finds another. For example, when one drinks an antidote, Experience, which works through the senses, tastes something bitter while Reason discovers the sweetness of the remedy by recognizing its medicinal effect. Similarly, when sight perceives that straight objects like an oar or rod appear to be bent when they are in the water, Experience assesses the value of what is perceived, examining it one way while Reason contemplates the cause (refraction caused by the corporeal translucency of the water) and finds another certainty that overcomes what the eye sees. Likewise, when one sees square towers afar and they seem to be round, Experience proves otherwise. The reason for this was elegantly described by Lucretius *(ref. Lucretius, Book 4, De rerum natura)* in verses that are dedicated to the curious: ***Quadratasque procul turres cum cernimus urbis Propterea fit, vta videantur saepé rotundae.*** *(TN. Latin: When we see the foursquare towers of a city from afar, they often appear to be round.)* And he gives the reason: ***Angulus obtusus, quia longé cernitur omnis, Sive etiam potiús non cernitur, ac parit eius, Plage, nec ad nostras acies***

perlabitur ictus, Aera per multum quia dum simulacra feruntur, Cogit hebescere cum crebris offensibus aer, Hinc ubi suffugit sensum simul angulus omnis, Fit, quasi ut ad tornum saxorum structa ruantur, Nontamen ut coram, que sunt, veréque rotunda, Sed quasi adumbratim paulúm simulata videntar. *(TN. Latin: For this reason, because every angle at a distance is seen blunted or rather it is not seen at all, its blow is lost and the stroke does not glide across to our eyes; because, while the images are rushing through a great space of air, the air with frequent buffetings forces it to become blunt. By this means, when every angle has at once escaped our vision, the stone structures appear as though rounded on a lathe; not, however, like things that are close before us and really round, but they appear somewhat similar in a shadowy fashion.)*

Perspective provides further evidence, which was demonstrated by Witelo *(ref. Witelo, Perspectiva, Book 4, Theorem 9)*, who said that the remoteness of something that is seen by the eyes is not comprehensible solely by the visual sense but with the aid of the virtue of the cognitive and distinctive soul. Which is also why, when navigating the ocean, the view of the sky and sea unite on the horizon as if they were continuous, and not distant, as is recognized at the zenith.

Further examples of these causes and effects are found in Witelo's work.

For these reasons, and other similar ones, Hippocrates said that Experience is deceiving when it works alone, but not when it is united with reasoning using Science and Art. Take for example the dog in Aesop's fable who was carrying a piece of meat in his mouth and, passing a river, saw his larger reflection in the water. Because of his perception, he dropped the piece he carried in his mouth while trying to grab the one reflected in the water. From which the Greek poet Gabrias made an elegant description: ***These fallacies are perceived differently by the brute and by the man; sight is a common sense in every animal to whom eyes were granted, although what is seen vehemently deceives the imagination; However, in man the discourse of reason is more persuasive than what is seen in understanding the truth. However, the irrational animal makes this estimation of what is true or false based upon what is perceived by the senses and cannot exclude fallacy because it lacks the ability for deliberation and the aid of the virtue of the cognitive and distinctive soul, which was only granted to man.*** (As taught by the philosopher.) The strength of cognition, prerogative, and excellence in the rational differentiates it from all irrationals. *(ref. Aristotle, Book 1, History of Animals, chapter 1).*

Cicero also mentioned that contemplation is the inspiration of minds that are inclined towards the quest truth. *(Ref. Cicero, Book 1, De Ofiicis)*. Without Science and Art, susceptibility to error or deception remains. Experience without Science and Art can err when it relies on itself alone. Several demonstrations of this are made in these books, countering the opinions of philosophers who follow the Epicureans, as Lucretius *(ref. Lucretius, Book 4, De rerum natura)* already had, mistaking sensory perception for experimental knowledge in opposition to those who follow Aristotle.

As Terence the Wise said regarding the realm of combat: It is fitting for the wise to assess everything through counsel before combat. ***Omnia prius experiri consilio, Quám Armis sapientem decet.*** In this endeavor, all cognitive powers unite to achieve true experience and knowledge according to the wishes of Ciceron *(ref. Cicero, Tusculanae Quaestiones, Book 7),* who said: ***Omnia experiar, & vt spero, assequatur.*** *(TN. Latin: I will try everything, and as I hope, achieve it.)*

Transitioning from Experience to Skill is akin to reaching Wisdom through Experience, as was understood by Ximinez *(ref. Ximenez in Lexicon ecclesiasticum latino hispanicum. Verb. Peritia);* Peritus derives from the ancient verb Perio, as Ambrosio Calepino notes *(Ambrosio Calepino. Verb Petritia)*, which translates to Skilled in Castilian. One who unites Science with Art with Experience in the context of the discipline of the sword can relate to the poet's saying: ***Ne quid inexpertum frustrá moritura relinquat.*** *(TN. Latin: Leave nothing untried unless you are ready to die in vain.)*

Beginning with these principles and considerations, anyone reading these books, particularly this one about Experience, will recognize in the instruction that I have sought to achieve the unification of Science, Art, and Experience to one purpose, namely, Destreza, in such a way that Science discovers the causes; Art, the rules and precepts; and Experience, verification exercised through demonstrative maxims and experimental conclusions.

Therefore, let the reader delve into these principles and understand that the purpose is to attain true skill. Only by first turning to the Cause of the causes, the Bestower of Wisdom, the infinite and supreme Goodness, God, who is our Lord, may one acquire true skill. Through my limited talent, may you experience the dignity of the sword, defending yourself and our Holy Catholic Faith against all infidels. To this purpose I precipitously dedicated time, study, and assiduous work in writing these books so that they benefit those who adorn themselves with and wield the noble instrument of the sword and so that, by means of the ostentation of my efforts and extensive experience, I may pass on and give to the aficionado a true understanding of all of the rules and wounds that can be executed according to the true skill *[Verdadera Destreza]* and what is possible of man according to his symmetry, organization, and composure.

Book Three, Chapter Two

The purpose of Destreza and the Mathematical Philosophy of Arms, founded upon Science, Art, and Experience.

The first thing to be known in any Science is the object it deals with. There is no Science that does not have one. Science is extremely broad and encompasses many things pertaining to it. Therefore, it is usually subdivided into other subordinate subjects, which are more specialized than the generalization of Science, according to predicamental degrees or categories. Understanding these categories is vital to entering into a Science and mastering all it encompasses.

This categorization of Science by dividing it into subjects uses the following terms: Entities *[Fields]*, which are further categorized into passions *[disciplines]*, and the passions can be directly or indirectly related to the subjects.

I could give examples of the application of this to other Sciences, but for this undertaking it will suffice to attempt its application to the Skill of Arms; whose purpose is the preservation of life and whose object is the one who wants to take it. Therefore, anyone who wants to master this Science must first and foremost attend to the universal object of the Skill of Arms, which is the adversary with weapon in hand, which, in this work, is assumed to be the sword alone. Within this universal object, two considerations arise, which are understood to be the body and the sword that is wielded by means of the arm. This can only be accomplished through movements, which are further divided into categories of movements, which are further divided into movements of the body and movements of the arm. If we continue this process of categorization, we will discover an additional thing, which is the execution of the Technique. As a result, it is clearly seen that the theory of Destreza is founded upon these four subjects: Body, Sword, Movement of the Body, and Movement of the Sword. We must explore the passions and predications of each of these subjects by making a new category that reduces the whole to schemas in order to see everything these subjects are based upon, and so that, in the construction or formation of the techniques, we can see in each one the connection it has to its predicate and its subject. This provides clarity and is known as demonstrating the proposition.

The Catalogue of Terms and substance of Destreza was examined in the previous book, following both the scientific method and natural order. To satisfy the rigors of this method, it is necessary that we discuss in this Third Book the practical aspect of this Science, relying upon the same philosophical razors that Aristotle calls Synthesis or composition, beginning in this part with the Synthesis or composition and concluding with the resulting movements of the body and of the arm and sword.

Because the application of these movements must enlighten our understanding and verify what is proposed, I have included in appropriate places that which pertains to this subject so that, in doing so, all the necessary understanding is achieved. I will now proceed to demonstrate this and will mention points of transcendental importance in passing for the perfection of the student.

All actions in Destreza are reduced to movements of the body, the arm, and the sword. Those of the body, and their distances, are measured on the horizontal plane of the ground by means of steps that are located by the intersection of vertical planes, straight lines, curves, and orbs.

In this same way, the movements of the arm and sword are measured in the air by means of different pyramids and other vertical, oblique, and horizontal planes imagined in the air and on the body of the opponent for the purposes of defense and offense.

The movements of the body are sometimes coordinated with those of the arm and sword in the same plane. Other times the body moves in one direction, the arm in another, and the sword in yet another.

These movements are strongly connected to each other. The movements of the body must always favor those of the arm and sword, and the movements of the arm and sword those of the body, with the proportion and correspondence that will be explained in the discussion of the atajos that can be made by the posture of the sword and by the profile of the body, and in each of the techniques according to its own requirements. This will be seen with great distinction in the discussion of these techniques, which is where these movements will be defined and demonstrated. Examples will also be given that will qualify them through Experience.

In the second book, and in this one, various mathematical diagrams, including one which we call the universal diagram, are used to explain that which pertains to the movements of the body. Subsequently, other diagrams are used that encompass our position, which we say is of greater potential, and which explain the movements of the arm and sword in the air without omitting anything important concerning one or the other movements, their union, the admirable composition resulting from it, nor anything else that has been theorized for the greater perfection of the practice of Destreza. This will be presented with as much clarity as possible so that the reader may reap its desirable fruits.

These movements must be so well coordinated with each other that there hardly appears to be any distinguishable difference in the timing of those of body and those of the arm, no matter which one we begin with.

The first part of any work establishes the foundation upon which the rest of it will be built and is the cornerstone that supports and preserves it by establishing its fundamentals. In Destreza, this crucial starting point is imparting to the student the principal rudiment of understanding how the feet must be placed in order to establish a firm foundation. Therefore, it is essential for the instructor to explain this to the student. If the student does not grasp this principle, it will be impossible for him to do anything regarding the movements of the body or those of the arm and sword with perfection. For this reason, the book of Art mathematically demonstrated the best manner of positioning oneself, and the most natural, strong, and purposeful manner of walking that is to be used in Destreza. Since this is covered elsewhere, I will now only summarize here the precepts of how the student must position himself.

The best way to position the body:

The first thing the teacher must impart to his student is how to position himself over the right-angle because this is the best and most natural way to move quickly in any direction without awkwardness.

To execute this perfectly, the student must be told to position their body at the medio de proporcion with their right side forward and not fully profiled or squared because, to conform with the Art, he must participate in both of these positions by presenting his right collateral plane to the opponent with fortitude and bravery. The right foot will be in front with the left foot behind it. One heel will be in front of the other and the centers of the heels will be one foot apart so that the body remains equally over both heels, providing the necessary base to be able to move swiftly in response to whatever he encounters. From this position, he will be able to make whatever movement is necessary with vigorous strength, as experience will demonstrate to anyone who positions themselves so. As seen in the diagram at the end of this chapter, line A is occupied by the right foot and is perpendicular to line B, which is occupied by the left foot. Together, they form a right-angle of precisely ninety degrees, as shown in the diagram.

To better communicate this lesson by means of the sense of sight, it is appropriate for the teacher to position himself in the manner referred to so the student may satisfy the lesson by emulating the teacher. In doing so, the student will be able to easily begin the exercises pertaining to the movements of the body.

Here is Figure 1 of the third book.



Book Three, Chapter Three

Exercises the Diestro must master in order to form the techniques properly.

Destreza is entirely composed of movements of the body and of the arm and sword. Some are straight and others circular. Those that move the body from place to place are called steps. Those made with the arm and sword are called movements, which will be explained later. For now, we will focus on those made with the body, which are divided into straight and circular. The straight ones can be given by eight different paths, which we call courses in imitation of the nautical ones. For the purpose of navigation, with seas being so great, nautical courses are governed by thirty-two directions. For the sake of simplicity, we limit the science of Destreza in this aspect to only eight.

The circular movements, which the body could perform in many ways, are reduced to only three. These are made around two circles, which are occupied by the two fighters, and another circle whose middle is centered equally between the two.

The one the Diestro is in is called his own particular circle, and we imagine that he describes it with the tip of the foot by pivoting over the center of the heel.

The other is called the maximum circle or orb, whose radius is eight feet, which is the distance of the medios de proporcion, whose center is occupied by the opponent.

The third is the circle common to both combatants. It is located between the two when they are positioned at the medio de proporcion. Its radius is four feet, which is the length of the sword from its pommel to its tip.

For better understanding, we will sequentially present some figures along with their explanations.

Exercise 1

Describe a circle on the ground showing the courses so the student can practice his straight steps.

The maximum orb of the medios de proporcion is described with points 1, 2, 3, and 4. We assume the Diestro is positioned over the right-angle at the center, point A. His opponent is on the circumference of this orb on the opposite side, also positioned over the right-angle, as shown, at point 3.

The circle CGBF represents the orb of the arm and sword and is divided by 4 diameters: CB, DE, FG, and HI. Four vertical planes intersect with the lower plane at point A, resulting in eight radii representing the paths or routes along which the Diestro will give his straight steps.

These diameters are given names. Diameter CB, which leads directly to the opponent, is called direct, upon which two types of steps are performed:

The step that is given along radius AB from A to K, which leads directly to the opponent, is called forward. The step that is given along radius AC from A to R is called strange or backward.

Diameter FG, which is perpendicular to the previous diameter, AB, is called adverse and, in our universal figure, will be tangent to the common circle of the two combatants. Two other steps are given along its radii, which are called lateral steps.

The step that is given along radius AF from A to O and to the right side begins with the right foot and is called a lateral step to the right side.

The step that is given along radius AG from A to N on the left side is called a lateral step to the left side. Note that this step sometimes begins with the right foot and sometimes with the left foot according to the different intentions one has.

The other two diameters, DE and IH, also cross each other at right-angles and are called transverse, as are the steps that are given along them:

The step that is given along radius AE from A to M is called transverse to the left side.

The step that is given along radius AH from A to L is also called transverse to the rightside.

The step that is given along radius AD from A to Q, unlike the one along AE, is called mixed-lateral-and-backward on the rightside because it combines the lateral and backward steps.

The step that is given along radius AI from A to P, opposite the step along AH, is similarly called mixed-lateral-and-backward on the left side for the same reason.

As has been said, these eight radii serve as essential courses and paths where the straight steps of the types referred to are given.

Each of these types of steps serve different purposes: the straight step that is given forward and the two transverse steps given to the right side and left side are used to attack.

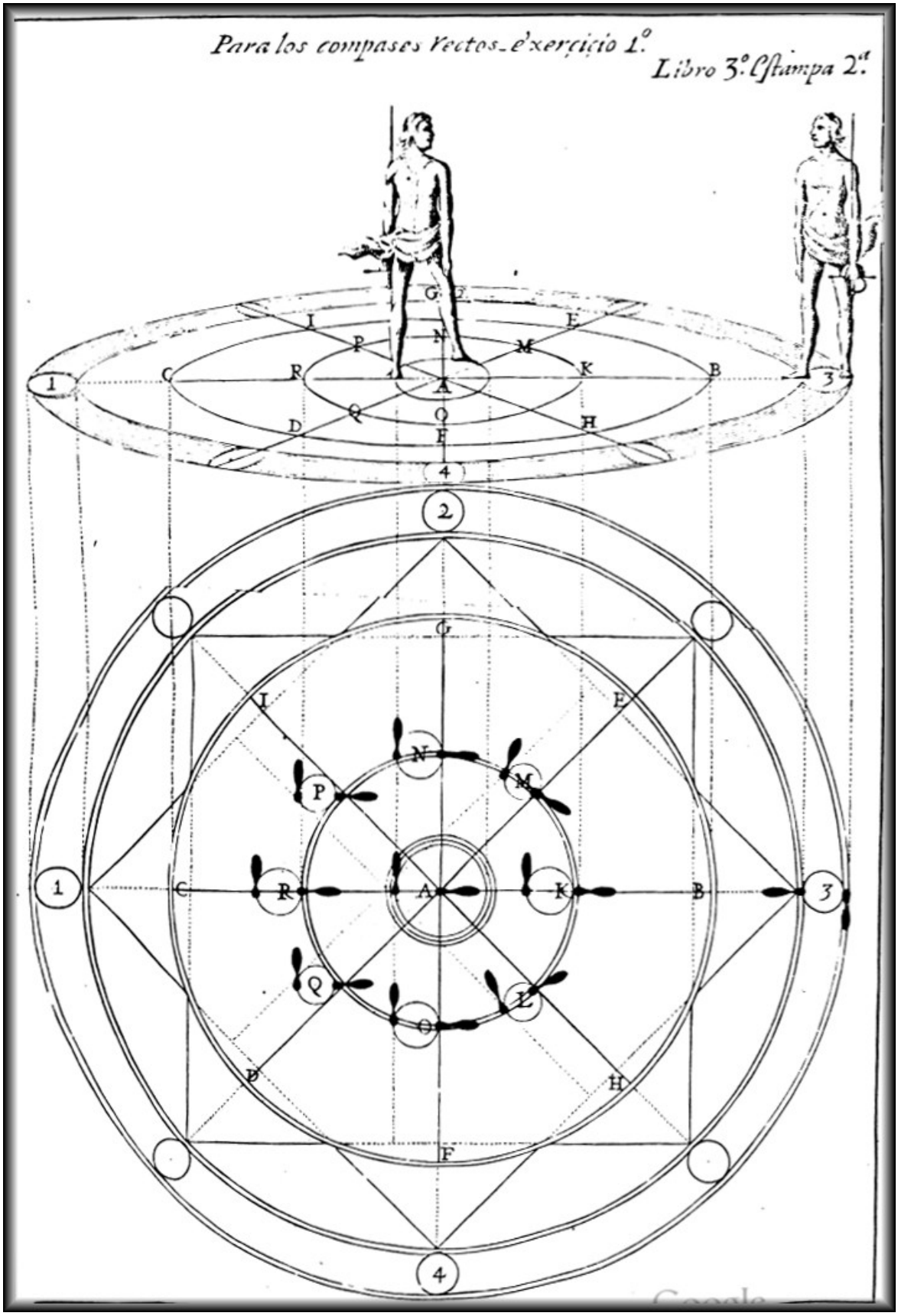
The three other opposing steps, one backward and the other two mixed-lateral-and-backward on either side are ordinarily used for defense.

The lateral steps to either side sometimes are used as a defense and other times to attack, as will be explained more fully in the treatise on techniques, as is appropriate.

If you argue that the two transverse steps are also mixed-forward-and-lateral, you are correct. It is a curious omission that these steps are given only the name of transverse, but the issue of their naming does not alter their essence nor their effects.

Assuming the student has been given notice of the movements he can make by giving steps of this type, and that the student has practiced them and is capable of demonstrating them, we will discuss in subsequent sections how the student will perform circular movements along the circumference of the three previously mentioned circles: his own particular circle, that of the medio de proporcion of the maximum orb, and the circle that is common to the two combatants. This will be explained sequentially, beginning with the motions the Diestro can make over the centers of the heels of his right and left feet.

Here is Figure 2 of the third book.



Exercise 2

Describe a diagram which shows the student how to maintain the right-angle while moving over the center of his right heel in opposition to the steps of his opponent as the opponent moves along the circumference of the maximum orb.

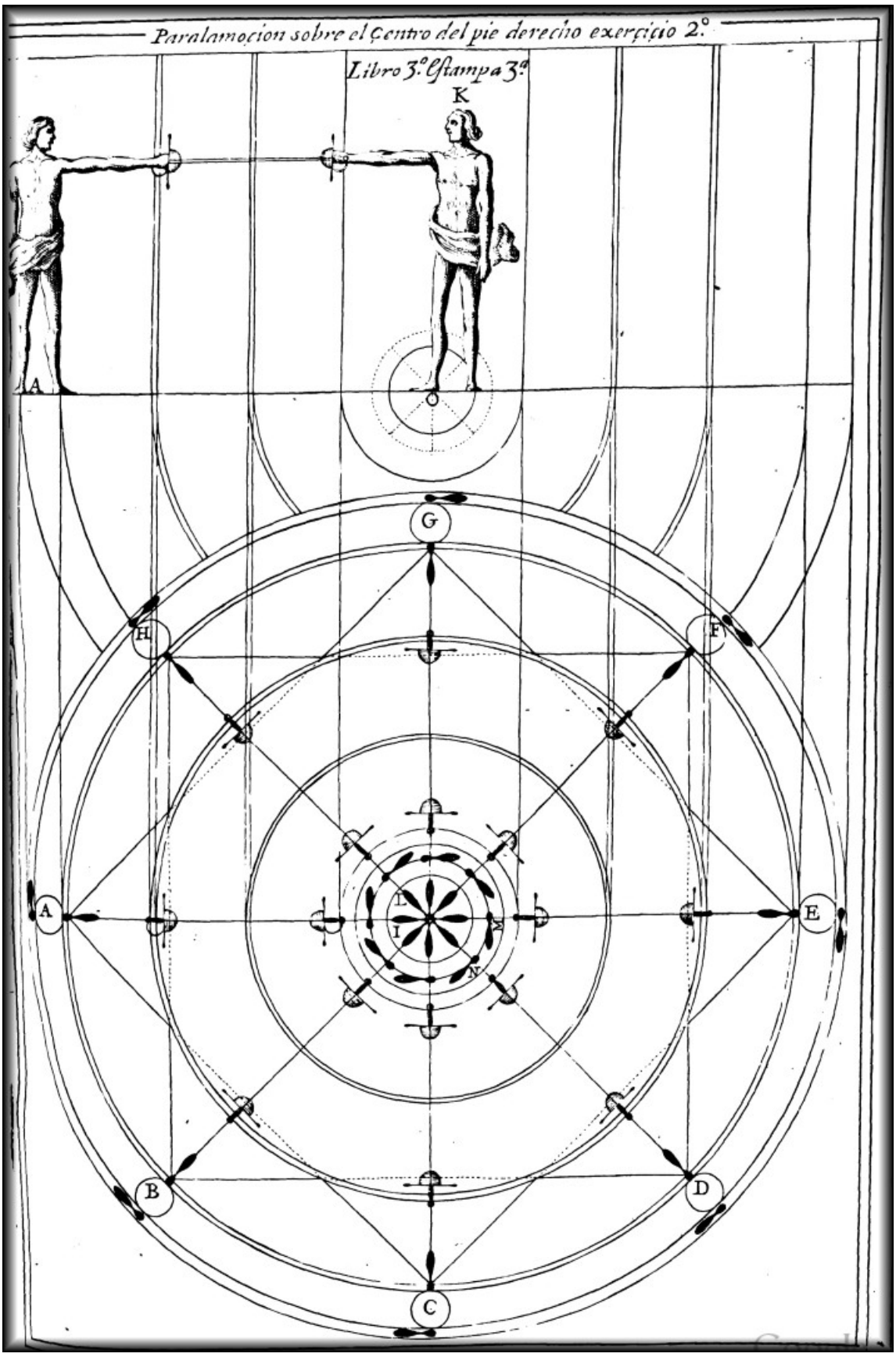
It is given that the circle of the medio de proporcion ACEG, is divided by four diameters AE, BF, CG, and DH, and eight radii OA, OB, OC, OD, OE, OF, OG, and OH. The student is standing with his right heel in the center of the diagram at point O with the tip of his right foot at point I on radius OA. His left foot is crossed behind his right foot with the center of his left heel at point M such that he is positioned over the right-angle as shown in the top and side views of Diagram 3. The student's arm and sword will be raised in the right-angle, as shown by the figure marked with the letter K in the upper part of the diagram, which also shows the proper placement of the feet for positioning oneself over the right-angle.

It is also given that the opponent is positioned over the right-angle and in the right-angle at point A such that there is a distance of eight geometric feet between the centers of the right feet of the two combatants. Seeing that he is prevented from stepping along the diameter line, AO, to attack, the opponent tries to move to either side along the circumference of the maximum orb, perhaps from A to H.

When the opponent gives this step, either with the right foot or with the left, the student will turn in place to the inside over the center of his right foot by moving the tip of his right foot from point I to point L, shifting the tip of the student's foot from radius OA to radius OH and occupying radius OH. At the same time, he will move the heel of his left foot from point M on radius OE to point N on radius OD, thus positioning himself in the right-angle along diameter DH as shown in Diagram 3. Doing so, the student gains an advantage over his opponent by a ratio of at least eight to one. This is demonstrated mathematically in the second book in the chapter dealing with the angles of the bastions of our conceptual fort, to which I refer you.

This revolution is continued to the other radii with the same corresponding movements of the feet on one side and the other side as indicated by the symbols in the diagram. By practicing in this way, motion is achieved over the center of the right heel in opposition to the steps that are given by the opponent along the circumference of the maximum orb while the student maintains his position in the right-angle and over the right-angle along the required diameters.

Here is Figure 3 of the third book.



Exercise 3

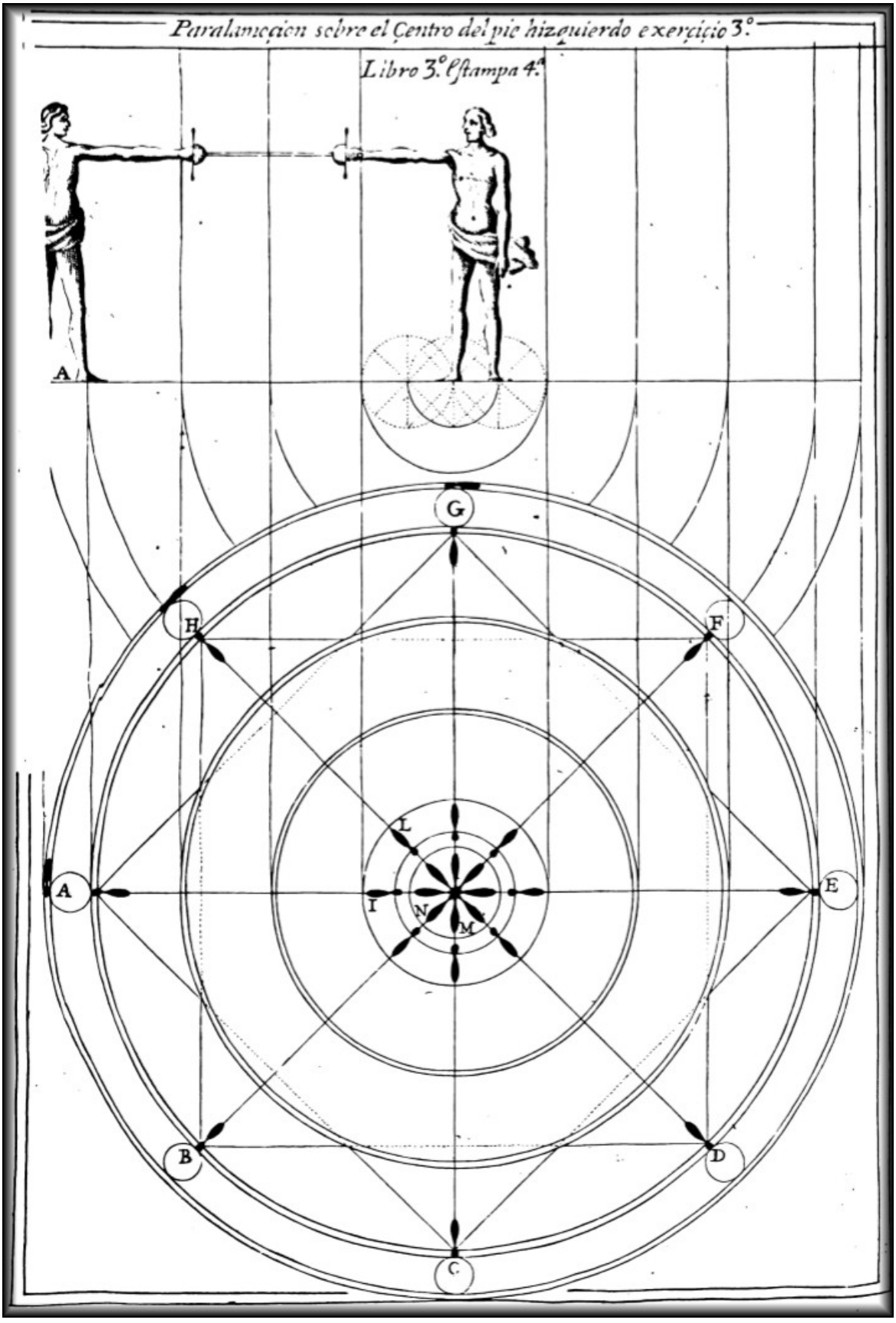
Describe another diagram showing the student how to maintain the right-angle while moving over the center of the left foot.

Consider another diagram similar to the previous one, where the student is positioned in the center of Diagram 4 with the center of his left foot on radius OC at point O. His right foot is on the direct radius OA. Since these radii are at right-angles, so are the feet that are placed upon them. The position of the right foot is indicated by point I and the position of the left foot is indicated by point M in Diagram 4.

The opponent is assumed to be positioned over the right-angle and in the right-angle on the maximum orb of the medio de proporcion at point A. For the same reasons stated in the previous exercise, he steps from point A to point H. The student must counter this step by turning in place over the center of his left foot. The left foot shifts from radius OC to radius OB, with the tip of the left foot moving from point M to point N. At the same time, the right foot moves from radius OA to radius OH, with the tip of the right foot moving from point I point L. Since radii OB and OH cross at right-angles the feet will also be aligned in the right-angle as depicted in Diagram 4. By continuing to oppose the steps of his opponent with a motion of his left foot in this manner, and by placing the right foot along successive diameters to one side and the other, the student will remain in the right-angle, following the same order and correspondence of the feet and lines as shown in the top-down view of Diagram 4. By practicing in this manner, the student will develop the habit needed to move over the center of his own particular circle.

Note that, in the top-down view, the center of the left heel is shown at the center of the diagram with the right foot advanced to point I. This positioning is incorrect. However, it has been drawn this way to more clearly demonstrate the exercise by aligning the feet with the corresponding radii extending to the maximum orb. The side view at the top of Diagram 4 shows the feet in their correct places with the combatants at the medio de proporcion.

Here is Figure 4 of the third book.



Exercise 4

Describe the maximum circle of the medio de proporcion on the ground and draw some lines that serve to guide the student's movements of the body, allowing him to give his steps to the right side and left, always remaining paired with his opponent and in the right-angle, which is the most perfect posture.

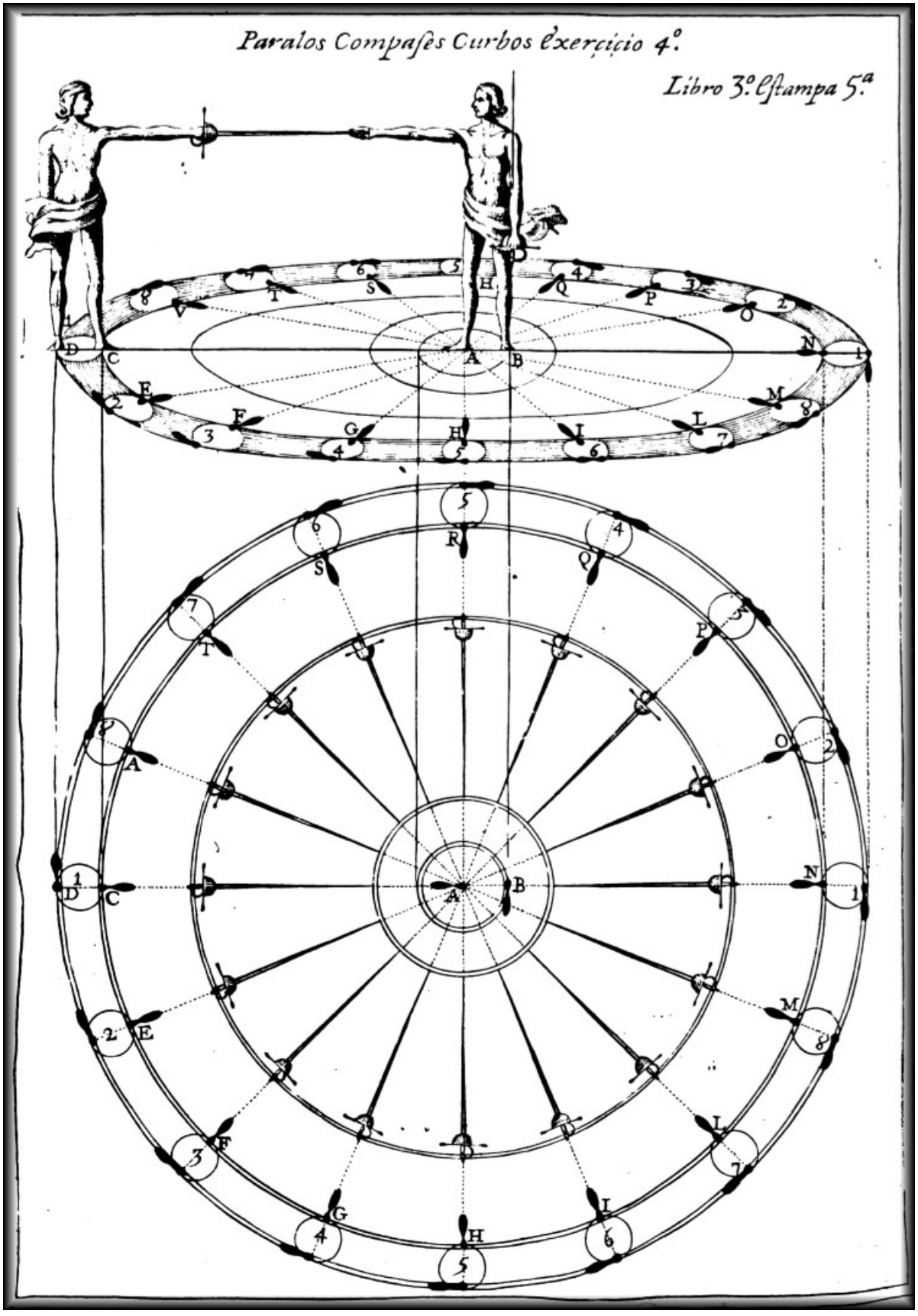
Draw circle CRNH on the ground centered at point A with a radius of eight geometric feet, which is represented by line AC. Draw another circle concentric to it with a radius of nine feet, represented by line A1. Both circles are divided into 16 equal parts. Draw eight diameters from the division points: one from the number 1 to the corresponding number 1', another from 2 to 2', from 3 to 3', from 4 to 4', from 5 to 5', from 6 to 6', from 7 to 7' and from 8 to 8', with which the figure will be completed as required.

The student is positioned at CD over the right-angle. It is imagined that his opponent is also over the right-angle and is positioned at the center of the circle at AB. The student will give steps along the radii on his right side, stepping from point C to point E with his right foot and from point 1 to point 2 with his left foot while remaining positioned over the right-angle. The student will continue these steps along successive diameters, as indicated by the letters and numbers.

This same step can similarly be given to the left side from point C to point V and from point V to point T starting with the right foot; or from point D to point 8 and from point 8 to point 7, beginning with the left foot. As explained in the chapter on steps, the length of the steps measured from the heel of the left foot to the right should be three-and-a-half-feet or, if possible, four.

In principle, the student should maintain the right-angle and present his collateral plane to the opponent while stepping in either direction. Although, when moving to the profile side of the body, one may present the right vertical plan. In doing so, one will not only gain an advantage over his opponent but will also be able to promptly enter to attack and safely retreat to the medio de proporcion without awkwardness. This approach is vital to achieving inequality, which is the key to attacking without being attacked.

Here is Figure 5 of the third book.



Exercise 5

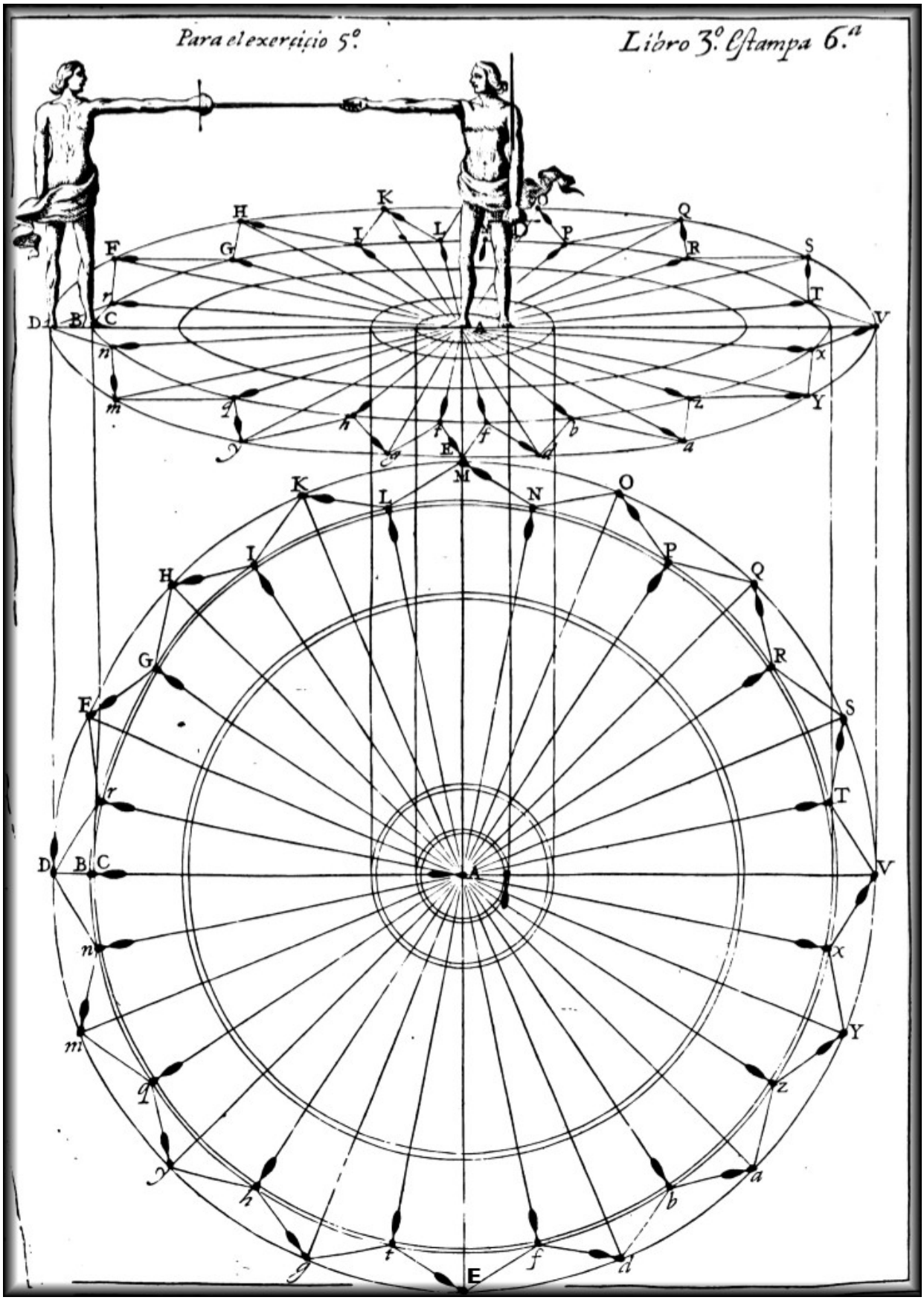
Describe the maximum orb of the medio de proporcion on the ground along with different lines that serve to guide the student in regulating the movements of his body as he steps to the left.

Draw the circle CXN on the ground with a radius of eight feet, which is represented by AC. Draw another concentric circle, DEVM, with a radius of nine feet, which is represented by AD. First, divide the circles into four equal parts by means of the diameters DV and EM. Further divide each of these four parts into eight equal parts, resulting in the whole circle being divided into 32 equal parts by 16 diameters. Eight diameters terminate on the interior circle and the other eight on the exterior circle. The exterior diameters are DV, FY, Ha, Kd, ME, Og, Qy, and Sm. The interior diameters are rx, Gx, lb, Lf, Nt, Ph, Rq, and Tn. Lines are drawn from the ends of the exterior diameters to the ends of the interior diameters, such as Dr, rF, and F to G, etc.

That being done, this figure will have been constructed as required for this exercise. The radii of the inner circle serve to guide the right foot, which must be positioned so that the tip of the foot is always direct to the opponent, who is assumed to be positioned at point A. The radii of the outer circle serve to guide the left foot. The transverse lines like Dr and FG, etcetera, show the path the left foot follows, directing the tip of the left foot to the heel of the right foot. As shown in the diagram, the student is positioned over the right-angle at point B, with the center of his right heel at point C, and the center of his left heel at point D such that he is occupying the diameter CA and is able to give a step with his right foot from point C to point r, and to give a corresponding step with his left foot from point D to point F, and successively with the right from point r to point G, and with the left from point F to point H, continuing his steps as indicated by the letters along both circles.

The rationale behind the positioning of the student's right foot along the radii of the inner circle, with the tip of his right foot always directed at the opponent while the left foot occupies the transverse lines between the circumferences of the two circles, as indicated by the letters and the foot symbols, is to avoid exposing the student's right vertical plane to the opponent. Instead, the right collateral plane is opposed, which is where the right-angle enjoys its perfection, being positioned between the extremes of the right vertical plane and the diametric of the chest. This arrangement allows one to easily transition from this mean to either extreme, which is achieved by executing your steps as indicated in the diagram.

Here is Figure 6 of the third book.



Exercise 6

Given the same previously proposed orb of the medio de proporcion, we will now demonstrate another way for the student to give his steps to the left side, beginning with the left foot.

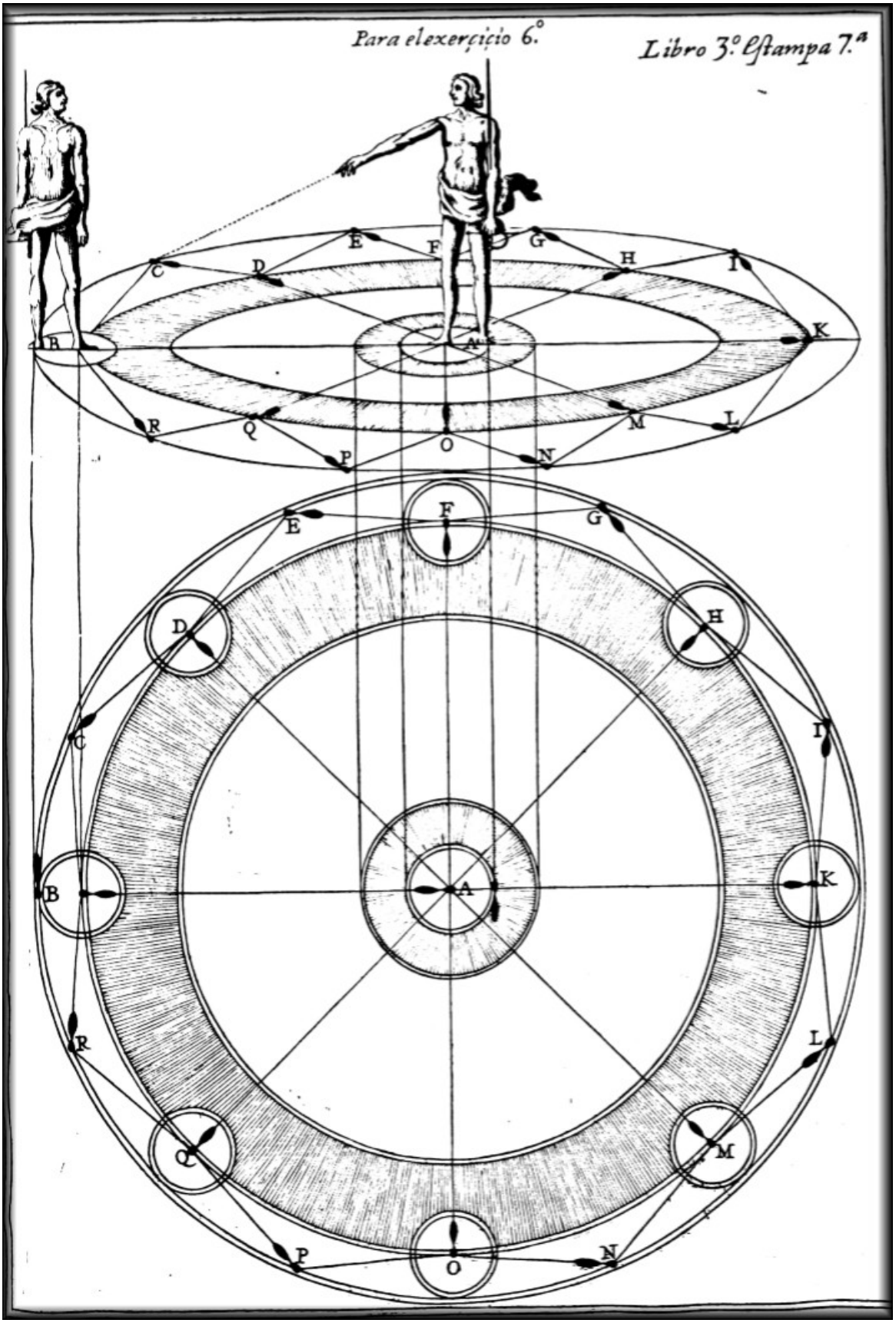
First, divide the orb into four equal parts with the two diameters BK and FO. Divide each quadrant into another two equal parts with the diameters DM and HQ. These four diameters at the center of the orb represent the intersection of the four planes of the opponent with the lower plane. The opponent is positioned over the right-angle at point A. As mentioned elsewhere, the diameter BK represents the opponent's collateral plane. Its intersection with the body leaves two lines on the surface of the body, which are the right collateral of the chest and the left collateral of the back. Diameter DM corresponds to the right vertical plane. It creates another two lines on the surface of the body, which are called the right and left verticals. Diameter QH corresponds to the vertical plane or diametric plane of the chest. It creates another two lines on the surface of the body, which are called vertical or diametric lines. One is on the chest, and the other is on the back. Diameter OF corresponds to the left collateral plane. It creates two collateral lines on the surface of the body. One is called the left collateral of the chest, and the other is the left collateral of the back.

Points CEGILNPR are located on the outer circle, halfway along the arcs between diameters BK, FO, DM, and HQ. Draw lines from each of these divisions to the ends of the inner diameters CD, EF, GH, IK, LM, NO, PQ, and RB. This completes the diagram.

The student is positioned over the right-angle at point B. His opponent is also positioned in the right-angle in the center of the diagram at point A. The student will give steps with his left foot from point B to point C so that his left foot occupies the line CD. He will take his right foot from point B to point D so that it occupies the radius AD, giving a corresponding step with his left foot from point C to point D so that he is positioned in the right-angle. If the opponent does not rotate around the center, the student will have achieved a favorable inequality by occupying the opponent's vertical plane while the student opposes his own stronger collateral plane, resulting in an advantageous position. However, if the opponent has moved, the student will, instead of settling his left foot at point D, place it at point E, occupying the line EF. The student will continue stepping with his left foot and right foot in this manner, guided by the letters indicated in the diagram, until he achieves the desired advantage.

This step with the left foot to the left side is a more purposeful and sure way to enter to attack the opponent with greater violence and strength than the other step, which facilitates retreating to the medio de proporcion, as will be explained later.

Here is Figure 7 of the third book.



Exercise 7

Describe the circle that is common to the two combatants, drawing some lines to help the student regulate steps he will give along its circumference while maintaining the medio de proporcion in opposition to steps the opponent also gives along it.

Draw circle AEBH with a radius, NH, of four feet (which is the length of the sword from tip to pommel). Divide it into four equal parts with diameters AB and EH, which intersect at right-angles at the center of the diagram at point N. Divide each quadrant into three equal parts, each measuring 30 degrees, and draw diameters CF, DG, KM, and IL from the division points.

Next, describe another circle, OZVR, with a radius of five feet and extend the diameters of the inner circle through the points O, P, Q, R, S, T, V, X, Y, Z, a, and b. This completes the diagram.

The student is positioned at point B in the posture of the right-angle, as shown by the footstep symbols, occupying the common diameter, AB, with his right foot. The heel of his left foot placed at the end of the same diameter at point O. His entire left foot is on the circumference, tangent to the outer circle.

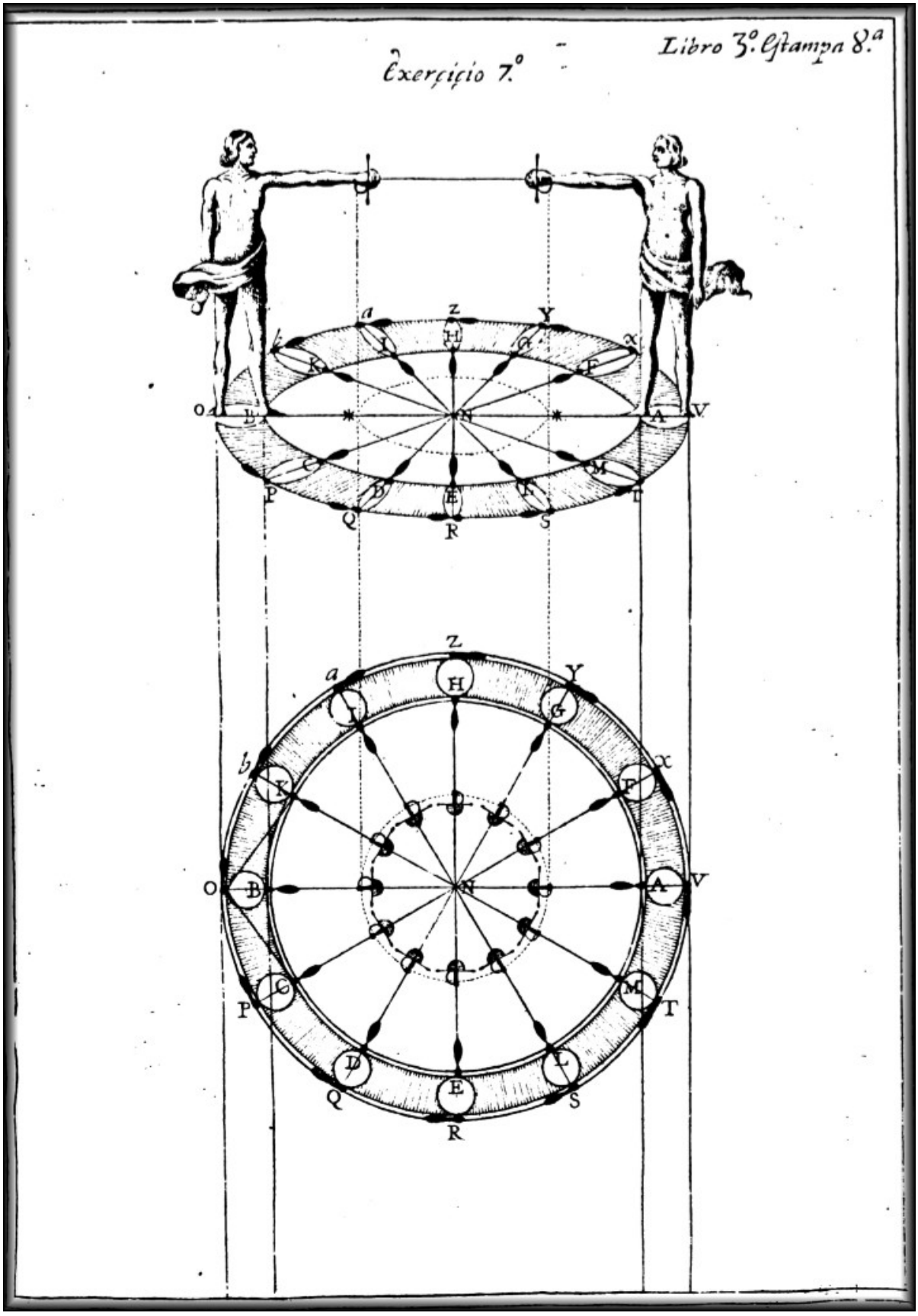
The opponent is positioned at point A in the same posture of the right-angle, occupying the common diameter, AB, with his right foot. The center of his left heel is placed on the end of the diameter at point V. His entire left foot is on the circumference of the outer circle.

If the opponent gives a step from point A to point M with his right foot, and from point V to point T with his left, the student will, in opposition to this step, give a step with his right foot from point B to point K, occupying diameter KM, and a step with his left foot from point O to point b, occupying the end of diameter Tb. This action on the diameter will enable the student to maintain the medio de proporcion with his opponent. Both parties will be opposed by the same posture of the right-angle. The student may continue his steps from point K to point I, and from point I to point H in opposition to the steps of his opponent from point M to point L, and from point L to point E, ensuring both always remain at the same medio de proporcion, and that neither can attack without giving a step and entering the inner circle within the control of the opponent.

Note that these steps can be given to either side of the common diameter AB, such as from point B to point K and from point B to point C. On the right side, steps must always begin with the right foot. To the left side, steps may begin with either the left foot or the right foot. Since this exercise solely concerns maintaining the medio de proporcion, neither foot will have a disadvantage.

These steps can be given quite naturally since their distance is just over two-and-a-half-feet, measured from the left heel at point O to the right heel at point K, which is similar to how steps are given in ordinary walking. This can be calculated by determining the circumferences of both circles from their diameters or by examining the rectilinear triangles ONK. Three things are known about this triangle: the two sides, ON and NK, and the angle ONK, which is understood to be 30 degrees. Moreover, estimating side ON of this triangle to be five feet and KN to be four feet aids in recognizing that line OK, in relation to these diameters, measures a little more than two-and-a-half-feet, as we have said.

Here is Figure 8 of the third book.



Exercise 8

Describe another figure, like the previous one, representing the common circle. Include some lines that will help the student become accustomed to giving slightly larger steps, which are necessary for doing some of the techniques that will be explained later.

Draw circle ADBG with a radius of four feet, which is the length of the sword. Divide the circle into four equal parts with diameters AB and DG. Further divide each quadrant into two equal parts with diameters HE and FC.

Inscribe a square inside the circle by drawing the lines AD, DB, BG, and GA between the ends of the first two diameters, AB and DB.

Inscribe an octagon inside the same circle by drawing the straight lines AE, AF, GF, GH, BH, BC, DC, and DE between the ends of the other two collateral diameters. The sides of the octagon determine the length of the steps that must be taken with the right foot in this exercise.

Also draw an exterior circle, NRPKIMLO, with a radius of five feet. Extend the diameters IN, PL, RM and OK of the inner circle to complete the diagram.

The student is positioned in the right-angle at point B, occupying the common diameter, BA, with his right foot. The center of his left foot is at the end of diameter IN, occupying the circumference of the outer circle or its tangent.

The opponent is positioned in the right-angle at point A. If the opponent gives a step from point A to point E with his right foot, and from point I to point M with his left foot, the student should then give a step from point B to point H with his right foot, and from point N to point R with his left foot. This ensures they will both maintain the same medio de proporcion. The student will continue opposing the opponent's steps, following the same sequence, such as from point E to point D, from point H to point G, and so on, consecutively.

This exercise teaches the student to maintain the medio de proporcion with his opponent, even when their positions are on different circles, according to their locations.

These steps are regulated by the circumference of the circle and are more-or-less three-and-a-half-feet long, as can be calculated by the method advised in the previous diagram. This distance is even less than is possible without straining the body, as mentioned elsewhere.

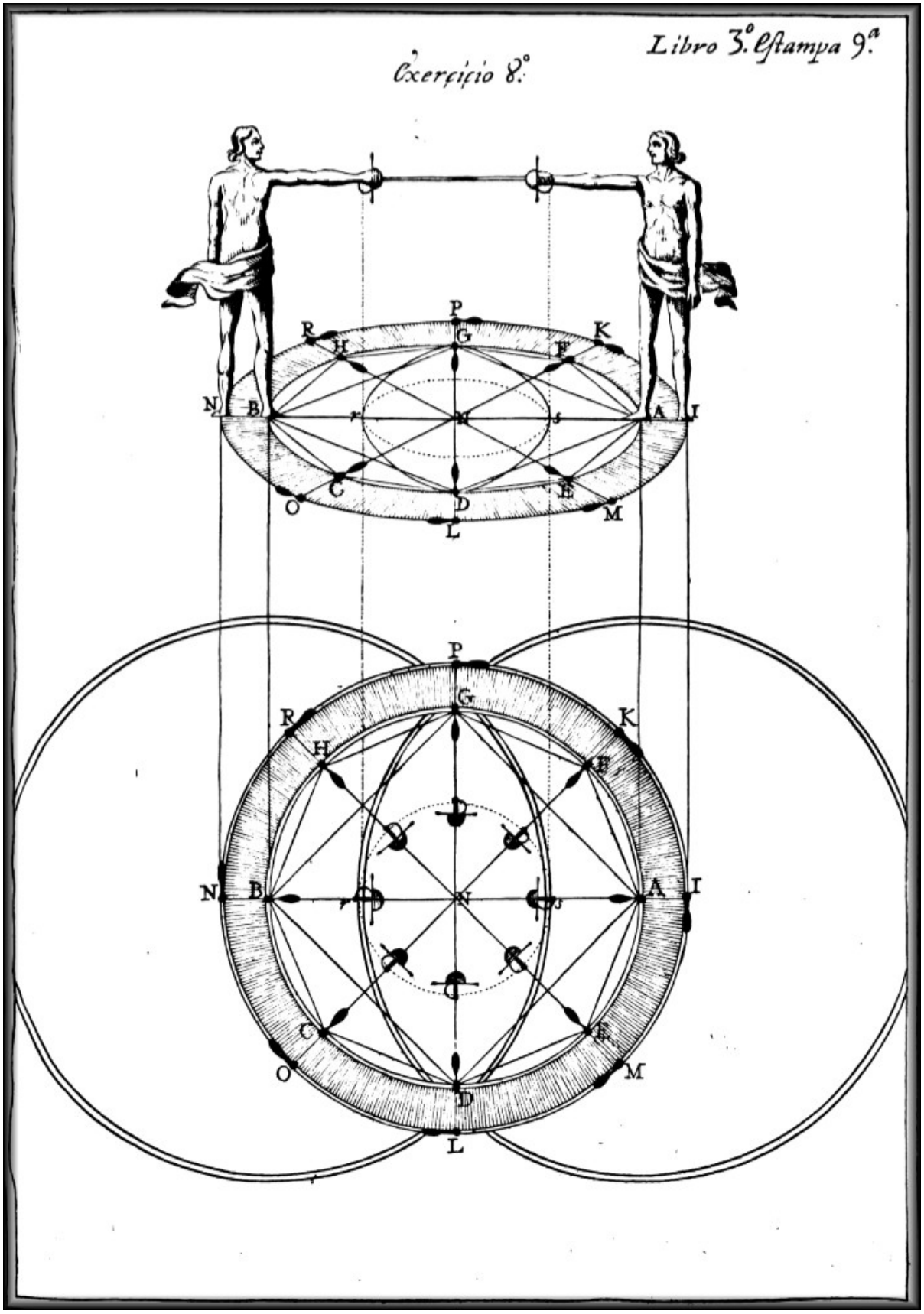
It is important for the student to not only to make a habit of maintaining the medio de proporcion with his opponent by giving opposing steps on the circumference of the common circle, but also to exploit any advantage gained if the student steps and the opponent does not move. This advantage lies not just in inequality, but also by the student opposing his strongest plane to the opponent's weakest, or by exploiting the disparity in reach between their positions when the student's reach is greater. Understanding these planes and their qualities, how they interact, and the equality or inequality that exists between combatants is fundamental to this science. For a detailed explanation of these planes, refer to the relevant chapter.

To avoid confusion, it is important to note that arc GsD represents the orb of the student's sword and the other arc, GrD, represents the orb of the opponent's sword. These arcs determine the location of the extreme edges of the medios proporcionados. When the opponent is at point A, it is necessary for the student to move into the orb of the opponent's sword, DrG, to attack with a thrust. Line rs represents the projection of the swords on the lower plane when the two opponents are positioned at the medio de proporcion. The other projections are of the same swords and follow the movements the two combatants make in opposition to each other on the circumference of the common circle, as depicted in the diagram.

Also, note that the lines of the square serve to represent some of the planes previously discussed elsewhere. The diagonal lines AB and GD also represent the straight steps used to attack.

Although we have considered the student giving steps to his left side in opposition to those of his opponent on the same side, the student may also give steps to his right side in opposition to his opponent's steps to the same side, as seen in the diagram. Note that both opponents will adjust the square to the orbs of the swords as they give their steps while maintaining the medio de proporcion such that, wherever they step, they keep the same diagram in mind and take advantage of the benefits their steps may have.

Here is Figure 9 of the third book.



Exercise 9

Describe the common inner and outer circles as in the previous proposition. Then create some divisions and draw a few lines that will help teach the student to walk along their circumferences very naturally and comfortably. This is one of the most important exercises in Destreza, not only in order to maintain the medio de proporcion, but also to easily reach the proporcionados.

Draw the circle AFDBLI with a radius, NP, of four geometric feet, which is equal to the length of the blades from the tip to the pommel. (If you were to add the length of the sword and arm, the result would be six feet.) Divide this circle into four equal parts, APBO. Next, draw the four lines AP, PB, BO, and OA from the division points and the result will be a square, AOBP, inscribed within this circle. Construct arcs BL, LI, IA, AF, FD, and DB using the four-foot length of the sword. Each arc will measure 60 degrees. Drawing lines through these divisions, each will be equal to the radius AN, resulting in a hexagon being inscribed in the inner circle, as in proposition 4 of Euclid's Book 4.

Draw the outer circle, CEGHKM, with a five-foot radius. Next, draw diameters DI, and FL from opposite divisions of the inner circle and extend them to the circumference of the outer circle, QRSTVX. Divide the arcs XQ, QR, RS, ST, TV, and VX in two equal parts at points C, E, G, H, K, and M. Draw lines CD, EF, GA, HI, KL, and MB from these points to the circumference of the inner circle and the diagram will be complete.

The student is positioned over the right-angle at BX with his right foot on radius NB and the center of his left foot at point X, touching the tangent of the outer circle. The student will begin by moving the center of his left heel to point C, placing the entire foot along line CD. Then, his right foot will move from point B to point D and be placed along radius ND. The left foot will then move from point C to point E and be placed along radius EF, followed by the right foot moving from point D to point F and being placed along radius FN. The student will continue moving along the circle in this fashion.

This exercise serves two purposes: one is to maintain the medio de proporcion. The other is to be able to move quickly to the proporcionados.

The student will maintain the medio de proporcion, assuming the opponent remains fixed at point A. If the opponent moves from point A to point I, the student can easily oppose this by moving to point D. In doing so, the disposition of the two combatants will remain the same since diameters DI and BA are equal. The participants may choose to remain in the right-angle position or to continue walking along the circumference in the aforementioned manner, as depicted in the diagram.

The student will also have easily reached the medio proporcionado if the opponent remains stationary at point A. By moving from point X to point C, the student achieves three advantages over his opponent. The first will be to create inequality with his opponent by moving away from the line of the common diameter. The second will be opposing his vertical plane of the chest to his opponent's weaker right vertical plane. The third will be to have moved a little less than a half-foot closer to any of the medios proporcionados by the posture of the sword, as demonstrated in the

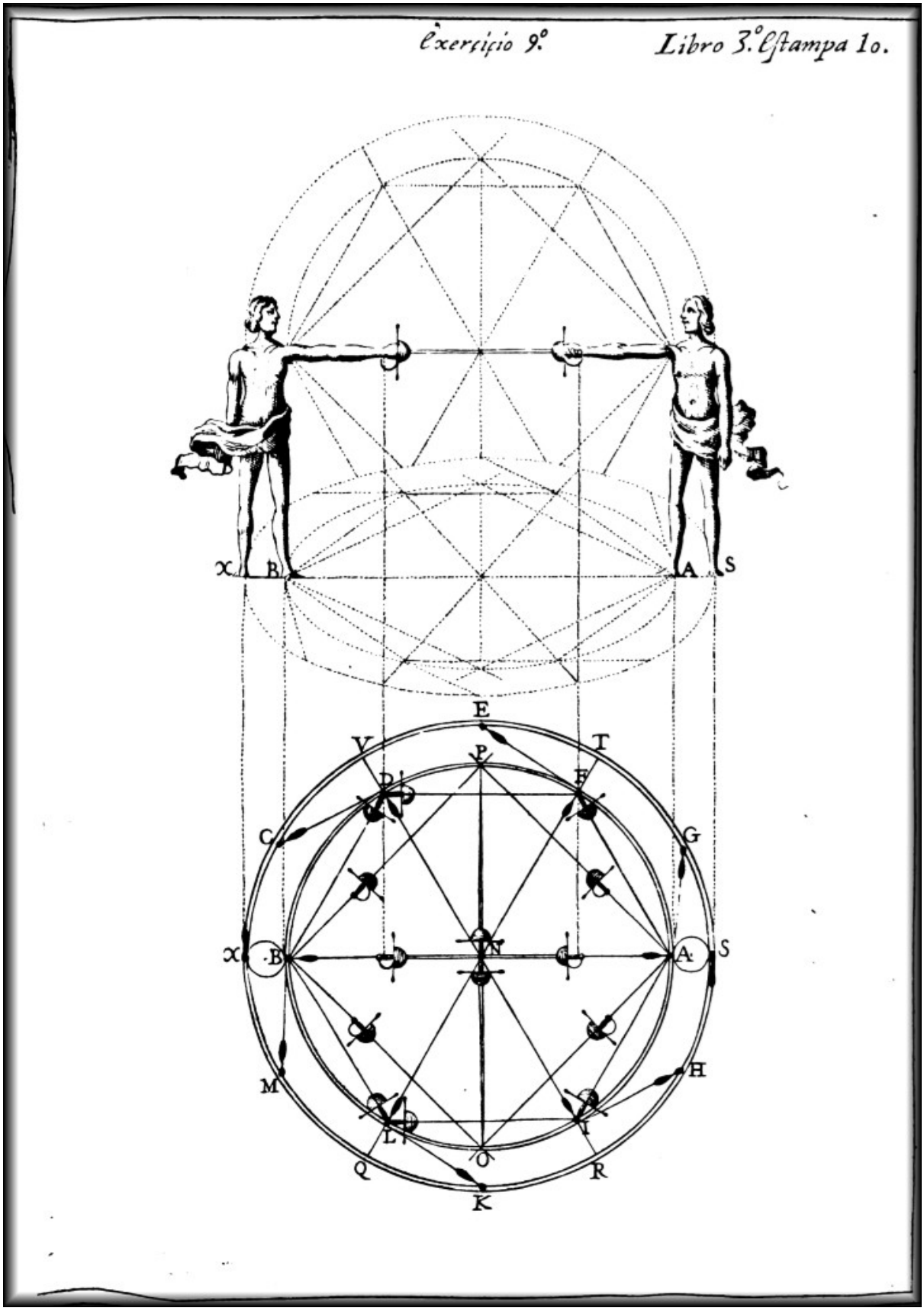
universal figure. Together, all of these advantages are very favorably chosen for their safety, for the violence with which they wound, and for the quickness that is found in executing them and in returning to the medio de proporcion. One must take care that the weight of the body is centered over the left foot when entering to wound, and over the right foot when exiting to the medio de proporcion. Although other steps, whether given to left or right, also maintain this correspondence between the centers of the heels of the feet and this line, none of them offers the same swiftness or strength found in this method of walking along the circumference of these circles, as anyone who practices this exercise will experience.

If the opponent gives steps to his right side along the circumference of the inner circle by the sides of the square or hexagon inscribed in it, the student will always have the same advantages, and even greater ones if he breaks the distance to wound from afar, or from in close by means of the movement of conclusion.

It is important to note that, in order to enjoy these advantages, the student must place his left foot at point C, aligning it along line CD, before the opponent begins to maneuver to the right side.

Additionally, the lines of the square inscribed in the inner circle serve for when there is disposition to wound, stepping with the right foot along either of its sides, as will be explained later.

Here is figure 10 of the third book.



Exercise 10. 1

Draw a figure and some lines that will help the student become accustomed to transitioning from the medio de proporcion to the proporcionado with his steps.

Draw the maximum orb, BQMdg, with an eight-foot radius, AB (which is the length of the diameter of the common circle and is equal to the length of the swords). Draw another exterior orb, DFKY, with a nine-foot radius whose center is at point A. Draw another circle, XRNIGE, centered at point A with a six-foot radius, AX, which equals the length of the arm and sword while in the right-angle. This circle is called the orb of the sword.

Divide these three circles into four equal parts with the diameters DY and aH. Divide each quadrant of these circles into two other equal parts with diameters FZ and Kb. Divide each of the arcs of the orb of the sword into another two equal parts at the points T, R, P, N, L, I, G and E. From opposite points, draw the hidden diameters TL, RI, PG and NE, which terminate on the circumference of the orb of the sword.

Draw lines BE, Eg, gG, Gd, dl, le, el, LM, MN, NO, OP, PQ, QR, RS, ST, and TB from the ends of the diameters of the interior maximum orb to the ends of the hidden diameters of the orb of the sword. In the exterior orb, draw some hidden straight lines from the ends of the four main diameters or common sections of the four vertical planes of the opponent, DF, FH, HK, KY, YZ, Za, ab and bD, forming an octagon, which we refer to as the exterior, as indicated in the diagram. Draw a few curved lines from the ends of the outer orb's diameters, resembling hyperbolas within the angles, whose vertices touch the ends of the hidden diameters of the orb of the sword, DEF, FGH, HIK, KLY, YNZ, ZPa, aRb, and bTD. This completes the diagram.

Assume the opponent is positioned at point A in the center of the diagram and the student is at BD. The student will step with his right foot from point B to point E, aligning it with hidden radius EA of the orb of the sword. The left foot nearly joins the right foot, moving along curve DEF in the exterior maximum orb, placing the center of the left heel at point F and aligning the left foot with line FH of the exterior octagon. The right foot follows along line Eg until it reaches diameter gA. In doing so, the student accomplishes the intended transition from the medio de proporcion to the proporcionado. This achieves the following advantages:

Firstly, by moving from the medio de proporcion at point B to the medio proporcionado at point E and occupying the hidden diameter of the orb of the sword, and by having moved away the common diameter of the two opponents, the student attains inequality if the opponent has not moved.

Secondly, while occupying the hidden diameter of the orb of the sword, the student opposes his stronger collateral plane to the opponent's weaker mid-vertical and right-vertical planes.

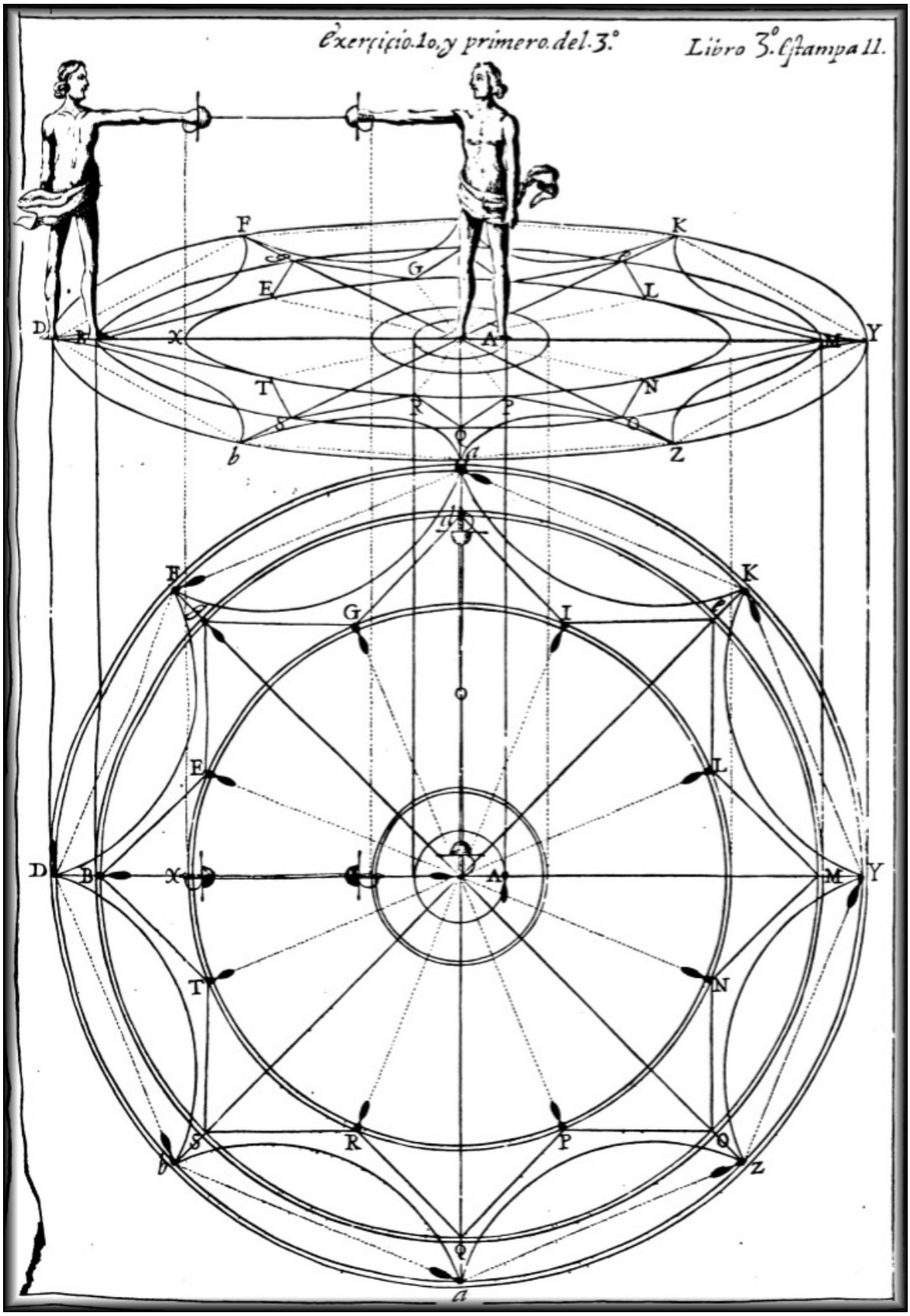
Thirdly, by moving the left foot from point D to point E, the student gains at least one additional foot of each. Should the student perform to the extremes of what Destreza allows, he will reach much farther.

Fourthly, the student is able to easily return to the medio de proporcion by not setting the left foot down at point E and continuing with the left foot to point F. By continuing, with the right foot moving from point E to point g, the student maintains the same disposition he had with his opponent at point B if the opponent has not moved over his center. If the opponent makes no opposing motion, the student will be greatly advantaged because the vertical plane of the opponent will be exposed. By consistently following the angles in the pattern of this exercise, as depicted in the diagram, the student will become accustomed to swiftly entering to attack his opponent by stepping to the orb of the sword and then immediately returning to the medio de proporcion with considerable advantage. Since the step with the left foot always moves away from the plane in which the student wounded, the opponent will not be able to strike the student's body, should he wish to attack, provided the student follows the pattern depicted in the diagram.

NOTICE

The Diestro may perform this same exercise by the degrees of the profile by giving transverse steps with the right foot from point B to point T on the orb of the sword of the opponent. Then, following with the left foot, without setting it down next to the right foot, the student retreats to the maximum orb of the medios de proporcion. As he does so, the student walks with the weight of his body alternately centered over his right or left foot.

Here is figure 11 of the third book.



Exercise 10. 2

Continuing exercise 10, another diagram is presented to further clarify for the student what has been demonstrated.

Exercise 10 continues with a second explanation.

To further the student's understanding of this exercise and acquaint them with some of its essential aspects, the previous diagram is presented again with additional projections of the sword and body.

Firstly, it is important to note that when the projection of the body of the student is at the maximum orb of the medio de proporcion at point B, the pommel of the sword will be positioned over the orb of the sword of the opponent at point X. Conversely, when the projection of the body of the student is at the medio proporcionado and over the orb of the sword at point E, the tip of the student's sword reaches the opponent's body, located in the center of the diagram at point A.

It is also crucial to note that, in the previous diagram, it was assumed that the student gave a step with his right foot from the medio de proporcion at point B to the proporcionado at point E and, upon returning to the medio de proporcion and reaffirming his stance with the left foot at Fg, the student did not set their right foot down at point g. Instead, the right foot continued moving to the proporcionado at point G and then the student returned to the medio de proporcion with the left foot.

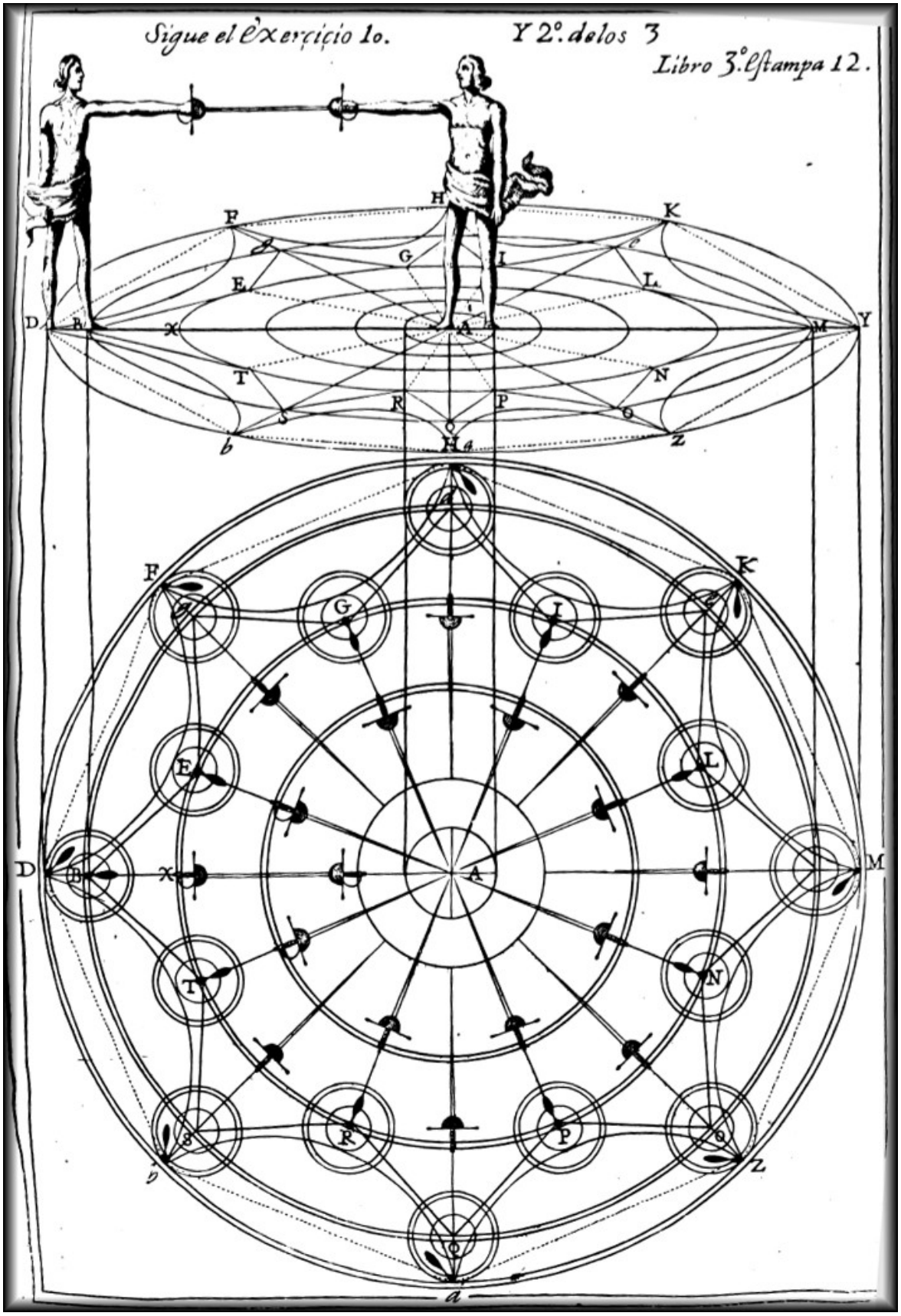
The student should continue in this manner, giving his steps as if he were walking, with the weight of his body sometimes over his right foot and other times centered over his left foot. To ensure these steps are comfortably given it is worth noting that, in this diagram, the left foot never occupies the octagon as in the previous diagram. Instead, the left foot is turned more to the inside, almost forming a 45-degree angle when at the medio de proporcion, and is nearly parallel to the right foot when the left heel is touching the orb of the sword at point E.

As in the previous exercise, when the right foot reaches the medio proporcionado it should be closely followed by the left foot nearly joining it. This proximity gives you at least an extra foot of reach. If the student performs to the extremes of what Destreza allows, which is to not go so far as to disrupt the body or hinder actions that follow, then he will gain even greater reach, as anyone who practices this will experience. This observation is as important as possible.

NOTICE

It is advisable to perform this exercise by degrees of the profile in the same way as by the posture of the sword. No additional diagram is required since the principles regarding the placement of the feet remain the same.

Here is figure 12 of the third book.



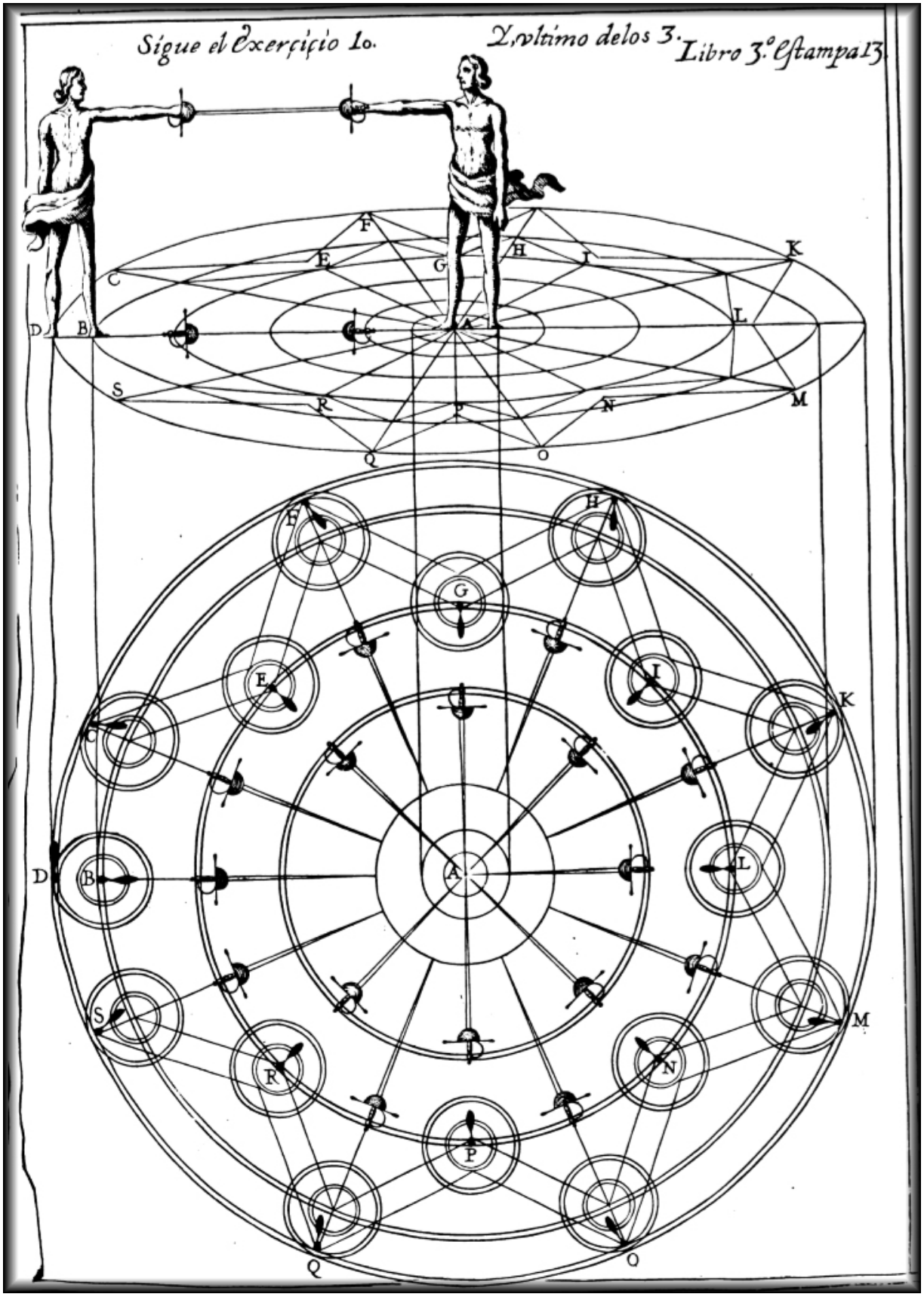
Exercise 10. 3

The tenth exercise is continued again, emphasizing advantages that improve the student's security.

Exercise 10 continues with a third and final explanation.

Another diagram is presented, which is similar to the previous diagram. The student is positioned at point B and begins the exercise differently than before by stepping with his left foot from point D to point C and then passing his right foot to point E, immediately aligning it with vertical plane EA of the opponent. This provides a significant advantage to the student in terms of security since the student does not expose any point of vulnerability to the opponent when beginning the step with the left foot. When performing this exercise by the posture of the sword, beginning with the left foot is more natural than beginning with the right. Further, the previous exercise required four steps, two with right foot, to reach the same vertical plane as is reached in this exercise with only two steps, one with the left foot from point D to point C and another with the right foot from point B to point E. The student will maintain this advantage with subsequent steps as he walks along the circumference, assuming the opponent does not move over his center with the regularity that is required to oppose the student's steps.

Here is figure 13 of the third book.



Book Three, Chapter Four

An explanation of the medios de proporcion and proporcionados

In the preceding Exercises, the student has been given the necessary information to perform the movements or steps from place to place with the body, as well as the diverse ways in which they may be used in the practical part of our Destreza, intending to maintain themselves at the medio de proporcion with their opponent until moving to the proporcionado. Before dealing with their types and the different purposes which each one is directed to, it is beneficial to instruct the student about their origin and how they relate to a man positioned with his arm and sword in the right-angle and with his feet over the right-angle which is the most perfect posture. To aid in understanding, a geometric figure will be described by which the student will easily understand each of these aspects.

Describe a geometric figure with some straight lines and arcs that represent the medio de proporcion and proporcionados.

Consider the length of AX on the lower plane to be nine feet. Divide it into nine equal parts, each being a geometric foot.

Assuming XV is one foot and VB is two feet, the remaining BA will be six feet. Divide it into six equal parts at points a, b, c, d, and e. Imagine the whole line AX revolves around the center at point A. Since these points will move along with the line, each of these division points will create the circumference of a circle, dividing the entire space of the diagram into different concentric orbs.

Divide all these circles into four equal parts with the two diameters VO and MQ.

Divide each of the four quadrants into two equal parts with the diameters LP and NR and the diagram will be completed.

The exterior orb, which is between XV, is called maximum orb. It represents the place of the medios de proporcion.

The orb between V and B is the distance from the medio de proporcion to the first of the proporcionados, which is located between B and a, and is used for thrusts from afar.

The orb between a and b is the place of the second of the medios proporcionados and is used for vertical and diagonal cuts and reverse cuts.

The orb between b and c is for movements of conclusion.

The other three orbs, which are between c and d, d and e, and e and A, are the spaces that serve as a battleground where the opponent holds jurisdiction to give his straight steps along the eight radii created by the four previously mentioned diameters, which are a projection of the common intersection of the four vertical planes with the inferior plane, which are useful in Destreza, as has been previously explained.

The first orb of the medios de proporcion is similar in concept to the distance at which besiegers choose to encircle a fortification. This distance is neither so close that they can be attacked by the fortification's main weapon, the artillery, nor so remote that they take too much time in their approach to capture the fortification.

Similar consideration is given to the positioning of this orb because it's at such a distance that one who finds themselves there cannot receive a thrust from their opponent (even if it's most brief) without the opponent, who is imagined to be at the center of the diagram at point A, first taking a step and extending their right foot to a distance of at least of three-and-a-half-feet from their left foot, which we assume they won't move since that is a quicker method of executing attacks that is widely used by other nations.

Although this step is quicker, we have demonstrated in the chapter about our Fort that the one who waits has a significant advantage due to the smaller movement that is needed for defense. However, they would lose this advantage if they were closer to their opponent. Even without this advantage, merely bringing the right foot to the left will nullify the opponent's reach. One who takes such an extended step risks being vulnerable to attack. Therefore, it is concluded that this orb of the medios de proporcion is no closer than necessary for the safety of the one who occupies it.

It remains now to show the second part, ensuring that this orb is no farther from the opponent than it should be.

A well-proportioned man can cover a distance of four feet with a step measured from heel to heel. Although a step from point X to point a covers this distance and reaches to wound the opponent with a foot of sword, it is prohibited by the common diameter line. Similarly, military approaches to fortifications are rarely direct due to the risks involved. Such approaches are made transversely to avoid the risks. We do the same in Destreza, taking transverse steps by the jurisdiction of the body and of the sword, moving away from the diameter line common to both combatants. As depicted in the diagram, when moving to safely reach a point of touch on the opponent by the profile of the body, the right foot passes from point V to point g. When moving by the posture of the sword, from point V to point F. Although a foot of reach is lost in taking these transverse steps in comparison to steps of the same length taken along the diameter line, this is compensated for by bringing the left foot next to the right foot when the right foot is at point g or point f, as demonstrated in the previous exercises. This will be further explained when the medios proporcionados are discussed.

Therefore, if this first orb was farther away, a step of greater than four feet would be necessary to reach the first orb of the medios proporcionados and it would not be possible to take it. Hence, it is concluded that this orb of the medios de proporcion is placed at the truly appropriate distance required between the two combatants for both defense and offense. This is why it is called the orb of the medios de proporcion.

Having discussed the medios de proporcion and provided the rationale behind its placement, and that it should not be greater or lesser between the two combatants for defense or offense, it remains to discuss the medios proporcionados and their fundamentals.

The first orb, BDFH, (which is the exterior) is the medio proporcionado of the thrust from afar. The opponent, being positioned with the center of his right foot in the center of the diagram, can reach with his arm and sword to the circumference of this outer orb, as seen in the diagram, where the length Ae measures one geometric foot from the shoulder to the elbow, and the length ed measures another foot from the elbow to the crease of the wrist and the pommel of the sword. Together, these represent the two-foot length of the arm from the shoulder to the crease of the wrist. dB represents the length of the sword from the pommel to the tip and is equal to four geometric feet. This is divided into four equal parts, dc, cb, ba, and aB, as indicated. This four-foot length of the sword is what is permitted by the King's law. The arm and sword of the Diestro are assumed to be identical to his opponent's, therefore, if the Diestro steps to place the center of his right heel on the circle of this outer orb at point B, he will also have point of touch on his opponent who is positioned with his right foot at point A.

If the opponent brings his left foot near his right foot, he will gain about nine inches of reach. Likewise, if the Diestro who is positioned at point B brings his left foot near his right foot, his reach will increase by the same amount, as mentioned in the previous exercises.

Hence, it is proven that stepping with the center of the right foot to any part of this orb's circumference and bringing the left foot next to the right as advised in the tenth exercise is sufficient to wound with at least nine inches of the sword.

Moreover, if the Diestro steps with the center of his right heel to occupy the outer circle of the second orb at point a, the opponent can reach the Diestro with a foot of sword with no additional action, as depicted in the diagram. Consequently, the Diestro is able to reach his opponent in the same manner. Bringing the left foot to the right adds another nine inches of reach (reciprocally), which is necessary for executing vertical and diagonal cuts since a quarter of a foot of reach is lost due to the obtuse angle of their execution.

If the Diestro moves to occupy the third orb, placing the center of his left foot on its outer circumference at point b with his right foot at point a, forming a right-angle with line AB, he will be at the proper distance to perform the movement of conclusion on his opponent. Since the length of the two arms from the centers to the crease of their wrists totals four feet, and this corresponds to the four-foot length from point b to the center at point A, and the length of the sword also measures four feet from pommel to top, each combatant will establish a point of touch on their opponent. Having nullified the opponent's potency with the conclusion made upon the quillons and guard of the sword, the Diestro can increase his reach and wound in the appropriate place, which will determined by the position of the opponent's body, if the opponent refuses to surrender.

To further illustrate and confirm the location of these points in the top-down view, perpendicular lines have been extended from the same divisions of the arm and sword in the side view, dropping down to end at corresponding letters on the lower plane and providing a clear demonstration.

With this, we have established the reaches, aligning the distances along the line of the common diameter. However, since the two combatants have equal possibility to attack, it becomes necessary to make use of the art to be able to wound without being wounded, seeking inequality given that equal causes yield equal effects. In this consideration, Don Luis Pacheco de Narvaez made use of nine medios, which he called proporcionados, for the various kinds of techniques that can be employed. To understand these proporcionados, another geometric diagram will be described after this one that we have been discussing, in which each of the distances he teaches is represented with respect to the medio de proporcion and the diameter line of the common circle.

All the writings of Don Luis: *Grandezas de la Espada, Engaño y Desengaño, Arte de Maestros, y Nueva Ciencia,* have not been lacking critics who say the most important concepts and doctrines within them have no method, order, structured scientific approach, or mathematical proofs to support them. Particularly, these nine medios proporcionados for all wounds, both by the posture of the sword and the profile of the body, were regarded as imprecise and uncertain for the safety of the Diestro. His critics argue that these points and locations he specified were so vague and uncertain that they believe it is undeniable he made them up on the spot. Otherwise, he should have demonstrated them through rigorous mathematical reasoning.

They also say that, even if the numbers were to demonstrate these proporcionados mathematically, it would still be neither possible nor safe to employ most of these medios; rather, it would be an impractical and highly risky endeavor.

These reasons led me to examine his writings more closely, especially the one titled *Nueva Ciencia y Filosofia Matematica de las Armas*. Since he neglected to provide diagrams, I turned to his explanations, particularly the explanation of the medio de proporcion and proporcionados within the common circle imagined between the two combatants. Upon constructing a diagram based on his explanation, as will be seen later in its place, it truly seemed to me that it did not align properly. According to the measurement of eight-and-a-half-feet that he assigned to the diameter line of the common circle and given that its circumference touches the tips of the feet of both combatants, it seems impossible to choose the true medio de proporcion that he prescribes. There is an evident discrepancy of nearly two geometric feet in distance to reach the supposed election. Consequently, the medios proporcionados and the length of the steps he dictates to reach them so that the techniques he specifies can be executed from them lack feasibility. The steps simply do not reach the distances of the proporcionados required to perform the techniques. Moreover, the measurements of some of the steps he specifies are by no means practical.

Since this diagram encapsulates the most essential aspects of the practical part of Destreza, if its elements do not align as intended, especially for the purpose of attacking the opponent while remaining defended, all that is built and that will be worked based upon these principles will inevitably lead to errors.

Having considered many times the possible reasons for Don Luis having not proven his propositions with the clarity and certainty he might have had in mind, I came to convince myself that it was due to having entrusted this matter to his dear friend and student, Don Juan Andrea Calvo, who he commissioned to illustrate *Nueva Ciencia*. When urged by respected individuals who tried to convince him to fulfill this task that his dear friend had entrusted to him, Don Juan responded that, in Don Luis' book entitled *Engaño y Desengaño,* he mentioned that some of the figures had been

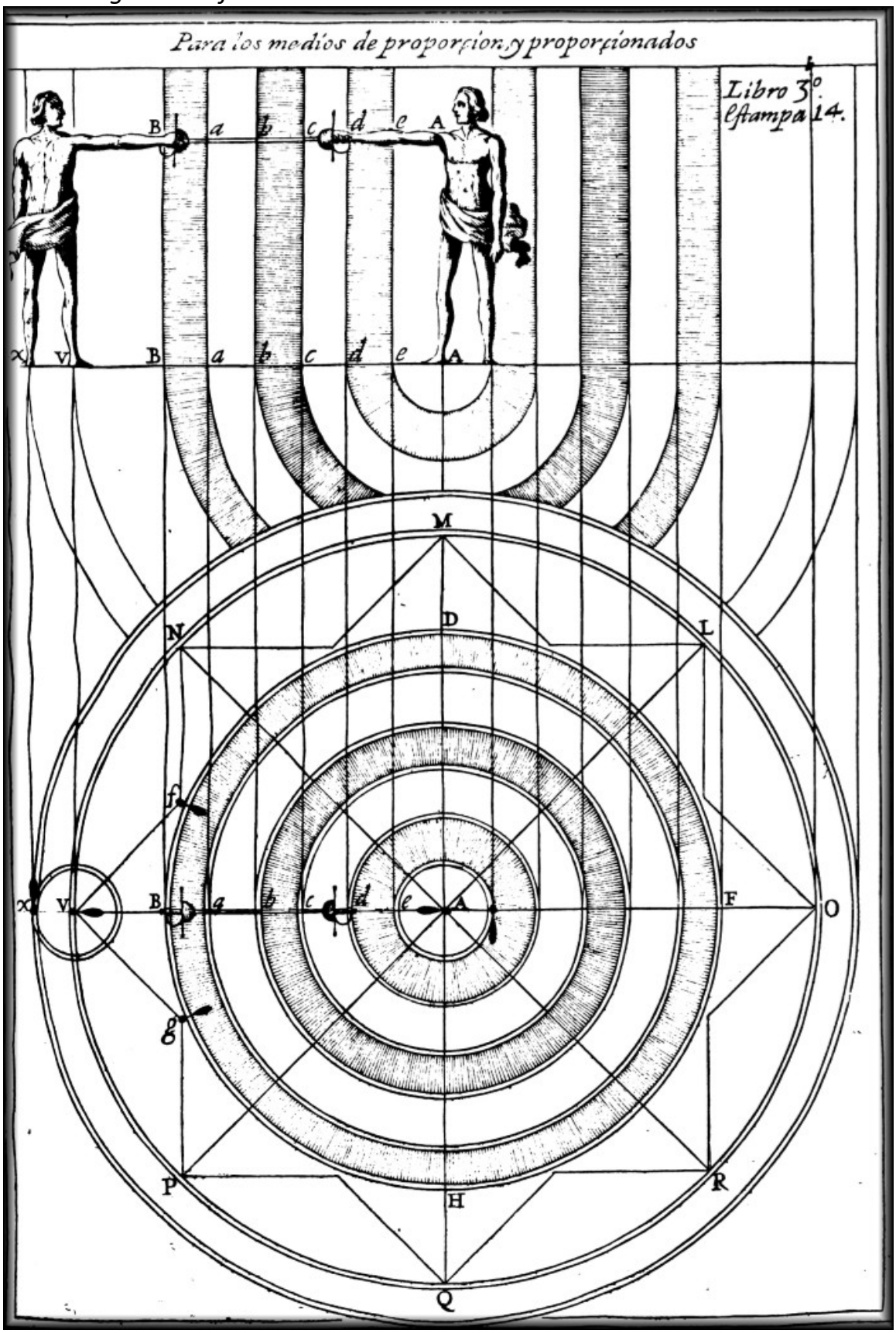
incorrectly printed in the first book, *Grandezas de la Espada*. Additionally, in his other writings he neglected to show, much less explain the mistake that resulted from the printing. Don Luis intended to rectify this in *Nueva Ciencia,* but instead caused further confusion. Because the projection of the diameter of the common circle in the lower plane originates from the measurement of the medio de proporcion, and his friend and teacher erred in these measurements, no proposition of Destreza could be accurately derived. To safeguard his friend's reputation, Don Juan left the matter in the same state of confusion without disclosing the flawed demonstrations and diagrams.

Indeed, based on the mentioned accounts, it appears that Don Luis' good friend repaid the favors and benefits he received with ingratitude. One might reasonably argue that if Don Luis had corrected and rectified the mistake himself, there would have been no need to entrust his friend to commission the drawings. However, the true testament to the credibility of both teacher and student (since in this matter they should be regarded as the same) would have been for the friend and student to have demonstrated what was lacking in *Nueva Ciencia* and to have rectified the errors he found within it. Especially since he did not release it to the public for many years after it was in his possession.

Desiring to express my concern regarding the errors found in the calculation of the medio de proporcion and proporcionados mentioned by Don Luis, I will construct the diagram missing in *Nueva Ciencia*, following its explanation on page 258 to the letter.

Even though I have explained the true medio de proporcion that a Diestro must choose, I will proceed to reproduce the diagram missing in Don Luis' *Nueva Ciencia* and will construct others for the medios de proporcion and all of the proporcionados that have been discovered for certain execution of the techniques. This approach aims to dispel any doubts of the overly cautious.

Here is Figure 14 of the third book.



Don Luis Pacheco's universal demonstration of the nine medios for all manner of techniques, from folio 258 of *Nueva Ciencia*, between men of equal stature with equal swords; seven of first or second intention and two of second intention alone. Don Luis' diagram appears at the end of this declaration.

Before we declare (says Don Luis), it is prudent to take some precautions to remove any difficulties which could arise. The first matter we address is that there is no precise regularity with regard to the length of the swords and arms of the combatants; rather the irregularity is almost infinite. To address this issue and have some known basis for discussion, we assume them to be equal.

This is tantamount to providing suitable parameters for the discussion, which the well-informed will know how to later adjust as needed to fit the situation. Assuming this equality, more appropriate in our nation than in others because the swords are limited to the length of five palms *(TN: ~41 inches or ~104 cm),* we establish that the diameter line of the common circle imagined between the two opponents when they have chosen the medio de proporcion is eight-and-a-half-feet long, five for the two arms, which we have already said are two-and-a-half-feet long each, and three-and-a-half-feet for the sword, which is found to be the most appropriate length.

This establishes a benchmark by which assessments can be made to verify the accuracy of the medios. Let this not cause the Diestro a lack of confidence, imagining his defense is contingent and dependent upon chance. The estimation of each of the three parameters mentioned above is very suitable for determining the medios proporcionados.

If the medio is by the profile of the sword, it must be reached by means of a parry or atajo. In either case, it matters little if the opposing weapon is excessively long. In the first case, it will be outside the superior diameter line and somewhat in its right line. In the second case, it will be somewhat in the acute angle and movements made by the opponent to wound will encounter opposition from the angles, which will be explained later. Also, the movement of conclusion will inherently demonstrate the great security that it offers.

If the medio gains degrees to the profile and the excess of the weapon is no more than the distance by which their weapon deviates from the opponent’s right collateral line to any other point corresponding to the right-angle in which they intend to wound, it will not be possible for the opponent to reach. Furthermore, the techniques that are done on this side do not necessarily require one to remain in place after their execution. If one chooses to do so, they will not lack a parry to the movement of reduction the opponent makes, nor the opposition of angles, assuming one always keeps their body behind their arm and sword.

The same applies to the jurisdiction above the arm, without a movement of conclusion, except for the case of the diagonal cut against the reverse-vertical-cut, which must be done swiftly and requires one to quickly move to safety after its execution. The sagittal wound to the right vertical plane and the diametrical wound against the remiss and violent movements the opponent makes when atajo has been placed on his sword must be instantaneous as well, retreating immediately afterwards.

In all these cases, the only difference is the length of the steps, and the extent of this difference is determined by the position of the medio de proporcion, which will be known.

Returning to our statement, given the opponent is positioned at point B and the Diestro at point A, the Diestro will be able to choose one of the seven medios proporcionados to wound in first or second intention. Following the order of the letters indicated on the diagram:

Point C is for wounding in the right collateral line with a thrust. One moves a distance of two-and-a-half-feet, remains six feet away from the opponent, and is separated from the diameter line.

Point D is for wounding in the right vertical plane with the quarter-circle-thrust. This point is at a distance of three feet, two-and-a-half-feet for the length of the arm and another half foot to compensate for the sword being lowered to take part the acute angle. This point is removed from the diameter line one-and-a-half-feet, however, it is allowed to be more, as much as the Diestro chooses, provided he has subjected the opponent's sword.

Point E serves for the movement of conclusion when taking license to wound in the face of opposition, stepping only with the right foot. Assuming the opponent does not have a dagger in their left hand and one has his breadth outside of all of the lines of the opponent's body and contained within a scalene triangle, this allows one to step five feet and remain five feet away from the opponent, which is the length of both arms. This point is two-and-a-half-feet from the diameter line. Point E is also a suitable distance for when the opponent, with only a movement of the arm, intends to wound with a thrust to the chest on the outside using the chord of the arc. This step demonstrates the precision required when placing the atajo for the movement of conclusion and, without making any extreme movement of the body, reaching with the left hand for the guard of the opponent's sword. Confusion and shame upon those not conforming to this precept. It is the most powerful act of great valor and security that has been discovered or that could be revealed by the Art, and it is often heard of and seen in practice that it is discredited and made loathsome with bad outcomes born of presumptuous ignorance. This medio also serves as a transition to point F, where the movement of conclusion is perfectly finished. Everything that has been said against this admirable and immensely powerful work will be addressed in its appropriate place.

Point G is also transitioned to from point E and is from where the opponent is wounded in the vertical of the back with a reverse cut or thrust. A perfect attack that must be parried *[acometimiento perfecto]* having preceded a parry, this point is reached with a curved step of the left foot measuring six feet. The feasibility of this and the method of achieving it is found in the description of the aspects.

Point H is the place dedicated to the execution of the diagonal cut and the thrust to the right collateral, both wounding in the after-tempo against the opponent's reverse-vertical-cut. Instead of giving a step with the left foot covering a distance of six feet along the curved line, it is possible to give a transverse step with the right foot, either one can be done, and the step with the right foot will be shorter. Either step provides six feet of separation. However, these techniques must be instantaneous, with the Diestro executing the wound and moving away as quickly as possible.

This concludes the techniques of first and second intention by the posture of the sword.

Point L is the medio that pertains to the two general techniques of Estrechar and Línea-en-Cruz. This point is at a distance of three feet and is one-and-a-half-feet off the diameter line and six feet from the opponent.

Point M represents the place for the other two generals, placing the weak of the sword above and below the opponent's hilt. This point is reached with a curved step of five feet and is three-and-a-half-feet off the diameter line and six feet from the opponent.

The difference in position between points L and point M is significant. Estrechar and Línea-en-Cruz begin with opposition of the swords and must end with it, either by the will of the Diestro or because the opponent does not move. Therefore, the Diestro must be precisely at this medio so that enough of the sword is in contact with the opponent's to consistently make the subjection of the atajo. Weak Below and Weak Above the strong also begin with opposition of the swords, however, the sword is left free for execution by virtue of having earned degrees of the profile.

Point N is transitioned to from point M and is the where the vertical cut is executed with the utmost perfection attainable by the degrees of the profile. This medio is reached with two curved or transverse steps, the first to point M and the second to point N, and remains six feet away from the opponent. If an even larger step can be given past the line of infinity, the farther the better, one will enjoy greater security.

We call each and every one of these seven medios its own proporcionado because the opponent does not help any more than by waiting without moving the body by stepping. This is also presupposed for the other two steps, or movements, or both together. The quantity of steps and their distance from the diameter line and the opponent should never be altered, nor the consideration of the infinite line. The Diestro must observe the position the opponent is in and choose the appropriate technique based upon these distances. We will give more specific consideration to these medios when we address the general techniques.

With this, we have faithfully detailed the nine medios that Don Luis explained in his book, distinguishing the measurements required for the techniques to be executed from them, how far they must be separated from the diameter line and, for each medio chosen by the Diestro, how far he should be from the opponent. This has been done for both jurisdictions: the posture of the sword, and the profile of the body. Adhering strictly to these precepts, I have constructed the diagram that was omitted in Don Luis' book to enable a clearer recognition of the qualities of these medios. It is described in the following manner:

The first precept given in what is demonstrated is that the two combatants are positioned over the right-angle with the Diestro at point A and the opponent at point B.

The second precept, based upon the assumption that the arms, swords, and bodies of the two opponents are identical, is that the diameter of the common circle between the two opponents should measure eight-and-a-half-feet, as explained. This establishes a benchmark. Consequently, this common circle has a radius of four-and-a-quarter-feet.

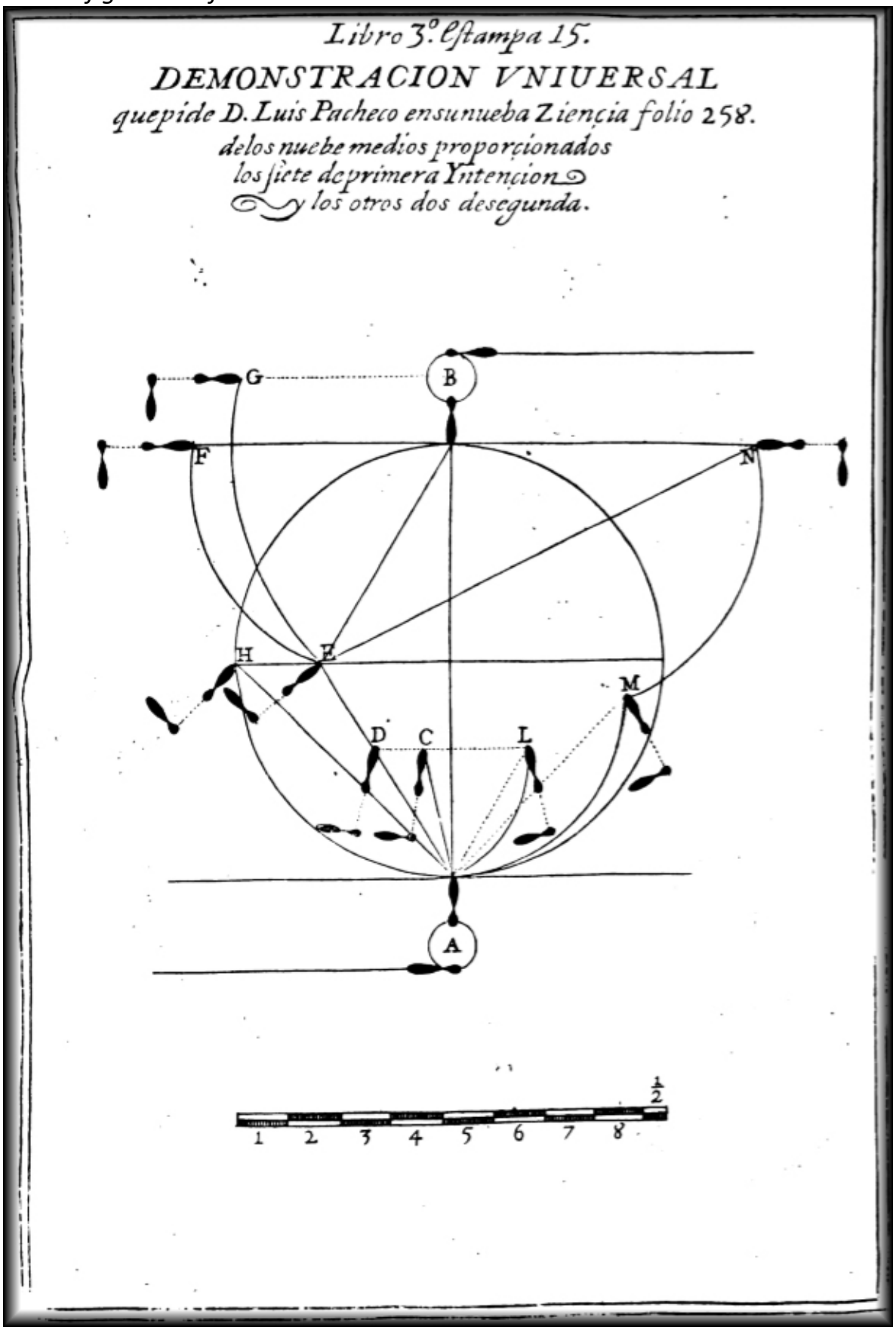
The third precept is that the tips of the right feet of each opponent touch on the diametric line of this circle, as established by the footwork symbols in the diagram, and in the written instructions.

Having constructed the diagram as described by Don Luis, when the aficionado compares the medio de proporcion demonstrated in this diagram to the one we incorporated in our exercises and examines the proporcionados we practiced against those of this demonstration, he will feel disappointed and will recognize Don Luis' errors, seeing the impossibility of stepping to his medios.

Although we attempted to clarify Don Luis' demonstration and adhere to the teachings in his writings, in which he says the diameter line is eight-and-a-half-feet, it is not possible for the medio de proporcion to have the length that he has chosen. For this reason, none of the steps have the necessary measurement for the medios proporcionados, nor can most of them be practicable, as is evident throughout what he calls the universal demonstration. This exposes Don Luis' manifest error: having deceived himself in the true calculation of this circle and the other measurements derived from it, it follows as a clear consequence that any attempt to build upon such flawed calculations for the successful execution of the propositions of Verdadera Destreza will lack the necessary foundation. Instead, it will confuse the understanding of the enthusiast and instill total uncertainty in his actions.

To ensure our Diestro may act without the slightest hesitation, both in this matter and in all they are taught, we provide in all our demonstrations the proof of each aspect so that, with this understanding, he may examine the truth of it. So that they do not approve out of ignorance, they should consider Don Luis' universal demonstration carefully. Afterwards, they should proceed to the other demonstrations that follow, where they will see that the precise locations of all the proporcionados needed for certain mastery of Destreza, which focuses on one's defense and the ability to attack the opponent, if necessary, are well-calculated.

Here is figure 15 of the third book.



A demonstration in which we examine with due consideration the nine medios proporcionados discovered by Don Luis Pacheco de Narvaez.

Don Luis' manifest error is clearly recognized by the preceding diagram. Neither in it, nor in all of his works, has he adjusted the placement of the parts needed for good proportion with regard to the whole. Therefore, his aficionados dearly confess that his rivals have quite rightly criticized the lack of precise proportion, not only in the swords, but also in the measurement of the steps or movements that he taught. They argue that, neither with the first step that sets out to give the wound of first intention, nor with the second for the quarter-circle-thrust, is it possible to make contact with the opponent's body. This impossibility also applies to the step prescribed for the two generals of Estrechar and Línea-en-Cruz by the profile of the body. It is similarly difficult to give a step of five feet for the other medios, let alone six, even when measured from the left foot to the heel of the right foot. Ultimately, it is undeniable that the true placement of any of the medios cannot be discerned from Don Luis' diagram.

In order for us to adjust them to exact measurements, it is necessary to align the line of the upper diameter with the lower diameter, considering perpendicular lines drawn from the ends of one to the other. This alignment will facilitate accurate calculations. To achieve this, it is convenient to assume the medio de proporcion occurs where the outstretched arms of one and the other combatant extend the points of the swords to the wrists. In making this assumption, it must be considered where the circumferences of the upper and lower common circles touch. The upper one touches where the right arms meet at the shoulders, and the lower one touches at the heels of the right feet.

Following this method, one will find, if measuring the arms and swords correctly, that the diameter line of the common orb measures eight geometric feet. Failing to adhere to this makes it impossible to make a true calculation of the medios proporcionados. I affirm that, even if attempted, it is not possible to step to some of the medios Don Luis prescribed in his writings.

Because all these difficulties that arise pertain to the most essential aspects of this science and its practice, as all of its propositions are founded upon them, being reduced to movements of the body and of the arm with the sword, I have taken great care in examining how to better clarify its understanding and facilitate its operations by remedying the difficulties posed by Don Luis' nine medios proporcionados and presenting those discovered by our examinations.

In order to resolve these difficulties, it seems apparent to us to better describe our orbs for reaching the paths and their medios, and to indicate a fixed point in each one. Otherwise, it is not possible to have certainty of its use, or the knowledge required to find truth in this science. For these reasons, the writings of this author being revered in my estimation, I proceed, adhering to the doctrine, which I follow with greater precision, to mathematically prove all of the medios proporcionados that have been discovered so that they are demystified by means of the demonstration and diagram, proving that the places we propose are not arbitrarily determined.

I will also explain which techniques are served by each of the medios and, in another subsequent demonstration, will address how Don Luis might have come to deceive himself in his teachings. I will also provide remedies to their unintentional defects so that enthusiasts of this science may proceed

with certainty, showing them north, by where they will arrive to all of the medios proporcionados of the techniques with knowledge of the truth, and that what follows is mathematically proven.

Examination of the medios proporcionados:

To demonstrate these medios, it is necessary to create the following diagram:

Take the eight-foot line, AB, and draw the eight orbs mentioned at the beginning of this volume centered at point A. Also draw the eight orbs centered at point B so that each of the combatants may have their own harmony and the correspondence they have with each other can be recognized. Each combatant is positioned in the center of their own set of orbs at points A and B. These concentric orbs are numbered 1, 2, 3, 4, 5, 6, 7, and 8 outward from each center point as seen in the figure.

Extend diameter AB on both sides of the two centers until it intersects the outer circles of the maximum orbs at points O and N.

Extend diameters PQ and RS at right-angles to diameters AO and BN and they will be tangent to the maximum orbs AROS and BPNQ, and tangent to the common circle, which has an eight-foot diameter, AB. The common circle is not shown in the diagram to avoid confusion.

On either side of diameter AB, draw lines 1-1, 2-2, 3-3, 4-4, and 5-5 extending from tangent line PQ to tangent line RS and parallel to diameter AB. Line 1-1 is half a foot from AB, 2-2 is one foot from AB, 3-3 is two feet from AB, 4-4 is three feet from AB, 5-5 is four feet from AB. Lines 2-2, 3-3, 4-4, and 5-5 are tangent to the first, second, third, and fourth orb of each of the two opponents.

I assert that the five medios proporcionados on the profile side of the body, proposed by Don Luis on page 285B of his book *Grandezas de la Espada*, are determined by the intersection of these five straight lines, which are parallel to the common diameter, and the outer circles of orbs 2, 3, 4, 5, and 6 of the Diestro.

The other four medios by the posture of the sword are determined by the intersection of lines 1-1, 2-2, and 4-4 with the outer circles of orbs 2, 3, and 5 of the Diestro, and line 5-5 with the outer circle of the opponent's fourth orb.

Steps by the profile of the body.

The first medio by the profile of the body, moving to point C.

As Don Luis explains on pages 287 and 290 of the quoted book, in order to choose the medio of wounding in first intention by the profile side of the body, one must give a two-foot step and must be a half-foot apart from the common diameter, AB. This medio is located at the intersection of line 1-1 with the circular line of the second exterior orb of the Diestro. Each of these represents a mathematical point that satisfies one of the two requirements established by Don Luis. Therefore, this medio is located precisely where these two places meet to satisfy both requirements, as is demonstrated in the following manner:

That this medio is a half-foot away from the diameter line is verified by being on the straight line 1-1, which divides the one-foot radius of the orb or cylinder in which each of the combatants is positioned. This proves that this position is a half-foot from the diameter line. Moreover, that the step to be given by the Diestro is two feet in length is also verified since it is given to the radius of the second orb, which has the same measurement of two feet by construction.

Therefore, by means of our diagram, the true location of this medio is determined to be located at point C, precisely as Don Luis prescribed.

The second medio, moving to point D.

To choose this second medio for different techniques, which are also of first intention, as explained on pages 287B and 288, after first subjecting the sword, placing the left foot, or making the attack, he said that a three foot long step should be given to the second path, as mentioned on page 285, and that it must be one foot away from the diameter line, as indicated on page 290.

This medio is located at the intersection of line 2-2 with the outer circle of the Diestro's third orb. Each of these represents a mathematical point that satisfies one of the two requirements Don Luis demands. Therefore, this medio is located where these two points meet to satisfy both requirements, as is demonstrated in the following manner:

That this medio is separated one foot from the diameter line is verified by being on line 2-2, which is tangent to the two circles or cylinders in which the two opponents are positioned, each with a radius of one foot. This proves that this medio is indeed one foot apart from the diameter line.

Furthermore, that the step to be given by the Diestro is of three feet is also verified since it is given to the third orb, which is the same amount of three feet by construction.

Therefore, by means of our diagram, the true location of this medio is determined to be at point D, precisely as Don Luis instructed.

The third medio, moving to point E.

To choose this third medio for the two generals of Estrechar and Línea-en-Cruz, and reverse cut against reverse cut, cut *[tajo]* against cut *[tajo]*, and thrust against any of these, as he explained on page 288, it was mentioned that a four foot step should be given to the third path, as mentioned on page 285, and that it should be two feet apart from the diameter line, as indicated on page 290; and on page 294, in the fifth part, which is called universal, he shows how to place atajo on this third path and medio.

This medio is located at the intersection of line 3-3 with the circular line of the fourth exterior orb of the Diestro. Each of these represents a mathematical point that satisfies one of the two requirements established by Don Luis. It is necessary for this medio to be located where these two places meet to satisfy both requirements, which is demonstrated in this way:

That this medio is two feet away from the diameter, AB, is verified by being on the straight line 3-3, which is tangent to the outer circles of the second orbs of both adversaries, whose radius is, by construction, the same quantity of two feet. This proves that this medio at point E is indeed two feet apart from the diameter line.

Moreover, that the step to be given by the Diestro is of four feet is also verified since it is given to the radius of the fourth orb, which is the same quantity of four feet by construction.

Thus, it is demonstrated that these instructions accurately determine the position of this medio at point E, precisely as Don Luis prescribed.

The fourth medio, moving to point F.

To choose this fourth medio for the cuts *[tajos]* and reverse diagonals, it was mentioned that a five-foot step had to be given to the fourth path, and it must be three feet away from the diameter line.

This medio is located at the intersection of line 4-4 with the line connecting the two outer circles of the fifth orb of each of the combatants. Each point represents a mathematical place that satisfies one of the two requirements established by Don Luis. It is therefore necessary that this medio be located where both of these places meet to satisfy both requirements. This is demonstrated in the following manner:

That this medio is three feet away from the diameter line, AB, is verified by being on the straight line 4-4, which is tangent to the exterior circle of the third orbs of both adversaries, whose radii are the same amount of three feet. This proves that this medio at point F is three feet away from the diameter line.

Furthermore, that the step the Diestro must give from point B to point E is of five feet is also verified because it is given to the radius of the fifth orb, which is the same quantity of five feet by construction.

Thus, it is demonstrated that these instructions determine the true location of this medio at point F, precisely as Don Luis prescribed.

The fifth medio, moving to point G.

To choose this fifth medio for the two generals of Weak Below and Weak Above the strong, it was specified that the step should be given to the fifth path and should be six feet long, (which is the length from the shoulder to the tip of the sword when it is positioned with the arm and sword in the right-angle), and that it must be four feet away from the diameter line, AB.

This medio is located at the intersection of line 5-5 with the outer circular line of the sixth orb of the Diestro's sword. Each of these is a mathematical point that satisfies one of the two requirements established by Don Luis. It is therefore necessary that this medio be located where these two places meet to satisfy both of the requirements, which is demonstrated as follows:

That this medio is four feet from the diameter line, AB, is verified by being on the straight line 5-5, which is tangent to the outer circle of the fourth orbs of the two combatants, whose radii are of the

same amount of four feet. This proves that this medio at point G is four feet away from the diameter line.

Furthermore, that the step to be given by the Diestro from B to G is six feet long is also verified because it is given to the radius of the sixth orb, which is the same amount of six feet by construction.

Thus, it is demonstrated that these instructions determine the true location of this medio at point G, precisely as Don Luis prescribed.

Steps by the posture of the sword.

The sixth medio, moving to point H.

To choose this sixth medio to execute a wound in first intention in the right collateral, it was specified that a step of two feet must be given to the Diestro's left side and that it should be a half-foot from the diameter line.

This medio is located at the intersection of line 1-1 with the outer circular line of the second orb of the Diestro. Each of these represents a mathematical point that satisfies one of the two requirements established by Don Luis. It is therefore necessary that this medio be located where both places meet to satisfy both requirements, as demonstrated below:

That this medio is a half-foot away from the diameter line is verified by being on the straight line 1-1, which divides the radius of the one-foot orb or cylinder in which each of the two combatants is positioned. This proves that it is indeed one-half foot from the diameter line.

Furthermore, that the step the Diestro has to give from point B to point H is of two feet is also verified because it is given to the radius of the second orb, which is of the same quantity of two feet by construction.

Thus, by means of our diagram, the true location of the medio is determined to be at point H, precisely as Don Luis prescribed.

The seventh medio, moving to point I.

To choose this seventh medio for the quarter-circle-thrust, it was specified that one must give a step of three feet, and it should be one foot away from the diameter line.

This medio is located at the intersection of line 2-2 with the outer circular line of the third orb of the Diestro. Each represents a mathematical point that satisfies one of the two requirements established by Don Luis. Therefore, this medio is located precisely where these two places meet to satisfy both requirements, as demonstrated below:

That this medio is one foot away from the diameter line is verified by being on line 2-2, which is tangent to the two circles or cylinders in which the two opponents are positioned, whose radii are one foot. This proves that this medio is one foot from the diameter line.

Moreover, that the step to be given by the Diestro from point B to point I is of three feet is verified by the radius of the third orb, which is the same amount of three feet by construction.

Therefore, it is determined by means of our diagram that the true location of this medio is at point I, precisely as Don Luis prescribed.

The eighth medio, moving to point K.

To choose this eighth medio, which serves for the cuts *[tajos]* and reverse-vertical-cuts, and for our two generals of Estrechar and Línea-en-Cruz by the posture of the sword, it is necessary to give a four-foot-long step from point B to point K that is two feet away from the diameter line. Although Don Luis does not discuss this medio, it was discovered by our examinations, along with the method of reaching it, as will be explained in full detail later in my universal demonstration of the orbs.

This medio is located at the intersection of 3-3 with the outer circular line of the Diestro's fourth orb. Each represents a mathematical point that satisfies one of the two necessary requirements. Therefore, this medio must be located where these two places meet to satisfy both requirements, as demonstrated below:

That this medio is two feet away from the diameter line, AB, is verified by being the on the straight line 3-3, which is tangent to the outer circles of the second orbs of both adversaries, whose radii are of the same amount of two feet by construction. This proves that this medio located at point K is two feet away from the diameter line.

Furthermore, that the step to be given by the Diestro from point B to point K is of four feet is also verified because it is given to the radius of the fourth orb, which is of the same amount of four feet by construction.

The ninth medio, moving to point L.

This ninth medio is chosen for the atajo in close, and to transition from it to the movement of conclusion. Although Don Luis did not mention it in *Grandezas de la Espada,* he did so many times in his other books, specifying that one must give a five-foot transverse step that is three feet away from the diameter line. Also, that this step corresponds to the fourth path, BF, as mentioned in his first book.

This medio is located at the intersection of line 4-4 with the outer circular line of the fifth orb of the Diestro. Each represents a mathematical point that satisfies one of these two requirements. It is therefore necessary that this medio be located where these two places meet to satisfy both requirements. This is demonstrated as follows:

That this medio is three feet away from the diameter line, AB, is proven by being on the straight line 4-4, which is tangent to the outer circles of the third orbs of both adversaries, whose radii arethe same amount of three feet by construction. This proves that this medio at point L is three feet away from the diameter line.

That the step to be given by the Diestro is of five feet is also verified since it is given to the radius of the fifth orb, which is of the same amount of five feet by construction.

Thus, it is determined by means of our diagram that the true location of this medio is at point L.

The tenth medio, moving to point M.

Don Luis does not mention this medio because he did not yet discover its importance. How to reach it will be explained later in the appropriate place. We will only state here the purpose of its separation from the diameter line and the measure of its distance from point B to point M.

This medio is chosen for the two generals of Weak Below and Weak Above the strong when executed by the posture of the sword. The step to reach it is given to the fifth path and measures six feet (which is the length of the arm and sword). It must be four feet away from the diameter line.

This medio is located at the intersection of line 5-5 with the outer circular line of the sixth orb of the Diestro's sword. Each is a mathematical point that satisfies one of the two requirements. Therefore, it is necessary that this medio be located where both points meet to satisfy both requirements, which is demonstrated as follows:

That this medio is four feet away from the diameter line is verified by being on the straight line 5-5, which is tangent to the outer circle of the fourth orbs of the two combatants, whose radii are of the same four feet by construction. This proves that this medio at point M is four feet away from the diameter line.

That the step to be given by the Diestro is of six feet is also verified since it is given to the radius of the sixth orb, which is of the same amount of six feet by construction.

The eleventh medio.

This medio is chosen for the movement of conclusion on the opponent's tangent. Although Don Luis did not mention it in *Grandezas de la Espada*, he did mention it in his other books. One of the precepts states that this medio is to be chosen such that, having made the movement of conclusion on the guard of the opponent's sword, the Diestro's left arm and the opponent's right arm would align in straight line such that the Diestro's sword could fit between the two bodies and attack his opponent if appropriate to his defense. As previously mentioned, both arms in this position measure four feet in length. Therefore, to fulfill this precept, it is necessary for the Diestro to be positioned over the right-angle at this medio with the center of his left foot corresponding to the shoulder and four feet apart from the common diameter line. The centers of the opponent's right foot and arm must also be four feet away when the opponent is positioned at point A in this diagram.

Don Luis also said in his books many times that it is necessary to give two steps to reach this medio: one five-foot transverse step with the right foot, such as is given for the atajo by the posture of the sword, and another curved step with the left foot such that the Diestro ends up positioned over the right-angle with his left foot forward, as previously described, and as seen in the diagram.

That this medio is four feet away from the common diameter line, AB, is proven by being on line 4-4, whose extreme is occupied by the center of the Diestro's left foot, tangentially to the exterior circles of the fourth orbs of both combatants, whose radii are the same amount of four feet by construction. This proves that this medio at number five is four feet away from the diameter line.

That the transverse step the Diestro must give with his right foot from point B to point L is five feet long is also verified because it is given to the radius of the fifth orb, which is of the same amount of five feet by construction. This step is five feet long when measured from the center of the right foot. It measures six feet from the center of the left foot.

Assuming this five-foot long transverse step is possible, the left foot will follow the right foot from point T along a line parallel to line BL until it intersects with line 5-5 at point V, where it crosses the same exterior circle of the fifth orb. The Diestro could remain here if he wishes to remain in the atajo, or he could continue to step with his left foot along the same line 5-5, placing it on the tangent line and occupying it with the center of his left foot on the exterior circle of the fourth orb of the opponent. The right foot will follow, giving a curved step from point L along the circumference of the exterior circle of the fifth orb of the opponent and being placed on the circumference of the same circle with the center of the right foot on the same tangent line at point 6, with the Diestro ending up positioned over the right-angle at point 6 and point 5, as seen in the diagram.

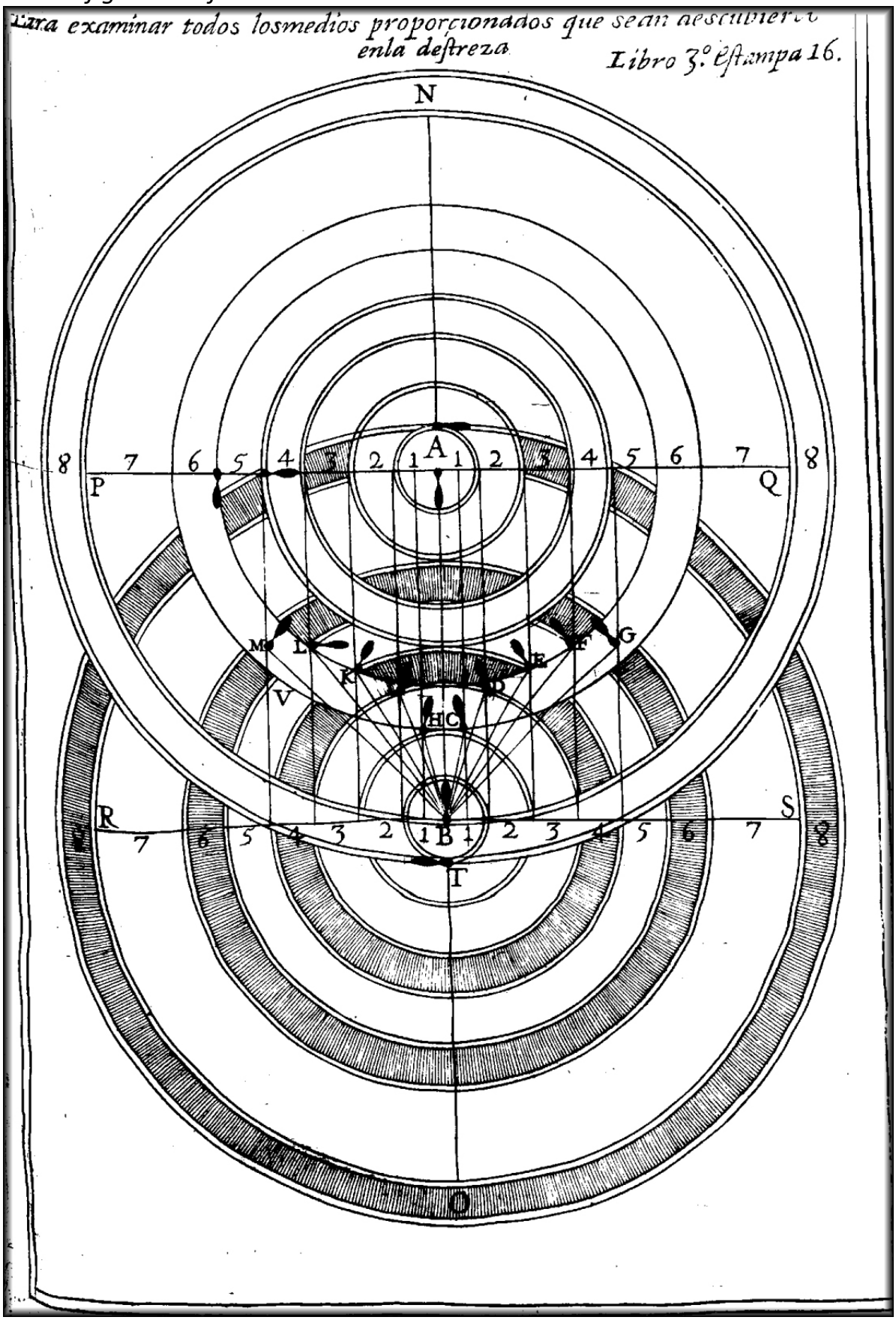
If the Diestro not wish to position his left foot at point V immediately upon giving the transverse step from point B to point L, he can move to occupy the same tangent and then continue with the right foot giving same curved step along the same circumference of the exterior circle of the fifth orb, similarly ending up over the right-angle at point 6 and point 5, as seen in the diagram.

It will be recognized through this demonstration that the step or steps of the left foot are not curved. Instead, the right foot is the one that gives the transverse and curved steps for the movement of conclusion.

Don Luis noted that, if these steps can be increased to move beyond the infinite line on the same side while remaining positioned over the right-angle, it would be more difficult for the opponent, safer for the Diestro during execution, and the movement of conclusion would be more perfect.

Thus, with our diagram, we have accomplished the mathematical demonstration of all of the medios that have been discovered by the posture of the sword and by the profile of the body, have established the precise location of each medio with certainty, and have settled the doubts and objections the rivals of Don Luis have raised regarding his writings due to their lack of rigorous mathematical demonstration.

Here is figure 16 of the Third Book



A declaration in which the impossibility and risks associated with medios indicated by Don Luis are exposed, and presentation of a remedy to their shortcomings, demonstrating the paths the Diestro should follow.

The first mistake

The main and first defect that undermines all of Don Luis' teachings is a matter affecting the core foundation of everything we do and is so consequential that, if not corrected, it would be impossible to demonstrate the fundamentals of Destreza.

Don Luis assumes in his writing, specifically on page 10, definition 89 of his book *Nueva Ciencia*: ***The medio de proporcion is the measure of the swords, or any other weapon, where the opponent's point does not pass the Diestro's guard.***

And on page 246, line 23, he mentions the objections raised about the medio de proporcion of his first book, questioning if the tip should be placed at the guard. He says: ***It could be understood that the guard of the sword is from the handle, and the arm is from the wrist, which is where the hand ends at its joint and the center around which it moves. For this reason, it is considered from the pommel because, when the sword is taken, the pommel falls within the jurisdiction of the arm.***

Regarding the size of the sword, on page 250, Don Luis refers to Philip the Second's law, which dictates that the sword shall not be more than 5/4 of a vara *[about 41 US inches or 104 cm long]*.

On that same page, he also notes that the common stature of a man, excluding the extremely tall and short, is two varas in length *[TN: about five and a half US feet or 168 cm tall],* according to good symmetry.

All these measures that he assumes prove the defects undermining his doctrine and corroborate the truth of the following proposals, in which we will clarify the defects of his writings.

Don Luis establishes the diameter line of the common orb at eight-and-a-half-feet from the tips of the right feet, as noted in *Grandezas de la Espada* on pages 36 and 58, and he places the circumference of the common circle touching the tips of the feet of the combatants. In *Examen de Maestros*, on pages 17 and 18, he says the same. This measurement of eight-and-a-half-feet is derived from the projection of the sword and arms. He reaffirms this in his universal demonstration in *Nueva Ciencia* on page 285, where he says: ***The diameter line of the common circle imagined between the two combatants, when they have chosen the medio de proportion, is eight-and-a-half-feet-long, five for the arms and three-and-a-half for the sword.*** Don Luis says this is the best approximation that can be made, and that it serves as the benchmark for assessments and verifying the accuracy of the medios. This is the extent of Don Luis' statements.

To prove this is a defect, physically examine and measure the sword and it will be found to be four geometric feet from the point to the pommel. Then, measure the arm from where it joins the shoulder to the wrist, which is where the pommel rests, and you will experience that it measures two geometric feet and no more.

Combine these two measurements, four feet for the sword and two for the arm, and the result is six feet. Add another two for the opponent's arm and the total will be eight feet, or thirds of a vara, which will be the length of the superior diameter line.

Next, position yourself firmly and equally over both feet, opening them a proportionate distance. Drop a perpendicular or plumb line from where the center of the arm meets the shoulder to the inferior plane, and it will be seen to fall in the center of the right heel. The circumference of the common circle should touch both combatants at precisely this point, and the diameter line must be measured from there. According to my proposed calculations of the sword and arms, this measurement should be eight geometric feet; not the eight-and-a-half-feet that Don Luis asserts.

Moreover, if these eight-and-a-half-feet are measured from the tips of the feet, as Don Luis suggests, the opponents will not be separated by eight-and-a-half-feet, as he indicates, but more than another geometric foot is added due to the distance between the tips of the feet and the centers of the heels resting upon the common circle, which is from where the measurement should be made. According to Don Luis's proposition, the combatants should be about ten geometric feet apart. Therefore, our Diestro should adhere to the calculations I have proposed. In doing so, he is sure to succeed in his endeavors.

The second mistake

The second defect that undermines his doctrine concerns the impossibility of putting the steps for choosing the medios proporcionados into practice. We will begin with those of the posture of the sword, which are indicated in the previous diagram. These were measured from the center of right foot at point B to points M, L, and K along lines BM, BL, and BK. Had they been measured from the center of the left foot at point T, each measure would have been increased by nearly a foot, making the step along BM five feet, along BL six feet, and along BK seven feet. The impossibility of these steps cannot be denied.

However, this defect is corrected by means of acute isosceles triangle CFA. As seen in the diagram, points M, L, and K lie on the sides and perpendicular of this triangle, as do all five of the steps the Diestro gives to the left side. One can easily transition from point L to the medio of the movement of conclusion, QG, merely by giving a step with the left foot from point T to point C. In doing so, the Diestro ends up positioned over the right-angle at points C and V, causing his right collateral plane to be almost square to the opponent. If these three transverse steps are given from point T to point M, from point T to point L, and from point T to point K, they would be of five, six, and seven feet, respectively. However, starting from point C, which is the vertex of triangle CAF, the execution of the steps to these three medios is feasible, requiring a step of only four feet to each one. Although the step to CK is slightly more, it is negligible.

It should be noted that these five steps by the posture of the sword can be reduced to three. The step from point T to point Y is used to wound in first intention. The step from point T to point X is

used for the quarter-circle-thrust. Both of these techniques can be worked from the vertex of the triangle at point C with a two-and-a-half-foot step along line AC from point C to point E.

The five-foot step from point T to point M for the cuts *[tajos]* and reverse verticals can also instead be executed along the same line, CA, by giving a three-and-a-half-foot step from the vertex of the triangle at point C to point M. The general techniques of Estrechar and Línea-en-Cruz can also be executed with this same step.

The six-foot step from point T to point L for the atajo can also be executed instead along the perpendicular of this triangle by giving a four-foot step with the right foot from point V to point L. This same step can also be used to form the cuts *[tajos]* and reverse diagonals.

The seven-foot step from point T to point K for the generals of Weak Above and Weak Below the strong can instead be executed by giving a little more than a four-foot step with the right foot from point V to point K, placing the center of the right foot on the circumference of the exterior circle of the sixth orb of the sword at point K.

For the movement of conclusion, which consists of two steps: one transverse from point T to point L, measuring six feet, and another curved step to occupy the fourth orb of the sword at point G, which is accomplished by giving a four-foot step with the right foot from point V to point L. Consecutively, the left foot is placed on the same fourth orb of the sword at point G, followed by the right foot moving from point L to point Q along the circumference of the interior circle of the sixth orb of the sword, with the Diestro ending up positioned over the right-angle at points Q and G, as depicted in the diagram.

The five steps to the profile side of the body, which are indicated in the same diagram by points 1, 2, N, O, and P along lines B1, B2, BN, BO, and BP, are of the following lengths: 1 measures two feet, 2 measures three feet, B to N measures four feet, B to O measures five feet, and B to P measures six feet.

Addressing the objections raised by Don Luis' critics, according to whom these steps must be measured from the center of the left foot at point T to each of the other points, the measurement of each step should be increased by an additional foot. Hence, they would be just as impractical to execute as the five steps for the posture of the sword since they would correspondingly have similar measurements to those steps, as is seen in the diagram.

To simplify them to the same ease, security, quickness and valor, these steps have been reduced to only three steps, which are to be given along the perpendicular and the two sides of triangle DAI. Having chosen the true medio de proporcion against his opponent, the Diestro begins by giving a step to his right side with his right foot from point B to number 4, placing it on the perpendicular of triangle DAI, and his left foot on the vertex of the same triangle at point D, ending up positioned over the right-angle at points D and 4. From this position, the Diestro can form the two techniques of first intention, which are executed from point B to point 1, and the two generals of Estrechar and Línea-en-Cruz, which are executed from point B to point 2. These points are reached by giving a two-and-a-half-foot step from point 4 to point 3 along the triangle's interior side, DA.

Along the same interior side of this triangle, DA, the Diestro can choose the medio for the cut *[tajo]* or reverse vertical by giving a three-and-a-half-foot step from point 4 to point N.

By giving a four-foot step from point 4 to point O along perpendicular DH of the triangle, the Diestro chooses the medio for the cuts *[tajos]* and reverse diagonals.

By giving a step of a little more than four feet along the exterior side, DI, of this same triangle from point 4 to point P, the Diestro chooses the medio for the generals of Weak Below and Weak Above the strong.

According to this construction, the ten steps, five for each jurisdiction, are reduced to six in total, with three for each jurisdiction. All of these begin from the two vertices, points C and D, of triangles CFA and DAI. Remarkably, without overstating its simplicity, it is possible to consider in a single thought that all ten steps begin at the two vertex points of these triangles, and that everything is executed along their sides and perpendicular lines, as depicted in the diagram.

This proves how easily the Diestro executes these steps along the sides and perpendiculars of these two triangles. Their measurements are much smaller, making them very natural and almost as given for ordinary walking or taking a stroll.

This diagram we have constructed seems worthy of praise for so beautifully and effectively encapsulating the mysteries of what has been and will be said. Three principal medios are observed in this diagram: BA, which is recognized as the medio de proporcion between bodies and swords that are equal, and even unequal (notwithstanding the smallest to the greatest). It is designed to not allow the shorter to pass beyond the pommel and wrist. The other two medios at CA and DA facilitate the execution of all of the techniques by the posture of the sword and the profile of the body. It is noteworthy that all three of these medios are situated on the tangent line, CBD, of the common circle.

Moreover, it is crucial to consider that the two medios located at vertices C and D of these two triangles constitute two medios proporcionales, as will be explained later.

The exterior circles of the fifth orbs of the two combatants intersect the diameter line of the common circle at point Z. The medio of the atajo by the posture of the sword at point L and the medio of the cuts *[tajos]* and reverse diagonals on the profile side of the body at point O are located at the intersection of the exterior circles of the fifth orbs of the two combatants with perpendicular lines CG and DH of triangles CFA and DAI. These same two points, L and O, define two mathematical proportional means, as will be shown later. They are equally distant, corresponding to points C and D of the medios proporcionales located at the vertices of these triangles.

It is also important to note that the medio of the atajo located at point L is found on the hypotenuse of right triangle BCL, whose sides BC and CL intersect to form the two medios proporcionales. We also point out that their powers constitute the value of the hypotenuse, BL, which is the path and medio that Don Luis teaches for the atajo.

Furthermore, this medio of the atajo specifically lies in the middle of the distance between the two tangent lines, CBD and GAH, which touch the circumference of the inner circle of the common orb

and pass through the centers of the right feet of the two combatants. This distance is measured along perpendicular line CG of triangle CFA at point L, as seen in the diagram.

All these considerations pertaining to the medio of the atajo at point L are no different than the medios of the cuts *[tajos]* and reverse diagonals on the profile side of the body at point O.

The third mistake

The third defect undermining the steps of Don Luis makes most of them impractical due to the lengths they were given, as has been noted. Additionally, they are given along transverse lines by the posture of the sword when the Diestro positioned over the right-angle at points T and B on the orb of the medios de proporcion. Stepping to the common circle along the paths from point T to point M and from point T to point L, they are given at the cost of being profiled, sometimes even presenting one's back to the opponent. Before the first step even places the foot at point M, the opponent has reach with a foot of sword. Even though the opponent's sword is subjected during this action, there is weakness in the Diestro's body, which is proven in the chapter discussing the planes. The same subjection intended to support the weakness of the body gives the opponent disposition to leave the subjection to attack. More importantly, if the opponent enters to attack with a step to his left side by the posture of the sword while the Diestro gives this long step, it is almost impossible to avoid the attack.

An even greater vulnerability exists during the transverse step from point T to point L since this step is even longer than the previous one. So much so that, during either of the two steps, but especially during this latter one, the opponent can give the mentioned step to his left side and wound the Diestro in the back or close to grapple him.

The same disadvantages regarding these steps by the posture of the sword are found in the steps TN, TO, and TP on the profile side of the body. Each of these three medios precisely corresponds to the other three (TM, TL, and TK) by the posture of the sword, as seen in the diagram. Therefore, these three paths on the profile side of the body have the same risks, with the distinction that the transverse steps to the profile of the body expose the Diestro's back while the transverse steps to the posture of the sword expose the Diestro's profile and vertical plane to the opponent.

In these three steps and paths by the profile of the body, which begin with the right foot, the Diestro squares to his opponent. In the latter steps of greater length, the postures become very extended, requiring great effort for the Diestro to remain on his feet. If the opponent gives a curved step with his left foot to his left side during the Diestro's step, the opponent can very easily attack the Diestro or make a movement of conclusion. Since the Diestro is giving such a long transverse step, the opponent will easily accomplish the movement of conclusion with his curved step.

Remedy

Because these truths are ingrained in the hearts of the masters who practice this Art, I am compelled to come up with a remedy that does not alter the measurements of the steps that Don Luis prescribed so that they can effectively utilize his medios with complete safety. This is achieved in the following manner:

All of Don Luis' steps are transverse steps in both jurisdictions, breaking the distance from the medio de proporcion, moving to the proporcionados, and stepping on the opponent's sixth and fifth orbs of the sword, which results in them being filled with danger. They all begin at the medio de proporcion at points TB and AR.

It seems fitting to us to choose a distance between the extremes of these impossible steps, choosing two medios de proporcion. One of these is chosen by the posture of the sword, with the Diestro giving a step with his left foot from point T to point C, occupying the center of the vertex of triangle CFA and the end of BC, which is the proportional mean between RB and BT, and placing his right foot at point V, occupying with its center the circumference of the interior circle of the maximum orb of the medios de proporcion, with the Diestro ending up positioned over the right-angle and almost squared to the opponent.

This achieves sufficient inequality to execute the techniques by the posture of the sword along the perpendicular and sides of the same triangle, CFA, by means of two steps, one of three-and-a-half-feet and the other of four feet. As a result of the posture the Diestro ends up positioned in at points C and V, facing his opponent almost squared, as previously mentioned, these steps are so natural and easy that they can be given without effort and with complete safety, without the opponent having an opportunity to attack.

This remedies the critics' objections to these steps as being disadvantageous, unsafe, wandering, lacking the valor necessary in earnest combat, exposing the Diestro's body and face as he moves. This cannot be avoided without giving the steps along a diameter line.

As seen in the diagram, the two steps, TY for wounding in first intention, and TX for the quarter-circle-thrust, are reduced to a single step, CE, along the line of diameter CA and the side of the triangle. The medio, TM, for the cuts *[tajos]* and reverse-vertical-cuts is similarly executed along the line of diameter AC by giving a straight step, CM, of three-and-a-half-feet. The three medios where these techniques are executed from afar are ones that can be more effectively and immediately executed along a single path.

We take it as given that the left foot follows the right as it gives its steps. One gains almost an additional foot of reach with only this diligence and without making any extreme effort. In doing so, one not only increases their reach, but also ensures that they attack with sufficient quantity of sword, whether it is with a thrust, cut, or reverse cut.

There is also another step, which is given with the right foot from point V to point K, as shown in the diagram. Since CA is the Diestro's particular diameter, and because the angle of triangle ACF's vertex is so acute, CF has little transversality. Therefore, the profile is not exposed by this path, or by the others of this triangle. Rather, one moves along it almost squared and forward for the techniques of Weak above and Weak Below the strong, occupying the sixth orb of the opponent's sword with the right foot. Although these cannot be chosen along a diameter line like the others, they are no less valuable because of it. Sometimes the Diestro chooses them with communication of the swords. Other times, they are chosen without it, due to the opponent's lack of skill, or carelessness which gives immediate disposition to execute. Variety encompasses the greatness of this Science, rendering it more sublime.

As you will recall, the medio of the atajo, TL, measures six feet, which is somewhat perplexing, as has been pointed out. Instead, it will be achieved with a four-foot step, CL, which clears things up moving forward, as is easily recognized in the diagram.

This step of the right foot, CL, is used when the left foot is at vertex point C and is moving to occupy the fourth orb of the sword and the tangent line, FI, at point G. The right foot then follows along the circumference of the interior circle of the sixth orb of the sword, occupying point Q, with the Diestro ending up over the right-angle at QG, as seen in the diagram.

All these steps are executed with ease and safety, as has been noted, which anyone can test for themselves against an opponent.

Advantages

We have already discussed the ease and security that our Diestro will have in his operations. Now, we will discuss the advantages of executing the techniques from the medios proporcionales of both jurisdictions, as Don Luis instructed, using steps that are recognized to be the same as he prescribed to execute the techniques and separate from the line of the diameter. This will be observed to be executed in keeping with the precepts that have been given. For example, to execute the two techniques of first intention and the quarter-circle-thrust, Don Luis prescribed that the first be executed by the posture of the sword one-half-foot away from the diameter line, and the quarter-circle-thrust one foot away from the diameter line. According to our diagram, these two techniques are to be executed along the diameter line CA, giving a step along the side of triangle CFA from point V to point E, which is two-and-one-quarter feet away from the diameter line. This provides great advantage in the execution.

Another advantage is very essential: when the Diestro is positioned over the right-angle at TB and gives a step with his left foot from point T to point C on the true medio de proporcion by the posture of the sword, he ends up positioned over the right-angle at CV, as seen in the diagram, opposing his diametric plane to the opponent, who is positioned over the right angle at RA. This diametric plane is much stronger than the opponent's corresponding vertical plane and the opponent and the opponent's sword will not be able to resist, as anyone can experience for themselves.

The Diestro has another advantage in moving along diameter line CA on the side of this triangle: giving a step with his right foot from point V to point E with the left foot following increases the Diestro's reach by approximately a foot.

Another advantage is that, by not settling the left foot at the time of the attack, it is possible to recover to a new medio de proporcion on the same side farther away from the diameter, with the right foot following so that the Diestro ends up positioned over the right-angle, as in CV, and is able to continue in the same manner, entering to wound with significant advantages if the opponent does not move. Even if the opponent does move to the same side, the Diestro will always find himself with a significant advantage and disposition to enter to attack the opponent.

Another advantage of not settling the left foot at the time of wounding is the ability to immediately retreat to the maximum orb of the medios de proporcion. This avoids the risk that has always been

present when settling the left foot at the time of execution, which is the possibility the opponent puts in his sword to attack as the distance is broken, as has been seen to happen many times. Such accidents may occur when the Diestro does not have the opponent's sword subjected, or if the opponent easily escapes the subjection. This danger becomes very imminent as the Diestro steps to the sixth orb of the opponent's sword since the opponent will have reach, even without entering like the Diestro.

Also, the Diestro's disposition is very favorable to not settling his left foot while wounding. This is because the weight of his body is over the center of his right foot on which he stands. Thus, the Diestro can move to the medio of the orbs of proportion with tremendous ease. A general rule that must be followed is that, when the right foot is lifted the weight of the body shifts to the left foot, and when the left foot is raised the weight of the body shifts to the right foot. The way the body moves from place to place and the composure that it maintains is so gallant that I dare not try to describe it fully but leave it for everyone to experience so that this rule receives the emphasis that it deserves. By following this rule, any controversy over whether the Diestro can be attacked at the same time that he wounds is avoided. If this principle is adhered to, even if the opponent tries to attack with great care, he will never find the Diestro's body to achieve it.

Another advantage is that, when the Diestro is positioned over the right-angle at TB, he is able to give a step with his left foot from point T to point C, placing atajo on the outside of the opponent's sword. Being positioned over the right-angle at CV, the dispositions that are acquired through this atajo, which provides great security, are very important. This puts the opponent in such a predicament that there is very little he can do that does not result in his harm, as you will see elsewhere in this third book when we discuss the techniques.

The final advantage is that, by means this atajo, and by the Diestro being the specified distance away from the diameter line as he begins to execute the techniques of the quarter-circle thrust, Línea-en-Cruz, Estrechar, cuts *[tajos],* reverse-vertical-cuts, and half cuts from the medio de proporcion, CV, along the lines of diameter CA with the two steps VE and VM, the Diestro will find himself with superior disposition over the opponent. With two weapons, the techniques of Weak Below and Weak Above the strong are executed within the jurisdiction of the arm with complete security by using our footwork, stepping from point V to point K. This medio proporcionado has never been used for the techniques of first intention, quarter-circle thrust, and the two generals of Estrechar and Línea-en-Cruz before. Neither has the medio that is achieved by stepping from point V to point M been used for the cuts *[tajos]*, reverse-vertical-cuts, and the reverse-half-cuts. Nor has the medio de proporcion at CV been used to transition to these techniques. Nor has a four-foot step from point V to point L along the perpendicular line CG been used to reach the medio of the atajo, which is utilized for the execution of the cuts *[tajos]* and reverse-diagonal-cuts.

I refer to experience the excellence of these medios for everything mentioned, and the ease which the Diestro will have in transitioning from the medio of the atajo to the movement of conclusion, moving from point L to point G and occupying the fourth orb of the opponent's sword, with the right foot following along the circumference of the interior circle of the same sixth orb to occupy point Q, as depicted in the diagram.

When the Diestro is inclined to make the movement of conclusion of first intention, he will be able to give a step from point V to point L. The left foot will follow and, without settling it, the Diestro

will be able to occupy the same fourth orb of the opponent's sword. The right foot will follow and be placed at point Q in the previously mentioned manner, achieving this medio with great ease and without effort.

From the above-mentioned precepts, and from this final rule that has been given, is born the quickness and courage we have promised in this chapter. No one can deny the ease, security, and advantages that we have insisted the Diestro will have. If he has courage, it will be augmented. When he has moderation, it will fortify the determination he has in his actions.

In conclusion, this method of executing the steps is so natural and prompt that it can, as has been said, transition from the medio de proporcion to the proporcionado and, from there, back to the medio de proporcion. Additionally, regarding the first intention techniques of the quarter-circle thrust and the generals of Línea-en-Cruz and Estrechar that involve the step VE, and the cuts *[tajos]*, reverse-vertical-cuts, and the reverse-half-cut that are executed by means of the step VM, if the Diestro does not want to move his left from point C, he will still be able to reach these same medios by moving his right foot from point V to point E or from point V to point M without awkwardness, safely executing the same vertical techniques, and then withdrawing the right foot from either medio to point V with great ease.

So, it is discovered that, in this medio de proporcion, CV, lies the valor praised by Carranza, the security with which Don Luis operates, and the quickness possessed by the nations of Italy, France, and those of the more northern regions.

By the profile of the body

Having provided ample information about the medio de proporcion and proporcionados by the posture of the sword, and having made evident the medios of Don Luis and the impossibility of some of them, we have not been able to deny the objections to them, or the practicality and ease that comes from reaching them from the additional ones that we have postulated. It is appropriate that we now provide the same evidence for the steps needed to reach the medios for executing the techniques by the profile side of the body.

Given the opponent is positioned at RA over the right-angle, and the Diestro is at TB at the medio de proporcion, we will first consider the steps of Don Luis.

The first step he prescribed for wounding in first intention within this jurisdiction was of two feet from point B to point 1, which is positioned a half-foot away from the diameter line of the common circle.

The second step for the two general techniques of Línea-en-Cruz and Estrechar measures three feet from point B to point 2, and this medio is positioned one foot away from the common diameter line.

The third step for the cuts *[tajos]* and reverse cuts measures four feet from point B to point N, which is two feet from the diameter line.

The fourth step for the diagonal cuts *[tajos]* and reverse-diagonal cuts measures five feet from point B to point O, and this medio is three feet from the diameter line.

The fifth step for the other two generals of Weak Below and Weak Above the strong measures six feet from point B to point P, and this medio is four feet from the diameter line.

As has been noted, Don Luis' critics have not deemed the last three steps of four, five, and six feet to be possible or safe because they are given transversally to the right side when positioned over the right-angle at TB. The same objections apply to them as to the steps by the posture of the sword. These steps must be measured from the center of the left foot, assuming that the right foot must be lifted to give them. Therefore, the four-foot step becomes five, the five-foot step becomes six, and the six-foot step becomes seven. Thus, it is apparent that they are extremely impractical. There is too much risk for the Diestro in giving these transversal steps because of the disposition they give the opponent to attack. The Diestro could hardly maintain his balance in giving them, or to maintain the profile necessary to execute the wounds corresponding to these medios. Even if they were possible with both feet grounded, as has always been the practice, one could only reach the surface of the opponent's body to inflict such a negligible wound (assuming the opponent remains very still) that it wouldn't be worthwhile.

Remedying all of these difficulties, which anyone can examine the foundations of, compels us to the same hypothesis we declared to facilitate the medios by the posture of the sword. Thus, we rely on another isosceles triangle, DAI, equal in every way to the one by the posture of the sword, CFA.

From this new medio de proporcion, one enters to execute the techniques by the profile of the body with easy, natural steps to the medios proporcionados, avoiding all the risks associated with the transverse steps of Don Luis, as well as the impossibility of the last three, in following manner:

The technique of first intention is executed with a step measured from point D to point 3 to occupy the sixth orb of the opponent's sword instead of executing it with Don Luis' step from point B to point 1, which is removed from the diameter line by a half-foot.

The two generals of Estrechar and Línea-en-Cruz are also executed with a step measured from point D to point 3 instead of with Don Luis' step from point B to point 2, which is positioned one foot from the common diameter.

Thus, our new step measured from point D to point 3 covers both of these first two techniques.

The cuts *[tajos],* and reverse-vertical-cuts are also executed along the same particular diameter, DA, instead of with Don Luis' four-foot step from point B to point N, which is two feet away from the diameter line.

Similarly, the medio at point O is reached with a four-foot step, measured from point D to point O, along the perpendicular, DH, of the same triangle, DAI, instead of using Don Luis' five-foot step from point B to point O, which is three feet away from the common diameter line.

The medio of the two generals of Weak Below and Weak Above the strong is chosen with a step of a little more than four feet, measured from point D to point P along the side, DI, of this same triangle, instead of using Don Luis' transverse step from point B to point P, measuring six feet.

As previously mentioned regarding Don Luis' transverse steps by the posture of the sword, these transverse steps by the profile of the body also end up being a foot longer since they must be measured according to the reasoning of his critics, not from the center of the right foot at point B as Don Luis prescribes, but from the center of the left foot at point T because we cannot deny that, when the right foot is raised, the left is the one that supports the body, therefore, the steps must originate from there.

From this same reasoning, it is concluded that the five-foot step from point T to point N, the six-foot step from point T to point O and the seven-foot step from point T to point P are not possible; even less so since they must be given transversely to the right side when the Diestro is positioned at TB over the right-angle. Experience will make wiser anyone who doubts it, as it has wizened me. This obliges me to postulate for the use of these medios choosing a new and true medio de proporcion particular to the Diestro for moving to them to execute the techniques in the following manner:

After having chosen the medio de proporcion common to the two combatants, with the opponent positioned at RA over the right-angle and the Diestro likewise positioned at TB, the Diestro will give a step with his right foot to his right side from this common medio de proporcion at point B to point 4. The left foot will follow and end up placed on the tangent line, CBD, of the common circle at point D, which is the vertex of triangle DAI. With his left foot at point D and his right foot at point 4, occupying diameter DA, which is the perpendicular line of this same triangle, the Diestro ends up over the right angle at D4 in his own particular medio de proporcion. The Diestro will easily give his steps from this medio de proporcion that is particular to him. Although we have already emphasized that everything about this triangle and its corresponding medios is equal to the one for the posture of the sword, it will be repeated here so that the reader does not have to look for it elsewhere:

The five paths and steps of Don Luis within this jurisdiction are reduced to three paths, two of which are along the sides of triangle DAI, with the third being along line DH, which is perpendicular to this same triangle. The largest steps of Don Luis are reduced to four feet measured from the center of the left foot. One should note a significant improvement in the disposition afforded in giving these steps because the steps of Don Luis, as seen in his book, *Grandezas de la Espada*, and in his other writings, are transverse steps. Whereas, the three-foot step, measured from point D to point 3, given by the Diestro along the side of the triangle, DA, which is the diameter line of the maximum orb of the medios de proporcion, to execute the technique of first intention and the two general techniques of Estrechar and Linea-en-Cruz, and the step measured from point D to point N that is given along this same diameter for the cuts *[tajos]* and reverse-vertical-cuts, are straight rather than transverse since diameter DA passes through the center of the maximum orb, which the opponent occupies with the center of his right foot. This makes them much easier and safer to execute than Don Luis' three transverse steps that are given from point B to point 1, point B to point 2, and point B to point N

Also, the four-foot step, DO, that the Diestro gives for the cuts *[tajos]* and reverse diagonal cuts along perpendicular line DH of this same triangle, which although strictly speaking is not straight with respect to the opponent, is at least given facing the opponent and moving toward him. The position the Diestro assumes when giving Don Luis' extremely transverse steps is very different. It is evident, particularly with the last three steps, that the transverse steps afford the opponent better disposition to attack than the Diestro.

The step measuring a little more than four feet from point D to point P that the Diestro gives when choosing the medio for the general techniques of Weak Below and Weak Above the strong is measured from the center of the left foot like the other steps. The reason why this step is measured differently than Don Luis' step should be evident by now. Don Luis' measurement of the step from the center of the right foot at point B is six feet. When the step is measured from the center of the left foot at point T, the distance between points T and P is seven feet. Reflecting on these two paths, one sees the impossibility and risk of one and the ease and safety of the other, as well as the significantly different disposition one has toward the opponent when giving the step measured from point D to point P in comparison to giving it from point B or point T to point P. Anyone can judge which is better without deceiving themselves, and this evaluation will be much more credibly certain if it comes through experience.

From these considerations, we draw the same conclusion that we drew for the steps by the posture of the sword: that our Diestro transitions from his particular medio de proporcion, being positioned at point D and point 4, to the medios proporcionados for the execution of the techniques with great ease, safety, advantage, alacrity, and courage.

The technique of first intention, and the two generals of Estrechar and Línea-en-Cruz, and the cuts *[tajos]* and reverse-vertical-cuts can be executed by the Diestro, if he wants, along the particular diameter line and side of the triangle DA while leaving his left foot at point D and moving the right foot to the two medios, which, for these techniques, correspond to points 3 and N. The Diestro can then return to his medio de proporcion so quickly that his opponent will not be able to attack him at the same time.

The same will be achieved if the Diestro gives these two steps with the left foot following the right foot and then immediately retreats to a new medio de proporcion farther away from the diameter line of the common circle for the same reason that was emphasized for the posture of the sword.

The four-foot step, measured from point D to point O, given along the perpendicular of triangle DAI adheres to the same rule that the left foot follows the right foot for the execution of the cuts *[tajos]* and reverse diagonal cuts.

The same rule is followed when giving the step measured from point D to point P to execute the other two generals of Weak Below and Weak Above the strong. By observing this precept, you will have almost a foot more reach toward your opponent at each of these medios, as was noted for the steps by the posture of the sword. With this increase, the objection raised regarding the steps of Don Luis, that if these medios were even possible, you would barely reach the opponent's body with enough sword to wound them, are resolved. It seems to us that we have fully explained the steps by the profile of the body and have supported what we have proposed with evidence.

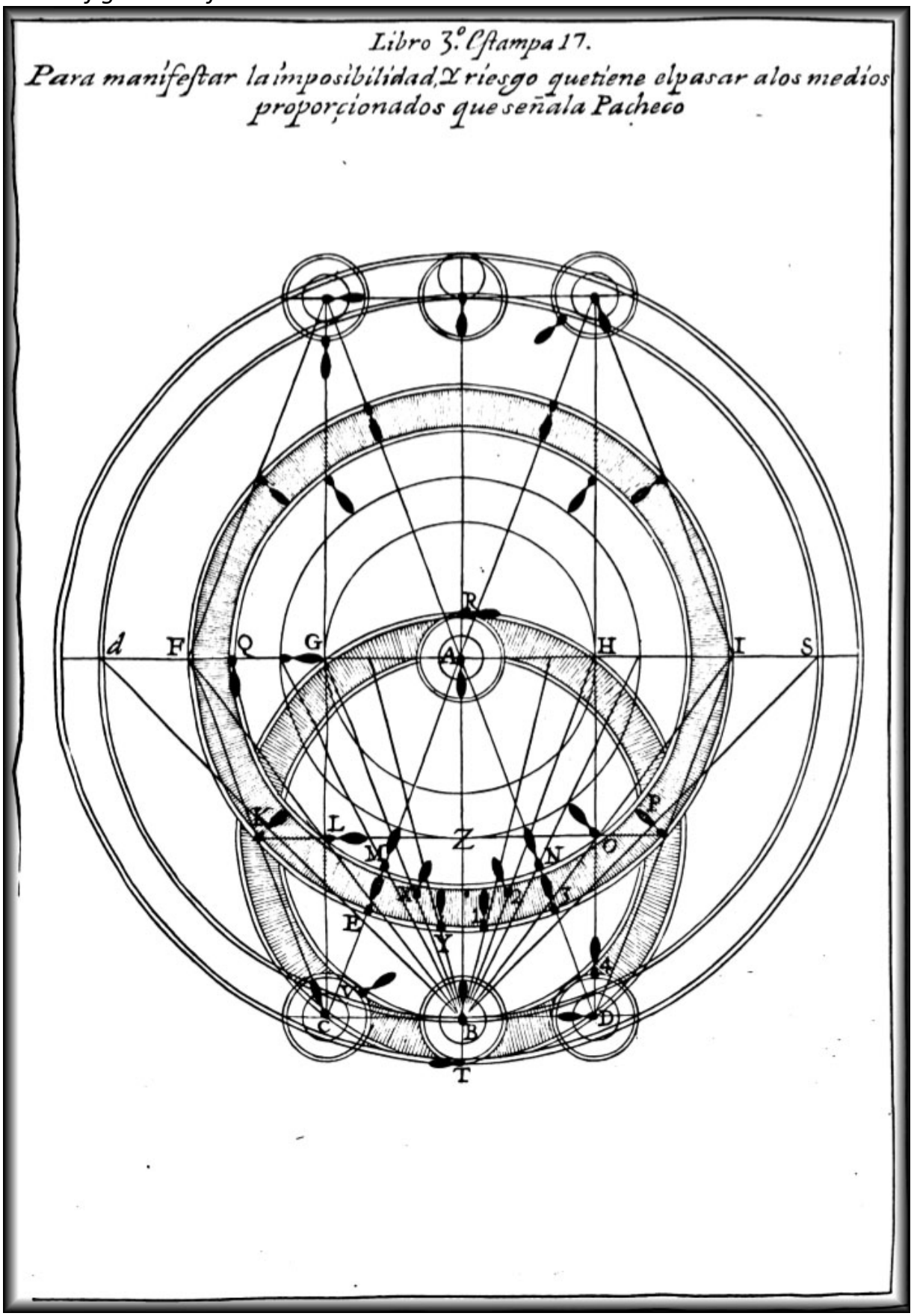
We have yet to address the criticisms that could be made about Don Luis' book, *Grandezas de la Espada*, arising from not prescribing the medios that we put in our diagram for the cuts *[tajos]*, reverse-vertical-cuts, half cuts, and the diagonal cuts, and that, in the exercises presented in that book, were formed my means of dispositions arbitrarily given by the opponent.

Another objection that we could raise is that, in the fifth part of the universal diagram for all of the wounds that is found in the mentioned book, he says on page 294 that the atajo can be placed by

the profile of the body by giving a four-foot step along the third path, and on page 302 he also says the atajo can be placed by the fourth path with a step of five feet, and on page 309 he says that the atajo can be placed along the fifth and final path by taking a step of six feet. These three atajos are not mentioned in our diagram because experience has shown, and will continue to show, that they are not advisable. Don Luis later admitted this himself in *Nueva Ciencia*. Therefore, we have only included the techniques that can be safely included along the third, fourth and fifth paths.

Regarding the universal aspect of this science, we have reduced it to four universal methods that can be used to impede the opponent, relying on the consideration and use of our planes, as mentioned elsewhere, and to which we refer.

Here is figure 17 of the Third Book



An explanation of the universal demonstration of the orbs of the two combatants, determining by method of a right parallelogram and two equal isosceles triangles, the medio de proporcion, proporcionales, and proporcionados that the Diestro must choose to execute his techniques by the posture of the sword, profile of the body, and jurisdiction of the arm.

Consider this demonstration in the lower plane in which the Diestro and his opponent have chosen the medio de proporcion and are positioned with their bodies, arms, and swords in the right-angle and over the right-angle: placed in this position, each regards the other as if he were in a fort. When attacking each other, it is necessary that they try to defeat each other as the military does when besieging a plaza, positioning themselves where the artillery, which is the farthest-reaching weapon, cannot attack them. This is called circumvallation. From there, the military always tries to make oblique approaches to avoid the disadvantages of a straight approach, not allowing the besieged emplacements to line up a shot at them. In this manner, and by other means they use, they approach with the awareness that, before all of these things, the generals and officers who govern the attacks seek to know the strengths and weaknesses of the plaza in order to direct their approaches and attacks against it.

The Diestro must conduct himself in a similar manner regarding his opponent, having thorough awareness of the strengths and weaknesses of their opponent's body, sword, and arm to guide his actions for his own defense and to attack the opponent with certainty. I have provided information regarding the strength and weakness of the postures of the body in the chapter on the planes; and of the strength and weakness of the arm and sword in the chapter that explains the jurisdiction of the right-angle and the different vertical planes that you can be positioned in. You can learn everything you could possibly want to know about these things that I have mentioned in those chapters. This understood, I will begin the true explanation of the medios proporcionados, which are revealed by means of this universal demonstration in the lower plane where the combatants must execute their approaches or steps.

Let the distance between the two combatants or opponents, when they have chosen the medio de proporcion, be eight geometric feet between the centers of their right feet, represented by line AB in diagram 18. Let the distance between the centers of their left feet, represented by line II LL in diagram 18, be ten feet. The placements of their feet are also indicated in the diagram for clearer understanding.

Also, let the major orbs of the medios de proporcion, as well as the others that result from the projection of the six divisions of the arm and sword, each being one geometric foot be given. The centers of the right arms of the two opponents correspond to points A and B. Each of the opponents is positioned at the center of their respective orbs, the Diestro at point A and the opponent at point B. The orbs of the Diestro are shaded while those of the opponent are unshaded or white.

Furthermore, the orbs of each of their arms and swords are numbered from one to six, and each one is described according to its interval.

The interior circle of the major orb of the Diestro is described by the interval of eight feet, AX, and the exterior circle, A-CC, has an interval of nine feet.

Similarly, the interior circle of the major orb of the opponent also has an interval of eight feet, BA, and the exterior circle, B-DD, also has an interval of nine feet.

The common orb, ANBH, is also given to be between the same distance, AB, measuring eight feet, and is contained between the inner and outer circles of the two opponents. The inner circle of the common orb touches the heels of their right feet at points A and B, and the outer circle touches the heels of their left feet at points II and LL.

Because I have given more specific descriptions for these orbs and the reasons for them in previous demonstrations, I will not repeat here more than is necessary.

Extend line ST tangent to the interior circle of the common orb through point A where the Diestro is positioned, and it will intersect the exterior circle of the orb of the sword and the exterior circle of the common orb at points D and C. It will also intersect the diameter line, AB, of this same orb at point A. These intersections create five points at S, D, A, C, and T.

Extending line QO tangent to the interior circle of the opponent creates another five points with the same intersections mentioned above, corresponding to the five points created by tangent line ST on the interior circle of the Diestro. On the circle of the opponent, these points are Q, L, B, P, and O, in the same proportion. Point S corresponds to point Q, point D to point I, point A to point B, point C to point P, and point T to point O.

These five points and all of the lines that are drawn from them for the purpose of demonstration are reciprocal for each opponent. Therefore, the actions of each for defense and offense are also reciprocal. These five reciprocal points are the origin and foundation from which emanates the most essential wisdom to which is owed the ability to confidently work with the sword and other weapons acceptable for attacking and defending.

The two exterior tangents of the two combatants, FF-EE for the Diestro and HH-GG for the opponent, are also drawn in this demonstration. Both touch the exterior circles of the major and common orbs at points II and LL, which are occupied by the centers of their left feet, with the entire left feet occupying the same tangent lines.

Also drawn in this demonstration are the lines AX, AY, and AV, with respect to the Diestro, and the lines B-AA, B-ZZ, and B-BB, with respect to the opponent. These lines indicate where each will give their backward and mixed retreating steps to the right and left. Because the explanation of this is not within the scope of this proposition and has been covered in previous demonstrations, it is omitted here.

Extend line DI from point D parallel to the diameter of the common circle, AB. Also extend line CP parallel to the same diameter, and the rectangular parallelogram DCPI will be formed.

Next, extend lines DB and DQ, and CB and CO, and you will end up having also formed two equal isosceles triangles, BDQ by the posture of the sword, and BCO by the profile of the body.

I declare these three figures contain all of the medios de proporcion, proporcionales and proporcionados with respect to the Diestro because the sides of rectangular parallelogram DCPI are found to be composed of the eight proportional means, which are AD, DG, GI, IB, BP, PM, MC and CA, as will be demonstrated later. The medios de proporcion of the two opponents are also found on opposite sides of DC and IP of the parallelogram. The distance between points A and B is eight feet. The points where the two proporcionales, DA and CA, meet at point A, and where ZB and PB meet at point B, are the points occupied by the centers of the opponents' right feet when they have chosen the medio de proporcion. They are also where the two interior tangent lines of the common circle, ST and QO, intersect with the diameter line of the common circle, II-LL, as is seen in the footwork of the demonstration, perfectly aligning with this medio de proporcion.

The medio of the atajo by the posture of the sword is located at point G on side DI of this same parallelogram. This point joins the two medios proporcionales, DG and IG, which form this side. The location of this medio is the same one that Don Luis de Narvaez prescribed for atajo by this jurisdiction, saying that one must give a transverse step of five feet that is three feet away from the common diameter line to reach it. This is verified by counting the number of orbs, each one foot apart, from the center at point A, where the Diestro is assumed to be in the medio de proporcion with his opponent, until point G is reached, and it will be found that there are five.

That this medio is three feet away from the diameter line, AB, is also verified by line ZG being equal to the three-foot line, AD, counting the three orbs from point A to point D since each one gives a foot of latitude.

It will also be found that this medio of the atajo at point G is in the middle of the distance separating the two interior tangents, ST for the Diestro and QO for the opponent, which is a comfortable distance for transitioning from this medio of the atajo to execute the movement of conclusion on the same interior tangent line, QO, of the opponent. In doing so, the left foot occupies the third orb of the opponent with the tip of the foot touching the vertex formed by the intersection of this same line, DI, with this tangent line, QO. The right foot follows with a curved step, placing the center of it at point R, which is the intersection of this interior tangent with the same second exterior orb, as is seen in the demonstration.

For those who are mathematicians, this is demonstrated in the following manner: Draw line AQ, intersecting line ID at this same point, G, such that two similar right triangles, ABQ and AZG, are formed. AB measures eight feet, BQ six feet, AZ four feet, and ZG three feet. Comparing similar triangles, if AB is eight feet and AZ is four feet, then BQ is six feet and ZG is three feet. This proves that this medio of the atajo at point G is three feet away from diameter line AB.

Line AG is proven to measure five feet by comparing the same two similar right triangles in the following manner: First, square the two sides of the bigger triangle, ABQ. Multiplying side AB, which is eight feet, by itself produces 64. Multiplying side BQ by itself, which is six feet, produces 36. Next, add these together and the sum of these values equals 100. The hypotenuse of this triangle is the square root of this sum, which is 10. Dividing this in half according to the proportions of the two similar triangles confirms the medio of the atajo at point G is indeed five feet.

Making the same calculations for the smaller triangle, AZG, by multiplying side AZ, which is four feet, by itself and side ZG, which is three feet, by itself, produces 16 and 9, which makes the

hypotenuse of this triangle, AG, equal to 25, whose square root is 5. This confirms that the transverse step, AG, must be five feet long to place the medio of the atajo in the correct place at point G.

This medio at point G serves not only for this atajo, but also for the cuts *[tajos]*, reverse-diagonal-cuts, half cuts, and reverse-half-cuts.

Another medio corresponding without difference to the medio of the atajo at point G on side DI is located at point M on side CP of this rectangular parallelogram, which is opposite side DI and parallel to the diameter, BA. To reach it from the center at point A, it is necessary to give a step of the same quantity of five feet. This medio at point M is three feet away from the diameter line, AB, measuring from point M to point Z. This is verified in the same manner demonstrated for the medio of the atajo at point G, by counting the one-foot orbs from point A to point M, which will be found to be five, and the fact that line MZ, which is parallel to line CA, is three feet.

For the mathematicians, drawing line AO so that it intersects side CP of the parallelogram and the second orbs of the two opponents, which is where this medio at point M is determined to be located, will form another two similar right triangles, ABO and AZM, on this side of the profile of the body. Since these triangles are equal to the other two right triangles from the demonstrations by the posture of the sword, those same demonstrations will serve here to prove that this medio at point M is three feet away from the diameter line, AB, and that it is necessary to give a five-foot transverse step along line AM to transition from the medio de proporcion at point A to this medio proporcionado at point M, and so these demonstrations are not repeated.

This medio at point M serves the Diestro, who is positioned at point A, for the cuts *[tajos]*, reverse-diagonal-cuts, half cuts and reverse-half-cuts.

The medio proporcional the Diestro uses to transition from the medio de proporcion to the proporcionados by the posture of the sword is located at vertex D of this rectangular parallelogram where sides QD and BD of isosceles triangle BDQ meet. The reason this medio is called the proporcional is because it is where the two proportional means AD and GD meet, as I will demonstrate later.

The discovery of this medio proporcional is of such great importance and is so foundational that I feel it deserves to be called the key to La Verdadera Destreza because, without it, you cannot safely enter the orbs that constitute the conceptual fortress of the opponent. Attempting to move from the medio de proporcion at point A to the proporcionado at point G with a transverse step of five geometric feet given with the right foot, which is closer to six feet when measured from the center of the foot at point II, doesn't seem possible, as anyone can verify by trying it for himself. The risk in giving it is that, as a consequence of moving the body transversally, one presents his right vertical plane to the opponent, which is much weaker than any of the others, and this weakness also affects the body. To defeat the opponent in this jurisdiction, it is necessary to oppose a plane of greater strength.

Even if the Diestro tries to reach this medio proporcionado at point G from the medio de proporcion at point A by giving two steps with his right foot, either by giving one along the line of the common diameter and another to the medio proporcionado at point G, or by giving both transversally, he will experience the same inconveniences and risks as previously mentioned.

Therefore, the reasoning of this science has been applied to remedy these inconveniences so that the Diestro can transition to this medio of the atajo at point G, and to other medios from the atajo to confront the opponent in his fortress, discovering, as previously mentioned, this medio proporcional. Thus, if the Diestro, who is positioned at the medio de proporcion at point A, gives a three foot step with his left foot from point II to point D, occupying this point with the center of his left foot, and the right foot follows and is placed with its center at point 9 such that the Diestro ends up over the right-angle, as is seen in the demonstration, the Diestro will find himself, without any risk, three feet from the diameter line of the common circle, AB, and positioned almost square to his opponent. Consequently, with a very small movement of the body, and without changing the position of the feet, the vertical plane of the chest will be opposed, which is stronger than any of the other planes possible within the jurisdiction of the right-angle.

The Diestro will have another advantage in addition to these two advantages of inequality the Diestro will have over his opponent in being three feet away from the diameter line and opposing his vertical plane of the chest to a much weaker plane presented by the opponent from his position at point B, whether it is his right vertical or right collateral plane, or something between these two. The Diestro will be able to transition from this medio proporcional to any of the medios proporcionados of this jurisdiction of the sword with very natural steps and with great security and quickness, particularly to the medio of the atajo at point G by giving a straight four-foot step with his right foot, retaining all of his advantages without any effort and without giving the opponent disposition to attack.

Having established these advantages and conveniences the Diestro has in using this medio proporcional, it remains to demonstrate the convergence of the two proportional means, AD and GD, at point D:

Extending diameter KK-OO perpendicular to the diameter of the common circle, II-LL will divide side DI of the rectangular parallelogram into two equal parts at point G. I declare that GD is the proportional mean within the outer orb of the common circle between KK-G-OO according to the corollary of the eighth proposition of Euclid's Book 6, and according to the 13th proposition of the same book.

Because line DA is perpendicular to diameter LL-II within the same outer orb of the common circle, it is also a proportional mean between the two extremes of the rectangle LL-A in II.

Thus, it has been demonstrated that GD and AD are proportional means that meet at point D, which is why this location at the same point D is referred to as the medio proporcional.

Right triangle ADG also makes evident the important connection this medio proporcional at point D has with the medio de proporcion at point A and the proporcionado at point G. The sum of the squares of the two sides of this triangle equals the square of its hypotenuse. AD measures three feet, therefore its square equals nine square feet. GD measures four feet, therefore its square

equals sixteen square feet. Their sum is twenty-five square feet. The square root of this sum, which is five, corresponds to the length of the hypotenuse, AG. Therefore, the two steps that are given from point A to point D, and from point D to point G, virtually include the transverse step that is given along AG, confirming the same connection between these three medios de proporcion, proporcionado, and proporcional is also present in the three angles of this right triangle, AGD.

Finally, to conclude the excellencies encompassed by this medio, notice that all of the techniques that are executed from this medio proporcional at point D embody all the exquisiteness one can ponder and desire, which is safety, swiftness, and valor.

There is another medio proporcional on the profile side of the body located at point C, which is a vertex of parallelogram DP. This point is the same three-foot distance away from the diameter line, AB, as the medio proporcional by the posture of the sword located at point D. Two other medios proporcionales, AC and MC, converge at this point, forming the right triangle, AMC, which is identical to the right triangle AGD by the posture of the sword.

AC is proven to be a proportional mean between LL-A and A-II by the corollary to proposition 13 of Euclid's sixth book. Similarly, MC is also proven to be a proportional mean between OO-M and M-KK by the same corollary. Because of the convergence of the two proportional lines, AC and MC, at point C, the medio that occurs at this point is given the name medio proporcional. This point serves as a transition point to the medios proporcionados of the techniques executed by the profile of the body.

Having demonstrated the medios on the sides and vertices of parallelogram DP with respect to the Diestro, it is now appropriate to also demonstrate the other medios with regard to him that exist in the two isosceles triangles: one by the posture of the sword and the other by the profile of the body.

It is seen that side DI of rectangular parallelogram DP serves as the perpendicular of triangle BDQ, which corresponds to the posture of the sword. We have already demonstrated the medios located on this perpendicular, and that one of these includes the angle of the vertex of this triangle. All that remains is to demonstrate the medios with respect to the Diestro that are located on the interior and exterior sides of the triangle, as previously mentioned.

Point E on the interior side, DB, of this triangle is the location of the medio proporcionado for the thrusts. This point is determined by the intersection of the same side, DB, with the first exterior orb of the opponent, and is two feet away from the diameter line, AB. Transitioning to this medio requires one to give a two-and-a-half foot step with his right foot, measuring from center of the left foot, which occupies the medio proporcional within this jurisdiction of the posture of the sword at point D, which is three feet away from diameter line AB of the common orb.

This medio proporcionado at point E serves for the thrusts of first intention that can be executed from this medio, which are quarter-circle, half-circle, full-circle, or straight thrusts according to the disposition one has with the opponent. It also serves for the two generals of Estrechar and Línea-en-Cruz.

To prove this step that is given from the medio proporcional at point D to point E by the Diestro for the execution of these techniques is of two-and-a-half-feet, one must first prove that the medio proporcional at point D is located in the middle of the largest of the orbs of the medios de proporcion of the opponent since it is a half-foot from there to the interior circle of this same orb, and another two feet to point E, as is seen in the diagram, verifying the the step.

For mathematicians, right triangle BDA will serve for this demonstration: side AB measures eight feet and its square is sixty-four. AD measures three feet and its square is nine. Both squares added together equal seventy-three. The nearest square root of this sum is 8 and 9/17s of a foot for the measurement of line BD. Subtracting the six-foot radius of the orb of the sword, BE, leaves two-and-a-half-feet for the measurement of ED, which is what we set out to demonstrate.

A comparison of this two-and-a-half-foot step, measured from the center of the left foot, that is given by our Diestro from the medio proporcional at point D to the medio proporcionado at point E, with the two transverse steps, A7 to wound in first intention and AE for the quarter-circle thrust, which are replaced by our new step to the medio proporcionado at point E.

The three-foot transverse step to point 7 for the wound of first intention, measured from the center of the left foot at point II, is very close to the diameter line, AB, as seen in the figure. This medio proporcionado at point 7 is only three-quarters of a foot from the diameter line. Since it is necessary to carry the body immediately in the posture or stance that it is in, and this is profiled, and because the step is given transversally, it will offer the Diestro's right vertical line, which passes through the depth of the body, where the opponent will be able to wound the Diestro before the Diestro reaches the medio proporcionado at point 7. This step requires more effort since it is half-of-a-foot longer than the step that is given from the medio proporcional at D. Furthermore, the step given from point D using the equilateral triangle keeps the body favorably squared.

This is precisely what must be done within this jurisdiction to be able to align the physical line with the mathematical one, which causes defense and offense of the opponent. Furthermore, the Diestro gives his step immediately, without delaying in the execution of the technique, nor in the motion of the body, in order to remain defended.

The other four-foot transverse step given for the wound of the quarter-circle thrust from point II to the medio proporcionado at point E is two feet from the diameter line, AB. This step is one-and-a-half-feet longer than the step that is given from the medio proporcional at point D. Furthermore, it exposes the depth of the body and the right vertical plane to the opponent, where he is able to wound, as has been previously mentioned. This step is very risky. Because the distance is longer and along a weaker transverse path in profile, it will offer the opponent better disposition to wound than it offers the one who takes it to wound the opponent.

This risk is avoided by squaring the body by virtue of the medio proporcional at point D and then transitioning to the proporcionado at point E. Otherwise, without naturally carrying the body squared, one cannot form nor execute the two generals of Estrechar and Línea-en-Cruz at this medio proporcionado at point E. This is why these techniques haven't been utilized within this

jurisdiction of the posture of the sword. However, our Diestro enjoys a natural disposition to work these techniques, entering from the medio proporcional at point D with all of the previously mentioned advantages.

Point F on this same side, DB, is the place for the cuts *[tajos]* and reverse-vertical-cuts. Its location is determined by the intersection of the same side, DB, with the exterior circle of the second orb of the opponent, which is two feet away from the diameter line. To reach point F from the medio proporcional at point D, the Diestro must give a three-and-a-half-foot step, occupying point F with the center of his right foot, placing the entire foot within this same second orb of the opponent.

To prove that this three-and-a-half-foot step fits the previous demonstration: subtract five feet, which is the distance from point B to point F, from side DB, which measures eight-and-a-half-feet, leaving three-and-a-half-feet for the measurement of FD, which is what we set out to demonstrate.

The transverse step that is measured from the center of the left foot at point II to the medio proporcionado at point F is a little less than five feet long. However, it has not been used because it is not possible to form the cuts *[tajos]* and reverse-vertical cuts at this medio proporcionado when giving this step since it profiles the body, and is therefore weaker, and it would be very difficult, if not impossible, to give such a long step. For these reasons, and others that have been given, the risk of doing so is inexcusable. It is far easier for our Diestro to transition from the medio proporcional at point D to this medio proporcionado at point F, executing these techniques with the advantages and security that have been emphasized.

The medio proporcionado for the generals of Weak Below and Weak Above the strong by the jurisdiction of the posture of the sword is located on the exterior side, DQ, of isosceles triangle BDQ at point H. The position of this medio is determined by the intersection of the same side, DQ, with diameter OO-KK, which is perpendicular to II-LL of the common orb. It is also located at the intersection of the exterior circles of the first orbs of the two opponents. To transition from the medio proporcional at point D to this medio proporcionado at point H, it is necessary to give a step with the right foot of four-and-one-quarter feet from point 9 to point H, occupying point H with the center of the right foot and directing the tip of the right foot toward the opponent, as depicted in the diagram.

This step is proven to be four-and-one-quarter feet in the same manner as in the two previous demonstrations. In those demonstrations, it was established that side BD of the isosceles triangle is eight-and-a-half feet, therefore side DQ of the same triangle is also eight-and-a-half feet. Because line DI, which is the perpendicular of this triangle, is divided in half by diameter OO-KK at point G, side DQ is also divided in half by the same diameter at point H because diameter KK-OO is parallel to the base of the triangle, QI. Therefore, according to the second proposition of Euclid's sixth book: each of the parts of line DQ, which is divided at point H, are four-and-a-quarter feet, which is what we intended to demonstrate.

This four-and-one-quarter foot step, which is given from the medio proporcional at point D to point H for the two generals of Weak Below and Weak Above the strong does not have a comparable transverse step because, if it were to be given from the medio de proporcion at point A, where we imagine the Diestro, it would have to be a little less than seven feet long and no man has the possibility of giving such a step without jumping. For this reason, these two generals have not been

used by the jurisdiction of the posture of the sword. However, it is easy and safe to enter from our medio proporcionado at point D to execute these techniques at the medio proporcionado located at point H.

Demonstration of the medios proporcionados of the isosceles triangle by the profile side of the body.

The medio proporcionado for the two general rules of Estrechar and Línea-en-Cruz, and for the technique of first intention, and the other thrusts that can be executed from this medio by the jurisdiction of the profile of the body is located at point K on the interior side, BC, of isosceles triangle BCO. In order to transition to this medio from the medio proporcional at point C, which is occupied by the center of the left foot, it is necessary to give a two-and-a-half-foot step along the same side, BC, which is also the radius of the major orb of the adversary, occupying point K with the center of the right foot and with the entire right foot lying within the first orb of the opponent's sword. The location of this medio is determined by the intersection of the same side, BC, with the exterior circle of the same first orb of the opponent and is two feet away from the common diameter line.

This step from the medio proporcional at point C to point K is proven to measure two-and-a-half-feet by the first demonstration of the similar medio proporcionado located at point E on the interior side, DB, of isosceles triangle BDQ pertaining to the posture of the sword. The measurement from the medio proporcional at point D to point E is also two-and-a-half-feet and corresponds exactly with the measurement from this medio at point C to point K, thus requires no repetition.

The previous comparison of the security and advantages of the step from point D to point E by the posture of the sword with the transverse step from point II to point E equally applies to the comparison of the step on the profile side from point C to point K with the transversal step from point II to the same point K since triangles ADE and ACK are identical to each other. Therefore, these steps on one side and the other are of the same types and measurements, and the positions of one and the other medios are equally distant from the diameter line, AB, as seen in the figure.

What differs in this same equality is that the step from point C to point K by the profile that is given along the side of triangle OCB that serves at the radius of the orb of the opponent, BC, is given profiled, sometimes opposing the right vertical plane to the opponent, and other times the right collateral plane. Although the Diestro will have greater reach in doing so, this step will not be as natural, nor will it be as strong as the step from point D to point E by the posture of the sword, which is given more naturally by virtue of being squared and presenting one's vertical plane of the chest to the opponent. Although the Diestro has less reach in the squared position, this is compensated for by the good disposition afforded by the step.

Be warned that, although the transversal step from point II to point K by the profile is easier to give than the step from point II to point E, the risk associated with either step regarding the disposition that is given to the opponent to attack is almost equal, as anyone who tries them will see.

Except for these differences, everything else that has been previously mentioned regarding security and advantages remains the same for both jurisdictions.

The medio proporcionado of the cuts *[tajos]* and reverse-vertical-cuts within the jurisdiction of the profile is located at point L on this same interior side, CB, of isosceles triangle OCB. The position of this medio is determined by the intersection of this same side, CB, with the exterior circle of the second orb of the opponent. To reach this medio from the medio proporcional at point C, one must give a three-and-a-half-foot step along the side of the triangle, CB, occupying the same point L with the center of the right foot.

If the transverse step is given from where the center of the left foot is at point II to reach this medio proporcionado at point L, it will measure a little less than five feet, which is almost a foot-and-a-half longer than the step given from the medio proporcional at point C. It would be very difficult to give this transverse step from point II without jumping. If such a step were given, it would improve the opponent's disposition to wound even more than the transverse step from point II to point K, as was previously explained, because the step from point II to point K is longer and enters the jurisdiction of the opponent's sword a foot farther, as seen in the diagram.

The step from the medio proporcional at point C to point L is proven to be three-and-a-half-feet using the same method as for the demonstration of the step from point D to point F along the interior side, DB, of isosceles triangle BDG by the posture of the sword since both medios are equidistant from the common diameter line, AB, and are identical, as is also seen in the diagram. Therefore, I will refrain from repeating it.

Regarding a comparison of the steps, I say that the security and advantages that have been mentioned with respect to the comparison of the step from point D to point F with the transverse step from point II to the same point F are identical to those resulting from the comparison of the step from point C to point L with the transverse step from point II to point L by the profile, except for the following differences: the body must profiled for the step from point C to point L to be properly given. This opposes a different plane to the opponent than does the step from point D to point F by the posture of the sword, which is given with the body squared. This has been explained in the previous demonstration.

Additionally, if it is even possible to give this transverse step from point II to the medio proporcionado at point L, it would be very risky to execute the cuts *[tajos]* and reverse-vertical-cuts pertaining to this medio proporcionado at point L, as anyone who doubts will see if they try. However, it is evident how easily and safely one executes these techniques by giving the step from the medio proporcional at point C to the same medio proporcionado at point L.

The medio proporcionado for the two generals of Weak Below and Weak Above the strong by the jurisdiction of the profile is located at point N on the exterior side, CO, of isosceles triangle OCB. The position of this medio is determined by the intersection of the same side, CO, with diameter KK-OO, which is perpendicular to diameter II-LL of the common orb, and also by the intersection of the exterior circles of the first orbs of the two opponents. To transition from the medio proporcional at point C to this medio proporcionado at point N, it is necessary to give a step of four-and-a-quarter-feet in the same manner as was demonstrated for transitioning from the medio proporcional at point D to the proporcionado at point H along the exterior side of isosceles triangle BDQ by the posture of the sword. That step, and the medio proporcionado at point H serving for the two general rules of Weak Below and Weak Above the strong within the jurisdiction of the posture of the sword, and this medio proporcional at point C, and the proporcionado at point N within the

jurisdiction of profile are corresponding and equal, as are the isosceles triangles on each side. Having already proven that the step from point D to point H is four-and-one-quarter-feet, the step that is given from point C to point N must also measure four-and-one-quarter-feet because there is essentially no difference between this step and the step from point D to point H or between these medios in terms of equality.

If the Diestro is having difficulty transitioning from the medio proporcional at point C to the proporcionados at points L, M, and N due to his stature being less than two varas *[five-and-one-half US feet or 168 cm],* or a lack of agility, he may, instead of stepping to point C, give a curved step with the right foot from the medio de proporcion at point A to the proporcional at point 10, with the left foot following and being placed near the right, as indicated by the white foot symbol in the diagram. This will allow him to transition to any of the mentioned medios proporcionados with great ease.

It is reasonable to conclude that everything that has been demonstrated and explained so far about the universal diagram and the medios de proporcion, proporcional, and proporcionados enabling the Diestro to execute his techniques by the posture of the sword and by the profile of the body applies equally to the operations of the opponent in either jurisdiction, without any difference.

By extending the lines IS and IA from point I, and the lines PA and PT from point P, one will have created the triangles SIA on the right side of the opponent, who is imagined positioned at point B, and the triangle APT on the opponent's left side. These triangles are equal to the Diestro's triangles, DBQ by the posture of the sword, and BCO by the profile of the body. Furthermore, sides ID and PC of parallelogram IPCD serve as the perpendiculars of these triangles reciprocally.

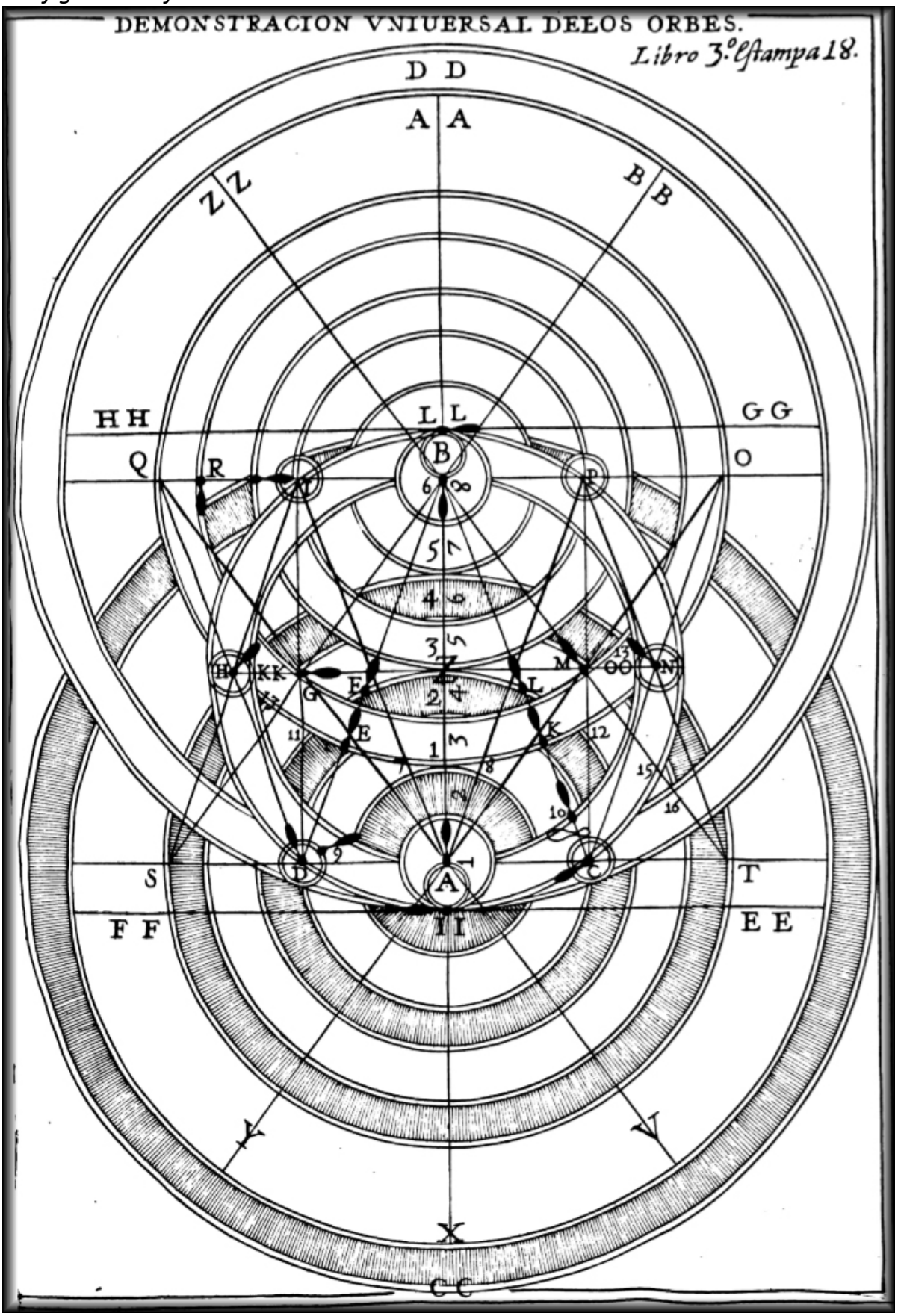
Because the two combatants are considered to be at opposite ends of the medio de proporcion, BA, it is reasonable that the opponent will execute his techniques by the profile of the Diestro's body at medios proporcionados on the opponent's triangle, IAS, and its perpendicular, ID. The opponent's triangle, IAS, is a mirror image of the Diestro's triangle, BDQ. Therefore, the Diestro, who is positioned at his medio proporcional at point C, transitions to execute his techniques at medios located on his triangle, BDQ, and its perpendicular, DI, by the opponent's posture of the sword. From which it is recognized that the opposition present between the medios of the two combatants is due to the opposition that is also present between these two triangles.

Furthermore, when the opponent transitions from where he is located at his medio proporcional at point P to execute his techniques on his left side at medios located on his triangle, APT, and its perpendicular, PC, he does so by the Diestro's posture of the sword. The opponent's triangle, APT, is a mirror image of the Diestro's triangle, OCB. Therefore, when the Diestro transitions from his medio proporcional at point C to execute his techniques, he does so by the opponent's profile of the body. The opposition that is present between these two triangles, APT and OCB, and the medios that are located on each of them results in the opponent executing his techniques by the Diestro's posture of the sword, and the Diestro executing his techniques by the opponent's profile of the body.

From the preceding, it follows that each of the two combatants has their own medios to execute their techniques against each other without any difference. Moreover, each also has this universal diagram and others, which are reciprocal, to demonstrate their medios and where they are located by the intersections that determine their proper places. To avoid confusion, the locations of the opponent's medios have not been marked in this diagram in the same way the medios for the Diestro have been shown. However, anyone could mark them by following the same methods used to demonstrate Diestro's medios.

In this explanation of the universal diagram, I have not discussed the backward steps, AX pertaining to the Diestro and B-AA to the opponent, nor the lateral steps they both give to their right and left sides along the tangent lines, nor the mixed-lateral-and-backward-steps: AV to the Diestro's right side and AY to the Diestro's left side, B-BB to the opponent's left side and B-ZZ to the opponent's right side. However, I have explained them, as well as the other steps, in previous diagrams.

Here is figure 18 of the Third Book



Book Three, Chapter Five

A discussion about how to wield the instrument of the sword in the hand, what to do with it, and the best way that has been discovered to do it.

The general object of the intelligence and practice of the science of the sword is a man engaged in single combat with it against another, who is his adversary. To use the sword for this purpose, one must understand what to do with it. It is therefore necessary to have a preliminary discussion about how the sword is to be grasped. In any doctrine, this will be useful and necessary for proper handling. It would matter little to know all else if this requirement were absent.

There are three ways to take the sword in the hand: not inserting any finger inside the cup or guard, inserting only one, or inserting two. Inserting two is the safest way to work and maintain one's defensive pyramids. Moreover, the sword will be grasped with more strength and can therefore be moved more swiftly. Consequently, one will be better able to resist an opponent's attempts to place atajo; although, I will always advise you not engage in trials of strength, struggling with the other sword.

Therefore, our student will grasp the sword by sticking his middle (or big) finger and index finger inside the guard, pressed against the ricasso from below. They should be firm against the cross, with the ring and little fingers between the cross and pommel, squeezing the handle along with the thumb with such art that the thumb does not enter inside the guard but remains pressed alongside the cross. The tip of the thumb should be touching the tip of the middle finger. Do not grip the sword too tightly, squeezing the handle so much that it strains the arm. Moderate force is applied because, if the force is too intense or too relaxed, it will hinder the ease of the execution of the techniques.

This is understood to be for remote distances when positioned in the right-angle so that the sword can be moved freely. However, for execution of the cuts *[tajos]* and reverse-cuts, or when struggling with the sword against an opposing sword, the thumb must fall over the index and big fingers to squeeze the sword and receive power and strength from the limbs.

These are the most essential methods that have been discovered for grasping the sword. The first is used from remote distances with the sword free. The second is used for the execution of cuts *[tajos]* and reverse-cuts in close. This is what has been done and is done by those who follow the art of wielding the sword according to the Spanish doctrine. In the French and Italian doctrines, the sword is gripped in other ways. If some authors present other ways of grasping the sword, they are placing their trust in their greater strength and not in Art. The method I recommend is the best and easiest, which our Diestro will follow to the exclusion of the others. Note that the way one trains in the beginning does not easily fade. For that reason, I have advised following this method.

The conveniences and advantages of wielding the sword with two fingers and not with one.

Contrary to the common saying that suggests the advantages of a finger for the sword and a palm for the spear, we instruct our Diestro to grip the sword with two fingers in front of the lower quillon, and not with one, despite this having less reach, based on the following reasons:

The first, which is undeniable, is that more force is conveyed to the sword with two fingers than with one, as anyone can experience for themselves.

It is also undeniable that, to work with universality in Destreza, it is necessary to be able to impart sufficient power to the sword for the operations that are possible in each of the three angles: straight, obtuse, and acute; and to oppose them, impeding the planes in which the opponent's sword is found such that the Diestro contains the opposing sword with his own in one of the Diestro's two defensive planes. This is achieved very easily and safely by means of our posture of greater strength than in any other way. Only with great difficulty will one be able to make use of it when taking the sword with one finger because it deprives oneself of the ability to convey the necessary force or to make successive movements, as anyone who tries will say with disappointment.

As a result, we know that in taking the sword with one finger, one will neither be able to make use of the universality of the atajo, which according to our definition is an impediment that can be made with or without contact with the opponent's sword, nor to form or execute the techniques with the security, quickness, courage, or vigor they require, nor after they have been executed, to safely return to the orb of the medios de proporcion with the Diestro's sword containing the opponent's sword in the Diestro's defensive planes.

The small amount of reach the Diestro loses by taking the sword with two fingers is compensated for when he steps with his right foot to execute the wounds and the left foot follows, arriving close to the right foot without setting down. This alone increases one's reach by nearly a foot. Furthermore, by doing this, one finds oneself having disposition to immediately return to the medio de proporcion. Both of these advantages become evident in the first exercises required of the Diestro to facilitate the movements of his body, arm, and sword so that he enters the formation and execution of the techniques with better positioning and retreats while defending himself from danger after having executed them.

Book Three, Chapter Six

A demonstration of how to position yourself with the arm and sword in the right-angle.

Having been informed of the previous exercises and the manner of gripping the sword, the teacher will direct the student to position his feet over the right-angle with his body in its right collateral plane. From this position, the teacher will explain to the student how to place the arm and sword in the right-angle without participating in any of the other lines: this is achieved by holding the arm and sword out straight, parallel to the horizon, and fully extended while keeping them co-located in the right collateral plane in such a way that they are over the right-angle that passes through the right foot and the heel of the left foot. The hand will be positioned so that the quillons are perpendicular to the horizon, with the tip of the upper quillon in the same plane and at the same height as the visual line of the right eye, as shown in the diagram at the end of this chapter. In this diagram, the right arm extends from the body without lowering, raising, or being set to one side or the other. A straight line extends from the shoulder through the center of the arm to the hand and along the length of the sword, forming a right-angle under the arm where it meets the line of the right collateral. This right-angle beneath the arm is exactly 90 degrees, as shown in the diagram. The angle above the arm is formed by the intersection of a vertical line running down through the head and right eyebrow and a horizontal line extending from the shoulder through the center of the arm. These two lines intersect at the shoulder. All of this is evident in diagram 19.

Because what I say may seem novel to the Diestros Pachequistas, that the upper right-angle is considered to be between a line that runs down through the head and right eyebrow and a line through the shoulder that meets it, I say that their author minimized the lines considered in the organization of man, particularly with regard to the three quadrangles observed on the face. Therefore, I will explain the lines in the following manner:

Likewise, we consider three other quadrangles on the face: one in the middle, with two opposite sides being a line that extends from the end of one eyebrow to the end of the other and a parallel line touching each side of the jaw. The other two sides are lines extending from each endpoint of the line from one eyebrow to the other down to the corresponding endpoints of the line touching each side of the jaw. A second quadrangle is on the right side, which is formed by a line from the ear to the end of the eyebrow, a corresponding line from the side of the chin to the end of the jaw, a line extending down from the edge of the eyebrow to the chin, and a line extending down from the ear to the end of the jaw. An identical quadrangle is found on the left side. Within each of these quadrangles, lines are drawn between each of the opposite angles such that they divide the quadrangles in half. These lines are called diagonals, which is where the names of the diagonal cuts and reverse-diagonal-cuts pertaining to one side and the other originate from: for example, “the cut on the diagonal line of the quadrangle of the left cheek”, or one on the middle quadrangle. The former is executed when the opponent turns away during the execution, the latter when he turns toward the Diestro. The half cuts are also executed along these same lines for greater rigor.

The reverse-diagonal-cut is executed on the diagonal line of the quadrangle on the right side if the opponent does not turn the face away when it is executed. If he turns it away, it will be executed on the middle quadrangle. The reverse-half-cuts are also executed along these lines.

An explanation of the reason why the Diestro should position himself with the body, arm, and sword in the right collateral plane and not in the vertical plane on the same side.

From the demonstration that has been made of the right-angles that the Diestro is able to make from his right vertical plane to his vertical plane of the chest, along with an explanation of the nature of each, comes knowledge of the conveniences he has in positioning himself in the right collateral plane rather than the vertical plane on the same side.

As demonstrated in the second book, the right vertical plane is the weakest of all. The vertical plane of the chest is the strongest. Although the planes between this one and the right vertical are progressively weaker, each one gains more reach until the right vertical plane, which has the greatest reach of all, and is weaker than any other.

The planes that are imagined in order from the right vertical to the vertical of the chest each progressively lose more reach while acquiring more strength until arriving at the vertical of the chest, which has the greatest strength and least reach.

This distinction makes evident the certainty of the precept given to the Diestro to position himself with his body over the right-angle and his arm and sword in the right angle such that they are in his right collateral plane, which is found between the two extremes of strength and weakness, participating in both, although not equally. If the position of the arm and sword is closer to the latter extreme of the right vertical plane, it will be weaker but will also have greater reach. The closer the position is to the strength of the vertical plane of the chest, the stronger it will be, and its strength will be equal in proportion to its closeness to the vertical plane of the chest.

With these assumptions in mind, a comparison of these two postures begins:

It is given that the Diestro is positioned over the right-angle and in the right-angle in his right vertical plane, which is weaker but has more reach, and he waits in this position. This will result in an imaginary line being formed from the tip of his sword that runs directly through the centers of his right and left shoulders. The Diestro will feel strained in this extreme position of the body, arm, and sword, and the opponent will be able to attack along the inside or outside line to wound the Diestro. Alternatively, even without directly attacking, he could easily succeed in transitioning to the movement of conclusion because he will find himself with disposition to attempt whatever seems fitting while the Diestro will have very little disposition to defend himself.

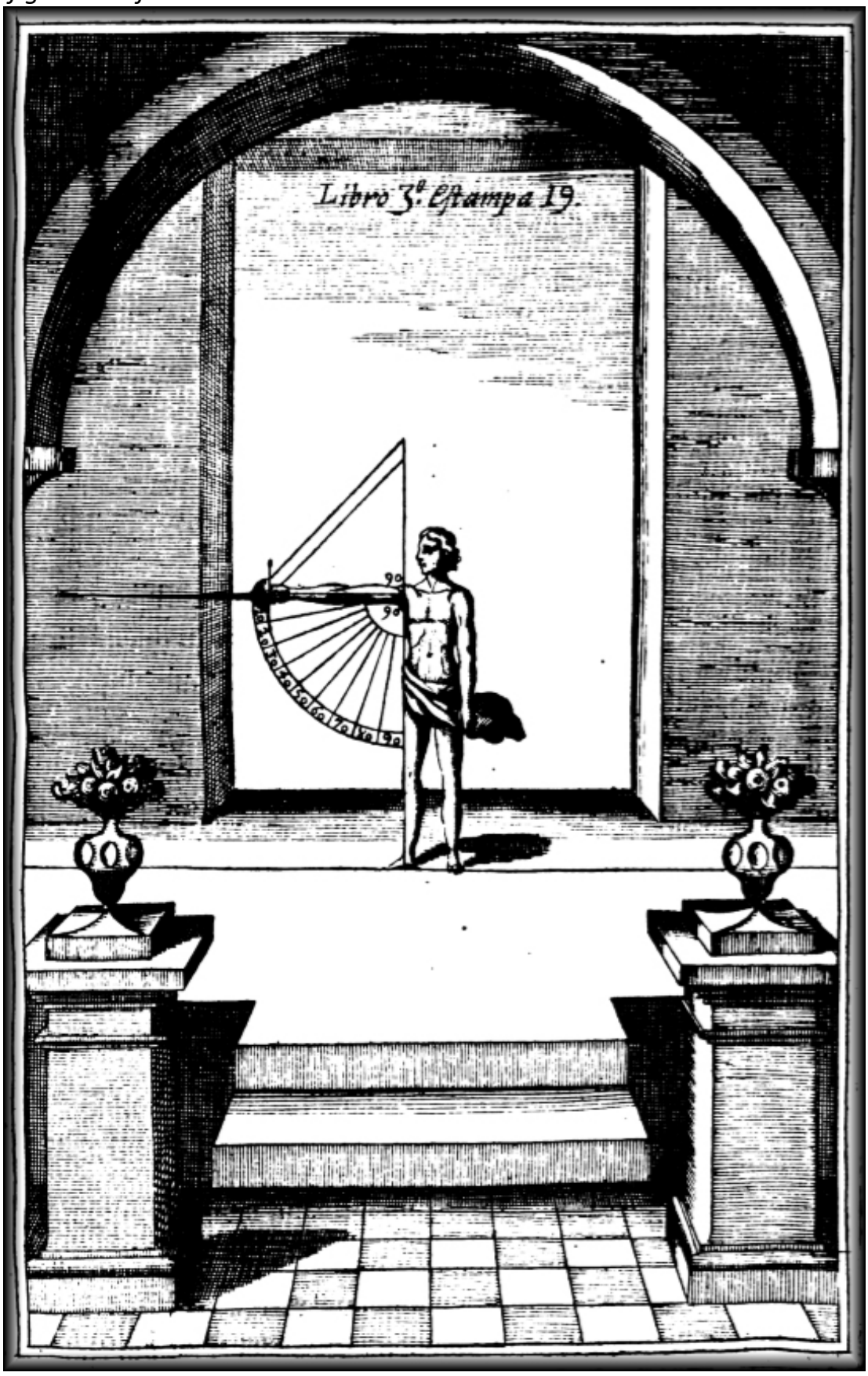
Furthermore, while in this posture of his greatest reach, if the Diestro wishes to wound his opponent, attack, or execute any of the techniques, even if it alters the position of the sword, as long as the opponent keeps it close to his body, the Diestro will always give the opponent greater disposition than he acquires for himself. Most of the time, the opponent will appropriate the medios proporcionados before the Diestro chooses them. All of this will become clearer with experience than it can be through the persuasion of reasoning alone.

However, if the Diestro positions himself over the right-angle and in the right-angle with his arm and sword in his right collateral plane, he will find himself with better disposition to more naturally,

and with swift immediacy, perform any of the operations of Destreza, either to defend or attack within both jurisdictions. The Diestro will also have better disposition to either attack or wait, and will be able to more purposefully evade or engage the opponent. All of this becomes clearer with experience than it can by pondering it here.

It is concluded that the posture of the right vertical plane is only useful when the Diestro, because the sword is free, wounds with a thrust by the profile instantaneously, taking advantage of the greater reach it offers and swiftly retreating to the medio de proporcion.

Here is figure 19 of Book Three



Book Three, Chapter Seven

A discussion in which knowledge is provided of some circles on the inferior plane, as well as the vertical, oblique, and horizontal planes that are considered between the two combatants.

Let us begin discussing subjects fundamental to the most common goal of a man with the sword in hand. To make this easier to understand, it seems fitting to explain some things that are known about what is depicted in Diagram 20:

The two combatants are imagined to be positioned over the right-angle and in the right-angle at the medio de proporcion with the points of the swords aligned with their wrists. Thus positioned, the projection of their arms and swords on the horizontal plane establishes the eight-foot diameter of the common circle between the two combatants. The circumference of this circle touches the right heels of both, as indicated by the symbols at points two and eight.

Another circle with a diameter of ten feet, measured from the center of the foot at point 4 to the center of the foot at point 9, is considered to include the left feet of the combatants, which are placed on the circumference of the circle when they are positioned as described above.

Another maximum circle exists for each of the combatants. This circle is described by a radius of eight feet, which is also the diameter of the common circle. Only one of the combatant's circles is depicted in Diagram 20. It is centered at the right heel of one opponent at point 2 and touches the other opponent's right heel at point 8. The circumference of this circle establishes the location of the medios de proporcion.

The other maximum circle, which is not depicted so as not to obfuscate the diagram, is centered on the heel of the left foot located at point 9. These maximum circles are equal for each of the two combatants, as is clearly described in the universal demonstration of the orbs of the combatants.

Another circle is imagined for each one that is formed by revolving around the center of the right foot until a full revolution of a circle is made. The radius of this circle is equal to the length of the arm and sword from point 2 to point 6. The medios proporcionados that are chosen from afar are located on the circumference of this circle.

Another particular circle is also considered for each combatant that is also formed by pivoting around the center of the right foot. The radius of this circle is one foot.

All of these circles are imagined to exist for each of the two combatants when they are positioned as previously mentioned, as is completely demonstrated in diagram 20 of this third book.

A discussion of the vertical planes, which are considered between each of the two combatants:

We now consider a man positioned upright and equally over both feet, as seen in the side view of the diagram. Imagine a line drawn from the top of his head down through his center of gravity such that it is located between two parallel vertical lines drawn through the centers of the heels of the feet. Also imagine four vertical planes intersecting along this line that extend from the top of the head down to the inferior horizontal plane. One of these vertical planes divides the man in half when viewed from the front, passing through his nose and the middle of his chest. This plane is called the diametric because, if the man lays on the ground with his arms, thighs, and legs outstretched and you place one leg of a compass in his navel, the other leg of the compass will pass through the extremities of his limbs (if he is well proportioned), forming a spherical figure.

A second plane also divides the man, descending from the top of his head along both sides and down to the same inferior horizontal plane.

A third plane also divides the man, descending from the top of his head through the left collateral of the back and the right collateral of the chest down to the same inferior horizontal plane.

A fourth plane divides the man from the top of his head down through the right collateral of the back and the left collateral of the chest to the same inferior horizontal plane.

These four vertical planes intersect along a vertical line passing through the point where the center of gravity is located when the man is in the stated position.

Straight lines are imagined in each of these planes, extending from this intersection point at the center of gravity to the circumference of the common circle, and successively from there to the circumference of the maximum circle, as is explained extensively in the second book by means of different examples and diagrams.

Eight lines are formed on the surface of the body by the intersections of these four planes with the body. They take their names from the parts of the body through which they pass, in this manner:

The line corresponding to the middle of the chest, marked with the numbers 3 and 3, is called the vertical or diametric of the chest. The wounds that are formed by means of the general rules are executed in this line. The line opposite this line corresponds to the vertical line of the back.

The line descending along the right side, marked by the numbers 1 and 1, is called the right vertical. The cuts *[tajos]*, reverse-vertical-cuts, and thrusts of the quarter-circle by the posture of the sword are directed along this line.

The line that descends along the left side, marked by the numbers 5 and 5, is called the left vertical. The cut of second intention is executed along it if one has gained many degrees of profile, particularly if the opponent recklessly puts his arm and left foot in for a conclusion.

The line that descends through the chest at the origin of the right shoulder, marked by the numbers 2 and 2, is called the right collateral. Thrusts from afar are directed along it. The left collateral of the back corresponds to it.

The line that descends through the chest at the origin of the left shoulder, marked by the numbers 4 and 4, is called the left collateral of the chest. It is usually used for thrusts when one has gained many degrees of the profile or when the opponent extends his left arm or left foot, bringing that collateral line closer to the Diestro. This line corresponds to the right collateral of the back.

All of this has been explained in the second book and is also demonstrated by diagram 20. Assuming the front of the body in the side view aligns with the center of the maximum orb in the plan view, one finds the diametric of the chest is represented by line R, the right collateral by line T, the right vertical by line A, the right collateral of the back by line B, the diametric or vertical of the back by line C, the left collateral of the back by line D, the left vertical by line E, and the left collateral of the chest by line F.

Each of these lines serves as a heading for the steps: the straight step is given along line A, the backward along line E, the right-transverse along line B, the left-transverse along line T, the right-lateral along line C, the left-lateral along line R, the right-lateral-and-backward along line D, and the left-lateral-and-backward along line F.

A discussion of the oblique planes, which are considered for each of the two combatants.

To better visualize the eight oblique planes, we must discuss a circle imagined to be inscribed on the chest inside a square whose sides are tangent to the circle. The first line is imagined at the top of the square, from the beginning of the vertical line of the right collateral to the vertical line of left collateral. A second line passes through the waist from one vertical to the other and is centered between them, forming this square.

Two of the eight oblique planes resulting from this imaginary circle and the square that circumscribes it are similarly considered on the face.

The first divides the face from the left side of the head at point 4 to where the upper tangent meets the right collateral in the center of the arm at point G. The diagonal-cuts and half cuts are executed in this plane.

The second oblique plane is imagined passing from the right side of the head at point 2 to where the same upper tangent meets the left collateral at the shoulder at point H. The reverse-diagonal-cuts and reverse-half-cuts are executed in this plane.

Two other oblique planes are imagined on the chest: one divides the chest from where the upper tangent meets the left collateral at the center of the left arm at point H to where the lower tangent meets the right vertical at point L. This represents the path the sword takes in the execution of the diagonal thrust. This plane also corresponds to the path the sword takes for cuts to the arm from the inside. The other divides the chest from where the upper tangent meets the right collateral at point G to where the lower tangent meets the left vertical at point M. This plane corresponds to the

oblique path the sword takes when attacking from the inside part and executing the cuts called *Codazos* to the outside of the arm. It should be noted that the safest and strongest cuts are executed perpendicularly to the elbow or wrist. The intersection of these two planes occurs in the center of the circle imagined on the chest.

The fifth oblique plane is imagined from where the lower tangent meets the left vertical at point M to the right knee at point N, encompassing the abdomen and thighs. Although this plane isn't used to execute any wounds, it is of great importance because the opponent's sword is impeded from being able to immediately wound by the superior or inferior part when the Diestro places his sword such that it corresponds to this plane and the outside part of the opponent's sword.

The sixth oblique plane divides from where the lower tangent meets the right vertical at point L to the left knee at point O, also encompassing the abdomen and thighs. Although this plane is also not used to give wounds, it has the same importance as the previous plane because the opponent is impeded from immediately attacking by the superior or inferior part when the Diestro places his sword by the inside part corresponding to this plane.

The seventh oblique plane is imagined from the left knee at point O to the center of the right foot on the inferior plane, encompassing the left knee, the leg, and right foot. This plane is used for cuts to the legs.

The eighth and final of the oblique planes is imagined from the right knee at point N to the heel of the left foot on the inferior plane. It is used for reverse-cuts to the legs.

All of these diagonal lines intersect a vertical line passing through the center of gravity perpendicular to the horizon.

A discussion of the three horizontal planes that are considered between the two combatants.

Superior.

The superior horizontal plane, PG HQ, passing through the shoulders at points G and H, is where the right-angles are formed by the intersection of this plane with the primary vertical plane, which is the shortest distance between the two combatants.

The wounds that are given in this superior plane are the thrusts executed on the superior tangent line of the circle that is imagined on the chest.

Middle.

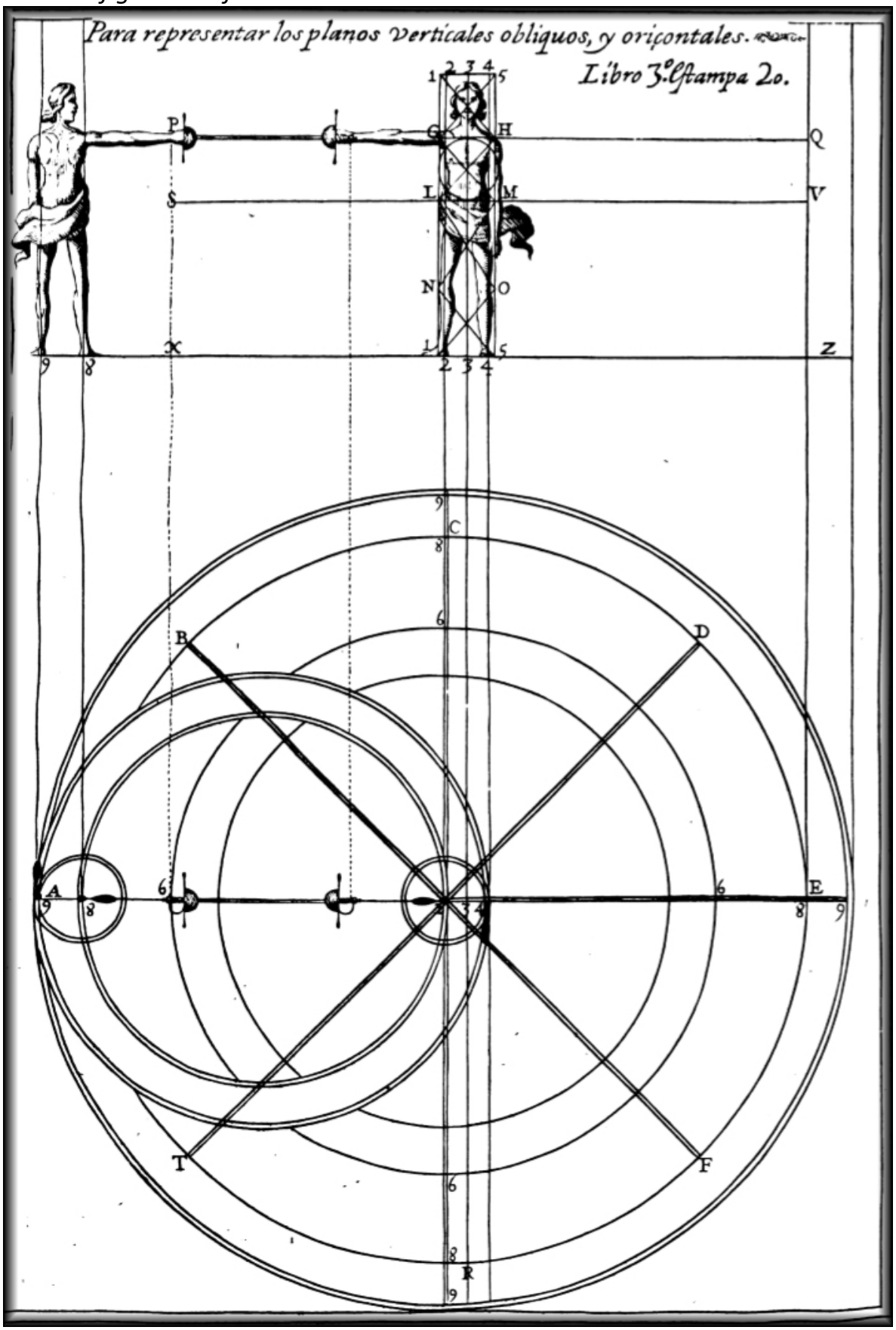
The middle plane, SL MV, passing through the waist, is where the guard and the sword must be positioned, and not lower, to place atajo by the inside or the outside from afar. However, when one places these atajos in close, the guard and sword must be positioned below this middle plane.

Inferior.

Plane XZ represents the inferior horizontal plane, which is the ground. Therefore, this plane is not imaginary like the others, but is real. What is considered within this plane is of great importance in the practice of Destreza because it is used to teach the Diestro the courses by which he is to guide himself in the execution of the techniques. It is also used when determining the place and position of the medios de proporcion and proporcionados that he must choose by means of the various types of straight, transverse, curved, lateral, and mixed-lateral-and-backward steps.

Everything the Diestro needs to know about this material is explained in great detail and clarity by means of illustrations in the second book; only the highlights are repeated here to refresh those memories and have them in mind for the proper execution of the techniques.

Here is figure 20 of the Third Book.



Book Three, Chapter Eight

The angles, movements, lines, and other horizontal planes describing the true position of the sword and arms with respect to their height and declination as demonstrated by means of the divisions of a pyramid.

Just as we would not call someone a skilled pilot merely for knowing the course by which the ship was meant to travel if they were ignorant of how to steer with the rudder or adjust the sails according to the state of the weather, or any other unforeseen incident that may arise, we also would not deem someone a skilled Diestro solely because he is capable and proficient in the exercises that have been demonstrated regarding the inferior plane if he does not know how to govern the sword by the planes and pyramids relevant to the superior and middle planes. Destreza is more than just choosing a distance and knowing where to move the body, one must also know how to combine all of the exercises with the movements of the sword.

Therefore, before the student tries to exercise with the sword, it is necessary to have in mind some of the geometric figures that were explained in the second book, which result from the movements of the swords when both combatants are positioned at the medio de proporcion. Although it seems impossible to regulate these movements because they leave no trace in the air, they have nevertheless been contemplated often. The ability to execute some of these movements is dependent upon having an understanding of a few of these figures. Hence, I now return to the demonstration of those that are necessary.

Show the student the movements of the arm, sword, and guard.

The movements of the arm and sword can be described by the divisions of a pyramid formed by the revolution of the arm around the shoulder, as was demonstrated in the second book. It is important for the Diestro to understand these movements that can be made with the sword, some straight and others circular, as well as the angles and lines they are made in, some simple, some mixed, and by how much. Knowing how to wisely regulate the movements of the arm, sword, and guard by the lines the pyramids are divided into is crucial to the execution of the atajos and techniques. Therefore, in this third book, I will proceed to provide a more extensive explanation, as follows:

It is assumed that the Diestro is positioned with his body over the right-angle at AG with his arm forming right-angle DBA, whose vertex is at point B, which is where the six-foot-long interval of the arm and sword begins. Thus positioned, the Diestro makes a revolution of his arm around point B, forming the pyramid BEDCF. The tip of the sword describes the base of the pyramid, CDEF. This is clearly demonstrated by the figure depicted in the side view of Diagram 21 in conjunction with the plan view, which doesn't depict the body. In the same diagram, it is also assumed that the Diestro makes a revolution of the sword, whose length is four feet, around the wrist at point H, forming another similar pyramid, as shown.

This pyramid is divided into four equal parts, starting with its intersection with the primary vertical plane, which is described by a line from the upper point 2 to the lower point 6. Next, consider another intersection with the superior horizontal plane, which is described by a line from point 4 to point 8, and four quadrants will have been formed.

Divide each of these quadrants into two equal parts by two oblique planes: the first beginning on the right side at point 3 to the left side at point 7, and the second from the left side at point 9 to the right side at point 5. These planes also intersect along the axis of the pyramid, which creates another four lines on the surface of this pyramid.

Thus, the intersection of these four planes, primary vertical, superior horizontal, and the other two oblique planes, create eight lines on the surface of this pyramid. The common intersection between them creates another line, which is, as has already been said, the axis of this pyramid and the primary line.

We identify points around the circumference of this pyramid, starting from the top, assigning the numbers 2, 3, 4, 5, 6, 7, 8, and 9. Point 1 is on the axis of the pyramid. All of the pyramids are divided with these same lines and are described by these same points, 1, 2, 3, 4, etcetera, as the Diestro can see in the second book of this work, and as demonstrated in this illustration.

Having divided the base of any pyramid with these lines, one can readily see that if the Diestro moves the sword from the axis to any part of the circumference, or from the circumference to the axis and center of the pyramid, he will not only form the simple and mixed movements, but also the right, obtuse, and acute angles, and the six lines or general postures of high, low, to one side and the other, forward, back, and the intermediate or mixed lines that occur between the simple ones.

Things the student should consider regarding the angles, movements, and lines of this pyramid:

If the student moves his arm and sword or the sword alone from the axis of this pyramid, also referred to as the primary line, BD, which lies in the plane of the right-angle, to line 2 of this pyramid, he will have made a violent movement up to the jurisdiction of the obtuse angle and the high line.

Additionally, if he lowers the sword from primary line or axis to line 6, he will have made a natural movement descending to the jurisdiction of the acute angle and the low line.

If he moves the sword from the axis to line 4, he will have made a remiss movement participating in the plane of the right-angle and the right line.

Likewise, if he moves the sword from the axis to line 8, he will have also made a remiss movement participating in the plane of the right-angle and the left line.

If he withdraws his arm along the same axis, he will have made a backwards movement within the plane of the right-angle, and it will be in the rear line.

If he moves his arm forward along the same axis, he will have made an accidental, straight, or forward movement within the plane of the right-angle.

Up until this point, we have only covered the simple movements. If the student moves the sword from the axis to line 3, he will have made a mixed-violent-and-remiss movement participating in the obtuse angle and the mixed-high-and-remiss line on the right side.

If he lowers the sword from the axis to line 7, he will have made a mixed-natural-and-remiss movement participating in the acute angle and the mixed-low-and-remiss line on the left side.

If he moves the sword to line 9, he will have made a mixed-violent-and-remiss movement, raising it to participate in the obtuse angle and the mixed-high-and-remiss line on the left side.

If he moves the sword to line 5, he will have made a mixed-natural-and-remiss movement, lowering it to participate in the acute angle and the mixed-low-and-remiss line on the right side.

If he moves the sword from any of the lines or points on the circumference formed by the previously mentioned revolution, taking the point of the sword back to the axis, he will have made a movement of reduction and will have returned the sword to the jurisdiction of the right-angle in the forward line.

Also, if the pyramids are combined with each other, one can execute three types of mixed movements with the sword in three lines, participating sometimes in the obtuse angle and others in the acute. For example: assuming he raises the sword from the axis to the number 3 mixed line on the right side while withdrawing or contracting the arm at the same time, he will have made a mixed-violent-remiss-and-backward movement, raising the sword to participate in the obtuse angle and the mixed-high-remiss-and-rear line.

A discussion of the circular movements of the sword:

Now that we have discussed the movements that are made along the planes, let us now address the circular movements that can be made with the sword.

The first movement is the one the sword makes around its center, similar to the movement the body makes around its own center, forming a circle with both quillons of the sword. This circle is also divided into eight parts in the same way we divided the others.

Another circular movement can be made with the length of the sword, causing the tip of the sword to describe a circle centered on a point on the wrist.

An additional circular movement can be made with the half of the arm from the elbow to the hand moving around a point at the elbow.

Another circular movement can be described with the guard of the sword when the opponent passes the point of the Diestro's sword with his left hand, or to wound the opponent in the right shoulder with a thrust from afar, or when the Diestro defends himself by applying the guard when he doesn't retreat to the medio de proporcion and the opponent tries to attack. Two vertices apply to this circular movement: one at the tip of the sword, whose axis is the straight line to the guard;

the other is at the shoulder, whose axis is the length of the arm from the shoulder to the center of the guard, which describes the base of this circular movement.

Also, as the guard moves along its circle, each division of the sword forms its own circle, and all of these circles are understood to be divided into the mentioned part to regulate the movements of both the arm and sword and the guard.

Another circular movement, the largest that can be made with the sword, is made along the circumference of the large circle imagined between the two combatants. In this movement, the sword and arm form a conical pyramid whose base is the circle, and whose apex is the shoulder. Note that, as the sword makes it revolution, it will pass through each of the divisions of the circle, dividing the surface of the pyramid in eight equal parts. These divisions create lines that take the names of these divisions, as shown in the diagram.

It is to be understood that the base of this same pyramid can be described by the point of the sword moving around a circle whose center is at the wrist.

Within this pyramid, two others are considered: the diameter of the base of the interior and smallest pyramid, which is described by the tip of the sword, measures about one-and-a-quarter feet. When considered in relation to the opponent's body, the base of this pyramid covers the opponent from the head to the waist.

The diameter of the base of the second pyramid is double that of the smaller. The base of this pyramid covers the lower part of the opponent's body to the knees.

The third and largest pyramid covers the opponent's body to the feet.

These pyramids could be formed with a larger or smaller base than what we consider in this explanation and show in the diagram.

Notice

These three pyramids, large and small, can be formed in all of the simple and mixed lines in either jurisdiction according to the circumstances of the battle, although you won't need to form the largest very often, as will be seen in the explanation of the combined and more universal pyramids. Wherever they are made, the same divisions must be considered, as well as everything else that has been explained about the large pyramid they are predicated upon. It will be up to the Diestro to form the larger, or smaller, or whatever portion is necessary according to the nature of the techniques or what the movements of the opponent require in response.

Through these pyramids, the Diestro achieves not only offense, when appropriate, but also defense. By means of these pyramids, the Diestro places the opponent's sword in the three vertical planes of the Diestro's defense, the sides and angles of which are the bulwarks of our conceptual fort, or farther apart from them according to the intent he has in the battle; with which it is recognized how necessary and universal these pyramids are, and how they are used.

Another Notice

To clarify so that the Diestro does not overlook the true position of his sword, arm, and quillons in the execution of the atajos and techniques, nor the true position of the sword, arm, and quillons of his opponent: it is assumed that the swords of the combatants are in the plane of the right-angle, each in the primary line and the axis of the pyramids, as depicted by the two bodies in the diagram.

If they move their swords from the axis through the primary plane to the obtuse angle, placing them in the high line, the swords will be said to be in the second line of their pyramids.

If they move the swords from there to the Diestro's left line, placing the swords in the superior oblique plane, the Diestro's sword will be in line 9 of its pyramid and the opponent's sword will be in line three of its pyramid.

If they move the swords from there with aggregation, the Diestro moves to subjection, placing atajo with both swords ending up in the superior horizontal plane on the Diestro's left side. The Diestro's sword will be in line 8 of its pyramid and the opponent's sword will be in line 4 of its pyramid.

If they move the swords from that position, descending to the acute angle while remaining obliquely on the Diestro's left side, the Diestro's sword will be in line 7 of its pyramid and the opponent's sword will be in line 5 of its pyramid.

If they descend to the acute angle with both swords crossing in the low line without inclination to either side, both swords will be in the sixth lines of their pyramids.

If they move the swords from the acute angle to the Diestro's right side while remaining in the lower oblique plane, the Diestro's sword will be line 5 of its pyramid and the opponent's sword will be in line 7 of its pyramid.

If they move the swords from there to the Diestro's right line in the superior horizontal plane, which is the plane of the right-angle, ending up remiss, the Diestro's sword will be in line 4 of its pyramid and the opponent's sword will be in line 8 of its pyramid.

If they move the sword up from there until they end up obliquely in the superior plane on the Diestro's right side, the Diestro's sword will be line 3 of its pyramid and the opponent's sword will be in line 9 of its pyramid.

All of this assumes that the swords remain in contact and equally form their revolutions. In this manner, the Diestro will know the position of his own sword, as well as the opponent's, and what line each occupies, whether with the sword, or arm, or middle of the arm, or with the guard and quillons of the swords since all of the pyramids are divided in the same manner.

To determine the true position of the swords and arms when raised and lowered, we presented a demonstration of other planes and horizontal lines that divide a man in the second book. This demonstration will now be briefly and clearly presented here for the Diestro.

A demonstration for the student of the nine horizontal planes used in considering the height of the point of the sword from the inferior plane:

The first is the inferior plane or the ground on which the Diestro stands.

The second passes between the ground and the knees.

The third passes through the knees.

The fourth passes between the knees and the waist.

The fifth passes through the waist.

The sixth passes between the waist and the shoulders.

The seventh passes through the shoulders.

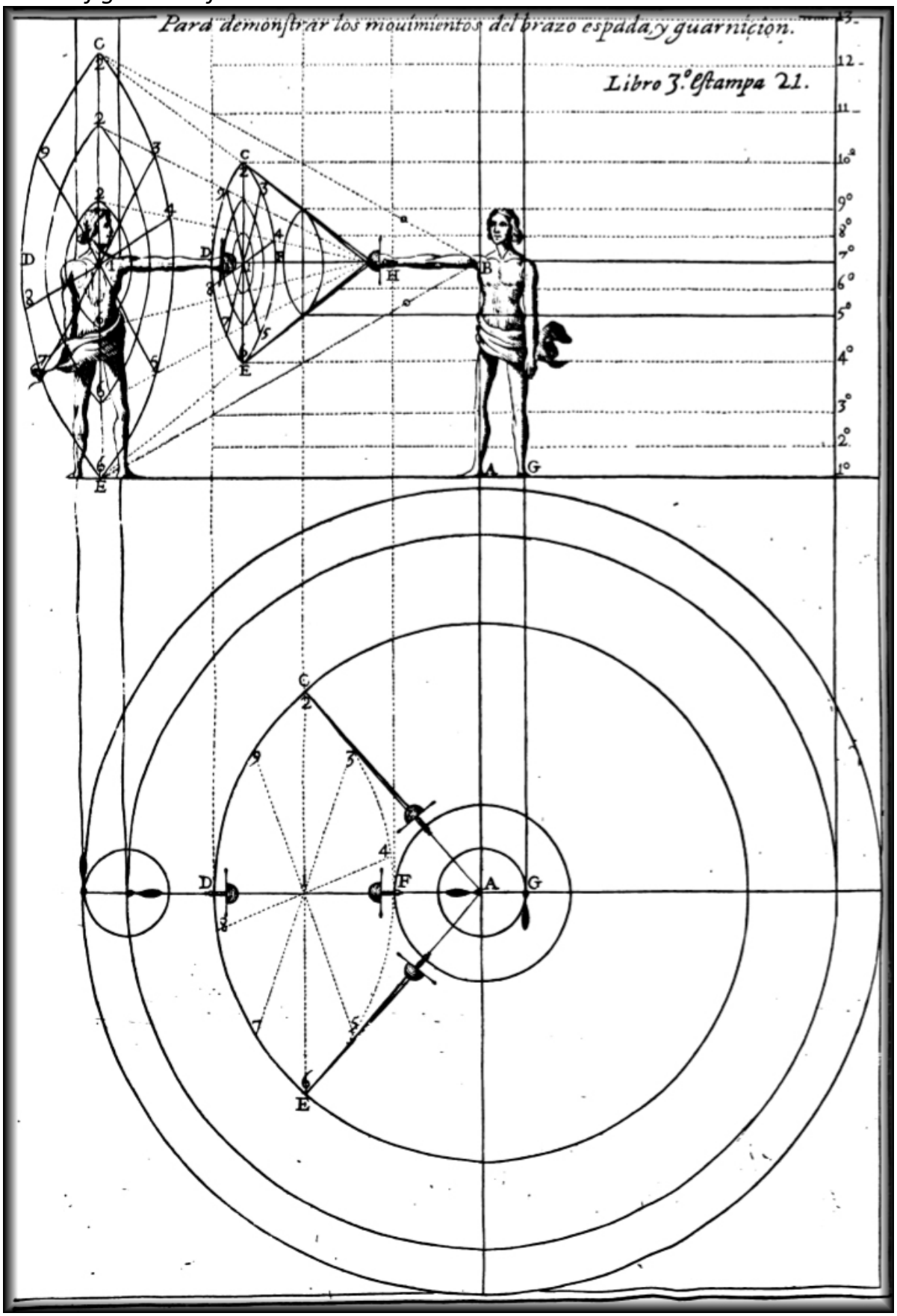
The eighth passes through the mouth or nose.

The ninth passes through the top of the head.

Using these horizontal planes and their intersections with the vertical or perpendicular planes and the lines dividing the pyramids, the Diestro will be able to determine the fixed position of the tip of the sword. However, since the sword can be raised much higher than the head, we can imagine another four horizontal planes above the ones that have been mentioned, each one foot above the one below it, which will be an additional four feet. This is as much as the sword will be raised during the execution of the techniques.

There is no position or line of the arm or sword that cannot be explained by means of these planes. Therefore, we will be able to explain with specificity the perfect execution of the techniques and their beginnings, middles, and ends. Although the explanations here are brief, they are presented in greater detail in the second book, and the Diestro is referred to them. The summary provided here is sufficient for the Diestro to begin to manage the execution of the atajos and the techniques.

Here is figure 21 of the Third Book



Book Three, Chapter Nine

Instructing the student in the exercises of the arm and sword so that he can artfully execute the techniques while regulating and coordinating the movements of the superior plane with those of the inferior so that they may help and favor one another.

Up to this point, necessary information has been provided regarding the movements pertaining to the body in the inferior plane. It has been divided into different exercises, demonstrations, and diagrams, and has been followed by knowledge of the vertical, oblique, and horizontal planes. Information has also been given, by means of a pyramid, regarding the movements, angles, and lines in which the arm and sword can be positioned in the superior plane.

Now, using this knowledge, the student will be instructed in the exercises to be performed with the arm and sword so that he will be able to artfully execute the techniques he must be trained in to master Verdadera Destreza. By practicing these exercises regularly, he will come to coordinate the movements of the superior plane with those of the inferior so that they may help and favor each other. Having internalized each of these exercises, he will be able to confidently learn the atajos, rules, and techniques used to storm and take the fortress of his opponent.

Exercises that must be taught to the student so that he may artfully execute the techniques pertaining to the straight step:

How to form the simple thrust.

First rule:

The five wounds of the cut *[tajo]*, reverse-cut, half cut, reverse-half-cut, and thrust are commonly referred to as the techniques. The most preeminent, safest, and noble of these is the thrust; whose simplicity and formality consist of a single forward movement, either with the entire body or the arm alone, in the following manner: If the Diestro is positioned with his arm and sword in the right-angle and he gives a step of increase, moving his body forward while carrying the sword in this manner, he will have executed a simple thrust. If he is positioned with the arm withdrawn and moves it straight forward, he will also have formed a simple thrust. This is known as the simple thrust because of the single movement that forms it and the path that it takes.

There are also other types of more complex thrusts that are referred to by the movements they consist of, such as: the diagonal, full-circle, half-circle, quarter-circle, and sagittal thrusts. These other thrusts will be explained later in their own place. We will now begin by demonstrating the compound or circular cuts; whose handling and exercise is as follows:

How to teach the student the formation, handling, and exercise of the vertical cut.

In the exercises of the body for the steps, we discussed the circles and lines the student must walk along for the operation of Destreza, and the manner in which the instructor should teach them to

the student. It is assumed that the student knows how to execute them perfectly, as well as how to grip the sword and position himself in the right-angle and over the right-angle. Therefore, I will proceed to explain the techniques that are exercised with straight steps.

When the instructor specifies for the student to execute a wound to the head, arm, face, or any other part of the body, it is emphasized that the student will direct his attack along the line called for by the instructor but will stop short of landing the blow because, if the blow lands, it could kill the instructor. Therefore, the distance of the steps in these exercises will be measured so that the attacks will not reach to wound, nor in the entire discourse of this section must either one touch the other. The techniques are to be formed with such intention when the movements are circular that the sword always ends up close to the right-angle. The instruction of all of the techniques will begin with these requirements formally stated.

Assume the instructor and the student are positioned in the right-angle and over the right-angle, presenting their right collateral planes. The student stands with his right foot at point A and his left foot at point D. The instructor stands with his right foot at point B and his left foot at point C, as is shown in Diagram 22.

From this position, the instructor will give the student disposition to execute the vertical cut by making contact with the student's sword on the outside and deflecting it from the plane of the right-angle with a remiss movement to the student's left line. This allows the student to move his sword to jurisdiction of his left shoulder with a remiss movement away from the right-angle, mixed with a violent movement that raises it to the obtuse angle until it reaches the zenith depicted by the first figure of the diagram. From there, the student can lower his sword with a natural movement to finish the execution, directing the wound along the vertical line corresponding to the instructor's body or head and ending up in the same right-angle position he was in at the beginning of the technique.

The instructor should advise the student not to throw the downward movement so strongly that the momentum carries the sword below the right-angle. It should be performed with moderate strength so that the sword returns to the right-angle or, if it goes lower, that it only does so a reasonable amount.

The student must repeat this exercise as often as necessary, practicing the vertical cut until it is perfected. The instructor will give the student disposition for it in the previously described manner, correcting anything not done to the instructor's satisfaction. Neither the student nor the instructor should move their body from place to place when practicing this, or any of the techniques to follow, until the student can perform the technique while standing still.

Once the student is able to perform the vertical cut well while standing still, he will be advised to do it while moving the body with a straight or increasing step along the diameter line. The instructor will tell the student: "Form a vertical cut, giving a straight step forward with the right foot covering a distance of two feet from the medio de proporcion at point A to the proporcionado at point 1. Follow with the left foot from point D to point E, ensuring that the step and the execution of the cut are completed at the same time, without completing one before the other, so that they come to favor and assist each other in the perfect execution of the cut." When the student gives this straight step, the instructor will step backward with his left foot, removing the distance so that the student

does not reach to wound, retreating from point C to point H, with his right foot following from the medio de proporcion at point B to point 4, where he will end up over the right-angle as at the beginning of the technique. As a result, the Diestro will have also ended up in the right-angle at the distance of the medio de proporcion, as shown in the footwork diagram. This is because the instructor retreats as the student advances.

The instructor will once again give the student the same disposition as before by making contact on the outside of the student's sword and performing an atajo. In response, the student will form another vertical cut while giving another step with his right foot from point 1 to point 2. His left foot will follow and being placed at letter F. The instructor will remove the distance, retreating with his left foot from point H to point Y. His right foot will follow from point 4 to point 5, whereupon he will end up in the same position as in the previous iteration.

From this distance, the instructor will give the student disposition to form the vertical cut for a third time, which the student will do by giving another straight step with his right foot from point 2 to point 3. His left foot will follow, settling at point G. The instructor will retreat with his left foot from point Y to point L. His right foot will follow from point 5 to point 6. The instructor and student will thus end up as at the beginning of the exercise.

Following this, the instructor will give the student the same disposition with the sword, telling him to use the same technique while moving backward along the same diameter line in the following manner: The student will form a vertical cut in the air. As soon as the sword finishes its downward movement, ending in the right-angle, the student will retreat by giving a step with his left foot from point G to point F. His right foot will follow from point 3 to point 2, whereupon he will end up in the right-angle and over the right-angle. The instructor will follow by giving a straight or increasing step with his right foot from point 6 to point 5. His left foot will follow from point L to point Y, whereupon he will also end up over the right-angle. This continues, with the instructor giving the student disposition for another vertical cut in the same manner, covering the same distances and positions, until both return to the places where they began this exercise for the execution of the vertical cut.

The above must be done forwards and backwards as many times as necessary until the student does it with some perfection before moving on to a new technique. If the instructor sees that the student's arm is tiring, he will tell him to rest before resuming the exercise.

How to teach the student the formation, handling, and exercise of the reverse-vertical-cut.

It is assumed, as in the previous exercise, the instructor and student are positioned in the right-angle and over the right-angle at the medio de proporcion with the instructor at point B and the student at point A. The student will be told how to execute the reverse-vertical-cut on the line opposite that of the vertical cut.

The instructor will give the student disposition to execute the reverse-vertical-cut by making contact with his sword on the inside of the student's and deflecting it to the student's right line with a remiss movement.

In response, the student will move his sword away from the line of the right-angle with a remiss movement to the right side, mixed with a violent movement that raises it to the obtuse angle until it reaches the zenith depicted in the second figure of diagram 22. From there, he will be able to direct the reverse-vertical-cut toward his opponent's head with a natural movement through the vertical plane, ending up with the arm, sword, and body reasonably in the right-angle with the same fortitude and courage as at the beginning of the exercise.

The student will repeat the execution of this reverse-vertical-cut as many times as necessary until he can do it with some perfection. The instructor will give the student the disposition, correcting what is not done in the necessary way, without moving their bodies from place to place.

When the student can perform the reverse-vertical-cut to the satisfaction of the instructor while standing still, the student will be instructed to do it while giving straight steps forward, as well as backwards, in the same manner as in the exercise for the vertical cut, until he can perform the movements just as well in either direction.

How to teach the student the formation, handling, and exercise of the half cut.

Assuming the same as in the previous two exercises, that the instructor and student are positioned at the medio de proporcion with the instructor at BC and the student at DA, the student will be told how to execute the half cut.

The instructor will give the student disposition to execute the half cut by making contact with his sword on the inside of the student's sword and deflecting it to the instructor's left side.

The student will respond by moving his sword over his right shoulder with a remiss movement and then return it, by means of a movement of reduction through the plane of the right-angle, forming a half cut and directing its execution to the instructor's tangent line, which is considered to extend from one shoulder to the other shoulder. If the student wants the execution of the wound to be more rigorous, it is necessary for the dispositive remiss movement to be mixed with a violent movement, placing the sword oblique to his face, as is shown in the third figure of diagram 22.

From this position, the student will lower his sword to the plane of the right-angle by means of a mixed-natural-and-reducing-movement, directing the execution of the half cut diagonally across the instructor's face, making contact from the left eyebrow to the right cheek and right shoulder.

When the student forms this half cut with some perfection and ease of arm while standing still, the instructor will tell him to do it while stepping forwards and backwards, following the requirements provided in the two previous techniques.

How to teach the student the formation, handling, and exercise of the reverse-half-cut.

Returning to the scenario with the instructor and student positioned at the medio de proporcion, the instructor at point B and the student at point A, as shown in the last figure of diagram 22, the student will be taught how to form the reverse-half-cut from this position.

The execution of the reverse-half-cut is on the opposite line of the half cut. The instructor will give the student disposition to execute the reverse-half-cut by making contact with his sword on the outside of the student's sword and deflecting it with a remiss movement to the line of the student's left shoulder.

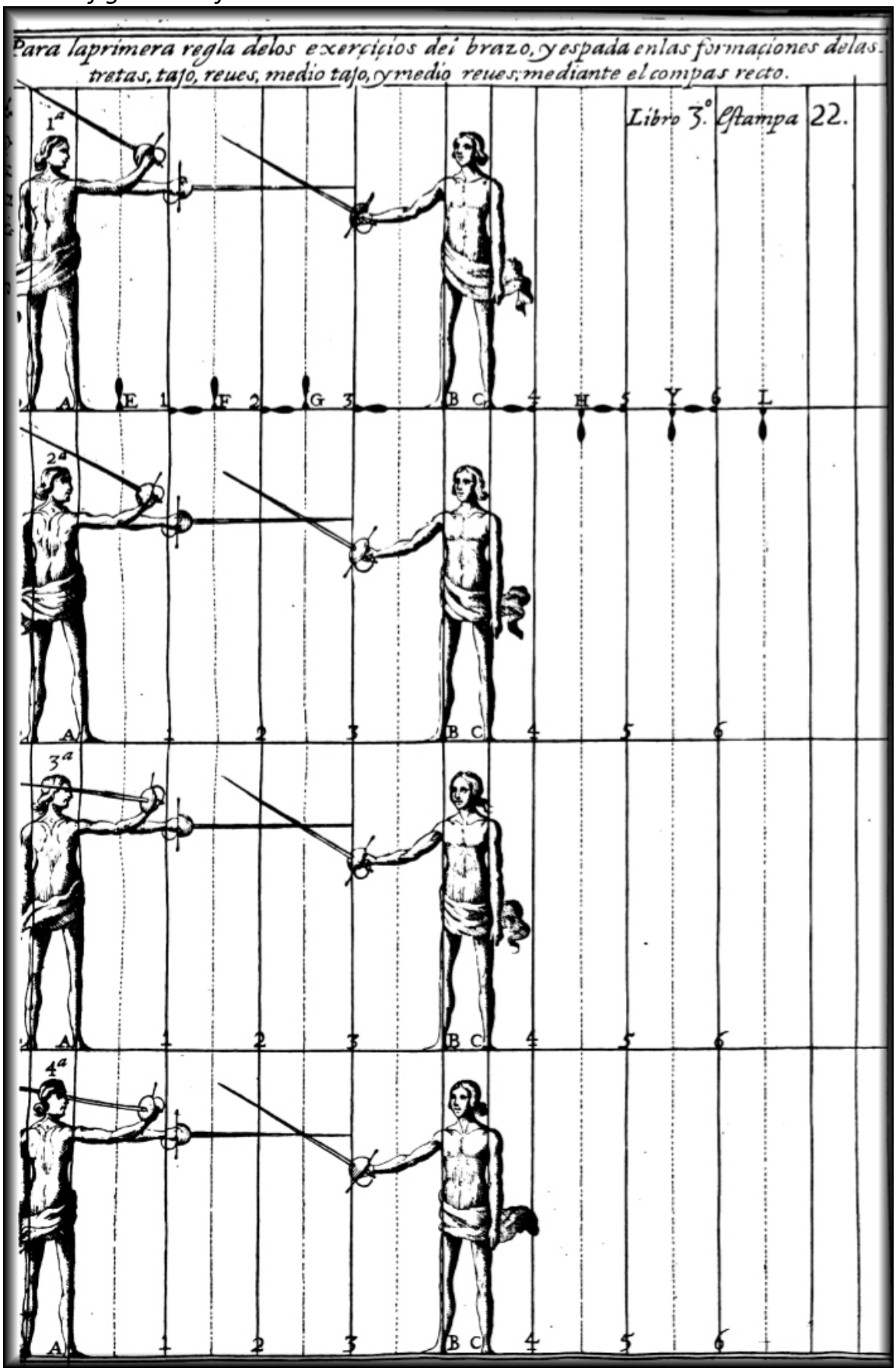
By means of the disposition resulting from this remiss movement, the student will make a dispositive mixed-violent-movement, placing his sword oblique to the left side of his face, as shown in figure 4 of diagram 22.

From there, he will make a movement of reduction with his sword, executing a reverse-half-cut and directing the wound such that it makes contact from the right eyebrow of the opponent to the opposite side of the jaw, cutting diagonally to the instructor's shoulder, with which this wound will be more rigorous. After its execution, the student will return to the right-angle.

This exercise will be repeated as often as necessary until the student knows it well and can perform it freely.

When the student can execute this reverse-half-cut with perfection while standing still, the instructor will tell him to do it while stepping forwards and backwards, following the requirements of the previous techniques.

Here is figure 22 of the Third Book:



Continuing the formation of the techniques that pertain to the straight step:

How to teach the student the formation, handling, and exercise of the thrust in the greater or lesser portion of a circle.

It is assumed that the teacher and student are positioned at the medio de proporcion, presenting their right collateral planes forward. The student is in the right-angle and over the right-angle at DA, as seen in the first figure of diagram 23. The instructor is at point B, making contact with his sword on the inside of the student's sword and deflecting it from the right-angle with a mixed-natural-and-remiss movement, as demonstrated by the figures in diagram 23.

From this position, the student will make a mixed-natural-remiss-and violent-movement, describing a portion of a pyramid or circle with the tip of his sword, passing it from the inside to the outside where it will be returned to the plane of the right-angle. This must be done without withdrawing the arm and should not involve any movements other than forming the pyramid around the center of the wrist while keeping the guard in front of oneself. The student will repeat this exercise as often as necessary until he does it well and then the instructor will advise the student that he also needs to know how to free the sword with a thrust from the outside to the inside.

To give the student disposition for this, the instructor will make contact with his sword on the outside of the student's sword, deflecting it with a remiss movement. The student will respond by, without removing his arm from in front of himself, describing a portion of a circle centered on the hand with the tip of his sword, passing it to the teacher's inside. The student will do this without moving his body from place to place.

When the student is able to free the sword with a thrust to the outside and to the inside well, the teacher will instruct him to do it while moving the body, telling him: "Free your sword with a thrust to the outside, giving a straight step with your right foot from point A to the point 1. Your left foot will follow from point D to point E. Be advised, the semicircle that you make with the tip of your sword should finish at the same time as your forward step is completed."

When the student gives this step, the instructor will give a backward step with his left foot from point C to point H. His right foot will follow from point B to point 4, where he will end up over the right-angle as shown in footwork diagram 23.

From this position, he will obligate the student's sword on the outside, telling the student to free his sword with a thrust to the inside while the student gives a step with his right foot from point 1 to point 2. The student's left foot will follow from point E to point F.

The instructor will remove the distance, retreating with his left foot from point H to point Y. His right foot will follow from point 4 to point 5, where he will return to oblige the student's sword on the inside for a third time.

The student will free his sword to the outside while giving a step with his right foot from point 2 to point 3. His left foot will follow from point F to point G.

The teacher will remove the distance, retreating with his left foot from point Y to point L. His right foot will follow to point 6, as shown in the footwork diagram. They will continue in this manner as many times as the instructor deems necessary.

Afterwards, the student will move backwards along the same line while making the same transits as the instructor advances. The instructor will advise the student that he must free his sword before retreating with the backward step.

This exercise will be practiced, freeing the sword to the inside and the outside, alternating from one to the other, while making a backward step until it is done to the satisfaction of the instructor.

How to teach the student to form, manage, and execute the diagonal cut.

The professor of our doctrine knows well that the diagonal cut and the vertical cut are not contrary in the places where they are executed from, nor in their movements. They are comprised of equal movements consisting of the remiss, violent, and natural, and with the same spherical figure. They differ only in their line of execution; each one being executed in the line of their name.

The one we will discuss now is given the name diagonal for two reasons: the first, because the one who forms it must cross a diagonal line before its execution, which defends the body. The second is because it is executed along the diagonal that divides the square of the opponent's face.

The teacher will give the student the perfect disposition to form this cut by placing an atajo on the inside of the student's sword. Having placed the atajo, the instructor will turn his hand to the extreme of fingernails down and extend his elbow to the right line without causing weakness in the contact of the swords. While maintaining this contact, the instructor will rotate his sword by forming a C with only half the arm, until the swords end up in the acute angle. He will tell the student to let the sword be carried, and to rotate his hand to the extreme of fingernails down while taking his elbow somewhat to his right line, without losing contact with the other sword, until they are crossed in the middle of the distance between the two bodies, as shown in Diagram 23. At this point, the swords will be in the sixth line of their pyramids, the arms in their third, and the upper quillons in their seventh.

From this position, the student will form the diagonal cut by means of violent, remiss, and natural movements. The instructor will advise the student that the wound should be given from the left eyebrow to the right side of the jaw. All of this must be done without moving the body until the technique is performed well.

When the student can execute it well while standing still, the instructor will tell the student to do it while giving forward and backward steps according to the doctrine of the previous techniques.

How to teach the student to form, manage, and execute the diagonal thrust.

Given the same positioning of the instructor and student at the medio de proporcion, with the student at point A in the third figure of diagram 23 and the instructor at point B, the instructor will give the student disposition to form the diagonal thrust in the same manner as for the diagonal cut, without any other differentiation.

It is understood that the swords are crossed between the two bodies in the acute angle with the tip of each in the sixth line of their pyramids, the arms in the third, and the upper quillons in the seventh.

Without changing those documented requirements, the student will be advised to, from this position, move his arm down a reasonable amount with a natural movement so that, with this action, he leaves the instructor's sword free. The student will then raise the tip of his sword with a mixed-remiss-and-violent-movement until it has direction. Upon having it, the student will, with a successive and not discontinuous action, make a forward movement, firing the diagonal thrust to the instructor's shoulder, executing it with the arm and sword reasonably in the right-angle.

When the student is able to do this with some perfection while standing still, he will then perform the exercise while giving straight steps forward and backwards as in the previous exercises.

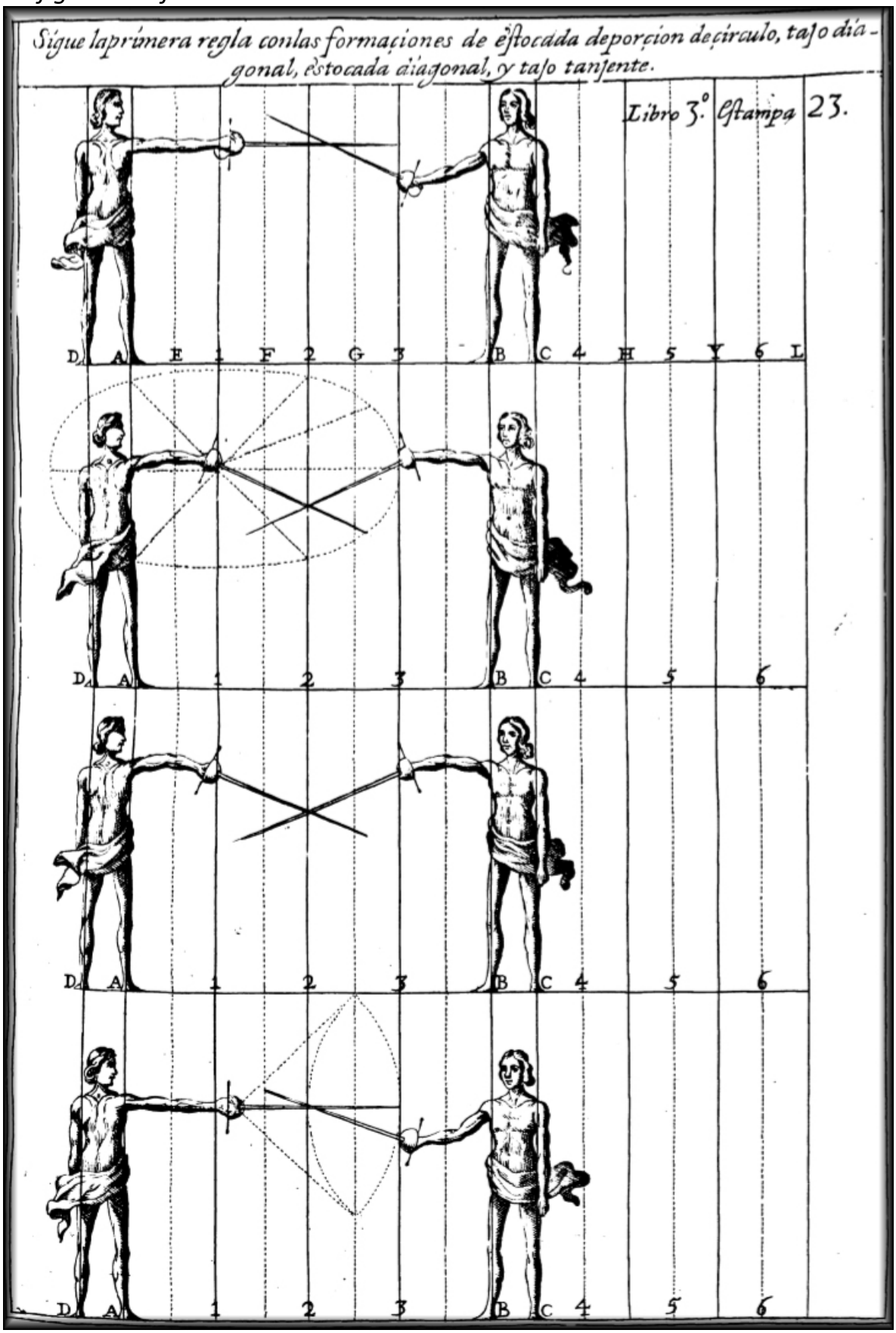
How to teach the student to form, manage, and execute the tangent cut.

Given the same as in the previous exercises, that the instructor and student are found at the medio de proporcion, with the student at point A and the instructor at point B, the instructor will first demonstrate the execution of the tangent cut so that the student, after seeing it, can easily imitate the instructor's movements.

The instructor will then make contact on the inside of the student's sword, deviating it from the right-angle with a mixed-remiss-and-natural-movement to the student's right line. In response to this movement, the student will begin to describe a circle, or more properly a pyramid, from the inside to the outside through the lower plane, raising it to end up in the superior plane, and directing cut to his opponent's tangent line or, for more rigor, directing it to the left cheek and cutting diagonally to the instructor's shoulder. The execution of the tangent cut has to begin and end with the hand in the fingernails up position, which is the same as placing the upper quillon in line three of its pyramid.

When the student can form this technique well while standing still, he will be told to do it while giving straight steps forward and backward. The student will be advised not to give the forward step while the sword is making the revolution of the circle or pyramid. The step must be made at the same time as the movement of executing the cut. This technique is called the tangent cut because, during its execution, the point of the sword describes a circle in the air, and also because the technique, which is executed with successive and not discontinuous actions, cuts the upper convexity. It takes its name from the line that it travels, and also because it is executed on the tangent line of the opponent.

Here is figure 23 of the Third Book:



CONTINUING THE EXERCISES OF THE SWORD AND ARM:

How to teach the student the formation, handling, and exercise of the reverse cut continued with a thrust.

Given the same as in the previous exercises, that the instructor and the student are positioned at the medio de proporcion in the right-angle and over the right-angle with the student at point A and the instructor at point B, it is necessary to instruct the student on the security offered by the art when a reverse cut or cut *[tajo]* that is parried *[acometimiento]* ends in a thrust.

Because the continuation of the natural movement has no precise determination at only one point, one can only learn to transition from one type to the other only through repetition. For example, from the end of the reverse-vertical-cut to the diagonal cut or, similarly, from either of the first two cuts to the thrust.

We will now discuss what is called the continued-reverse-cut, which is performed when the opponent blocks the natural, descending movement of the Diestro's attempt to wound with a reverse cut. The professor of this doctrine will not ignore that the natural movement and violent movement can and do serve as a transition to the remiss movement. In this case, it is necessary to change the first intention by forming a pyramid around a vertex at the center of the hand, describing with the point of the sword a larger or smaller portion of this pyramid, passing below the opponent's impediment or remedy, and wounding with a thrust to the nearest point of touch.

The following is an explanation of how the instructor is to give the student disposition to practice this: the instructor will make contact with his sword on the inside of the student's sword and deflect it somewhat to the student's right line. In response, the student will take advantage of this deflection to form his reverse cut.

Before the natural movement for the wound descends, the instructor will move to place an impediment, as if he wants to place atajo to the outside. This gives the student disposition to, with a continuing action, describe a portion of a pyramid or circle, passing under the instructor's sword and executing a thrust. With the execution of this thrust, the student should end up reasonably in the right-angle. This will be done without the student or instructor moving their bodies until the student can perform the continued-reverse-cut well.

Once the student can execute this well while standing still, he will also perform it while giving a straight step. The student will be specifically advised not to give the step while the remiss, violent, and natural movements are being made. The student must give the step from the medio de proporcion at point A to point 1 while the point of the sword is describing the semicircle to pass beneath the instructor's sword. Upon completing the execution, the student's body, arm, and sword will end up in the position shown in the first figure of diagram 24.

From this position, the instructor will give a backwards step, once again giving the student disposition to practice the continued-reverse-cut. As in the previous exercises, this will be repeated until the student can perform the continued-reverse cut-equally well while stepping forward and backward.

How to teach the student the formation, handling, and exercise of the cut [tajo] continued with a thrust.

Given the same, that the student and instructor are at the medio de proporcion with the instructor at point B and the student at point A, we will now discuss how to teach the student to form the continued cut *[tajo]* according to what has already been explained.

The continued cut *[tajo]* and the previously discussed continued-reverse-cut are executed in different places, but their substance and the movements they are composed of are not different. They share the same actions and movements from beginning to end. Therefore, we will only tell the instructor what must be done to give the student disposition to practice the continued cut *[tajo]*:

The instructor will make contact with his sword on the outside of the student's sword and deflect the student's sword somewhat to the student's left line so that, in response to this deflection, the student may form his cut.

The instructor will impede the student's natural movement as it descends, as if the instructor wanted to place an atajo to the inside.

The student will continue by means of a semi-circle so that the point of the sword passes below the instructor's sword and moves to the instructor's outside.

When student can execute the continued cut *[tajo]* well while standing still, he will then execute it while giving a straight step forward from the medio de proporcion at point A to point 1, as seen in the second figure of diagram 24, as well as while stepping straight backwards.

The instructor will very patiently correct any mistakes the student makes.

How to teach the student the formation, handling, and exercise of freeing the sword twice with a thrust.

Given the same, that the instructor and student are at the medio de proporcion with the instructor at point B and the student at point A, the student will be taught how to free the sword twice.

This is achieved by means of two small portions of a circle or pyramid made around a vertex at the center of the hand without removing the arm and guard from the right-angle, and with the tip of the sword passing below the opponent's sword. This is done in such a way that, if one sword makes contact on the inside or outside of the other, the other describes a portion of a circle by means of mixed-remiss-and-natural-movements. When the opponent goes to place an impediment or to make a parry, the student's sword returns by the same path, describing a portion of a circle by means of mixed-remiss-and-violent-movements until it has direction to the opponent's collateral, right vertical, or face. Whereupon, a forward step is given after the remiss and violent movements, mixing all three, to wound with a thrust that ends up in the right-angle or close to it.

The instructor will give the student disposition to execute this technique by making contact with his sword on the inside of the student's sword. In response, the student will pass the tip of his sword to the outside of the instructor's sword, describing a portion of a circle that passes beneath the

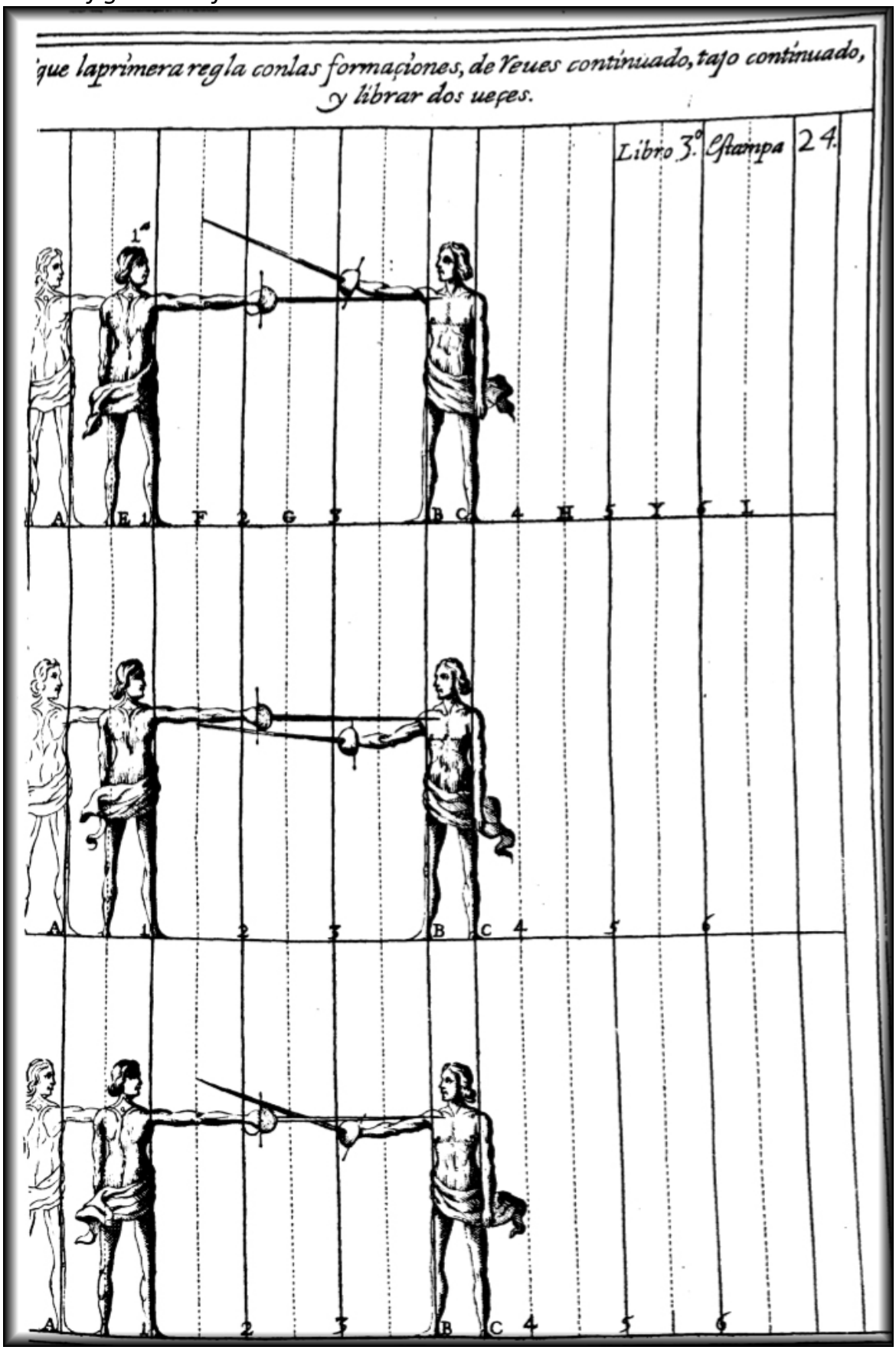
instructor's sword. When he sees the instructor going to impede this, the student returns his sword along the same path to the inside of the instructor's sword. The student will be advised that the first part of the circle passes just below the other sword because the movement is only intended to free the sword.

This exercise should be practiced while standing still until it is done well. When the student can do it well while standing still, he will be told to do it while stepping forwards and backwards. He will not be permitted to give the straight steps while the sword is moving through the first portion of the circle, or until the second part of the circle is complete, so that the sword has direction during the forward movement. At the moment the sword has direction, a step is given from point A to point 1, with the student ending up reasonably in the right-angle, as shown in the third and final figure of diagram 24.

The backward step must also not be given until the tip of the sword completes its journey of one and the other portion, and without removing the guard from in front of the student's body. The actions must be as brief and fast as possible.

The instructor will continue this exercise, beginning by making contact with his sword on the outside of the student's sword, and the student will respond as before, with only one difference: the first portion of the circle will pass from the outside to the inside and finish on the outside.

Here is figure 24 of the Third Book:



CONTINUING THE LESSONS THAT PERTAIN TO THE FORWARD AND BACKWARD STEPS:

How to teach the student the formation and handling of the first intention cut [tajo], including the instructor's sword in the revolution of a pyramid.

It is assumed that the two combatants are positioned at the medio de proporcion in the right-angle and over the right-angle with the instructor at BC and the student at AD, as depicted by the figures of diagram 25 at the end of this section.

Without hindering the point of the sword, the student will make a small portion of a pyramid around the center of the wrist, lowering his sword from the inside and passing beneath the instructor's quillon until he gets to the outside. There, he will make contact with the lower edge and third division of his sword against the second division of the instructor's sword, with the swords crossing in obtuse and acute angles.

From this position, the student will continue, without cessation of the movements, by including the instructor's sword in the revolution of a circle or pyramid and expelling or deflecting it from between the two bodies such that both swords go to the student's left line.

When the instructor's sword is deflected outside the left vertical plane of the student, the student will give a forward step with his right foot from the medio de proporcion at point A to the proporcionado at point 1 while executing a cut *[tajo]* such that the forward step and the natural movement of the cut *[tajo]* are completed at the same time, as shown in the figure of diagram 25.

How to teach the student the formation and handling of the reverse-half-cut of first intention, including the sword in the revolution of a pyramid.

Given the same as in the previous lesson, the student will deliver a reverse-half-cut while following the same procedure as for the cut *[tajo]* in the previous lesson:

The student will take the opponent's sword by the outside with greater degrees of strength against the lesser of his opponent's and will deflect or expel the opponent's sword from between the bodies by means of the revolution of a pyramid. This will be done with more than enough impulse to divert the instructor's sword to the student's left line, ending up as shown in the second figure of diagram 25.

With continuous action, the student will close his pyramid, reducing his sword through the upper oblique plane to execute the reverse-half-cut, directing it to the diagonal line that crosses the right side of the instructor's face while giving a forward step from point A to point 1 such that the travel of the wound and the step are completed at the same time.

They will continue the exercise in this way, walking forward and backward, and transitioning between the points shown by the lines in diagram 25.

How to teach the student the formation and handling of the thrust of first intention, expelling the sword from between the two bodies with a movement of diversion.

As in the previous two exercises, it is given that the student and instructor are positioned at the medio de proporcion in the right-angle and over the right-angle.

The student will lower his sword from the inside, passing it below the instructor's sword and making contact with the lower edge of his sword against the outside of the instructor's sword with greater degrees of strength to the instructor's lesser. The swords will end up crossing in obtuse and acute angles, as when forming an atajo.

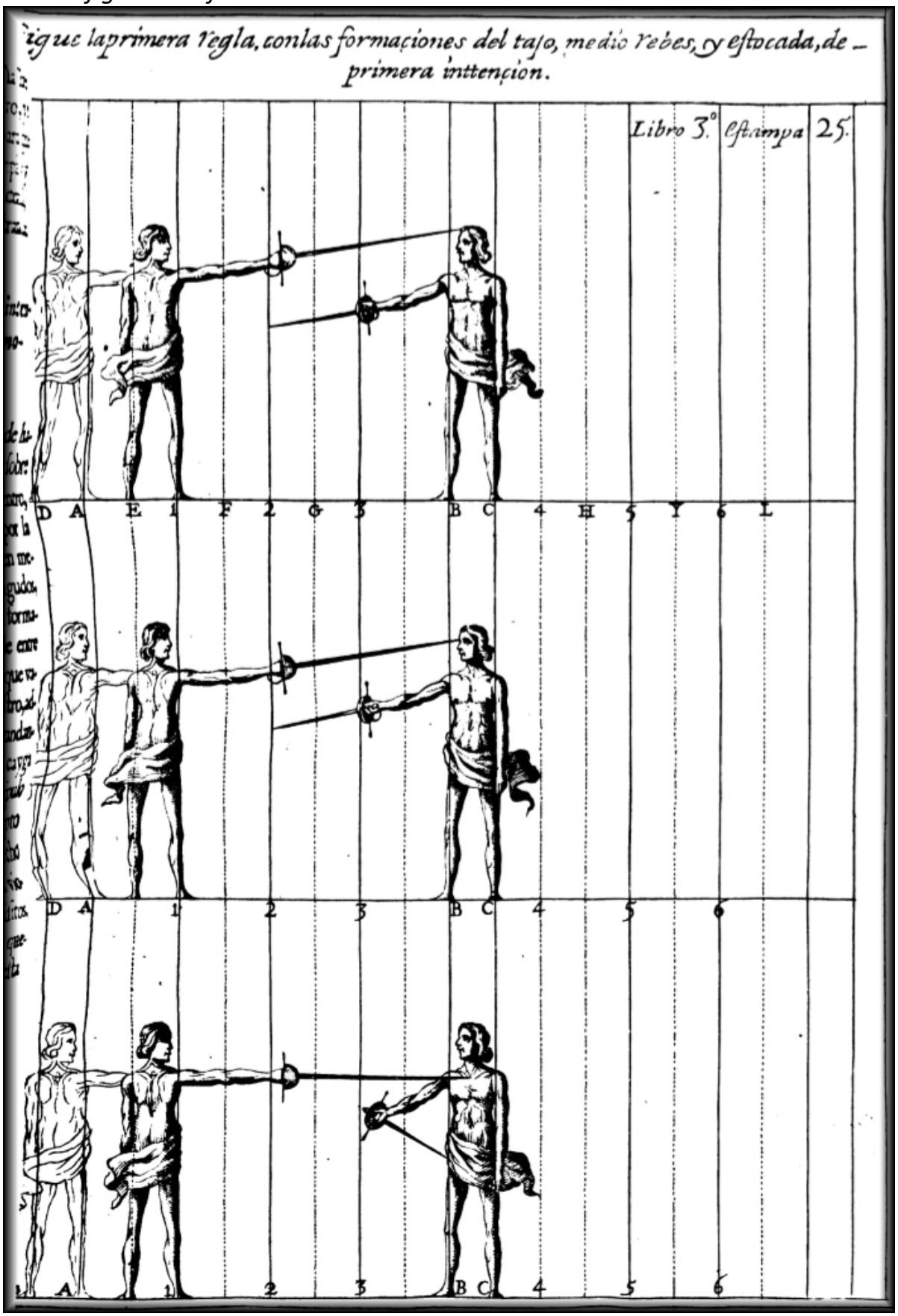
From this position, with reserved force, the student will form a half pyramid with his sword, expelling the instructor's sword from between the two bodies with a mixed-natural-and-remiss-movement that finishes in the student's left line.

The instructor will advise the student that, if the expulsion is done with enough force, the instructor's sword will reach the ground or even fall out of his hand, as happens many times in battle, and the student's sword will participate somewhat in the acute angle.

With this prompt, as soon as the student completes the diversion of the instructor's sword, he will return it to the right-angle my means of mixed-violent-and-reducing-movements.

This exercise will be performed under these circumstances and following these requirements without moving the body. Then, as in the previous exercises, it will be done with straight steps, as shown in the last figure of diagram 25.

Here is figure 25 of the Third Book:



CONTINUING THE LESSONS THAT PERTAIN TO THE FORWARD AND BACKWARD STEPS:

How to teach the student the formation and handling of the reverse-vertical-cut of first intention, including the instructor's sword in the revolution of a pyramid.

It is assumed that the two combatants are positioned at the medio de proporcion in the right-angle and over the right-angle with the instructor at point B and the student at point A.

From this position, the student will lower his arm a sensible amount from the right-angle to the acute angle while, at the same time, raising the tip of the sword to the obtuse angle so that it points to the top of the instructor's head. The swords will end up crossing in obtuse and acute angles with greater degrees of strength against lesser degrees of the opponents.

Without stopping, the student will form a portion of a pyramid with the lower edge of his sword through the outside part to the inferior, making a movement of diversion against the instructor's sword and throwing it outside of the student's right vertical plane, as shown in the first figure of diagram 26. As the student's swords begins to leave the sixth line of its pyramid, which is in the primary plane, (this is the same as entering the mixed-low-and-right-side-line), the upper edge of the student's sword will be below the instructor's sword.

Without cessation, the student will continue his pyramid of the arm, forming a reverse-vertical-cut. At the same time, he will give a step forward with his right foot from the medio de proporcion at point A to the proporcionado at point 1. The instructor will step backwards, retreating to the medio de proporcion so that the exercise can be continued.

The student will be given the same disposition so that he may repeat the exercise walking forwards and backwards until he is able to perform it with some perfection and ease and freedom.

How to teach the student the formation and handling of the half cut of first intention, including the instructor's sword in the revolution of a pyramid.

As in the previous exercise of the reverse cut, it is given that the two combatants are positioned at the medio de proporcion in the right-angle and over the right-angle with the instructor at point B and the student at point A.

The student will follow the same procedure as in the exercise of the reverse cut. Therefore, he will encircle the instructor's sword, continuing the revolution of the pyramid until he reaches his right line, where he will leave the instructor's sword, as shown in the second figure diagram 26.

With a successive and not discontinuous action, he will form a half cut through the superior and oblique plane, directing the wound along the diagonal that divides the left side of the instructor's face. To execute this, the student will give a straight step forward from the medio de proporcion at point A to the proporcionado at point 1.

Although the diagram shows the proper execution of the wounds, take care in this exercise, as in the others, that the student does not actually land an effective blow to the body, head, or face of the instructor. The instructor must remove the distance by retreating to the medio proporcion, as has been noted. This will give the student disposition to repeat the execution of the half cut.

This exercise will be repeated while stepping forward and backward until the student performs it well.

How to teach the student the formation and handling of the diagonal cut by means of the movement of diversion.

As in the previous exercises, it is given that the instructor and the student are located at the medio de proporcion in the right-angle and over the right-angle with the instructor at point B and the student at point A.

The student will make contact on the inside of the instructor's sword with the swords crossing in obtuse and acute angles. By means of mixed-natural-and-remiss-movements made with the tip of his sword, the student will form a C or portion of a pyramid, continuing the first movement to deflect the instructor's sword with the lower edge of his own sword, expelling the instructor's sword from between the two bodies to the outside with such impulse that the deflection will carry the instructor's sword past the vertical plane of defense on the student's right side, as is seen in the third figure of diagram 26. During this diversion, the student will turn his hand nails down and extend it to his right line so that his sword ends up diagonally between the two bodies. The student's arm will end up between the fourth and fifth lines of its pyramid, the sword will be in its seventh line, and the upper quillon will be in line eight of its pyramid, parallel to the horizon and pointing to the student's left side.

From this position the student will give a step forward with his right foot from point A to point 1. At the same time, he will form the larger portion of a pyramid with his sword from the outside to above the instructor's sword, directing a diagonal cut along the line from the instructor's left temple to his right shoulder. The oblique movement of the diagonal cut is executed as the step with the right foot finishes.

How to teach the exercise of the diagonal thrust with a movement of diversion.

As in the previous exercise, it is given that the student and instructor are positioned at the medio de proporcion.

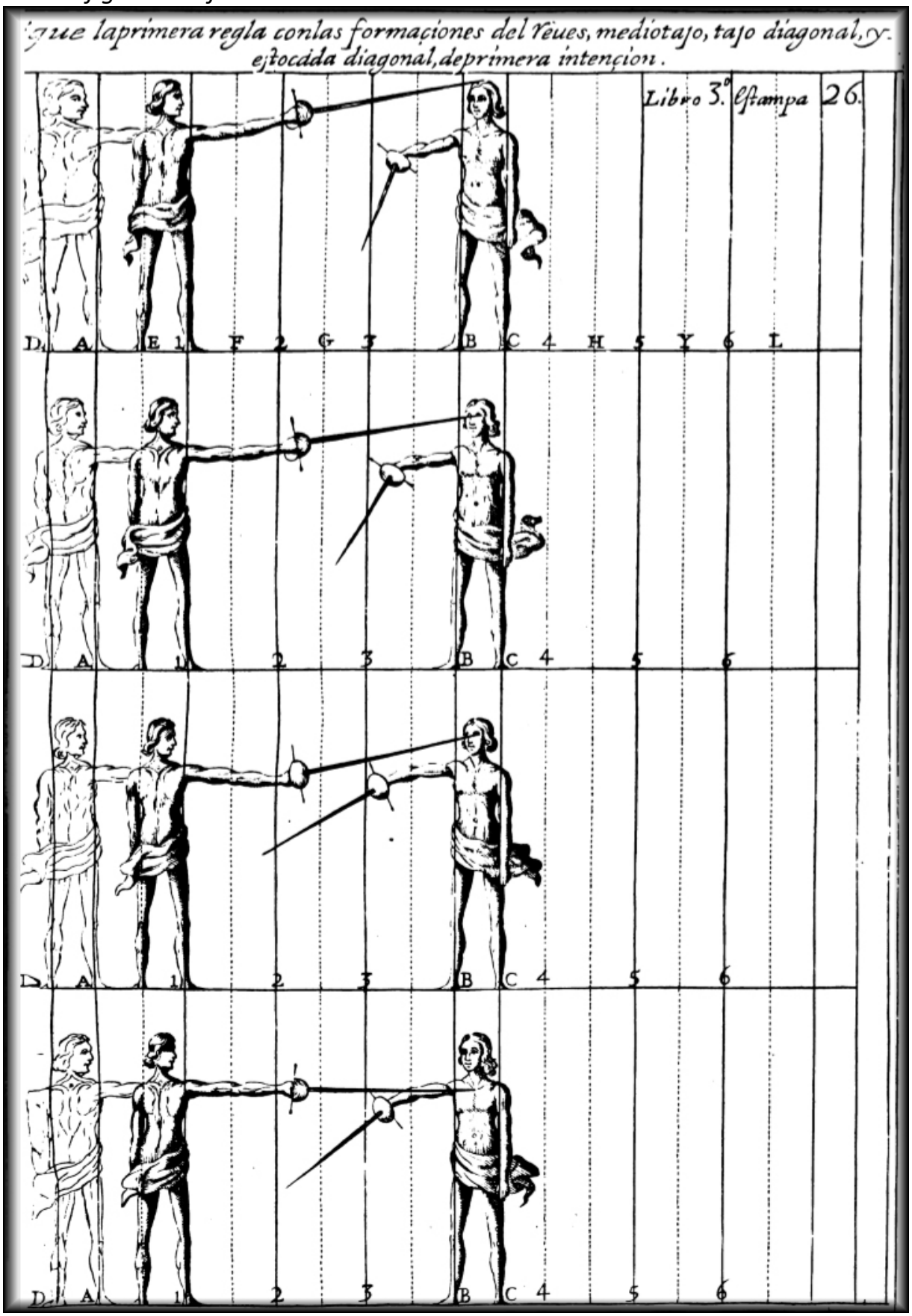
The student will be advised that the formation of the diagonal thrust is the same in every way, and without any difference except for the execution of the wound, as that of the diagonal cut. Thus, the student will make contact with his sword on the inside of the instructor's sword and deflect it, expelling it from between the two bodies.

After the instructor's sword has been deflected outside of the student's right vertical plane of defense, the student will give a straight step from the medio de proporcion at point A to the proporcionado at point 1, forming a half-pyramid with his sword through the outside part to above the instructor's sword and aligning it so that when the step with the right foot is completed, it

executes the forward movement of the thrust to the instructor's shoulder, as seen in the last figure of diagram 26.

At the same time, the instructor will give a backward step retreating to the medio de proporcion. This will give the student disposition to continue the exercise with straight steps forward and backwards, transiting as demonstrated by the perpendicular lines that divide the superior and inferior planes.

Here is figure 26 of the Third Book:



Book Three, Chapter Ten

EXERCISES THE STUDENT HAS TO PERFORM WITH HIS ARM AND SWORD IN TRAINING THAT WHICH PERTAINS TO THE CURVED STEP BY THE PROFILE OF THE BODY.

How to teach freeing the sword to thrust while giving a curved step by the profile of the body.

Second rule:

The instructor is positioned in the right-angle and over the right-angle with the center of his right foot on the center of the maximum orb of the medio de proporcion at point A. The student is located on its circumference at point B and is also in the right-angle and over the right-angle.

The student will be taught how to practice the execution of some techniques with his arm and sword while giving curved steps to his right side, leading with the right foot, and gaining degrees of the profile of the body. In doing so, he will coordinate the movements of the superior plane with those of the inferior so that they help and favor each other. This will be done in the following manner:

It is assumed that the combatants are at the medio de proporcion with their arms fully extended, as shown in the top-down view of diagram 27. The instructor will give the student disposition to practice freeing the sword for a thrust by making contact with his sword on the inside of the student's sword, with the swords crossing at obtuse and acute angles as shown in the side view of diagram 27. The instructor will then deflect the student's sword away from the right-angle by means of a mixed-natural-and-remiss movement

The student will make use of this disposition by, without removing his arm from the plane of the right-angle, moving his sword from where it is located on the inside to the outside of the instructor's sword, passing his sword below the instructor's sword. The tip of the student's sword will describe a portion of a pyramid whose vertex is centered on the student's hand, ending with the tip of the student's sword pointed at the instructor's right shoulder.

At the same time that he is describing the portion of the circle or pyramid with the tip of his sword, the student will give a curved step to his right side along the circumference of the maximum orb from point B to point C, leading with the right foot. The left foot will follow and be placed behind the right foot. The student will end up with his arm, sword, and body in the right-angle and over the right-angle, as it was at the beginning of the exercise. Note that the travel of the step and the freeing of the sword for a thrust are finished at the same time.

Next, the instructor will give the student the same disposition by making contact with his sword on the inside of the student's sword and deflecting the student's sword. The student will again free his sword to the outside while giving another curved step from point C to point D, finishing with the sword straight and the body well positioned.

The exercise will continue in this manner until the student has walked along the entire circumference of the maximum circle of the medio de proporcion while the instructor rotates to his left side over the heel of his right foot in opposition to the student's steps, orienting himself according to the lines that extend from the center of the circle to the circumference.

This exercise will be repeated until the student can perform it with the ease and perfection necessary to begin learning the other lessons pertaining to this curved step of the profile of the body.

How to teach the execution of the vertical cut with a curved step to the right.

Assuming the same, that the instructor is at the center of the maximum orb at point A and the student is on the circumference at point B: the student will learn to execute the vertical cut after having learned the thrust.

The instructor will give the student disposition to execute this well by making contact with his sword on the outside of the student's sword and deflecting it. The student will take advantage of this deflection to carry his sword to the jurisdiction of his left shoulder and execute a vertical cut along the shortest path, directing it to the vertical line or plane that this cut derives its name from. At the same time, he will give a curved step with his right foot from point B to point C along the circumference of the maximum orb. This will be done in a manner such that the execution of the vertical cut and the step are completed at the same time, with the sword and arm ending up reasonably in the right-angle.

Having done the above as instructed, the teacher will once again give the student disposition to execute another vertical cut while giving a curved step from point C to point D while the instructor turns in place, aligning himself along the same lines. The exercise will continue in this manner along the entire circumference of the orb until the student returns to point B, where he was at the beginning of the exercise.

How to teach the execution of the reverse-half-cut with a curved step to the right.

As in the previous lesson, it is given that the instructor is at the center of the maximum orb and the student is on the circumference of it. The student will be taught how to form the reverse-half-cut with a curved step even though he has already learned to do it with a straight step. The student will be given the same disposition as in the previous exercise for the vertical cut without any difference other than where they are executed: the reverse-half-cut will be executed on the tangent line of the opponent, or for a more rigorous wound, diagonally across the face, cutting from the right eyebrow to the left side of the jaw.

The instructor will give the student disposition to practice this by making contact with his sword on the outside of the student's sword and deflecting it.

The student will make use of this deflection to carry his sword to the jurisdiction of his left shoulder and, with a movement of reduction, direct a reverse-half-cut to the instructor's face while giving a curved step with his right foot along the circumference of the maximum orb from point B to point C.

The student will finish, as shown in the footwork diagram, over the right-angle and with his sword and arm in their greatest reach.

The instructor will continue giving the student disposition to practice the reverse-half-cut in this manner until the student has traveled the entire circumference of the maximum orb, returning to point B where he began the exercise.

How to teach the formation of the reverse-diagonal-cut with a curved step to the right.

Given the same, that the combatants are at the medio de proporcion, the student will be taught the reverse-diagonal-cut with a curved step following the same method as for the reverse-half-cut.

The instructor will give the student disposition to practice this by making contact with his sword on the inside of the student's sword and deflecting it from the plane of the right-angle with a remiss movement.

The student will make use of this deflection by swiftly carrying his sword to the jurisdiction of his right side. With a successive action, he will raise it up over his head until it is tilted to his left side and, when it is oblique, he will direct a reverse-diagonal-cut to his opponent's face along the line of the same name, cutting from the right eyebrow to the left side of the jaw.

At the same time as he executes the reverse-diagonal-cut, he will give a curved step with his right foot along the circumference of the maximum orb of the medio de proporcion from point B to point C, ending up positioned in the right-angle and over the right-angle.

The instructor will turn in place to continue the exercise by giving the student the same disposition. This will be repeated until the student has practiced this cut along the entire circumference of the maximum orb of the medio de proporcion and returned to point B.

How to teach the execution of the tangent cut with a curved step to the right.

Given the same as in the previous lessons, that the combatants are at the medio de proporcion, the student will be taught to execute the tangent cut after having learned the reverse-diagonal-cut.

The instructor will give the student disposition to practice this by making contact with his sword on the inside of the student's sword and deflecting it from its greatest reach.

The student will take advantage of this deflection in the same manner as in the exercise for the tangent cut with a straight step, moving his sword to the inside through the inferior plane by means of a revolution of a circle or pyramid until it rises up close to the superior plane. Then, by means of a movement of reduction, the student will direct a tangent cut to the instructor's left cheek.

At the same time, the student will give a curved step with his right foot along the circumference of the maximum orb from point B to point C, where he will end up in the right-angle and over the right-angle. Note that the body does not move while the sword is making the revolution of the pyramid. The step must not be given until the sword begins its movement of execution. Also, the guard of the sword should remain in the plane of the right-angle.

How to teach the reverse cut continued with a thrust while giving a curved step to the right.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student will be taught how to form the reverse cut continued with a thrust following the lesson on the tangent cut.

The instructor will give the student disposition to practice this by making contact with his sword on the inside of the student's sword and deflecting it from the plane of the right-angle.

The student will respond to this by forming a reverse cut with reserved force.

The instructor will impede the line where the reverse cut was to be executed and the student will continue below the instructor's sword, describing a portion of a circle until the sword has direction to the diametric line of the chest or somewhere between this line and the right collateral.

When the sword begins its executive movement, the student will give a curved step along the maximum orb of the medio de proporcion from point B to point C, where he will end up with the body, arm, and sword reasonably in the right-angle.

From this position, the instructor will once again give the student disposition to continue his practice until he has stepped along the entire circumference of the maximum orb.

How to teach freeing the sword two times with a thrust while giving a curved step to the right.

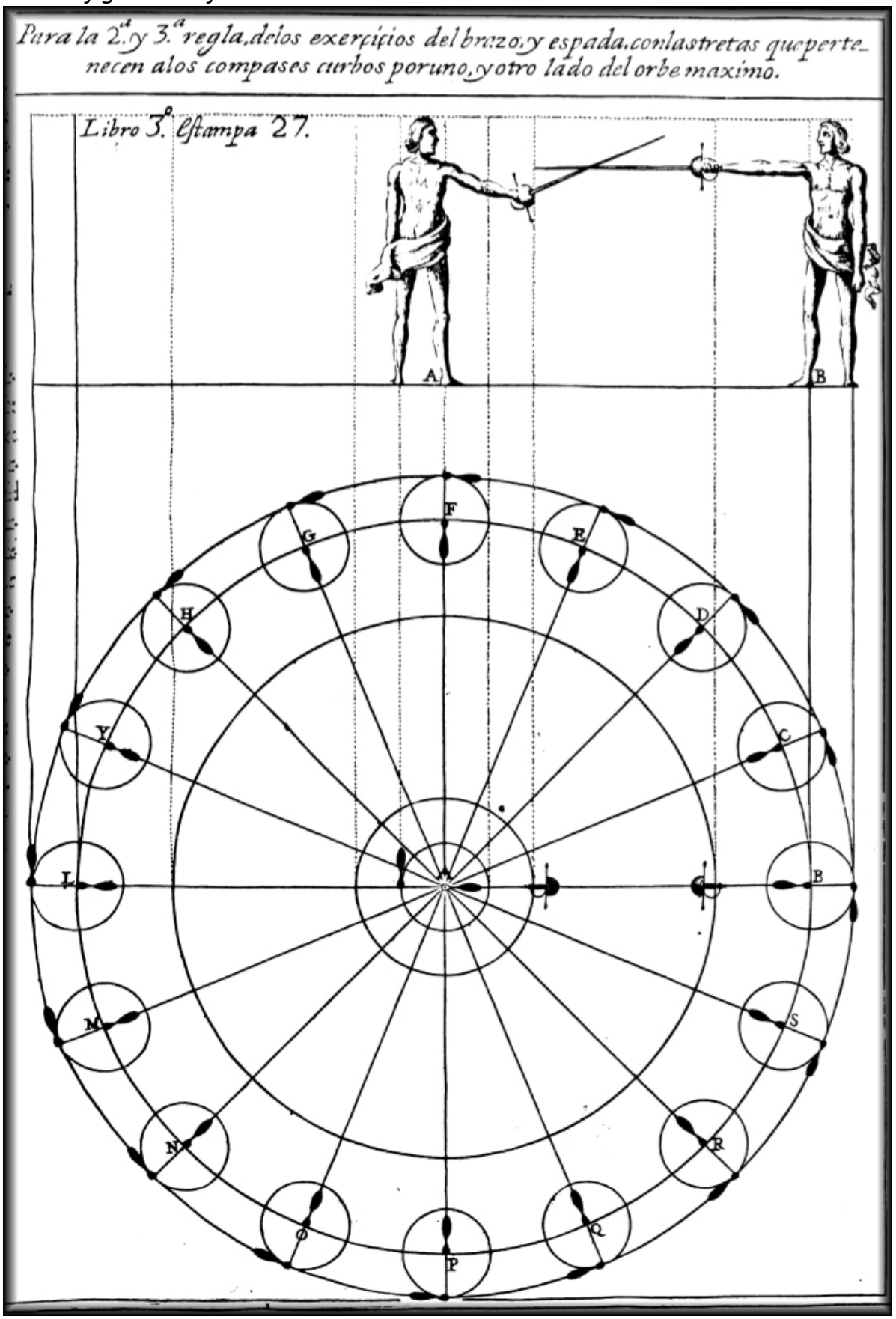
Given the same as in the previous lessons, that the combatants are at the medio de proporcion, the student will be taught how to free the sword two times while giving curved step, which is the last lesson to be taught in this rule of the curved step to the right.

The instructor will give the student good disposition to practice this by, as in the past, making contact with his sword on the inside of the student's sword and deflecting it. The student will respond to this by moving his sword through the inferior plane, describing a portion of a circle with the tip of his sword from the inside until it is beneath the guard of the instructor's sword. At which point, the instructor will move to impede the student's sword.

The student will respond by moving his sword back to the inside along the same path or portion of a circle until it has direction to the instructor's right collateral. At the same time, the student will give a curved step, doing so without removing his guard from in front of his body and without withdrawing his arm. The student's body should not move while the first portion of the circle is described. The step from point B to point C will be given as the second portion of the circle is described and the sword returns to the right-angle where it has its greatest reach. The student should end in this position.

The instructor will correct any mistakes the student makes either in the step or the formation of the technique, and the instructor will allow the student to continue this exercise of freeing the sword twice for a thrust until he has moved along the entire circumference of the maximum orb.

Here is figure 27 of the third book:



Book Three, Chapter Eleven

Exercises the student must perform with his arm and sword in training that which pertains to the curved step by the posture of the sword.

How to teach freeing the sword to thrust while giving a curved step by the posture of the sword.

Third Rule:

It is again assumed, as seen in the same diagram 27 used for the previous rule, the instructor is in the right-angle and over the right-angle with the center of his right foot on the maximum orb of the medio de proporcion at point A. The student is on the circumference of the maximum orb at point B, also in the right-angle and over the right-angle. They are both presenting their right collateral planes forward.

The student will be taught how to practice the execution of the techniques with his arm and sword while giving curved steps along the circumference of the maximum orb by the posture of the sword, beginning with either the right or left foot, while also coordinating the movements of the superior and inferior planes, adjusting them to each other in the following manner:

Given the two combatants are at the medio de proporcion in the right-angle and over the right-angle, the instructor will give the student disposition to practice the thrust by making contact with his sword on the inside of the student's sword, crossing the swords in obtuse and acute angles, as seen in the side view of diagram 27, and deflecting the student's sword from the plane of the right-angle by means of mixed-natural-and-remiss movements.

The student will take advantage of this disposition by, without removing his arm from the plane of the right-angle, moving his sword through the inferior plane from where it is located on the inside of the instructor's sword to the outside. The tip of the student's sword will describe a portion of a pyramid with its apex centered on the student's wrist until the tip of the student's sword has direction to the instructor's right shoulder.

At the same time as describing the portion of a circle, or pyramid, the student will give a curved step with his right foot to his left side along the circumference of the maximum orb from point B to point S. His left foot will follow and be placed behind the right foot. The student will end up with his body, arm, and sword in the right-angle and over the right-angle, presenting his right collateral plane forward as at the beginning of the exercise. The travel of the step and the freeing of the sword to thrust are to be completed at the same time.

The instructor will then give the student the same disposition by making contact with his sword on the inside of the student's sword and deflecting it. The student will again free his sword to the outside while giving another curved step from point S to point R, ending with his sword straight and his body well positioned.

The exercise will continue in this manner until the student has stepped along the entire circumference of the maximum circle of the medio de proporcion.

The instructor will turn in place to his right over his right heel (around his own center) in opposition to the student's steps, aligning himself to the lines that extend from the center of the diagram to the circumference of the maximum circle.

This will be repeated until the student can perform the exercise with the ease and perfection necessary to begin learning the other lessons pertaining to this rule of the curved step by the posture of the sword.

How to teach the execution of the half cut while giving a curved step to the left.

Given the same, that the instructor is positioned in the center of the maximum orb at point A and the student is on the circumference at point B, the student will be taught how to form the half cut following the exercise on freeing the sword to thrust.

The instructor will give the student disposition to practice this well by making contact with his sword on the inside of the student's sword and deflecting it from the plane of the right-angle with a remiss movement.

The student will take advantage of this disposition, aided by this generative movement, by carrying his sword to his right line with a mixed-violent-and-remiss-movement. From this position, by means of a movement of reduction through the oblique plane, the student will execute a half cut directed to the instructor's left cheek.

At the same time, the student will give a curved step with his right foot to his left side along the circumference of the maximum orb from point B to point S such that the travel of the wound and the step with right foot are completed at the same time. The left foot will follow and settle behind the right foot so that the student ends up positioned over the right-angle with his right collateral plane forward.

The instructor will turn in place to his right to give the student the same disposition by making contact with his sword on the inside of the student's sword.

The student will again execute his half cut while stepping with his right foot from the medio de proporcion at point S to point R.

The student will step in this manner along the entire circumference of the orb while the instructor turns in place, giving disposition with his sword to repeat the exercise.

How to teach the execution of the reverse-vertical-cut while giving a curved step to the left.

Given the same, that the two combatants are at the medio de proporcion, the student will be taught to form the reverse-vertical-cut while giving a curved step to the left following the exercise for the half cut.

The instructor will give the student disposition to practice this by making contact with his sword on the inside of the student's sword and deflecting it to the student's right line.

The student will take advantage of this deflection by carrying his sword to the obtuse angle and over his head to execute a reverse-vertical-cut directed to the top of the instructor's head.

At the same time as the natural movement of the reverse-vertical-cut descends to execute the wound, the student will give a curved step with his right foot to his left side, walking along the circumference of the medio de proporcion from point B to point S. His left foot will follow so that the student ends up over the right-angle with his arm and sword positioned in the right-angle and with his right collateral plane presented forward.

The instructor will turn in place to once again give the student disposition to execute the cut, which the student will do as described above.

How to teach the execution of the diagonal cut with a curved step to the left.

Given the same, that the combatants are at the medio de proporcion, the student will be taught the diagonal-cut while taking a curved step to the left following the exercise for the reverse-vertical-cut.

To give the student the perfect opportunity to practice this (even though he has already been taught to do it while giving a straight step), the instructor will place atajo on the inside of the student's sword.

After placing the atajo, the instructor will rotate his hand to the extreme of fingernails down and withdraw the elbow of his arm toward his right line without any weakness or separation. The instructor will then form a C with half of the arm and the sword, which is the same as describing a portion of a pyramid, until the swords end up in the acute angle, crossed between the combatants, and pointing to the outside.

The student will be told to imitate the instructor's action of turning his hand to the nails down position and drawing his elbow somewhat toward his right line, without losing contact with the instructor's sword, until he places it, as has been said, crossed in the middle of the distance between them.

From this position, the student will leave behind or separate from the instructor's sword, forming a diagonal cut and directing its execution to the instructor's face.

At the same time, the student will give a curved step with his right foot to his left side along the circumference from point B to point S. The travel of the wound and the step will be completed at the same time. The left foot will follow the right so that the student ends up over the right-angle, in the right-angle with his arm and sword, and opposing his right collateral plane.

The instructor will rotate in place to once again give the student disposition to practice this cut.

How to teach the execution of the diagonal thrust while giving a curved step to the left.

Given the same, that the combatants are at the medio de proporcion, the student will be taught the diagonal thrust following the lesson for the diagonal cut.

The disposition for this is no different than for that of the diagonal cut, which is already known (from the previous exercise), wherein the swords are crossed between the two combatants.

Therefore, from this position, without changing those requirements, the student will be instructed to lower his arm a sensible amount with a natural movement so that, with this action, he frees his sword from the instructor's.

The student will then raise the tip of his sword with mixed-remiss-and-violent-movements until it has direction. When it has it, he will make a forward movement with a successive and not discontinuous action, firing the diagonal thrust to the instructor's right shoulder or face.

At the same time, he will give a curved step with his right foot to his left side along the same circumference from point B to point S. The left foot will follow so that he ends up positioned as shown in the diagram.

The instructor will rotate in place and, with his sword, once again give the student disposition to practice the diagonal thrust.

The exercise will continue until the student has stepped along the entire maximum orb of the medio de proporcion.

How to teach the execution of the tangent cut while giving a curved step to the left.

Given the same as in the previous exercises, that the combatants are at the medio de proporcion, the student will be taught how to form the tangent cut following the exercise for the diagonal thrust.

The instructor will give the student disposition to practice this by making contact with his sword on the inside of the student's sword and deflecting it from the right-angle.

The student will take advantage of this deflection, as was explained for the previous rule, by forming the revolution of a circle or pyramid, beginning through the inferior plane and moving from the inside part to the outside part until the pyramid is closed in the superior plane.

Then, by means of a movement of reduction, he will direct a tangent cut to the instructor's left cheek while at the same time giving a curved step with his right foot to his left side along the circumference of the maximum orb from point B to point S, where he will end up in the right-angle and over the right-angle, presenting his collateral plane forward.

Note that the body does not move while the sword is walking its revolution or pyramid. The step will be given as the sword completes its movement of execution without removing the guard from the plane of the right-angle.

How to teach the cut [tajo] continued with a thrust while giving a curved step to the left.

Given the same, that the combatants are positioned at the medio de proporcion, the student will be taught how to execute the cut *[tajo]* continued with a thrust following the same procedure as in the lesson for the tangent cut.

The instructor will give the student disposition to practice this by making contact with his sword on the outside of the student's sword and deflecting it from the plane of the right-angle.

The student will take advantage of this deflection by forming a cut *[tajo]* with reserved strength.

The instructor will impede the line where the student executes the cut, and the student will continue below the instructor's sword, describing a portion of a circle until the sword has direction to the instructor's shoulder.

When the student's sword begins its executive movement, he will give a curved step along the maximum orb with his right foot to his left side from point B to point S, where he will end up with his body, arm, and sword in the right-angle.

The exercise will continue from this position until the student has walked the entire circumference of the maximum orb by means of dispositions given by the instructor.

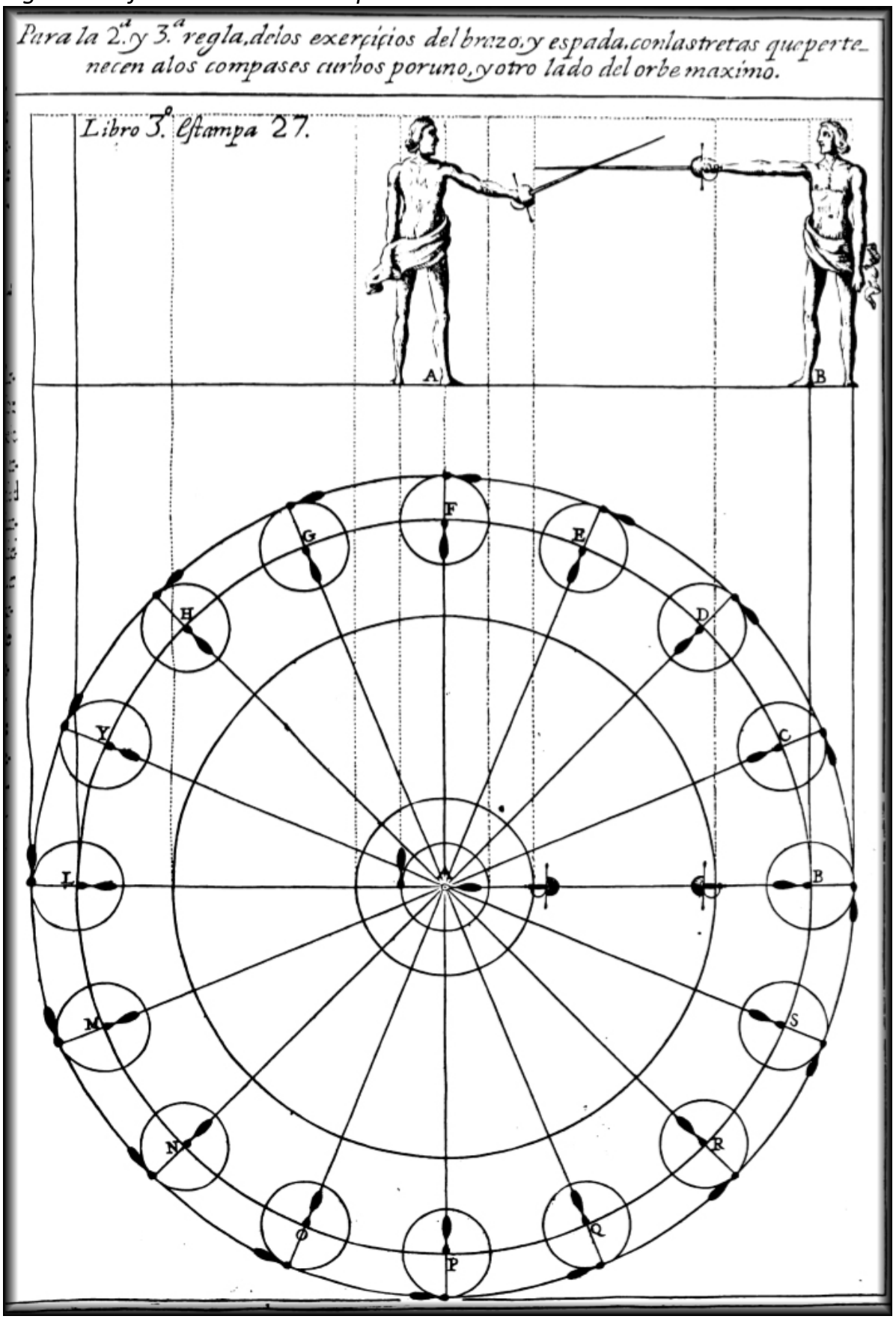
How to teach freeing the sword two times with a thrust while giving a curved step to the left.

Given the same as in the previous lessons, that the combatants are at the medio de proportion, the student will be taught how to free the sword two times while giving a curved step to the left, which is the last exercise in this rule. The instructor will give the student good disposition to practice this by, as in the past, making contact with his sword on the outside of the student's sword and deflecting it.

In response, the student will describe a portion of a circle with the tip of his sword from the outside until it is below the guard of the instructor's sword, at which point the instructor will move to impede the inside line. The student will respond by returning along the portion of a circle to the outside until his sword has direction to the instructor's shoulder. At the same time, the student will give a curved step with his right foot to his left side without removing his guard from in front of his body or withdrawing his arm. Note that while the sword describes the first part of the circle the student does not move his body. The step from point B to point S will be given as the sword describes the second portion of the circle and returns to its greatest reach in the right-angle, where the student will finish the exercise.

The instructor will correct any mistakes made by the student in giving the steps or executing the technique, and the instructor will continue giving the student disposition to practice this until the student has continued along the entire circumference of the maximum orb while freeing the sword two times for the thrust.

Figure 27 of the third book is repeated here:



Book Three, Chapter Twelve

Exercises the student must perform with his arm and sword in training that which pertains to the transverse and mixed-lateral-and-backward-step by the profile of the body.

How to teach the freeing of the sword and vertical cut with this step.

Fourth rule:

In the exercises of the body, we presented all the figures and lines considered on the inferior plane for use in guiding the Diestro's steps. From each one of these five types of steps, it is possible to make a mixed step.

The step we will discuss now is given the name transverse and mixed-lateral-and-backward. It is exercised in imitation of the approaches directed by the militia. The transverse part of the step is given by moving obliquely from the circumference line at point B, which in Destreza is called the circumference of the maximum orb of the medios de proporcion, to point C on the circumference of orb of the sword of the medios proporcionados, walking along the line BC. The mixed-lateral-and-backward part of the step is given along the line from point C to point D, returning to the circumference of the maximum orb of the medios de proporcion. This is taught and practiced in the following manner:

It is assumed that the instructor is positioned in the center of the maximum orb of the medios de proporcion and the student is positioned on the circumference. The student will be advised of the first exercise that falls under the jurisdiction of this step, which is freeing the sword followed by a vertical cut.

The instructor will give the student good disposition to practice this by making contact with his sword on the inside of the student's sword, crossing the swords in obtuse and acute angles, and deflecting the student's sword some, giving him an opening in the right collateral.

The student will respond to this by means of describing a portion of a circle through the inferior plane with the tip of his sword, freeing his sword to the outside for a thrust, and firing its execution to the opening that was offered.

To achieve this, the student gives a transverse step with his right foot from the medio de proporcion and maximum orb at point B, placing the heel of his right foot on the circumference of the orb of the sword at point C, with the length of the foot sitting along dashed line CA, as seen in figure 28. This step is given such that the travels of the sword and the step are completed at the same time. The left foot follows, remaining in the air, and is drawn near the right foot.

The instructor will parry the thrust during its executive movement and the student will respond by executing a vertical cut, retreating with the left foot, which has remained in the air, and giving a mixed-lateral-and-backward-step from point C to point 2. The right foot will follow and be placed in

front of the left so that the student ends up standing equally over both feet on the maximum orb of the medios de proporcion, as shown in figure 28, with his arm and sword in its greatest reach.

The instructor will turn in place to give the student the same disposition by again making contact with his sword on the inside of the student's sword and deflecting it.

The student will respond with another thrust while giving a transverse step to his right side with the right foot from the medio de proporcion at point D to the proporcionado at point E. The left foot will follow, without stopping next to the right foot.

When the instructor parries the thrust, the student will retreat to the medio de proporcion at point F while executing a vertical cut. Understand that he freeing of the sword and the transverse step must end their travels at the same time.

After the instructor parries the thrust, the mixed-lateral-and-backward-step is given during the natural movement of the execution of the vertical cut. The vertical cut is not thrown with so much force that the sword descends to the acute angle, but with such intensity that it remains in the right-angle or, if it descends to the acute angle, it is by a reasonable amount.

The student will repeat the lesson in this manner until the exercise has continued along the entire circumference of the maximum orb of the medios de proporcion and the orb of the sword.

How to teach freeing the sword with a reverse-half-cut with this step.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student will be instructed in the execution of freeing the sword followed by a reverse-half-cut.

The instructor will give the student disposition to do this no differently than in the previous exercise for the freeing of the sword followed by a vertical cut. The requirements for the step the student must give are unchanged, nor is the formation of it any different other than in the place where it is to be executed.

The sword goes to the same jurisdiction of the left shoulder for the vertical cut as for the reverse-half-cut. However, the vertical cut completes a circle with its execution in one of the vertical lines, whereas the reverse-half-cut does not complete a circle. Instead, it returns from the jurisdiction of the left shoulder with an oblique movement to execute the wound to the face, reducing to the right-angle.

The instructor will make contact with his sword on the inside part of the student's sword. The student will respond by giving a transverse step with his right foot from the medio de proporcion at point B to the proporcionado at point C while freeing the sword to thrust.

When the instructor parries the thrust from the outside during the student's executive movement, (as said in the exercise for freeing the sword with a vertical cut), the student will use the deflection to form a reverse-half-cut, retreating with a mixed-lateral-and-backward step with the left foot, which will have remained in the air, to the medio de proporcion and maximum orb. The right will follow and be placed in front so that the student ends up positioned over the right-angle at point D, as seen in Diagram 28.

The instructor will turn in place so as to have equal correspondence of planes and lines to continue the exercise and will once again give the student disposition to move from the medio de proporcion and maximum orb to the proporcionado and orb of the sword and then retreat from risk with liberty and ease.

How to teach the reverse-diagonal-cut and vertical cut with this step.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student must be taught to execute the reverse-diagonal-cut and vertical cut following the exercise for freeing the sword with a reverse-half-cut.

To give the student disposition to practice this, the instructor will make contact with his sword on the inside part of the student's sword and deflect it.

The student will respond by giving a transverse step with the right foot to his right side from the medio de proporcion at point B to the proporcionado at point C while executing a reverse-diagonal-cut such that the sword crosses obliquely with sufficient strength that it will cut the quadrangle or square this is imagined on the instructor's face from the right eyebrow to the left side of the jaw.

When the instructor parries or defends this reverse-diagonal-cut with a mixed-remiss-and-violent movement to the outside, the student will use the impulse of this parry to form a vertical cut directed to one of the lines of its name that are imagined on the head. This vertical cut will be executed as the student retreats by giving a mixed-transverse-and-backward-step with the left foot from the medio proporcionado, where it remained in the air, to the safety of the medio de proporcion or circumference of the maximum orb.

Observing this, the instructor will turn in place to once again give the student disposition to continue the exercise, which he will teach with perfection.

How to teach the execution of the reverse-diagonal-cut and reverse-half-cut with this step.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student will be taught the reverse-diagonal-cut and reverse-half-cut following the same procedure as for the reverse-diagonal-cut and vertical-cut.

The disposition the instructor gives the student does not differ from the previous exercise in any way. Thus, the instructor will make contact with his sword on the inside part of the student's sword and deflect it.

The student will respond to this by executing a reverse-diagonal-cut. At the same time, the student will give a transverse step from the medio de proporcion at point B to the proporcionado at point C.

When the instructor deflects this reverse-diagonal-cut, the student will use the impulse of it to form a reverse-half-cut, whose execution will be directed to the instructor's face.

The student will then retreat from the medio proporcionado at point C to the medio de proporcion at point 2 by giving a mixed-lateral-and-backward-step given with the left foot, which was in the air. The right foot will follow and be placed in front of the left foot at point D so that the student ends up positioned in the right-angle as seen in Diagram 28.

If properly executed, the instructor will turn in place to once again give the student disposition to continue the exercise.

How to teach the execution of the tangent cut with this step.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student will be taught the tangent cut following the same exercise for the reverse-diagonal-cut with a reverse-half-cut.

The disposition to practice this will also be given by the instructor making contact with his sword on the inside part of the student's sword and deflecting it.

The student will make use of this deflection by beginning the revolution of circle with the tip of his sword through the inferior plane from the inside to the outside and superior, closing a spherical figure. The executive movement or movement of reduction will be directed to the instructor's left cheek.

When the movement of reduction is given to execute the wound, the student must also give a transverse step from point B to point C in such a manner that the travels of the wound and step are completed at the same time.

The student will immediately retreat with the left foot, which will have remained in the air, to the medio de proporcion and maximum orb, ending up with his arm and sword very straight and reasonably in the right-angle.

The instructor will turn in place, giving the student disposition to continue the exercise.

How to teach the execution of the reverse cut continued with a thrust with this step.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student will be told how to execute the reverse cut continued with a thrust following the exercise for the tangent cut.

The instructor will give the student disposition to practice this by making contact with his sword on the inside part of the student's sword and deflecting it.

The student will respond to this by executing a reverse cut.

When the instructor impedes this, the student will continue with a thrust.

Note that the transverse step from the medio de proporcion at point B to the proporcionado at point C should not be given until the sword begins the executive movement of the thrust.

At the moment of execution, the student must have his left foot in the air without having set it down next to the right foot that gave the transverse step. He will then retreat to end up at the medio de proporcion with his arm and sword ending up reasonably in the right-angle.

The instructor will turn in place to once again give the student disposition to continue the exercise.

How to teach freeing the sword two times with this step.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student will learn to free the sword two times following the exercise for the reverse cut continued with a thrust.

To give the student good disposition to practice this, the instructor will again make contact with his sword on the inside part of the student's sword and deflect it somewhat.

The student will respond by describing a small portion of a circle with the tip of his sword from where it is on the inside, passing below the guard of the instructor's sword.

When the instructor goes to impede this, the student will again describe the portion of the circle, reducing the sword to the right-angle to execute a thrust while giving a transverse step with his right foot to his right side from the medio de proporcion at point B to the proporcionado at point C.

The left foot will follow without stopping next to the right, and the student will retreat with a mixed-lateral-and-backward-step to the maximum orb, where he will end up in the right-angle and over the right-angle.

The instructor will turn in place to once again give the student disposition to continue the exercise.

How to teach the execution of the cut [tajo] of first intention, including the sword in the revolution of a pyramid.

Given the same, that the combatants are found positioned at the medio de proporcion, the student will learn the vertical cut of first intention with this step, following the exercise for freeing of the sword two times, which is the same as doing two semi-circles, the first from the inside to the outside and the other from the outside to the inside.

To give the student an opportunity to practice this, the instructor will place his arm and sword in the right-angle and will tell the student to, with only a movement of the hand, turning it so that it is placed nails below, make a portion of a circle with his sword through the lower plane, passing it beneath the instructor's sword until it is taken from the outside, crossing or touching the inferior edge of the stronger third of his blade against a slightly weaker third of the instructor's.

Without stopping the motion, the student will include the instructor's sword in the revolution of a circle or pyramid, expelling it or deflecting it from between the two bodies, causing both swords to go to the student's left line. Without cessation, the student will form a cut *[tajo]* of first intention.

The first semi-circle when the sword passes underneath will be made only with the hand. The circle or pyramid that deflects the sword and forms the cut *[tajo]* is made with the smallest revolution or turn the arm can give.

The transverse step to the right side with the right foot from the medio de proportion at point B to the proporcionado at point C should not be given until the natural movement of the cut *[tajo]* starts its travel. The student must first see and visually sense that the instructor's sword has been deflected or diverted from the path of the transverse step.

The left foot, which must be raised for a time, will follow and then, without setting down near the right foot, retreat by giving a mixed-lateral-and-backward-step. The right foot will follow the left without neglecting the swiftness it must have in doing so.

The natural movement the sword descending to execute the cut *[tajo]* along with the retreating step delivers the wound at various points up to the position of the right-angle. Thus, the execution of the wound and retreating to the medio de proporcion and maximum orb of the instructor must be the same thing.

The instructor will turn in place to his left to always have equal correspondence to the student's lines. The exercise of this cut *[tajo]* of first intention will continue in this manner.

How to teach the execution of the reverse-half-cut of first intention with this step.

Given the same, that the instructor and student are positioned at the medio de proporcion, the student will learn the reverse-half-cut of first intention following the exercise for the cut *[tajo]* of first intention.

The student will take the instructor's sword, as in the previous exercise, by passing his sword nails down beneath the instructor's sword until he takes it from the outside by the mentioned amounts, as instructed above.

From there, he will include the instructor's sword in the revolution of a greater portion of a pyramid, expelling it from between the two bodies in such a manner that it is deflected to the student's left line.

From that mixed line, which is high-and-to-one-side, he will form a reverse-half-cut with an oblique movement and a transverse step with his right foot to his right side from point B to point C. This step is given when the sword begins its executive movement such that the travels of the wound and the step end at the same time.

The step with the left foot has to be carried, as we already know, so that the mixed-lateral-and-backward-step can be given as soon as the transverse step is completed.

In no technique shall the student linger after wounding. Therefore, he shall retreat while cutting until he ends up at the medio de proporcion and maximum orb of the instructor.

From this position, he will once again be given disposition to continue the exercise in the manner explained above.

How to teach the execution of the thrust of first intention with a movement of diversion with this step.

Given the same, that the combatants are found at the medio de proporcion, following the exercise of the reverse-half-cut of first intention, the student will be taught the last exercise of this rule: how to form the thrust of first intention preceded by a movement of diversion for its success.

So that it is well executed, the instructor will place his sword in the in the right-angle, which is in the middle of all the lines, and the student will take the instructor's sword from the outside, as in the previous lesson, without failing any of its requirements.

From there, the student will include the instructor's sword in the greater portion of pyramid, expelling the enemy sword with a natural movement mixed somewhat with a remiss movement to the student's left line, making the deflection with such impulse that, although the opponent's sword is sent to the ground, the student's sword barely participates the low line so that the student's future acts will be prompt.

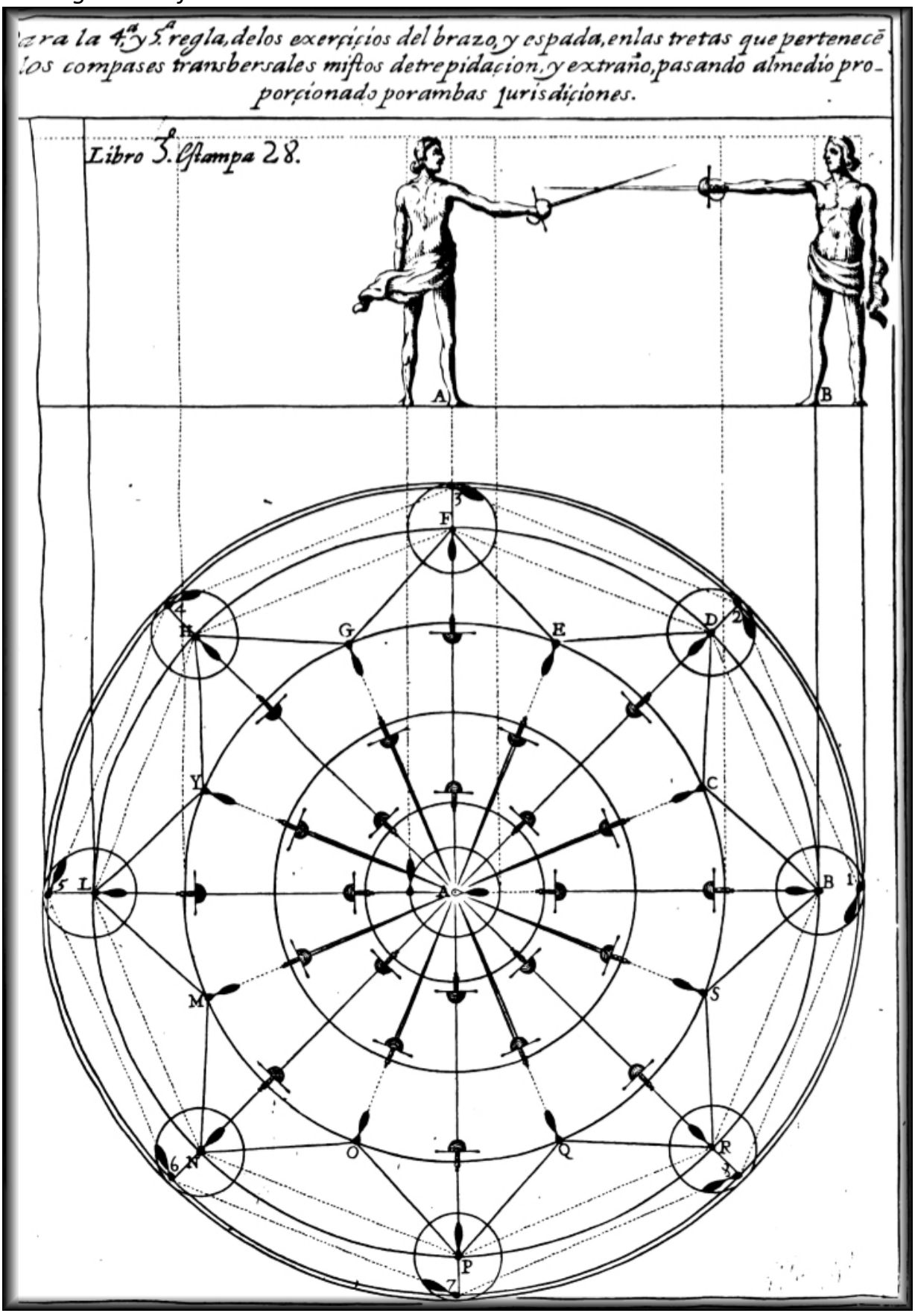
The mixed-violent-and-forward movement of the thrust must be brief and given at the same time as the transverse step with the right foot from the medio de proporcion at point B to the proporcionado at point C.

The left foot will follow the right and remain in the air so that, at the moment when the sword completes the forward movement of its travel, the student will be able to retreat by giving a mixed-lateral-and-backward-step from point C on the orb of the instructor's sword to point D on the maximum orb and the medio de proporcion.

The student will end up over the right-angle and with his arm and sword in the right-angle, as shown in Diagram 28.

From this position, he will once again be given disposition to continue the exercise in the above-mentioned manner.

Here is Figure 28 of the Third Book:



Book Three, Chapter Thirteen

Important exercises for the student's arm and sword in training that which pertains to the transverse step and mixed-lateral-and-backward-step by the posture of the sword.

How to teach freeing the sword for a thrust followed by a vertical cut with this step.

Fifth rule:

It is assumed that the two combatants are positioned at the medio de proporcion in the right-angle and over the right-angle. The instructor is at the center of the maximum orb of the medios de proporcion at point A and the student is on its circumference at point B. Each presents their right collateral planes to the other.

From this position and medio, the instructor will give the student disposition to free his sword for a thrust followed by a vertical cut.

The instructor will lower his arm through the primary plane so that it participates in the acute angle. At the same time, he will raise the sword to the obtuse angle, crossing the student's sword on the inside part in obtuse and acute angles and deflecting it from the plane of the right-angle with a remiss movement, as demonstrated in the side view of Diagram 28.

Aided by this generative movement, the student will describe a semi-circle from the inside to the outside, freeing his sword for a thrust directed to the instructor's shoulder.

At the same time, the student will give a transverse step with his right foot from the medio de proporcion at point B to the proporcionado at point S.

When the instructor parries this thrust from the outside during the student's executive movement, the student will use this generative movement to form a vertical cut, directing its execution to the top of the instructor's head.

Afterwards, the student will retreat to the circumference by means of a mixed-lateral-and-backward-step with his left foot to the medio de proporcion and maximum orb at point R.

The instructor will turn in place to continue the exercise again as many times as necessary.

How to teach freeing the sword followed by a reverse-half-cut with this step.

Given the same, that the two combatants are found at the medio de proporcion, the student will be taught how to free the sword with a reverse-half-cut after having learned to free the sword with a vertical cut.

The disposition for its execution is the same as in the previous exercise. Therefore, the instructor will make contact with his sword on the inside part of the student's sword and deflect it.

The student will respond by means of a transverse step with his right foot from the medio de proporcion at point B to the proporcionado at point S while freeing his sword to the outside and right shoulder of the instructor.

When the instructor parries this thrust from the outside, the student will use this to carry his own sword to his mixed-high-and-left-line. From there, he will direct a reverse-half-cut to the instructor's face.

To complete the execution, the student will retreat with his left foot by giving a mixed-lateral-and-backward-step from point S to point R, which is on the maximum orb of the medio de proporcion, where he will end up with his arm and sword straight, and with his body presenting its right collateral plane forward.

The instructor will turn in place so that, from that position, he can repeat the exercise until the student performs it to the instructor's satisfaction.

How to teach the execution of the reverse cut followed by a vertical cut with this step.

Given the same, that the instructor and student are found at the medio de proporcion, the student will learn to form a reverse cut followed by a vertical cut following the exercise for freeing the sword with a reverse-half-cut.

The instructor will give the student good disposition to practice this by making contact with his sword on the inside of the student's sword and deflecting it.

The student will respond by means of a transverse step with the right foot, moving from the medio de proporcion at point B to the proporcionado at point S.

Using the impulse of the instructor's deflection, the student will execute a reverse cut performed in such a way that the travel of the step and the executive movement of the reverse cut are completed at the same time.

When the instructor parries the student's cut from the outside during the natural movement of the cut, the student will execute a vertical cut while retreating with the left foot, which the student will have had in the air, to the medio de proporcion and maximum orb at point R.

The instructor will turn in place to facilitate the disposition on the student's sword so that the student can continue the exercise.

During the execution, the student will move from the maximum orb of the medios de proporcion to the orb of the sword of the medios proporcionados.

After the execution, he will retreat to the safety of the circumference of the maximum orb of both combatants.

How to teach the execution of the continued tangent cut with this step.

Given the same, that the instructor and student are found at the medio de proporcion, the student will learn to execute the tangent cut continued with a thrust following the exercise for the reverse cut followed by a vertical cut.

Disposition to execute this is also given by the instructor making contact with his sword on the inside of the student's sword and deflecting it some.

The student will begin the revolution of a circle through the inferior plane to the outside and superior part, directing a tangent cut in the same manner as in the exercise for the straight step.

When the instructor impedes this tangent cut during the student's executive movement to close the circle or pyramid toward the instructor's left check, the student will, without delay, describe another portion of a pyramid with his sword beneath the instructor's impeding sword until the student has placed his point on the outside part with direction to the instructor's right shoulder or the face.

The student will then execute a thrust, giving for its achievement a transverse step with his right foot to the his left side from the medio de proporcion at point B to the proporcionado at point S.

From there, he will retreat by giving a mixed-lateral-and-backward-step with his left foot until he ends up at point R on the maximum orb of the medios de proporcion.

The instructor will turn in place to once again give the student disposition to continue the exercise.

How to teach the execution of the cut [tajo] continued with a thrust with this step.

Given the same, that the instructor and student are found at the medio de proporcion, the student will learn to execute the cut *[tajo]* continued with a thrust following the exercise for the continued tangent cut.

To give good disposition to practice this, the instructor with make contact with his sword on the outside part of the student's sword and deflect it some. The student will take advantage of this to execute his cut *[tajo].*

When the instructor impedes this cut *[tajo]* during its execution, the student will, by means of describing a portion of a pyramid below the instructor's sword, continue with a thrust executed to the instructor's outside part, giving a transverse step with his right foot to his left side from the medio de proporcion at point B to the proporcionado at point S. The step and the forward movement of the thrust must end their travels at the same time.

Without lingering after the wound, the student will retreat with the left foot by giving a mixed-lateral-and-backward-step to end up at point R on the maximum orb and medio de proporcion.

The instructor will turn in place, once again giving the student disposition with his sword to continue the exercise.

How to teach freeing the sword two times with this step.

Given the same, that the instructor and the student are found at the medio de proporcion, following the exercise for the continued cut *[tajo]*, the student will learn to free the sword twice, which is the same as making two inferior semi-circles or portions of a pyramid, the first from the inside part to the outside; the other is the opposite, from the outside to the inside. This will occur by the posture of the sword with a transverse step and a mixed-lateral-and-backward-step.

The instructor will give the student perfect disposition to practice this by making contact with his sword on the outside of the student's sword and deflecting it some.

The student will respond, without removing his guard from in front, with only the articulation or governing of the hand, by describing a semicircle through the inferior plane from the outside to the inside with the point of his sword.

When the instructor goes to impede on that side, the student will describe another semicircle from the inside to the outside, intending to wound the instructor in the right shoulder or face.

When describing this last semicircle, the student will give a transverse step with his right foot from the medio de proporcion at point B to the proporcionado at point S.

The left foot will follow and, without stopping next to the right foot, will give a mixed-lateral-and-backward-step to the medio de proporcion at point R on the maximum orb.

The instructor will turn in place to once again give disposition on the student's sword to continue the exercise until the student can perform it with some perfection, ease, and freedom.

How to teach the reverse cut of first intention with this step.

Given the same, that the instructor and student are found at the medio de proporcion, following the exercise for freeing the sword two times, the student will learn to form the reverse cut of first intention. Disposition for this is formed by the student as follows:

With instructor's and student's arms and swords collocated in their greatest reach in the plane of the right-angle, the instructor will tell the student to make contact with his sword on the inside of the instructor's sword from above with number 3 of the student's sword touching number 2 of the instructor's. *[TN: Rada numbers the degrees of strength of the sword from 1 to 4, weak to strong.]*

From this position, with ample impulse of force and keeping the swords together, the student will remove the swords from between the two bodies by means of the greater portion of a conical pyramid, starting from the superior plane to the inferior, until he has carried the swords to his right line and the instructor's left line, where he will leave the instructor's sword diverted.

With a successive and not discontinuous action of his own sword, he will complete the pyramid, executing a reverse cut of first intention directed to the top of the instructor's head.

To achieve this, he will give a transverse step with his right foot to his left side from the medio de proporcion at point B to the proporcionado at point S. The travel of the step and the natural movement of the reverse cut are to be completed at the same time.

The left foot will follow the right without setting down next to it, and will then retreat to the medio de proporcion and maximum orb at point R, where the student ends up presenting his right collateral plane with his sword and arm very straight.

The instructor will turn in place so there is correspondence between the lines and planes of the instructor and the student so that he can, with ease and freedom, proceed to once again give disposition with the swords to continue the exercise.

How to teach the half cut of first intention with this step.

Given the same, that the instructor and student are found at the medio de proporcion, following the exercise for the reverse cut of first intention, the student will learn the half cut, also of first intention.

Disposition for this is given by the instructor and made by the student in the same way, without changing anything, as in the previous exercise for the reverse cut. The only difference between these exercises is the places of their execution. The reverse cut is executed to the top of the instructor's head whereas the half cut is directed to the left cheek of the instructor's face.

Thus, the student will make contact, as previously said, on the inside and carry the swords together to the right where he will leave the instructor's sword.

With a successive action, the student will continue with the formation of a half cut whose execution is directed in such a manner as to cut the instructor's cheek from the left eyebrow or left temple to the right side of the jaw.

At the same time, the student will give a transverse step with his right foot to his left side from the medio de proporcion at point B to the proporcionado at point S.

The left foot will follow the right without stopping next to it. The student will retreat by giving a mixed-lateral-and-backward-step with the left foot to end up at point R on the maximum orb and medio de proporcion.

The instructor will turn in place to once again give disposition on the student's sword to continue the exercise in the same manner.

How to teach the diagonal cut of first intention with a movement of diversion with this step.

Given the same, that the instructor and student are found at the medio de proporcion, following the exercise for the half cut of first intention, the student will learn the diagonal cut, also worked in first intention.

The instructor will give the student disposition to practice this by telling the student to make contact with his sword on the inside part of the instructor's sword, crossing the swords in obtuse and acute angles, with the student having more degrees of strength and the instructor less.

The student will then form the greater portion of pyramid from the superior part to the inferior by means of a mixed-natural-and-remiss movement, as if he were making a letter C, such that the opponent's sword is expelled from between the two bodies.

From this position, the student will raise his sword from this low place, forming a diagonal cut that is directed to the line that crosses the instructor's left cheek from the eyebrow on that side to the side of the jaw on the opposite side.

At the same time that he executes this diagonal cut, the student will give a transverse step with his right foot to the left side from the medio de proporcion at point B to the proporcionado at point S.

His left foot will follow the right foot, without being set down next to the right, and the student will retreat by giving a mixed-lateral-and-backward-step with the left foot so that he ends up positioned at point R on the maximum orb of the medios de proporcion.

The instructor will turn in place to proceed, giving the same disposition to the student to continue the exercise.

How to teach the diagonal thrust of first intention with a movement of diversion with this step.

Given the same, that the instructor and student are found at the medio de proporcion, following the exercise for the diagonal cut of first intention, the student will learn the thrust of the same name, also worked in first intention.

Disposition is given for this no differently than for the previous exercise of the diagonal cut of first intention, which is understood to be formed by the student expelling or deviating the sword from between the two bodies, leaving his own sword crossed diagonally in the acute angle between the two contenders.

Assuming the student has reached such a position or posture, the student will lower his arm a little while at the same time raising the tip of his sword with a mixed-violent-reducing-and-forward-movement, firing a thrust to the tangent line or face above the instructor's arm.

To achieve this, the student will, at the same time, give a transverse step with his right foot to his left side from the medio de proporcion at point B to the proporcionado at point S.

His left foot will follow the right and, as soon as it is next to the right, the student will retreat by giving a mixed-lateral-and-backward-step with his left foot so that he ends up at point R on the maximum orb of the medio de proporcion.

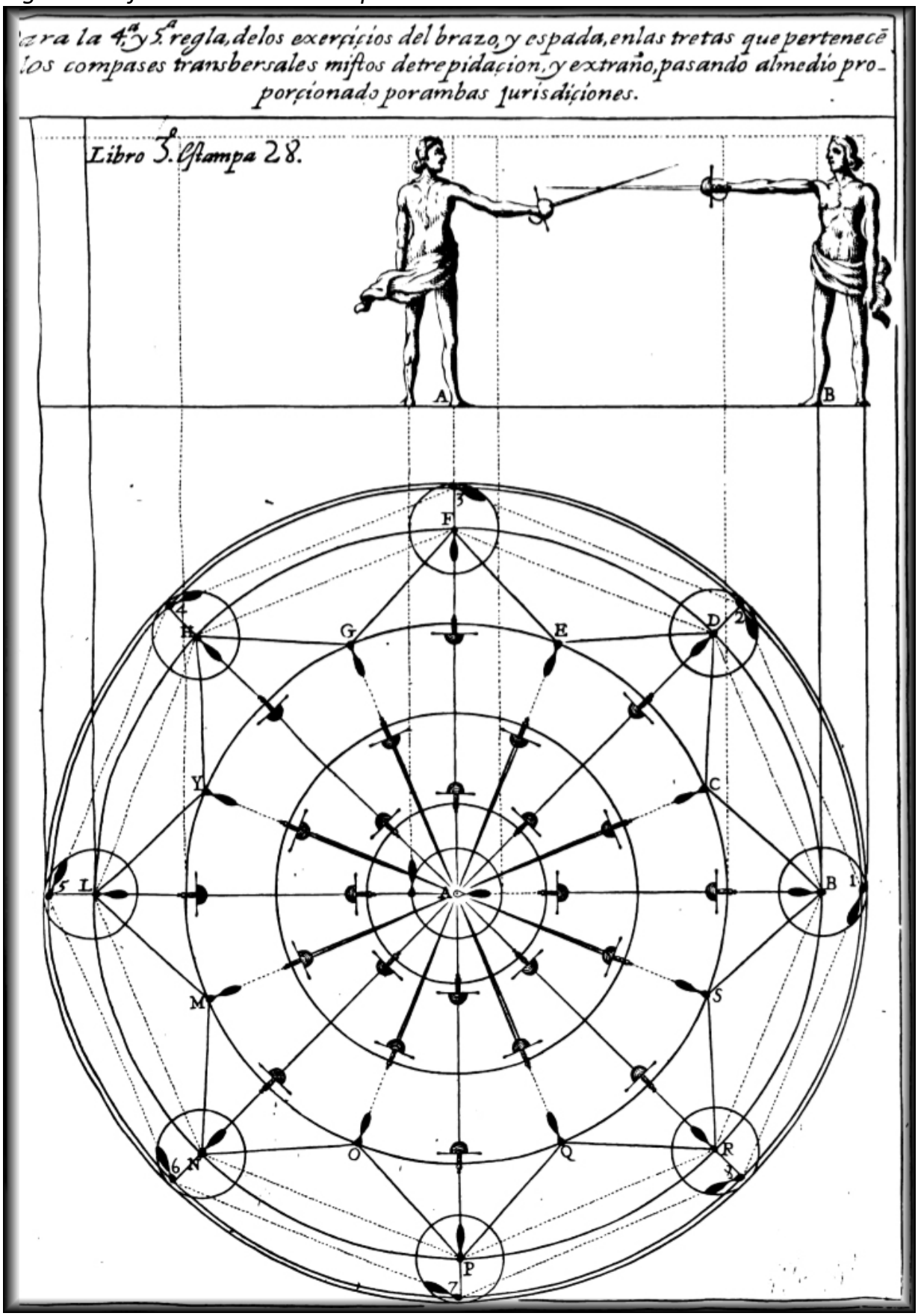
The instructor will turn in place in opposition to the student's steps so that there is correspondence in the planes and lines of the instructor and the student so that he can continue giving disposition with the swords to continue this exercise.

Although in this exercise, and in the preceding exercises, we say that the wounds are executed on the face and head of the instructor, it must be understood that they are directed toward the places called for but should not be carried out because they could kill the instructor.

Therefore, we try to measure the distance in such a manner that there is no risk, and a moderate amount of intensity will be used by the student and not excessive or unreasonable force.

The instructor, who is capable in this science, always lives with caution of the risks he may suffer through carelessness or inexperience of the student. To prevent this, the instructor will stay farther away and retreat from the risk of being struck without worrying about keeping his body precisely in the center of the maximum orb. Even if he leaves there by some amount, the exercise can be continued in the next repetition as if he were in the center of it.

Figure 28 of the Third Book is repeated here:



Book Three, Chapter Fourteen

Important things for the instructor to consider before beginning to teach the student the ways there are to place atajo, whether physical or virtual.

Assuming the student has, by means of the preceding exercises, learned to coordinate his movements in the superior plane with those of the inferior and is able to manage their execution with the necessary freedom and gallantry, the instructor can begin to teach the student in the methods of placing atajo and the requirements each one has when the opponent's sword is found to be reasonably in the right-angle.

Afterwards, he may inform the student of the real and virtual atajos that can be made in opposition to any of the other lines the opponent may position himself in.

With this foundation, the student will be able to begin to learn the execution of the techniques so that he can storm the opponent's fort and take it.

To ensure the instructor can provide this instruction, he must be aware of the following considerations in advance:

FIRST CONSIDERATION

The Diestro must know the strengths and weaknesses of the position of the opponent's sword in order to successfully storm his fort.

The second book gives the necessary knowledge of our conceptual fort and how the student should form it in battle, as if it were real and true, in order to defend himself and attack. The material in the second book was thorough, noting particular and universal concepts. The same book also dealt with the nature and differences of the angles that are able to be made in the superior plane and spoke of the strengths and weaknesses of the arm and sword with respect to the nature of the vertical planes, and of their greater and lesser reach.

We will now refresh the Diestro's memory by again giving notice of the quality of the fort and of the strengths and weaknesses that it has, imitating the military in this regard. These principal concepts are reduced to two, which are to defend and to attack.

How the Diestro is to defend himself in his fort has been discussed in the Book of Art. Now comes the second explanation of how to attack.

Prudent captains and generals first seek to learn the strengths and weaknesses of the castles, emplacements, or amies they oppose to more easily vanquish them.

Our Diestro should conduct himself in the same manner, not only to defend himself in his own fort but also so that he can attack the fort of his opponent.

The student must first recognize the opponent's strengths and weaknesses and the defects of the opponent's positions so that he can use them to his advantage in order to defeat his opponent.

For the student to have universal knowledge of all of this, it is necessary to lay down certain principles supported by evidence. Because strengths and weaknesses that are useful for this science are found in the organization and composition of a man, it is advisable that we have thorough knowledge of them in order to arrange our actions with satisfaction and base them on a strong foundation. For this reason, the following notice is given:

Demonstrations and drawings are found in the second book that give notice of the vertical, oblique, and horizontal planes that are considered upon a man for the exercise of this science. In particular, there is discussion of the four vertical planes in which we now assume the opponent is able to position himself in with his arm and sword.

The first is in his right vertical plane. Although the opponent has his greatest reach in this plane, he also has the greatest weakness because the arm is totally disunited with the rest of the body.

The second is when the opponent positions himself in his left collateral plane, in which he has the greatest strength and least reach because the arm is united with the body. For this reason, his reach is not much more than the length of the sword, which is about four feet.

Between these two extremes are another two planes that are the right collateral and the diametric of the chest. The opponent has greater reach in his right collateral because it is closer to the vertical plane on the same side. As the opponent's position approaches the right vertical plane, his reach increases. Conversely, the farther he moves from the right vertical plane, the more his reach decreases and his strength increases because the arm becomes more united with the body.

When the opponent positions himself in his diametric plane of the chest, he will have greater strength than in the right collateral but less reach.

Thus, we say that the three planes of vertical, collateral, and diametric are for working from a distance, and the left collateral plane is to be used in close for the movement of conclusion.

With this knowledge, the Diestro will work from a distance and see the planes that the opponent is positioned in. When the opponent has weakness, the Diestro will oppose it with strength. When the opponent is positioned with greater strength, the Diestro will oppose it with greater reach.

The Diestro always seeks to make these oppositions from the medio de proporcion and does not break from there to wound without having occupied the correct plane of the opponent to be able to do it.

When the opponent is positioned in the planes of greatest strength, he will be able to enter more easily to make a movement of conclusion.

Within the jurisdiction of each of these three planes, the opponent is able to position himself in any of the three angles, which are straight, obtuse, and acute, and any of the lines are possible. Against each of these postures within each jurisdiction, the Diestro must maintain the principle of opposing strength against weakness and greater reach against lesser reach. Because we will explain the correct use of these planes in teaching the techniques later, in the proper place, we will not discuss them further here.

SECOND CONSIDERATION

There are four universal movements that have been discovered for the use of this science: two of the body and two of the arm and sword, and they occur precisely in all of the techniques if they are to be performed with perfection.

With respect to the military art, soldiers are given training in the handling of weapons to achieve the goals of self-defense and attacking the opponent. Likewise, we must prepare our Diestro to conduct himself so that he can skillfully achieve both.

Therefore, the first thing to be taught is to advise the student that everything to be worked in this discipline is reduced to movements of the body and of the arm with sword in hand, and to provide an understanding of the different types of movement for the ease and satisfaction of the Diestro.

We say all techniques that can possibly be formed must consist of four main movements, two of the body and two of the arm and sword, and they are coordinated so they complement each other in order to defend and attack.

The first two movements that occur in all of the techniques are: one impeding the plane the opponent places his sword in, which the Diestro does with his arm, sword, and guard, aligning them in a way that corresponds directly to the position of the opponent's sword that enables him to attack the Diestro. At the same time the Diestro impedes this plane, he must make another movement with his body, giving the appropriate step by the profile of the body or the posture of the sword in response to the opponent's steps. By means of this step, the Diestro will oppose the appropriate plane to the one the opponent occupies with his sword to attack. These two movements look to the defense and security of the Diestro while at the same time acquiring disposition to wound.

Regarding the other two movements: one pertains to the arm and sword, and the other to the body. The Diestro will, along with the movement of his arm and sword, step to occupy the appropriate plane to attack with a thrust, cut *[tajo]*, or reverse-vertical-cut; or to different appropriate planes if the wound will be made obliquely or horizontally.

In short, these four movements simplify to impeding the planes of the opponent, opposing the necessary plane the Diestro must occupy to be able to wound, and wounding in the oblique, diagonal, or horizontal plane called for by the type of technique that is to be executed.

These four universal precepts comprise the practical part of this science. They serve not only to guide the execution of all the techniques, but their knowledge also informs the Diestro whether or not the opponent is fulfilling these requirements. If any of these requirements are lacking, it will be such an essential defect that it will give the Diestro disposition to attack.

The same knowledge of these precepts allows the Diestro to know if the postures the opponent positions himself in are of a quality that obliges the Diestro to make contact with his sword or, if this is not the case, to move to immediately attack.

Many times, as you will find in the course of this work, the Diestro will not need to make practical use of these four precepts to execute his techniques because he finds disposition in the carelessness or imperfection of his opponent's actions that enables the Diestro to immediately attack.

We can note some specifics about this universality so that not everything is left to the advice in the discussion of the techniques. If the opponent is positioned in such a way that the Diestro must make contact with his sword to be able to attack the opponent, there are four universal methods of doing this: from the inside or outside and above or below; also, to one side and the other by means of the acute angle while having the pyramid of the arm and guard positioned to defend yourself.

In these cases, the first two movements, one of the arm and sword and another of the body, will use the Diestro's sword to first place the opponent's sword outside one of the bulwarks of the Diestro's vertical planes of defense and to one side or the other such that the plane the opponent's sword must move through to attack will be impeded. The second two movements will be the step the Diestro gives with his body to oppose the plane in which he intends to wound, and the movement of the body, arm, and sword to wound with effect.

If the opponent is positioned with his sword in a manner that does not oblige the Diestro to remove it to any of the four parts, then the opponent will have voluntarily removed the sword through lack of skill or because he is using one of the old techniques such as inviting to one side or the other.

If the opponent places his sword in one of the lines, such as high and to one side or the other, such that his point does not have direction to the Diestro's body, then the Diestro will defend himself by impeding the plane by means of the pyramid of his arm and guard.

If the opponent places his sword in the lines that touch on the jurisdiction of the acute angle, the Diestro will guard against these postures by impeding the plane with his sword, always seeking to oppose greater degrees of strength, so that if the opponent reduces to attack, he will be prevented from being able to enter inside the vertical planes of the Diestro's defense.

Note that the pyramid of the Diestro's arm and guard is positioned such that, if the opponent wishes to attack by the superior part, the Diestro will not only remain defended but also so that, if the opponent wishes to avoid the Diestro's guard with his sword, he will have to make larger movements than those the Diestro must make to remain defended and counterattack.

If the opponent places his sword in a posture that is very remote, it will be enough for the Diestro to impede the opponent's planes by placing his own sword wherever is convenient as long as, when the opponent reduces his sword, it will remain outside the bulwarks of the Diestro's vertical planes of defense.

This is understood to be if the Diestro wants to wait for his opponent to act. However, if the Diestro wishes to attack the opponent, having chosen his medio and impeded the plane or planes in the manner referred to, then, if the opponent does not move, the Diestro will be able to immediately wound him in the plane the Diestro has opposed with his choice of medio, using the appropriate type of attack.

THIRD CONSIDERATION

The methods of defense and attack are universally explained using the four movements that all techniques must contain: two of the body and two of the arm and sword.

Every technique, in order to be perfect, has to fulfill these two purposes: the first is to secure your defense. The second is to defeat or wound your opponent if necessary.

The first part, that of defense, is achieved by the Diestro always keeping the opponent's sword outside the sides of the angle of the bulwark of the Diestro's conceptual fort, meaning outside of the Diestro's vertical planes of defense, which extend along the sides of the angle, touching each side of the Diestro's personal cylinder. Their concurrence will be through one of these three places: the opponent's shoulder, the inside of his elbow, or at the guard of the opponent's sword, depending upon the opponent's position with respect to the Diestro. The second part, that which seeks to defeat or wound the opponent if it is appropriate, not only necessitates that the Diestro is at the right distance to achieve it, but also that the required inequality exists in favor of the one who executes the technique.

These distances are called medios proporcionados in Destreza. Some are remote, others are close, and others are located between these two extremes. As seen in our universal diagram, the Diestro moves to all of these medios proporcionados to execute his techniques on the first three orbs of the opponent. Those that we say are executed from afar are done on the first orb. Those that are executed close are done on the third orb. The ones executed in between those two extremes are done on the second orb. Knowledge of this is necessary to clearly understand this teaching.

To correctly use these medios proporcionados for execution of the techniques the Diestro must, for his safety, place the opponent's sword in one of the Diestro's two vertical planes of defense. Therefore, it is advisable to explain the different ways the Diestro can do this.

Assuming the Diestro and the opponent are both positioned in the right-angle and over the right-angle at the medio de proporcion, there are four main ways: two on the part of the Diestro and two on the part of the opponent.

Regarding the two of the Diestro: the first is for the Diestro to use his own sword to remove the opponent's sword from the right-angle and the primary vertical plane until it has been placed outside the angle of the bulwark of the Diestro's vertical planes of defense.

This can be achieved in four different ways; two from the inside with superior or inferior angle; and the other two from the outside using these same angles, always applying greater degrees of strength of the Diestro's sword against lesser degrees of strength of the opponent's sword.

The second method the Diestro can make use of when the opponent's sword is inside the Diestro's planes of defense is for the Diestro to move his own body away by giving a step to the medio proporcional by the posture of the sword or the profile of the body, taking advantage of a superior or inferior angle to one side or the other. Thus, the Diestro will prevent the opponent's sword from having correspondence to the Diestro's personal cylinder by impeding the opponent's sword with his own, either with or without contact. This fits the definition of the universal atajo, using it in a

way that the opponent is unable to reduce to immediately attack the Diestro. This is achieved in another four ways: with the superior or inferior angle, and on either side in both jurisdictions, as has already been mentioned.

The two ways the opponent can place his sword outside the Diestro's vertical planes of defense are each subdivided into another two ways, as follows: two are voluntary and two are because of the opponent's lack of skill or carelessness.

Regarding the two voluntary ways: the first is when the opponent removes the Diestro's sword from the right-angle and the primary vertical plane to either of the two jurisdictions and, either because the opponent is careless, or because he is unaware of the requirements for doing it, he places his sword in one of the two vertical planes of the Diestro's defense, many times giving the Diestro immediate disposition to attack.

The other way is when the opponent places his sword in one of the simple or mixed lines, removing it to one side or the other from the primary vertical plane, sometimes in the superior plane and other times in the inferior plane, which also takes it outside of the Diestro's planes of defense.

Regarding the other two ways the opponent can work through carelessness or lack of skill: the first is when the Diestro makes an attack by the posture of the sword or the profile of the body that is parried *[acometimiento]* and, because the opponent does not know the precepts of the art of making a proper parry, he removes his sword from the primary vertical plane and places it in one of the Diestro's two planes of defense. The second is when the Diestro makes contact with his sword against the opponent's sword and subjects it and the opponent tries to overcome this with force, making more contact with the Diestro's sword than is necessary, and the Diestro immediately responds to this by removing his sword so that the opponent's sword goes outside one of the Diestro's two planes of defense.

In addition to what is mentioned above, there is another way the opponent can do this: when he raises his sword through the primary vertical plane and removes it a little to one side or the other of the high line. Although this lies outside of the superior part of the Diestro's cylinder, it is still within the two planes of the Diestro's defense, and the opponent is able to quickly lower his sword to wound the Diestro. In this case, the Diestro is not without defense since this art imagines a plane that passes through the top of the Diestro's head and the Diestro is able to contain the opponent's sword outside of this plane by using the fifth and sixth atajos and the defensive pyramid of the arm and guard, placing it such that the upper quillon is a little higher than this plane, allowing the guard to arrest and defend.

The Diestro will achieve this against all of the opponent's postures if the Diestro uses the pyramid of his arm and guard, which only sees to his defense, together with the pyramid of his sword, which can both defend and attack, placing both in the position known as the posture of greater potential. It is called this because it is capable of impeding any of the postures the opponent can make in the right-angle, and in the jurisdiction of the obtuse angle, or the acute angle, or to one side or the other, in keeping with the precepts of the art. This does not preclude the Diestro from using the diagonal lines in the jurisdiction of these three angles in opposition to the postures of the opponent if the Diestro likes or if it is convenient.

However, it is always safer to use the posture mentioned above, which not only impedes the postures of the opponent, as has already been said, but the Diestro will often also find immediate disposition to attack in this posture.

To achieve these defenses with perfection, the Diestro needs to make the first two of the four movements that occur in all of the techniques, one with the body and another with the arm and sword, unless the opponent does something through carelessness or lack of skill. Thus, all that remains for us now are the other two movements: one of the body, which serves to move to one of the medios proporcionados, and the other of the arm and sword to execute the techniques.

To regulate these two movements that pertain to the second part of the technique (the part that is the attack), we have imagined for the movements of the body the orbs of our universal diagram:

The first and outermost of these orbs is the place of the medios de proporcion and proporcionales, from where the execution of the techniques begins. The three interior orbs closest to it, which are the first divisions of the opponent's sword, measuring from the point, show where the Diestro must give his steps to execute the techniques from afar, in close, and for the movement of conclusion.

Not all of the points on these orbs are appropriate to choose for the execution of the techniques. They must be chosen according to the continuous inequality the Diestro must try to have with his opponent, moving his body from the common diameter line and carrying the opponent's sword with his own, or impeding the opponent's sword with or without contact. Along with this inequality, the Diestro must also always try to have the advantage in the opposition of his planes to those of the opponent. For this, and for other purposes, we have considered some vertical planes that intersect with the circles we understand to be the orbs on the inferior plane. These intersections determine the place of each of the medios proporcionados, as we have explained in great detail in our universal diagram. Lines in this diagram indicate the steps the Diestro must give for the techniques of first intention, moving immediately from the medio de proporcion to the proporcionados.

For greater safety, the Diestro has been taught to move from the medio de proporcion to the proporcionales, which are located at the vertices of our isosceles triangles in either jurisdiction. The sides and perpendicular lines of these triangles serve to guide the movements of the body to the medios proporcionados, which are determined to be on them. This is clearly seen in the same diagram mentioned above.

To govern the movements of the arm and sword for the formation and execution of the techniques from each of these medios proporcionados, we have considered the four primary vertical planes and their intermediates, other horizontal and oblique planes, our pyramids, and the types of movements with which it is possible to wound. Also, the types of angles they form and the jurisdiction of each, particularly the right-angle. To avoid repetition, we refer the Diestro to the previous discussions where all these subjects were explained very clearly. The rest will be covered in the discussion of the techniques. This will follow a discussion of the atajos since the techniques make use of doctrine resulting from the requirements for each of the atajos.

In all the above, the Diestro has been given universal knowledge of how to defend himself and attack the opponent if appropriate. Since the Diestro cannot be certain any single wound will defeat

the opponent, it is necessary for the Diestro to attack in a way that allows him to retreat from that dangerous distance. This is achieved in two ways:

The first is for the Diestro to enter with resolve to finish the opponent with the rigor of the wound or with a movement of conclusion on the guard of the opponent's sword.

The second is for the Diestro to retreat to the safety of the medio de proporcion. For this, he always uses a movement of the body, giving a mixed-lateral-and-backward-step while assuring the opponent's sword does not have correspondence to the Diestro's body. The Diestro does this by also making another movement with his arm and sword that impedes, with or without contact, the opponent's sword from entering the Diestro's vertical planes of defense, using pyramids or portions of them and the precepts that were given in the exercises covering how to enter to the medios proporcionados and exit from them to the medio de proporcion, which we leave explained in their respective diagrams. The Diestro will also use other steps, which are left explained by means of their respective diagrams, so that our universal explanation is not lengthened.

FOURTH CONSIDERATION

The Diestro must have true understanding regarding the touch and contact of the swords to safely execute his techniques.

Having explained the four universal movements that occur in every technique, as mentioned above, it is advisable to explain the differences between touch and contact, and between the different degrees of contact. Having acquired this knowledge, the Diestro can, with practice, take advantage of it in battle. Doing so will come to be almost like what the military calls ruses or stratagems. With practice, the Diestro will be able to calibrate these degrees of contact to force his opponent, if they are not scientific, to adjust to them. This will create disposition for the Diestro to work whichever technique he wishes to execute.

As in our universal figure (Diagram 18), it is assumed that the two combatants are positioned at the medio de proporcion with the Diestro at point A and the opponent at point B.

The Diestro places his sword on the inside part and above the opponent's sword with greater degrees of strength. If the Diestro recognizes that the opponent offers no resistance he will, without allowing the swords to separate, carry the opponent's sword while moving his own body to occupy the medio proporcional on his left side at point D. Maintaining the precepts that have been previously given, he will place the opponent's sword in the opponent's right vertical plane, B-S. From this position, if the Diestro separates his sword and the opponent's sword remains in the same plane, B-S, then we will say this is just touch or touching.

However, if the Diestro is in the same position and the opponent is making contact against the Diestro's sword with enough force that, when the Diestro separates his sword, the opponent's sword returns to the vertical plane, B-D, in line with the Diestro, we will call this contact of the first degree.

If the Diestro is in the same position and the opponent's sword is in the same vertical plane, B-S, and the opponent is making more lively contact such that, when the Diestro separates his sword,

the opponent's sword moves past the Diestro from plane B-S to the opponent's collateral plane, B-A, we will say that this is contact of the second degree.

If the Diestro is in the same position at the medio proporcional at point D, subjecting the opponent's sword in the same vertical plane, B-S, and the opponent is making even more lively contact than in the previous example such that, when the Diestro separates his sword, the opponent's sword moves past the Diestro from vertical plane B-S to vertical plane B-C, which is between the opponent's collateral plane, B-A, and his vertical plane of the chest, B-T, we will say that this is contact of the third degree.

If the Diestro is in the same position at the medio proporcional at point D, subjecting the opponent's sword in the same vertical plane, B-S, and the opponent is making even more lively contact than mentioned in the previous example such that, when the Diestro separates his sword, the opponent's sword moves past the Diestro to the opponent's vertical plane of the chest, B-T, we will say that this is contact of the fourth degree.

Although men who are not scientific sometimes in battle apply so much force in their contact that, when the Diestro separates his sword, the opponent's sword moves almost to the opponent's tangent line and the opponent's right foot moves to his left side at the same time, it isn't necessary to give a name to the exorbitance of this excess, nor to give it a precept. With any of the above-mentioned grades of contact, the Diestro will have sufficient disposition to work his techniques safely, either from a distance or in close.

Having described touch and the degrees of contact that can be made at the medio proporcional at point D in the jurisdiction of the Diestro's posture of the sword when the Diestro takes the opponent's sword from the inside, it is now advisable to explain touch and the degrees of contact from the medio proporcional at point C by the profile of the body for the Diestro's understanding.

It is assumed that the two opponents are positioned at the medio de proporcion. The Diestro is at point A and the opponent is at point B.

The Diestro places his sword above and touching along the inside of the opponent's sword, giving a step with his right foot by the profile of the body to the medio proporcional at point C according to the precepts and requirements that were previously given in their appropriate place. At the same time the Diestro gives this step, he places atajo on the opponent's sword, putting it in the opponent's collateral plane, B-A. If the Diestro removes his sword from the subjection and the opponent's sword remains in the same plane, B-A, we will say this is only touch, or impediment, and the opponent did not make any impulse of resistance.

If the Diestro is in the same position, subjecting the opponent's sword in the collateral plane, B-A, and the opponent makes contact such that, when the Diestro removes his sword from the subjection, the opponent's sword moves to plane B-C, which is between the opponent's collateral plane, B-A, and the opponent's vertical plane of the chest, B-T, and is in line with the Diestro, we will say this contact in the jurisdiction of the profile of the body is of the first degree.

If the Diestro is in the same position, subjecting the opponent's sword in the same plane, B-A, and the opponent is making more lively contact than in the previous example such that, when the

Diestro removes his sword from the subjection, the opponent's sword moves to the opponent's vertical plane of the chest, B-T, we will say this is contact of the second degree.

However, if the two opponents are positioned at the medio de proporcion with the Diestro at point A and the opponent at point B, and the Diestro puts his sword above the opponent's sword and touching it along the outside, and the Diestro gives a step with his right foot by the profile of the body to the medio proporcional at point C while at the same time subjecting the opponent's sword, carrying both swords together to the opponent's vertical plane of the chest, B-T, and the opponent makes contact with such force that, when the Diestro removes his sword from the subjection, the opponent's sword remains in the same plane, B-T, we will say this is only touch, or impediment, without any impulse of resistance.

If the Diestro is in the same position, subjecting the opponent's sword in the same plane, B-T, and the opponent is making contact such that, when the Diestro removes his sword from the subjection, the opponent's sword moves to the vertical plane, B-C, and is in line with the Diestro, we will say that this is contact of the first degree on this side.

If the Diestro is in the same position, subjecting the opponent's sword in the same vertical plane of the chest, B-T, and the opponent makes more lively contact than in the previous example such that, when the Diestro removes his sword from the subjection, the opponent's sword moves to his collateral plane, B-A, we will say this is contact of the second degree.

However, if the Diestro is in the same position subjecting the opponent's sword in the same vertical plane, B-T, and the opponent is making even more lively contact than in the previous example such that, when the Diestro removes his sword from the subjection, the opponent's sword moves to vertical plane, B-D, we will say this is contact of the third degree.

If the Diestro is in the same position, subjecting the opponent's sword in the same vertical plane of the chest, B-T, and the opponent is making even more lively contact than in the previous example such that, when the Diestro removes his sword from the subjection, the opponent's sword moves to his right vertical plane, B-S, we will say this is contact of the fourth degree.

The purpose of what has been explained so far about touch and the degrees of contact is so the Diestro will understand how the degrees of contact have been divided and are described in the following exercises where the student moves from the medio de proporcion to the medios proporcionales at point D by the posture of the sword, and at point C by the profile of the body.

All the techniques are executed with these degrees of contact. They are also executed much more safely and with better disposition from these two medios proporcionales than from anywhere else. The use of these degrees of contact are universal since they can be worked from wherever the Diestro finds himself on the circumference of the maximum orb of the medios de proporcion, DAC.

Although the Diestro is able to make use of these degrees of contact when he finds himself positioned along with his opponent at the medio de proporcion, A-B, this is the most dangerous position to do so since both opponents have equal potential there. However, if the Diestro does not find more than touch in the opponent's sword while at this medio de proporcion, then the can work any of the techniques of first intention and of the quarter-circle to either side.

However, If the opponent makes any contact with his sword, the Diestro will place his own sword above the opponent's sword with greater degrees of strength. For example, placing it above from the inside and, without changing position, carrying the opponent's sword by the posture of the sword and subjecting it in the opponent's vertical plane, B-D. If the Diestro removes his sword from the subjection and the opponent's sword remains in the same plane, we will say this is only touch.

If the Diestro is in the same position, subjecting the opponent's sword in the same plane, B-D, and the opponent makes contact with enough force that, when the Diestro removes his sword from the subjection, the opponent's sword moves to plane B-A and is in line with the Diestro, we will say this is contact of the first degree.

If the Diestro is in the same position, subjecting the opponent's sword in the same plane, B-D, and the opponent makes more lively contact than in the previous example such that, when the Diestro removes his sword from the subjection, the opponent's sword passes to his vertical plane, B-C, we will say this is contact of the second degree.

If the Diestro is in the same position, subjecting the opponent's sword in the same plane, B-D, and the opponent makes even more lively contact than in the previous example such that, when the Diestro removes his sword from the subjection, the opponent's sword passes to his vertical plane of the chest, B-T, we will say this is contact of the third degree.

If the Diestro is positioned with his opponent at the same medio de proporcion, and the Diestro places his sword along the outside and above the opponent's sword, and the Diestro applies greater degrees of strength and, without changing the position of his body, the Diestro carries the opponent's sword through the profile and subjects it in the opponent's vertical plane, B-C, and then, when the Diestro removes his sword from the subjection, the opponent's sword remains in the same plane, B-C, we will say this is only touch because the opponent has not made any resistance with his sword.

If the Diestro is in this same position, subjecting the opponent's sword in the same plane, B-C, and the opponent is making contact with enough force that, when Diestro removes his sword from the subjection, the opponent's sword returns to the primary vertical plane, B-A, and is in line with the Diestro, we will say that this is contact of the first degree on this side.

If the Diestro is in this same position, subjecting the opponent's sword in the same plane, B-C, and the opponent is making more lively contact such that, when the Diestro removes his sword from the subjection, the opponent's sword passes to his vertical plane, B-D, which is by the Diestro's posture of the sword, we will say this is contact of the second degree.

If the Diestro is in this same position, subjecting the opponent's sword in the same plane, B-C, and the opponent makes even more lively contact than in the previous example such that, when the Diestro removes his sword from the subjection, the opponent's sword passes to his right vertical plane, B-S, we will say that this is contact of the third degree.

Everything said so far has been about touch and degrees of contact when the opponents are positioned at the medio de proporcion and the Diestro takes the opponent's sword from the inside or the outside, subjecting it in different planes and at different medios, adjusting for these, by

means of practice, the touch and degrees of contact the Diestro makes when subjecting the opponent's sword with his own.

The same has to be understood to apply without any difference when the opponent subjects the Diestro's sword at the medio de proporcion, as well as at the medios proporcionales, either by the posture of the sword or the profile of the body, or in whatever other part of the circumference of the maximum orb where the opponent is found, and in whose center the Diestro is considered to be positioned.

The opponent can make the subjection in any of the same planes, and the other planes are used to verify the degrees of contact.

The universal diagram, as was explained earlier, is common to the two opponents and each of them has the same potential in it the same as the other, as is seen in its construction. Therefore, we won't tire ourselves by repeating these degrees of contact.

Book Three, Chapter Fifteen

The eight ways to perform the atajo and the requirements of each one.

When preparing Diestros to learn the eight atajos it is good to explain for more clarity and less confusion that the atajos are called first, second, third, etcetera, up to eight, which is natural. This is only for ease of explanation and does not imply any atajo is better than another, only that there are diverse ways to form them. It is also appropriate to explain the propositions by which each one is made in Verdadera Destreza.

Proposition 1 Problem

First Atajo

It is given that the two combatants are positioned at the medio de proporcion over the right-angle. The Diestro is at II-A and the opponent is at LL-B. Both have their arms and swords in the right-angle and their right collateral planes correspond to the diameter of the common orb, A-B, where we imagine the primary vertical plane to be. The opponent communicates one degree of contact with his sword.

The Diestro will be instructed to, from this medio, place an atajo of first intention with his sword on that of the opponent from the inside part and from above.

For more clarity and better understanding, we will include in this proposition, and in the ones that follow, all the requirements necessary for each of them, dividing them into requirements that must be met before the step is given, those that must be met at the same time the step is given, and those that are left until after the step has been given. Afterwards, each of these the requirements will be explained.

Requirements that precede giving the step for this atajo:

Having chosen the medio de proporcion, the two opponents will place their swords in parallel lines that are as close together as possible.

The first thing the Diestro will do is shift the weight of his body over his left foot. At the same time, he will lower his arm through the primary vertical plane to the sixth line of its pyramid until the pommel of his sword reaches the middle horizontal plane. While lowering the pommel, he will raise his sword to the second line of its pyramid until the point is at the height of the top of his head, or the ninth horizontal plane. At the same time, the Diestro will make contact with the lower edge and some degree of the third division of his sword against the second division of the opponent's sword *[TN: Rada divides the sword into four equal parts numbered 1 to 4 from weak to strong].* Without changing this point of contact, he will make a small movement to his left side so that his sword comes to participate in the ninth line of its pyramid and his upper quillon is in the third line of its pyramid. The opponent's sword will be carried to the fourth line of its pyramid such that the opponent's sword is on the Diestro's left defensive plane, as is shown by the position of the swords and figures in Diagram 29. The Diestro will then shift his body weight over his right foot.

Explanation of the requirements that must be met before the step for this atajo is given:

In this first proposition, it is given by doctrine that the opponents have chosen the medio de proporcion and have placed their swords in parallel lines that are as close together as possible.

The first thing the Diestro will do is to shift his weight over his left foot. This is done so that the Diestro is able to step quickly with the right foot to the necessary place.

At the same time, the Diestro will lower his arm through the vertical plane to the sixth line of its pyramid until the pommel of his sword reaches the middle horizontal plane while raising the sword to the second line of its pyramid. The purpose of this is to impede the opponent's sword by the inside part so that, if he wishes to free his sword to the outside through the inferior or superior plane, he must make a large arc with his dispositive movements and, in either of these cases, the Diestro will be able to attack with a briefer movement as the opponent does so.

At the same time, the Diestro must make contact with the lower edge and some degree of the third division of his sword against the second division of the opponents sword. This is so that the Diestro's subjection will be done with greater degrees of strength against lesser degrees of strength of the opponent. It is done with the lower edge of the Diestro's sword so that it is communicated more naturally, and more favorably for the Diestro's defense, and the subjection will be more perfect and secure, which will provide the Diestro with better disposition for successive actions.

Without altering this point of contact, the Diestro will make a small movement to his left side such that his sword comes to participate in the ninth line of its pyramid, and his upper quillon is somewhat in the third line of its pyramid, and the opponent's sword is carried to the fourth line of its pyramid so that it is on the Diestro's left defensive plane. With the Diestro's sword and quillon in the referred to position, if the opponent wants to free his sword to the outside, he has to make a large arc and, in doing so, he will give the Diestro disposition to attack. The opponent's sword is placed on the Diestro's plane of defense so that the opponent cannot attack to the inside part and disrupt the Diestro. Therefore, the Diestro is able to give his step with the same assurance that the opponent cannot attack.

The Diestro will then shift his weight over his right foot so that he can quickly give a step with his left foot to the medio proporcional by the posture of the sword.

FIRST CONSIDERATION

It is assumed that the Diestro will perform this atajo with some degree of the third division of his own sword against another degree that corresponds more immediately to the second division of the opponent's sword. Since the Diestro cannot anticipate in advance how much strength or weakness the opponent will apply with his sword, he must adjust the degree of his own sword to that of the opponent. As a result, the Diestro must acquire this knowledge through practice to be able to choose the proper degree of contact. Since we assume equality between the two combatants, the Diestro must do this wisely so that he always has the advantage in the subjection

that he makes with the appropriate part of the third division of his own sword against whatever part of the second division of the opponent's sword. It is important to understand that observing this alone will always achieve the force needed to subject the opponent's sword, and it will be with a natural movement, which is the most noble type of movement and is favorable to the subjection.

SECOND CONSIDERATION

The opponent will often give a step to break the distance at the same time the Diestro applies atajo from the inside or the outside, changing the point of contact of the swords so that he can, with greater degrees of strength, raise the Diestro's sword to the obtuse angle.

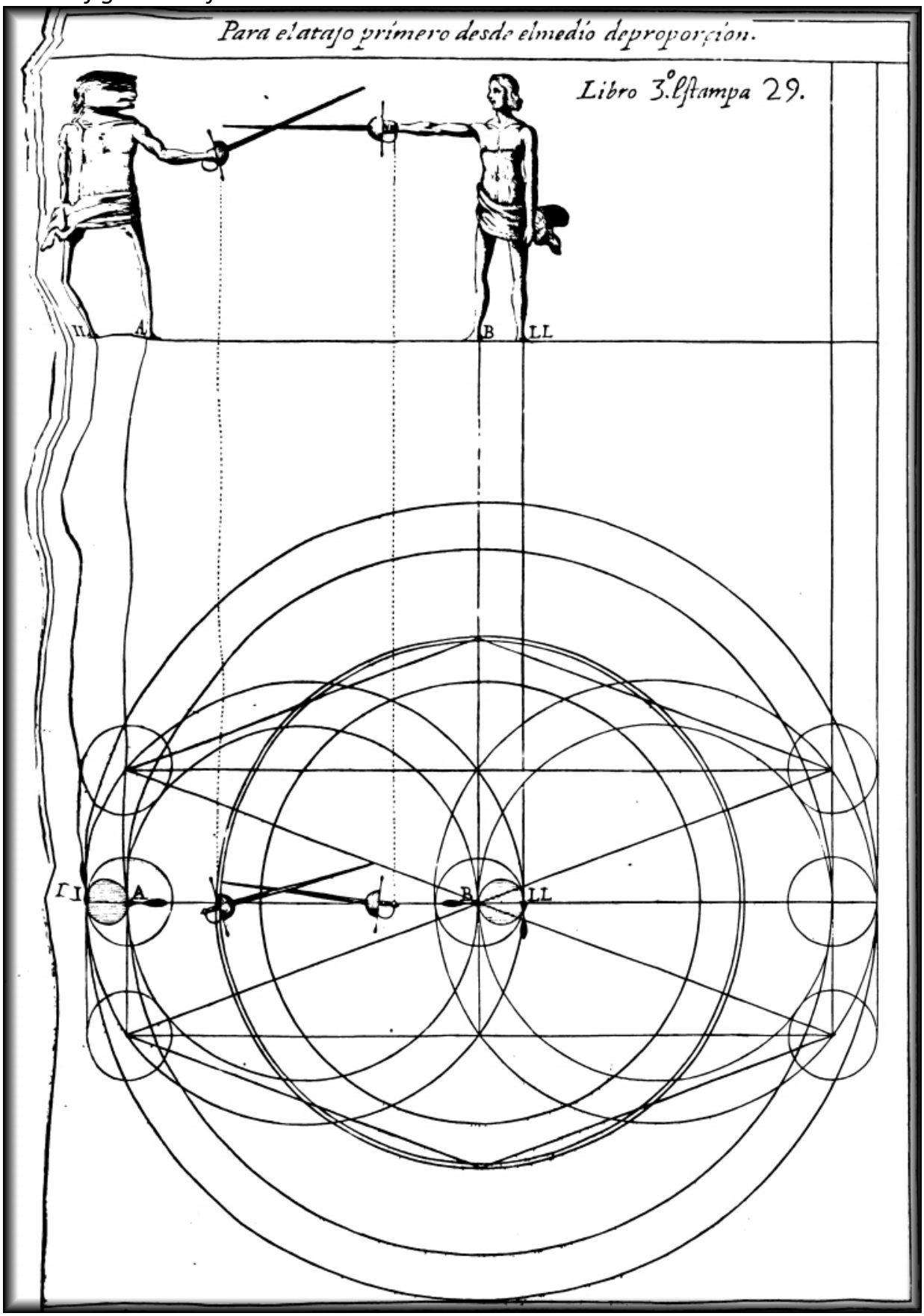
It is an essential precept for the Diestro, when he recognizes the opponent is beginning to apply this violent force to overcome the atajo, to in no way struggle to subject the sword. Doing so will only serve to give the opponent disposition to wound.

Instead, the Diestro must quickly change intention after failing to place atajo: he must keep his arm and the guard of his sword in place for his defense and pass the opponent's sword.

At the same time, the Diestro will give a step to wherever is convenient, moving his body away while placing a virtual atajo with his sword to avoid the danger, seeking to acquire disposition to attack the opponent, if appropriate.

The Diestro will never leave the safety of the medio de proporcion or proporcional to work a technique unless he has placed atajo on the opponent's sword with contact or has impeded the opponent's sword without contact. In either case, the opponent's sword will be on one of the Diestro's two defensive planes.

Here is figure 29 of the Third Book:



Proposition 2 Problem

How the Diestro moves from the medio de proporcion at point A to the proporcional at point D, and the position he should end up in at this medio, following the atajo of first intention by the posture of the sword.

Requirements that are met at the same time as the step is given.

Following the first atajo:

Having observed everything in the previous demonstration: without hesitating, nor altering the intersection of the swords, or strength of contact that the Diestro has made with his sword against the opponent's, the Diestro will very carefully give a curved step of a little more than three feet with his left foot to his left side along the circumference from the medio de proporcion at point II to the proporcional by the posture of the sword. The center of his left heel will be placed at the medio poroporcional at point D, which is located at the vertex of isosceles triangle BDQ and is three feet away from the common diameter line. The right foot will follow and be placed with the center of the right heel at point 9. At the same time the Diestro gives this step, without separating his sword from the opponent's, and without changing the point of contact between the swords that the Diestro has made on his left defensive plane, the Diestro will very carefully continue the movement he has begun until he has reached the medio proporcional at point D, as is shown in Diagram 30.

Explanation of the requirements that are met at the same time the step is given:

To give the step with the left foot, the weight of the Diestro's body must be over the center of his right heel, which moves the Diestro's body closer to the opponent. Therefore, it is unsafe to hesitate in giving the step.

The Diestro does not change the point of contact between the swords so that he does not lose the superiority he has acquired in having greater degrees of strength against the opponent's lesser degrees of strength. Once this point of contact is established, it is very important to maintain it. Without it, the step cannot be safely given.

The Diestro's step to his left side must be of a little more than three feet from the medio de proporcion at point II to the medio proporcional by the posture of the sword at point D. This distance enables it to be given without awkwardness.

It is given so that the center of the left heel occupies point D, which is the medio proporcional of this jurisdiction. This is because the medio proporcional at this location is the most suitable that the examination of this art has discovered for moving more safely and courageously to the medios proporcionados, both far and near, by the posture of the sword. Also, the medio proporcional is halfway between the medio de proporcion and the proporcionados that are difficult to reach from the medio de proporcion in a single step, as was stated in our universal diagram, to which we refer.

This medio proporcional is three feet away from the common diameter line. This ensures the Diestro, by being there, has this same amount of inequality with regard to the opponent, according to the assumptions of this proposition.

When the step with the left foot is completed, the right will follow, with the center of the right heel placed at point 9, so that the Diestro ends up positioned over the right-angle. When the Diestro gives this step, he must not separate his sword from the opponent's sword. This is so that, through this contact, the Diestro will have notice of the movement or movements the opponent will make.

The Diestro should not change the point of contact he has made between his sword and the opponent's on the Diestro's left defensive plane. This is so that the Diestro does not lose the superiority of strength he has acquired and, by maintaining it, he keeps the opponent's sword in the Diestro's same defensive plane.

Maintaining this contact, the Diestro will carefully continue the movement he has begun until he reaches the medio proporcional. This is so that the movements of the arm and sword are coordinated with the movement of the body throughout the step so that they are, as much as is possible, completed at the same time. If the opponent changes the position of his body while the Diestro is making these two movements, the Diestro will be able to move wherever he must for his defense and to attack the opponent, if appropriate.

Requirements for this atajo the Diestro must satisfy after the step to the medio proporcional at point D has been given.

The first will be that the Diestro occupies the perpendicular line, D-I, of isosceles triangle BDQ with his left foot and remains positioned over the right-angle and squared to his opponent, as is seen in our universal diagram and in diagram 30 at the end of this section.

The Diestro will oppose the vertical plane of his chest to the corresponding plane of the opponent, which we imagine will be somewhere between the opponent's collateral and right vertical planes.

The Diestro's sword may end up in the ninth line of its pyramid such that the point of the Diestro's sword is on the horizontal plane imagined passing through the top of the opponent's head. Alternatively, it can be lowered to subject the opponent's sword with a mixed-natural-and-remiss-movement until the point arrives in the superior plane and the center of the guard is in the middle plane. In both cases, the upper quillon of the Diestro's guard is placed in the third line of its pyramid. The Diestro is also able to lower his sword by continuing the same mixed movement, subjecting the opponent's sword, until the Diestro's sword reaches the middle plane in such a way that it is parallel to the horizon and the quillons are perpendicular to it. In all three of these cases, the Diestro's arm will be in the seventh line of its pyramid. In the last two cases, the opponent's sword will be in the fifth line of its pyramid. These are the three possible ways the Diestro can place this atajo. The Diestro may use any one of these according to his purpose, adjusting it to the greater or lesser contact the opponent makes and the disposition that is given. If this atajo is done in a way that fulfills these requirements, ensuring as much as possible that the two movements, one of the body and one of the arm and sword, are completed at the same time, it will be done perfectly.

Explanation of the requirements for this atajo that the Diestro must satisfy after the step has been given.

The reason the Diestro occupies the perpendicular line, D-I, with his left foot is to ensure that, with his left foot in this position, he will be able to give a step with his right foot with more composure to the medios proporcionados that are remote and to the nearby one for the movement of conclusion. Also, to oppose his vertical plane of the chest to the corresponding plane of his opponent, which we imagine will be somewhere between his collateral planes and his right vertical plane, any of which will be weaker than the Diestro's vertical plane of the chest.

The Diestro's sword may remain in the ninth line of its pyramid in such a manner that the point is in the horizontal plane imagined passing through the top of the opponent's head to ensure the opponent's sword is kept in the Diestro's defensive plane. Also, so the Diestro will be able to swiftly wound the nearest part of the opponent's body.

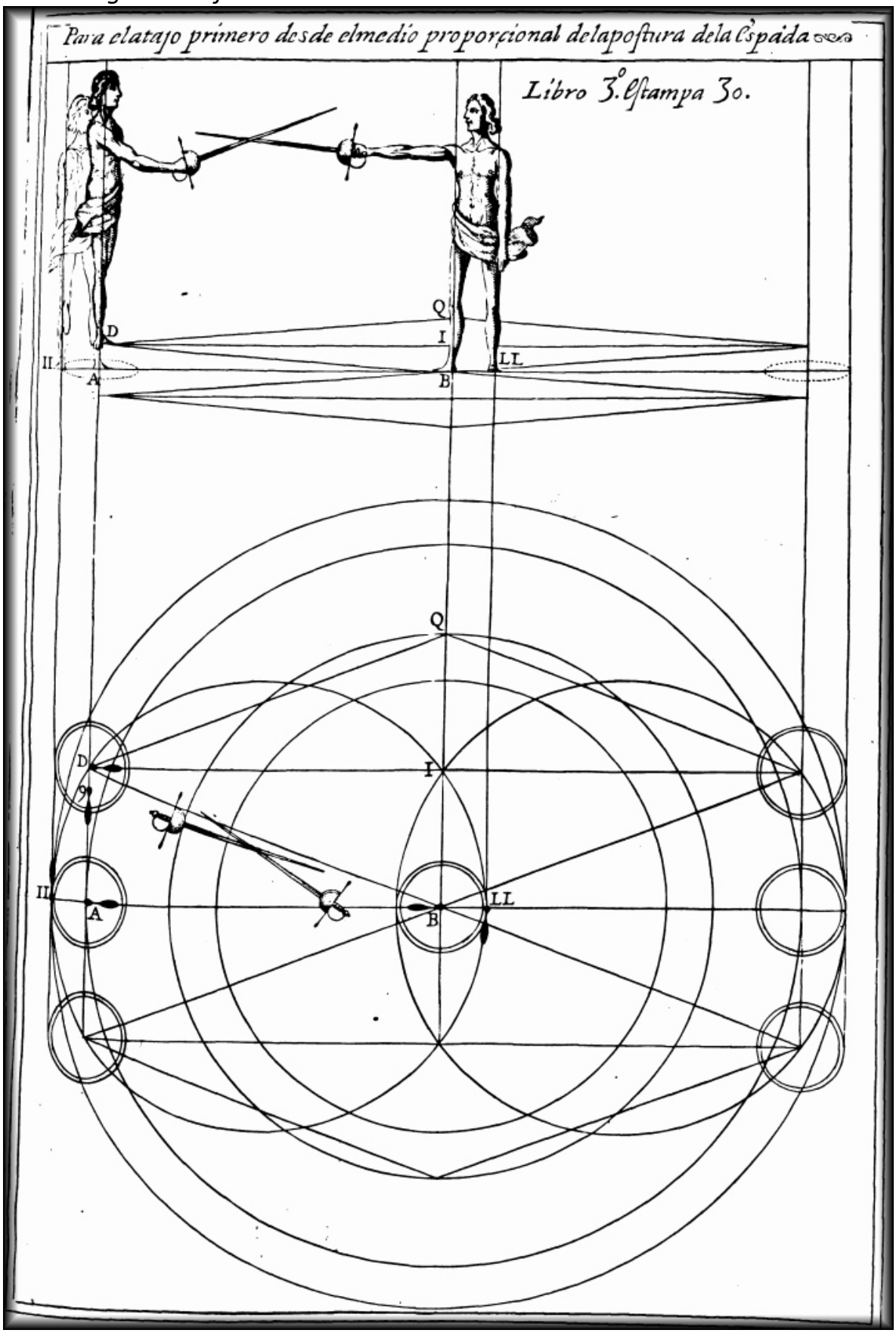
To subject the opponent's sword, the Diestro may move his sword such that the point reaches the superior plane and the center of the Diestro's guard is in the middle plane. This is done to better impede the opponent's sword in the superior and inferior parts in such a way that, if the opponent wishes to free his sword to the outside, he will have to make a greater arc, which will give the Diestro disposition to attack.

The Diestro subjects the opponent's sword in the fifth line of its pyramid, placing his own sword in the middle plane parallel to the horizon. This is done to limit the opponent's ability to take control of the distance, or to make an arcing thrust *[Enarcada]*, or give a cut to the Diestro's legs *[Canillazo]*. Also, so that the Diestro's sword is aligned to execute a quarter-circle-thrust or to carry the swords to the right defensive plane with a movement of diversion.

When placing this atajo, the quillons must be perpendicular to the horizon to ensure the force that is communicated is more natural and to oblige the opponent to make larger movements to get past the Diestro's lower quillon. Also, so that the Diestro is able to wound with a quarter-circle-thrust or to quickly make a movement of diversion.

In all three ways of placing this atajo mentioned above, the Diestro's arm must be in the seventh line of its pyramid to ensure the opponent's sword is more impeded by the inferior part. Also, so that the Diestro is able to communicate the force necessary for each one by keeping his arm close to his body.

Here is Figure 30 of the Third Book:



Proposition 3 Problem

How the Diestro moves, proceeding with the atajo, from the medio proporcional at point D to the proporcionado at point G, which is the medio of this atajo for the posture of the sword.

Requirements that must be met at the time the step is given from the medio proporcional at point D to the proporcionado at point G, the medio of the atajo.

Following the first atajo:

It is given that the Diestro has moved to the medio proporcional at point D, as was shown in the previous proposition.

Assuming the Diestro has made the first two movements, one of the arm and sword and the other of the body, moving from the medio de proporcion to the proporcional as was explained in the first proposition, the student will be told how to continue the first movement of the arm and sword.

From this position, if the Diestro feels the opponent make contact with his sword against the Diestro's own sword, he will make a third movement with the body, giving a transverse step with his right foot from point 9 to point G, placing it as shown in the diagram. He will take care that the center of the right heel occupies the same point G so that it lies along the line OO-KK, which is perpendicular to the common diameter line A-B and intersects it at point Z. The left foot will follow and be placed behind and apart from the right foot along a line parallel to the common diameter and perpendicular to line D-I at the distance required to end up positioned over the right-angle formed by two lines: one imagined passing through the center of the right heel and the tip of the right foot, producing the same line KK-OO, the other imagined passing through the center of the left heel and the tip of the left foot, which touches the same line OO-KK, as seen in the top down view of Diagram 31 at the end of this proposition. This is one of the different ways the Diestro is able to position himself over the right-angle, as was explained in one of the previous demonstrations.

At the same time this step is given, the Diestro will contain the opponent's sword in the Diestro's left vertical plane of defense without changing the position of his sword on the opponent's, completing the second movement of the arm and sword without rushing it too much. In doing this, the Diestro will continue the subjection with his inferior edge maintaining contact until the Diestro's guard is on his right side between his collateral line and his vertical line of the chest. The tip of the Diestro's upper quillon will correspond to the middle plane and the intersection of the swords will be no higher than this. Nor will the tip of the Diestro's sword be below the middle plane. The Diestro will oppose his left collateral plane to another particular plane of the opponent, which will be the closest of those imagined between the opponent's vertical and right collateral planes, as is seen by the position of the bodies in the side view at the top of Diagram 31.

If the Diestro makes this third movement by giving a step with his right foot to point G, as described above, it will be four feet long when measured from the proporcional at point D, which is occupied by the center of the left heel. The second movement of the arm and sword, and the other requirements for both, will be completed at the same time.

This atajo will be made with three movements: two of the body and another of the arm and sword, and it must consist of only these movements. Although this atajo has the perfection required of the Art in that it includes the three most important principles of subjection, privation, and disposition, it is not considered a technique because it lacks a fourth movement of execution.

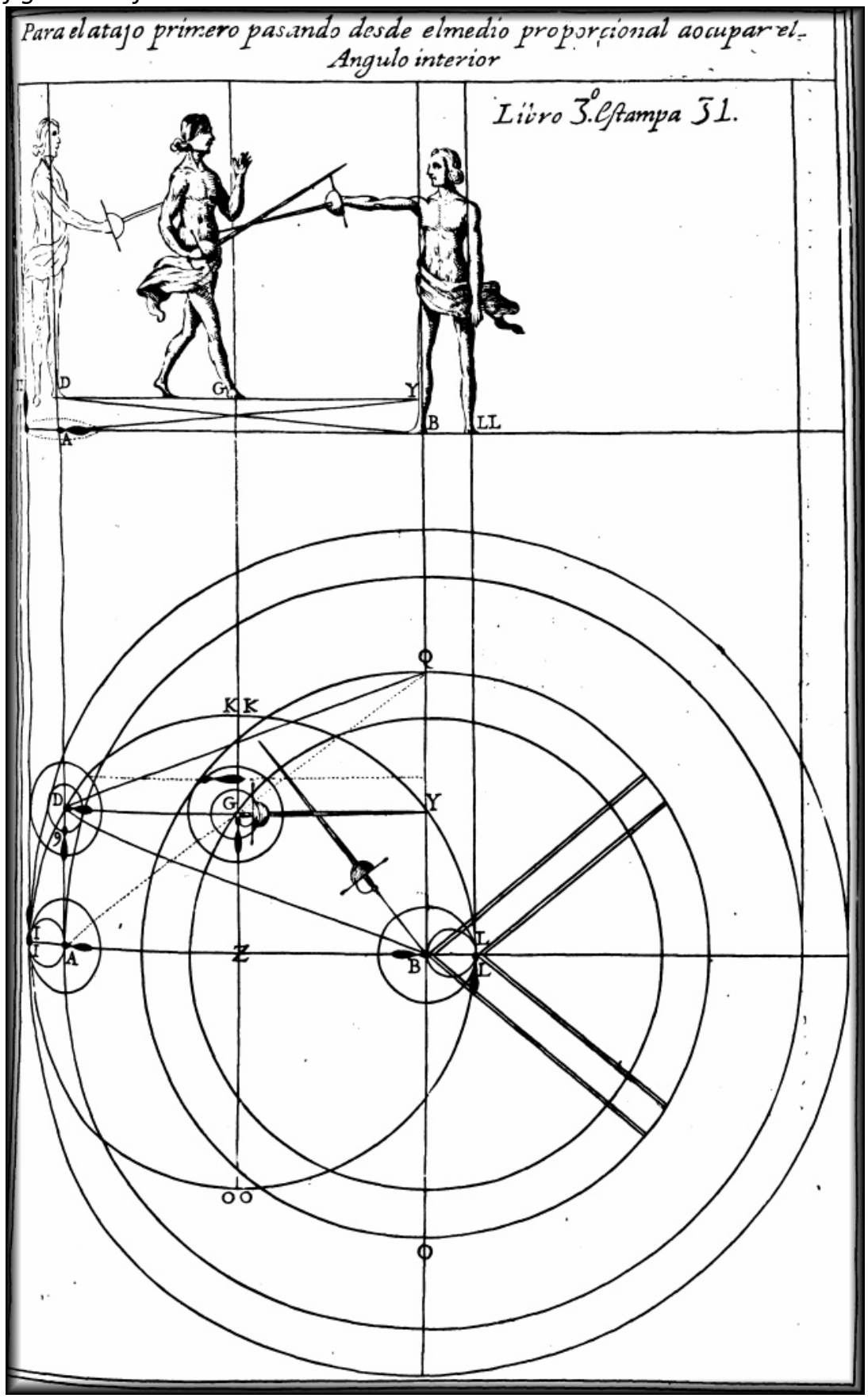
The demonstration of this is clear because, as we explained in our universal diagram, the medio of the atajo is three feet from the common diameter line, A-B, and five feet from the medio de proporcion where the two combatants are imagined to be positioned, as one and the other were determined to be.

The first requirement of this atajo is subjection. The Diestro achieves this with three other subordinate requirements: the first, placing greater degrees of strength of his own sword against lesser of those of the opponent. The second, opposing a stronger plane to a weaker plane. Third, uniting the arm to the body while disuniting the opponent's arm from his body.

The second requirement of this atajo is privation. The Diestro creates this with another three subordinate requirements: the first, using his sword to keep the opponent's in the Diestro's left vertical plane of defense. The second is the subjection that prevents the opponent from wounding without first making a dispositive movement or movements. The third is that, because the Diestro is positioned at the medio of this atajo, he occupies the second orb of the opponent's sword, with which the opponent cannot fit his sword between the two bodies.

The third requirement of this atajo is that the Diestro has disposition against his opponent. This is satisfied in three ways: the first is that, from this medio, the Diestro can reach the opponent's guard with his left hand. The second is that the Diestro can fit his sword between the two bodies to wound or attack the opponent. The Third is that the Diestro can immediately give a step with his left foot to the opponent's interior tangent line, Q-O, and make the movement of conclusion with his left hand on the opponent's guard.

Here is figure 31 of the Third Book.



Proposition 4 Problem

How the Diestro proceeds from the medio of the atajo, which located at point G, to the movement of conclusion at point I, occupying with his feet the interior tangent of his adversary.

Requirements that must be satisfied to make this movement of conclusion of first intention.

Following the first atajo:

As in the previous proposition, it is given that the Diestro has reached the medio of the atajo at point G. From this position, if the Diestro feels contact in the swords, he must immediately give a curved step with his left foot so that the tip of his left foot is placed at point I, occupying the opponent's third orb of the sword on the inner tangent line, Q-O. At the same time this step is given, the Diestro will, continuing the subjection, carry the opponent's sword along while keeping it on the Diestro's left defensive plane. The Diestro's right foot will follow along the exterior circle of the opponent's second orb of the sword to occupy point R, which is located at the intersection of the same tangent line with the same second orb of the opponent's sword, so that the Diestro ends up positioned over the right-angle, as seen in Diagram 32 at the end of this proposition.

From this position, the Diestro will extend his left arm and hand to make the movement of conclusion on the opponent's guard, taking the sword from his hand. If the Diestro wants to wound the opponent as expediently as possible, it will be by executing a thrust or reverse-diagonal-half-cut on the right side of the opponent's head, directing it along the diagonal line of the square that is imagined on the face, which begins at the right eyebrow.

If the Diestro continues the movement, he will be able to execute a reverse-vertical-cut and, without stopping, the Diestro will withdraw his arm, bringing it close to his body so that the upper quillon of the guard and the sword are both in the second lines of their pyramids, directing the point to the opponent's right eye where he can be wounded with a thrust. The wound may also be directed to the shoulder by lowering the sword to the corresponding first line of its pyramid.

Although the Diestro is able to execute other techniques from the movement of conclusion, the ones mentioned above are more immediate than the others and the Diestro's sword will be quicker to impede the opponent if he tries to grapple with the Diestro by stepping with the left foot, or if the opponent attacks the Diestro with a weapon in the left hand.

As Don Luis considered, the movement of conclusion is the most courageous and superior action discovered by the Art, and is most fitting to the precept of not killing. With it, the opponent is deprived of his potency while the Diestro is free to do as he wishes. Even without attacking the opponent, the Diestro is defended by directing the point of his sword at the opponent's right eye, or to his shoulder. Even if the opponent has a dagger in his left hand, he cannot reach the Diestro with it.

When the Diestro remains in this position of only defending without executing a wound, the movement of conclusion will consist of six actions or movements: two of the right arm and sword, three of the body, and another of the left arm and hand. This is an exception to the general rule of the particular techniques of first intention, which by their definition, and by means of the atajo, must consist of four movements: two of the body and two of the arm for the purpose of defending and attacking.

This movement of conclusion is more preeminent than any of the other medios proporcionados because the Diestro is able to take the opponent's sword and, if he chooses, remain defended without wounding the opponent by placing the sword in the way described above. If the Diestro wishes to wound the opponent, it can be done with different techniques, as mentioned, by only making the movements of the arm and sword that pertain to each. The same cannot be done from the medio proporcionado of any other particular technique. Therefore, if the movement of conclusion is made according to the requirements mentioned above, it will be worked with the necessary perfection.

The demonstration confirming this has already been given in the proposicion covering what must be done before this atajo, including everything that must precede moving to the movement of conclusion. So that what has already been explained is not repeated, we refer you to the previous explanation.

All that remains is to demonstrate the construction that proceeds from the medio of the atajo onward. It is clear that, because this medio is four feet from the opponent's interior tangent, Q-O, and the weight of the body is centered over the right foot, which occupies the point of this medio, the Diestro will be able to easily give a step with his left foot, placing it on the opponent's third orb of the sword. By placing the right heel at point R on this same tangent line, the Diestro will end up positioned over the right-angle, as seen in the Diagram 32, with the opponent's sword on the Diestro's left vertical plane of defense. When the center of the Diestro's left foot corresponds to his left shoulder, it will remain distant from the opponent's right shoulder, which corresponds to the center of the opponent's right foot. The distance of the two combatant's arms, measured from their shoulders to their wrists, is four feet. Therefore, when the Diestro is positioned over the right-angle, placing his arm and left hand in a line extending from the shoulder toward the opponent, he will be at a medio proporcionado sufficient to make the movement of conclusion on the opponent's guard.

For clarity and understanding, we have divided this perfect method of placing the atajo into four demonstrations, this being the final one. However, when executed, there should be no interval of time between them. The actions of all four propositions and their constituent parts must be continuous. An example of this continuation will serve: assuming for some reason the Diestro wishes to use this movement of conclusion to take the opponent's sword from his hand without attacking, the Diestro will need to continue the movements of the arm and sword and those of the body, proceding from the medio proporcion at point A to the proporcional at point D. The right foot will follow without stopping next to the left, giving a transverse step to the medio of the atajo at point G. When it lands, the left foot will follow and, without any hesitation, the Diestro will continue with three actions at one time, which are: a curved step with his left foot to reach the opponent's interior tangent line; grabbing the opponent's guard with the Diestro's left hand; and giving a thrust to the opponent's shoulder or face. This is to be done with such great uniformity that there is no perceivable time between these actions and no action is completed before another so that the

opponent cannot oppose them. Having achieved the distance of reach, the Diestro's left shoulder and the opponent's right shoulder will be aligned at the end of this technique.

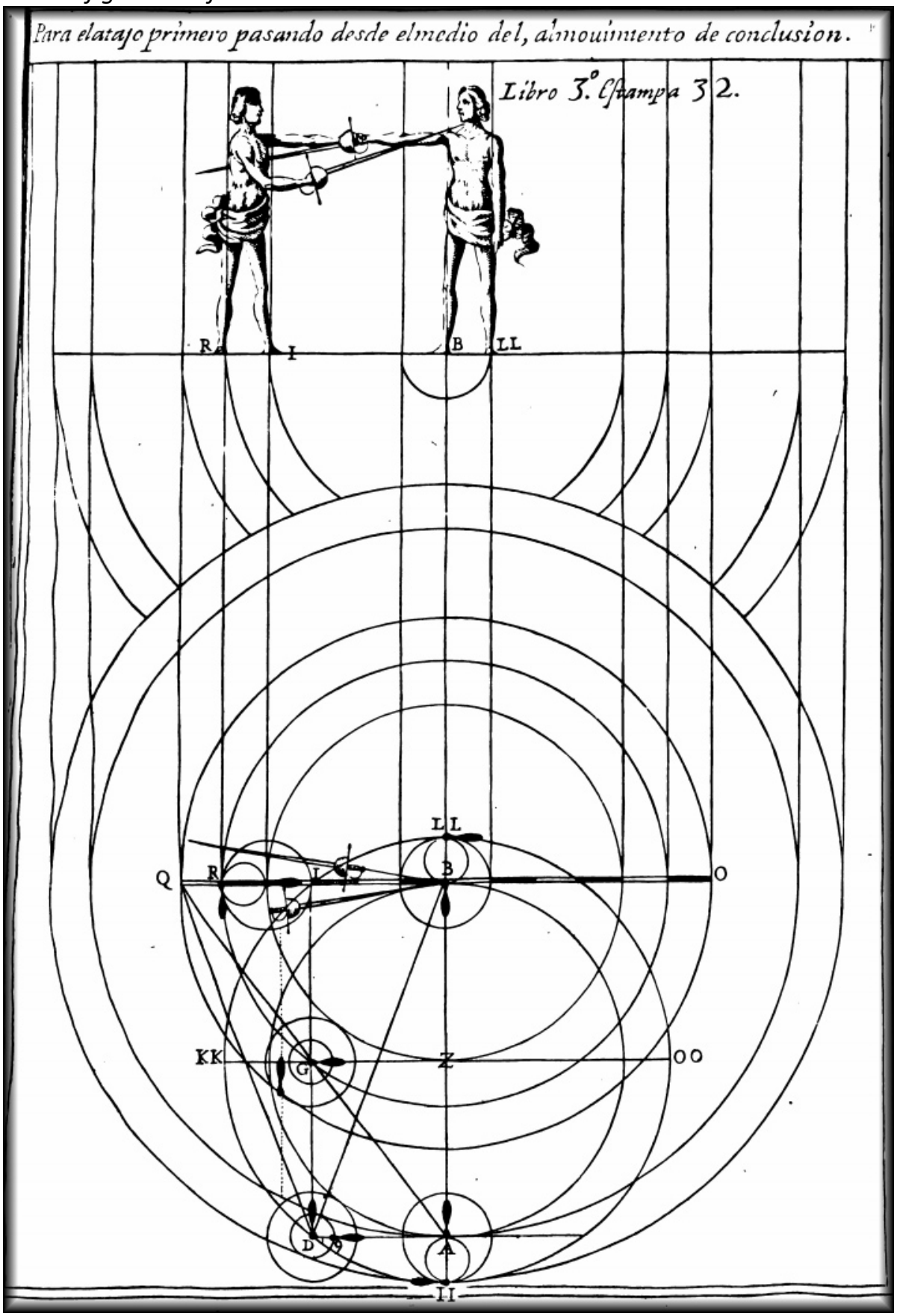
NOTICE

All the requirements for the movements of the body and of the arm and sword that have been explained in these propositions must be satisfied for this atajo to be performed with the perfection required by this Art.

It must be understood that they cannot be executed with total mathematical precision because the entire shoulder and its parts are involved, and their movements cannot be controlled as if made by a ruler and compass. This applies not only to this proposition, but also to the rest of the practical part of Destreza.

However, if the Diestro tries to satisfy these requirements with the precision the body and the arm and sword are capable of, he will no doubt enjoy the fruit of its effects just as if it were possible with total mathematical precision since the opponent will be subject to the same imperfections in all his Destreza actions.

Here is figure 32 of the Third Book.



Proposition 5 Problem

Atajo 2

Given the same as in proposition 1 of the first atajo, that the two combatants are positioned with the Diestro at points II and A and the opponent is at points LL and B, it is necessary to suggest how the Diestro will place an atajo of first intention from the outside part and above the opponent's blade. For more clarity, this second atajo will be divided into three parts. The first is what must be done before the step is given. The second, what is done at the same time the step is given. The third, what is done after the step has been given.

Requirements that must be satisfied before the step is given.

The first thing the Diestro must do is ensure that the weight of his body is over the center of his left foot. Then, without changing the position of his arm, he will make a greater portion of a small pyramid around the center of his wrist from the superior part to the inferior that is sufficient to bypass the quillon of the opponent's guard, passing below it and to the outside.

The Diestro will then immediately lower his arm through the primary plane to the sixth line of its pyramid until the pommel of his guard is in the middle plane.

At the same time, he will raise the point of the sword to the second line of its pyramid while, without withdrawing the arm, making contact with some degree of the third division and inferior edge of his sword against the second division of the opponent's sword.

With this contact, the Diestro will angle his sword somewhat to the third line of its pyramid, whatever amount is necessary so that the opponent's sword does not have direction to the Diestro's personal cylinder and is on the Diestro's right defensive plane so that the opponent cannot attack on the outside part.

The Diestro will then shift his weight so that it is over the center of the right heel.

Explanation of the requirements that must be satisfied before the step is given for this atajo.

The Diestro must place the weight of his body so that it is over the center of the heel of his left foot to ensure he is able to immediately give a step with his right foot to wherever is most convenient.

Without changing the position of his arm, the Diestro should make a greater portion of a small pyramid around the center of his wrist with the sword, from the superior part to the inferior, that is sufficient to bypass the quillon of the opponent's guard, passing under it to the outside. The Diestro must take care that no more time is spent on this action than is necessary, and that it is done with such alacrity that it is hardly perceived by the opponent.

Then, the Diestro must lower his arm through the primary plane to the sixth line of its pyramid until the pommel of the guard reaches the middle plane.

At the same time, the point of the sword must be raised to the second line of its pyramid. The Diestro must ensure the opponent is impeded on the outside line so that, if the opponent wishes to free the sword to the inside through the inferior or superior part, he must make dispositive movements through a greater arc and, in either case, the Diestro will be able to attack more quickly at the same time.

The Diestro must also, without removing the arm, make contact with the inferior edge of his sword with some degree of the third division of it against some degree of the second division of the opponent's sword, ensuring the subjection he makes is with greater degrees of strength against lesser of the opponent. Doing this with the inferior edge will communicate more naturally and will be more favorable to the Diestro's defense. Not withdrawing the arm ensures it will be stronger, and that the subjection will be more perfect.

When the Diestro makes contact with his sword against the opponent's, the Diestro will angle the tip of his sword toward the third line of its pyramid in such a way that the opponent's sword will not have direction to the Diestro's personal cylinder and is on the Diestro's right defensive plane. This ensures the opponent will not be able to attack on the outside and is obligated to defend himself with necessarily dispositive movements in a way that allows the Diestro to wound.

The Diestro must shift his body weight so that it is over the center of the heel of his right foot to ensure that he is able to immediately give a step with his left foot to the medio proporcional by the posture of the sword.

NOTICE

At the beginning of this proposition, it is assumed that the Diestro is positioned at the medio de proporcion, as is his opponent, and that he makes a greater portion of a small pyramid from the inside to the outside, passing beneath the opponent's blade until he makes contact with his sword against the opponent's sword. To omit this portion of the pyramid, the following is advised:

If the Diestro occupies the right-angle and the point of his sword is directed along the shortest line to the right collateral of his opponent, then the tip of the opponent's sword must be found in some other particular place because his body will be seriously threatened and hindered by the right-angle.

Given the opponent, either because of this hinderance or of his own volition, has placed his sword with direction to the Diestro's right vertical then, having this knowledge that it is found in that place, the Diestro will choose that path since the opponent's sword is pointed at him.

Omitting the first portion of the pyramid, the Diestro will immediately make contact on the outside of the opponent's sword. The Diestro will continue without any difference to the end, following the requirements explained at the beginning of the construction of this proposition. Thus, he will include in this atajo only the necessary movements.

NOTICE

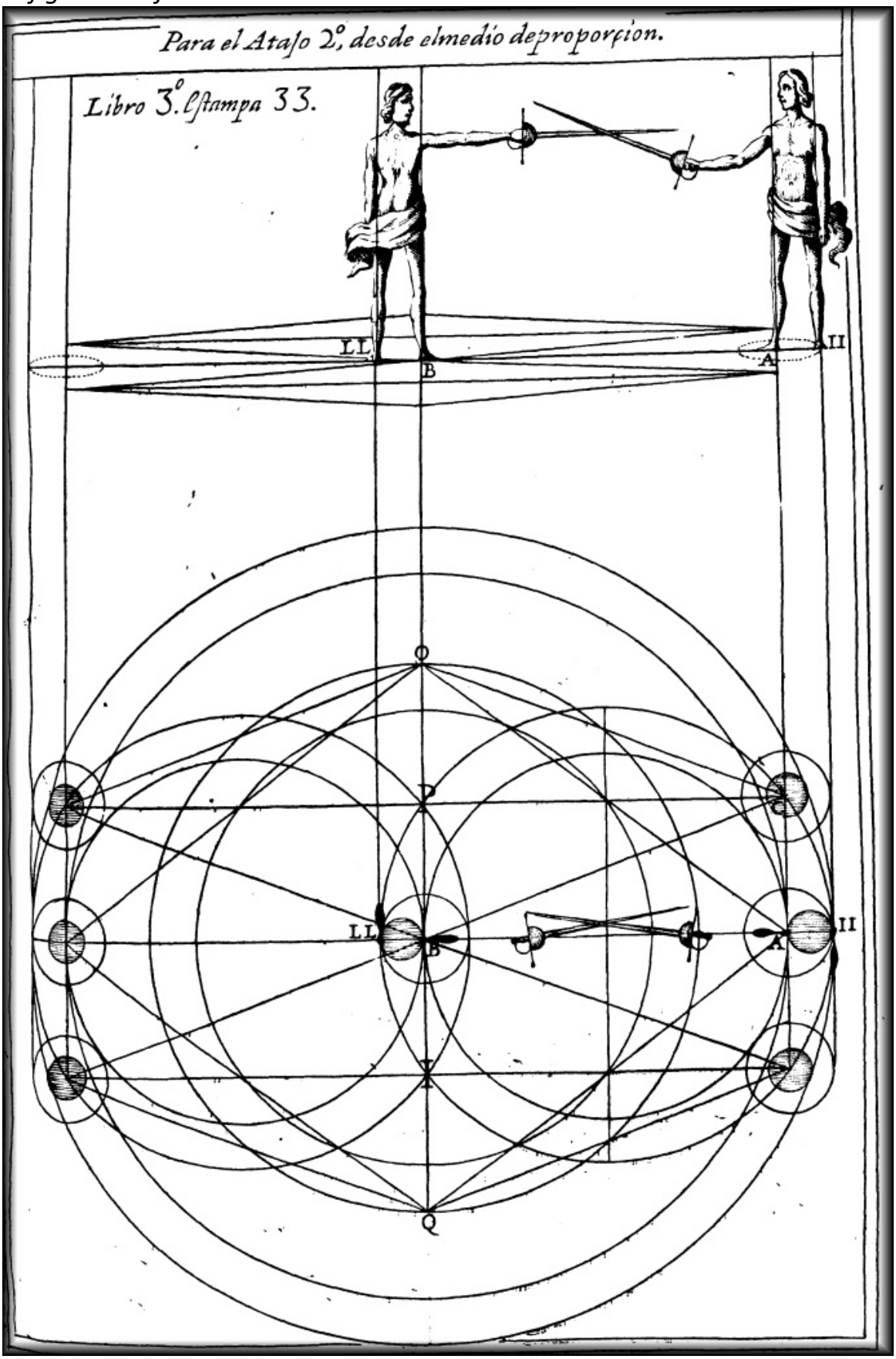
Several opinions have arisen and opposing viewpoints exist between Diestros regarding how placing this atajo from the outside should begin.

Some say it can be of first or second intention while others say it can only be of second and not first intention.

Although I could present rigorous and certain counterarguments and true conclusions to support that it can be placed in the same manner and through diverse methods, as previously described for placing it by the inside part, it is not my intention to contradict authors worthy of praise and respect.

Instead, I aim to express my opinion on this matter to the Diestro, providing rules that serve as north and guide him in the way of placing it in first intention on the outside so that, in practice, he does not contentiously ignore how it should be managed.

Here is figure 33 of the Third Book:



Proposition 6 Problem

How the Diestro moves from the medio de proporcion at point A to the medio proporcional at point D by the posture of the sword, after placing an atajo of first intention on the opponent's sword from outside and above, and the position he should end up in at this medio proporcional.

Requirements that must be satisfied when the step is given following the second atajo:

In each of the propositions, we show the Diestro what is evident and certain. To achieve this, it is necessary to continue observing the previous requirements, as well as those that we will now explain.

Without stopping, or altering the intersection of the swords, and while maintaining the contact the Diestro has made with his own sword against the opponent's in the manner that has been explained, the Diestro will give a step of a little more than three feet with his left foot from the medio de proporcion at point II to the medio proporcional by the posture of the sword at point D, occupying it with the center of his left heel. This point is located at the vertex of isosceles triangle BDQ.

At the same time as this step is given, the Diestro will, with the inferior edge of his sword, subject the opponent's sword with a mixed-natural-and-remiss-movement until the center of the Diestro's guard is within the middle plane and the Diestro's sword is parallel to the horizon.

Explanation of the requirements that must be satisfied when the step is given.

To give the step with his left foot, the weight of the Diestro's body must be over the center of his right heel, which moves the Diestro's body closer to the opponent. Therefore, it is unsafe to hesitate in giving the step.

The Diestro must not alter the intersection of the swords, taking care he does not lose the advantage he has acquired in this intersection with greater degrees of strength against lesser degrees of the opponent, maintaining the intersection of the swords and the contact that he has made. It must be preserved because, without it, the step cannot be safely given.

This step must be given very carefully, ensuring that is given with such attention that, if the opponent changes position, the Diestro will have disposition to place his foot down wherever it will be convenient for his defense or to attack, if necessary.

The step must be of a little more than three feet so that, being moderate, the Diestro will have established sufficient inequality with his opponent without any awkwardness of the body.

It should be done with the center of the left heel occupying the medio proporcional at point D by the jurisdiction of the posture of the sword because this medio proporcional is the place the study of this Art has discovered for this atajo. This medio affords the Diestro great advantages, which are declared in the explanation of our universal figure and in the chapter where comparisons of the

steps given from this medio proporcional are made to the ones given from the medio de proporcion. I refer you to them now to avoid tiring you with repetition.

At the same time this step is given, the opponent's sword must be subjected with the inferior edge of the Diestro's sword and a mixed-natural-and-remiss-movement, with the Diestro lowering his sword until the center of his guard arrives at the middle plane and his sword is parallel to the horizon. This ensures the Diestro can move from the medio de proporcion to the medio proporcional more safely. Because of the subjection, the opponent's sword will be farther away from the point of touch. The perfection with which this atajo is placed will not be generative of any dispositive movements.

Requirements for this atajo that must be satisfied after the Diestro gives the step.

The first thing will be to occupy the perpendicular, D-I, of the same isosceles triangle with the left foot and shift the weight of the body over the center of the left heel.

The right foot will follow and occupy point 9 with the center of the right heel so the Diestro is positioned over the right-angle, as seen in the side view at the top of Diagram 34 at the end of this proposition and in our Universal Diagram.

The Diestro will be squared, opposing his vertical plane of the chest to the opponent's plane, which we imagine to be somewhere between the opponent's collateral and right vertical plane.

The Diestro's arm will be in the fifth line of its pyramid, and his sword in the fourth line of its pyramid and in the middle plane, parallel to the horizon, with the quillons perpendicular to it, subjecting the opponent's sword in the seventh line of its pyramid or in the Diestro's right defensive plane with the necessary contact.

The center of the Diestro's guard will be between the Diestro's right collateral plane and his vertical plane of the chest.

The Diestro will take care the two movements this atajo consists of, one of the body and the other of the arm and sword, are coordinated so they favor each other as much as is possible. They must be completed at the same time so that the opponent's ability to attack will be limited, he will only be able to attack on the inside, and he will not be able to transfer the medio.

Explanation of the requirements that must be satisfied after the Diestro gives the step.

The Diestro will occupy the perpendicular, D-I, of this same isosceles triangle, BDQ, with his left foot. This ensures he is able to more naturally oppose his vertical plane of the chest to the opponent so that, if the Diestro moves to any of the medios proporcionados that are located between the diameter line and this perpendicular, it will be easier for him to place his right foot so that imaginary lines passing through the heels and tips of his feet form a right-angle, which is very suitable to the safety and strength of the body, and so that he is able to give a step to the medio of this atajo, and from there to the movement of conclusion.

To do this, the weight of the body must be over the center of the left heel, ensuring the ability to immediately give a step with the right foot to the medios proporcionados.

The right foot must follow, occupying point 9 with the center of the right heel so that the Diestro is positioned over the right-angle, as seen in our universal figure, and is squared to the opponent. The Diestro will, without awkwardness, oppose his vertical plane of the chest to the opponent's plane, which is imagined to be somewhere between the opponent's collateral and right vertical plane.

The Diestro's arm will be in the fifth line of its pyramid to ensure he is able to communicate the force necessary for this atajo.

The Diestro's sword will be in the fourth line of its pyramid, in the middle plane, and parallel to the horizon. This is precisely where it must be placed because, if it were any higher than this plane, the opponent's sword would not be subjected, and the opponent would be able to free his blade through the inferior or superior part more easily and with shorter movements. If the subjection were made below this plane, the Diestro would give the opponent great disposition to wound the Diestro, and the Diestro would have little or no disposition to defend himself because his arm and sword would be too low. This would enable the opponent's movements to leave the subjection and, because the Diestro's sword will be so far from the superior plane, he will find it difficult to impede the movements of the opponent's sword.

The Diestro's quillons must be perpendicular to the horizon to ensure that, if the opponent wishes to free his sword below to wound with a thrust, he will have to make longer dispositive movements and, in making them, give the Diestro disposition to wound with shorter movements. Also, with the quillons in this position, the sword makes the subjection with its edge, and the arm more naturally communicates its force. This enables subjection of the opponent's sword better than any other position.

The Diestro must place the opponent's sword in the seventh line of its pyramid with this subjection so that the opponent will be very weak, and his sword will be placed as far away as possible on the Diestro's right defensive plane.

The center of the Diestro's guard must be between his right collateral plane and his vertical plane of the chest. It is very important that the Diestro observes this precept, not only to impede the plane where the opponent is able to immediately reduce his sword, but also to prevent the opponent's intervening movements.

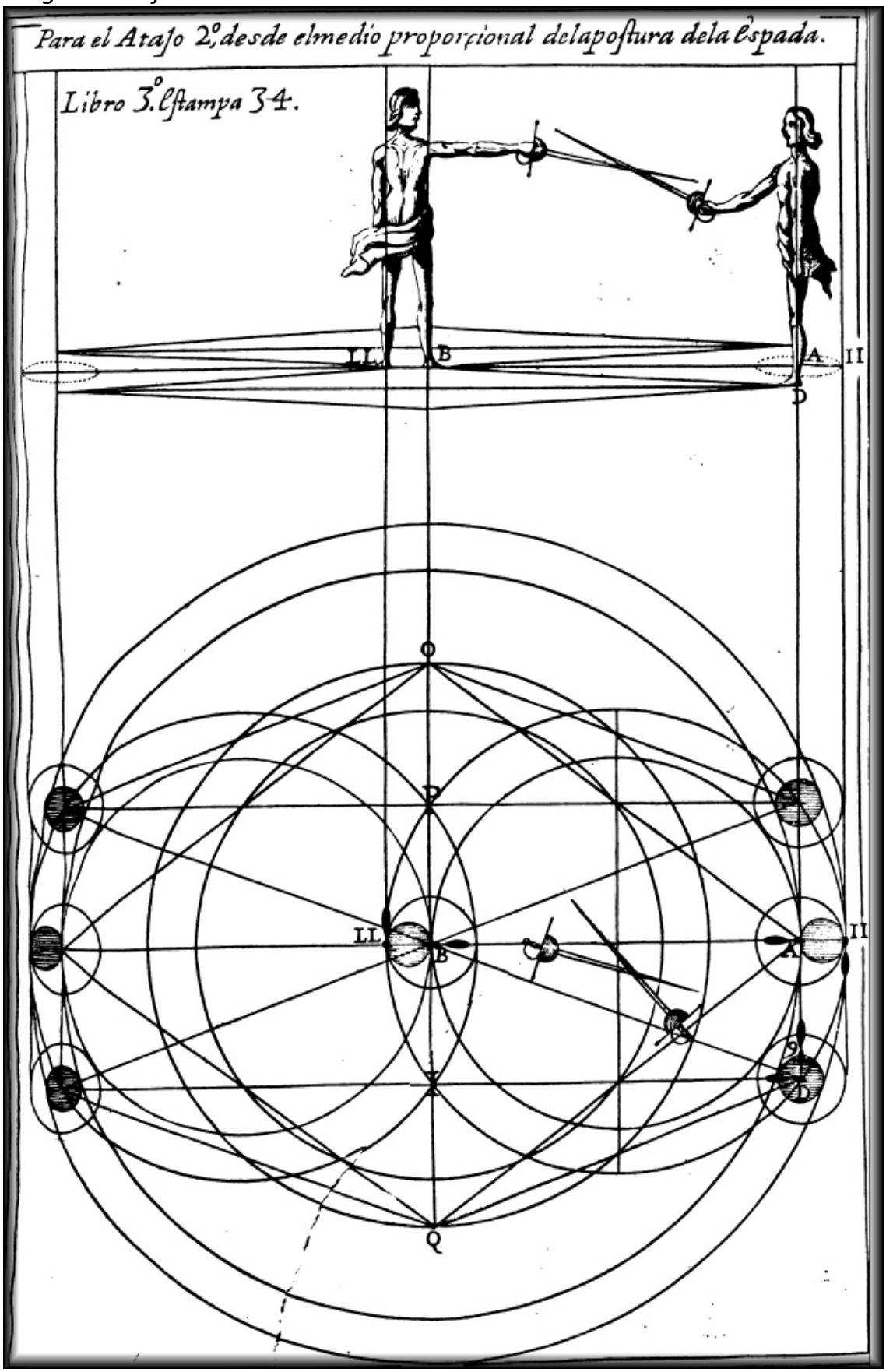
The Diestro must be particularly careful that the two movements of this atajo, one of the body and the other of the arm and sword, are coordinated so the one favors the other, and so they are completed as much as possible at the same time. If it is not done with this coordination, advancing the step before the movement of the arm and sword, the opponent will be given disposition to wound the Diestro.

The Diestro will be able to maintain this atajo with the necessary contact if he wants to. By having his sword in contact with the opponent's, he will have lively notice of whatever movement the opponent intends to make and will be able to respond in whatever way is convenient, either with contact or without it.

With this atajo, the Diestro limits the opponent's potential in such a way that he will only be able to attack on the inside and will not be able to transfer the medio. This allows the Diestro to be more composed in this atajo and to focus his attention on the inside part.

Therefore, we have demonstrated what is needed to achieve the perfection of this atajo. The operations that can be made from it will be discussed in the treatise of the techniques.

Here is Figure 34 of the Third Book



Proposition 7 Problem

Atajo 3

Given the same as in the first proposition of the first atajo, that the two combatants are positioned at the medio de proporcion with the Diestro at point II and point A, and the opponent at point LL and point B, and they are in the right-angle and over the right-angle, we will now show the Diestro how to place an atajo of first intention with his sword inside and above the opponent's sword and, in the following proposition, how the Diestro moves from the medio de proporcion at point A to the proporcional at point C by the profile of the body.

This third atajo will be divided into three parts for more clarity. The first is what precedes giving the step. The second is what occurs at the same time as the step. The third is what is done after the step is given.

Requirements that precede the step.

The first thing the Diestro must do is shift the weight of his body over the center of the left foot. Then he will lower his arm through the primary plane to the sixth line of its pyramid until the pommel of his sword reaches the middle plane. With a successive and not discontinuous action, he will raise the point of his sword to the second line of its pyramid such that the upper quillon participates somewhat in the third line of its pyramid.

At the same time, the Diestro will make contact with some degree of the third division and inferior edge of his sword against some degree of the second division of the opponent's sword. The Diestro must ensure these two degrees remain close together in this operation. The Diestro will also angle his sword toward the ninth line of its pyramid with this contact, which is necessary for the opponent's sword to not have direction toward the Diestro's personal cylinder. The opponent's sword will be on the Diestro's left defensive plane such that the opponent is not able to attack the Diestro from the inside.

Explanation of the requirements that precede the step.

The Diestro must shift the weight of his body over the center of his left foot so that he is able to give an immediate step with his right wherever is convenient.

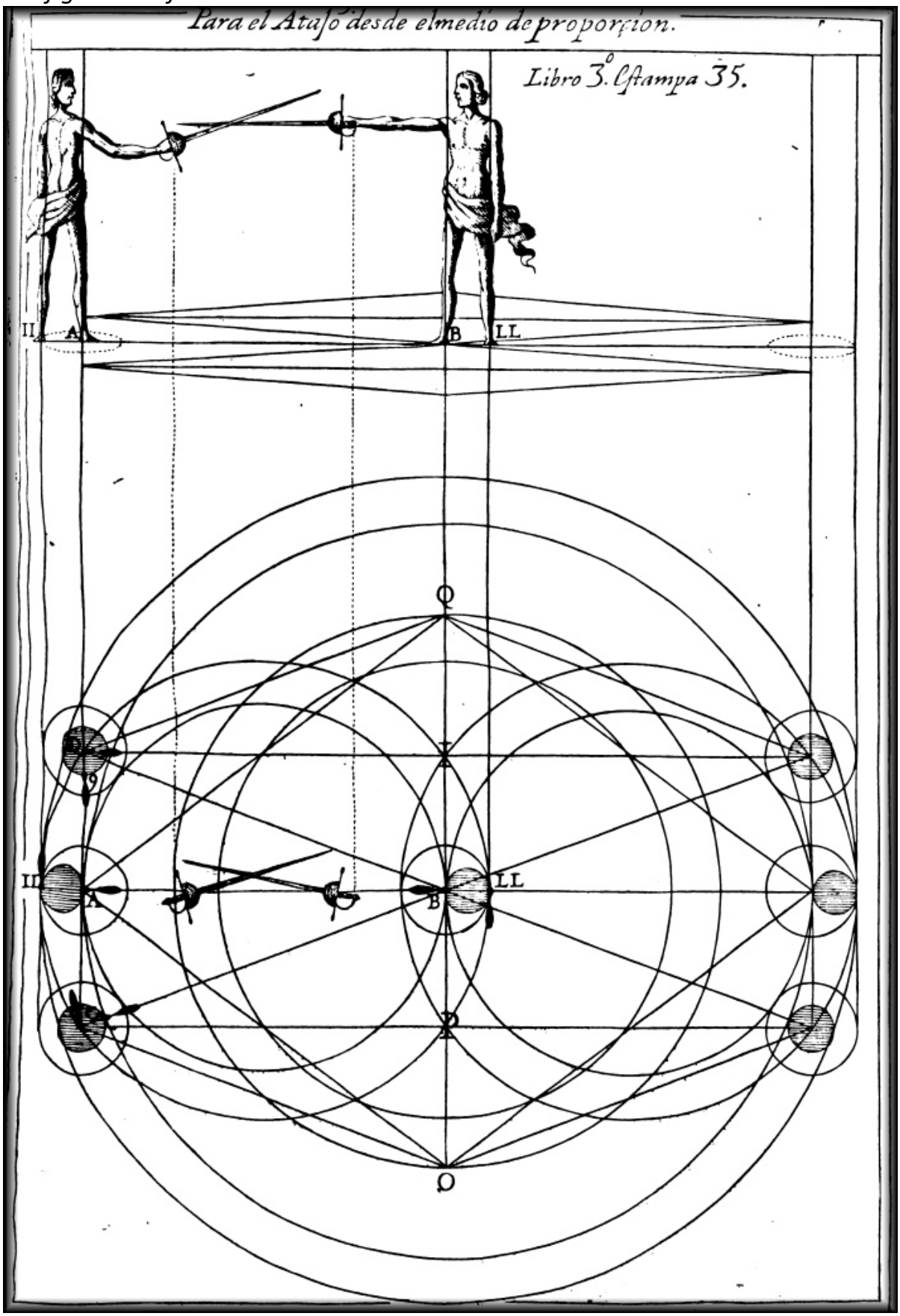
The Diestro will lower his arm through the primary plane to the sixth line of its pyramid until the pommel of his guard reaches the middle plane. With a successive and not discontinuous action, he will raise the point of his sword to the second line of its pyramid to impede the opponent if he wishes to free his sword from the inside to the outside through the inferior or superior part. This ensures that, in either case, he must do so through a greater arc with dispositive movements, allowing the Diestro to, at the same time, make shorter movements to defend himself or attack.

The Diestro must make contact with his sword against the opponent's in such a way that the Diestro's upper quillon participates somewhat in the third line of its pyramid. This ensures this atajo is artfully placed and immediately and more naturally communicates force with the inferior edge of the Diestro's sword, placing the atajo more perfectly.

This contact must be made with some degree of the third division and inferior edge of the Diestro's sword against some degree of the second division of the opponent's sword without applying more force than is needed, making the subjection with greater degrees of strength against lesser degrees of the opponent's and with the Diestro's sword above the opponent's. This will be done taking care to not cause a generative movement.

At the same time this contact is made, the Diestro will angle his sword toward the ninth line of its pyramid so that the opponent's sword is placed on the Diestro's left defensive plane without direction to the Diestro's body so that the opponent cannot attack the Diestro from the inside, forcing the Diestro to make dispositive movements the opponent could then take advantage of to attack the Diestro.

Here is figure 35 of the Third Book.



Proposition 8 Problem

How the Diestro moves from the medio de proporcion at point A to the medio proporcional at point C of the profile of the body following the atajo of first intention, with the Diestro's sword inside and above the opponent's sword, and the position he should end up in at the medio proporcional.

Requirements that must be satisfied while the step is given following the third atajo:

The moderately studious Diestro will have gained confidence in how to place the atajo from the previous proposition, allowing them to choose it. Combining those principles with what we will now specify, the following is resolved:

After placing the atajo, without altering the intersection of the swords, and while maintaining the contact that has been made by the Diestro's sword against the opponent's in the manner that has been explained, the Diestro will very cautiously give a step of a little more than three feet with his right foot to his right side from the medio de proporcion at point A to occupy point 10 with the center of the right heel. Point 10 is on the interior side of isosceles triangle BCO in this jurisdiction. The center of the left heel will occupy point C on the vertex of this triangle, which is the medio proporcional of the left foot.

At the same time this step is given, the Diestro will subject the opponent's sword with the inferior edge of his own sword and a mixed-natural-and-remiss-movement until the center of his guard is in the middle plane and the point of his sword is in the superior plane or the horizontal plane that passes through the top of the head.

Explanation of the requirements that are satisfied while the step is given.

The Diestro will not alter the intersection of the swords nor the contact he has made with his sword against that of the opponent. This ensures the Diestro does not lose the superiority he has acquired so that he is able to contain the opponent's sword in the Diestro's left defensive plane. Also, so that the Diestro will either have immediate notice if the opponent tries to disengage or be able to continue the subjection.

The Diestro will give this step with his right foot to the right side very carefully so that, if the opponent wishes to enter, breaking the distance to wound at the same time this step is given, the Diestro will find he is able to place his foot wherever he must with minimal effort in order to defend himself.

The Diestro must be very careful in opposing a weaker plane against a stronger one of the opponent. He must also be mindful that, in placing this atajo, his sword will be very remiss to his left side and far from the primary plane. If the Diestro does not take this care, he will be at risk and will not be able to make good use of the advantage of greater reach he has in his right collateral plane.

The step that is given with the right foot from the medio de proporcion to occupy point 10 with the center of the right heel must be of a little more than three feet. This ensures the Diestro is able to

give it without awkwardness and establishes inequality with the opponent's sword since the Diestro is separated from it and the common diameter line by this same amount, gaining a half foot more reach toward the opponent than when the Diestro is positioned at the medio de proporcion.

The Diestro must give this step with his right foot to occupy the medio proporcional of this jurisdiction at point C with the middle of his right heel. This ensures that, by being positioned there, he is able to enjoy the advantages that have been explained in our Universal Diagram and in the chapter in which the comparisons of this medio proporcional to the medio de proporcion were made, and to which we refer.

At the same time this step is given, the Diestro will subject the opponent's sword with the inferior edge of his own sword and a mixed-natural-and-remiss-movement until the guard of the Diestro's sword is in the middle plane. The tip of his sword will be in the superior plane or the horizontal plane that passes through the top of the head. This ensures that, if the opponent wishes to free his sword from the inside to the outside through the inferior or superior part, he will in either case have to make dispositive movements and, at the same time, the Diestro will be able to make shorter movements for his defense or to attack because the Diestro will have his sword located in the plane of the right-angle, which is in the middle of the lines, with immediate disposition to be able to attack or wound.

Requirements for this atajo that must be satisfied after the step is given.

The first requirement will be to occupy the interior side of the isosceles triangle, BCO, with the right foot. The left will occupy a straight line that is imagined perpendicular to line C-B, passing through the medio proporcional of the profile at point C, with the Diestro ending up positioned over the right-angle, as seen in Diagram 36, with the weight of his body over the center of his left heel.

The Diestro will be opposing his right collateral plane to the corresponding plane of the opponent, which we imagine to be somewhere between the opponent's right collateral and vertical plane of the chest.

The Diestro's arm will be in the seventh line of its pyramid. His sword will be in the ninth line of its pyramid with the upper quillon in the second line of its pyramid. The guard, as has been said, will be in the middle plane with the point of the sword in the superior plane or in the horizontal plane that is imagined passing through the top of the head.

The Diestro will maintain the contact he has made, making this subjection in the right collateral plane of the opponent. The opponent is imagined to be in this position because, although the Diestro has removed the opponent's sword to his left defensive plane in the first part of this proposition so that it does not have direction to the Diestro's body, after giving the step from the medio de proporcion to the proporcional, the sword naturally returns to this same right collateral plane where the opponent is positioned over the right-angle.

By means of this atajo, the opponent's sword will be made to participate in the acute angle and fifth line of its pyramid, only by the amount necessary depending upon the contact that the opponent makes. Note that, if this contact is not sufficient, it is advisable to include the sword by making a small pyramid, reducing to the right-angle to wound or continuing to defend yourself.

The Diestro will ensure the two movements this atajo consists of when made in its simplicity, one of the body and the other of the arm and sword, are coordinated so that one favors the other and both are completed at the same time.

Although this proposition has been divided into three parts, it is not to specify that these movements are discontinuous, but only to provide more clarity. If done as described above, this atajo will be made according to the Art.

Explanation of the requirements for this atajo that must be satisfied after the step is given.

The Diestro will occupy the interior side of isosceles triangle, BCO, with his right foot. This ensures the steps the Diestro must give to move to the medios proporcionados will be as natural as possible by this jurisdiction.

If the Diestro were to place his right foot so that it is facing the center of the common orb and attempt to wound by moving to any of the medios proporcionados established on the same interior side of this triangle, it would have to be done with a straight step along one of the planes imagined between the collateral and vertical planes of his right side, which is naturally weaker than the step given along the right collateral plane.

An additional concern is that, at the same time the Diestro's right foot comes down, the opponent will be given disposition for the movement of conclusion because the Diestro is opposing a weaker plane, and his sword is very remiss and removed from the primary vertical plane in the formation of this atajo.

Because of this, the opponent has no impediment to giving a curved step with his left foot, placing it on the Diestro's right vertical plane, nor in first placing his right foot there and then moving the left to occupy the Diestro's right vertical plane of the back, completing his movement of conclusion with all the perfection of this Art.

Furthermore, with the tip of the right foot facing the center of the common circle, the Diestro will be less capable of subjecting the opponent's sword because the Diestro's arm will not be as close to his body as when the foot occupies the interior side of this triangle.

If the right foot is placed in this same position, so that it is facing the center of the common circle, and the Diestro wishes to give a step to the medio proporcionado, which is on the perpendicular of this same triangle, it will have to be along the right vertical plane.

However, if the Diestro has his foot occupying the interior side of this triangle and were to give the same step to the medio proporcionado, it would be along one of the planes imagined between the same collateral plane and the right vertical plane, which is stronger than giving the step along the vertical plane. This will not give as much disposition for the opponent to perform a movement of conclusion when the Diestro places his right foot.

Also, with the foot in this same position facing the center of the common circle, if the Diestro gives a step with his right foot to the medio proporcionado on the exterior side of this same triangle, it

would be along a plane imagined between the right vertical plane and the right collateral plane of the back. Whereas, if the right foot occupies the interior side of this triangle and the Diestro gives a step to this same medio proporcionado, it will be along his right vertical plane, which is stronger than any of the other intermediate planes between this plane and the collateral of the back.

If the Diestro is positioned at the medio proporcional over the right-angle in his right vertical plane and moves to the right over the center of his right heel so that the point of his foot corresponds to the perpendicular or exterior side of this triangle, it will cause an equality with the opponent because of the equality of planes that will oppose each other. This same opposition of equal planes will be caused if the Diestro gives steps to his right from the position of the right-angle, carrying the tip of the foot with the same inclination to the perpendicular or exterior side of this triangle.

Moreover, the straight step given along this right collateral plane and the interior side of this triangle is reached by another favorable circumstance because this side, when extended in both directions, is the diameter of the maximum orb of the medios de proporcion of the opponent and serves the Diestro as the line of the particular diameter for giving his steps to the medios proporcionados that are established on it.

From all of this, the clear and evident conclusion to be drawn is that the best and most natural posture for this atajo is to be positioned at the medio proporcional of the profile in your right collateral plane over the right-angle.

The Diestro will occupy the straight line imagined perpendicular to line C-B, which passes through point C, with his left foot so that the Diestro ends up positioned over the right-angle at this same medio proporcional, as is seen in Diagram 36.

The Diestro will shift the weight of his body over the center of his left foot, ensuring he is able to immediately give a step with his right foot to any of the medios proporcionados of this jurisdiction.

The Diestro will oppose his right collateral plane to that of the opponent, which is imagined to be somewhere between the opponent's right collateral plane and vertical plane of the chest. The Diestro's arm and sword will end up in this plane and in the right-angle when he leaves the subjection of this atajo to wound with a thrust. The Diestro's arm will be in the seventh line of its pyramid in this atajo to ensure he is able to communicate the necessary force.

The Diestro's sword will be in the ninth line of its pyramid, ensuring the opponent's sword doesn't have direction to the Diestro's body so that the opponent is not able to attack from the inside, disrupting the Diestro and forcing him to make movements out of necessity that would give the opponent disposition to wound.

The Diestro's upper quillon will be in the second line of its pyramid, ensuring the Diestro's sword is subjecting the opponent's with the inferior edge and that the necessary force is communicated more naturally and with more perfection than in any other position.

The center of the Diestro's guard will be in the middle plane, with the point of the sword in the superior plane or in the horizontal plane imagined passing through the top of the head. This ensures that, if the opponent wishes to free his sword from the inside part to the outside part through the

inferior or superior part, he will have to make a greater arc. In doing so, he will give the Diestro disposition to wound, if he wishes.

The Diestro will maintain the contact he has made with the natural movement. This ensures he has immediate notice if the opponent wishes to disengage his sword so that the Diestro can respond as necessary. Note that, after the Diestro has made this atajo and reached the medio proporcional, it is safest for him to try to wound without delay so that the opponent doesn't improve their position.

This subjection must be made with a mixed-natural-and-remiss movement since this atajo cannot be made with any other, nor with more immediate movements.

Also, this atajo must be made in the opponent's right collateral plane, where it is imagined he has placed his arm and sword, ensuring the opponent's sword is far enough away from the Diestro in the Diestro's left defensive plane.

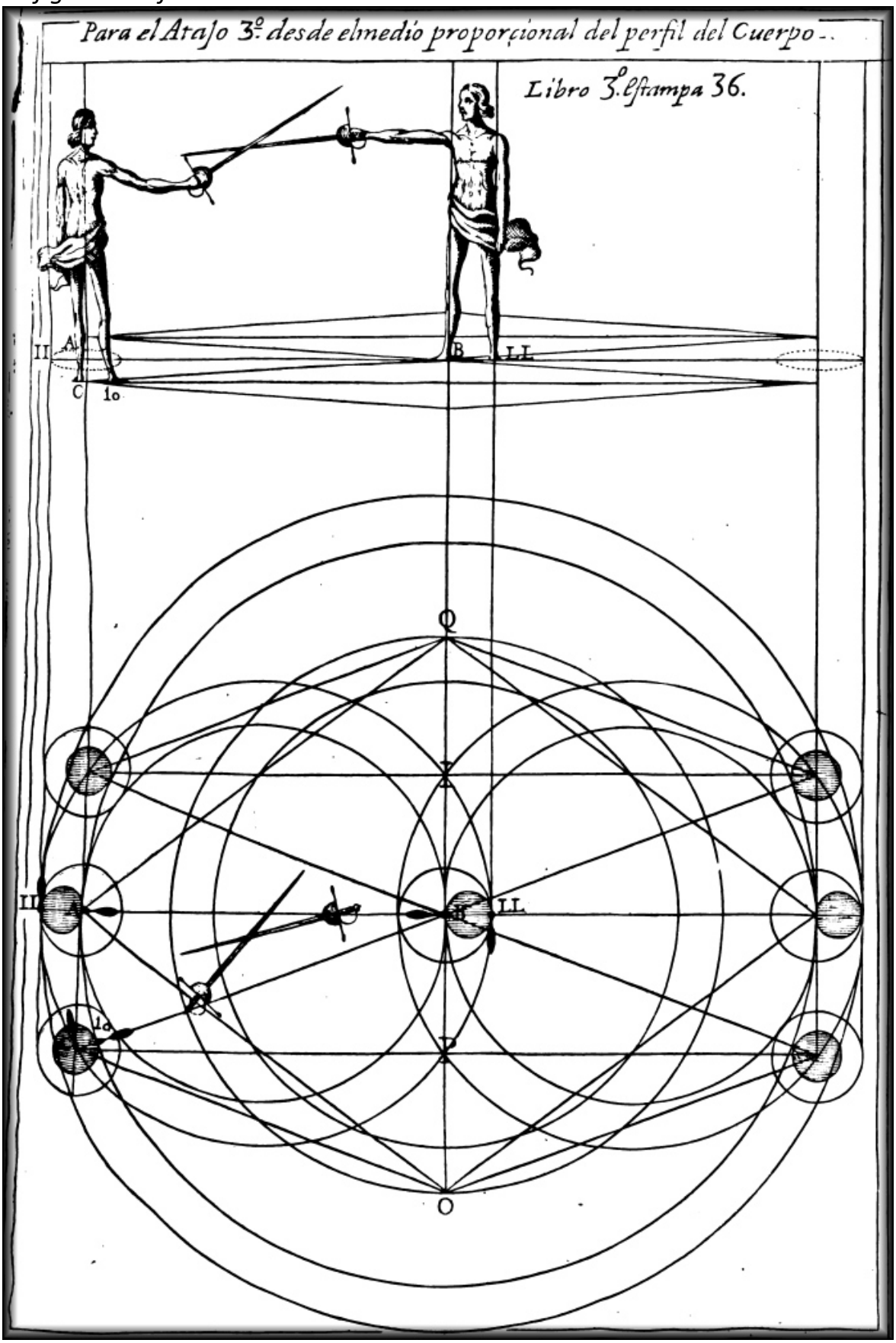
If it were to be made in another plane that is farther away, it would be with lesser degrees of strength against greater degrees of the opponent's and the Diestro would not be able to subject the opponent's sword without excessive force, which would give the opponent greater disposition.

If it were made in a plane that is closer, it would be done with greater degrees of strength against lesser of the opponent's and it would give the opponent immediate disposition to wound the Diestro by making a small portion of a pyramid.

This subjection must also be made so that the opponent's sword participates in the acute angle no more than is needed to ensure the Diestro is able to apply the force necessary for this atajo, lowering the opponent's sword from the right-angle without giving him disposition to attack, which he would have if it were made in the middle plane or close to it.

The Diestro must coordinate the two movements of this atajo, one of the body and the other of the arm and sword, so the one favors the other and they are both completed at the same time. If the step is given without coordinating it to the movement of the arm and sword, the opponent will be given disposition and the Diestro will be at risk. Thus, we have demonstrated what is appropriate.

Here is figure 36 of the Third Book:



Proposition 9 Problem

Atajo 4

As in the first proposition of the first atajo, it is given that both combatants are positioned over the right angle at the medio de proporcion. The Diestro is at points II and A. The opponent is at points LL and B. Both are in the right-angle and their arms and swords are in their right collateral planes, which correspond to the diameter line, A-B, of the common orb, which we imagine the primary vertical plane passing through. The opponent does not communicate any degree of contact with his sword.

It is necessary to show the Diestro how to place the atajo of first intention from the medio de proporcion with his sword outside and above the opponent's sword and, in the proposition that follows, how to move from the medio de proporcion at point A to the medio proporcional by the profile of the body at point at point C.

For better understanding, this fourth atajo will be divided into three parts. The first is that which must be done before the step. The second, that which is done at the same time the step is given. The third, that which is done after the step has been given.

Requirements for this atajo that must be satisfied before the step is given.

The first thing the Diestro must do before giving the step is to shift the weight of his body over the center of his left foot.

Then, without changing the position of his arm, he will form the greater portion of a small pyramid with his sword around the center of his wrist from the superior part to the inferior part that is sufficient to bypass the quillon of the opponent's guard.

Passing below the opponent's quillon and then to the outside of the opponent's sword, the Diestro will lower his arm through the primary plane to the sixth line of its pyramid until the pommel of his guard is in the middle plane.

At the same time, he will raise the point of the sword to the second line of its pyramid, making contact with the inferior edge and some degree of the third division of his sword against the second division of the opponent's sword.

Having established this contact, the Diestro will immediately angle his sword somewhat to the third line of its pyramid in such a manner that the opponent's sword will be on the Diestro's right defensive plane without having direction to the Diestro's body.

NOTICE

At the beginning of this proposition, it is assumed that the Diestro and his opponent are positioned at the medio de proporcion and the Diestro makes a greater portion of a small pyramid from the inside part to the outside, passing underneath, until he makes contact with his sword against the opponent's.

This portion of a pyramid can be skipped if the opponent's sword is already in the Diestro's right vertical plane. In this case, the Diestro can immediately make contact with his sword from the outside in the manner that has already been explained.

Explanation of the requirements that precede the step.

Firstly, with the Diestro and his opponent positioned at the medio de proporcion, the Diestro must shift his weight over the center of his left heel to ensure he is able to immediately give a step with his right foot to wherever is necessary.

Without changing the position of his arm, the Diestro must form a greater portion of a small pyramid around his wrist from the superior part to the inferior that is sufficient to bypass the quillon of the opponent's guard with the Diestro's sword passing below and then to the outside of the opponent's sword. The Diestro will ensure no more time is spent doing this than is necessary, and this pyramid should be so small and quick that the opponent can hardly perceive it.

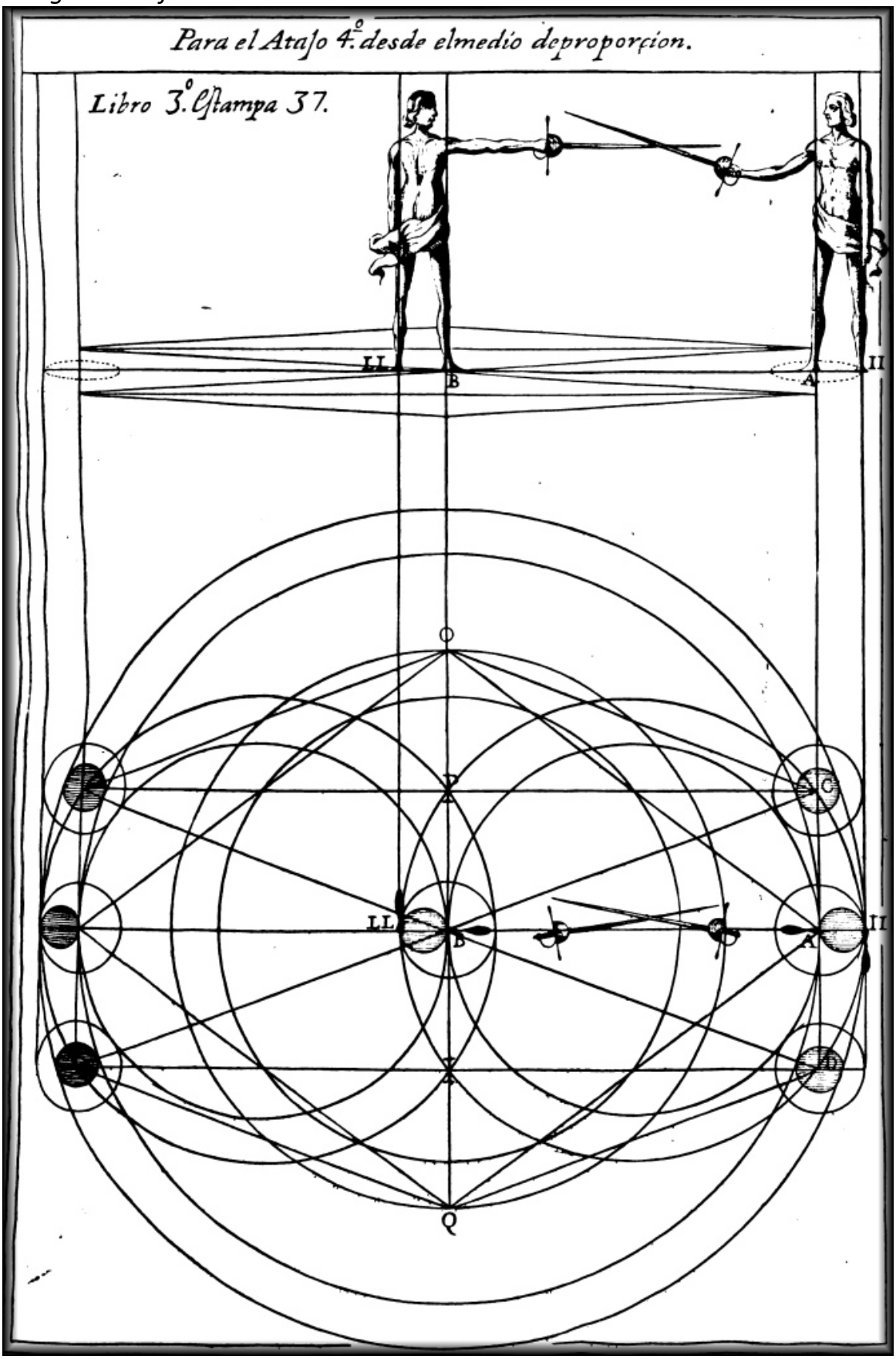
The Diestro will lower his arm through the primary plane to the sixth line of its pyramid until the pommel of his guard is in the middle plane. At the same time, he will raise the point of his sword to the second line of its pyramid, ensuring the opponent is impeded so that, if he wishes to free his sword from the outside to the inside by lowering it to the acute angle or through the superior part and obtuse angle, he will have to make a large arc with dispositive movements. In both cases, the Diestro will be able to attack more quickly as the opponent does so.

Along with this, the Diestro must make contact with the inferior edge of his sword against the opponent's to ensure the force of this contact is communicated more naturally and with more perfection than in any other manner, and with better disposition to attack.

This contact must be made with some degree of the third division of the Diestro's sword against the second division of the opponent's sword, ensuring the Diestro has superior strength in this contact without applying greater force than is necessary so that the Diestro does not create a generative movement.

With this contact, the Diestro must angle his sword somewhat to the third line of its pyramid in such a way that the opponent's sword does not have direction to the Diestro's body and is on the Diestro's right defensive plane. This ensures the opponent cannot attack from the outside, disrupting the Diestro by obligating him to defend himself out of necessity.

Here is Figure 37 of the Third Book:



Proposition 10 Problem

How the Diestro moves from the medio de proporcion at point A to the medio proporcional of the profile of the body at point C following the atajo of first intention, with the Diestro's sword outside and above the opponent's sword, and how the Diestro's body, arm, and sword should end up positioned at this medio proporcional.

Requirements that must be satisfied at the same time that the step is given following the fourth atajo.

With the Diestro having adhered to the precepts of the previous proposition, he will be able to easily understand what is best for the comprehension of this one since they follow the same reasoning.

Immediately after placing atajo 4, without altering the intersection of the swords, and while maintaining the contact the Diestro has made between his sword and the opponent's in the previously explained manner, the Diestro will very carefully give a step of a little less than three feet with his right foot to his right side from the medio de proporcion at point A to occupy point 10 on the interior side of the isosceles triangle of this jurisdiction with the center of his right heel.

The center of his left heel will occupy the medio proporcional, which is located at point C at the vertex of this triangle.

At the same time this step is given, he will subject the opponent's sword with a natural movement and the inferior edge of his own sword, continuing from the third line of its pyramid to the middle plane with the necessary contact.

Explanation of the requirements that are met at the same time that the step is given.

When the Diestro gives this step, he will not alter the intersection of the swords to ensure he does not lose the superiority he has acquired in this intersection of greater degrees of strength of his own sword against lesser degrees of the opponent's, by which he has subjected the opponent's sword.

The contact must be of this type because, if it is not, the Diestro would not be able to safely give the step since the subjection would lack the necessary force and notice. If the contact were to be lost, the Diestro would not be able to follow or impede the opponent's movements.

The step to the right side with the right foot must be given very carefully from the medio de proporcion at point A to point 10 because, if the Diestro is not careful, he will not be safe since he will not find it easy to immediately adjust to the opponent's possible actions if he needs to.

This step will be a little less than three feet long to ensure the Diestro is able to give it without awkwardness, and so that he has disposition to immediately adjust the movements of his body, or arm and sword, or both together, to whatever the opponent may do.

The Diestro will occupy the medio proporcional of the profile at point C with the center of his left heel. The advantages the Diestro has in doing this have been explained in our Universal Diagram, to which we now refer.

At the same time as the step is given, the Diestro must subject the opponent's sword with the inferior edge of his own sword and a mixed-natural-and-remiss-movement, continuing from the third line of its pyramid, which is the position his sword was in at the end of the first part of this proposition, until the Diestro's sword is in the middle plane.

This step results in the Diestro being a half foot closer to his opponent than at the medio de proporcion and opposing a weaker plane to a stronger plane of the opponent. Although the Diestro has greater reach with his sword, the opponent will have more strength in his, and more reach while the Diestro's sword is in the obtuse angle. Therefore, it is advisable that the Diestro subjects the opponent's sword very carefully, by virtue of his greater degrees of strength, coordinating the movement of the body with that of the arm and sword so that, at the same time he arrives with the step to the medio proporcional, the opponent's sword is subjected in the middle plane. Thus, the opponent's sword will be far from the Diestro's body and in the Diestro's right defensive plane.

With this atajo, the opponent's sword will be disabled as much as it can be for this jurisdiction because the opponent's upper quillon will be in line nine or eight of its pyramid, and this will place the palm of the opponent's hand more or less parallel to the horizon. In this position, the muscles of the arm are twisted and have little strength, as anyone whose sword has been subjected on the middle plane will know. Note that the Diestro can choose to subject the opponent's sword in this plane before giving the step. In any case, it will be done with the lower edge of the Diestro's sword and with the necessary contact to be able to follow if the opponent frees his sword as the Diestro gives the step or after it has been given, putting the opponent's sword on the Diestro's defensive plane.

Requirements for this atajo the Diestro must satisfy after giving the step.

These requirements are as follows: The right foot will occupy the same interior side of this triangle, ACB. The left foot will occupy a straight line perpendicular to line C-B, passing through point C, so that the Diestro ends up positioned over the right-angle, as seen in diagram 38.

The Diestro will shift the weight of his body over the center of his left heel and oppose his right collateral plane to the corresponding plane of the opponent, which is imagined to be somewhere between the opponent's right collateral and vertical plane of the chest.

The Diestro's arm will be in the fifth line of its pyramid, and the blade of his sword in the fourth line of its pyramid and parallel to the horizon. The Diestro's quillons will be perpendicular to the horizon.

The opponent's sword will be subjected by the atajo in the seventh line of its pyramid with the necessary contact. The Diestro will ensure the two movements that his subjection consists of, one of the body and the other of the arm and sword, are coordinated so that one favors the other and both are completed at the same time. Having done so, this atajo will have been made with the perfection required by this Art.

Explanation of the requirements for this atajo that must be satisfied after the step is given.

The Diestro will occupy the interior side, C-B, of this isosceles triangle with his right foot so that the steps given to move to the medios proporcionados are as natural as they can be by this jurisdiction. Because this has been explained with distinction and clarity in the previous proposition, it will not be repeated here.

The Diestro must immediately bring his left foot behind his right so that he ends up positioned over the right-angle, as seen in Diagram 38.

The Diestro must shift his body weight over the center of his left foot so that he is able to immediately give a step with his right foot to any of the medios proporcionados of the profile.

The Diestro must oppose his right collateral plane to the opponent's corresponding plane, which is imagined to be somewhere between the opponent's right collateral and vertical plane of the chest. This ensures the Diestro's arm and sword remain positioned in the right-angle in this plane, which is the most natural position possible. In this position, the Diestro will have more reach than his opponent if he places his arm and sword in the plane corresponding to the Diestro's right collateral plane.

For this atajo, the Diestro's arm must be in the fifth line of its pyramid so that he is able to communicate the necessary force. It must not be removed from the primary vertical plane any more than is necessary so that he is able to easily impede the movements of the opponent's sword to defend himself or to attack if he wants to.

The Diestro's sword must have its inferior edge in the fourth line of its pyramid and in the middle plane with the intersection and contact mentioned before. When the atajo has been made in this manner, the opponent will be more restricted than if it were to be made in any other position. This is because doing so deprives the opponent of the ability to attack from the outside part or to transfer the medio. If the opponent wishes to free his sword below and to the inside, the Diestro will be able to (by means of the contact) follow it and transfer the medio. If the opponent forms a cut through the superior part, it will have to be done with very large dispositive movements that the Diestro will be able to impede with shorter movements to defend himself and attack, as will be explained later.

In this atajo, the Diestro's quillons must be perpendicular to the horizon so that, if the opponent frees his sword below and to the inside to wound, the movements will have to be longer in order to bypass the length of the quillon. Also, with the quillons in this position, the sword will be on edge and the arm will be able to communicate force with more perfection, the contact will be more lively, and the Diestro will be better able to follow the opponent's sword in this position.

The Diestro must subject the opponent's sword in the seventh line of its pyramid so that the opponent is more disabled and has less ability to transfer the medio.

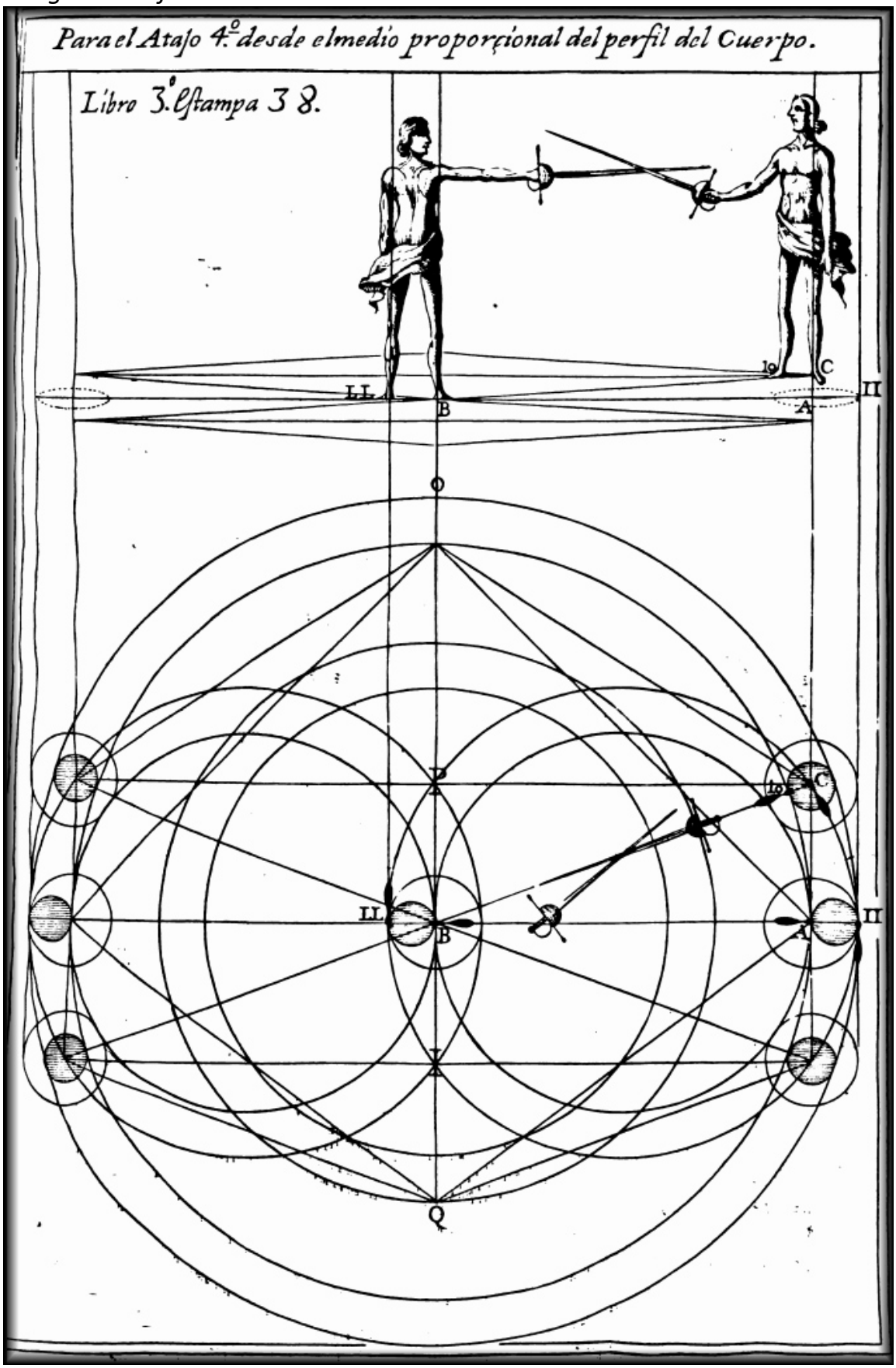
The Diestro must seek to coordinate the movements of his body and of his arm and sword that this atajo consists of so that one favors the other and they are both completed at the same time. If the

step is finished first, before having the opponent's sword subjected in the middle plane, there is some risk and the Diestro will deprive himself of all of the advantages he has when the atajo is made in this plane. Thus, what is appropriate has been explained.

NOTICE

Although this fourth atajo has been divided into three parts to demonstrate it more clearly, be advised that, in the performance of this atajo, there should be no delay between these parts and all of the actions must be continuous.

Here is Figure 38 of the Third Book:



The four atajos, 1, 2, 3 and 4, that have been demonstrated by the two paths of the posture of the sword and the profile of the body, taking the opponent's sword from the inside part, and the outside, and in the superior angle, lead the Diestro to another four atajos, 5, 6, 7, and 8, that can be formed by these same paths with the Diestro's sword ending up in the inferior angle.

Having explained the four atajos that can be made with contact between the swords when the opponent's sword is in the axis of its principal pyramid, which is the same as in the right-angle, we will now use an extension of this art to show how another four atajos can be made when the opponent is in this same position. In these atajos, the Diestro's sword comes to rest below the opponent's, unlike in the first four atajos where the Diestro's sword is above.

Proposition 11 Problem

Atajo 5

Given the two combatants are positioned as in the first atajo, we will now show the Diestro how to form the fifth atajo by the posture of the sword, taking the opponent's sword from the inside part.

This proposition is divided into three parts for more clarity. The first is that which must be done before the step. The second is that which must be done at the same time as the step is given. The third, that which must be done after the step has been given.

Requirements that must be satisfied before the step is given.

The requirements for this first part are the same as those given in the first part of the first atajo, where the Diestro placed his sword in the ninth line of its pyramid and the opponent's sword on the Diestro's left defensive plane in the fourth line of its pyramid.

Requirements that must be satisfied at the same time the step is given.

What is important in the second part of this atajo is that the Diestro must ensure the step he gives with his left foot from the medio de proporcion to the medio proporcional by the posture of the sword at point D is done according to the same requirements explained in the second part of the first atajo.

As the Diestro gives his step, if he recognizes there is no resistance from the opponent's sword, the Diestro will, without changing the intersection of the swords or the contact he has made against the opponent's sword, form a portion of a small pyramid around the center of his wrist from where he placed his own sword in its ninth line to its fifth line, carrying the opponent's sword from the Diestro's left defensive plane to the Diestro's right defensive plane. Note that, as the Diestro's sword arrives on the primary vertical plane, the Diestro must raise his arm from the seventh line of its pyramid to its third line in such a way that the center of the guard is at eye level, between the eighth and ninth horizontal planes, with the upper quillon in the second line of its pyramid.

Requirements that the Diestro must satisfy after the step has been given.

The position of the feet and the opposition of the planes to the opponent are the same as in the first atajo after the Diestro is positioned at the medio proporcional of the posture of the sword. The Diestro will end up positioned over the right-angle and opposing his vertical plane of the chest to whichever plane the opponent presents, which will correspond to somewhere between the opponent's right vertical plane and the opponent's right collateral plane.

The Diestro will find that his arm will have moved diametrically from the seventh line of its pyramid to the third line, and his sword from the ninth line of its pyramid to the fifth.

The opponent's sword will have moved from the fourth line of its pyramid to the seventh.

For different purposes that will be discussed later, the Diestro will ensure the two movements this atajo consists of, one of the body and the other of the arm and sword, are coordinated so they are completed, as much as possible, at the same time, and so the bodies, arms, and swords end up in the positions depicted in Diagram 38 at the end of this proposition.

If done according to these requirements, this atajo will have been placed with the necessary perfection.

EXPLANATION

The first part will not be repeated because it is demonstrated in the first atajo.

The second part, that which is done as the step is given, is also explained in the first atajo.

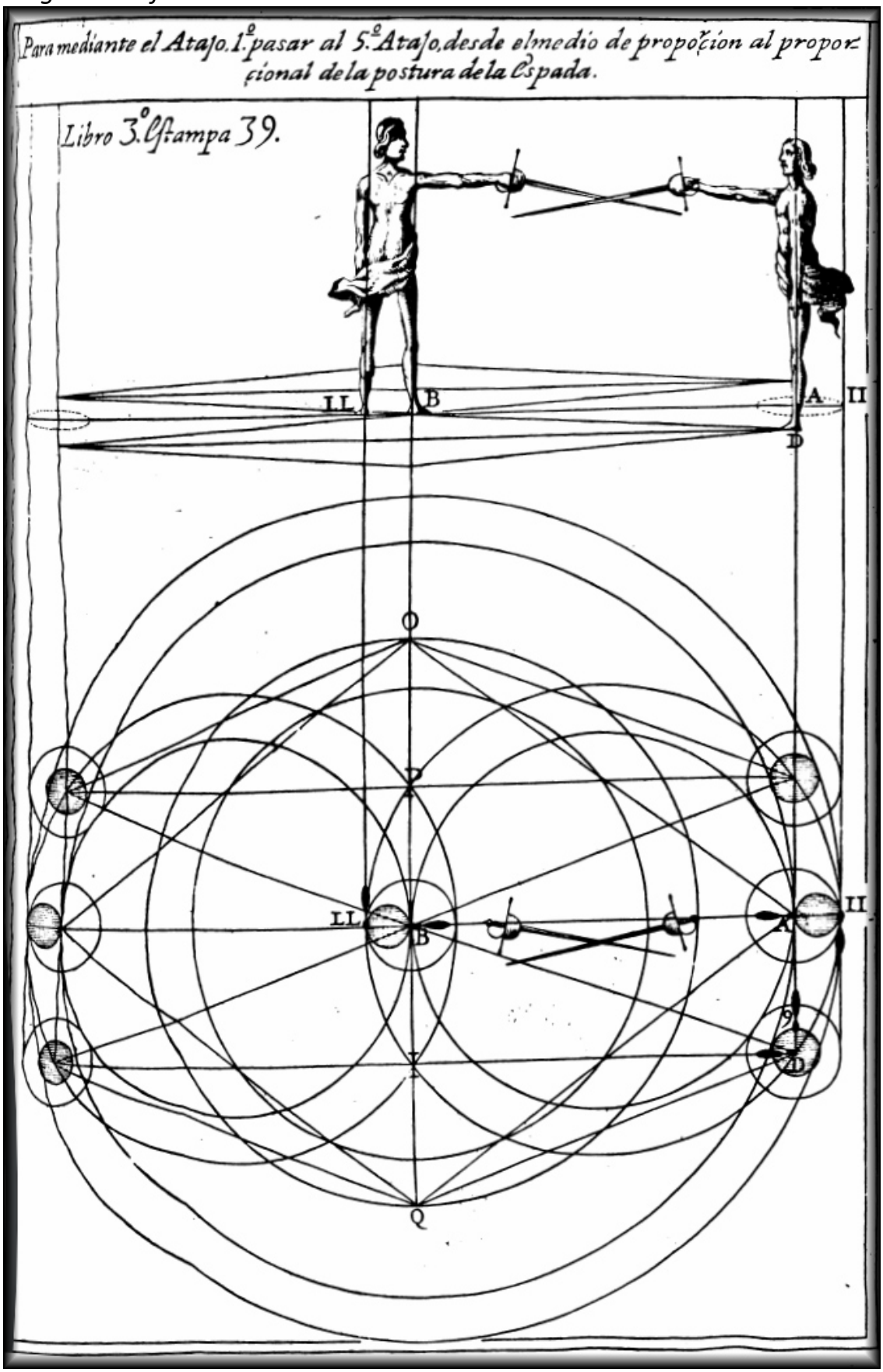
The Diestro will maintain the contact he has made against the opponent's sword as he forms the revolution of the portion of the pyramid with his sword from its ninth line to the fifth line of its first pyramid. This ensures it is no bigger than is necessary, and that the opponent cannot attack in any of the planes the Diestro crosses with this revolution. It also places the opponent's sword outside the Diestro's defensive plane. The Diestro must also ensure he places his guard in the third line of its pyramid so the center of it is at eye level with the upper quillon in the second line of its pyramid.

In the third part, the Diestro will end up positioned over the right-angle in the opposition of planes, ensuring he has the disposition and advantages explained in the first atajo, and that he will have more lively contact with the opponent's sword.

NOTICE

This atajo can also be done by performing the portion of the revolution to place the opponent's sword in the fifth line of its pyramid before the step is given rather than during the step, taking care not to lose the degree of contact he has made on the opponent's sword. The Diestro will then be able to give his step to the medio proporcional observing all of the same requirements.

Here is Figure 39 of the Third Book:



Proposition 12 Problem

Atajo 6

Given the two combatants are positioned as in the first atajo, it is necessary to tell the Diestro how to form the sixth atajo by the posture of the sword, taking the opponent's sword from the outside part.

This proposition is divided into three parts. The first is what you must do before you give the step. The second is what must be done as the step is given. The third is what is done after the step has been given.

Requirements that must be satisfied before the step is given.

The requirements of this first part are the same as for the first part of the second atajo, where the Diestro placed his sword in the third line of its pyramid and the opponent's sword in the Diestro's right defensive plane and in the eighth line of its pyramid.

Requirements that must be satisfied as the step is given.

What is important for second part of this atajo is that the Diestro must ensure the step he gives with his left foot from the medio de proporcion to the medio proporcional by the posture of the sword is given according to the same requirements explained in the second part of the first atajo.

If the Diestro recognizes that there is no resistance from the opponent's sword while giving this step then, without altering the intersection of the swords, nor the contact he has made with the opponent's sword, the Diestro will form a portion of a pyramid around the center of his wrist with a continuous movement beginning from where the Diestro's sword was, in the third line of its pyramid, to the seventh line of its pyramid, carrying the opponent's sword from where it was, in its eighth line, to the Diestro's left defensive plane. Note that, as the Diestro's sword arrives in the primary vertical plane, the Diestro must raise his arm from the fifth line of its pyramid to the ninth line of its pyramid so the center of the Diestro's guard is at eye level and his upper quillon is in the second line of its pyramid.

Requirements that must be satisfied after the step is given.

The position of the feet and the opposition of planes with the opponent are the same as in the second atajo.

The Diestro will end up positioned at the medio proporcional by the posture of the sword with his arm having moved diametrically from the fifth line of its pyramid to the ninth line of its pyramid, his sword from the third line of its pyramid to the seventh line of its pyramid, and the opponent's sword will have moved from the eighth line of its pyramid to the fifth line of its pyramid.

The Diestro must ensure the two movements this atajo consists of, one of the body and the other of the arm and sword, are coordinated so that they are completed at the same time as much as possible and so the bodies, arms, and swords end up positioned as in Diagram 40 at the end of this proposition.

If this atajo is done according to these requirements, then it will be made with the perfection required of this Art.

EXPLANATION

The requirements for the first part of the sixth atajo are the same as those found in the second atajo.

The requirements for the second part of the sixth atajo, those that are met as the step is given, are also declared in the second atajo.

The revolution that is made in this second part without losing contact with the opponent's sword ensures the planes the opponent's sword passes through are impeded so that the opponent cannot attack.

The step must be given at the same time, adjusting the movements of the revolution to the step so that these actions are indistinguishable from each other.

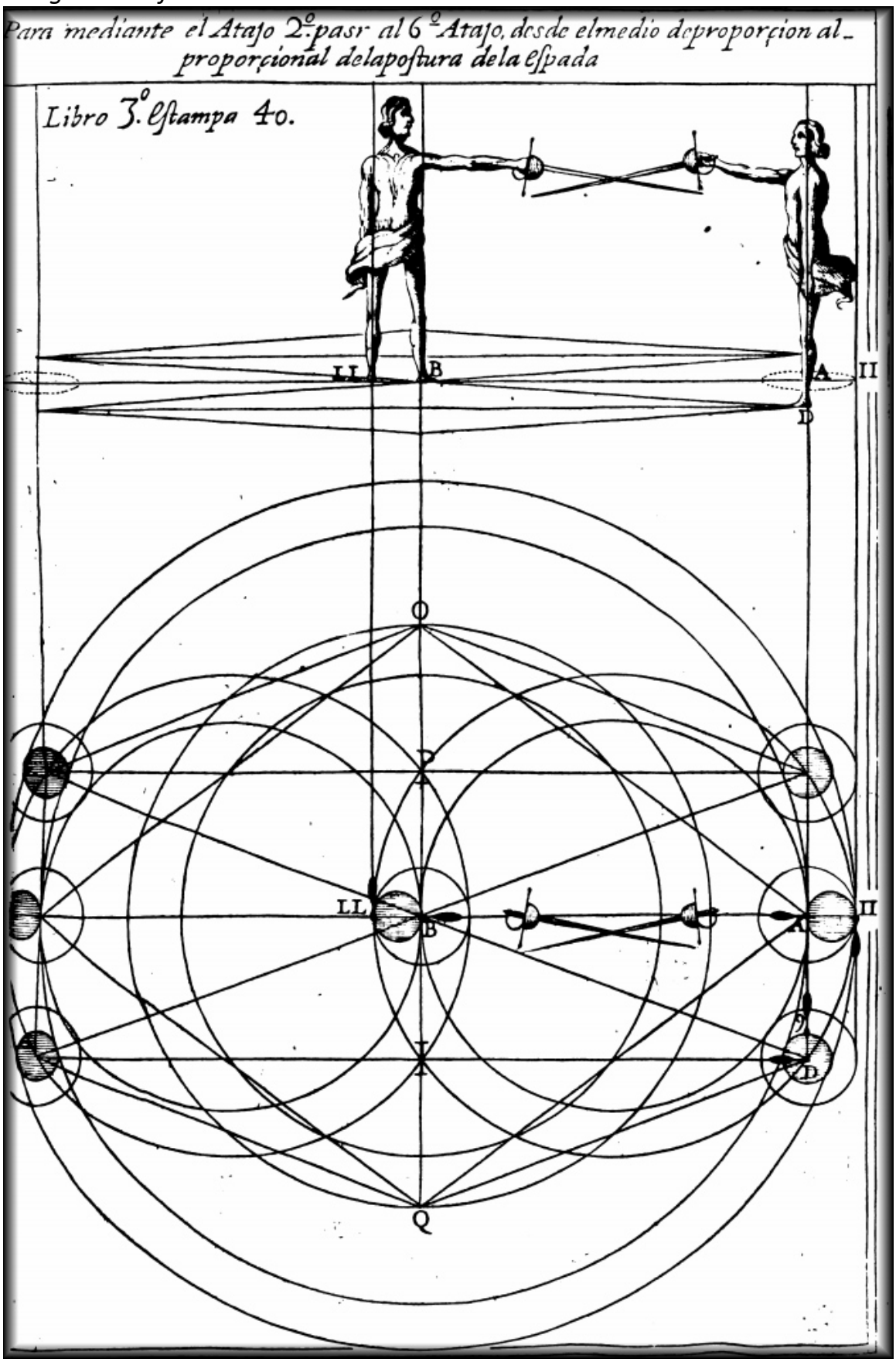
The Diestro places his arm in the ninth line of its pyramid so that the center of his guard is at eye level and the opponent's sword is in the fifth line of its pyramid. The Diestro's sword will be in the seventh line of its pyramid with the Diestro's upper quillon in the second line of its pyramid, ensuring the opponent's sword is placed outside the Diestro's defensive plane and the Diestro remains defended above and below.

Regarding the position of the feet and the opposition of the planes with the opponent: the Diestro must ensure he ends up positioned over the right-angle opposing his diametric plane of the chest to the vertical or right collateral plane of the opponent. If the Diestro were to oppose his vertical or right collateral plane, it would be awkward for him to move his sword to the seventh line of its pyramid. In this jurisdiction of the posture of the sword, the movements of the body always follow those of the arm, and in this case the opponent would be given disposition to attack by the jurisdiction of the arm.

NOTICE

The Diestro can also place this atajo by giving the step after, rather than while, subjecting the opponent's sword from the outside and forming the portion of the revolution with his sword from the fifth line of its pyramid to the seventh line of its pyramid, placing the opponent's sword outside the Diestro's left defensive plane. If the Diestro maintains all the other requirements that have been explained and begins the atajo in this way, the opponent's sword will be more subjected and the Diestro's revolution with his sword to the seventh line of its pyramid will be smaller. Then, without losing the half degree of contact he has made on the opponent's sword, the Diestro will be able to give his step to the medio proporcional by the posture of the sword.

Here is Figure 40 of the Third Book:



Proposition 13 Problem

Atajo 7

Given the two combatants are positioned as in Atajo 1, we will now explain to the Diestro how to form the seventh atajo by the profile of the body, taking the opponent's sword from the inside.

This proposition is divided into three parts. The first is what must be done before the step is given. The second, what is done as the step is given. The third is what must be done after the step has been given.

Requirements that must be satisfied before the step is given.

The requirements for the first part are the same as those in the first part of the third atajo, where the Diestro's sword ended up in the ninth line of its pyramid and the opponent's sword ended up in the Diestro's left defensive plane.

Requirements that must be satisfied at the same time as the step is given.

What is important for the second part of this atajo, which is what is done as the Diestro gives his step with his right foot from the medio de proporcion to the proporcional by the profile of the body, is that it must be done according to the same requirements explained in the second part of the third atajo.

If the Diestro recognizes that there is no resistance from the opponent's sword while giving the step then, without altering the intersection of the swords nor the contact he has made on the opponent's sword, the Diestro will form a portion of a pyramid around the center of his wrist with a continuous motion starting from where the Diestro's sword was, in the ninth line of its pyramid, and carrying the opponent's sword to the Diestro's right defensive plane. Note that, as the Diestro's sword arrives at the primary vertical plane, the Diestro must raise his arm from the seventh line of its pyramid to the third line of its pyramid so that the center of his guard is at eye level and his upper quillon is in the second line of its pyramid.

Requirements that must be satisfied after the Diestro has given the step.

The position of the feet and the opposition of planes with the opponent is the same as in the third atajo, after which the Diestro will be positioned at the medio proporcional of the profile of the body.

The Diestro's arm will have moved diametrically from the seventh line of its pyramid to the third line of its pyramid.

His sword will have moved from the ninth line of its pyramid to its fifth line.

The opponent's sword will have moved from the fourth line of its pyramid to the seventh line of its pyramid.

For different purposes that will be discussed later, the Diestro will ensure the two movements this atajo consists of, one of the body and the other of the arm and sword, are coordinated with each other and, as much as possible, are completed at the same.

Having done this atajo according to these requirements, it will have been made with due perfection.

Explanation

The requirements for the first part of this seventh atajo are explained in the third atajo. For this reason, they are not repeated.

What pertains to the second part of this atajo is also explained in the second part of the third atajo. Since the step to the medio of the profile is given with the right foot, it will be more natural to move there and to remove the correspondence between the Diestro's and the opponent's planes.

At the same time the step is given, the Diestro will include the opponent's sword in the portion of a pyramid from the ninth line of its pyramid to the fifth line of its pyramid while maintaining the intersection he has made on the opponent's sword. This ensures he has the advantage of greater strength than the opponent, and that he impedes the planes in such a way the opponent is unable to enter to attack.

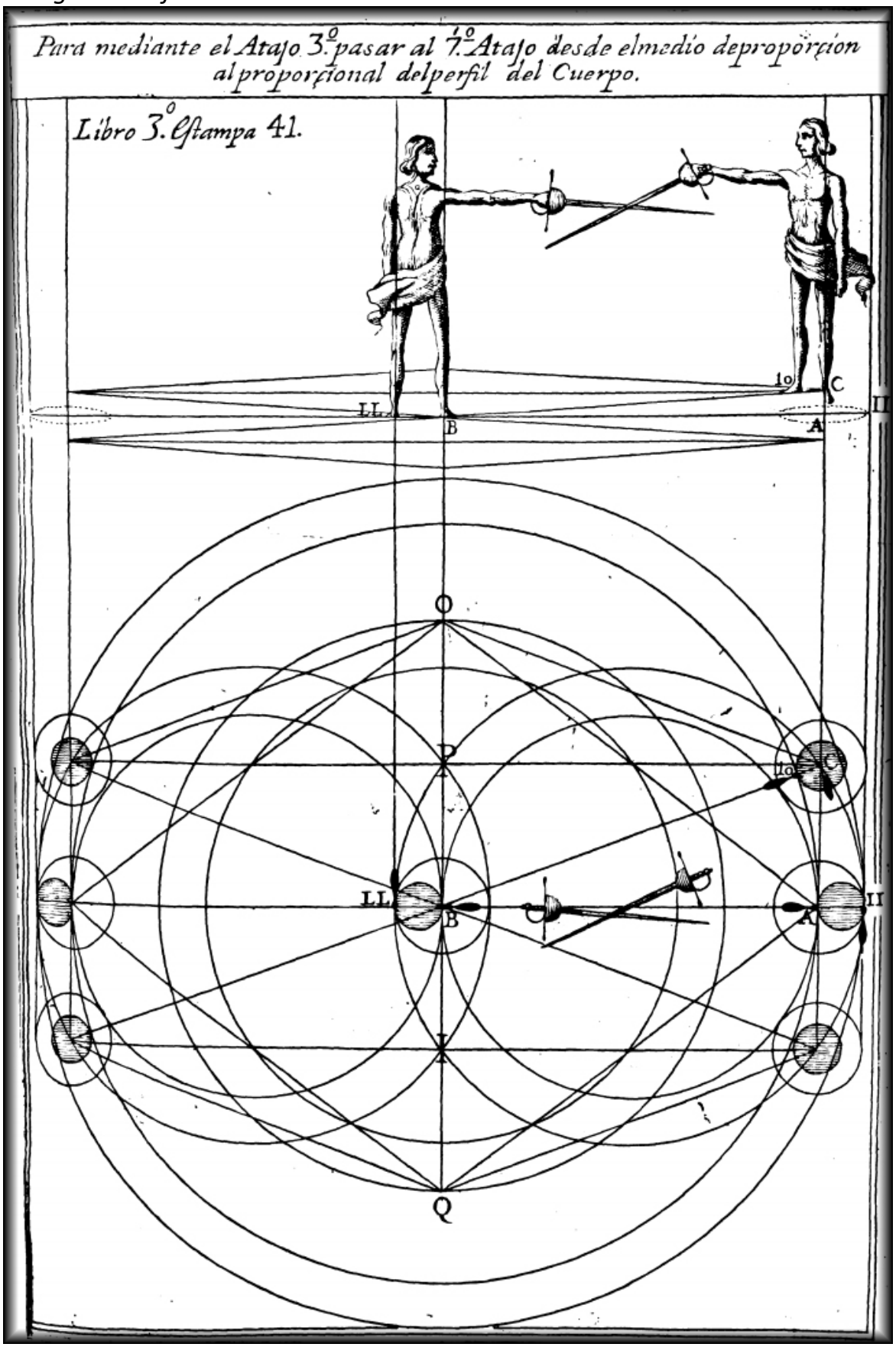
At the same time, the Diestro will raise his arm and guard to the third line of their pyramids so that the center of the guard is at eye level and his upper quillon is in the second line of its pyramid. This ensures he removes any disposition for the opponent to be able to attack by the superior part.

As for requirements pertaining to the third part regarding the position of the feet and the opposition of the planes with opponent: the Diestro will ensure he ends up positioned over the right-angle at the medio proporcional where he will have inequality with his opponent and be able to more immediately, and with shorter steps, move to the medios proporcionados without awkwardness. He will also oppose his right collateral plane to the corresponding plane of the opponent, ensuring the Diestro is able to more quickly and easily reduce his sword, if necessary.

NOTICE

The Diestro can also place this atajo at the medio de proporcion and then afterwards do all of the other operations to place the opponent's sword on the Diestro's left defensive plane before giving the step with his right foot to the medio proporcional by the profile of the body, adhering to the requirements that have already been explained. However, this method must be done taking great care to carry the opponent's sword.

Here is Figure 41 of the Third Book:



Proposition 14 Problem

Atajo 8

Given the combatants are positioned as in the first atajo, it is appropriate to show the Diestro how to form the eighth atajo by the profile of the body, taking the opponent's sword by the outside part.

This proposition is divided into three parts. The first is what must be done before the step is given. The second, what must be done as the step is given. The third is what must be done after the Diestro has given the step.

Requirements that must be satisfied before the step is given.

The requirements for the first part of this atajo are the same as for the first part of the fourth atajo, where the Diestro has placed his sword in the third line of its pyramid, and the opponent's sword on the Diestro's right defensive plane.

Requirements that must be satisfied while the step is given.

What is important for the second part of this atajo is that the Diestro must ensure the step he gives with his right foot from the medio de proporcion to the medio proporcional by the profile of the body is done according to the same requirements explained in the second part of the fourth atajo.

If the Diestro recognizes that there is no resistance from the opponent's sword as he gives the step, without altering the intersection of the swords, he will form a portion of a small pyramid around the center of his wrist with a continuous movement from where his sword is in the third line of its pyramid, carrying the opponent's sword to his left defensive plane. Note that, when the Diestro's sword arrives on the primary vertical plane, the Diestro must raise his arm from the fifth line of its pyramid to the ninth line of its pyramid so that the center of his guard is at eye level between the seventh and eighth horizontal planes and his upper quillon is the second line of its pyramid.

Requirements that must be satisfied after the Diestro has given the step.

The position of the feet and opposition of the planes must be the same as in the fourth atajo, after which the Diestro will be positioned at the medio proporcional by the profile of the body.

His arm will have moved diametrically from the fifth line of its pyramid to the ninth line of its pyramid.

His sword will have moved from the third line of its pyramid to the seventh line of its pyramid.

The opponent's sword will have moved from the eighth line of its pyramid to the fifth line of its pyramid.

The Diestro will ensure the two movements this atajo consists of, one of the body and the other of the arm and sword, are coordinated so that, as much as possible, they are completed at the same time.

At the end of this work, the bodies, arms, and swords should be positioned as seen in Diagram 42 at the end of this proposition.

If it is done according to these requirements, I say it will be made in conformity with the Art.

EXPLANATION

The requirements for the first part of this eighth atajo have been explained in the fourth atajo.

The requirements for the second part of this eighth atajo have also been explained in the fourth atajo.

The Diestro must ensure that, when he forms the portion of a pyramid with his sword from the third or fourth line of its pyramid to the seventh line of its pyramid, he maintains the intersection and contact he has with the opponent's sword so that he doesn't give the opponent disposition to attack, and the opponent's sword is placed outside the Diestro's left defensive plane.

The Diestro must raise his arm to the ninth line of its pyramid so that the center of his guard is at eye level. This ensures that, if the opponent wants to raise his sword to the superior part to attack, it will be impeded by the Diestro's guard in a way that contains the opponent's sword on the Diestro's same defensive plane.

At the same time the Diestro gives his step with the right foot to the medio proporcional, he must ensure the movements of his arm and sword provide consistent contact with the opponent's sword so that the opponent is not given disposition to immediately attack.

The requirements pertaining to the third part of this atajo, regarding the position of the feet and the opposition of the planes with the opponent, ensure firstly the Diestro ends up positioned over the right-angle so that he has advantageous inequality with the opponent. Secondly, that the Diestro opposes his collateral plane to the immediate plane of the opponent. This is so that, although his sword moves to the seventh line of its pyramid, the Diestro's body is not disrupted following the movement of the arm, giving the opponent disposition to attack by the outside part.

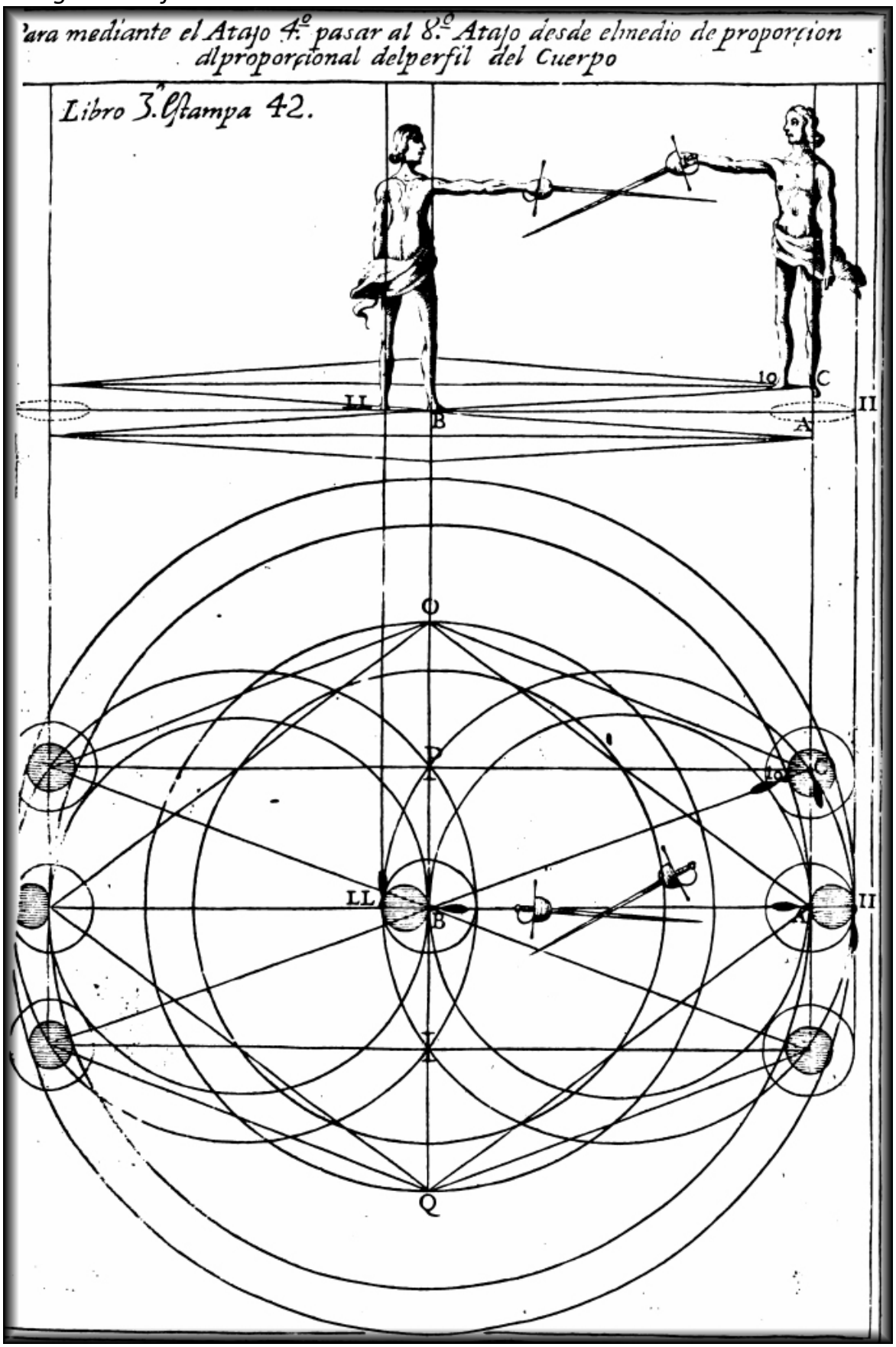
NOTICE

This atajo can also be done at the medio de proporcion, placing the opponent's sword on the seventh line of its pyramid without losing the touch. As the point of his sword passes through the primary vertical plane, the Diestro must give the step with his right foot to the medio proporcional following the same requirements that have already been explained.

CORROLARY

It is understood from the construction and explanation of the previous eight different atajos that, having placed any of the first four atajos on the opponent's sword while positioned at either of the two medios proporcionales, if the contact with the opponent's sword is lacking, the Diestro can place the opponent's sword in one of the Diestro's defensive planes with a portion of a pyramid in the manner explained in the other four atajos: five, six, seven, or eight.

Here is Figure 42 of the Third Book:



Book Three, Chapter Sixteen

In which the Diestro is given extensive notice of the impediments and atajos he can make, sometimes with communication or contact between the swords and other times without it, when his opponent positions himself outside of the right-angle in any of the other general lines, or between them, or in mixed lines.

It is assumed that the student has done the necessary exercises he was told about regarding the eight forms of placing a real atajo with contact on the sword, which we assumed to be placed reasonably near the right-angle, or not far from it. Additionally, that the student is found to be capable of their perfect formation and is already able to reflect upon all the requirements each one is composed of.

It is appropriate to instruct the student in the virtual atajos, as well as the real, that can be made when the opponent positions himself in the other lines, either simple or mixed, or between them, so that, being informed of their uses, the student will be able to move safely to the execution of the wounds.

Although the Diestro could begin working his techniques with only the understanding of the eight atajos that has previously been given, I think (before he does so) it is still necessary to give him universal knowledge of the possibilities the opponent will have of positioning himself any in the lines in which the surfaces of the first three pyramids have been divided, and in the intervals between these divisions, so the Diestro is able to place his impediments and atajos in any of these positions. With this knowledge there will be no position that confounds the Diestro, and he will be able to proceed against each one with the scientific wisdom of the precepts and rules that follow:

The first rule is, whenever the opponent's sword is in presence, the Diestro should make his atajos with communication of it. By definition, it will be in presence when it is positioned in the right-angle, or is between the vertical planes imagined passing through the interior sides of the two isosceles triangles, one occurring by the posture of the sword, and another by the profile of the body (as is seen in the Universal Diagram), such that the point of the sword is not removed from the superior plane to the obtuse angle, or to any of the other lines, more than one or one and a half geometric feet.

The second rule is that the opponent's sword is always out of presence whenever he has it in any of the lines in which its third pyramid is divided, or in any other line of a pyramid imagined outside the exterior of its second pyramid. Therefore, whenever the sword is outside of its second pyramid, it will be referred to as being in its third pyramid for the sake of simplicity.

If the Diestro and the opponent are positioned at the medio de proporcion, and the opponent has his sword in presence in some plane between the ones imagined passing through the common diameter and through the interior side of the isosceles triangle by the posture of the sword, the Diestro can choose to give a step to his medio proporcional of this same jurisdiction, favoring the movement of the arm and sword to make contact with greater degrees of strength against lesser of

that of the opponent. If possible, the Diestro will place atajo on the opponent's sword and put it on the Diestro's left defensive plane, or at least achieve enough contact to be able to work according to the disposition that is found. Otherwise, the Diestro can give a step to the medio proporcional by the profile of the body, placing the appropriate virtual atajo for the position of the opponent's sword.

If the opponent has his sword in some plane imagined between those passing through the same common diameter and the interior side of the isosceles triangle by the profile of the body, the Diestro can also choose to give a step to the medio proporcional of the same jurisdiction, favoring the movement of the arm and sword to make contact with greater degrees of strength against lesser of that of the opponent. If possible, the Diestro will place atajo on the opponent's sword and put it on the Diestro's right defensive plane, or at least achieve enough contact to be able to work according to the disposition that is given. Otherwise, the Diestro can give a step from the medio de proporcion to the medio proporcional by the posture of the sword, placing the appropriate virtual atajo according to the position where the opponent has his sword.

The Diestro can generally proceed in this manner with one exception: if the opponent has his sword in any of the lines on the right side of its third pyramid, the Diestro will use virtual atajos without contact, giving a step to the medio proporcional by the profile of the body on the opposite side of the opponent's position.

If the opponent has his sword in any of the lines on the left side of its third pyramid, the Diestro will also use virtual atajos without contact, giving a step to the medio proporcional by the posture of the sword on the opposite side of the opponent's position.

For the virtual atajos without contact it is given, as a general rule, that the Diestro must take particular care the impediments he creates by them with his sword are always regulated by the plane through which the opponent must immediately reduce his sword in order to attack in such a way that the opponent's sword will be stopped by the middle of the Diestro's, with the opponent's sword falling on greater degrees of strength of the Diestro's according to how we have divided it from the point to the pommel.

However, if the opponent happens to place his sword in a very acute or very obtuse angle, the Diestro will not be able to immediately observe this rule. Not because this is an exception but because, if his sword is in the acute angle and he wants to wound, the opponent must first raise his sword, and he must first lower his sword if it is in obtuse angle. In either case, the opponent's sword will end up where the Diestro can take advantage of this rule since it must necessarily pass through the greater degrees of strength of the Diestro's sword.

An explanation of the atajos the Diestro can place in the lines dividing the opponent's first pyramid, whose base is imagined to be two feet in diameter, one foot to each side of the point of the sword when it is on its axis and in the right-angle, which has already been explained and is omitted here, and the atajos that can be placed on it.

So far, we have explained the first eight atajos assuming the opponent is positioned in the right-angle, which is the first line and axis of the three main pyramids imagined for the explanation of Destreza. The divisions of each of the pyramids are regulated by the size of the base each one is given, as has been explained elsewhere. To place the eight atajos, which have been explained, we imagine the Diestro has been carrying the opponent's sword with his own to the divisions of the first pyramid, which has been given a base of two geometric feet. For the universality of the practical part of Destreza, we will consider the opponent to be positioned in each one of these eight divisions imagined on the circumference of this first pyramid so that the Diestro has no difficulty and is not troubled when he sees the opponent positioned in any of these lines and knows which of the eight atajos he must use.

An explanation of the atajos the Diestro can place in the second line of the opponent's first pyramid:

When the opponent is positioned with his arm and sword or with only his sword in presence in the second line of its first pyramid, the Diestro is able to place four atajos with contact with his own sword, two while walking by the posture of the sword, one from the inside and one from the outside, and another two while walking by the profile of the body, one from the inside and one from the outside. Each of these has the same requirements already explained and demonstrated in the first four atajos.

NOTICE

It was given as a precept that these atajos observe the first part of the first eight atajos and they were previously placed by lowering the arm and guard to the sixth line of their pyramids since the opponent was positioned on the axis. However, with the opponent now positioned with his sword raised above the plane of the right-angle so that it is in its second line, the Diestro no longer needs to move his arm and guard away from his axis and the right-angle, but only needs to raise his sword so that it is somewhat in the second line of its second pyramid, applying some degree of the third division of his own sword so that it corresponds to the second division of the opponent's sword, with which he will have superiority to place the atajo, subjecting the opponent's sword in the manner referred to in the first eight atajos.

Because this movement made with the sword will be very large, and it will be raised above the opponent's head, it is appropriate for the Diestro to be very careful in following these requirements and to ensure the weight of his body is over the center of his right foot so that he will be able to immediately give a step with his left foot to wherever is necessary to respond to the opponent's movements.

An explanation of the atajos the Diestro can use when the opponent is positioned in the third line of his first pyramid:

When the opponent is positioned in the third line of his first pyramid, the Diestro can use the same four atajos with contact following the same requirements as for the previous first four.

An explanation of the atajos the Diestro can use when the opponent is positioned in the fourth line of his first pyramid:

If the opponent is positioned in the fourth line of the same pyramid, the Diestro can use the same four atajos as for the previous line, following the same requirements as for the first four atajos.

An explanation of the atajos the Diestro can use when the opponent is positioned in the fifth line of his first pyramid:

When the opponent is positioned with his sword in the fifth line of its first pyramid and is applying enough strength for one degree of contact with it, the Diestro is able to use the first four atajos since the sword is close to the superior plane and right-angle, two by the posture of the sword, one from inside and one from the outside, and another two by the profile of the body, also one from the inside and one from the outside. Each of these has the same requirements as the first four atajos with little difference. In going for the opponent's sword, it will be necessary to make, while at the medio de proporcion, some remiss movement mixed with the natural to make contact on the opponent's sword. This movement from the medio de proporcion will be short and the degree of contact the Diestro makes with the opponent's sword will not be excessive or risky.

ADVICE FOR THE DIESTRO TO FOLLOW

Another option, when the opponent is positioned in the same fifth line of his first pyramid and his sword is in the acute angle, is for the Diestro to place atajo on it using his position of greater potential from the inside, with some degree of the third division of his own sword corresponding to the second division of the opponent's sword, placing his arm in the eighth line of its pyramid, and his sword in the acute angle in the seventh line of its pyramid, and giving a step with his left foot to the medio proporcional of the posture of the sword so that he ends up positioned over the right-angle according the same requirements explained for the first atajo.

Being already positioned at the medio proporcional and placing atajo on the opponent's sword in the described manner, if he finds there is little contact, the Diestro will form a portion of a greater pyramid until he ends up placing atajo on the opponent's sword from above and the outside, with his arm in its fifth line and his sword in its third line.

When the opponent is in this same position, the Diestro can also make contact with his own sword on the opponent's from the inside, placing his sword in the seventh line of its pyramid and his arm in the eighth, or maybe closer to the ninth if the opponent is positioned close the superior plane. With this contact between the swords, the Diestro will give a step to his right side to the medio proporcional of the profile of the body, without changing the position of his sword, so

that he ends up positioned over the right-angle placing atajo on the opponent's sword in the lower angle.

When the opponent is in this same position, the Diestro can make the same contact with his sword on the inside part while at the same time forming the greater portion of a pyramid from the inferior part to the superior, maintaining the contact that has been made while giving a step to the medio proporcional of the profile of the body, carrying the opponent's sword to the Diestro's right defensive plane, where the Diestro will end up positioned over the right-angle and placing atajo on the opponent's sword from above, as in the fourth atajo, placing his arm in the fifth line of its pyramid and the sword in the third line of its pyramid.

An explanation of the atajos the Diestro can use when the opponent is positioned in the sixth line of his first pyramid.

When the opponent is positioned in the sixth line of his first pyramid and is communicating force with his sword equal to one degree of contact, the Diestro is able to place four atajos, two by the by the posture of the sword, one from the inside and one from the outside, and another two by the profile of the body, one from the inside and one from the outside. Each of these follows the requirements of the first four atajos, except that the point of the sword must make a more remiss movement mixed with a natural movement, by the inside part and by the outside part, to make contact with the opponent's sword. The same goes for the atajos by the profile of the body.

When the opponent is positioned in this same line, the Diestro can place another four atajos by the inferior part and acute angle with the third division of his sword on the corresponding part of the opponent's sword, taking advantage of the position of greater potential, the first by the inside part, making contact with some degree of the third division of his sword corresponding to the second division of the opponent's sword. The Diestro will place his arm in the eighth line of its pyramid and his sword in its seventh, giving a step with his left foot according to the requirements of the first atajo. At the same time, he will carry the opponent's sword to the Diestro's left defensive plane where the Diestro will end up placing atajo. The Diestro will maintain his arm in the same eighth line of its pyramid and his sword in the seventh line of its pyramid.

When the opponent is in this same position, the Diestro can immediately place his sword by the outside part, making contact with the upper edge of his sword on the opponent's sword from below using the acute angle such that the opponent's sword does not have direction to the Diestro's body. The Diestro's arm will be somewhat in the fourth line of its pyramid. The Diestro will give a step with his left foot so that he ends up at the medio proporcional of the posture of the sword, positioned over the right-angle according to the requirements of the second atajo, placing atajo on the opponent's sword with the Diestro's arm in the fourth line of its pyramid, or maybe somewhat in its third line if the opponent has his sword close the superior plane. The Diestro's sword will be in the fifth line of its pyramid.

If the opponent is in this same position, the Diestro can make contact between the swords by the inside part with greater degrees of strength against the opponent's lesser, placing his arm in the eighth line of its pyramid and his sword in the acute angle so that it participates somewhat in the seventh line of its pyramid.

Maintaining the contact he has made, the Diestro will give a step to the medio proporcional of the profile of the body so that he ends up positioned over the right-angle, as in the third atajo, and placing atajo on the opponent's sword by putting his own sword in the seventh line of its pyramid and keeping his arm in its eighth line, or maybe a little in its ninth line if the opponent has his sword very close to the superior plane. The opponent's sword will be contained on the Diestro's left defensive plane.

If the opponent is in this same position, the Diestro can place his sword in the acute angle by the outside part, making contact with his upper edge against the opponent's sword such that the opponent's sword does not have direction to the Diestro's body. The Diestro will place his arm somewhat in the fourth line of its pyramid and, with this contact, the Diestro will give a step to the medio proporcional of the profile of the body so that he ends up positioned over the right-angle according to the requirements that were explained for the fourth of the first four atajos, carrying the opponent's sword always to the Diestro's right defensive plane, where he will end up placing atajo with his arm in the fourth line of its pyramid, or maybe somewhat in its third line in the case that was mentioned. The Diestro's sword will be in the fifth line of its pyramid.

When the opponent is positioned with his sword in this same sixth line of its first pyramid, the Diestro can also place another four different atajos, two by the posture of the sword and another two by the profile of the body, by lowering his sword to the acute angle by the inside part and making contact with the upper edge and some degree of the third division of his own sword corresponding to the second division of the opponent's sword. The Diestro will place his arm in the eighth line of its pyramid and his sword in its seventh line so that the opponent's sword does not have direction to the Diestro's body. The Diestro will give a step with his left foot so that he ends up positioned over the right-angle at the medio proporcional by the posture of the sword according to the requirements that were explained for the first atajo. At the same time, the Diestro will carry the opponent's sword, forming the greater portion of a pyramid through the inferior part to the outside so that, at the same time the step is given, he will have placed atajo on the opponent's sword on the outside and from above. The Diestro's arm will be in the fifth line of its pyramid, and the Diestro's sword will be somewhat in the third line of its pyramid with his quillons perpendicular to the horizon.

Or, when the Diestro gives his step to the medio proporcional, he can use his sword to carry the opponent's sword to the Diestro's left defensive plane. Being positioned at this medio over the right-angle, he can continue the greater portion of a pyramid with his arm and sword through the inferior part to the outside, where he will have subjected the opponent's sword by the outside part in the previous manner.

When the opponent is positioned with his sword in this same sixth line of his first pyramid, the Diestro can make contact with greater degrees of his own sword on lesser of the opponent's in the recommended way, with the upper edge of his sword, such that the Diestro's sword is somewhat in the fifth line of its pyramid and the opponent's sword does not have direction to the Diestro's body. The Diestro's arm will be in the fourth line of its pyramid, and the Diestro will give a step with his left foot to the medio proporcional by the posture of the sword so that he ends up positioned over the right-angle according to the same requirements that were explained for the second of the first four atajos. At the same time, the Diestro will form the greater portion of a pyramid around the center of his wrist from the outside part to the inside, carrying the opponent's sword in such a

manner that, when the step is given, he will have placed atajo from above with the opponent's sword on the Diestro's left defensive plane. The Diestro's arm will be in the seventh line of its pyramid, and his sword will be in the ninth line of its pyramid such that the point is in the superior plane.

When the opponent is positioned with his sword in this same sixth line of his first pyramid, the Diestro can bend his wrist to lower his sword to the acute angle, making contact with his upper edge on the opponent's sword by the inside part, with greater degrees of strength against lesser of the opponent's, so that the Diestro's sword is somewhat in the seventh line of its pyramid and the opponent's sword does not have direction to the Diestro's body. The Diestro's upper quillon will be in the second line of its pyramid, and his arm will be in its eighth line, and the Diestro will give a step to the medio proporcional by the profile of the body so that he ends up positioned over the right-angle according to the requirements of the fourth of the first four atajos. At the same time, the Diestro will form the greater portion of a pyramid, continuing the movement from the seventh line of its pyramid until his sword reaches its third line, and his arm is in its fifth line, with which the Diestro will have placed atajo by the outside part and from above.

When the opponent is positioned with his sword in this same sixth line of its first pyramid, the Diestro can bend his wrist to lower his sword to the acute angle, making contact with his upper edge on the opponent's sword by the outside part, so that the Diestro's sword is somewhat in the fifth line of its pyramid and the opponent's sword does not have direction to the Diestro's body. The Diestro's upper quillon will be in its second line. The Diestro's arm will be in its fourth line and, maintaining this contact, the Diestro will give a step with his right foot to the medio proporcional by the profile of the body so that he ends up positioned over the right-angle according to the requirements of the third of the first four atajos. At the same time, the Diestro will carry the opponent's sword, forming the greater portion of a pyramid from the outside to the inside with his own sword and arm so that he ends up placing atajo on the opponent's sword from the inside part and above. The Diestro's sword will be in the ninth line of its pyramid. His arm will be in its seventh line and his upper quillon will be in its second line, with which the opponent's sword will end up on the Diestro's left defensive plane.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the seventh line of its first pyramid:

When the opponent is positioned with his sword in the seventh line of its first pyramid, the Diestro can make contact between the swords by the superior and outside part, placing some degree of the third division of his sword against the second of the opponent's. If he recognizes the opponent resists with about one degree of contact, the Diestro can place atajo from the medio de proporcion, placing his arm in the fifth line of its pyramid and his sword in its fourth line with the upper quillon in its second line. Alternatively, depending upon the disposition he finds with the opponent, the Diestro can give a step to the medio proporcional of the profile of the body according to the requirements of the fourth of the first four atajos, ending up positioned over the right-angle, also with his arm in the fifth line of its pyramid and his sword in its fourth line with the upper quillon in its second line.

If, when the Diestro makes contact between the swords in the above manner, he recognizes the opponent offers no resistance to the atajo from above, the Diestro will continue with the greater portion of a pyramid from the outside to the inside until he places the opponent's sword outside of the Diestro's left defensive plane, giving a step with his right foot to the medio proporcional of the profile of the body on this same side, following the same requirements explained for the fourth of the first four atajos by inferior part. The Diestro will end up with his sword in the seventh line of its pyramid, his arm somewhat in its ninth line, and his upper quillon in its second line.

In this same case where the opponent offers no resistance with his sword, the Diestro can continue his pyramid from the superior and outside part to the inferior and inside part until he places the opponent's sword outside of the Diestro's left defensive plane, giving a step with his left foot to the medio proporcional by the posture of the sword so that he ends up positioned over the right-angle according to the requirements explained in the second of the first four atajos. At the same time, he will carry the opponent's sword to the Diestro's left defensive plane and keep it there with the Diestro's arm in the ninth line of its pyramid and his sword in its seventh line with the upper quillon in its second line.

If the opponent is positioned with his sword in this same seventh line of its first pyramid, the Diestro can place his own sword from outside and below, in the fifth line of its pyramid with the upper quillon in its second line, and his arm in its fourth line. At the same time the Diestro makes contact between the swords, he will give a step with his left foot to the medio proporcional by the posture of the sword so that he ends up positioned over the right-angle following the same requirements explained for the sixth atajo by the inferior part.

Also, when the opponent is in this same position with his sword in the seventh line of its first pyramid, the Diestro can (if he finds sufficient contact between the swords) make contact between the swords from the outside and below, placing his arm in the fourth line of its pyramid and his sword in its fifth line with the upper quillon in its second line, such that the opponent's sword is placed on the Diestro's right defensive plane. While carrying the opponent's sword in this same plane, the Diestro will give a step to the medio proporcional by the profile of the body following the same requirements explained for the eighth of the first eight atajos.

When the Diestro has made the above mentioned contact between the swords and finds the opponent offers moderate resistance he can, at the same time he gives the step, form a portion of a pyramid from the inferior part to the inside and superior part such that, when the step is completed, he ends up positioned at the medio proporcional over the right-angle, placing atajo with the opponent's sword outside of the Diestro's left defensive plane. The Diestro's arm will be in the seventh line of its pyramid and his sword in its ninth line with the upper quillon in its second line.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the eighth line of its first pyramid:

When the opponent is positioned with his sword in the eighth line of its first pyramid, the Diestro can use the same atajos previously used for the seventh line, following the same requirements for each of them. Therefore, the explanation given for those also applies the same to the atajos in this eighth line.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the ninth and final line of its first pyramid:

When the opponent is positioned with his sword in the ninth line of its first pyramid and is at the medio de proporcion along with the Diestro, the Diestro can make contact between the swords from the outside, placing his arm on the axis of its pyramid and his sword in its third line. If he finds there is sufficient contact, he will give a step with his left foot to the medio proporcional by the posture of the sword, following the requirements explained for the second of the first four atajos with contact, so that he ends up positioned over the right-angle and subjecting the opponent's sword to the middle plane with the Diestro's sword ending up in the fourth line of its pyramid and his arm somewhat in its fifth line.

If the opponent is in this same position with his sword in the ninth line of its first pyramid and the Diestro makes contact with his sword from the outside part, as described above, and recognizes the opponent does not resist, he will form a portion of a pyramid from the outside to the inside until he has placed the opponent's sword on his left defensive plane. At the same time, he will give a step with his left foot to the medio proporcional by the posture of the sword so that he ends up positioned over the right-angle, carrying the opponent's sword and keeping it outside of this same defensive plane in such a way that, when the step is given, the opponent's sword does not have direction to the Diestro's body. The Diestro will end up placing atajo on the opponent's sword with his own sword in the seventh line of its pyramid and his arm in its ninth line.

If the opponent is in this same position with his sword in the ninth line of its first pyramid, the Diestro can make contact on it from the outside, with his arm on its axis or first line of its pyramid, and his sword in its third line. If he finds there is sufficient contact, the Diestro will be able to place the subjection from the medio de proporcion, carrying his arm to its fifth line and lowering his sword to its fourth line with the quillons perpendicular to the horizon and the pommel of the guard close to its sixth line so that this atajo is perfectly done. Having done so, the Diestro can (without changing it) , very carefully give a step with his right foot to the medio proporcional by the profile of the body, following the requirements explained for the fourth of the first atajos with contact, so that he ends up positioned over the right-angle in this atajo.

Also, when the opponent is in this same position and the Diestro has made contact between the swords by the outside part, with his arm in its fifth line and his sword in its third, he can give a step with his right foot to the medio proporcional by the profile, like previously, to end up positioned over the right-angle. When the step is given, he will subject the opponent's sword, lowering his own from its third line to the fourth line of its pyramid with the quillons perpendicular to the horizon and the pommel in the primary vertical plane.

If the opponent is in this same position with his sword in the ninth line of its first pyramid, and the Diestro has made contact with his sword by the outside part, as described above, and he finds the opponent does not resist, he will form a portion of a pyramid from the outside to the inside, until he has placed the opponent's sword on the Diestro's left defensive plane, such that his own sword is in the seventh line of its pyramid and his arm is in its ninth line. At the same time, he will give a step with his right foot to the medio proporcional by the profile, following the same requirements previously given, so that he ends up positioned over the right-angle and placing atajo on the

opponent's sword with the acute angle from below. The Diestro's arm will be in the ninth line of its pyramid, and his sword will be in its seventh line with the upper quillon in its second line. The opponent's sword will be contained on the Diestro's left defensive plane.

EXPLANATION

The explanations of the atajos that can be placed by the Diestro when the opponent is positioned in the lines of his first pyramid can, each one of them, be reduced to the Diestro placing his sword, arm, and quillons of the guard in the lines of their pyramids as described above and containing the opponent's sword outside one of the Diestro's two defensive planes. If the opponent wishes to escape the impediments caused by the subjection, he will have to make larger dispositive movements than those the Diestro needs to make to defend himself or attack (if he wants to). Because the same advice applies to each of them, no further explanation is needed since they have already been explained with great distinction and clarity in the section on the first four atajos with contact from above, and in the section of the subsequent four atajos with contact from below, which is enough instruction for the Diestro to be able to easily perform any of them. Therefore, no further lecturing is needed.

An explanation of the atajos the Diestro can use when the opponent is positioned in the lines dividing the opponent's second pyramid, whose base is imagined to be four feet in diameter, with a radius of two feet measured from the axis describing the sword when it is in the right-angle. The atajos that can be used when the sword is in the right-angle have already been explained and are omitted here.

Second line of the opponent's second pyramid:

When the opponent is positioned with his sword in the second line of its second pyramid and the opponent and the Diestro are both positioned at the medio de proporcion, the Diestro can make contact between the swords by the inside part, with the Diestro raising his sword to the second line of its pyramid with some degree of the third division of his sword on the corresponding second division of the opponent's sword. The Diestro's arm will also be in the second line of its pyramid with the Diestro's upper quillon in its third line such that the two swords are oblique to each other. If the Diestro finds there is sufficient contact, he will give a step with his left foot to the medio proporcional of the posture of the sword, according to the requirements explained for the first atajo with contact, so that the Diestro ends up positioned over the right-angle. At the same time that contact is made between the swords, the Diestro will carry the opponent's sword so that it ends up parallel to the horizon and the Diestro's sword is between the eighth and ninth lines of its pyramid. The Diestro's arm will be in its seventh line, and the Diestro's quillons will be perpendicular to the horizon.

If the opponent is in the same position, and the opponent and the Diestro are positioned at the medio de proporcion, the Diestro can immediately make contact between the swords by the outside part, with the Diestro raising his sword and arm to the second line of their pyramids, applying the inferior edge so that his sword is somewhat in the third line of its pyramid and the opponent's sword is outside of the Diestro's right defensive plane. If enough contact is found in the opponent's sword, at least one degree, the Diestro will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements that were explained for the second atajo by the outside part of the first four atajos, which are made with contact by the superior part, so that the Diestro ends up positioned over the right-angle. At the same time the step is given, the Diestro will carefully lower the opponent's sword to the middle plane with the inferior edge of his own sword so that it ends up parallel to the horizon and in the fourth line of its pyramid.

If the opponent is in the same position with his sword in the second line of its second pyramid, and the opponent and the Diestro are positioned at the medio de proporcion, the Diestro will be able to make contact between the swords by the inside part, in the manner explained above in the first atajo in this second line. If the Diestro recognizes that there is not much contact, he will form a pyramid from the inside to the outside that ends where it began. Note that, if the opponent increases the contact when the swords pass through the inferior and outside part, the Diestro will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements of the previous two atajos, which advised the Diestro to end up positioned over the right-angle, placing atajo on the opponent's sword by the same inferior part. The Diestro's sword will be in the fifth line of its pyramid, his upper quillon in its second line, and his arm somewhat in its third line.

If the opponent applies contact when the Diestro begins to form his pyramid by the inside part, the Diestro will give a step with his left foot to the medio proporcional by the posture of the sword, carrying the opponent's sword to the Diestro's left defensive plane, and perfecting his atajo by the inside part following the requirements explained in the first of the first four atajos with contact, and he will enjoy the differences that were noted in its construction.

If the opponent is in this same position with his sword in the second line of his second pyramid, the Diestro can immediately make contact between the swords by the outside part with the inferior edge of his own sword. If there is not sufficient contact, the Diestro will form a pyramid from the outside to the inside that ends where it began. Note that, if the opponent increases the contact during the revolution of this pyramid as the Diestro tries to pass from the inside part to the outside part, the Diestro will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements mentioned above so that the Diestro ends up positioned over the right-angle. At the same time, the Diestro will carry the opponent's sword to the Diestro's left defensive plane where he will end placing atajo on the opponent's sword by the inferior and inside part. The Diestro's sword will be in the seventh line of its pyramid, the part of the Diestro's arm from the elbow to the wrist will be in its ninth line, and the other part of the arm from the middle to the shoulder will be somewhat in its sixth line.

If the opponent waits to make contact with his sword on the Diestro's until the revolution of the pyramid ends by the outside part, then the Diestro will place atajo on the opponent's sword by lowering it with the inferior edge to the middle plane, placing the Diestro's sword parallel to the horizon in the fourth line of its pyramid, the quillons perpendicular to the horizon, and the Diestro's

arm in its fifth line.

If the opponent is positioned with his sword in the same second line of its second pyramid, and the opponent and the Diestro are positioned at the medio de proporcion, the Diestro can make contact between the swords by the inside part with the inferior edge of his own sword following the requirements that have already been noted. If there is not much contact, the Diestro will form a pyramid from the inside to the outside. If the opponent makes contact when the Diestro's sword is below and beginning to move through the second half of its pyramid, in which case the contact will be with the upper edge of the Diestro's sword, the Diestro will give a step with his right foot to the medio proporcional by the profile of the body following the requirements explained for the third of the first four atajos with contact, carrying the opponent's sword to the Diestro's right defensive plane. The Diestro will try to ensure the movements of the body and of the arm and sword are completed at the same time. The Diestro will end up placing atajo on the opponent's sword by the inferior part with the Diestro's sword in the fifth line of its pyramid, the upper quillon in its second line, his arm somewhat in its third line, and the contact made with the upper edge of the Diestro's sword.

If the opponent does not make contact with the Diestro's sword as mentioned above, and instead allows the Diestro to complete the revolution of the pyramid back to the inside part before making contact with the lower edge of the Diestro's sword, then the Diestro will give a step with his right foot to the medio proporcional of the profile so that he ends up positioned over the right-angle. The Diestro will place atajo on the opponent's sword a little below the upper plane with the Diestro's sword ending up in the ninth line of its pyramid, his arm in its seventh line, his pommel in the middle plane, and his upper quillon in its second line.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the third line of its second pyramid:

When the opponent is positioned with his sword in the third line of its second pyramid, and the opponent and the Diestro are positioned at the medio de proporcion, the Diestro is able to put the opponent's sword in front of him by giving a step with his left foot to the medio proporcional by the posture of the sword, following the requirements that were given so that the Diestro ends up positioned over the right-angle. The Diestro will carry his sword in the second line of its pyramid, his upper quillon in its third line, and his arm in its ninth line. Finding contact in the opponent's sword, the Diestro will apply the inferior edge of his own sword and, with a motion around the center of his wrist to the left side, the Diestro will move his lower quillon to the eighth line of its pyramid such that both quillons end up parallel to the horizon at eye level with the Diestro's sword in the third line of its pyramid. In doing so, he will remain defended and the opponent's sword will be outside of the Diestro's three defensive planes.

If the opponent is positioned with his sword in this same third line of its second pyramid, the Diestro can give a step with his right foot to the medio proporcional by the profile of the body following the requirements explained for the first atajos so that he ends up positioned over the right-angle. At the same time, he will place his arm in the ninth line of its pyramid and his sword in its second line so that, if the opponent reduces his sword, it will come to rest on the Diestro's greater degrees of strength and the Diestro's guard will contain it in the Diestro's left defensive

plane. This will obligate the opponent to lower his sword to the acute angle, which does not have the reach to attack. If the opponent delays in reducing his sword, waiting for the Diestro to finish giving the step, the Diestro can put his arm in the right-angle to wound. To avoid this danger, the opponent will be forced to reduce his sword, against which the Diestro can place any of the first atajos by the superior or inferior part, as has been explained. If the opponent applies more force to the movement of reduction of his sword so that it becomes remiss to the opponent's left side, the Diestro will form a portion of a pyramid around the center of his wrist, placing atajo on the opponent's sword by the superior and outside part following the requirements explained in the fourth of the first atajos with contact.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the fourth line of its second pyramid:

When the opponent is positioned with his sword in the fourth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can make contact between the swords by the inside and superior part with some degree of superior strength against lesser of that of the opponent. The Diestro will raise his sword to the ninth line of its pyramid, placing his arm in its seventh line and his upper quillon in its second line. If the Diestro finds there is sufficient contact, he will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements explained for the first atajo with contact. At the same time, maintaining the contact he has made, he will carry the opponent's sword so that it is kept on the Diestro's left defensive plane, subjecting it such that the Diestro's arm is in the same seventh line of its pyramid and the point of his sword is more or less in the superior plane. Alternatively, the sword may be lowered to the middle plane parallel to the horizon with the quillons perpendicular to it, depending upon how the Diestro intends to execute the wound.

If the opponent is in this same position, and the opponent and the Diestro are positioned at the medio de proporcion, the Diestro can carefully make contact with the opponent's sword by the inferior part by placing his own sword in the seventh line of its pyramid and his arm somewhat in its ninth line. If the Diestro finds enough contact, he will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements given for the first atajo with contact, keeping the opponent's sword outside of the Diestro's left defensive plane. By virtue of this same step, the Diestro will acquire greater degrees of strength of his sword against lesser of the opponent's, subjecting the opponent's sword by the same inferior part, with the Diestro's sword in the same seventh line of its pyramid and his arm somewhat in its ninth line.

Atajos for this same position of the sword when the opponent does not resist enough for the Diestro to be able to immediately place atajo:

When the opponent is in the same position with his sword in the fourth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can make contact between the swords by the inside and superior part. The Diestro will raise his sword to the second line of its pyramid with the upper quillon in its second line and place his arm in its seventh line. If the Diestro does not find contact of at least one degree, he will form a portion of a pyramid from the inside to the outside, placing his sword in the fifth line of its pyramid and below the opponent's and his arm in its fourth line, or somewhat in its third line, so the opponent's sword ends up on the

Diestro's right defensive plane. He will immediately give a step with his left foot to the medio proporcional by the posture of the sword following the requirements of the first atajo with contact so that the Diestro ends up positioned over the right-angle. If the opponent makes sufficient contact after the step is given, the Diestro will end up placing atajo on the opponent's sword by the inferior part with his sword and arm in the above-mentioned lines. If the opponent does not resist, the Diestro will be able to continue the pyramid through the outside part from the inferior part to the superior part, returning to the inside, until the Diestro's sword is above the opponent's. He will then lower the opponent's sword to the middle plane and make a movement of diversion on it by the outside part such that it goes to its third pyramid outside of the Diestro's right defensive plane. The Diestro will then quickly reduce to the right-angle to wound (if necessary).

If the opponent is in this same position with his sword in the fourth line of its second pyramid, and the opponent and the Diestro are positioned at the medio de proporcion, the Diestro can make contact between the swords by the inferior and inside part with greater degrees of strength of his own sword against lesser of the opponent's. The Diestro will place his sword in the seventh line of its pyramid and his arm in its eighth line. If the Diestro does not find sufficient contact, he will continue with a pyramid from the inferior part through the outside part, placing the opponent's sword on the Diestro's right defensive plane such that the Diestro's sword is above the opponent's. At the same time, the Diestro will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements explained for the sixth atajo so that he ends up positioned over the right-angle. When the step is given, the Diestro will carefully lower the opponent's sword to the middle plane in such a way that the Diestro's sword ends up parallel to the horizon with the quillons perpendicular to it. The guard of the Diestro's sword will be in the defensive plane and close to the Diestro's right side. The Diestro's arm will be somewhat in the fifth line of its pyramid. Alternatively, the Diestro can also place this atajo with his arm in the same line and his sword in its third line. It must be understood that the Diestro needs to find enough resistance from the opponent's sword to place this atajo. If not, the Diestro can make a movement of diversion on it from the superior part to the inferior through the inside part, placing the opponent's sword in its third pyramid outside of the Diestro's left defensive plane so that the Diestro can wound, if necessary.

Atajos the Diestro can place while stepping to the medio proporcional of the profile when the opponent is in the same position:

When the opponent is positioned with his sword in the same fourth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can immediately place his sword above and in the ninth line of its pyramid with the upper quillon in its second line. His arm will be in its seventh line. At the same time, the Diestro will give a step with his right foot to the medio proporcional of the profile of the body following the requirements explained for the third atajo with contact, in which the Diestro was advised of the caution he must have in giving it, so that the Diestro ends up positioned over the right-angle, leaving the opponent's sword outside of the Diestro's left defensive plane. With the Diestro's body being positioned at the medio proporcional with his arm and sword positioned as described above, the opponent's sword will be impeded and he will not able to reduce it by the superior or inferior part without making very large dispositive movements that would allow the Diestro to, at the same time, use shorter movements to attack, if necessary.

If the opponent is in this same position with his sword in the fourth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can bend his wrist to lower his sword to the seventh line of its pyramid while, at the same time, raising his arm and guard so they are somewhat in the ninth line of their pyramids. The Diestro's upper quillon will be in its second line so that it impedes the opponent's sword by the superior and inferior parts. The Diestro will immediately give a step with his right foot to the medio proporcional by the profile of the body, with the same caution and requirements advised in the previous atajo, so that he ends up positioned over the right-angle with his arm and sword in the same positions and lines of their pyramids. Leaving the opponent's sword outside of the Diestro's left defensive plane, he will find that he is able to take advantage of the movements the opponent makes with his sword by the superior or inferior parts.

An explanation of the atajos the Diestro can use when the opponent places his sword in the fifth line of its second pyramid.

When the opponent is positioned with his sword in the fifth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can make contact between the swords by lowering his own sword to the seventh line of its pyramid with a movement of the wrist and placing his arm in its eighth line. The Diestro's upper quillon will be in its second line. If the Diestro feels sufficient contact, he will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements that have been explained and must be followed for the second atajo by the outside part with contact, which is one of the first four atajos. The Diestro will remain in this atajo as long as the opponent does not change position. If it is close to the superior plane, the Diestro can, for more security, raise his sword and guard so they are somewhat in the ninth line of their pyramids.

However, if the Diestro feels the opponent has not made sufficient contact for this atajo, then he will continue with a pyramid from the inferior part to the outside until he has placed the opponent's sword in the superior plane of the right-angle and outside of his right defensive plane. The Diestro's arm and sword will end up according to the requirements previously explained and which must be followed for when the Diestro begins the second atajo by the outside part. The Diestro will make contact between the swords with the inferior edge of his own sword with the necessary care. If the opponent resists with some contact, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword following the requirements explained for the second atajo so that he ends up positioned over the right-angle. When the step is given, the Diestro will subject the opponent's sword with his own until the opponent's sword is on the middle plane and outside the Diestro's right defensive plane. His own sword will end up parallel to the horizon with the quillons perpendicular to it. The center of the Diestro's guard will be in the Diestro's right defensive plane with his arm somewhat in the fifth line of its pyramid. If he feels contact with the opponent's sword before he has subjected it on this middle plane, the Diestro will end up placing atajo on the opponent's sword with his own arm in this same position with the upper quillon in the second line of its pyramid and his own sword in its third line.

If the opponent does not resist when the Diestro sword arrives to the middle plane, the Diestro can make a movement of diversion on the opponent's sword from the outside and above to the inside and inferior part so that the opponent's sword goes to its third pyramid and outside of the Distro's left defensive plane, and the Diestro can then safely wound, if necessary.

An explanation of the atajos the Diestro can use when the opponent places his sword in the sixth line of its second pyramid.

An explanation of the atajos the Diestro can place from the inside part by the posture of the sword and the profile of the body when the opponent's sword is in the sixth line of its second pyramid.

By the posture of the sword:

When the opponent is positioned in the sixth line of his second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can, without moving his arm from the axis of its pyramid, bend his wrist to lower his sword to the sixth line of its pyramid and make contact with opponent's sword from the inside with some degree of the third division of the Diestro's sword against the corresponding second division of the opponent's sword, placing the opponent's sword outside of the Diestro's left defensive plane. The Diestro will end up making contact with the upper edge of his sword, which will be somewhat in the seventh line of its pyramid. The Diestro's arm and guard will be in their eighth lines. If the Diestro finds there is not at least one degree of contact, he will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements explained for the first of the first four atajos so that he ends up positioned over the right-angle. At the same time, he will carry the opponent's sword, always keeping it outside of his defensive plane, trying to complete the two movements of the body and of the arm and sword at the same time.

If the Diestro is positioned in this atajo and the opponent lessens the contact he makes with his sword, the Diestro can continue forming a pyramid with his own sword from the inferior part to the outside and superior part, carrying the opponent's sword outside of the Diestro's right defensive plane. The Diestro will end up placing atajo on the opponent's sword with the inferior edge of his own. The Diestro's arm will be in the fifth line of its pyramid and his sword will be in its third line with the upper quillon in its second line.

If the opponent increases the amount of contact he makes while the Diestro is in this atajo, the Diestro can continue the subjection until the opponent's sword is in the middle plane and outside of the Diestro's right defensive plane. The Diestro will end up with the blade of his sword parallel to the horizon and its quillons perpendicular to it. The center of the Diestro's guard will be in his right defensive plane, and his arm will be in the fifth line of its pyramid. This is the best way to place the atajo by the outside part because it obligates the opponent to make large dispositive movements if he wants to wound with a thrust or cut, and the opponent cannot transfer the medio as easily as he can when the previously described atajo is placed. In this atajo, the Diestro can make shorter dispositive movements than the opponent in order to defend himself or attack, if necessary.

NOTICE

In the exchanges mentioned above, two cases usually occur; one in which the opponent refrains from making contact so that the Diestro is not able to place atajo, and another in which the opponent tries to outrace the Diestro's movement of a pyramid or to make a smaller revolution of a pyramid to prevent the Diestro from gathering the opponent's sword. In the first case, the Diestro can (if the opponent's sword is in the middle plane and to one side or the other) make a movement of diversion on it following the requirements that have been explained for doing so. In the second case, the Diestro can place his sword in the acute angle outside of one of his two defensive planes, or in the obtuse angle by the inside or outside part, so that it impedes the opponent's sword from entering the Diestro's defensive planes. The Diestro can easily achieve this opposition because it will be planar, and the opponent's movement will be circular. When the Diestro creates this impediment with his sword, he will recognize whether or not there is sufficient contact and adjust his actions accordingly.

By the profile of the body:

If the opponent is in this same position with his sword in the sixth line of its pyramid, the Diestro can (by bending his wrist without moving his arm from the axis of its pyramid) lower his sword to its sixth line, making contact between the swords by the inside part with some degree of the third division of the Diestro's sword against some degree of the opponent's sword near the second division. If the Diestro feels contact he will, without changing the intersection of the swords, give a step with his right foot to the medio proporcional by the profile of the body following the requirements given for the third of the first four atajos with contact so that he ends up positioned over the right-angle. At the same time, using the upper edge of his own sword, the Diestro will contain the opponent's sword on the Diestro's left defensive plane with his own sword in the seventh line of its pyramid. The Diestro's arm will be in its eighth line, and his upper quillon will be in its second line.

If the Diestro feels the opponent lessen the contact he makes with his sword, then the Diestro will continue by forming a pyramid from the inside part to the outside and superior part, carrying the opponent's sword outside the Diestro's right defensive plane where he will end up placing atajo on it. The Diestro's arm will be somewhat in the fifth line of its pyramid. The center of his guard will be in his right defensive plane. His upper quillon will be in its second line, and his sword in its third line. If the Diestro feels the opponent increase the contact he makes with his sword, the Diestro will continue the subjection to the middle plane without changing the position of his arm or the center of the guard. The lower edge of his sword will be parallel to the horizon and his quillons will be perpendicular to it.

NOTICE

When the opponent eases the contact or tries to outrace the Diestro's pyramid to avoid the atajo, the Diestro will follow the advice given at the end of the previous explanation.

An explanation of the atajos the Diestro can place by the outside part, by the posture of the sword and by the profile of the body, when the opponent is positioned with his sword in the sixth line of its second pyramid:

By the posture of the sword:

When the opponent is positioned with his sword in the sixth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can, without moving his arm from the axis of its pyramid, bend his wrist to lower his sword to its sixth line and make contact between the swords by the outside part with some degree of the third division of the Diestro's sword corresponding to the second division of the opponent's sword. This will be done such that the opponent's sword is placed outside of the Diestro's right defensive plane. The Diestro will make contact with the upper edge of his sword, which will be somewhat in the fifth line of its pyramid, and the Diestro's arm and guard will be in their fourth lines. If the Diestro feels sufficient contact of at least one degree or more, he will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements given for the second of the four atajos with contact so that he ends up positioned over the right-angle. At the same time, the Diestro will contain the opponent's sword outside of his right defensive plane, trying to complete the movements of the body and of the arm and sword at the same time. The Diestro's arm will be in the fourth line of its pyramid. The center of his guard will be in his right defensive plane, his sword in its fifth line, and his upper quillon in its second line. The Diestro will be placing this atajo with the upper edge of his sword.

If the Diestro is positioned in this atajo and he feels the opponent lessen the contact he makes with his sword, the Diestro can continue forming a pyramid with his sword from the inferior part to the outside and superior part, carrying the opponent's sword outside of the Diestro's left defensive plane and placing atajo on it with the lower edge of his own sword. If the opponent increases contact between the fourth and fifth lines of his pyramid, the Diestro will end up with his arm in its seventh line and his sword in its ninth line with the upper quillon in its second line.

If there is still no resistance, the Diestro can continue the subjection to the middle plane until the Diestro's sword is parallel to the horizon with his quillons perpendicular to it and the Diestro's arm is in the seventh line of its pyramid.

By the profile of the body:

When the opponent is in this same position with his sword in the sixth line of its pyramid, the Diestro can, without moving his arm from the axis of its pyramid, bend his wrist to lower his sword to the sixth line of its pyramid, making contact with some degree of the third division of his sword corresponding to the second division of the opponent's sword such that the opponent's sword is placed outside of the Diestro's right defensive plane. The Diestro will end up making contact with the upper edge of his sword, which will be somewhat in the fifth line of its pyramid. The Diestro's arm will be in its fourth line and his upper quillon will be in its second line. If the Diestro feels sufficient contact, he will give a step with his right foot to the medio proporcional by the profile of the body following the requirements explained for the fourth of the four atajos with contact so that he ends up positioned over the right-angle. At the same time, the Diestro will carry the opponent's

sword outside of his right defensive plane, trying to complete the two movements of the arm and sword at the same time. The contact the Diestro makes in this atajo will be with the upper edge of his sword, which will be in the fifth line of its pyramid. The Diestro's arm will be in its fourth line, his upper quillon in its second line, and the center of the Diestro's guard will be in the Diestro's right defensive plane.

If the Diestro is positioned in this atajo by the inferior part and the opponent lessens the contact he makes with sword, the Diestro can continue forming a pyramid with his sword from the inferior part to the outside and superior part, carrying the opponent's sword outside of the Diestro's left defensive plane. If the Diestro feels contact, he will place atajo on the opponent's sword by the superior part with the lower edge of his sword with his arm in the seventh line of its pyramid, his upper quillon in its second line, and his sword in its ninth line.

NOTICE

If the opponent lessens the contact he makes with his sword or tries to outrace the Diestro's pyramid to avoid the atajo when the Diestro attempts any of the atajos mentioned above, the Diestro will, in either case, follow the advice previously given at the end of the explanation of the atajos that can placed from the inside part by the posture of the sword.

An explanation of the atajos the Diestro can place from the outside by the profile of the body when the opponent is positioned with his sword in the seventh line of its second pyramid:

When the opponent is positioned with his sword in the seventh line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can very carefully lower his arm to the fifth line of its pyramid, placing his sword in its fourth line with the quillons perpendicular to the horizon, and his guard in his right defensive plane. The Diestro will make contact with the lower edge of his sword from above, placing the opponent's sword outside of the Diestro's right defensive plane. If the opponent resists with sufficient contact the Diestro will, without changing the intersection of the swords, give a step with his right foot to the medio proporcional of the profile following the requirements explained for the fourth of the first four atajos with contact so that he ends up positioned over the right-angle while maintain his arm and sword in the same positions.

If the Diestro is positioned in this atajo and feels the opponent lessen the contact he makes with his sword, then the Diestro will continue forming a pyramid from the superior and outside part to the inside until he has placed the opponent's sword outside of his left defensive plane. If he finds contact, he will end up placing atajo on the opponent's sword with the upper edge of his sword by the inferior part, with his sword in the seventh line of its pyramid, his arm in its eighth line, and his upper quillon in its second line.

When the opponent is in this same position with his sword in the seventh line of its second pyramid, the Diestro can, very carefully, with a movement of his wrist, lower his sword to the fifth line of its pyramid, making contact with his upper edge on the opponent's sword from the outside. The Diestro's arm will be in the fourth line of its pyramid. If the opponent resists, the Diestro will

contain the opponent's sword outside of the Diestro's right defensive plane while, at the same time, giving a step with his right foot to the medio proporcional of the profile following the requirements given for the fourth of the first four atajos with contact so that he ends up positioned over the right-angle. If the opponent does not change the contact he makes with his sword, the Diestro will end up placing atajo on the opponent's sword by the inferior part without changing the position of his own sword, nor that of his upper quillon, nor that of his arm, except if the opponent's sword is close to its eighth line, in which case the Diestro will have to raise his arm and guard so that they are somewhat in the third line of the their pyramids.

If the Diestro is positioned in this atajo and feels the opponent lessen the contact he makes with his sword, then the Diestro will continue his pyramid from the inferior part to the outside and superior part, carrying the opponent's sword to the Diestro's left defensive plane so that it is somewhat in the acute angle. If the Diestro feels the opponent make contact, he will place atajo on the opponent's sword by the superior part with the lower edge of his own sword, and the Diestro's sword will end up in the ninth line of its pyramid, his arm will be in its seventh line, his pommel will be in the middle plane, and his upper quillon will be in the second line of its pyramid.

When the opponent is in this same position with his sword in the seventh line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can very carefully lower his arm to the fifth line of its pyramid, placing his sword in its fourth line parallel to the horizon with the quillons perpendicular to it. The center of the Diestro's guard will be in the Diestro's right defensive plane. The Diestro will make contact with the lower edge of his sword on the opponent's by the outside and superior part, placing it outside of the Diestro's right defensive plane. If the Diestro finds sufficient contact to place the atajo, he will do it. At the same time, he will give a step to the medio proporcional of the profile of the body. However, if the Diestro is at the medio de proporcion and has made the above mentioned contact with the opponent's sword and does not feel the opponent resist with at least a moderate amount of force, then the Diestro will continue with the revolution of his pyramid from the superior part to the outside and inferior part with greater degrees of strength, placing his arm in the fourth line of its pyramid and carrying the opponent's sword until he places it outside of his left defensive plane. At the same time, without hesitating, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword, following the requirements explained for the fifth atajo by the inferior part with contact so that he ends up positioned over the right-angle and carrying the opponent's sword outside of the same defensive plane. The Diestro's sword will be in the seventh line of its pyramid and his arm in its eighth line. If the opponent resists with at least one degree of contact, the Diestro will place atajo on the opponent's sword with the upper edge of his own by the inferior part.

When the opponent is in this same position with his sword in the seventh line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can bend his wrist to lower his sword to the fifth line of its pyramid, leaving the arm in its fourth line, to carefully make contact between the swords with the upper edge of his sword by the inferior part with his upper quillon in the second line of its pyramid. If the opponent resists with at least one degree of contact, the Diestro will place atajo on it in the manner of the second way explained above. If the Diestro feels the opponent lessen the contact he makes with his sword, the Diestro will continue with the revolution of a pyramid, with greater degrees of strength, from the inside part to the outside and superior part until the opponent's sword is placed outside of the Diestro's left

defensive plane. Consecutively, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword, carrying the opponent's sword always outside of the same defensive plane, following the requirements explained for the first of the first four atajos with contact so that he ends up positioned over the right-angle. The Diestro's sword will be in the superior plane in the ninth line of its pyramid (placing atajo on the opponent's sword so that it is between the fifth and sixth lines of its pyramid) and the Diestro's arm will be in the seventh line of its pyramid, and his pommel will be in the middle plane with the upper quillon in its second line. If the Diestro feels the opponent increase the contact he makes with his sword, the Diestro can continue the subjection to the middle plane, such that the Diestro is subjecting it with the lower edge of his own sword parallel to the horizon with the quillons perpendicular to it.

NOTICE

If the Diestro feels the opponent lessen the contact he makes with his sword or if the opponent tries to outrace the revolution of the pyramid to avoid the atajo when the Diestro attempts to place any of the above mentioned atajos, the Diestro will follow the same advice previously given for the other atajos the Diestro can use when the opponent places his sword in the same seventh line of its second pyramid.

An explanation of the atajos the Diestro can place when the opponent is positioned with his sword in the eighth line of its second pyramid:

When the opponent is positioned with his sword in the eighth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can, by the posture of the sword and the profile of the body, use the same atajos following the same requirements explained for the atajos the Diestro can place when the opponent is positioned in the seventh line of his second pyramid, which were explained in the previous section. For this reason, the explanations of these atajos will not be duplicated, and I refer you to the previous explanations.

An explanation of the atajos the Diestro can place when the opponent is positioned with his sword in the ninth line of its second pyramid:

When the opponent is positioned with his sword in the ninth line of its pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can, without moving his arm from its position on the axis of its pyramid, very carefully make contact with the opponent's sword by the superior and outside part with the lower edge of his own sword. Recognizing that he is able to subject the opponent's sword with a natural movement, he will do it in such a way that the Diestro's sword ends up parallel to the horizon with the quillons perpendicular to it. The center of the Diestro's guard will be in the Diestro's right defensive plane and his arm will be in the fifth line of its pyramid. Without altering the contact, the Diestro will give a step with his right foot to the medio proporcional by the profile of the body following the requirements explained for the fourth of the first four atajos with contact so that he ends up positioned over the right-angle placing atajo on the opponent's sword by the superior and outside part. The Diestro's quillons, the center of his guard, and his arm will be positioned in the manner described above.

When the opponent is in this same position with his sword in the ninth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can very carefully make contact between the swords from below with the Diestro's blade placed somewhat in the acute angle to have more force and notice of the contact. The Diestro's sword will end up in the fourth line of its pyramid with the upper quillon and the Diestro's arm in their third lines. From this position, the Diestro will give a step with his right foot to the medio proporcional of the profile following the requirements advised for the atajos of this jurisdiction so that the Diestro ends up positioned over the right-angle, with his arm in the second line of its pyramid, and the upper quillon and sword in their third lines such that the Diestro ends up placing atajo on the opponent's sword from below.

When the opponent is in this same position with his sword in the ninth line of its second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can bend his wrist, while leaving his arm on the axis of its pyramid, to make contact with the opponent's sword by the outside and superior part with lower edge of his own sword against the opponent's. Recognizing by the contact he has made with the opponent's sword that he is able to subject it, the Diestro will carefully do so until he reaches the middle plane with his sword parallel to the horizon and the quillons perpendicular to it. The Diestro's arm will be somewhat in the fifth line of its pyramid and the center of his guard will be in the Diestro's right defensive plane. From this position, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword following the requirements explained for the second of the first four atajos from above with contact. The Diestro will end placing atajo on the opponent's sword such that it is outside of the Diestro's right defensive plane. The Diestro's sword will end up parallel to the horizon with the quillons perpendicular to it and his arm will be in the fifth line of its pyramid.

EXPLANATION

The purpose of these atajos that the Diestro can use when the Diestro recognizes the opponent is positioned with his arm and sword in any of the lines of their second pyramid, whether by the posture of the sword or the profile of the body, and whether it is in the superior angle or the inferior, is to ensure the opponent's sword is contained outside of the Diestro's defensive planes so that the opponent is obligated to make larger dispositive movements to attack than the movements the Diestro needs to make to defend himself or attack, if necessary.

An explanation of the atajos the Diestro can use when the opponent places his sword in any of the lines of its third pyramid:

An explanation of the atajos the Diestro can place by the posture of the sword and the profile of the body when the opponent places his sword in the second line of its third pyramid:

Posture of the sword:

When the opponent is positioned with his sword in the second line of its third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can, very carefully, place his

arm in the second line of its pyramid with his sword and upper quillon in the third lines of their pyramids. Making contact by the inside part, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword following the requirements explained for the first atajo of those that are made with contact so that he ends up positioned over the right-angle. The Diestro will end up placing atajo on the opponent's sword with the inferior edge of his own sword, which will be in its third line with the quillons parallel to the horizon such that the end of the lower quillon is in the Diestro's left defensive plane, keeping contact with the opponent's sword.

If the opponent is in this same position with his sword in the second line of its third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can place his sword by the outside and superior part, making contact starting near the opponent's guard. The Diestro's upper quillon will be in the third line of its pyramid. At the same time the Diestro makes this contact, he will give a step with his left foot to the medio proporcional by the posture of the sword following the requirements explained for the second of the first four atajos with contact so that the Diestro ends up making contact with the opponent's sword by the superior part and is positioned over the right-angle. When the Diestro gives this step, he will very carefully make a movement of decrease on the opponent's sword mixed with a natural movement. Recognizing he is able to subject the opponent's sword, the Diestro will do so with the lower edge of his own sword until his own sword is placed in the fourth line of its pyramid and is parallel to the horizon and middle plane with his quillons perpendicular to it. The Diestro's arm will be in the fifth line of its pyramid and the center of the Diestro's guard will be in his right defensive plane such that the opponent's sword is outside of this same plane.

Profile of the body:

If the opponent is in this same position with his sword in the second line of its third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can place his arm in the ninth line of its pyramid and his sword in its second line with the upper quillon in its third line, creating a virtual atajo on the opponent's sword.

With the security he has in this, the Diestro will give a step to the medio proporcional of the profile following the requirements explained for the third of the first four atajos made with contact so that the Diestro ends up positioned over the right-angle with his arm, upper quillon, and sword in the same lines of their pyramids, leaving the opponent's sword on the Diestro's left defensive plane.

An explanation of the atajos the Diestro can use when the opponent places his sword in the third line of its third pyramid:

When the opponent is positioned in the third line of his third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can place his arm in the ninth line of its pyramid, his upper quillon in its third line, and his sword in its second line. He will then very carefully give a step with his right foot to the medio proporcional of the profile following the requirements explained for the third of the first four atajos with contact so that the Diestro ends up positioned over the right-angle with his arm and upper quillon in the above-mentioned lines of their pyramids.

The Diestro can also give this same step while profiling his body and placing his arm somewhat in the obtuse angle in such a way that the Diestro's upper quillon corresponds to the height of the top of the Diestro's head so that the Diestro's face remains defended. The Diestro's sword will be parallel to the horizon, or it can be somewhat in the acute angle, or lowered to the seventh line of its pyramid so that it impedes the opponent's sword by the superior and inferior parts such that the opponent cannot make an attack by the outside part that must be parried *[acometimiento]* without having to make such a large movement that the Diestro will always be able to oppose it.

An explanation of the atajos the Diestro can use when the opponent places his sword in the fourth line of its third pyramid.

When the opponent is positioned with his sword in the fourth line of its third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can place his arm in the seventh line of its pyramid, the sword in its ninth line, and the upper quillon in its third line and carefully give a step to the medio proporcional of the profile following the requirements explained for the third of the first four atajos with contact so that the Diestro ends up positioned over the right-angle with his arm, upper quillon, and sword in the above-mentioned lines of their pyramids.

From this same position of the arm, quillon, and sword, the Diestro can also carefully give a step with his left foot to the medio proporcional of the posture of the sword, making contact with the lower edge of his own sword on the opponent's sword by the superior part such that the opponent's sword is contained outside of the Diestro's left defensive plane.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the fifth line of its third pyramid:

When the opponent is positioned with his sword in the fifth line of its third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can raise his arm so that it is somewhat in the ninth line of its pyramid and the sword is in the seventh line of its pyramid with the upper quillon in its second line. The Diestro can then carefully give a step with his left foot to the medio proporcional of the posture of the sword following the requirements explained for the first of the four atajos with contact so that the Diestro ends up positioned over the right-angle. At the same time, the Diestro will make contact with the upper edge of his own sword against that of the opponent, although it will be with lesser degrees of strength. For more security, the Diestro can make some movement of decrease by this same inferior part so that he gains better contact on the opponent's sword, and so the opponent cannot attack by the inside part. If he tries to attack by the outside part, his sword will have to pass through the strongest part of the Diestro's sword, or the opponent will have to make very large movements since it will be outside of the Diestro's left defensive plane.

The Diestro can also place his arm, sword, and upper quillon in the lines of their pyramids as mentioned above. At the same time, he will carefully give a step with his right foot to the medio proporcional of the profile following the requirements explained for the third of the first four atajos so that he ends up positioned over the right-angle with his arm, sword, and quillon in the same lines such that the opponent's sword is contained outside of the Diestro's left defensive plane.

The Diestro can also give this same step, with the same requirements, while carrying his sword and arm in the right-angle. In doing so, he will remain defended and will be able to contain the opponent's sword, if it is reduced, outside of the Diestro's left defensive plane.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the sixth line of its third pyramid.

When the opponent is positioned with his sword in the sixth line of its third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can lower his sword and arm to the sixth lines of their pyramids, making contact between the swords by the outside part, although it will be with lesser degrees of strength against greater degrees of the opponent's. The Diestro's upper quillon will be in its second line. At the same time, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword, applying sufficient contact so the Diestro will have notice of the opponent's movements. The step will be given according to the requirements explained for the sixth atajo with contact by the inferior and outside part so that the Diestro ends up positioned over the right-angle with his arm and sword in the fifth lines of their pyramids. The Diestro will be making contact with the opponent's sword from below with the upper edge of the Diestro's sword. The Diestro's upper quillon will be in its second line containing the opponent's sword on the Diestro's right defensive plane.

When the opponent is in this same position, the Diestro can lower his sword and arm to the sixth line of their pyramids, making contact between the swords by the inside part with the Diestro's upper quillon in its second line. At the same, the Diestro will give a step with his right foot to the medio proporcional of the profile following the requirements explained for the seventh atajo by the inferior part with contact so that the Diestro ends up positioned over the right-angle with his arm and sword in the seventh line of their pyramids, making contact from below with the upper edge of the Diestro's sword on the opponent's sword. The Diestro's upper quillon will be in the second line of its pyramid containing the opponent's sword in the Diestro's left defensive plane.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the seventh line of its third pyramid.

When the opponent is positioned with his arm and sword in the seventh line of their third pyramids, and the opponent and the Diestro are at the medio de proporcion, the Diestro can lower only his sword to the fifth line of its pyramid with the upper quillon in its second line, making contact between the swords with the upper edge of his own sword. At the same time, the Diestro will give a step with his right foot to his right side and the medio de proporcion of the profile following the requirements explained for the eighth atajo by the inferior part with contact and by the profile of the body so that the Diestro ends up positioned over the right-angle with his sword, arm, and upper quillon in the same lines of their pyramids, making contact with the upper edge of the Diestro's sword on the opponent's sword.

When the opponent is in the same position, the Diestro can lower his sword to the fifth line of its pyramid, keeping his upper quillon in the second line of its pyramid, and making contact between the swords by the inferior part. At the same time, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword following the requirements explained for the sixth

atajo with contact so that the Diestro ends up positioned over the right-angle. Because this step tends to separate the swords, causing the contact that was made between them at the medio de proporcion to be lost, the Diestro must always keep his arm, sword, and upper quillon in the same lines of their pyramids, virtually placing atajo on the opponent's sword by the inferior part and containing the opponent's sword outside of the Diestro's right defensive plane.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the eighth line of its third pyramid.

When the opponent is positioned with his arm and sword in the eighth line of their third pyramids, and the opponent and the Diestro are at the medio de proporcion, the Diestro can lower his sword to the fifth line of its pyramid with the upper quillon in its second line and give a step with his right foot to the medio proporcional of the profile following the requirements explained for the fourth atajo with contact from above and the outside. The Diestro will end up positioned over the right-angle with his sword, arm, and upper quillon in the same lines of their pyramids. Note that, in this atajo, and the other virtual atajos, the plane through which the opponent is able to immediately reduce his sword must be virtually impeded so the opponent's sword must pass through the middle of the Diestro's sword.

When the opponent is in this same position, the Diestro can also place the same previous virtual atajo while giving a step with his left foot to the medio proporcional of the posture of the sword, impeding the plane through which the opponent is able to immediately reduce his sword. This step must be given according to the requirements explained for the second atajo with contact such that the Diestro ends up positioned over the right-angle.

When the opponent is in this same position, the Diestro can also lower his sword to the fifth line of its pyramid with the upper quillon and his arm somewhat in their third lines virtually impeding the plane through which the opponent is able to immediately reduce his sword, following the same requirements given above, so that the Diestro ends up placing atajo on the opponent's sword by the inferior part according to the Art. At the same time, the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword according to the requirements explained for the sixth atajo with contact from the inferior part so that the Diestro ends up positioned squared over the right-angle and with his sword, arm, and upper quillon in the same lines of their pyramids according to the requirements advised above. Having done this, the opponent may violently reduce his sword to give a blow on the Diestro's sword by the outside part or try to strike the Diestro's wrist so the Diestro will drop his sword. If so, when the opponent reduces his sword and before the blow arrives, the Diestro will carefully reduce his own sword to the right-angle and wound, if appropriate, at the same time taking away the opponent's disposition to attack.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the ninth line of its third pyramid.

When the opponent is positioned with his arm and sword in the ninth line of its third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can lower his arm to the fourth line of its pyramid with the sword and upper quillon in their third lines and give a step with his left foot to the medio proporcional of the posture of the sword following the requirements

explained for the second atajo with contact from above so that the Diestro ends up positioned over the right-angle with his sword and arm in the same lines of their pyramids, virtually placing atajo on the opponent's sword from above in such a way that it remains outside of the Diestro's right defensive plane.

When the opponent is in this same position, the Diestro can also place his arm somewhat in the third line of its pyramid, his sword in in its fifth line with the upper quillon in its second line and, without hesitating, give a step with his left foot to the medio proporcional of the posture of the sword following the requirements explained for the sixth atajo with contact from below and the outside so that the Diestro ends up over the right angle. At the same time the opponent reduces his arm and sword to the right angle, the Diestro will be able to wait for the reduction and wound the opponent in the arm or body. The Diestro will do this by raising his arm to the second line of its pyramid, placing his quillon in its second line, and his guard such that it defends the Diestro's head from the superior part. Even if the opponent reduces his sword very violently, it will necessarily be with lesser degrees of strength of his sword being stopped by the guard of the Diestro's sword, which will contain the opponent's sword outside of the Diestro's right defensive plane.

ADVICE

In any of the other pyramids that can be formed outside of the previous third pyramid, it will not be possible for the Diestro to make contact with the opponent's sword, and he is advised to oppose them with the same atajos of the third pyramid, but virtually. Note that, in all the postures that are placed by the superior part, it will always be safer to oppose them with diagonal lines using atajos that impede the planes through which the opponent could reduce his sword in order to attack the Diestro.

In all the lower postures the opponent can position himself in, the Diestro will oppose his virtual atajos in the manner explained above so that the inferior and superior planes are impeded. The Diestro will ensure that, in both jurisdictions, the opponent's sword is always contained outside of the Diestro's defensive planes. In doing so, he will find that he remains defended and is able to attack, if necessary.

FURTHER ADVICE

Until now, we have explained all the positions or lines in which the opponent can place his sword according to the jurisdiction of the lines of the three main pyramids in their simplicity and without any mixed composition.

Although this material is important and necessary to the universality of this science, we have cleanly removed from the chapter any discussion of the combination of the pyramids that, when they are mixed with each other, produce some irregular positions. This will not be covered in detail since it would increase the length of this volume too much.

As a general rule, against irregular positions in either jurisdiction, the Diestro should use the atajos we have already discussed, whether from above or below, real or virtual (that is to say with contact between the swords or without it), since wherever the opponent places his sword will determine where the Diestro must place an impediment with his own sword such that the opponent must

expend more effort on larger movements through greater arcs than are necessary for the efficient formation of any technique he may use and, at the same time, the Diestro will be able to defend himself with shorter movements through smaller arcs. In order for the opponent to wound the Diestro with any of the cuts *[tajos]*, reverse cuts, reverse-half-cuts, half cuts or thrusts that are formed from above or below the superior plane, they must necessarily pass through one of the lines of the three regular pyramids that have already been explained and, as a consequence, are subject to the atajos that have already been mentioned. This seems sufficient for the Diestro to not be perplexed or dismayed by any irregular position the opponent can place himself in.

How to oppose those who position themselves at the medio de proporcion while presenting their vertical plane of the chest:

Everything we have discussed until now has assumed that the opponent positions himself at the medio de proporcion in the perfect posture of presenting his right collateral plane forward, or that he is more profiled and is presenting his right vertical plane, although this is not perfect positioning. For the complete satisfaction of our Diestro, without omitting anything for his improvement, we will cover some points that serve as guidelines against the squared posture, which is when the feet are placed in parallel lines, or when the opponent places the left foot forward.

Against the vertical plane of the chest:

When the opponent is positioned at the medio de proporcion presenting his diametric plane of the chest forward, which is called the squared position, with his sword reasonably in the right-angle or not far removed from it, the Diestro must understand that it will be more difficult, and he will have less disposition, to enter for a movement of conclusion against the opponent. The techniques the Diestro executes against this posture will be from farther away and so, very carefully, the Diestro will begin to test the opponent's sword with the first atajo in the superior angle. If the opponent communicates more or less at least one degree of contact, the Diestro will be able to perfect the atajo and move with his body to the medio proporcional of the posture of the sword to work whichever technique is most appropriate for the disposition the opponent gives.

If the Diestro recognizes that the contact between the swords is little more than touch, he will continue with the formation of a pyramid of the hand until the swords have been carried to the Diestro's right line. At the same time, the Diestro will step to the medio proporcional of the posture of the sword with his left foot. Having arrived there, he will end up with the obtuse edge of his sword beneath the acute edge of the opponent's and will be placing atajo from below. From there, if the opponent communicates enough contact, the Diestro will make a movement of suspension and, enjoying the advantage of it, will make an attack to the face along the jurisdiction of the arm. If there is no contact found in the lower atajo, the Diestro will continue the pyramid, including the opponent's sword, until he returns to perfect the first atajo and, by means of it, is able to work any of the techniques of the jurisdiction of this atajo.

If the Diestro recognizes that the opponent is making a lot of contact or, if the Diestro reinforces his own sword with reserved strength and the opponent makes more lively contact, the Diestro can do one of two things: he can take advantage of those preludes by removing his sword and, when the swords leave the primary vertical plane, forming a reverse-vertical-cut to the head or arm, moving

always to the posture of the sword to uncover more lines of touch on the opponent's body to where the Diestro can direct a wound, and to separate from the opponent's sword so that it ends up on the Diestro's right line. If the Diestro does not want to increase the contact because he is slow in his execution or has little strength in his arm, he can yield to the opponent and allow him to carry the sword as the Diestro moves to the medio proporcional of the posture of the sword. The Diestro will end up in the lower atajo or the general of Weak Below the Strong of this jurisdiction, especially if the opponent makes contact with a remiss movement. However, if the contact the opponent communicates with his sword is of intrinsic force without any remiss movement, then the Diestro can protect his upper defensive plane with his guard and lower the point of his sword to place virtual atajos, by which he may find disposition to execute a thrust to the opponent's shoulder or face by the inside or outside part, particularly if the opponent has presented enough of his left collateral plane or has placed his left foot forward.

Because the opponent is very strong in this plane, when he is in this position it is dangerous to try to oppose the opponent's sword by the superior part and, even if degrees of the profile are gained, much of the opponent's breadth will be protected by his arm and guard, and his upper part with his sword. Furthermore, the opponent's strength is augmented, as well as the force that is communicated to the sword by virtue of being close to the body. The most immediate remedy is for the Diestro to place his point below, which will make the opponent leave that posture and, if not, the Diestro will find disposition to wound or disrupt the opponent.

By the outside part:

The Diestro can also test the opponent's sword by the outside part and, in the instance where he finds nothing more than touch, he will include the opponent's sword in the formation of a pyramid.

If the opponent communicates one degree of contact, the Diestro will proceed with his superior atajo according to the circumstances that are mentioned in it.

If there is more than one degree of contact, the Diestro can reinforce his own so that he is able to form a vertical cut or to free his sword to the inside part without removing his arm and guard from in front of himself. If he does not do this quickly enough, or with enough force, he can yield to the opponent's contact, allowing him to carry the sword until the Diestro ends up placing atajo from below, from which he can work whichever technique seems safest and most appropriate to the disposition.

By the profile of the body:

The Diestro can also move from the medio de proporcion to the proporcional of the profile, placing the fourth atajo from above. If the opponent does not resist, the Diestro will continue with a pyramid until he returns to the primary vertical plane by the superior part, making an attack to the face that must be parried *[acometimiento]*. If he does so, the Diestro will see that it will make the execution of the technique safer and that he will have better disposition.

If the Diestro finds there is contact when he places the atajo, he can increase the contact he makes with own sword and, if the opponent makes more lively contact, the Diestro can cause a suspension to create disposition to form one of the techniques.

When the opponent makes more lively contact, the Diestro can also yield to it, lowering his sword so that it is somewhat in the low line while keeping his guard a little above the right-angle. The Diestro will then form some portions of a pyramid with the point of his sword beneath the opponent's guard, confusing the opponent so that he doesn't know where to defend with his sword. The Diestro, enjoying the distress of the opponent's uncertainty, will be able to wound with a thrust to whatever part is most open.

How to oppose those who position themselves in the Indian posture with their left collateral plane forward at the medio de proporcion:

In this posture, in which the Indians commonly position themselves, the left foot is somewhat in front of the right and the guard is placed between the seventh and eighth lines so that it corresponds between the fifth and sixth horizontal planes. The pommel points to the diametric of the chest and the primary vertical plane, and the sword is in its second line, which is the same as carrying the point in the obtuse angle. The left collateral plane is placed forward. This positioning of the body, arm, and sword takes away the disposition of the profile and much of the jurisdiction of the sword. If any contact or movement is made to include the sword, they will cut across it to throw a wound with tremendous force. Therefore, the Diestro must proceed with great caution in the techniques he intends to execute. This Indian posture requires careful attention because the opponent has strength in the subjection and disposition to enter with his right foot.

To oppose this posture with certainty, the Diestro will take advantage of the virtual atajos from below. With only a movement of the hand, he will raise the center of his guard a little above the plane of the right-angle while, at the same time, lowering his point so that it is somewhat in the low line. In doing so, the weak of the Diestro's sword will not be subjected by the opponent's strength. Instead, the Diestro's strong opposes the opponent's weak and the quickness of the Diestro's point opposes the opponent's strong. As a result, since it is not possible for the opponent to defend the lower part and the breadth of his body with only his guard, the quickness of the Diestro's point will confound the opponent. Since the opponent cannot see where the Diestro's point moves when it is below, the opponent will be uncertain where to place his sword and the Diestro can take advantage of this to attack wherever the opponent is most open while always remaining defended by the superior part with his greatest strength, which is his guard, which is the shield of his defense.

How to oppose those who position themselves in the rear line at the medio de proporcion:

There are two manners of placing the arm in this line: the first is used for a punching thrust, and the second is called *Cornada,* which is also known as the Italian position of the arm.

In the first, the arm is withdrawn with a backwards movement, raising the guard over the right shoulder and, from there, a step is given along the diameter, or alongside of it, while firing the punching thrust with a forward movement, usually mixed with either a violent or natural movement.

For the second, the arm is withdrawn by means of a backwards and natural movement until it is placed next to the body in such a way that the wrist is near the right vertical line at the height of the fourth horizontal plane with the sword directed to the closest part of the opponent.

Although the sword can be placed in either of the positions mentioned above when the opponent is positioned in this rear line, the fundamentals of this science have discovered that both positions of the sword and arm can be opposed in the same way without any difference. For this reason, I will skip to the opposition of the position that is called Cornada or Italian.

To oppose this position, the Diestro will lower the point of his sword so that it is somewhat in the low line of the primary vertical plane, covering most of the area from the plane of the right-angle to the face with his guard so that he can safely move from there to any of the lower atajos, cutting the sword through whichever part is appropriate according to the inclination of the opponent's sword, which can be in the right or left line and not in the primary vertical plane. If the opponent changes position, the Diestro will change his atajo, which he can do more easily because of having to move less than the opponent.

Those who position themselves in this rear line always try to deny contact between the swords. However, when the opponent frees his sword to one side or the other, the Diestro can very quickly make a movement of diversion and wound him by only putting in his right foot. The Diestro will retreat again without lingering, looking for the sword as at the beginning. It is always safer if the sword enters sufficiently to wound without delay and with rigor.

The Diestro can also oppose with virtual atajos from below, establishing inequality by the side opposite to where the opponent's sword is located and very swiftly attacking with a thrust, without lingering, so the opponent is obliged to parry. Enjoying the effects of this, the Diestro can safely execute any of the circular or semi-circular techniques.

Alternatively, the Diestro can also oppose with virtual atajos from above, establishing inequality by the opposite side of the common diameter where the opponent's sword is located. Without hesitation, the Diestro will make a valorous attack to the face, obligating the opponent to parry so that the Diestro can take advantage of this generative act to execute the least risky technique with the greatest disposition, whether it is from afar or by moving in close.

Rules and Precepts

For the Diestro to safely execute any of the techniques, the opponent's sword must always be outside of the Diestro's three defensive planes.

This is achieved by one of the universal methods of executing all the techniques, one with contact between the swords and the other without it.

It must be with contact between the swords when the opponent's arm and sword are in the right-angle or in its jurisdiction such that the opponent can enter his sword between the Diestro's two defensive planes with a brief movement, as exemplified in the manner of executing the following techniques.

The first is when the Diestro executes the thrust of first intention along the opponent's sword by the inside part, or preceded by an atajo, or the General of Estrechar by either jurisdiction, leaving the opponent's sword outside of the Diestro's left defensive plane.

The second is when the Diestro does the same in first intention by the outside part of the opponent's sword, or by means of an atajo by the same part, or with the General of Línea-en-Cruz. In these cases, the opponent's sword is in the Diestro's right defensive plane.

The third is when the Diestro uses the technique of the quarter-circle-thrust, taking the sword by the inside part, containing the opponent's sword outside of the Diestro's left defensive plane with the Diestro's the guard and lower quillon. When the Quarter-circle-thrust is executed by taking the sword from the outside part, it can be placed on this same plane, which will be the most natural, because the opponent's sword will remain between the Diestro's lower quillon and the greater degrees of his sword, which is safer for the Diestro. When the Diestro executes this quarter-circle-thrust, it is also possible for him to use his lower quillon to place the opponent's sword outside of the Diestro's right defensive plane.

The fourth is when the Diestro does not wish to remove the opponent's sword from between the Diestro's two vertical defensive planes, which are imagined passing along the angles of his bulwark, instead placing it outside of the third plane. This can be done in two ways: if the Diestro wants to execute the thrust by the outside part, the Diestro will place his sword low in the seventh line of its pyramid and, swiftly, and with greater degrees of strength, the Diestro will raise his arm and guard to the second lines of their pyramids with the quillons oblique to the horizon and his hand fingernails up, carrying the opponent's sword until it is outside of the Diestro's third defensive plane, which passes through the top of the Diestro's head. The Diestro will execute a thrust in the superior plane, directing the point of his sword to the corresponding point, or it can also be executed to the opponent's right eye. If the Diestro wants to wound with a thrust of first intention by the inside part, then the Diestro will place his sword in its fifth line with the quillons of his guard parallel to the horizon, also raising his arm and guard to the second lines of their pyramids so that it ends up outside of the same third defensive plane, executing the wound with his point as in the previous example.

Note that, like the two previous thrusts, the general technique of Estrechar can also be executed in either jurisdiction, placing the quillons parallel to the horizon. The execution of this technique will be no less safe than when it is executed in the right-angle because, in this case, the Diestro's sword passes along the opponent's strong and guard and, in the other case, it often wounds above the guard and to one side of it without this inconvenience.

The Diestro can also make use of the same, placing atajo from the inside and above. Making contact, the Diestro will able to throw a thrusting attack to the opponent's face that must be parried *[acometimiento]* over the sword. At the same time, the Diestro will raise his arm and guard to their second lines, keeping the quillons parallel to the horizon so they will occupy the plane through which the opponent can immediately reduce his sword, and keeping the opponent's sword outside of the Diestro's third defensive plane.

The Diestro can also make use the same if he placed atajo by the outside and superior part, making contact with the opponent's sword and throwing a thrust to wound above it. In doing this, the

Diestro will turn his hand fingernails down and raise his arm and guard to the second lines of their pyramids so that the opponent's sword is outside of the Diestro's third defensive plane. The thrust will wound over the guard in the right eye. If the Diestro discovers an opening between the upper plane and the middle plane, he can also lower the point of his sword to wound there with a thrust. If the opponent lowers his arm to cover the opening, the Diestro will wound by the superior part to whichever opening is closest.

It is given to the Diestro as a general rule that all of the cuts *[tajos]*, reverse-vertical-cuts, and diagonal and horizontal cuts the opponent wants to execute on the Diestro's head and face, as well as the half cuts and reverse-half-cuts, can all be impeded by the Diestro immediately placing his arm and guard in the ninth lines of their pyramids and his sword, always by the inside part, in its third line.

The Diestro will find this universal method of impeding these circular and semi-circular techniques to be the most natural and safest way to defend and attack.

ADVICE

The Diestro is advised that, after he has made any of these impediments on the opponent's sword, having made contact, he will leave it by means of some suspension so that it cannot be immediately reduced. At the same time, the Diestro will lower his sword to the right-angle or acute angle according to the disposition given by the opponent, either without wounding or wounding with a thrust. When wounding in the superior plane in the acute angle, the Diestro will raise his arm and guard to the second lines of their pyramids and his quillons will be parallel to the horizon so that the opponent's sword is kept outside of the Diestro's third defensive plane. If the opponent gives disposition to wound in the right-angle by the inside part, the quillons must be perpendicular to the horizon, applying greater degrees of strength of the Diestro's sword against lesser of the opponent's so the opponent's sword is placed on the Diestro's defensive plane when the thrust is executed.

Without contact between the swords:

All the techniques, which can be straight, circular, or semicircular, can be executed without contact between the swords in the following cases:

When the opponent unwisely places his sword on the surface of its second or third pyramid, or in the vicinity of either one, intending to parry and remove the Diestro's sword when it is positioned in the right-angle; or when the Diestro obliges the opponent to place it in either of these two pyramids by means of some direct, circular, or semicircular attack the opponent must parry *[acometimiento],* with contact or without; or when the opponent makes more contact on the Diestro's sword than is necessary such that, if the Diestro were to remove his own sword, the opponent's sword would move to one of these two pyramids; or if the Diestro places the opponent's sword in one of these two pyramids by means of some movement of diversion and the opponent resists with no more than a half degree of contact.

Also, in the circular techniques of the cuts *[tajos]* and reverse cuts, it is possible to wound without contact between the swords when the cut opposes the cut, the reverse cut opposes the reverse cut,

the reverse cut is opposed by the cut *[tajo]*, or the cut *[tajo]* is opposed by the reverse cut, adhering to the precepts of the Art for each one of these.

It is also possible to wound without contact between the swords with the semicircular techniques of the half cut and reverse-half-cut when the half cut opposes the half cut, the reverse-half-cut opposes the reverse-half-cut, the reverse-half-cut opposes the half cut, or the half cut opposes the reverse-half-cut, with the Diestro taking advantage of the contact and of the movement of diversion for his safety, as will be explained later with distinction in its proper place during the discussion of the techniques.

The third part:

This part begins after the Diestro finishes the execution of any of the techniques or, more precisely, when the Diestro gives a step with his left foot to return to the medio de proporcion or one of the proporcionados, seeking to cause a possible inequality with his opponent by the position of his own sword or body, because the Diestro's safety depends upon doing so.

Following our universal rule, the execution of the techniques reduces to two types: with contact between the swords, or without it. Paying attention to these two methods, the Diestro will give a step with his left foot to one or the other jurisdiction and place his sword, adhering to the precepts that will be given in this third part, so that he is able to retreat to the medio de proporcion without risk of subjection. The precepts that will also be given for the first and second parts, which precede this third part, must also be adhered to. The purpose of what has been mentioned here is for the Diestro to form a general concept of each of these parts. An explanation with the necessary details will be made later in the proper place in each of the techniques, to which we refer.

Book Three, Chapter Seventeen

Things the instructor must consider before teaching the student how to form the techniques, followed by a reminder that the atajo is the universal foundation of each of the techniques, and of the requirements that must be met to work them with the perfection that is required.

For the Diestro to begin the formation of the techniques with intelligence and understanding, he must be advised of the following:

When the Diestro has completed the exercises, it will be appropriate for him to draw the Universal Diagram to scale. With the explanation provided, it should be easy for him to do so. He must take particular care to become very familiar with its content so that he can perfectly regulate the movements of his body by means of the steps.

Understanding this figure and seeing the explanations of the different ways he can be positioned over the right-angle, and the explanations of the primary vertical plane and the other particular planes, will do much to advance the student. As will seeing and forming the concept of the three movements by which he can move his body. The first is turning in place, which serves to oppose the steps the opponent gives along the circumference of the maximum orb in order to maintain the medio de proporcion. It is also used for the Diestro to oppose his particular planes to those of the opponent. The second movement is that which can be made along the circumference of the circle of the same orb, and along the circumference of the common circle. The third is by means of the simple and mixed steps. How they are used in Destreza has already been explained.

It will be of no small importance for the Diestro to be able to properly explain the concept of our personal fortress and to know how to remain protected within it without allowing the opponent to storm it with his steps.

The Diestro must understand all the concepts pertaining to the movements of the arm and sword and be able to carefully explain how to form their pyramids, and how the opponent may form them, in the practice of Destreza. Particularly, the three pyramids so that he can regulate these movements in the air with knowledge and wisdom and apply them to each of the techniques as required.

For better understanding, the Diestro will review the explanation of the types of movements and where they are imagined beginning. By ensuring he is well informed about the planes, he will recognize which ones the wounds are to be executed in. He must also understand what has been explained concerning the concept of our personal fortress with regard to the arm and sword within the superior part.

The Diestro must also be capable with the definitions, axioms, and the general and particular rules he has been given. He must know the contents of the first book, which covers theory, and be able to properly apply it to his practice since everything else relies upon it.

The Diestro will have then also learned the explanation of how to form the first eight atajos when he is positioned at the medio de proporcion and is waiting on the axis of his three main pyramids, which is the same as being in the right-angle. Also, how to step to the medios proporcionales of the posture of the sword and the profile of the body from the first four atajos from above and the other four from below. He will understand that each one of these involves a movement of the body and another of the arm and sword. Because these atajos are universal, they will have been rigorously demonstrated in the spirit of understanding the techniques that can be performed from each of them. To avoid duplicating the explanation of the requirements for the movements of the body and of the arm and sword that must be satisfied for each of these atajos, and their demonstrations, each of these atajos will be cited, referring to them to avoid repetition that would otherwise encumber this volume and make it too lengthy, which would delay the pleasure of getting to the execution of the techniques.

These first eight atajos are followed by another eight, which will have been explained, that are used when the opponent is positioned in the eight lines of his first pyramid, whose base is imagined to be two feet in diameter. When the opponent's sword is in the lines of this pyramid, the Diestro can, and must, make these atajos with contact.

These are followed by another eight that are used when the opponent's sword is in the eight lines of its second pyramid, whose base is imagined to be four feet in diameter. The Diestro will understand that, when the opponent's sword is in the jurisdiction of this second pyramid, the atajos can still be made with contact between the swords.

These atajos are followed by another eight that are used when the opponent's sword is in the eight lines of its third pyramid, whose base is imagined to be six or more feet in diameter. The Diestro will understand that, when the opponent chooses to place his sword in the jurisdiction of this pyramid, it is not possible to make contact between the swords and, precisely for this reason, these eight atajos must be virtual.

Following these atajos, an explanation will be given of what to do when the opponent's arm and sword are withdrawn with a backwards movement, and of the positions they can be withdrawn to. Understanding this is of no small importance because other nations make use of them, as do many vulgars in Spain when brawling, to form punching thrusts and the thrusts commonly known as *Cornadas*, which use one of these positions that is commonly used in Italy and some other places.

When the Diestro has thoroughly reviewed all of these subjects and knows them well, particularly the atajos, he will be ready to begin forming the techniques from each of them. While it may seem like there are a lot of these atajos and that they are confusing, he should not be discouraged because he will find that it will all make perfect sense and he will end up with complete knowledge of all the positions a man can possibly use, and none of them will cause him any confusion. Nor will the Diestro have any difficulty in immediately opposing any of them according to the precepts and requirements provided by this Art, which is the greatest advantage attributable to them.

Considering that, if a diagram were made for each technique, there would need to be four: the first, showing the position or line of the opponent's sword; the second, a diagram of the atajo in which the first two movements occur; a third would be needed for the two movements made when entering to wound, showing where the body, the arm, and the sword of the Diestro and the

opponent have to end up; and a fourth would be needed showing how to safely retreat from danger to the medio de proporcion since the Diestro will find himself very close to the opponent while wounding. This diagram would also have to show where the body, arm, and sword of the Diestro and the opponent have to end up. This would expand this volume too much. Since this is satisfied by understanding the lines of our pyramids and the three defensive planes that form the concept of our personal fortress, it seems like these diagrams can be omitted by placing the Universal Diagram before the techniques. This diagram includes everything needed for the movements of the body on the horizontal plane with respect to the two combatants, allowing the Diestro to regulate them and the movements of the arm and sword by the lines dividing the pyramids. The Diestro will have the convenience of using the cited letters, which indicate what occurs in each position, to extract the information pertinent to the technique from the Universal Diagram, if he wishes. If not, he can use the same diagram to regulate the movements of his steps and those of his arm and sword by the lines of the pyramid corresponding to the jurisdiction of the technique.

Very important information for the Diestro to have so that he will be capable of easily understanding the universality of the atajo and the fundamentals of each of the techniques, adhering to the precepts of the Art in them.

It is given as a universal rule that each technique consists of four movements. Two are for defense; one of the body and another of the arm and sword. The other two are for attacking; likewise, one of the body and another of the arm and sword. This rule is true because:

The first defensive movement of the body, giving a step to the posture of the sword or to the profile of the body, serves to remove the Diestro from the diameter line of the common circle where the Diestro and the opponent are imagined to be positioned at the medio de proporcion, each of them over the right-angle and in the right-angle and presenting their right collateral planes in the primary vertical plane passing between them. This step also acquires a new position where the Diestro has an advantage in the opposition of planes and attains an inequality sufficient for the type of technique the Diestro intends to execute.

Assuming the opponent is positioned in the right-angle and occupying the common section of this plane with his sword and his right collateral in the primary vertical plane, the second defensive movement of the Diestro’s arm and sword is intended to remove the opponent’s sword and place it in the jurisdiction of one of the Diestro’s two defensive planes.

However, if the opponent has his sword removed from the primary vertical plane or has it so far in the upper part of the primary vertical plane that it is out of presence and out of the Diestro’s reach, then the Diestro cannot use his sword to place the opponent’s on one of the Diestro’s defensive planes and the Diestro should proceed without contact between the swords. If the opponent places his arm and sword in the lines of their pyramids that are included in the upper plane between one and the other jurisdiction, then the Diestro will contain it outside of the Diestro’s defensive planes, which form the bulwark of his safety, using a posture of greater power and potential by diagonally opposing greater degrees of strength of the Diestro’s sword and placing his guard and quillons in

their appropriate places, and by the opposition of planes, according to the requirements that will be given in the explanation of each of the techniques.

If the opponent has his arm and sword in the superior plane, and from there lowers it in the jurisdiction of any of the lines of their pyramids, the Diestro will achieve containing it outside of the Diestro's defensive planes by opposing the position of greater potential. Otherwise, the Diestro can oppose his own sword diagonally whenever the opponent places his sword anywhere in the primary vertical plane, ensuring his own sword is in the plane through which the opponent could immediately reduce his sword, such that it would have to cut through the middle of the Diestro's sword. This forces the opponent to lower or raise his sword to free it from the impediment the Diestro has placed, making dispositive movements that allow the Diestro to attack at the same time. However, this isn't the safest thing for the Diestro to do since it costs the Diestro his position of greater potential.

The other two movements complete the four movements that occur in every technique: one of the body, with the Diestro giving a step to move from the medio de proporcion and proporcionales by the posture of the sword and by the profile of the body to the distances of the medios proporcionados, and another of the arm and sword to execute the technique. If the Diestro has contact with the opponent's sword he will maintain it (when he executes the technique) in one of the Diestro's two defensive planes.

After having executed the technique, the Diestro will also keep the opponent's sword on one of the Diestro's defensive planes so that he can safely retreat from the dangerous place of the execution to the medios proporcionales, or to the medio de proporcion. To do this, the Diestro must make another two movements at the same time: one of the arm and sword to contain the opponent's sword on the Diestro's defensive plane and, at the same time, another with the body by giving a mixed-lateral-and-backwards-step by the jurisdiction and to the side where the technique has been executed. If the opponent's sword is left free when the technique is executed, it will be necessary for the Diestro to very quickly contain the opponent's sword on the same defensive planes with his own sword after having executed the technique.

The Diestro must do the same when proceeding with his sword against the postures of an opponent who positions his sword out of presence, which is the same as it being removed from the primary vertical plane. This opposition results in the swords being free. It is possible for the opponent's sword to be so far removed that the Diestro can execute the wound without waiting for it to be reduced. In all of these cases, the Diestro must follow the requirements that will be explained in their proper places to avoid the immediate danger of being careless.

It is very appropriate to explain the mysterious composition and form of the instrument that is the sword to the Diestro so that all that is mentioned above can be done and worked with scientific knowledge, and with the required perfection. In addition to the great correlation the sword has with the structure, stature, and common potential of man, which has been touched upon elsewhere, it consists of four very essential properties. Two of these are for defense, and another two for offense. If you divide the sword into two equal parts along its length from the pommel to the point, the part from the middle to the guard is where there are greater degrees of strength for placing and containing the opponent's sword on the defensive planes, whether from afar or in close. The second property is found in the guard and its quillons, which also serve to place and

contain the opponent's sword on the defensive planes when moving to execute techniques with the point. They also defend the Diestro in other cases, along with the greater degrees of strength, from the straight and circular wounds the opponent intends to execute, as will be seen in the upcoming discussion of the techniques.

The other two properties that facilitate attacking the opponent are found in the other half of the sword, from the middle to the point: the inferior edge is used for the cutting wounds, and the point is used for the thrusts. Thus, we have made evident that the first two properties serve for defense and the other two for offense.

The second part of the sword, from the middle to the point, also serves to impede the opponent's sword when the opponent's sword is out of presence so that it cannot be immediately reduced inside the Diestro's defensive planes. If the opponent tries, his sword must climb to the greatest degrees of strength of the Diestro's sword when the Diestro's sword is in the acute angle. If this part of the Diestro's sword is on top, it obligates the opponent to make very large dispositive movements by the superior and inferior part to free his sword from the impediment caused by the Diestro's guard and the strong part of his sword, which will give the Diestro disposition to attack.

It is essential for the Diestro to be well-informed in his knowledge of what is mentioned above so that he is able to use his sword with the necessary understanding in the course of battle. He must also understand that these four properties of the sword are united with the four movements which, by definition, must occur in every technique such that defense always accompanies offense. For example: the step the Diestro gives with his left foot from the medio de proporcion to the medio proporcional of the posture of the sword must be one with the movement of making contact with the third division of his own sword on the second division of the opponent's sword so that, in doing so, the Diestro has the superiority of greater degrees of strength. The step given with the right foot from this medio proporcional to occupy the opponent's first circle with the right foot and execute the technique of the quarter-circle-thrust maintains this same defense with the third division of his sword and, because it will be placed on the opponents upper edge, the Diestro's lower quillon will be the one that keeps the opponent's sword on the Diestro's left defensive plane. The execution of the technique will be with the point. After having executed the technique, the Diestro must retreat from this dangerous place with the same defense with which it was executed, keeping the opponent's sword on the plane where it is with his own sword while giving a mixed-lateral-and-backwards-step to the medio proporcional or to the medio de proporcion such that the movements of the body and of the sword occur at the same time.

The Diestro must follow this method for all of the techniques executed by either jurisdiction when he has contact with the opponent's sword and when they are executed without contact, whether thrusting or cutting. It must always be done attentively. Sometimes, as when wounding with the point, the Diestro occupies the plane (where the opponent could immediately reduce his sword to attack him) with his arm and sword because this contains the opponent's sword in one of the Diestro's two defensive planes. Other times, the Diestro will quickly lower his sword after having executed the wound to impede the opponent's sword, cutting off the plane where the opponent's sword is positioned for the same reason when the opponent's sword has been left free.

The Diestro must also observe these two precepts in the cutting wounds, attempting to keep at least his arm and guard occupying as much as possible the plane that detains the opponent's sword

on the Diestro's defensive planes in case he wants to reduce it to attack the Diestro. After having executed the technique, the Diestro will swiftly reduce his sword; sometimes to the plane where he has his arm and guard, and other times to impede or cut off the plane the opponent's sword occupies. In both cases, the Diestro will retreat to the medios proporcionales or to the medio de proporcion after the execution with the same attention to his defense.

These requirements and the four properties of the sword must be coordinated with the movements of the body such that they are carried out in a way that they complement each other. Failing to satisfy any of the necessary requirements of these techniques will result in the desired outcome not being achieved and, after executing the technique, the movements of the arm, sword, and body to retreat to one of the two medios proporcionales or to the medio de proporcion will be lacking in perfection.

Since I will provide sufficient instruction in each of the techniques so that their requirements are known and are not left unfulfilled, I will not discuss it further here.

The conclusion that should be drawn from everything above is that it is not possible to safely execute any of the techniques, nor to conform to the Art, without the intervention of the atajo, whether from afar or up close, which is acknowledged by my following universal definition:

In Destreza, atajo is an impediment caused on the opponent's sword with or without contact.

Defense is predicated upon different types of atajos. Some are more potent than others by definition.

The atajo of greater potential isolates the opponent's sword more. The atajo of lesser potential isolates the opponent's sword less. Some of these atajos are made with contact between the swords and others without it. Some of the atajos are made with the guard and quillons by the superior or inferior part. Those that are made at the medio de proporcion are made with contact between the swords, or sometimes the quillons. None of the atajos at this medio can be made without contact. The atajos that can be made with or without contact are placed at the medios proporcionales by the posture of the sword or the profile of the body. The atajo is also made with contact when moving in close to make a movement of conclusion on the guard of the opponent's sword. The atajos that are made by the superior and inferior part with the guard and quillons serve to enter from the medio de proporcion and proporcionales to the medios proporcionados and are aided by greater degrees of strength of the Diestro's sword for the execution of the techniques. These atajos are also the principal foundation, each one in their jurisdiction, of the Diestro's safety and defense. By means of them, the Diestro will be able to move to attack the opponent if he wishes, as will be explained successively and in order in the techniques of first and second intention.

The customary style of teaching any Science or Art is through rules and precepts, and the Sciences by certain and unalterable principles. I have followed the same method in giving the principles in the speculative part and the rules and precepts in the practical part.

Imitating those who aim at moving things, such as running game, flying birds, or sailing ships where the disturbance of the waves perturbs the aiming, those who engage in these exercises first practice in the easiest way, aiming at a fixed target to acquire habits and observations that make easier the

more difficult. Because fighting usually involves rapid movements of the body, arm, and sword that are subject to contingency, I have arranged it so the Diestro can practice the exercises and techniques of first intention, making appropriate observations, with his opponent waiting in position at the medio de proporcion and the Diestro positioned at this same medio. From there, the Diestro will give a step to one of the medios proporcionales, and from the proporcional to one of the medios proporcionados, practicing the execution of the techniques pertaining to each one and directing wounds toward his opponent so that later, in the most rigorous of battles, he will be at ease and quick to observe the requirements and precepts required by each type of technique.

It seems ill advised to teach the Diestro the formation of the techniques of first intention in either jurisdiction by moving directly from the medio de proporcion considering that this is risky because of the minimal inequality the Diestro has with the opponent in these types of techniques unless they are done perfectly and very quickly. Therefore, the Diestro will begin execution of the techniques of first intention by moving from the medio de proporcion to the medios proporcionales and, from there, to the proporcionados. Beginning in either jurisdiction, the Diestro will take the opponent's sword by the inside or outside part and by the inferior or superior part, using all of the real and virtual atajos and, in doing so, he will come to understand the universality of its definition. The execution of the techniques of first intention directly from the medio de proporcion will be left for last since, by then, the Diestro will be well-instructed and well-practiced and able to adhere to the requirements with the perfection and swiftness necessary for his safety and defense.

Requirements the Diestro must satisfy in order to work the techniques with the required perfection:

All the techniques must be worked with perfection; that is to say, safely and swiftly whether it is of first intention or second intention. Attacking or waiting, it must be based upon four precepts or universal maxims upon which the success of this science is totally dependent. Two concern the Diestro's defense and two concern attacking the opponent.

The first foundation is knowing how to oppose your vertical planes to those of the opponent, which is done by simply turning in place.

The second foundation is knowing how to occupy the opponent's planes by means of some step made with a local movement of the body.

The third consists of knowing where to place your sword relative to the position of the opponent's so that your sword impedes the plane through which the opponent could immediately enter any of the pyramids the Diestro must inviolably protect. Defending is normally the responsibility of the guard of the sword.

The fourth applies to the point, which the Diestro must always direct along the shortest path to the point of touch directly corresponding to the medio proporcionado he has chosen on the inferior plane.

In Destreza, it is called stealing when the Diestro achieves any of these requirements, or part of them, before executing a technique. The more requirements you satisfy, the greater your advantage over the opponent will be, and the more you will have stolen. Stealing in a just war is no

crime but is an act of prudence and valor. Because this is a topic of much consideration, consisting not only of knowing everything of substance regarding Destreza but also its quintessence, I will seek to clarify this with an example of each thing so that the Diestro will be able to apply them in the appropriate circumstances, whether it be by waiting or attacking.

The first maxim is based on knowing how to oppose your planes to those of the opponent. This is done by simply turning in place. For example: when the Diestro and the opponent are positioned in the right-angle and over the right-angle with the Diestro's right collateral plane corresponding to the opponent's right collateral, this position gives the opponent disposition to be begin his techniques by the posture of the sword and the jurisdiction of the body. The Diestro cuts off this potential simply by turning in place, and the general is made particular. By aligning his vertical plane of the chest to the opponent's right collateral, the Diestro only gives the opponent disposition to work by the jurisdiction of the body and steals from him the opportunity to work by the posture of the sword. Likewise, when the Diestro opposes his right vertical plane to the opponent's right collateral plane, he takes away the opponent's disposition to work by the jurisdiction of the body. This requirement of opposing the planes is important enough that Don Luis' third enigma is based upon in it, in which he asks how the Diestro will be able to position himself in the three lines of the Diameter, etc.

The second maxim is also based on inequality of the vertical planes. For example: the Diestro wants to move away from where he finds himself on the common plane by means of some step so that he can move to one of the particulars where he judges he will have some advantage over his opponent. Since the distance from the medio de proporcion to the proporcionado is usually too great to be covered with only one step without awkwardness and losing the ability to perform a second action, it is necessary to know how to steal something at this distance without the opponent perceiving it so that the remainder is easily and swiftly accomplished. Assuming the Diestro is positioned in the right-angle and over the right-angle along with his opponent at the medio de proporcion, the two combatants find themselves eight feet apart. This is understood to be from the Diestro's right heel to the opponent's. From there, it is necessary to reach the proporcionado, which Don Luis says is five feet away for the atajo at close distance but, adding the distance from one foot to the other, it has to be a little less than six feet. Anyone can see it is not possible to give this step without losing your balance. The solution is to steal two or three feet of this six feet so carefully that you are not caught stealing it. The remainder, which will be three or four feet, can be given swiftly and easily without awkwardness, and you will remain able to perform a second action.

The third maxim is based upon consideration of the pyramids pertaining to the Diestro's defense and what he must do when the opponent's sword is placed in some plane. Taking into account what the opponent must immediately do to enter the Diestro's parallelogram, the Diestro places his own sword on the surface of these pyramids so that it completely impedes the opponent from entering by that part. This forces the opponent to move along a pyramid and not along a plane. The larger the pyramid the opponent makes, the better. It will take longer to make, and the opponent will never be able to make an executive movement, only dispositive ones. During which time, the Diestro can make executive movements or will at least always be able to oppose what the opponent does, continually impeding the opponent from entering said parallelogram since it is easier to stay in the middle than to move from one extreme to another. The steal occurs in this requirement when the Diestro, having a true understanding of the dispositions the opponent has to enter inside

the Diestro's pyramid, does not wait to prevent it in time, nor after the time, but has it defended ahead of time. Assuming your total defense relies on this requirement, it would not be good to wait until you are forced to prevent it. Just as when guarding a Plaza, it would not be wise to wait until the enemy attacks to prepare the fortifications necessary for your defense. When working in the superior angle, the two pyramids will be protected when the guard is in the middle plane and the point is in the superior plane. When working in the inferior angle, the guard protects the superior plane, and the point protects from the middle plane to near the inferior plane. Note that the guard and arm are always in the common vertical plane, which is the one passing between both combatants, whichever it may be.

The fourth maxim consists of arranging the point of the sword so that it corresponds to the point of touch of the wound to be executed in first or second intention, which should always arrive by the shortest possible path. Since a line is the shortest path from one point to another and the shortest surface path is along a plane, it follows that the sword must be in line for a thrust, and that the cut, reverse cut, half cut, and reverse-half-cut must be executed in their corresponding planes and never (if possible) along a curved path unless you can arrange to steal some of the movements needed to execute the technique. For example, the technique of the quarter-circle-thrust must be executed in the opponent's right vertical plane. To execute this technique when the Diestro's sword is in the right-angle, the Diestro must make a violent movement to cross the opponent's line, a remiss movement to set aside the opponent's sword, a natural movement to subject it, one of reduction to put the Diestro's sword in line, and a forward movement to wound, which makes five movements in total. However, if the Diestro can arrange to steal four of these movements, he's left with only having to make one movement instead of the five, giving the opponent less time to defend.

FIRST COROLLARY

It follows that, when the Diestro makes a perfect attack the opponent must parry *[acometimiento perfecto]* to wound in second intention, he can also take advantage of this precept, which will not be by not directing the wound to the point that is then corresponding and uncovered, but arranging the sword for the execution of the second wound, with the following distinction: if the wound is to be a thrust, it will be in the acute angle instead of the right-angle; and if the wound is to be a cut *[tajo]* or reverse-vertical-cut, it will use the obtuse angle, making the violent movement one which the opponent judges to be a forward movement. Thus, the Diestro will have stolen that movement and will have gained an advantage. The same can be done for the half cut and for the reverse-half-cut if it moves along a horizontal plane.

SECOND COROLLARY

It also follows from this doctrine that, when the Diestro chooses the medio proporcional with his left foot at the point shown in our universal figure, placing the tip of his left foot in the line parallel to the diameter line, he has achieved the advantages of the first and second maxims, which are turning in place, and stepping. By placing his sword in the diametric plane and in an acute angle with his guard in the superior plane, he will have achieved the advantages of the third and fourth maxims, which are knowing to protect himself with the pyramid of the arm and guard, and to attack with the point of the sword. It seems that this method is absolutely the best that this art has discovered when it is complemented by the pyramids.

Book Three, Chapter Eighteen

An explanation of the techniques of Verdadera Destreza the instructor must teach his student to form in first and second intention, from afar and in close, moving from the medio de proporcion to the medio proporcional by the posture of the sword and then immediately to the proporcionados of this jurisdiction, by means of having placed the first atajo by the inside part and from above with his own sword on the opponent's, and assuming the opponent resists sometimes with touch and other times with one or more degrees of contact.

Traditionally, all of the techniques have been taught beginning from the medio de proporcion, giving a transverse step to move to the medios proporcionados on either side and moving away from the diameter line of the common circle a prescribed distance. Having experienced this, you will have discovered that these steps, especially by the posture of the sword, are painful and unnatural and that, as they move you away from the common diameter line, they also weaken your body. They are also very risky because they give the opponent better disposition by opposing the weakest of the planes.

Having recognized these disadvantages, the Diestro tends to, after having finished giving the step, turn over the center of the right heel to close off the diameter line. While the Diestro spends time doing this, the opponent can attack the Diestro if the opponent is observant and skilled. Moreover, it is not possible to move from the medio de proporcion to some of the medios proporcionados on either side without a lot of effort and risk, particularly to the medio of the atajo for the formation of some of the circular and semi-circular techniques on either side. Some of the medios proporcionados are impossible to immediately reach from the medio de proporcion.

Having recognized and taken all of this and other things into account, I am obligated to explain how to overcome this so that Destreza can be practiced in the most natural way and with courage, agility, and security. For this greater ease, we have devised what we call the medios proporcionales, which are located three feet away from the common diameter at the vertices of the isosceles triangles whose interior sides intersect in the middle of the maximum orb, as is seen in the Universal Diagram, where the benefits and importance of these medios were explained, and to which I now refer. I advise that all the techniques by either jurisdiction should now begin from these medios proporcionales, moving to them from the medio de proporcion by giving a step with the left foot by the posture of the sword and by giving a step with the right foot for the techniques by the profile of the body, following the requirements explained in the first atajos. In each of the techniques, I will not simply give their requirements, but I will also explain their purpose. I excuse the duplication because it is not bothersome.

It has been given as a general rule that all techniques must consist of four movements, two of the body and two of the arm and sword. They may be simple, as when moving from the medio de proporcion to whichever of the medios proporcionales, and from there to the medios proporcionados and the execution of the techniques. They may also be mixed, as happens when

you immediately enter from the medio de proporcion to execute the techniques of first intention. Because it is not safe enough to remain in the place where the technique is executed, this inspired Art has conceived there must be another two movements, one of the body and another of the arm and sword, to retreat once again to the safety of the medio de proporcion or proporcional after having executed the technique. It matters little if you wound the opponent but do not retreat from the dangerous place where the opponent is still able to attack you.

For more clarity, the techniques will be divided into three parts:

The first is when the Diestro moves from the medio de proporcion to the medio proporcional of the posture of the sword or the profile of the body.

The second is when the Diestro moves from any of these medios proporcionales to one of the proporcionados appropriate for the technique to be executed.

The third is when, after having wounded, the Diestro retreats to the medio de proporcion or medio proporcional.

During the first part, the Diestro places the opponent's sword outside of his defensive planes by means of any of the atajos with or without contact.

During the second part, the Diestro contains the opponent's sword on the Diestro's defensive plane, with or without contact, so that the Diestro can safely execute the wound.

During the third part, the Diestro must contain the opponent's sword on the Diestro's defensive plane, with or without contact, so that the Diestro can return to the medio de proporcion or proporcional without risk.

These three parts include, as has been pointed out, executing the techniques of first intention by moving directly to the medio de proporcion. An explanation of the necessary movements and their timing will be included in each of the techniques, as well as of the two movements needed after the execution to artfully retreat from danger.

Table of the techniques pertaining to the first atajo:

Techniques of first intention executed from the first atajo and afar:

1. Thrust of first intention to the shoulder.

2. Quarter-circle-thrust.

3. Half-circle-thrust.

4. General technique of Estrechar, or full-circle-thrust.

5. General technique of weak below the strong.

6. Reverse-vertical-cut of first intention, including the sword.

7. Half cut of first intention, including the sword.

8. Diagonal thrust of first intention with diversion.

9. Diagonal cut of first intention with diversion.

10. Vertical cut to the arm or wrist with diversion.

Techniques of second intention executed from the first atajo and afar:

11. Perfect attack to the face *[acometimiento perfecto]* and, from the parry, a reverse-vertical-cut.

12. Attack *[acometimiento]* and, from the parry, a half cut.

13. Attack *[acometimiento]* and, from the parry, a sagittal thrust.

Techniques of first intention from the first atajo, moving in close:

14. Reverse-diagonal-cut of first intention, including the sword.

15. Half cut of first intention, including the sword.

16. Diagonal cut with diversion.

17. Diagonal thrust with diversion.

18. Mixed angle thrust, including the sword.

19. The sagittal thrust following the bind.

20. Occupying the point under the arm.

21. Occupying the angle and passing with three actions to the movement of conclusion.

Techniques of second intention from the first atajo, moving in close:

22. Thrusting attack *[acometimiento]* and, from the parry, the mixed angle.

23. Thrusting attack *[acometimiento]* and, from the parry, the sagittal.

24. Attack *[acometimiento]* and, from the parry, the reverse-diagonal.

25. Attack *[acometimiento]* and, from the parry, the reverse-diagonal-cut or vertical cut.

26. Attack *[acometimiento]* and, from the parry, the reverse-diagonal or Diving thrust *[Zambullida]*.

Proposition 1 Problem

It is given that the two combatants are positioned at the medio de proporcion over the right-angle. The Diestro is at point II-A and the opponent at point LL-B. Their arms and swords are in the right-angle with their right collateral planes corresponding to the diameter line, AB, of the common orb, through which the primary vertical plane is imagined passing. The opponent communicates between one-half and one degree of contact with his sword.

How the Diestro forms the thrust of first intention to the opponent's right shoulder by means of the first atajo, taking the opponent's sword by the inside part and from above and moving from the medio de proporcion at point A to the proporcional at point B by the posture of the sword so that he can immediately give a step, arriving at the medio proporcionado of this technique with the execution of the thrust.

Atajo One with the thrust of first intention from afar:

The first thing the Diestro will do is lower his arm and guard directly through the primary vertical plane along the sixth line of their pyramids until his guard reaches near the middle horizontal plane. At the same time, the Diestro will raise his sword to the obtuse angle and second line of its pyramid, which is the same as placing the point of the Diestro's sword at the height of the ninth horizontal plane passing through the top of the opponent's head, making contact with the lower edge and third division of his sword on the second division of the opponent's sword so that, in doing so, the Diestro has greater strength. Without pausing, the Diestro will carry the opponent's sword (by means of forming a portion of a pyramid) with a mixed-natural-and-remiss-movement from the second line to the ninth line of the same pyramid, which is the same thing as placing the Diestro's point remiss between the eighth and ninth horizontal planes, so that the opponent's sword is impeded and placed on the Diestro's left vertical defensive plane. The Diestro will immediately shift the weight of his body over the center of his right foot and give a three-foot-long step with his left foot from point II to the medio proporcional at point D, occupying it with the center of his left heel. His left heel will also be occupying the exterior side, DQ, of the isosceles triangle QDB, whose vertex is at the same point as this medio proporcional.

At the same time he gives this step, without losing contact with the opponent's sword or altering the position of his own sword, the Diestro will continue the movement that he began with the contact, always containing the opponent's sword on his vertical plane of defense and, with some subjection, the Diestro will carry the opponent's sword while keeping the point of his own sword in the same ninth line of its first pyramid until entering with his right foot, which will have followed the left, so that he ends up positioned over the right-angle, occupying point 9 with the center of his right heel. As seen in the diagram, point 9 is on the circumference of the interior circle of the common orb, A-KK-B-OO. These two movements of the body and of the arm and sword must be done very swiftly and, as much as possible, at the same time. If so, the Diestro will have achieved sufficient inequality with his opponent and the necessary defense to prevent giving the opponent disposition to make an attack that the Diestro would be forced to parry *[acometimiento]*, assuming that the Diestro has, as he was advised, kept the opponent's sword on the Diestro's left defensive plane with own sword. With the step of his left foot, the Diestro will have approached a half-foot closer to his opponent, and will have moved three feet away from the common diameter line, AB.

The Diestro will end up in a squared position opposing the vertical plane of his chest, which is the strongest plane he can oppose, to a weaker vertical plane of the opponent, the most immediate of which is imagined to be somewhere between the opponent's right vertical and right collateral planes.

The third and fourth movements the Diestro will give will be a two-and-a-half-foot-long step with his right foot from point 9 along the interior side, DB, of the isosceles triangle BDQ, to the medio proporcionado of this technique at point E, which is two feet away from the diameter line, AB. The Diestro will occupy point E and the first orb of the opponent's sword with the center of his right heel, placing it on the same side, DB, of this triangle, as seen in the diagram. Alternatively, the right foot may be carried as it was when placed over the right-angle at point 9, pointed across the common diameter line, A-B, with only the center of the heel occupying point E such that the right foot ends up pointed across the same diameter line. The left foot will follow in the manner taught in the previous exercises (which the Diestro must have practiced) where the Diestro was instructed to use the left foot to extend his reach during the execution, as provided by the Art, immediately returning to the medio de proporcion.

At the same time as the Diestro makes this third movement with his body by giving the above-mentioned step, he must make the final movement by, without hesitation and without losing contact with the opponent's sword, placing his sword in line so that, as the Diestro enters with his right foot to point E, this fourth movement is completed along with the forward movement of the step, executing the thrust to the opponent's shoulder.

During these final two movements of the body and of the arm and sword, which seek to attack, the Diestro will retain the defense acquired during the first two movements by making sure his guard does its job of containing the opponent's sword on the Diestro's left defensive plane.

If the Diestro retreats to the medio de proporcion by giving a mixed-lateral-and-backward-step to his left side without losing the contact he has made with the opponent's sword and with greater degrees of strength against lesser than his own, containing the opponent's sword, as advised, on his vertical defensive plane, then this technique will have been performed according to the Art.

The demonstration of this makes clear that the four movements necessary for this technique are present. The first two the Diestro makes from the medio de proporcion at point A to the medio proporcional at point D are for defense, and the other two from the medio proporcional at point D to the proporcionado are for offense, as explained in the construction of the technique.

Therefore, we have accomplished what we intended. For further verification of what is mentioned above, we will extensively demonstrate these requirements in the following manner:

Explanation of the requirements of this technique of first intention by the posture of the sword:

It has been given as a precept elsewhere that, to achieve the execution of any of the techniques, four principal movements are required, two of the body and another two of the arm and sword. Although other movements may be involved for the perfection of these four, they will come to be mixed with them.

The first two movements seek to choose a place offering an advantage over the opponent and to defend by giving a step with the left foot from the medio de proporcion to the medio proporcional. When the left foot is set down, the right foot follows, turning around the center of the heel so that it ends up positioned over the right-angle, as seen in the diagram. With this diligence, the Diestro comes to oppose his vertical plane of the chest, which is the strongest of the planes, to a weaker plane of the opponent, which is imagined to be somewhere between the right vertical and right collateral planes of the opponent. Whichever of these corresponds, the Diestro will find he is able to enter any of the medios proporcionados of this jurisdiction naturally, swiftly, and courageously, as explained in the first atajo.

The first of the other two movements is when the Diestro gives a step to the medio proporcionado of this technique, which is determined by the intersection of the first orb of the sword and the interior side of the isosceles triangle, as seen in the diagram, so that the center of the heel occupies the point of this intersection and the tip of the foot faces the center of the opponent's foot. The left foot will follow and be brought near the right foot without setting it down, increasing the Diestro's reach by three-quarters of a foot, making the execution of the thrust quicker and with greater force, and allowing the Diestro to immediately retreat. From this position, the Diestro will be able to enter with fortitude and courage, or to make the movement of conclusion if the disposition is given, and to then retreat to the medio de proporcion and maximum orb of the opponent.

The second is a mixed-forward-and-reducing-movement of the arm to give the wound, not only seeking to execute it, but also forming the portion of a pyramid from the ninth line to the plane of the right-angle, placing the opponent's sword in the upper defensive plane and to the side.

After the wound has been executed, the Diestro must give a mixed-lateral-and-backward-step to his left side and to the medio de proporcion and maximum orb of the opponent since he cannot remain in place without risk after executing any technique other than the movement of conclusion. This also moves the Diestro away from the line by which the wound was executed, which is necessary for his safety, to have an advantage over his opponent, and to end up positioned over the right-angle, which also ensures the Diestro will have disposition to re-enter to any of the medios proporcionados that are convenient.

The Diestro will give this step while subjecting the opponent's sword with greater degrees of strength so that he maintains the advantage of this and is aware of the touch or contact the opponent communicates with this sword so that the Diestro is able to govern the battle.

Proposition 2 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating between one half and one degree of contact with his sword.

How the Diestro will form, by means of the first atajo, the quarter-circle-thrust moving from the medio de proporcion at point A to the medio proporcional of the posture of the sword at point D, and then immediately to the proporcionado of this jurisdiction, executing the wound beneath the arm.

The quarter-circle-thrust of first intention from the first atajo and afar:

Given the same as in the first proposition, the Diestro will be shown how to form this technique in first intention. He will begin by making the first two movements: one of the arm and sword, and another of the body, by giving a step to his left side with his left foot from the medio de proporcion at point A to the medio proporcional at point D, carrying the opponent's sword so that it is always on the Diestro's same left defensive plane. The right foot will follow this step so that the Diestro ends up in a squared position, opposing his vertical plane of the chest to the opponent's immediately corresponding plane, which is imagined to be somewhere between the opponent's right vertical and right collateral planes.

The Diestro will then make the other two movements immediately after the first two: one of the body, and another of the arm and sword, with no difference between this and the previous proposition other than instead of placing his sword with direction to the opponent's shoulder, the Diestro will lower the point of his sword, without losing or altering the point of contact that has been made, from the ninth line of its small pyramid until it comes to have correspondence between the eighth and seventh line of the same pyramid. The sword will end up with direction to where the wound is to be executed parallel to the horizon, between the seventh and sixth horizontal planes, very close to the jurisdiction of the right-angle. The point of the opponent's sword will be somewhat in the acute angle because of the subjection the Diestro has placed upon the opponent's sword. Having placed his sword with direction to the opponent's body by means of a movement of reduction, the Diestro will give a step with his right foot from point 9 to point E along the interior side of triangle BDQ, occupying point E, which is located at the intersection of the first orb of the opponent's sword and this same interior side. The Diestro will occupy point E with the center of his right heel, which will be rotated so that a line imagined to extend from the tip of the foot crosses the diameter line, AB, of the common orb. When the right foot settles, the thrust will be executed beneath the opponent's arm with the Diestro's sword placed in the first line of its pyramid, whose vertex is at the center of the Diestro's guard. So that it is done more safely, the Diestro will have his upper quillon in the third line of its pyramid, which is the same as placing the hand somewhat nails up, with the quillons oblique to the horizon. The Diestro's arm will be in its seventh line.

These four movements can and must be done so swiftly that is barely possible to distinguish them from each other. The Diestro will then retreat from this dangerous place of the execution of the thrust to the medio de proporcion by giving a mixed-lateral-and-backward-step to his left side. Lowering his sword more to the acute angle and forming a portion of a pyramid so that the Diestro's sword is placed in its fifth line, his arm in the fourth line of its pyramid, his upper quillon in its second line, and the line imagined extending from the point of the right foot crossing the common diameter line, AB, the Diestro will end up positioned in our universal posture with the opponent's sword contained in the Diestro's right defensive plane. If this technique is worked according to these requirements, it will have been done according to the Art.

This clearly demonstrates that this technique consists of the four movements that must occur in any technique if it is to be done with perfection. The first two movements are for defense, and the other two are for offense. The final two movements preserve the defense acquired in the first two, and this defense is also preserved when the Diestro retreats to the medio de proporcion after having executed the wound, all of which has been specified in the construction of the technique.

Some may find it odd that, in this proposition, the medio proporcionado for execution of the wound is given as point E, and that the Diestro has just enough reach to wound in the right angle from this point. Therefore, they might say it isn't possible to wound under the arm in an angle less than the right angle. To which the answer is: if the Diestro were to put his left foot down behind the right foot at the normal distance, they would be correct. However, if the Diestro brings his left foot beside the right foot, which is given as a precept, then he has an additional half-foot of reach. Therefore, the objection is overcome and, as experience with these attacks that must be parried *[acometimientos]* abundantly shows, the body of the one who throws them also leans forward by about a half-foot because of the violence with which he directs his actions in desiring to give the wound.

NOTICE

The preceding atajos and techniques included explanations of their method and reason, as is done in scientific works. The propositions of Destreza should be explained in the same manner. Previously, the methods and reasons were explained separately. This repetition will be avoided from now on and everything noteworthy will be included in a single explanation.

Proposition 3 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating between one half and one degree of contact with his sword.

How the Diestro will form, by means of the first atajo and by the posture of the sword, the half-circle-thrust of first intention, with the Diestro taking the opponent's sword by the inside part and moving from the medio de proporcion to the medio proporcional, and then immediately to the proporcionado of this technique by this jurisdiction.

Half-circle-thrust of first intention from the first atajo and afar:

Given the same as in the first proposition, it is necessary to explain to the Diestro how to do this technique of the half-circle-thrust of first intention.

It is assumed that the Diestro has made the first two movements, one of the arm and sword, and one of the body, and that he is positioned at the medio proporcional at point D, and is squared over the right-angle at D9 in the manner explained in the first proposition.

As imagined in the first proposition, the Diestro will have his sword in the ninth line of its first pyramid. It is appropriate for this technique for the Diestro to continue the movement of his sword with a natural movement, placing atajo on the opponent's sword from afar, such that the Diestro's sword ends up between the eighth and ninth lines of the same pyramid, with the tip of the Diestro's sword remaining between its second and ninth lines with the upper quillon also in its second line. The Diestro's pommel will correspond to the middle plane.

From this position, if the Diestro feels the opponent offers some resistance, the Diestro will make the third movement with his body by giving a straight step with his right foot from point 9 to the medio proporcionado at point E. This step will be two-and-one-half-feet long, measured from the

center of the left foot, occupying point D on the interior side of isosceles triangle BDQ. If this triangle is imagined produced in both parts, it will equal the diameter of the maximum orb of the medio de proporcion of the opponent, II-DD. The Diestro will place his foot as shown in the diagram or, better yet, he can place it at point E similar to how it was placed at point 9, so that a line imagined extending from the tip of the right foot at point E crosses the diameter line of the common orb, AB, somewhere between its center at point Z and the opponent's left heel, which is at point B. The left foot will follow and come near the right foot without setting down in order to maximize the Diestro's reach. Also, so that he will be able to immediately retreat to the medio de proporcion, as described below.

When this step is given, the Diestro will make the fourth movement with his arm and sword. Without losing the contact that has been made with greater degrees of strength against the opponent's lesser degrees of strength, and with the opponent's sword contained on the Diestro's left defensive plane, the Diestro will form a portion of a pyramid with the point of his sword from the superior part to the inferior part, directing it below the opponent's right arm and executing a half-circle-thrust while, in the same action, raising his arm to the second line of its pyramid with his hand turned fingernails up so that the Diestro's upper quillon is in its fourth line and both quillons are parallel to the horizon. The Diestro will oppose his vertical plane of the chest so that it corresponds to the opponent's plane, which is imagined to be somewhere between the opponent's right vertical plane and right collateral planes.

After the thrust is given, the Diestro will retreat without delay to the medio de proporcion by giving a mixed-lateral-and-backward-step to his left side. The Diestro will be able to immediately give this step since he did not place his left foot down when it followed the right foot, giving the step from point 9 to point E. The opponent's sword will be kept on the Diestro's same left defensive plane by the Diestro's greater degrees of strength. If done in this manner, this technique will have been performed with the necessary perfection.

Proposition 4 Problem

It is given that the two combatants are positioned at the medio de proporcion and the opponent communicates something between simple touch and one-half degree of contact with his sword.

How the Diestro will form the general technique of Estrechar, which is the same as a full-circle-thrust of first intention, by the posture of the sword, taking the opponent's sword by the inside and above.

The general technique of Estrechar in first intention from the first atajo and afar:

Given the same as in the first proposition, it is appropriate to show the Diestro how to do this general technique of Estrechar in first intention.

Assume the Diestro has made the first two movements, one of the arm and sword, and the other with the body, and has placed atajo with his own sword on the opponent's from afar. Also, that the Diestro has correctly positioned his body in this atajo in the previously explained manner.

If the Diestro is in this position and feels the opponent is not resisting, the Diestro will then continue with the second movement of his arm and sword on the opponent's through the outside

part without losing the contact that has been made with greater degrees of strength against the opponent's lesser degrees of strength. The Diestro will carry the opponent's sword, completing the pyramid through the inside part until the Diestro returns the opponent's sword to the Diestro's left defensive plane with the point of the Diestro's sword pointing to the opponent's shoulder.

At the same time, the Diestro will make the fourth movement with his body by giving a step with his right foot from point 9 to point E, which is the medio proporcionado for this technique. This step will be two-and-one-half feet long, measured from the center of the left heel, occupying point D. The right foot will maintain the same orientation it was in when it was placed at point 9 in our diagram, and will come to rest on side DB of isosceles triangle BDQ with the center of the right heel occupying point E, which is on the first orb of the opponent's sword, in such a way that an imaginary line extending from the point of the right foot crosses the diameter line of the common orb somewhere between its center at point Z and point B, which is occupied by the opponent's right foot. The Diestro will oppose his vertical plane of the chest to the opponent's corresponding plane, which is imagined to be somewhere between the opponent's right vertical plane and right collateral planes. When the Diestro puts his right foot down at this medio proporcionado, the thrust to the opponent's right shoulder will be executed at the same time.

After the thrust has been executed, the Diestro will retreat without delay to the medio de proporcion by giving a mixed-lateral-and-backward-step to his left side without losing the contact that has been made with greater degrees of his own strength against the opponent's lesser degrees of strength, keeping the opponent's sword on the Diestro's left defensive plane. The Diestro will be able to give this step immediately since he did not set his left foot down when it followed the right foot when it gave the step from point 9 to point E. If it has been done in this manner, this technique will have been worked in conformity with the Art.

The explanation confirms that this technique consists of the four movements that must occur in every technique when they are done with perfection; the first two being for the Diestro's defense and the other two in order to attack the opponent. Another two are done after the execution of the technique, one of the body and another of the arm and sword, so that the Diestro can retreat to the medio proporcional or to the medio de proporcion with the appropriate defense, all as explained in the construction of the technique.

Proposition 5 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the general technique of Weak Under the Strong in first intention by the posture of the sword, taking the opponent's sword with the Diestro's own by the inside part.

The general technique of Weak Under the Strong in first intention from the first atajo and afar:

Given the same as in the first proposition we will explain to the Diestro how to form this general technique in first intention.

Assume the Diestro has chosen the medio proporcional by the posture of the sword at point D and has subjected the opponent's sword with his own sword in the eighth line of its first pyramid and the opponent's sword on the Diestro's left defensive plane. In this position, the Diestro will have made the movement of the body from the medio de proporcion at point A to the proporcional at point D, as well as part of the movement of the arm and sword as was explained in the three previous propositions. The Diestro will be positioned over the right-angle.

From this position, if the Diestro feels no resistance from the opponent, the Diestro will continue his pyramid through the inferior part until he has placed his sword in the fifth line of its pyramid, immediately moving it to place the Diestro's weak under the opponent's strong in such a way that the opponent's sword ends up on the Diestro's right defensive plane with the Diestro's arm in its third line and the Diestro's upper quillon in its second line.

At the same time, the Diestro will shift the weight of his body over the center of his left heel and will very quickly make another two movements in order to attack: one with the body by giving a step with his right foot from point 9 to point H, which is on the exterior side, DQ, of isosceles triangle BDQ, as is seen in the universal diagram. This places the Diestro's right foot on the first orb of the opponent's sword. The Diestro will make another movement with his arm and sword by forming a portion of pyramid, placing his sword in the sixth line of its pyramid with the upper quillon in its second line and wounding the opponent in the closest point on the opponent's right vertical plane such that the thrust is executed at the same time as the center of the Diestro's right heel lands at point H and occupies the first orb of the opponent's sword.

The Diestro will then retreat from this dangerous place to the medio de proporcion by giving a mixed-lateral-and-backward-step while lowering his sword through the outside part and more to the acute angle until it is placed in the fifth line of its pyramid. The Diestro's arm will be in its third line, and the Diestro's upper quillon will be in its second line, with which it will have been done perfectly.

This clearly demonstrates that this technique consists of exactly the four movements that must occur in any technique for it to be true. The first two are for the Diestro's defense, and the other two are in order to attack the opponent. Another two, one of the body, and another of the arm and sword, are made after the technique has been executed to retreat to the medio proporcional or medio de proporcion and to prevent the opponent from being able to attack, all of which has been explained in the construction of the technique. If it has been done in this way, it will have been appropriately executed.

Proposition 6 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the reverse-vertical-cut of first intention by the posture of the sword.

The reverse-vertical-cut of first intention from the first atajo and afar:

Assume for this technique that the Diestro has placed the first atajo as in the previous propositions, and has moved to the medio proporcional by the posture of the sword. Also assume that he has, without delay, formed a portion of a pyramid with the lower edge his sword from the outside part to the inferior part and has made a movement of diversion on the opponent's sword such that, as the Diestro's sword leaves the sixth line of its pyramid and the primary plane, the upper edge of the Diestro's sword is in contact with the lower edge of the opponent's sword.

The Diestro will then raise his arm very quickly so that it is somewhat in its third line. At the same time, the Diestro will give a straight step with his right foot from point 9 to point F, which is the medio proporcionado of this technique, such that the center of his right heel occupies point F and is oriented so that an imaginary line extending from the point of the right foot crosses the common diameter line, AB, in acute and obtuse angles. Together with this, the Diestro must continue the formation of the reverse-vertical-cut along his right side with his fifth pyramid *[Ref. Nobleza de la Espada, Book 2, figure 10, essentially meaning to form the cut centered around the wrist]* in such a way that the step with the right foot lands at the same time the cut with the lower edge of the Diestro's sword is executed. The Diestro could also form a diagonal cut, which would be executed on the opponent's right side through a plane imagined passing from the opponent's right eyebrow to his left side and along a diagonal line imagined on the opponent's face extending from the right eyebrow to the opposite jawline. If either of these cuts are executed according to these requirements, it will be done perfectly.

After the cut has been executed, the Diestro will make another two movements to retreat from the danger of the execution by, with the weight of his body centered over the heel of the right foot, giving a mixed-lateral-and-backward-step with his left foot to his left side and reducing his arm and sword to the right-angle, or making any of the atajos appropriate for the position the opponent places his sword in. However this may be, the Diestro will end up positioned over the right-angle with the weight of his body over the center of his left heel.

Proposition 7 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the half cut of first intention by the posture of the sword.

The half cut of first intention from the first atajo and afar:

Assume for this technique the Diestro has already placed the first atajo, as in the previous propositions, and has moved to the medio proporcional of the posture of the sword.

Also assume the Diestro has, with his own sword, included the opponent's sword in the revolution of a pyramid of the wrist and has made a movement of diversion.

With a successive and not discontinuous action, the Diestro will raise his sword to the third line of its pyramid and, without delay, he will give a straight step with his right foot from point 9 to point F, which is the medio proporcionado for this technique, occupying point F with the center of his right heel and orienting his right foot so that an imaginary line extending from the point of the right foot crosses the common diameter line in acute and obtuse angles. Together with this, the Diestro will continue the formation of the half cut such that, at the same time the right foot lands, the cut is executed along the oblique plane imagined passing from the opponent's left eyebrow to his right side. If it is done according to these requirements, it will be done with the necessary perfection.

After the technique has been executed, the Diestro will retreat from risk by giving a mixed-lateral-and-backward-step to his left side with his left foot. The right foot will follow so that the Diestro ends up positioned over the right-angle on the maximum orb of the medio de proporcion.

Proposition 8 Problem

The opponent is communicating somewhere between simple contact and one-half degree of contact with his sword.

How the Diestro will, by means of the first atajo, form the diagonal thrust to the opponent's shoulder or face, taking the opponent's sword with his own by the inside part and making a movement of diversion on it from the outside until it is placed on the Diestro's right defensive plane.

The diagonal thrust of first intention from the first atajo and afar:

Given the same as in the first proposition, the Diestro must be instructed how to execute this technique in first intention.

Assume that Diestro has made the first two movements, one of the arm and sword, and another of the body, moving from the medio de proporcion at point A to the medio proporcional by the posture of the sword at point D, carrying the opponent's sword to the Diestro's left vertical plane of defense, and has ended up in a squared position, subjecting the opponent's sword to the middle plane in the manner explained in the first proposition.

Having contained the opponent's sword with the first movement, the Diestro will make a diversion with the inferior edge of his sword on the opponent's sword, expelling it from between the two bodies from the outside part with enough impulse that the opponent's sword will stray to the Diestro's right vertical plane of defense. To work this diversion, the Diestro will turn his hand fingernails down and pull his elbow to his right line so that his sword ends up diagonally between the two bodies, his arm between the fourth and fifth lines of its pyramid, and the sword in its seventh line with the upper quillon in its eight line, parallel to the horizon and pointing to the left.

At the same time, the Diestro will make the third movement of the body by giving a two-and-one-half-foot step with his right foot from point 9 along the interior side, DB, of isosceles triangle BDQ to point E, which will be occupied by the center of his right heel such that his right foot is entirely within the opponent's first orb. At the same time this step is given, the Diestro will make the fourth movement by forming a half pyramid with his sword through the outside until is above the opponent's sword, placing his own sword with direction to the opponent's body so that when the step with the right foot is completed, the forward movement of the step executes the thrust to the opponent's shoulder or face. However, in the case of the thrust to the face, the step from point 9 with the right foot must be three-and-one-half-feet long so that the center of the right heel ends up at point F and the right foot is on the second orb of the opponent's sword. The opponent's sword must be contained on the Diestro's right defensive plane. Note that, if the opponent withdraws his sword to attack, the Diestro will make a movement of conclusion by the outside part by giving a step with his left foot, as explained in its own place.

If the wound is executed to the opponent's shoulder, the Diestro will retreat to the medio de proporcion by giving a mixed-lateral-and-backwards-step such that an imaginary line extending from the point of the right foot crosses the common diameter line, AB. At the same time, the Diestro will lower his sword to the acute angle by the outside part with his arm in its fourth line so that the opponent's sword is contained on the Diestro's right defensive plane. If this technique has been worked according to these requirements, then it has been done with perfection.

Proposition 9 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the diagonal cut of first intention, taking the opponent's sword by the inside part by the posture of the sword and making a movement of diversion on the opponent's sword from the outside part.

The diagonal cut of first intention from the first atajo and afar:

The beginning of this technique must be worked entirely like the previous one, without any difference in the first two movements that secure the Diestro's defense, or in the diversion of the opponent's sword to expel it from between the two bodies, or in making the third movement with the body by giving a three-and-one-half foot step with the right foot from point 9 to point F. The only difference is in the execution of the wound, which is to be done in the following manner:

The fourth movement will be to form a greater portion of a pyramid through the outside part and, with it, form the diagonal cut so that it is executed on the opponent's left side at the same time the center of the right foot lands at point F to occupy the second orb of the opponent's sword, beginning the wound at the opponent's left temple and directing it diagonally across the opponent's face until the Diestro's sword reaches the opponent's right shoulder.

After executing this technique, the Diestro immediately retreats from this dangerous place to the medio de proporcion by giving a mixed-lateral-and-backward-step. At the same time, he will lower his sword to the acute angle until it is in the fifth line of its first pyramid and his arm is in its fourth line so that the Diestro's sword crosses the opponent's sword by the outside part and the opponent's sword is contained on the Diestro's right vertical defensive plane. The Diestro will end up positioned in our universal posture.

If it has been done in this manner, then the technique has been worked in conformity with the Art.

NOTICE

If the Diestro prefers, he can work this technique in the same manner using a vertical cut in place of the diagonal cut and then retreat to the medio de proporcion.

The reverse cut, half cut, diagonal cut, and diagonal thrust of first intention historically have not been believed to be very safe because they consisted of more movements than were necessary for their perfection, were formed with the largest pyramid of the arm, and were executed by walking along the common diameter without the rule of first applying the atajo.

However, the manner in which we work them adheres to true precepts, both from afar and in close, as we have shown. We begin them by rule from the atajo and, according to the degree of contact the opponent communicates with his sword, apply the diversion, sometimes using only movements of the pyramid of the hand and, other times, of the inside of the elbow. This diversion expels the opponent's sword to the right line. We also leave the diameter line of the common circle to be farther away from the instrument that can harm us. Therefore, all of our actions are performed with great security, advantages, and speed of movement such that, when the opponent wants to try to defend himself, the Diestro will have already executed the attack and retreated to the medio of common privation or will have moved on to the movement of conclusion.

Proposition 10 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating somewhere between simple touch and one degree of contact with his sword.

How the Diestro will form a vertical cut to the opponent's wrist or arm in first intention by the posture of the sword and from afar by means of a movement of diversion.

The vertical cut of first intention on the wrist or arm from the first atajo and afar:

The same as in the previous proposition is given. The Diestro has made the first two movements of the body and of the arm and sword, and has placed the first atajo, ending up at the medio

proporcional of the posture of the sword at point D, keeping the same contact that he made on the opponent's sword.

The Diestro will then form a portion of a pyramid around the center of his wrist, making a movement of diversion on the opponent's sword by passing the point of his own sword from the upper part and ninth line of its pyramid to the inferior part and sixth line. The Diestro's arm will be between its fourth and fifth lines, and the center of the Diestro's guard will be between the fifth and sixth horizontal planes with the upper quillon somewhat in its seventh line, causing the Diestro's hand to be turned fingernails down and the Diestro's sword to be diagonal to his body.

When the Diestro begins this movement of diversion, he will give a two-and-one-half-foot long transverse step from point 9 to point E, which is on the first orb of the opponent's sword, such that the center of the Diestro's right heel is at point E. While this step is given, the Diestro will form a vertical cut that is executed to the opponent's wrist or arm. The Diestro will take care to coordinate the movement of the body with the movement of the arm and sword so that the cut is completed as the right foot lands. If it is done according to these requirements, it is done with perfection.

After the technique has been executed, the Diestro will retreat from the danger of the execution by giving a mixed-lateral-and-backward-step with his left foot to the medio de proporcion. At the same time, the Diestro will reduce his arm and sword to the right-angle in case the opponent tries to reduce his own sword from where the Diestro has placed it on his right defensive plane. If the opponent places his sword in some other position, the Diestro will place atajo following the requirements explained for each one, and the Diestro will make sure the weight of his body is over the center of his left foot so that he can promptly move to execute a new technique by giving a step with his right foot.

TECHNIQUES OF SECOND INTENTION AND AFAR

Techniques the Diestro can make in second intention from the same first atajo and afar, assuming the opponent communicates somewhere between one-half degree and one degree of contact with his sword.

Proposition 11 Problem

How the Diestro forms the atajo from above and inside in first intention, moving from the medio de proporcion to the medio proporcional of the posture of the sword when the opponent communicates one degree of contact with his sword.

Also, by means of this atajo, how the Diestro can throw a thrust of first intention the opponent must parry [acometimiento] to the opponent's shoulder, if it is open, or to the opponent's right eye, if the opponent does not alter the degree of contact he makes with his sword.

Further, if the opponent parries, how the Diestro will form a reverse-vertical-cut of second intention.

The reverse-vertical-cut of second intention from the first atajo and afar:

With both combatants positioned at the medio de proporcion, the Diestro will make contact with the opponent's sword by making a mixed movement composed of four simple movements that are so coordinated that they cannot be visually distinguished from occurring at the same time. The first will be a natural movement of the Diestro's arm along the sixth line of its pyramid until the center of the Diestro's guard arrives on the fifth horizontal plane. The second will be a violent movement raising the point of the Diestro's sword to its second line so that it is at the height of the top of the opponent's head. The third movement will be, without discontinuing the action, rotating the arm clockwise around the center of the elbow so that, as the sword is raised with the second violent movement, the Diestro's upper quillon ends up somewhat in its third line, which is the same as the Diestro placing his hand somewhat fingernails up. This same action leads to a fourth remiss movement to the Diestro's left side, intersecting the opponent's sword with the lower edge of the Diestro's so that some degree of the third division of the Diestro's sword corresponds to the second division of the opponent's sword, and so that the Diestro's sword is somewhat in its ninth line.

If the Diestro feels the opponent is communicating approximately one degree of contact with his sword, the Diestro will apply the same with his own, making a mixed-remiss-and-natural-movement to his left side, placing the opponent's sword outside of the Diestro's left defensive plane in such a way that the Diestro's sword moves to its ninth line with the point corresponding to the height of the opponent's head. Thus, the Diestro will have placed the first atajo.

If the opponent does not alter the contact with his sword, the Diestro will shift his weight over the center of his right heel and give a three-foot-long step with his left foot, without changing the intersection of the swords, to the medio proporcional of the posture of the sword, stepping from point II to occupy point D with the center of his left heel and placing his left foot along the perpendicular line, DI, of isosceles triangle BDQ. The Diestro's right foot will follow, moving from point A to occupy point 9 with the center of his right heel and placing it so that a line extending from the point of the right foot crosses the common diameter line, AB, at right-angles such that the Diestro ends up over the right-angle, squared to his opponent, and opposing his vertical plane of the chest to the opponent's right vertical or right collateral plane.

At the same time this step is very carefully given, the Diestro will subject the opponent's sword with a mixed-natural-and-remiss-movement, keeping the opponent's sword on the Diestro's left defensive plane with the point of the Diestro's sword ending up in the eighth line of its pyramid, the Diestro's arm in its seventh line, and the Diestro's upper quillon in its second line. The center of the Diestro's guard will be at the height of the middle horizontal plane and more or less one foot in front of the Diestro's body. Note that these final movements of the body, arm, and sword are completed at the same time. If it is done according to these requirements, then it will have been done with perfection and the Diestro will be able to move from this medio proporcional to the proporcionado, throwing a perfect thrust the opponent must parry *[acometimiento perfecto]* in the following manner:

The Diestro will give a three-and-one-half foot step with his right foot from point 9 to point F, which is on the second orb of the opponent's sword, occupying point F with the center of his right heel. The Diestro will place his right foot down such that a line extending from the point of the right foot crosses the diameter line, AB, of the common circle somewhere between the center of line AB and

the heel of the opponent's right foot. At the same time, without losing contact with the opponent's sword, the Diestro will make a mixed movement composed of five simple movements, three pertaining to the Diestro's defense, and the other two to offense.

The first of the three that pertain to defense will be a violent movement, raising the Diestro's guard from the middle or fifth horizontal plane to the sixth horizontal plane. The second will be a remiss movement that removes the sword to the Diestro's left defensive plane. The third is rotating the Diestro's quillons around their center so that the Diestro's upper quillon passes from its second line to its third line.

The first of the other two movements pertaining to offense is a movement of reduction that places the point of the Diestro's sword in line with the opponent on the primary plane. The other offensive movement is a forward movement executing the wound, taking care that the wound is completed at the same time that the Diestro's right foot lands. The left foot will follow in such a way that all of these movements of the body, and of the arm, and sword, are completed at the same time so that the thrust that must be parried *[acometimiento]* is perfect, with all of the necessary parts to wound or disrupt the opponent.

However, assuming the opponent reacts so quickly that he is able to defend himself from the wound without disruption and precisely parries the thrust that must be parried *[acometimiento]*, the Diestro can make use of this by, without removing his guard from in front of his body, nor using more movements than necessary, keeping his sword close to the opponent's, forming a reverse-vertical-cut at the moment when the swords pass from one line to the other, directing it to the top of the opponent's head or to the right collateral line of the opponent's back if the opponent reveals it during his parry.

After the reverse-vertical-cut has been executed, the Diestro will retreat by giving a mixed-lateral-and-backward-step with his left foot, which will have remained in the air next to the right foot, to the maximum orb of the medio de proporcion.

If it is done in this manner, then it will have been appropriately worked to perfection according to the requirements and circumstances asked for by this Art.

Proposition 12 Problem

The Diestro has placed atajo on the opponent's sword by the inside part at the medio proporcional by the posture of the sword and the opponent is communicating one degree of contact with his sword.

How the Diestro forms, by means of a thrust to the opponent's face that is parried [acometimiento], the half cut of second intention and from afar.

The half cut of second intention from the first atajo and afar:

Assuming the Diestro has passed to the medio proporcional of the posture of the sword, observing everything that was mentioned in the atajo of the previous proposition, he will then give a straight, three-and-one-half-foot step from point 9 to the second orb of the opponent's sword at point F.

At the same time, as quickly as possible and with vigorous impulse, and bravely, without losing contact between the swords, the Diestro will direct a thrust to the opponent's right eye by means of the movements prescribed for the thrust of the previous proposition.

For this technique, we also assume the opponent quickly parries the thrust which must be parried *[acometimiento]*, giving it by doctrine to the Diestro, who will make use of that parry or generative act to form a half cut of second intention directed along a diagonal line on the right side of the opponent's face. The Diestro will not involve his shoulder in the formation of the cut because the execution of this technique pertains to the center of the elbow and wrist. The Diestro's sword will remain close to the opponent's sword as it leaves it and the Diestro will not use any more movements than precisely needed for the perfection of the cut.

Since the Diestro's left foot will have followed his right without being placed down next it, the Diestro will be able to retreat by means of a mixed-lateral-and-backward-step to the medio of common privation.

If it has been done in this manner, the half cut of second intention will have been worked in conformity with the Art.

Proposition 13 Problem

Both combatants are positioned at the medio de proporcion and the opponent is communicating one degree of contact with his sword.

How the Diestro will, by the posture of the sword, take the opponent's sword by the inside part and from above, throwing a perfect thrust to the opponent's face that must be parried [acometimiento perfecto].

If the opponent parries this thrust which must be parried [acometimiento], how the Diestro forms the sagittal thrust in second intention, executing it in the right vertical plane.

The sagittal thrust of second intention from the first atajo and afar:

Assume for the first part of this proposition that the Diestro has placed the first atajo according to the requirements previously mentioned.

Also assume for the second part that the Diestro has moved to the medio proporcional of the posture of the sword.

Recognizing the opponent resists with one degree of contact, the Diestro will, as rigorously and swiftly as possible, make a thrust to the face that must be parried *[acometimiento]*, turning his hand somewhat nails up so that his upper quillon goes to the third line of its pyramid.

At the same time, and without delay, the Diestro will give a straight three-and-one-half-foot-long step with his right foot from point 9 to point F along the interior side of the triangle, occupying point F and the second orb of the opponent's sword with the center of his right heel. The left foot will follow until it reaches the right foot.

The rigor of this thrust which must be parried *[acometimiento]* will force the opponent to involuntarily parry to the inside part. We assume in this proposition that the opponent does so by means of a mixed-violent-and-remiss-movement, raising his arm and sword to the obtuse angle. This action will leave the opponent's right vertical plane wide open to the Diestro below the right-angle.

The Diestro will, using only his hand, form a portion of a pyramid with the point of his sword without removing his guard from in front of himself or from his defensive plane, reducing his sword from where the opponent has carried it to the obtuse angle until the Diestro's sword has direction to the opponent's body under the opponent's arm and below the right-angle. Whereupon the Diestro will instantly execute the sagittal thrust.

As necessary for the security of this proposition, the Diestro will swiftly retreat to the medio of common privation and the opponent's maximum orb by means of a mixed-lateral-and-backward-step to the left side with his left foot.

TECHNIQUES OF FIRST INTENTION FROM THE FIRST ATAJO, MOVING IN CLOSE:

Proposition 14 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the reverse-diagonal-cut of first intention by the posture of the sword, moving in close for the movement of conclusion.

The reverse-diagonal-cut of first intention from the first atajo and in close:

Assume for this technique the Diestro has placed the first atajo and has moved to the medio proporcional.

From this medio, without delay, the Diestro will begin forming a portion of a pyramid with vigorous impulse of force through the outside part with the lower edge of his sword, using only the governance of his hand and without losing contact between the swords, making a movement of diversion on the opponent's sword and carrying it to the Diestro's right line as when forming the general technique of Estrechar. The Diestro will take care that, as his sword arrives on the sixth line of its pyramid and the primary vertical plane and begins to leave from between the two bodies, the upper edge of the Diestro's sword is beneath the opponent's sword. Having done this, the Diestro will have at the same time cleared a path to give a straight step from point 9 to point G, which will be occupied with the center of his right heel. The right foot will be placed at point G such that an imaginary line extending from the point of the right foot crosses the common diameter line, AB, in obtuse and acute angles.

With a successive action, the Diestro will continue the formation of the reverse-diagonal-cut on the right side of the opponent's face, cutting from the right eyebrow to the left jawline. At the same time as the reverse-diagonal-cut is executed, the Diestro will give a curved step to his left side with

his left foot, placing it on the line tangent to the opponent's right foot and making a movement of conclusion by the outside part. Having done so, the Diestro will have worked this technique with the required perfection.

Proposition 15 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the half cut of first intention by the posture of the sword, moving to the movement of conclusion.

The half cut of first intention from the first atajo and in close:

Assume for this technique the Diestro has placed the first atajo and has moved to the medio proporcional.

Also assume the Diestro has given a straight step from point 9 to point G and has safely included the opponent's sword in a pyramid of the hand until he has carried the swords to his right line and has left the opponent's sword there.

With a successive and not discontinuous action, the Diestro will form a half cut along an oblique plane, cutting the opponent's face from the left eyebrow to the right side of his jawline. The Diestro will turn his hand somewhat fingernails up for the formation of this half cut, which is the same as having the upper quillon in its third line.

After the execution of the cut, the Diestro will bend his arm, turning his upper quillon from the third line to the eighth line of its pyramid, which is the same as turning the hand fingernails down, leaving the point of his sword next to the opponent's face. At the same time, the Diestro will give a curved step with his left foot, arriving with it to make a movement of conclusion by the outside part. If so, it will have been worked with the perfection demanded by this Art.

Proposition 16 Problem

The two combatants are at the medio de proporcion and the opponent communicates somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the diagonal cut of first intention by the posture of the sword, taking the opponent's sword by the inside part and from above.

The diagonal cut of first intention from the first atajo and in close:

Assume for this technique the Diestro has already placed the first atajo and has moved to the medio proporcional.

From this medio, without delay, the Diestro will form a portion of a pyramid such that the sword forms a "C" to the right. With this action or movement of diversion, the opponent's sword will be

carried to the Diestro's right line with the Diestro's sword ending up crossed diagonally between the two bodies.

When the swords begin to pass from one line to the other, the Diestro will give a straight three-and-one-half-foot-long step along the perpendicular of isosceles triangle BDQ from point 9 to point G, occupying the second orb of the opponent's sword. This is done in such a manner that the travel of the step and the movement of diversion are completed at the same time.

Immediately afterwards, the Diestro will raise his sword to form a diagonal cut directed to the opponent's face, cutting it from the left eyebrow to the right side of the jawline.

At the same time as the formation of this cut, the Diestro will give a curved step with his left foot to the infinite line and make a movement of conclusion by the outside part. Because the cut is executed with the hand fingernails up, the Diestro will have to turn his hand fingernails down and bend his arm to execute the movement of conclusion so that the point of the Diestro's sword remains next to the opponent's face. If so, it will have been worked according to the Art.

Proposition 17 Problem

The opponent communicates somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the diagonal thrust of first intention by the posture of the sword, taking the opponent's sword by the inside and above.

The diagonal thrust of first intention from the first atajo and in close:

This proposition is no different than the previous and is worked the same as the diagonal cut up to the point where the movement of diversion is made to carry the opponent's sword to the Diestro's right line and the step is given to point G with the Diestro's sword crossed obliquely between the two bodies.

From this position, the Diestro will lift the point of his sword from the place where he lowered it to until it has direction to the opponent's right collateral or the opponent's face, where the Diestro will direct the diagonal thrust.

At the same time, such that they cannot be distinguished apart, the Diestro will give a curved step with his left foot to the tangent line of the opponent's right foot to make a movement of conclusion, with which this proposition will be worked according to the mandated precepts of Verdadera Destreza.

Proposition 18 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between simple touch and one degree of contact with his sword.

How the Diestro will form, by means of the first atajo, the technique called Mixed Angle in first intention by the posture of the sword and in the superior angle, moving in close for the movement of conclusion.

The Mixed Angle from the first atajo and in close:

Assume for this technique the Diestro has already placed the first atajo and has moved to the medio proporcional with his sword in the ninth line of its pyramid, and the opponent's sword is in its fifth line.

From this position, the Diestro will immediately form a greater portion of a pyramid, whose vertex is at the Diestro's hand, through the outside part and inferior part. With the lower edge of his sword, the Diestro will carry the opponent's sword to the Diestro's right side from the fifth line of the opponent's sword to the ninth line of its pyramid. The Diestro's sword, arm, and upper quillon will end up in their third lines. Note that, when the opponent's sword begins to pass through its sixth line and the primary plane to its seventh line because of the revolution of this greater portion of a pyramid, the upper edge of the Diestro's sword should find contact with the lower edge of the opponent's sword before the Diestro continues. Then, the Diestro will very quickly raise his arm and upper quillon to the third line of their pyramids, as has already been said.

When the Diestro begins to raise his arm and sword, he also gives a straight three-and-one-half-foot-long step with his right foot from point 9 to point G, which is on the second orb of the opponent's sword and is the medio proporcionado for this technique. The center of the Diestro's right heel will occupy point G and the Diestro's right foot will be placed so that an imaginary line extending from the point of the right foot crosses the common diameter line, AB, in obtuse and acute angles. As the travel of the Diestro's foot is completed, the Diestro's body will end up favorably protected behind an almost equilateral triangle formed by the Diestro's arm and sword in the following manner:

Since the Diestro's hand will have ended up somewhat fingernails up when the Diestro raised his sword to the third line of its pyramid, the Diestro will quickly turn his hand to the extreme of fingernails down while forming a greater portion of a pyramid with his upper quillon, carrying it from the third line of it pyramid to its seventh line. At the same, the Diestro will bend his arm so that it ends up in its second line. His sword, with respect to the center of the hand, will be on the axis of its pyramid with the tip directed to the opponent's right eye, or to the closest point on the opponent's face.

At the same time as the Diestro is bending his arm, he will give a curved step with his left foot to the opponent's tangent line so that the Diestro can make a movement of conclusion by the outside part with his left hand according to requirements that have been explained elsewhere. If this technique is done in this way then it will be safely worked with perfection.

Note that the position of the arm and sword is referred to as the mixed angle because it is composed of the curved line formed by the arm and the straight line of the sword extending from the hilt to the point.

Also, the actions of the curved step, seizing the opponent's guard with the left hand, and bending the right arm must all be done at the same time, with degrees of the weak of the opponent's sword falling over degrees of the strong of the Diestro's sword.

Proposition 19 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the sagittal thrust of first intention, moving in close by means of the first atajo.

The sagittal thrust of first intention from the first atajo and in close:

Assume the Diestro has chosen the medio proporcional by the posture of the sword at point D and has placed the atajo according to the stated circumstances.

From this position, if the Diestro does not feel the opponent has increased the amount of contact he makes, then the Diestro will continue the second movement with a pyramid of the hand through the inferior part without stopping the rotation, including the opponent's sword and raising it with his own to the superior part, finishing the second movement in such a manner that the Diestro's sword and upper quillon are in the third lines of their pyramids, the Diestro's arm is in the second line of its pyramid, and the opponent's sword is on the Diestro's right defensive plane.

While the Diestro is forming this greater portion of a pyramid, he will give a step with his right foot from point 9 to point G, which is the medio proporcionado of this technique, such that the portion of the pyramid and the travel of the step are completed at the same time.

From this position, the Diestro will increase the contact he makes on the opponent's sword to cause a suspension. Immediately afterwards, the Diestro will lower his arm and sword through an oblique plane from the third line of its pyramid until it is under the opponent's arm. Whereupon he will instantaneously execute the sagittal thrust. At the same time, he will give a curved step to his left side with his left foot to promptly make a movement of conclusion by the outside part.

After wounding the opponent, the Diestro will throw a backwards movement with his sword, withdrawing it through the inferior plane so that he can finish the technique with a reverse cut.

If the Diestro does not want to finish with a reverse cut, he can finish with a diagonal thrust by passing his sword under the opponent's guard after the sagittal thrust by means of a portion of pyramid to the outside part. The diagonal thrust will be executed as the Diestro makes the movement of conclusion by the outside part, seizing the opponent's guard from below by whatever part he can find. If everything has been done according to these requirements, then this technique will have been worked according to the Art.

Proposition 20 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between one-half and one degree of contact with his sword.

How the Diestro moves in close by means of the first atajo to work the three actions at one time of giving the thrust, step, and movement of conclusion.

The three actions at one time from the first atajo and in close:

The first part of this proposition is the first atajo by the posture of the sword with the opponent communicating up to one degree of contact to the Diestro's sword. The Diestro is positioned in this atajo at the medio proporcional at point D according to the circumstances explained for it.

From there, the Diestro will begin the second part, which is, without pressing the sword with more than moderate force, and without losing the subjection that has already been made, to contain the opponent's sword outside of the Diestro's defensive plane.

Having opened up the interior angle enough for it to be occupied, the Diestro will give a four-foot step with his right foot from point 9 to point G, which is the medio proporcionado of the atajo when done in close and is on the perpendicular line, DI, of isosceles triangle BDQ. The Diestro will occupy point G with the center of his right heel, placing his right foot on the second orb of the opponent's sword and on line OO-KK, which crosses the common diameter line at point Z.

While this step is given, the Diestro will bring his arm close to his body and, without any delay in moving from place to place, the Diestro will proceed with the three actions, which are the curved step with the left foot, seizing the opponent's guard with the left hand, and giving the thrust to the opponent's shoulder. These actions must be done so uniformly that it is not possible to distinguish any time between them and so that none is completed before the other. Upon completion, the bodies of the Diestro and the opponent will end up with the Diestro's left shoulder aligned with the opponent's right shoulder and in the equality of equal aspects. With which the movement of conclusion will have been worked with perfection and the appropriate safety.

Proposition 21 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between one-half and one degree of contact with his sword.

How the Diestro will, by means of the first atajo by the inside part and from above, move in close for the movement of conclusion, executing a thrust under the opponent's arm without losing the atajo.

Occupying the point under the opponent's arm in first intention from the first atajo and in close:

Assume for the first part of this proposition that the Diestro has placed the first atajo according to the requirements that have been mentioned elsewhere.

Also, assume for the second part that the Diestro has moved to the medio proporcional by the posture of the sword and is at point D.

If the Diestro recognizes up to one degree of contact in the opponent's sword, he will continue with a mixed-natural-and-remiss-movement, subjecting the opponent's sword and containing it on the Diestro's left defensive plane. Without the intervention of any more than the forearm, the interior angle of the sword will be made capable of being occupied by the Diestro's body.

At the same time, the Diestro will give a four-foot-long step with his right foot from point 9 to point G, which is the medio proporcionado of the atajo in close and is on the perpendicular line, DI, of isosceles triangle BDQ. The Diestro will occupy point G with the center of his right heel, placing his right foot on the second orb of the opponent's sword on line OO-KK, which crosses the common diameter, AB, at point Z.

While the step is given, the Diestro will unite his arm with his body as he occupies the interior angle. Having occupied it, he will without delay proceed to give a step to his left side with his left foot to occupy the opponent's interior tangent, QO, with the tip of his left foot at point I on the third orb of the opponent's sword.

Then the Diestro will occupy point R, which is where this same tangent and the second orb of the opponent's sword intersect, with the center of his right heel so that the Diestro ends up positioned over the right-angle.

At the same time this curved step is given, without losing the subjection, the Diestro will insert his left arm over the crossed swords and, by means of mixed-violent-and-remiss-movement, the Diestro will strike the opponent's guard from the outside with his hand so that, with this action, the opponent' arm and guard are raised up and to the opponent's inside. The Diestro will bring the guard and pommel of his sword close to his left collateral so that he is able to wound the opponent under the arm in the opponent's right vertical plane, without ever losing the power of the atajo during this work.

If it is done according to these requirements, then it will be done safely and with perfection. I will avoid listing here many other circumstances and will avoid the long-winded rigorous demonstrations in the other techniques because it would make this volume too long and would unnecessarily cause confusion.

TECHNIQUES OF SECOND INTENTION FROM THE FIRST ATAJO MOVING IN CLOSE:

Proposition 22 Problem

The Diestro has placed the first atajo on the opponent's sword at the medio proporcional by the posture of the sword and the opponent is communicating up to one degree of contact with his sword.

How the Diestro moves in close by means of a thrust to the opponent's face that must be parried [acometimiento] for a movement of conclusion while forming the technique called the Mixed Angle in second intention.

The Mixed Angle of second intention from the first atajo and in close:

The Diestro has moved to the medio proporcional by the posture of the sword, observing all the requirements of the first atajo that have been mentioned elsewhere, and the opponent's sword has been contained on the Diestro's left defensive plane using proportional force, either intense or reserved, so that he can quickly respond to the remedies and defenses the opponent offers.

The Diestro will give a straight three-and-one-half-foot-long step from point 9 to point G. At the same time the step is given and without losing contact between the swords, the Diestro will courageously and violently throw a thrust to the opponent's face that must be parried *[acometimiento]*. This movement must be coordinated with the step, and the step with the movement, in such a manner that their travels are completed at the same time. The Diestro's body will end up fortified behind an almost equilateral triangle formed by the Diestro's arm and sword such that, if the opponent's sword is absent, the Diestro's sword will be able to cut diagonally across the opponent's face. Given the rigor of this thrust that must be parried *[acometimiento]*, the opponent will be wounded or at least disrupted if he does not parry against his will, carrying the swords from one line to another, which the Diestro will take advantage of in this way:

Since the Diestro's hand will be fingernails up from the thrust, he will quickly turn his hand to the extreme of fingernails down without losing contact between the swords and while bending his arm so that the point of his sword is directed to the opponent's right eye. At the same time that he is turning his hand and bending his arm, the Diestro will give a curved step with his left foot to the line tangent to the opponent's right foot and make a movement of conclusion from the outside part with his left hand.

If this technique has been done according to these requirements, it will have been done with the perfection and safety of the Art.

Proposition 23 Problem

The Diestro has placed the first atajo on the opponent's sword and is at the medio proporcional of the posture of the sword. The opponent is communicating up to one degree of contact.

How the Diestro will, by means of a thrust to the opponent's face that must be parried [acometimiento], move in close for a movement of conclusion, forming a sagittal thrust of second intention.

The sagittal thrust of second intention from the first atajo and in close:

Assume the Diestro has moved to the medio proporcional of the posture of the sword, observing all of what has been said in the previous proposition.

Also assume the Diestro has given a straight three-and-one-half-foot-long step from point 9 to point G. At the same time, without contact between the swords and with all of the required precautions, he has valiantly, bravely, and swiftly thrown a thrust to the opponent's face that must be parried *[acometimiento]*.

It is given that the opponent has parried this thrust that must be parried *[acometimiento]* by means of a mixed-violent-and-remiss-movement, carrying the swords from one line to another with the Diestro's sword ending up diagonally crossing the imaginary square on the middle of the opponent's face after these movements.

From this position, the Diestro will make more lively contact on the opponent's sword to cause a suspension. This will be done very quickly, with the Diestro abandoning the opponent's sword and leaving it in the mixed high line on the Diestro's right side. The Diestro will then lower his arm and sword through an oblique plane by means of a mixed-natural-and-reducing-movement, instantaneously executing the sagittal thrust under the opponent's arm between the opponent's right vertical and right collateral lines, which will be open. At the same time, the Diestro will give a curved step to his left side with his left foot to promptly make a movement of conclusion by the outside part.

Having executed the wound, the Diestro will throw a backward movement with his sword, withdrawing through the inferior plane until it returns in the superior plane to finish with a reverse cut.

Proposition 24 Problem

The Diestro has placed the first atajo on the opponent's sword and is at the medio proporcional with the opponent communicating up to one degree of contact.

How the Diestro will, by means of a thrust to the opponent's face that must be parried [acometimiento], move in close for a movement of conclusion, forming the reverse-diagonal-cut of second intention.

The reverse-diagonal-cut of second intention from the first atajo and in close:

Assume the Diestro has moved to the medio proporcional of the posture of the sword.

Also assume the Diestro has given the straight-three-and-one-half-foot-long step from point 9 to point G. At the same time, with valor and ease, maintaining contact between the swords, he has thrown a thrust to the opponent's face that must be parried *[acometimiento]*.

It is given that the opponent has parried this thrust that must be parried *[acometimiento]*, carrying the swords from one line to another. The Diestro will maintain more lively contact with his sword, striving to have it cross a square imagined on the opponent's face from one angle to the other.

From this position, the Diestro will take advantage of the opponent's parry by forming a reverse-diagonal-cut around a vertex centered on the hand, keeping the swords close together, and cutting obliquely across the right side of the opponent's face from the extreme of the right ear to the jawline on the same side.

At the same, the Diestro will make a movement of conclusion by the outside part by means of a curved step with his left foot. The right foot will follow and occupy the infinite line of the opponent's right foot. The Diestro will end up in equality of aspects with his left shoulder aligned with the opponent's right shoulder and the two combatants will be separated by the length of both of their arms.

The Diestro must take care that the curved step, the execution of the reverse cut, and seizing the opponent's guard are so uniform that it is impossible to distinguish between them, nor between the times when they are given.

Having done this according to these requirements, the technique will have been safely done with the appropriate perfection.

Proposition 25 Problem

The Diestro has placed the first atajo on the opponent's sword and is at the medio proporcional with the opponent communicating up to one degree of contact.

How the Diestro will move in close by means of a thrust to the opponent's face that must be parried [acometimiento], forming the reverse-diagonal-cut and Diving Thrust [Zambullida] of second intention.

The reverse-diagonal-cut and Diving Thrust [Zambullida] of second intention from the first atajo and in close:

The first part of this technique is the first atajo by the posture of the sword at the medio proporcional.

The second part is to make a perfect thrust to the opponent's face that must be parried *[acometimiento perfecto]* while, at the same time, giving a straight step with the right foot from point 9 to point G and the second orb of the opponent's sword, occupying point G and this same orb with the center of the right heel.

Because of the rigor of this thrust that must be parried *[acometimiento]*, the opponent will have to parry by the inside part. The Diestro will take advantage of this disposition by forming a reverse diagonal cut according to the requirements that have been expressed for it elsewhere. At the same time, the Diestro will give a curved step to his left side with his left foot so that he is able to finish this technique with a movement of conclusion.

The opponent is assumed to have also quickly responded to remove the reverse-diagonal-cut with a mixed-violent-and-remiss-movement by the outside part, giving the Diestro disposition to take advantage of this parry by forming the thrust from below and inside that is vulgarly known as the

Diving Thrust *[Zambullida]* in the following manner: when the opponent parries the reverse diagonal cut, the Diestro will raise and bend his arm so that his guard corresponds with the eighth horizontal plane passing between the mouth and nostrils. At the same, he will turn his hand fingernails down such that his upper quillon goes to the seventh line of its pyramid. With a successive action, the point of the Diestro's sword will be lowered with a mixed-natural-and-reducing-movement such that its movement describes a curved line until the Diestro's point has direction to the opponent's body. Whereupon the Diestro will throw and execute the thrust and make a movement of conclusion for greater safety. These actions must be formed quickly and vigorously and done such that they are continuous.

Having executed the wound, the Diestro will throw a backwards movement with his sword, withdrawing it through the inferior plane and then raising it to the superior plane to finish with a reverse cut.

Proposition 26 Problem

The Diestro has placed the first atajo on the opponent's sword and is at the medio proporcional with the opponent communicating up to one degree of contact.

How the Diestro will move in close by means of a thrust to the opponent's face that must be parried [acometimiento], forming the reverse-diagonal-cut and vertical cut of second intention.

The reverse-diagonal-cut and vertical cut of second intention from the first atajo and in close:

The first part of this technique is the first atajo by the posture of the sword at the medio proporcional.

The second part is to make a perfect thrust to the opponent's face that must be parried *[acometimiento perfecto]*. At the same time, the Diestro will give a straight step with his right foot from point 9 to point G and the second orb of the opponent's sword, occupying point G and this same orb with the center of his right heel.

Because of the rigor of this thrust that must be parried *[acometimiento]*, the opponent will have to parry by the inside part. The Diestro will take advantage of this disposition by forming a reverse-diagonal-cut according to the requirements that have been expressed for it elsewhere. At the same time, the Diestro will give a curved step to his left side with his left foot so that he is able to finish this technique with a movement of conclusion.

It is assumed that the opponent will have quickly responded to remove the reverse-diagonal-cut by the outside part. The Diestro will make use of this generative act or parry to quickly and valiantly form a vertical cut directed to the top of the opponent's head.

Because the opponent must also try to parry this vertical cut or try to place atajo on its natural movement by the inside part, with whose action the sword must pass over the Diestro's head, the Diestro will be able to make a movement of conclusion by the outside part in such a manner that the vertical cut and the movement of conclusion complete their travels at the same time.

To remove and free his sword from between the two bodies, the Diestro must bravely make sure that the natural movement of the vertical cut continues its course, cutting until the point of his sword is near the ground so that, with a successive action, he can throw a backward movement with his sword until he raises it to the superior plane, finishing with a reverse cut.

Book Three, Chapter Nineteen

An explanation of the techniques the instructor can teach to his student to execute by the posture of the sword from the second atajo in first and second intention, as well as from afar and in close, moving from the medio de proporcion to the proporcional and then immediately to the proporcionados of this jurisdiction, taking the opponent's sword by the outside part and from above, when the Diestro feels the opponent communicates sometimes touch, and other times up to one degree of contact with his sword.

TABLE OF THE PROPOSITIONS THAT PERTAIN TO THIS SECOND ATAJO

Techniques that are done in first intention from the second atajo and afar:

1. Full-circle-thrust to the shoulder.
2. Quarter-circle-thrust.
3. General of Line-in-Cross.
4. General of Weak Over.
5. Half cut, expelling the opponent's sword.
6. Thrust above the right-angle or to the face, expelling the opponent's sword.
7. Thrust below the right-angle, expelling the opponent's sword.
8. Thrust to the shoulder with diversion, like the General of the Weak.

Techniques that are done in second intention from the second atajo and afar:

9. Thrust *[acometimiento]* and, from the parry, a vertical or diagonal cut.
10. Attack *[acometimiento]* and, from the parry, a reverse-half-cut to the face.
11. Attack *[acometimiento]* and, from the parry, a thrust under the arm.

Techniques of first intention from the second atajo moving in close:

12. Mixed angle thrust by means of the four right-angles.
13. Another mixed angle, including the opponent's sword with the same angles.
14. Punching thrust by means of including the opponent's sword.
15. Reverse-half-cut to the face by means of including the opponent's sword.
16. Diving Thrust *[Zambullida]* or punching thrust, including the opponent's sword.

Techniques of second intention from the second atajo moving in close:

17. Attack to the face *[acometimiento]* and, from the parry, a vertical cut.
18. Attack *[acometimiento]* and, from the parry, a reverse-half-cut to the face.
19. Attack *[acometimiento]* and, from the parry, the Diving Thrust or punching thrust.

Proposition 1 Problem

The two combatants are positioned at the medio de proporcion presenting their right collateral planes such that the primary vertical plane is imagined passing through them. The opponent communicates somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the technique of the full-circle-thrust executed to the opponent's shoulder in first intention by the posture of the sword, taking the opponent's sword by the outside part by means of the second atajo.

The full-circle-thrust of first intention from the second atajo and afar:

The first thing the Diestro must do is shift the weight of his body over the center of his right heel. The Diestro will then form a revolution of a small pyramid around the center of his wrist, lowering his sword from the axis through the inside part to the inferior part and to the outside, bypassing the opponent's quillon, until he makes contact with some degree of the third division of the lower edge of his sword corresponding to the second division of the opponent's sword, attempting to ensure the swords intersect as close as possible to where there is imagined to be equal degrees of strength. The Diestro's sword will be somewhat in its third line with the upper quillon in its ninth line.

If the Diestro recognizes that the opponent does not increase the degree of contact he communicates with his sword then, without delay, the Diestro will carefully lower his sword, subjecting the opponent's sword with the lower edge of his own so that the opponent's sword is in the seventh line of its pyramid. The Diestro's sword will be in its fourth line and parallel to the horizon with the quillons perpendicular to it. The Diestro's arm will be in its fifth line.

Having placed this atajo, if the Diestro feels the opponent does not change the contact, then the Diestro will move to the medio proporcional of the posture of the sword at point D by giving a curved step with his left foot. The right foot will follow. At the same time, without there being any hesitation between them, the Diestro will form a portion of the third pyramid with his sword from its fourth line until it is placed in its seventh line, including the opponent's sword. Along with this, the Diestro will raise his arm through a plane from its fifth line to its ninth line in such a way that the point of his sword is in the superior plane or near to it, immediately reducing his arm to its second line with his upper quillon in its second line so that the upper part of the Diestro's face and head remain defended.

At the same time, the Diestro will reduce his sword through a plane, placing it with direction to a point of touch. These two actions must be very carefully coordinated with the Diestro taking care that, when he begins to place his sword in line, he gives a straight two-and-one-half-foot-long step, measured from center of the left heel at point D, with his right foot from point 9, where it will have remained in the air, along the interior side of isosceles triangle BDQ to the medio proporcionado at point E. The Diestro's right foot will be placed so that an imaginary line extending from the tip of the right foot crosses the common diameter line, AB, between its middle at point Z and the center of the opponent's right heel, which is located at point B. The Diestro's left foot will follow without being set down so that the Diestro will have greater reach. This will be done in such a way that, when the left foot arrives near the right, the thrust will be executed such that the opponent's sword ends up between the Diestro's sword and upper quillon with the first division of the opponent's

weak near the Diestro's upper quillon and above the Diestro's guard. The Diestro must try to coordinate these movements of the body and of the arm and sword so that they end at the same time and so that the weight of the Diestro's body is over the center of the Diestro's right heel. If done according to these requirements, then this technique will be done according to the Art.

To retreat from the dangerous place of the execution, the Diestro will immediately give a mixed-lateral-and-backward-step with his left foot (since it will have remained in the air) to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle. The Diestro will end up with his arm and sword in the right-angle so that opponent's sword is contained in the event the opponent wishes to reduce it from the Diestro's right defensive plane.

If the opponent changes position, the Diestro will oppose with one of the impediments or atajos that have been explained elsewhere, whichever one is necessary, with the Diestro shifting the weight of his body over the center of his left heel so that he is able to immediately move to the formation of a new technique or to respond to wherever he is obligated to by the movements of the opponent.

NOTICE

In this technique that is formed by means of the second atajo, and in the rest that follow, the Diestro can omit making the first small pyramid by immediately making contact between the swords by the outside part according to the requirements that have been explained.

Proposition 2 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the technique of the quarter-circle-thrust in first intention by the inside part and by the posture of the sword, taking the opponent's sword by the outside part by means of the second atajo.

The quarter-circle-thrust of first intention from the second atajo and afar:

Assume the Diestro has passed to the medio proporcional of the posture of the sword at point D by means of the second atajo by the outside part.

From this medio, the Diestro will carry his sword to its fourth line, which is the same as placing the point of the sword at the height of the plane of the right-angle and remiss to his right side. The Diestro's arm will be in its fifth line, which is the same as it participating somewhat in the mixed-low-line on the Diestro's right side, and at the height of the middle horizontal plane. The Diestro must take care that the contact made for this technique places the first division of the opponent's sword near the fourth division of the Diestro's sword. Without delay, the Diestro must quickly make a movement of reduction with his arm and sword through the same middle plane, carrying the opponent's sword from the Diestro's right line to his left line, which the Diestro achieves by passing his arm from its fifth line to its seventh line and his sword from its fourth line to where it is on its axis and in line with a point of touch somewhere between the opponent's armpit and right

collateral plane. The pyramid of this movement will be the one imagined around the center of the wrist when the arm and sword are in this position. The opponent's sword will end up outside of the Diestro's left defensive plane.

At the same time the Diestro begins to reduce his sword, placing it in line for the execution of the thrust, he must give a two-and-one-half-foot-long straight step with his right foot from point 9 to point E, which is the medio proporcionado for this technique, occupying point E with the center of his right heel so that a line extending from the tip of the right foot corresponds to where the wound is to be executed and the Diestro is opposing his right collateral plane. The Diestro must coordinate these movements of the body and of the arm and sword so that when the step is completed the Diestro's sword arrives at a point of touch somewhere near the opponent's right collateral plane. The thrust will be executed as the Diestro's left foot arrives near the Diestro's right foot. These actions must be completed at the same time, with the opponent's sword ending up between the Diestro's sword and lower quillon and outside of it. If done according to these requirements, then the technique will have been done with perfection.

To retreat from the danger of the execution, the Diestro will give a mixed-lateral-and-backward-step with his left foot (which will not have been set down) to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle and so that the weight of his body is over the center of his left heel with the opponent's sword contained outside of the Diestro's defensive plane. The Diestro will simultaneously raise his arm so that it is somewhat in the second line of its pyramid and his upper quillon in its second line. At the same time, the Diestro will carry the opponent's sword to the Diestro's left side, always containing it outside of the same left defensive plane.

If the opponent changes position, the Diestro will use one of the impediments or atajos that have been explained elsewhere, whichever one is appropriate.

Proposition 3 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between touch and one-half degree of contact with his sword.

How the Diestro will form the technique of Line-in-Cross in first intention by the posture of the sword and by the outside part, taking the opponent's sword by the same part.

Line-in-Cross in first intention from the second atajo:

Assume the Diestro has passed to the medio proporcional of the posture of the sword and that he has placed the atajo by the outside part with his sword in its fourth line and with his arm in its fifth line, and the opponent's sword is in its seventh line, as was explained in the first proposition.

If the Diestro feels the opponent communicates somewhere between touch and one-half degree of contact with his sword, the Diestro will form a portion of the third pyramid with his sword from its fourth line to its seventh line, including the opponent's sword. Simultaneously, the Diestro will raise his arm obliquely from its fifth line to its ninth line. His upper quillon will be in its second line with his pommel corresponding to his vertical plane of the chest. The center of the Diestro's guard will

be at eye level so that he remains defended in the superior part, and is defended in the lower by containing the opponent's sword outside of the Diestro's left defensive plane.

If the Diestro feels the same contact with the opponent's sword, he will give a straight two-and-one-half-foot-long step with his right foot from point 9 to point E, which is on the first orb of the opponent's sword and is the medio proporcionado of this technique. The center of the Diestro's right heel will occupy point E and the Diestro will be opposing his right collateral plane to the opponent with an imaginary line extending from the tip of the right foot corresponding to the opponent's shoulder where the wound will be executed. The left foot will follow until it is near the right foot.

The Diestro must ensure that, when the step is given, he reduces his own sword (without losing contact with opponent's sword) from its seventh line to its second line such that when the left foot arrives next to the right foot the Diestro's arm and sword will have been placed in the right-angle by means of a mixed-natural-and-accidental-movement and in line with a point of touch where the wound will be executed. These actions must be completed at the same time, with the opponent's sword contained outside of the Diestro's left defensive plane. If done according to these requirements, then this technique will have been done with perfection.

The Diestro will retreat from the dangerous place of the execution by giving a mixed-lateral-and-backward-step to his left side with his left foot to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle with the weight of his body over the center of his left heel, keeping his arm and sword in the right-angle so that, if the opponent tries to reduce his sword, the Diestro will be able to contain it outside of the Diestro's left defensive plane.

If the opponent changes position, the Diestro will oppose with one of the impediments or atajos that have been previously explained, whichever is necessary.

Proposition 4 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between simple touch and one-half degree of contact with his sword.

How the Diestro will form the general technique of Weak Over the Strong, executing it above the right-angle of the opponent in first intention by the posture of the sword, taking the opponent's sword by the outside part by means of the second atajo.

The general technique of Weak Over the Strong in first intention from the second atajo:

The first part of this technique is the second atajo, according to the requirements that have been explained for it, and that the Diestro has passed to the medio proporcional of the posture of the sword at point D.

The second part is that the opponent has not altered the contact that he at first made with his sword. If so, then the Diestro will include the opponent's sword in the revolution of a pyramid of the hand, carrying the opponent's sword to the superior primary plane with this revolution. The

Diestro will then immediately make a movement of increase on the opponent's sword, moving the point where the swords cross to the opponent's greater degrees of strength while applying two or more degrees of contact to this movement so that, with it, the opponent's sword goes outside of the Diestro's right defensive plane.

Without delay, the Diestro will very quickly give a four-foot-long transverse step with his right foot to his left side along the exterior side of the triangle from point 9 to point H, occupying point H and the first orb of the opponent's sword with the center of the right heel. This will be done so that the tip of the right foot corresponds to where the wound will be directed.

At the same time this step is given, the Diestro will make a mixed-reducing-and-forward-movement to place his arm and sword in line with the opponent and in the right-angle. These movements of the body and of the arm and sword must be coordinated so that when the step is completed the thrust is simultaneously executed to the opponent's right shoulder or above the right-angle, leaving the opponent's sword very far outside of the Diestro's right defensive plane.

Since the left foot will have followed the right without stopping next to it, the Diestro will be able to retreat by giving a mixed-lateral-and-backwards step to the medio de proporcion and maximum orb of the opponent, where the Diestro will end up positioned over the right-angle so that he is able to immediately respond to whatever disposition he is given by the opponent.

Proposition 5 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between one-half and one degree of contact with his sword.

How the Diestro will form the technique of the half cut to the left side of the opponent's face in first intention by the posture of the sword, taking the opponent's sword by the outside part.

The half cut of first intention from the second atajo and afar:

It is assumed that the Diestro is found at the medio proporcional of the posture of the sword at point D and that he has placed atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

Without delay, the Diestro will apply a natural movement on the opponent's sword with two degrees of contact with the lower edge of his own sword, deviating or expelling the opponent's sword to the Diestro's right line. The Diestro will immediately separate his own sword from the opponent's so that the Diestro can benefit from the violent movement the opponent is obliged to make because of this suspension. The Diestro will accomplish this by forming an angle at the inside of his elbow so that the upper part of his arm remains in the same position while the second part of his arm from the elbow to the wrist is raised to its second line with his sword in the plane of its third line with the upper quillon in its third line.

Then the Diestro will immediately form the half cut while, at the same time, giving a straight, two-and-one-half foot long step with his right foot from point 9 to point E, which is on the first orb of the opponent's sword and is the medio proporcionado of this technique. The Diestro will occupy

point E with the center of his right heel so that a line extending from the tip of the right foot crosses the common diameter line, AB, in obtuse and acute angles such that the Diestro opposes his vertical plane of the chest to the opponent.

When the step with the right foot ends, the half cut must be executed in the plane passing along the diagonal of the square that is imagined on the left side of the opponent's face. The Diestro must take care that the execution of the arm and guard is done so that opponent's sword is contained outside of the Diestro's right defensive plane.

The Diestro must try to coordinate the movements of his body and of his arm and sword so that they are completed at the same time. If done according to these requirements, then this technique will be done as is necessary.

To retreat from the danger of the execution, the Diestro will give a mixed-lateral-and-backward-step with his left foot to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle. The Diestro will then reduce his arm and sword to the right-angle with the same attention advised in the construction so that the Diestro is able to contain the opponent's sword outside of the Diestro's right defensive plane.

If the opponent changes position, the Diestro will apply one of the impediments or atajos that have been explained elsewhere.

If the opponent's sword remains still, the Diestro will be able to subject it by the outside part, shifting the weight of his body so that it is over the center of his left foot.

Proposition 6 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between one-half and one degree of contact with his sword.

How the Diestro will form a thrust to the opponent's shoulder or face in first intention by the posture of the sword, taking the opponent's sword by the outside part.

The thrust of first intention to the opponent's shoulder or face from the second atajo and afar:

Assume that the Diestro is found at the medio de proporcion of the posture of the sword and has placed atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

If the Diestro feels that the opponent communicates one degree of contact with his sword, then the Diestro will apply two degrees of contact on the opponent's sword with the lower edge of his own sword and then immediately separate his sword from the opponent's so that he benefits from the violent movement the opponent is obligated to make because of this suspension. The Diestro will reduce his arm and sword (bypassing the opponent's upper quillon) to the right-angle so that the Diestro's sword is in line with a point of touch.

At the same time, the Diestro will give a straight, two-and-one-half-foot-long step with his right foot from point 9 to point E, which is on the first orb of the opponent's sword and is the medio proporcionado of this technique, so that point E is occupied by the center of the Diestro's right heel in such a way that a line extending from the tip of the right foot corresponds to where the wound will be executed and the Diestro is opposing his right collateral plane to the opponent.

The Diestro will take care that, when the step with the right foot ends and the left foot arrives near it, the thrust will be executed to the opponent's shoulder or face with the Diestro's arm and sword in the right-angle. This must be done in such a way that, if the opponent tries to reduce his sword, the Diestro will be able to contain the opponent's sword outside of the Diestro's right defensive plane.

The Diestro must coordinate the movements of his body and of his arm and sword so that they are completed at the same time. If done according to these requirements, then this technique will have been done with perfection.

To retreat from the dangerous place of the execution, the Diestro will give a mixed-lateral-and-backward-step with his left foot to his left side and to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle with the weight of his body over the center of his left foot. The Diestro will end up with his arm and sword in the right-angle, with the attention advised in the construction, so that, if the opponent tries to reduce his sword, the Diestro will be able to contain the opponent's sword on the Diestro's right defensive plane.

If the opponent changes position, the Diestro will oppose one of the impediments or atajos that have been explained elsewhere, whichever is needed.

Proposition 7 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between one-half and one degree of contact with his sword.

How the Diestro will form a thrust in first intention by the posture of the sword and by the outside part under the opponent's right arm, by means of two degrees of contact.

The thrust of first intention under the opponent's right arm from the second atajo and afar:

It is assumed that the Diestro has passed to the medio proporcional of the posture of the sword and that he has placed atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

From this position and medio, the Diestro will apply two degrees of contact with his sword and then immediately separate his sword from the opponent's so that he can benefit from the violent movement the opponent will be obligated to make because of this suspension. The Diestro will then form a portion of a small pyramid sufficient to bypass the opponent's upper quillon, placing his sword in line under the opponent's arm, or in the opponent's right vertical plane, or between the opponent's right vertical and right collateral planes.

When the Diestro causes the suspension with the contact that he makes on the opponent's sword, the Diestro will give a straight two-and-one-half-foot-long step with his right foot to the first orb of the opponent's sword so that he occupies this same first orb with the center of his right heel in such a way that a line extending from the tip of his right foot corresponds to the point of touch with the Diestro opposing his right collateral plane, and so that the opponent's sword does not have direction to the Diestro's body.

The Diestro's left foot will quickly follow so that, when it arrives near the right, the thrust is executed by the Diestro raising his arm to its second line with his upper quillon in its second line and in such a way that the Diestro remains defended in the upper part with the opponent's sword outside of the Diestro's right defensive plane.

The Diestro must coordinate these movements of his body and of his arm and sword so that they are finished at the same time.

If done according to these requirements, then this technique will be done as necessary.

To retreat from the danger of the execution, the Diestro will give a mixed-lateral-and-backward-step to his left side and to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle with the weight of his body over the center of his left heel. The Diestro will reduce his arm and sword to the right-angle so that, if the opponent reduces his sword, the Diestro will be able to contain it outside of the Diestro's right defensive plane.

If the opponent changes position, the Diestro will oppose with one of the impediments or atajos that have been explained elsewhere, whichever is necessary.

Proposition 8 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates somewhere between touch and one degree of contact with his sword.

How the Diestro will form the thrust of first intention to the opponent's shoulder by the posture of the sword and the inside part by making a movement of diversion on the opponent's sword.

The thrust of first intention to the opponent's shoulder with a diversion from the second atajo and afar:

It is assumed that the Diestro has passed to the medio proporcional of the posture of the sword and that he has placed atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

From this position, the Diestro will, with some violence, make a movement of diversion on the opponent's sword through the inferior part of a pyramid and from the Diestro's fourth line to his seventh line so that the opponent's sword comes to a stop in the fifth line of its pyramid and outside of the Diestro's left defensive plane. The Diestro's arm will simultaneously pass from its fifth line and the middle plane (where it was found during the atajo) along an oblique plane to its ninth line. The Diestro's upper quillon will be in its second line.

Taking advantage of the suspension this movement of diversion causes on the opponent's sword, the Diestro will very quickly reduce his own sword around the center of his wrist (forming a portion of a small pyramid sufficient to bypass the opponent's lower quillon) with his arm in the right-angle and in line with the point where the wound will be directed.

The Diestro will take care that, when he begins the aligning movement, he gives a two-and-one-half-foot-long step with his right foot by the posture of the sword from point D to point E, which is on the first orb of the opponent's sword and is the medio proporcionado for this technique, occupying point E and this same orb with the center of his right heel in such a way that a line extending from the tip of the Diestro's right foot corresponds to the opponent's shoulder.

When the Diestro finishes giving this step, his sword will arrive at the opponent's shoulder and, when the left foot is placed down near the right, the Diestro will shift the weight of his body so that it is over the center of his right heel, executing the thrust with his right collateral plane opposed.

The Diestro must coordinate these movements of his body and of his arm and sword so that they are completed at the same time with the opponent's sword contained outside of the Diestro's left defensive plane. If done according to these requirements, then this technique will have been done according to the Art.

To retreat from the danger of the execution, the Diestro will immediately give a mixed-lateral-and-backward-step to his left side and to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle with the weight of his body over the center of his left heel. The Diestro will end up with his arm and sword in the right-angle, containing the opponent's sword outside of the Diestro's same defensive plane if the opponent also reduces his sword to the right-angle.

If the opponent's sword remains in the fifth line of its pyramid, then the Diestro will, with the center of his wrist, lower his own sword to the acute angle, making contact with the opponent's sword so that it is contained outside of the Diestro's same defensive plane. The Diestro will simultaneously raise his arm so that it is somewhat in the second line of its pyramid with the Diestro's upper quillon in its second line, attending to the Diestro's defense of the superior part.

If the opponent places his sword in some other position, the Diestro will oppose with one of the impediments or atajos that have been explained elsewhere, whichever is appropriate.

Techniques the Diestro can do in second intention from the second atajo and from afar:

Proposition 9 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating up to one degree of contact with his sword.

How, by means of the second atajo and by the posture of the sword, taking the opponent's sword by the outside part and from above, the Diestro throws a thrust to the opponent's face that must be parried [acometimiento].

If the opponent parries this thrust that must be parried [acometimiento], how the Diestro will form the vertical or diagonal cut of second intention and from afar.

The vertical or diagonal cut of second intention and from afar:

Assume the Diestro has moved to the medio proporcional of the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

From this position and medio, the Diestro will apply two degrees of contact on the opponent's sword with the lower edge of his own sword and then immediately and as quickly as possible separate the swords, bypassing the opponent's upper quillon while reducing his arm and sword very firmly to the right-angle and in line with the opponent's face, which is where the point of touch will be.

At the same time that the Diestro reduces his arm and sword, he will give a straight step with his right foot from point 9 to point F, which is on the second orb of the opponent's sword, such that the point of the right foot corresponds to the point where the wound will be executed with the Diestro opposing his right collateral plane to the opponent. The Diestro will take care that the thrust is executed when the step of the right foot ends and the left foot comes close to the right foot.

It is assumed that the opponent responds very quickly to parry this thrust which must be parried *[acometimiento]* by means of a mixed-remiss-and-violent-movement to his right side, which will result in the opponent's sword moving to his vertical plane. This will give the Diestro disposition to take advantage of the generative act of this parry to form (close to the opponent's sword and with all perfection) a vertical or diagonal cut to the opponent's head or face.

Since the left foot will have followed the right foot without stopping next to it, the Diestro will be able to retreat from the risk of the execution by giving a backward step to the maximum orb of the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle with his arm and sword reasonably in the right-angle so that he is able to respond easily and quickly to oppose the opponent with one of the atajos or impediments, whichever is appropriate, so that the Diestro cannot be attacked.

Proposition 10 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating up to one degree of contact with his sword.

How the Diestro takes the opponent's sword by the outside part and from above by means of the second atajo and by the posture of the sword, throwing a thrust to the opponent's face that must be parried [acometimiento].

If this thrust that must be parried [acometimiento] is parried, how the Diestro will form the reverse-half-cut of second intention from afar.

The reverse-half-cut of second intention from the second atajo and afar:

Assume the Diestro has moved to the medio proporcional of the posture of the sword and that he has placed the second atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

From this position and medio, the Diestro will apply two degrees of contact on the opponent's sword with the lower edge of his own sword and then immediately and very quickly separate the swords, bypassing the opponent's upper quillon while reducing his arm and sword very firmly to the right-angle, throwing a thrust to the opponent's face that must be parried *[acometimiento]*. To do this, the Diestro will turn his hand so that it is somewhat fingernails down so that the Diestro's upper quillon will be in its ninth line, directing his arm and sword firmly and bravely to the point of touch.

At the same time that the Diestro reduces his arm and sword to the right-angle, the Diestro will give a straight step with his right foot from point 9 to point F, which is on the second orb of the opponent's sword, placing his right foot down such that the point of the right foot corresponds to the point of touch where the wound will be executed with the Diestro is opposing his right collateral plane to the opponent.

The Diestro will take care that the travel of the thrust that must be parried *[acometimiento]* is completed when the step with the right foot ends and the left foot is brought next to the right foot.

Assuming the opponent responds promptly to parry the thrust by means of a mixed-violent-and-remiss movement to his right side, which will result in the opponent's sword moving to the opponent's vertical plane, the Diestro will be given good disposition to take advantage of the generative act of the parry by very quickly moving his own sword along an oblique plane corresponding with its upper edge to the ninth line of its pyramid and, from there, forming a reverse-half-cut that will be executed by reducing the sword along another oblique plane imagined passing from the right eyebrow to the jaw.

Having executed the cut, the Diestro will retreat from the risk of the execution by giving a backwards step with his left foot to return to the medio proporcional. The Diestro's right foot will follow so that the Diestro ends up over the right-angle and in the right-angle so that he is able to quickly respond to place an impediment on the opponent's sword if he reduces it to the right-angle.

Proposition 11 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating up to one degree of contact with his sword.

How the Diestro takes the opponent's sword by the outside part and from above, by the posture of the sword and by means of the second atajo, throwing a thrust to the opponent's face that must be parried [acometimiento].

If this thrust that must be parried [acometimiento] is parried, how the Diestro will form a thrust executed below the right-angle in second intention and from afar.

The thrust executed under the right arm in second intention from the second atajo and afar:

Assume the Diestro has passed to the medio proporcional of the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

From this position and medio, the Diestro will apply two degrees of contact on the opponent's sword with the lower edge of his own sword and then immediately and very quickly, and with as much speed as possible, separate the swords, bypassing the opponent's upper quillon while reducing his arm and sword very firmly to the right-angle and throwing a thrust to the opponent's face that must be parried *[acometimiento]*.

At the same time, the Diestro will give a straight step with his right foot from point 9 to point F, which is on the second orb of the opponent's sword, placing the right foot down such that the point of the right foot corresponds to the point of touch where the wound will be executed and so that the Diestro is opposing his right collateral plane to the opponent. The Diestro will take care that the travel of the thrust that must be parried *[acometimiento]* is completed when the step with the right foot ends and the left foot is brought next to the right foot.

Assuming the opponent responds promptly to parry the thrust by means of a mixed-violent-and-remiss movement to his right side, which will result in the opponent's sword moving to the opponent's vertical plane, the Diestro will be given good disposition to take advantage of the generative act of the parry by very quickly freeing his sword, forming a vertex around the center of his wrist and describing a portion of a pyramid with the point of sword passing under the opponent's guard and arm from the outside part until it has direction to the opponent's body under the right-angle. Whereupon the Diestro will execute the thrust. If done according to these requirements, this technique will have been done with the required perfection.

The Diestro will retreat from the risk of the execution by immediately taking his body away in such a way that the weight of his body is over the center of his left foot. The right foot will follow so that the Diestro ends up positioned over the right-angle at the medio proporcional, as before, and the Diestro's sword will return to the plane of the right-angle so that he is able to promptly respond as necessary to wherever the opponent places his sword.

ADVICE

When the Diestro throws the thrust to the opponent's face which must be parried *[acometimiento],* it will often be parried so thoughtlessly that the opponent will turn his body, giving his entire breadth to the Diestro in such a way that the Diestro can free his sword with only a motion around the center of his wrist and (with a motion of the arm) safely form the punching thrust or Diving Thrust *[Zambullida]* to the chest.

Techniques that can be done from the second atajo in first intention, moving in close:

Proposition 12 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating up to one degree of contact with his sword.

How the Diestro moves in close for the movement of conclusion by means of the second atajo, forming the mixed angle of first intention by the posture of the sword, taking the opponent's sword by the outside part and from above.

The mixed angle of first intention from the second atajo and in close:

The first part of this proposition is the second atajo by the outside part at the medio proporcional of this jurisdiction, creating four right-angles with the swords.

The second part is for the Diestro to, without altering the four right-angles, give a straight four-foot-long step with the right foot along the perpendicular of the triangle, from point 9 to point G, occupying point G and the second orb of the opponent's sword with the center of his right heel, placing the right foot in such a way that the point of the right foot faces the center of the common circle.

The third part is for the Diestro to immediately give a curved step with his left foot to the tangent line passing through the opponent's right foot. When the Diestro begins the step with his left foot, he must also make the movement of conclusion on the opponent's guard, taking it with him. At the same time, the Diestro must close the four right-angles created by the swords, forming the mixed angle by bending his arm, turning his hand, and directing the point of his sword to the opponent's shoulder or face while, with his arm, uniting his lower quillon with opponent's sword by the outside part so that it is enchained in addition to the movement of conclusion made on the guard. The Diestro's right foot will follow the left and be placed down behind it so that the Diestro ends up positioned over the right-angle. This action and that of the wound must be completed at the same time.

Proposition 13 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating only touch with his sword.

How the Diestro will move in close for the movement of conclusion by means of the second atajo, forming another mixed angle of first intention by the posture of the sword, taking the opponent's sword by the outside part and from above.

The other mixed angle of first intention from the second atajo and in close:

The first part of this proposition is the second atajo by the outside part at the medio proporcional of this jurisdiction at point D, creating four right-angles with the swords.

If the Diestro recognizes that the opponent does not alter the touch, he will form a pyramid around the center of his wrist without losing contact with the opponent's sword, seeking to accompany this revolution with another small one made with the guard from the right defensive plane to the left defensive plane, forming it obliquely in such a way that, if the Diestro wants to, he can cover all of his face with the guard.

When the swords complete the revolution of this pyramid and arrive back where they began on the Diestro's right defensive plane, the Diestro will give a straight step along the perpendicular of the triangle, from point 9 to point G and the second orb of the opponent's sword. The Diestro's right foot will be placed down in such a way that the point of the right foot is facing the center of the common circle. The Diestro will take care that, when his right foot lands, finishing its travel, the swords also finish, ending up forming the four right-angles as in the beginning.

The Diestro will then immediately move to the tangent line passing through the opponent's right foot by giving a curved step with his left foot and making the movement of conclusion on the opponent's guard, taking it with him. At the same time, the Diestro will close the four right-angles formed by the swords to make the mixed angle by turning his hand fingernails down and directing the point of his sword to the opponent's face while bending his arm a little and uniting his lower quillon with the opponent's sword so that it ends up enchained. The Diestro's right foot will follow the left foot and be placed behind it so that the Diestro ends up positioned over the right-angle so that the technique will be safely worked with perfection.

Proposition 14 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating only touch with his sword.

How the Diestro will move in close by means of the second atajo for the movement of conclusion, forming the punching thrust of first intention by the posture of the sword, taking the opponent's sword by the outside part and from above.

The punching thrust of first intention from the second atajo and in close:

Assume the Diestro has moved to the medio proporcional by the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line and his arm in its fifth line. The opponent's sword is in its seventh line, as was explained in the first proposition.

If the Diestro feels the opponent communicates only touch with his sword, then he will form with his own sword a portion of its third pyramid through the inferior part from its fourth line to its seventh line, including the opponent's sword and raising his own arm obliquely from its fifth line to its ninth line. The Diestro's upper quillon will be in its second line and his pommel will correspond to his vertical plane of the chest with the center of his guard at eye level so that the Diestro's upper and lower parts remain defended. This will result in the opponent's sword having been placed outside of the Diestro's left defensive plane.

The Diestro will take care that, when the swords begin to pass to the Diestro's left side because of this revolution, he also begins to give a four-foot-long step with his right foot along the perpendicular line, DI, of isosceles triangle BDQ from point 9 to point G, which is on the second orb of the opponent's sword and is the medio proporcionado of this technique. The Diestro will occupy point G with the center of his right heel such that he opposes his vertical plane of the chest to the opponent and a line extending from the tip of the right foot crosses the common diameter line at the center of the circle or very near to it. When this step is finished, the Diestro's arm, quillon and guard must be in the referenced lines with his sword in its seventh line.

If the Diestro feels the same touch in the opponent's sword then, without losing notice of the contact, he will immediately occupy the angle that has been created between the swords, giving a curved step with his left foot and placing his left arm above the same angle, reaching his hand around as if forming a C to the right, and seizing the opponent's guard and lower quillon from the outside part. The opponent's blade will end up under the Diestro's arm and close the Diestro's back. At the same time the Diestro gives the step and reaches his left hand in, he will turn his right hand fingernails down and, without losing contact between the swords, the Diestro will withdraw his arm and sword with a backward movement until his guard is placed next to his right ear, where it will be free to act, so that the Diestro can throw the punching thrust to the opponent's face or body.

The actions of the step, the movement of conclusion, and placing the sword free must be coordinated in such a way that they are all completed at the same time. The right foot will follow the left so that the Diestro ends up positioned over the right-angle opposing his left collateral plane to the opponent. If done according to these requirements, then this technique will have been done as necessary.

Proposition 15 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating only touch with his sword.

How the Diestro will, by means of the second atajo, form the reverse-half-cut of first intention on the diagonal of the right side of the opponent's face by the posture of the sword, passing to a movement of conclusion, taking the opponent's sword by the outside part.

The reverse-half-cut of first intention from the second atajo and in close:

Assume the Diestro has moved to the medio proporcional of the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line, his arm in its fifth line and the opponent's sword in its seventh line, as was explained in the first proposition.

If the Diestro feels the opponent communicates little more than touch with his sword, then he will form with his own sword a portion of its third pyramid through the inferior part from its fourth line to its seventh line, including the opponent's sword and placing it outside of the Diestro left defensive plane. The Diestro will raise the part of his arm from the elbow to the hand obliquely from its fifth line to its ninth line and the rest of the arm will be in its fifth line with the Diestro's upper quillon in its second line so that the Diestro remains defended in the superior part.

When the Diestro begins this portion of a pyramid, he will give a four-foot-long step with his right foot along the perpendicular line, DI, of isosceles triangle BDQ, from point 9 to point G, which is on the second orb of the opponent's sword and is the medio proporcionado for this technique. The Diestro will occupy point G and this same orb in such a way that a line extending from the tip of his right foot crosses the common diameter line, AB, at the center of the circle or very near to it. The Diestro will oppose the vertical plane of his chest to the opponent as much as possible. This will be done in such a way that the movements of the body and of the arm and sword are completed at the same time.

If the Diestro feels the opponent resists with the same touch then, without delay, the Diestro will give a curved step with his left foot taking care that, during the first half of this step, he raises his sword through a plane from its seventh line to its ninth line while carrying the opponent's sword. While doing this, the Diestro will turn his hand fingernails down so that his upper quillon moves from its second line to its sixth and his lower quillon is in its second line. The Diestro will also take care to, during the second half in which the step is completed, reduce his sword through a plane and execute the reverse-half-cut along the diagonal line of the square imagined on the right side of the opponent's face.

At the same time, the Diestro will move his left arm underneath the angle created by the swords to make a movement of conclusion on the opponent's guard from the outside part. The Diestro must coordinate these movements so that the three actions of the body, and of the right arm, and of the left arm are completed at the same time. The right foot will immediately follow the left foot so that the Diestro ends up positioned over the right-angle opposing his left collateral plane to the opponent. If done according to these requirements, then the technique will have been perfectly done.

ADVICE

If the Diestro prefers, he can execute a vertical cut in place of the reverse-half-cut without much difference except that, instead of directing the sword to the opponent's face, it will be directed to the top of the opponent's head.

The Diestro will have to raise his sword up for the vertical cut so that it corresponds to the vertical line where it will be executed.

In order to execute this technique well, the Diestro must make the movements and steps without stopping. In doing so, it will be recognized to be very safe, and gallant, and the feet, arms, hand, and sword will act with purpose to obey the Diestro's will and do as he intends.

Proposition 16 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating only touch with his sword.

How, by means of the second atajo, the Diestro will form the Diving Thrust [Zambullida] or punching thrust in first intention by the posture of the sword, taking the opponent's sword by the outside part, with a movement of conclusion and, successively, a reverse-vertical-cut.

The Diving Thrust [Zambullida] or punching thrust in first intention from the second atajo and, successively, a reverse-vertical-cut from in close:

Assume the Diestro has moved to the medio proporcional by the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line, his arm in its fifth line, and the opponent's sword in its seventh line, as was explained in the first proposition.

If the Diestro feels the opponent communicates little more than contact with the sword, then he will form with his own sword a portion of its third pyramid through the inferior part from its fourth line to its seventh line, including the opponent's sword and carrying it to its fifth line and outside of the Diestro's left defensive plane. The Diestro will raise his arm obliquely from its fifth line to its ninth line and his upper quillon will be in its second line so that the Diestro remains defended in the superior part.

At the same time that he begins this portion of a pyramid, the Diestro will give a four-foot-long step with his right foot along the perpendicular line, DI, of isosceles triangle BDQ, from point 9 to point G, which is on the second orb of the opponent's sword and is the medio proporcionado of this technique. The Diestro will occupy point G and this same orb in such a way that a line extending from the tip of the right foot crosses the common diameter line, AB, at the center of the circle or very near to it. Opposing his vertical plane of the chest to the opponent as much as possible, the Diestro will place his left arm above the angle that is formed by both of the swords in such a way that the movements of the body, and of the sword, and of the right arm, and of the left arm are completed at the same time.

If he feels the opponent resists with the same touch then, without delay, the Diestro will give a curved step with his left foot. During the first half of the step, the Diestro will take care to bend his arm and turn his hand fingernails down so that his upper quillon goes to the seventh line of its pyramid. With a successive action, the Diestro will lower the point of his sword with a mixed-natural-and-reducing-movement such that it describes a curved line until it has direction to the opponent's body. During the second half in which the step is completed, the Diestro will also take care to execute the Diving Thrust *[Zambullida]* or a punching thrust while making a movement of conclusion with his left arm and left hand on opponent's guard from the outside part.

The Diestro must coordinate these movements in such a way that the three actions of the body, and of the right arm, and of the left arm are completed at the same time. The right foot will immediately follow the left so that the Diestro ends up positioned over the right-angle opposing his left collateral plane to the opponent.

After the wound has been executed, the Diestro will continue with his sword, throwing a backwards movement to withdraw it through the inferior plane and then raising it to the superior, forming a reverse-vertical-cut with its fifth pyramid and executing it on the right side of the opponent's head in such a way that the action of the right foot and the execution of the cut are completed at the same time.

Having done these actions according to these requirements, the technique will have been done with the necessary perfection.

Techniques of second intention from the second atajo and moving in close.

Proposition 17 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating up to one degree of contact with his sword.

How, by the posture of the sword and by means of the second atajo, the Diestro will throw a thrust to the opponent's face that must be parried [acometimiento], taking the opponent's sword by the outside part and from above.

If this thrust that must be parried [acometimiento] is parried, how the Diestro will form the vertical cut of second intention, moving in close for the movement of conclusion.

The vertical cut of second intention from the second atajo and in close:

Assume the Diestro has moved to the medio proporcional of the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

From this position and medio, the Diestro will apply two degrees of contact on the opponent's sword with the lower edge of his own sword and then he will immediately separate the swords as quickly as possible, bypassing the opponent's upper quillon and reducing his own arm and sword very firmly to the right-angle, placing it in line with a point of touch on the opponent's face.

At the same time, the Diestro will give a four-foot-long step with his right foot along the perpendicular, DI, of isosceles triangle BDQ from point 9 to point G, which is on the second orb of the opponent's sword and is the medio proporcionado of this technique. The Diestro will occupy point G and this same orb in such a way that a line extending from the tip of his right foot crosses the common diameter line, AB, at the center of the circle or very close to it, and so that the Diestro is opposing his vertical plane of the chest as much as possible to the opponent's right vertical plane. The Diestro will take care that the course of the thrust which must be parried *[acometimiento]* is completed at the same time the step with the right foot is completed and the left foot is placed next to it.

It is assumed that the opponent responds very quickly to parry the thrust which must be parried *[acometimiento]* by means of a mixed-violent-and-remiss movement to his right side, which will result in the opponent's sword passing to the opponent's right vertical plane, giving the Diestro disposition to take advantage of the generative act of the parry to form (close to the opponent's sword, and with all perfection) a vertical cut, executing it to the middle or top of the opponent's head.

At the same time the vertical cut is formed, the Diestro will give a curved step to his left side with his left foot, arriving at the tangent of the opponent's right foot, where he will make a movement of conclusion on the opponent's guard. The Diestro will coordinate the movements in such a way that the actions of the step, and of the cut, and of the conclusion are completed at the same time.

When the execution of the cut is descending, the Diestro will withdraw his arm until the point of his sword is in front of the opponent's face, which will prevent the opponent from grappling with the Diestro.

If the opponent is able to very quickly parry during the formation of the Diestro's cut, this action will result in the opponent's sword passing above the Diestro's head. In which case, the Diestro will make a movement of conclusion from the outside part. With this security, the natural movement of the cut can proceed in its course until the point of the Diestro's sword arrives near the inferior plane and then, with a successive action, the Diestro will throw a backwards movement with his sword and then raise it to the superior plane to form a reverse-vertical-cut that will be executed to the right side of the opponent's head, cutting until it reaches a point near the eyes.

Having done this technique according to these requirements, it will have been done according to the Art.

Proposition 18 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating up to one degree of contact with his sword.

How, by the posture of the sword and by means of the second atajo, the Diestro will throw a thrust to the opponent's face that must be parried [acometimiento], taking the opponent's sword by the outside part and from above.

If this thrust that must be parried [acometimiento] is parried, how the Diestro will form a reverse-half-cut of second intention to the opponent's face, moving in close for the movement of conclusion.

The reverse-half-cut of second intention from the second atajo and in close:

Assume the Diestro has moved to the medio proporcional of the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line and his arm in its fifth line, as was explained in the first proposition.

From this position and medio, the Diestro will apply two degrees of contact on the opponent's sword with the lower edge of his own sword and then immediately separate the swords as quickly as possible, bypassing the opponent's upper quillon and reducing his own arm and sword very firmly to the right-angle, placing it in line with a point of touch on the opponent's face.

At the same time, the Diestro will give a four-foot-long step with his right foot along the perpendicular, DI, of isosceles triangle BDQ, from point 9 to point G, which is on the second orb of the opponent's sword and is the medio proporcionado of this technique. The Diestro will occupy point G and this same orb in such a way that a line extending from the tip of his right foot crosses the common diameter line, AB, at the center of the circle or very close to it, and so that the Diestro is opposing his vertical plane of the chest as much as possible to the opponent's right vertical plane. The Diestro will take care that the course of the thrust that must be parried [acometimiento] is completed at the same time the step with the right foot is completed and the left foot is placed next to it.

Because the opponent will have to defend himself from the thrust that must be parried *[acometimiento]* by means of a mixed-violent-and-remiss movement to his right side and the Diestro's left side, this will immediately give the Diestro disposition to take advantage of this generative act to form (close to the opponent's sword and with only the necessary movements) a reverse-half-cut of second intention, whose execution will be directed to the diagonal of the square imagined on the right side of the opponent's face.

At the same time as the formation of the reverse-half-cut, the Diestro will give a curved step to his left side with his left foot, arriving at the tangent of the opponent's right foot, and putting his left arm below the sword to make a movement of conclusion. The Diestro will coordinate these movements so that the actions of the curved step, the reverse-half-cut, and the conclusion are all completed at the same time. The right foot will immediately follow the left so that the Diestro ends up positioned over the right-angle opposing his left collateral plane to the opponent. If done according to these requirements, then this technique will have been safely worked with perfection.

Proposition 19 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating up to one degree of contact with his sword.

How, by the posture of the sword and by means of the second atajo, the Diestro will throw a thrust to the opponent's face that must be parried [acometimiento], taking the opponent's sword by the outside part and from above.

If this thrust that must be parried [acometimiento] is parried, how the Diestro will form a Diving Thrust [Zambullida] or Punching Thrust in second intention, moving in close for the movement of conclusion.

The Diving Thrust [Zambullida] or Punching Thrust in second intention from the second atajo and in close:

Assume the Diestro has moved to the medio proporcional of the posture of the sword and has placed the second atajo by the outside part with his sword in its fourth line and his arm in its fifth line.

From this position and medio, the Diestro will apply two degrees of contact on the opponent's sword with the lower edge of his own sword and then immediately separate the swords as quickly as possible, bypassing the opponent's upper quillon and reducing his own arm and sword very firmly to the right-angle, placing it in line with a point of touch on the opponent's face.

At the same time that he makes the movement of reduction, the Diestro will give a four-foot-long step with his right foot along the perpendicular, DI, of isosceles triangle BDQ, from point 9 to point G, which is on the second orb of the opponent's sword and is the medio proporcionado of this technique. The Diestro will occupy point G and this same orb in such a way that a line extending from the tip of his right foot crosses the common diameter line, AB, at the center of the circle or very close to it, and so that the Diestro is opposing his vertical plane of the chest as much as possible to the opponent's right vertical plane. The Diestro will take care that the course of the thrust that must be parried *[acometimiento]* is completed at the same time the step with the right foot is completed and the left foot is placed next to it.

Because the opponent will have to defend himself from the swift and rigorous thrust which must be parried *[acometimiento]* by means of a mixed-violent-and-remiss movement to his right side and the Diestro's left side, the Diestro will be given immediate disposition to bend his arm and turn his hand fingernails down in such a way that the Diestro's upper quillon goes to the seventh line of its pyramid and, with a successive action, lower the point of his sword with a mixed-natural-and-reducing-movement such that it describes a curved line until it has direction to the opponent's body. At the same he is making these actions, the Diestro will give a curved step to his left side with his left foot, arriving at the opponent's tangent. As the Diestro's left foot lands, he will execute a Diving Thrust *[Zambullida]* or Punching Thrust between the opponent's right vertical and right collateral lines while making a movement of conclusion on the opponent's guard. The Diestro must coordinate these movements so that the three actions of the curved step, the execution of the thrust, and making the movement of conclusion are all completed at the same time.

The Diestro's right foot will immediately follow the left so that the Diestro ends up positioned over the right-angle opposing his left collateral plane to the opponent.

Having executed the wound, the Diestro will be able to throw a backwards movement with his sword, withdrawing it through the inferior plane and then raising it to the superior plane to form (by means of its fifth pyramid) a reverse-vertical-cut that will be executed to the right side of the opponent's head in such a way that the action of the right foot and the execution of the cut are completed at the same time. At the end of the technique, the pommel of the Diestro's sword will be at the height of the middle horizontal plane and next to the diametric of the chest, and the point of the Diestro's sword will be somewhat in the obtuse angle and pointed toward the opponent's face.

Having done it according to these requirements, this technique will have been worked with perfection.

Book Three, Chapter Twenty

An explanation of the techniques the instructor can teach that are executed from the third atajo in first intention, as well as in second intention and from afar, by the profile of the body, passing from the medio de proporcion to the proporcional and then immediately to the proporcionados of this jurisdiction, taking the opponent's sword by the inside and from above, feeling that the opponent communicates with his sword sometimes touch, and other times one or more degrees of contact.

Table of the techniques from the third atajo:

Techniques of first intention from the third atajo and afar:

1. The general technique of Narrowing *[Estrechar]* and its variants.

2. The general technique of Weak Over the Strong.

3. The Sagittal thrust, including the sword.

4. The thrust of first intention to the opponent's shoulder.

5. The half-circle thrust, finishing with the hands nails up.

6. The reverse-half-cut in first intention.

7. The vertical cut or diagonal cut.

Techniques of second intention and afar from the same third atajo:

8. A thrust to the face that must be parried *[acometimiento]* and, against the parry, the reverse-vertical-cut and reverse-diagonal-cut.

9. A thrust that must be parried *[acometimiento]* and, against the parry, the reverse-diagonal-cut and Diving Thrust *[Zambullida]* or punching thrust.

10. A thrust that must be parried *[acometimiento]* and, against the parry, the reverse cut continuing into a thrust.

11. A thrust that must be parried *[acometimiento]* and, against the parry, freeing the sword twice.

Proposition 1 Problem

It is given that the two combatants are positioned at the medio de proporcion over the right-angle, with the Diestro at points II A and the opponent at points LL B, and they are in the right-angle with their arms and swords in their right collateral planes, which correspond to the diameter line of the common orb, AB, through which the primary vertical plane is imagined passing. The opponent communicates no more than touch with his sword.

How the Diestro forms the general technique of Narrowing *[Estrechar]* in first intention by the profile of the body, moving from medio de proporcion to the proporcional and then immediately to the proporcionado of this technique, taking the opponent's sword from the inside and above.

Narrowing [Estrechar] in first intention from the third atajo and afar:

The first thing the Diestro will do is shift the weight of his body over the center of his left heel and, without altering the position of his arm, place his sword on the inside part and above the opponent's sword such that the Diestro's sword is in the eighth line of its pyramid with the lower edge parallel to the horizon.

At the same time, the Diestro will give a curved step with his right foot from the medio de proporcion at point A to the proporcional at point C. The left foot will follow and be placed behind the right foot. If the Diestro recognizes (by means of the contact between the swords) that the opponent resists with no more than touch with his sword, then the Diestro will form the greater portion of its second pyramid with his sword through the outside part to the inferior part on his right side.

When the Diestro's sword arrives on the third line of its pyramid and the opponent's sword is in its ninth line and outside of the Diestro's right defensive plane, the Diestro will give a step to his right side with his right foot from point C to K, which is located on first orb of the opponent's sword and is the medio proporcionado for this technique. The Diestro will occupy point K with the center of his right heel, directing the tip of his right foot so that it corresponds to the opponent's shoulder. The left foot will follow so that it is near the right foot and the Diestro will shift the weight of his body over the center of his right heel, ending up opposing his right collateral plane to the opponent.

When the step is given, the Diestro must be sure to carefully reduce his sword to the right-angle, carrying the opponent's sword while placing the tip of his own sword in line with the opponent's shoulder. This must be done with such coordination that the step is completed at the same time the thrust is executed. The opponent's sword must remain outside of the Diestro's right defensive plane and the weight of the Diestro's body will be over the center of his right foot.

Having done it according to these requirements, this technique will have been done according to the Art, and it will consist of the four movements, two of the body and two of the arm and sword, that every technique must consist of.

The Diestro will retreat from the danger of the execution by giving a mixed-lateral-and-backward-step to his right side with his left foot to the medio de proporcion. The right foot will follow so that the Diestro ends up positioned over the right-angle with the weight of his body over the center of

his left heel. The Diestro will carry his arm and sword in the right-angle to keep the opponent's sword outside of the Diestro's left defensive plane in case the opponent tries to reduce to the right-angle.

If the opponent places his sword in another position, the Diestro will make the appropriate atajo, maintaining the ability to immediately go with his right foot to wherever the movements of the opponent necessitate.

An explanation of the requirements that occur in this technique:

The Diestro must shift the weight of his body over the center of his left foot so that he can immediately take a step with his right foot to wherever the movements of the opponent necessitate.

Without altering the position of his arm, the Diestro places his sword by the inside part and above the opponent's so that the Diestro's sword is in the eighth line of its pyramid, making contact with the lower edge of his own sword so that he can recognize the amount of force the opponent communicates with his sword.

Feeling the opponent communicates no more than touch with his sword, the Diestro will form the greater portion of its second pyramid with his sword through the outside part to the inferior part on his right side, carrying the opponent's sword to the ninth line of its pyramid, and his own sword to the third line of its pyramid, ensuring the opponent's sword is placed outside of the Diestro's right defensive plane. This also ensures that the Diestro is able to more forcefully and more safely carry the opponent's sword outside of the Diestro's left defensive plane and is able to more violently execute this technique.

Having arrived at the referred to position with his sword, the Diestro will give a step with his right foot to the medio proporcionado of this technique, which is on the first orb of the opponent's sword, ensuring that he places himself at the necessary distance to be able to execute this technique.

The Diestro will place his right foot, directing the tip of it so that it has correspondence to the opponent's shoulder, which is where the execution will be. This correspondence also facilitates reaching the position the Diestro must be in at the end of the technique.

The left foot will follow and be placed near the right and the weight of the Diestro's body must be over the center of the right foot. The first reason for this is to achieve nearly an additional foot of reach. The second reason is so that the Diestro is able to immediately give a step with his left foot to the medio de proporcion after the execution.

When the Diestro gives the step, he will reduce his arm and sword to the right-angle, placing it in line with the opponent's shoulder. This is so that the Diestro has the necessary coordination between the movements of the body and of the execution.

These two movements of the body and of the arm and sword must be so well coordinated that the thrust is executed as the Diestro finishes giving the step. This is to ensure this technique is done with the necessary perfection. If the Diestro tries to execute the thrust before the step is given, he will be in danger. If the Diestro completes the step before executing the technique, he will also be in danger.

The execution of the technique must finish with the Diestro opposing his right collateral plane to the opponent. If the Diestro opposes any other to the opponent, he will not be as safe, nor will he be as able to retreat to the medio de proporcion with composure of the body following execution of the technique as when opposing this plane to the opponent.

The weight of the Diestro's body must be over the center of his right foot so that he can immediately give a step with his left foot.

An explanation of the requirements that occur in the two movements of the body and of the arm and sword in order to retreat to the medio de proporcion after the technique has been executed.

To retreat from the risk of the execution, the Diestro will give a mixed-lateral-and-backward-step to his right side with his left foot to the medio de proporcion so that the opponent is deprived of the ability to wound the Diestro since, even if the opponent tries to throw the wound, he will not immediately find the Diestro's body and the Diestro will have safer disposition to be able to respond with a wound.

The Diestro's right foot will follow so that he ends up positioned over the right-angle and so that the weight of his body is over the center of his left foot. This ensures the Diestro is well-positioned, and his body arranged without any extreme. Also, so that he can immediately give a step with his right foot for a new technique or to wherever the movements of the opponent necessitate.

The Diestro must keep his arm and sword in the right-angle so that, if the opponent tries to reduce to the right-angle, the Diestro will be able to contain the opponent's sword outside of the Diestro's left defensive plane. If the opponent is in another position, the Diestro will place one of the atajos that have been previously explained, whichever is appropriate for where the opponent positions his arm and sword, always taking care that he opponent's sword remains outside of one of the Diestro's defensive planes.

Lastly, this general technique consists of the movements that must occur in every technique in order to be safely worked.

Another method of wounding by means of this general technique of Narrowing [Estrechar]:

The Diestro is also able to perform the same operations according to the requirements explained in the previous proposition and, when the Diestro's sword has arrived at the third line of its pyramid, he will raise it slightly to more violently execute the thrust to the opponent's right eye or to the closest point on the opponent's face. All the other requirements remain the same as in the previous method of wounding.

Another method of wounding by means of this same general technique of Narrowing [Estrechar]:

The Diestro is also able to perform the same operations and, when his sword arrives on the third line of its pyramid, the Diestro will quickly continue the revolution of his sword to his left side, while giving the step at the same time, until the Diestro's sword is reduced to the second line of its third pyramid and the primary plane such that, when the step is completed, the thrust to the opponent's eye is completed at the same time with a mixed-natural-and-forward-movement. Because of the disposition of its formation, this will be executed more violently than the previous two methods.

Proposition 2 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates no more than one degree of contact with his sword.

How the Diestro forms the general technique of Weak Over the Strong in first intention and from afar:

The general technique of Weak Over the Strong in first intention from the third atajo and afar:

The first thing the Diestro will do is shift the weight of his body over the center of his left heel and, without changing the position of his arm, he will make contact with the lower edge of his sword from the inside part and above the opponent's sword, crossing the swords with his own sword in the eighth line of its second pyramid. At the same time, he will give a curved step to his right side with his right foot from the medio de proporcion at point A to the proporcional at point 10. The left foot will follow and be placed down close to and behind the right foot.

If the Diestro recognizes that the opponent resists with no more than touch, then the Diestro will form a revolution of the same pyramid through the outside part to the inferior part and to the Diestro's right side. When the Diestro's sword arrives on the primary plane, the Diestro will lower the opponent's sword to the middle plane in such a way that the part of the Diestro's arm from the elbow to the wrist is in its seventh line and the center of the Diestro's guard is on this same plane with the upper quillon in its second line. The Diestro will immediately make a movement of increase on the opponent's sword from the intersection of both swords to the opponent's greater degrees of strength, applying two or more degrees of contact to this movement.

Without hesitation, the Diestro will very quickly give a transverse step that is a little more than three-and-one-half feet long with his right foot from point 10 to point N, which is on the first orb of the opponent's sword and is the medio proporcionado for this technique. The Diestro will occupy point N and the same first orb with the center of his right heel such that the tip of the right foot corresponds to the point on the opponent's chest where the wound will be directed. The left foot will follow so that it is close to the right foot and the Diestro will shift the weight of his body over the center of his right heel, opposing his right collateral plane.

When the step is given, the Diestro will make a mixed-forward-and-reducing-movement with his sword, placing it in line with his arm and sword in the right-angle. These movements of the body and of the arm and sword will be coordinated so that when the step is completed the thrust to the chest is executed to the point the Diestro's sword corresponds to, abandoning the opponent's sword outside of the Diestro's left defensive plane.

If done according to these requirements, this technique will conform to the Art.

The Diestro will retreat from the risk that occurs when this technique is executed by giving a mixed-lateral-and-backward-step to his lift side with his left foot according to the requirements explained after the construction of the first proposition, without any difference. So as to not be tiresome by repeating the same here, it is omitted and only what is necessary is given here.

An explanation of the requirements that occur in this technique:

The Diestro will place the weight of his body over the center of his left heel so that he is able to immediately step with his right foot.

Without altering the position of his arm, he will place his sword on the inside part and above the opponent's sword, making contact with the lower edge of his own sword and crossing the swords with the Diestro's sword in the eighth line of its second pyramid. At the same time, the Diestro will give a curved step with his right foot to point 10 so that he gains advantages and is also able to recognize the strength the opponent applies to his sword.

Recognizing the opponent communicates no more than touch, which is what is assumed in this proposition, the Diestro will form a revolution of the same pyramid. When the Diestro's sword arrives on the primary plane, he will lower the opponent's sword to the middle plane with his own. This ensures the opponent's sword is included in the revolution and that the Diestro is able to lower it more safely to the same plane.

The part of the Diestro's arm from the elbow to the wrist will be in the seventh line of its pyramid, and the center of the Diestro's guard will be in the same middle plane with the upper quillon in its second line so that, if the opponent tries to free his sword, he will have to make larger dispositive movements. The Diestro will make the subjection with the lower edge of his sword against the opponent's so that it can be done more perfectly.

The Diestro will make a movement of increase on the opponent's sword from where they intersect to the opponent's greater degrees of strength, applying two or more degrees of contact to this movement. The Diestro must be sure not to lose contact or alter its consistency during the movement toward the opponent's greater degrees of strength, placing the weak of his own sword on the strongest part of the opponent's sword which, in this case, is not detrimental, but is very useful because a brief mixed movement is all that remains to be made in order to wound the opponent. Also, so that a type of suspension will be caused on the opponent's sword when the Diestro separates his sword from the opponent's, allowing the Diestro to give the step and execute the technique more safely.

Without hesitation, the Diestro will give a step with his right foot from the medio proporcional to the medio proporcionado for this technique, which is on the first orb of the opponent's sword, occupying it in the said manner. The left foot will follow and come close to the right so that the Diestro places himself in distance to execute the wound because, when the left foot is next to the right, the Diestro has close to a foot of greater reach without making any extremes.

The Diestro must place the weight of his body over the center of his right heel so that he can wound with more force and then afterwards be able to immediately give a step with his left foot.

The tip of the right foot must have correspondence to where the technique is to be executed so that it can be done more safely.

The Diestro must oppose his right collateral plane to the opponent since it safer than if he were to oppose any other plane.

When the Diestro gives the step, he will make a mixed-reducing-and-forward-movement, putting his arm and sword in the right-angle so that, when he finishes doing so, the thrust will be executed to the point the sword corresponds to. If the Diestro gives the step before putting the sword in line, it would be risky. If the Diestro puts the sword in line before taking the step, it would also be risky. Therefore, it is appropriate for the Diestro to take care to coordinate these two movements of the body and of the arm and sword so that they are completed at the same time.

The opponent's sword must remain outside of the Diestro's left defensive plane to ensure that it has no correspondence to the Diestro's body and so that the given precept is observed, which is that the Diestro must always seek to place or contain the opponent's sword outside of one of the Diestro's defensive planes.

Lastly, this technique consists of the movements that occur in each one of the techniques that are worked with perfection.

Proposition 3 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro forms the sagittal thrust or *Tentada* in first intention by the profile of the body according to the Art, taking the opponent's sword by the inside part and from above.

The sagittal thrust or Tentada in first intention from the third atajo and afar:

The first thing the Diestro will do is shift the weight of his body over the center of his left heel and, without changing the position of his arm, place his sword by the inside part and above the opponent's sword, making contact with the opponent's sword with the lower edge of his own sword and moving it to the eighth line of its second pyramid. At the same time, the Diestro will give a curved step to his right side with his right foot from the medio de proporcion at point A to the proporcional at point 10. The left foot will follow and be set down near the right foot and behind it.

If he recognizes the opponent communicates no more than touch with his sword, the Diestro will form a revolution of the same pyramid through the outside part and the inferior part to the Diestro's right side. When the Diestro's sword arrives on the primary vertical plane, the Diestro will begin to communicate more force to the opponent's sword with his own until he places the opponent's sword in its third or fourth line and the Diestro's sword is in its ninth or eighth line. The revolution will be completed in such a way that the Diestro's arm ends up in its seventh line and the center of the Diestro's guard is in the middle plane with the upper quillon in its second line. The amount of increased force the Diestro applies with his sword will be determined by the amount resistance the opponent makes with his sword.

At the same time, the Diestro will give a four-foot-long transverse step with his right foot from point 10 to point N, which is on the first orb of the opponent's sword and is the medio proporcionado for this technique. This medio is located at the intersection of the exterior side of isosceles triangle BCO with the exterior circle of the first orb of the opponent's sword. The Diestro will occupy point N, and this same orb and side, with the center of his right heel, opposing his right collateral plane. The left foot will follow and be placed next to the right foot, shifting the weight of his body so that is over the center of his right heel and abandoning the opponent's sword outside of the Diestro's left defensive plane. The Diestro must coordinate these movements so that when the step is completed the thrust is executed to the corresponding point on the opponent's chest with the Diestro's arm and sword in the right-angle.

If done in this manner, this technique will be done perfectly.

To retreat from the risk of the execution, the Diestro will give a mixed-lateral-and-backward-step to his right side with his left foot in the manner and according to the requirements explained after the construction of the first proposition, which is where you can see the explanation of these requirements.

Advice

This technique is not used much, if at all, except in the case of this proposition wherein it is assumed that the opponent does not communicate more than touch with his sword. It cannot otherwise be done.

An explanation of the requirements that occur in this technique:

The Diestro must shift the weight of his body over his left heel so that he can immediately give a step with his right foot.

Without changing the position of his arm, he will place his sword by the inside part and above the opponent's sword, making contact with the lower edge of his own sword on the upper edge of the opponent's sword such that the Diestro's sword is in the eighth line of its pyramid. At the same time, he will give a step with his right foot to point 10 so that he gains degrees of profile and can recognize the strength the opponent applies to his sword.

If the Diestro recognizes that the opponent does not communicate more than touch with his sword, as is assumed in this proposition, then he must form a revolution of the sword's second pyramid,

including the opponent's sword in the revolution for the Diestro's safety since the opponent communicates no more than touch with his sword.

When the Diestro's sword arrives on the primary plane with this revolution, he must begin to apply more force to the opponent's sword so that it is carried more violently, and the opponent is further deprived of the ability to free it. This also ensures the Diestro will be able to safely apply more force to the end of the revolution.

Upon completing the revolution and arriving on the ninth or eighth line of his sword, the Diestro will apply more force to the opponent's sword so that when the Diestro separates his sword at this moment, it will cause a type of suspension on the opponent's sword. The Diestro will be able to safely execute this technique in that brief moment.

At the end of the revolution, the Diestro's arm will be in its seventh line with the center of his hilt in the middle plane so that, if the opponent tries to free his sword, he will have to make larger dispositive movements.

The Diestro's upper quillon is in its second line to maintain the Diestro's ability to apply more force to the opponent's sword with the lower edge of his own sword upon completing the revolution with the required perfection.

At the same time that the Diestro applies more force to the opponent's sword at the end of the revolution, he will give a transverse step to the medio proporcionado of this technique so that he can take advantage of the suspension he has caused on the opponent's sword. He will do this by placing his arm and sword in the right-angle and in line with the point of touch where he will wound as safely as possible.

Another benefit the Diestro has at this medio proporcionado is that it is set four feet apart from the diameter line, AB, where the opponent is assumed to be positioned, giving the Diestro considerable inequality with the opponent.

The step with the right foot must be followed by the left, which will come near the right foot so that the Diestro will have nearly an extra foot of reach to the opponent.

The Diestro will shift the weight of his body over the center of his right heel so that he can immediately give a step with his left foot.

The Diestro's right foot will occupy the first orb of the opponent's sword since this orb is at the required distance for the thrusts from afar.

The Diestro's right foot will also occupy the exterior side of the isosceles triangle to improve the Diestro's safety by remaining farther away from the opponent's sword and able to retreat to the medio de proporcion before the opponent reduces his sword.

The Diestro will oppose his right collateral plane to the opponent because, if he opposes any other, he will not be as safe as he is when opposing the right collateral plane.

The Diestro will abandon the opponent's sword outside of the Diestro's left defensive plane, observing the given precept that the Diestro must always ensure the opponent's sword is outside of one of the Diestro's defensive planes.

The Diestro will coordinate these movements of the body and of the arm and sword so that, when the step is completed, the thrust is executed. If the Diestro completes the step first, then he will be in danger and, if the tries to give the wound before completing the step, he will also be in danger since he would not receive the benefits of the safety and perfection he has when completing these movements at the same time.

Lastly, this technique consists of the movements that are required in order for the techniques to be safely worked with perfection.

Proposition 4 Problem

It is given that both combatants are positioned at the medio de proporcion and the opponent communicates up to one degree of contact with his sword.

How the Diestro forms and executes a thrust of first intention to the opponent's shoulder by the profile of the body, taking the opponent's sword by the inside part and from above.

The thrust to the opponent's shoulder in first intention from the third atajo and afar:

Assume for the first part the Diestro has placed the third atajo from the inside part and above without skipping any of its requirements.

Also assume for the second part the Diestro has moved to the medio proporcional by the profile of the body according to the requirements that have been mentioned for doing so.

Assuming these two parts have been completed, the Diestro will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement. Taking advantage of this, the Diestro will reduce his sword through the superior part by forming a portion of a small pyramid sufficient to bypass the opponent's upper quillon while giving a two-and-one-half-foot-long step with his right foot along the interior side of the triangle from point 10 to point K, which is on the first orb of the opponent's sword. The Diestro's left foot will follow near the right foot so that the Diestro gains greater reach. This also facilitates giving a mixed-lateral-and-backwards step afterwards. When the left foot comes near the right foot, the thrust will be executed to the opponent's shoulder with a mixed-reducing-and-forward-movement. The Diestro will be opposing his right vertical plane, and the tip of his right foot will correspond to the point where the wound will be executed. The Diestro's hand will be somewhat fingernails up, placing the Diestro's lower quillon somewhat in the seventh line of its pyramid so that the opponent's sword is better contained outside of the Diestro's left defensive plane.

After the execution, the Diestro will give a mixed-lateral-and-backwards step to his right side and to the medio de proporcion and maximum orb of the opponent while impeding the opponent's sword with one of the four atajos appropriate for this jurisdiction, whichever one the position of the opponent's sword requires. The right foot will follow the left foot so that the Diestro ends up

positioned over the right-angle and is able to immediately do whatever is necessary to respond to the position of the opponent's body and sword.

Proposition 5 Problem

Both combatants are positioned at the medio de proporcion and the opponent is communicating one degree of contact with his sword.

How the Diestro forms the half-circle-thrust in first intention by the profile of the body, taking the opponent's sword by the inside part and from above.

The half-circle-thrust of first intention from atajo three and afar:

Assume for the first part of this proposition that the Diestro has placed the third atajo by the inside part and from above.

Also assume for the second part that the Diestro has moved to the medio proporcional by the profile of the body at point C according to the requirements that have been previously mentioned.

Having passed to this medio, the Diestro will make a movement of suspension as in the previous proposition except, in this case, the opponent is covered by the position in which he has placed his arm. Therefore, after having made the movement of suspension, the Diestro will form a portion of a pyramid with his sword through the upper part and to his right side in the shape of a half circle. The thrust will be executed in the sixth horizontal plane with the Diestro's upper quillon ending up in its fourth line, which will result in both quillons ending up parallel to the horizon. The Diestro will give his step exactly as in the previous proposition. The guard of the Diestro's sword will end up a little higher than the right-angle, somewhere between the seventh and eighth horizontal planes.

Having executed the wound, the Diestro will give a mixed-lateral-and-backward-step to his right side as was advised in the previous proposition.

Proposition 6 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How the Diestro forms the reverse-half-cut of first intention by the profile of the body, taking the opponent's sword from the inside and above.

The reverse-half-cut of first intention from the third atajo and afar:

Assume for the first part of this technique that the Diestro has placed the third atajo.

Assume for the second part that the Diestro has moved to the medio proporcional by the profile of the body, from where the Diestro will evaluate the contact.

If the Diestro feels the opponent does not change the amount of contact communicated, then he will make a movement of suspension on the opponent's sword and form a reverse-half-cut to the

right side of the opponent's face.

At the same time, the Diestro will give a three-and-one-half-foot-long step to his right side with his right foot from point 10 to point M, occupying this point and the second orb of the opponent's sword with the center of his right foot, placing his right foot in such a manner that it is aimed toward the center of the opponent's right heel. The Diestro's left foot will follow his right foot, coming close to the right foot without setting down. It will be sufficient for the step to be a little more than three feet long. The Diestro will find it very easy to execute the reverse-half-cut and retreat afterwards. The Diestro will oppose his right collateral plane to the opponent's diametral line of the chest.

After executing the reverse-half-cut, the Diestro will give a mixed-lateral-and-backward-step to his right side according to the same requirements that have been previously advised.

Proposition 7 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How the Diestro forms a vertical cut in first intention by the profile of the body, taking the opponent's sword from the inside and above.

The vertical cut of first intention from the third atajo and afar:

Assume for the first part of this proposition that the Diestro has placed the third atajo according to the requirements mentioned for it.

Also assume for the second part that the Diestro has moved to the medio proporcional by the profile of the body.

Having moved to this medio and recognizing the opponent applies one degree of contact with his sword, the Diestro will carefully apply up to two degrees of contact with his own sword, making a movement of suspension to cause the opponent to make an involuntary violent movement. At the same time, the Diestro will form a portion of the pyramid used for the vertical cuts while giving a transverse step to his right side with his right foot along the perpendicular of the isosceles triangle from point 10 to point M. The Diestro will occupy point M and the second orb of the opponent's sword with the center of his right heel, placing his right foot so that an imaginary line extending from the tip of the right foot crosses the common diameter line near its center, with which the Diestro will oppose his right vertical plane to the opponent's vertical plane of the chest. The Diestro will execute the vertical cut to the opponent's head in such a way that the wound would cut through the opponent's head until the Diestro's arm and sword end up reasonably in the right-angle. At the same time as the vertical cut is executed, the Diestro will give a mixed-lateral-and-backward-step to his right side as in the previous propositions.

Techniques of second intention from the third atajo and afar:

Proposition 8 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How, by the profile of the body and taking the opponent's sword from the inside and from above by means of the third atajo, the Diestro will throw a first intention thrust to the opponent's face that must be parried *[acometimiento perfecto]*.

If this thrust that must be parried *[acometimiento]* is parried, how the Diestro will form the reverse-vertical-cut or the reverse-diagonal-cut in second intention.

A thrust that must be parried [acometimiento] from the third atajo and, from the parry, a reverse-vertical-cut and reverse-diagonal-cut in second intention and from afar:

Assume for the first part of this proposition that the Diestro has placed the third atajo according to the requirements mentioned for it.

Assume for the second part that the Diestro has moved to the medio proporcional by the profile of the body.

If the Diestro recognizes that the opponent applies one degree of contact with his sword, then he will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement. Taking advantage of this, the Diestro will reduce his sword through the superior part, forming a portion of a small pyramid sufficient to bypass the opponent's upper quillon and, as rigorously and quickly as possible, he will make a mixed-reducing-and-forward-movement to execute a thrust to the opponent's face that must be parried *[acometimiento]*. For this thrust, the Diestro will turn his hand so that it is somewhat fingernails up so that his upper quillon goes to the third line of its pyramid.

At the same time, and without there being any hesitation, the Diestro will give a two-and-one-half-foot-long transverse step to his right side with his right foot along the perpendicular of the triangle from point 10 to point 12, which is on the first orb of the opponent's sword, occupying point 12 with the center of his right heel and directing the tip of his right foot to the center of the opponent's right foot. The Diestro's left foot will follow and be placed down near the Diestro's right foot.

Because of the rigor of this thrust that must be parried *[acometimiento]*, it will be necessary for the opponent to involuntarily parry to the inside part. The Diestro will take advantage of this by forming a reverse-diagonal-cut in second intention, executing it to the right side of the opponent's face.

At the same time, the Diestro will give a transverse step from point 12 to point 13, which is on the second orb of the opponent's sword, occupying point 13 and this same orb with the center of his right heel, placing it so the tip of the right foot is directed to the center of the common circle.

If the reverse-diagonal-cut is parried, the Diestro will execute a vertical cut or diagonal cut, which will also be in second intention. While cutting, the Diestro will retreat by giving a mixed-lateral-and-backwards step to his right side with his left foot according to the requirements that have been previously advised.

Advice

If the Diestro gives a four-foot-long step to the second orb of the opponent's sword from the medio proporcional, from point 10 to point M, occupying point M with the center of his right heel and directing the thrust that must be parried *[acometimiento]* to the opponent's face along the same primary vertical plane in such a way that the sword is raised up near the top of the opponent's head, then the opponent's hat will be knocked off of his head.

If the opponent parries, the Diestro will form a reverse-vertical-cut. If the opponent also parries this reverse-vertical-cut, the Diestro will execute a vertical cut while retreating to the medio de proporcion and maximum orb of the opponent by giving the same mixed-lateral-and-backwards step.

Proposition 9 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How the Diestro will, by the profile of the body and from the third atajo, throw a thrust to the opponent's face that must be parried *[acometimiento perfecto]*.

If the thrust that must be parried *[acometimiento]* is parried, how the Diestro will form a reverse-diagonal-cut in second intention without executing it; instead, continuing the movement to execute a Diving Thrust *[Zambullida]* to the opponent's chest.

From the third atajo, a thrust that must be parried [acometimiento] and, against the parry, a reverse-diagonal-cut and Diving Thrust [Zambullida] in second intention and from afar.

Assume for the first part of this proposition that the Diestro has placed the third atajo according to the referred to requirements.

Also assume for the second part that the Diestro has moved to the medio proporcional according to the requirements that have been previously mentioned for it.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement. Taking advantage of this, the Diestro will reduce his own sword through the superior part, forming a portion of a small pyramid sufficient to bypass the opponent's upper quillon and, with a mixed-reducing-and-forward-movement, the Diestro will make a thrust to the opponent's face with as much rigor and quickness as possible that must be parried *[acometimiento]*, turning his upper quillon to its third line for this thrust.

At the same time, without there being any hesitation, the Diestro will give a two-and-one-half-foot-long transverse step along the perpendicular of the triangle from point 10 to point 12, which is on the first orb of the opponent's sword. The Diestro will occupy point 12 with the center of his right heel, directing the tip of the right foot to the center of the opponent's right heel. The Diestro's left foot will follow his right foot and be placed down near the right foot.

Because of the rigor of this thrust that must be parried *[acometimiento]*, the opponent will have to involuntarily parry to the inside part. The Diestro will make use of this disposition by, with reserved force, forming a pyramid as if he were executing a reverse-diagonal-cut. Because the reverse-diagonal-cut is directed to the face, the opponent will have to parry it with a mixed-violent-and-lateral-motion to the outside part, which will result in the opponent's sword passing to its second line or the primary vertical plane, giving the Diestro disposition to, without encountering the opponent's sword, continue the pyramid of the reverse-diagonal-cut under the opponent's guard by forming an arc with his arm in such a way that the Diestro's guard rises up until it is in the eighth horizontal plane, which passes between the mouth and nose, and the Diestro's upper quillon is in the seventh line of its pyramid. With a very quick successive action, the Diestro will execute a thrust to the opponent's chest, giving for this a transverse step from point 12 to point N with the tip of the foot directed toward the center of the common circle. The Diestro will take care that the step and the execution of the thrust are completed at the same time. Due to the Diestro being so far removed from the common diameter, the speed with which these actions are done, and the opponent's sword being outside of the Diestro's defensive plane because of the parry he is assumed to have made, the Diestro will be able to do this safely even though this is considered a false technique. When done according to the requirements of this proposition, the Diving Thrust *[Zambullida]* is very true and safe. However, if these actions are made along the common diameter line and the opponent's sword is in the right-angle or little removed from it, the danger is evident and the technique is false.

Therefore, the Diestro must observe the doctrine, executing the technique very violently and with the movements of the three parts of the arm and that of the body occurring at the same time during the step that is given for the thrust.

Having executed the thrust, the Diestro will retreat by giving a mixed-lateral-and-backwards-step to his left side with his left foot to the medio de proporcion and maximum orb of the opponent, where the Diestro will end up with his arm and sword in the plane of the right-angle.

Proposition 10 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How the Diestro will, by the profile of the body and taking the opponent's sword from the inside and above with the third atajo, throw a thrust to the opponent's face that must be parried *[acometimiento perfecto]*.

If the thrust that must be parried *[acometimiento]* is parried, how the Diestro will form a reverse-vertical-cut in second intention without execution, instead continuing the movement to execute a thrust to the opponent's chest.

From the third atajo, a thrust that must be parred [acometimiento] and, against the parry, a reverse-vertical-cut continued with a thrust in second intention and from afar.

Assume for the first part of this proposition that the Diestro has placed the third atajo according to the previously mentioned requirements.

Also assume for the second part that the Diestro has moved to the medio proporcional according to the previously mentioned requirements.

If the Diestro recognizes that the opponent resists with his sword with one degree of contact, then he will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement. Taking advantage of this, the Diestro will reduce his own sword through the superior part, forming a portion of a small pyramid sufficient to bypass the opponent's upper quillon. With a mixed-reducing-and-forward-movement, the Diestro will, with the required rigor and quickness, make a thrust that must be parried to the opponent's face *[acometimiento perfecto]*.

At the same time, the Diestro will turn his upper quillon to its third line while giving a two-and-one-half-foot-long transverse step from point 10 to point 12, which is on the first orb of the opponent's sword, occupying point 12 with the center of the heel of his right foot and directing the tip of his foot to the center of the opponent's right heel. The Diestro's left foot will follow his right foot and be placed down close to the right foot.

It is assumed that this thrust which must be parried *[acometimiento]* will oblige the opponent to parry to the inside part. The Diestro will take advantage of that disposition to, with reserved force, form a pyramid whose vertex is centered on the Diestro's wrist as if to execute a reverse-vertical-cut. The Diestro will do this without causing his arm to jump from the axis of the right-angle.

It is also assumed that the opponent will parry this reverse-vertical-cut with a mixed-violent-and-lateral-movement to the outside part. The Diestro is advised to take advantage of the disposition afforded by the parry to, without the opponent being able to make contact with his sword, continue the pyramid of the reverse-vertical-cut, evading it from the outside part to the inside underneath the opponent's guard. Very quickly, with a successive action, the Diestro will execute a thrust to the opponent's chest while giving another transverse step from point 12 to point N and placing his foot so that the tip of it is pointed at the center of the common circle.

If the travels of the step and the tip of the sword are completed at the same time, the Diestro will have done it perfectly and the wound will be executed more violently and with more force.

Having executed the thrust, the Diestro will retreat by giving a mixed-lateral-and-backwards-step to his right side with his left foot to the medio de proporcion and maximum orb of the opponent.

Proposition 11 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How the Diestro will, by the profile of the body and taking the opponent's sword from the inside and above with the third atajo, throw a thrust that must be parried to the opponent's face *[acometimiento perfecto]*.

If the thrust that must be parried *[acometimiento]* is parried, how the Diestro will form another thrust to the chest in second intention by means of two portions of a small pyramid, which the point of the Diestro's sword will describe through the inferior part. This is commonly called freeing the sword two times.

From the third atajo, a thrust that must be parried [acometimiento] and, against the parry, freeing the sword twice in second intention and from afar:

Assume for the first part of this proposition that the Diestro has placed the third atajo according to the previously mentioned requirements.

Also assume for the second part that the Diestro has moved to the medio proporcional according to the previously mentioned requirements.

Recognizing the opponent resists with his sword with up to one degree of contact, the Diestro will reduce his own sword through the superior part, forming a portion of a small pyramid sufficient to bypass the opponent's upper quillon. With a mixed-reducing-and-forward-movement, the Diestro will make a thrust to the opponent's face that must be parried *[acometimiento perfecto]*. The Diestro will do this in such a way that the Diestro's guard is between the seventh and eighth horizontal planes and in the first vertical plane. The Diestro's hand will be somewhat nails up with the Diestro's upper quillon in the third line of its pyramid.

At the same time as making the thrust that must be parried *[acometimiento]*, the Diestro will give a two-and-one-half-foot-long transverse step along the perpendicular of the triangle from point 10 to point 12, which is on the first orb of the opponent's sword. The Diestro will occupy point 12 with the center of his right heel, directing the tip of his right foot to the center of the opponent's right heel. The Diestro's left foot will follow his right foot and be placed down near it.

It is assumed that the opponent will parry this thrust that must be parried *[acometimiento]* to the inside part. Whereupon, the Diestro will form a portion of a small pyramid, whose vertex is centered on the Diestro's wrist, through the inside part to the outside part, returning to make a thrust to the opponent's face that must be parried *[acometimiento]* and, against the parry made to the outside part, the Diestro will (without causing his arm to jump from the primary plane or removing his guard from between the seventh and eighth horizontal planes) describe another portion of a pyramid to return to the inside part while giving another transverse step from point 12 to point N, occupying pint N and the first orb of the opponent's sword with the center of the Diestro's right heel. The Diestro's left foot will follow and be brought close to the right foot so the Diestro will have greater reach.

At the same time, the Diestro's arm and sword will end up reduced to the right-angle, executing the thrust to the closest corresponding point on the opponent's chest in such a way that the execution of the thrust and the second step are completed at the same time with the Diestro ending up opposing his right vertical plane with the tip of his foot pointed at the center of the common circle, or close to it.

After the execution, the Diestro will retreat with a mixed-lateral-and-backwards-step with his left foot to his right side and to the medio de proporcion and maximum orb of the opponent.

Advice

If the Diestro prefers to execute a diagonal cut, he will make the second thrust *[acometimiento]* a little higher on the outside and to the opponent's right eye to force a bigger parry and, instead of the thrust, he will form the diagonal cut while giving his step to point 13 on the second orb of the opponent's sword in the previously said manner.

Additional advice

Experience teaches that, whenever a thrust which must be parried *[acometimiento]* is made against the opponent by this jurisdiction of the profile, taking the sword from the inside, the opponent naturally turns in place. He usually does this, even without being attacked, upon seeing the Diestro is trying to form techniques by this part. In either case, disposition is given to form techniques by the posture of the sword.

Book Three, Chapter Twenty-One

An explanation of the techniques the instructor can teach the student to execute in first and second intention from the fourth Atajo, by the profile of the body and afar, passing from the medio de proporcion to the proporcional, and then immediately to the proporcionados of this jurisdiction, with the student taking the opponent's sword by the outside and superior part when the opponent communicates somewhere between touch and one or more degrees of contact.

Table of proposition pertaining to this fourth Atajo:

Techniques of first intention from atajo four and afar:

1. General of Line-in-Cross and its variants.
2. General of weak under the strong.
3. Thrust of first intention with diversion.
4. Vertical cut of first intention with diversion.
5. Reverse-half-cut of first intention with diversion.
6. Thrust to the face, or quarter-circle-thrust.
7. Thrust to the chest directed along the horizontal plane.
8. Another thrust on the diametral line because of the opponent having made a remiss movement.

With the same fourth Atajo.

Techniques of second intention and afar:

9. Thrust that must be parried *[acometimiento]* to the face and, against the parry, a reverse-half-cut or vertical cut.
10. Thrust that must be parried *[acometimiento]* and, against the parry, freeing the Sword with a portion-of-circle thrust.
11. Including the sword, attack to the face and, against the parry, a vertical cut.
12. Including, a thrusting attack and, against the parry, a half-circle-thrust.
13. Including, attack and, against the parry, thrust. If the opponent parries again, a reverse cut and cut *[tajo].*
14. Using the four right-angles, throwing a thrust that must be parried *[acometimiento]* then moving in to conclude.

Proposition 1 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro will form and execute the general of Line-in-Cross in first intention in the middle plane and acute angle by the profile of the body, taking the opponent's sword by the outside and superior part.

The general technique of Line-in-Cross in first intention by the profile of the body from the fourth atajo:

First, the Diestro must shift his weight so that it is over the center of his left heel. Then, without altering the position of his arm, the Diestro will form a greater portion of a small pyramid around the center of his wrist while keeping his quillons perpendicular to the horizon and lowering his sword through the inside part, passing below the opponent's sword to the outside and avoiding the opponent's quillons. When the Diestro's sword reaches the second line of its pyramid, he will make contact with the lower edge and some degree of the third division of his own sword against the second division of the opponent's sword, trying to make the point of contact close to where there is imagined to be equal degrees of strength for both swords. The Diestro will then lower his arm to its sixth line.

If the Diestro recognizes that the opponent is not communicating more than touch with his sword, as is assumed for this proposition, he will give a curved step with his right foot from the medio de proporcion at point A to the proporcional at point C. The Diestro's left foot will follow and be placed behind the Diestro's right foot.

At the same time, without stopping, and taking care that he does not change the position of his arm, the Diestro will make a revolution with his sword of its second pyramid, carrying the opponent's sword to the Diestro's right side until the Diestro's sword reaches the middle plane. From there, the Diestro will continue the revolution of the pyramid with his sword, along with his arm, through the inferior part to his left side until it ends up on the outside and in the second line of its pyramid where it began. As this revolution moves the opponent's sword through the inferior part, when the opponent's sword begins to pass through the primary plane, the Diestro must raise his arm so that it is somewhat in the ninth line of its pyramid and the Diestro's upper quillon is in its second line. Without hesitation, the Diestro will continue the revolution to the second line of his sword's pyramid, as has been said. From there, without changing the point of contact that has been made, the Diestro will make a mixed-natural-and-forward-movement to his right side with the lower edge of his sword against the opponent's sword, carrying it outside of the Diestro's right defensive plane. The Diestro's sword will end up in the middle plane, on the axis of its corresponding pyramid, and directed to a point of touch.

At the same time the Diestro makes this mixed movement, he will give a straight three-foot-long step to his right side with his right foot from point C to point K, which is the medio proporcionado for this technique and is located on the first orb of the opponent's sword. The Diestro will occupy point K and this same orb with the center of his right heel such that an imaginary line extending

from the tip of the right foot corresponds to the point where the thrust will be executed. The Diestro will oppose his right collateral plane, coordinating the mixed-natural-and-forward-movement with this step so that the Diestro's arm and guard are kept on the primary plane. The Diestro's left foot will follow and be placed next to his right foot and the Diestro will shift the weight of his body over the center of his right heel. Particular care must be taken to coordinate the movements of the body and of the arm and sword so that the wound is executed as the left foot lands next to the right because the necessary reach is acquired by completing these actions at the same time while containing the opponent's sword on the right defensive plane with the guard and lower quillon.

Having done it according to these requirements, this technique will have been done in conformity with the Art.

After the technique has been executed, the Diestro will retreat from the dangerous place of its execution by giving a mixed-lateral-and-backward-step with his left foot to the left side and to the medio de proporcion. The Diestro's right foot will follow so that the Diestro ends up positioned over the right-angle and the Diestro will shift the weight of his body so that it is over the center of his left heel. At the same time, he will reduce his arm and sword to the right-angle.

If the opponent tries to reduce, the Diestro will be able to use his guard to contain the opponent's sword outside of the Diestro's left defensive plane.

If the opponent places his sword in some other position, the Diestro will use one of the atajos or impediments that have been previously explained, whichever is necessary. In doing so, the Diestro will find himself with immediate disposition to give a step with his right foot for a new technique or to wherever he is obligated by the opponent's movements.

Reasons for the requirements that occur in this general technique of Line-in-Cross:

The Diestro must ensure that his weight is over the center his left heel so that he can immediately give a step with his right foot to wherever is convenient.

The Diestro must not alter the position of his arm so that his arm and guard are kept in the primary plane in order to defend.

The Diestro must form a greater revolution of a small pyramid around the center of his wrist, from the inside to the outside, until he reaches the second line of his pyramid so that, while the Diestro is doing this, the opponent is not given an opportunity to do something that could force the Diestro to respond with movements out of necessity.

The Diestro must make contact with the lower edge of his own sword against the opponent's sword so that he can recognize if the opponent is communicating no more than touch with his sword, which is what is assumed for this proposition.

The Diestro must make contact with some degree of the third division of his own sword corresponding to the second division of the opponent's sword so that he has an advantage over his opponent for subsequent actions.

The Diestro must try to make the point of contact close to where there is imagined to be equal degrees of strength for both swords so that the point of the opponent's sword is involuntarily obligated to form a pyramid with a larger base and is further removed from having direction to the Diestro's body during the revolution, which is described below.

Without changing the position of his arm, nor altering the point of contact that has been made, the Diestro must begin a revolution around the center of his wrist with his own sword on that of the opponent, until the Diestro's sword arrives on the middle plane. This ensures the Diestro's arm and guard remain in the primary plane in order to defend, and places the opponent's sword in its seventh line where it will be more difficult for the opponent to impede the revolution.

The Diestro must give a curved step with his right foot from the medio de proporcion at point A to the proporcional at point C, with the left foot following and being placed behind the right. For the perfection of this act, the step must be coordinated with and complemented by the movements of the sword and arm. It is risky to complete the step first and, if you do, you will be deprived of all the advantages that are enjoyed when the step is coordinated with the movements.

Without hesitating, the Diestro must continue the revolution of his sword, along with his arm, to the Diestro's left side until the Diestro's sword ends up on the outside and in the second line of its pyramid, where it started. This ensures the opponent's sword is carried along by the great speed with which the Diestro makes this revolution, which further deprives the opponent of the ability to free his sword, and which allows the Diestro to communicate more force to successive actions.

As this revolution carries the opponent's sword through the inferior part, when the opponent's sword begins to pass through the primary plane, the Diestro must take care to immediately raise his arm somewhat to the ninth line of its pyramid with his upper quillon in its second line so that the upper part of the Diestro's face is covered by his guard and the opponent cannot, in that short time, attack the Diestro or force him to make dispositive movements out of necessity.

Without altering the point of contact that has been made with the lower edge of his sword, and without stopping, the Diestro must make a mixed natural and forward movement on the opponent's sword to the Diestro's right side so that the opponent's sword is lowered to the seventh line of its pyramid while the Diestro's sword remains in the middle plane and has better disposition to subject the opponent's sword if he tries to transfer the medio with a violent movement. Although the opponent's arm is close to his body in this position, he will not be able to overcome the natural movement the Diestro makes to subject the opponent's sword, as a rule.

The opponent's sword must be outside of the Diestro's right defensive plane so that it does not have direction to the Diestro's body when the Diestro executes the wound.

The Diestro's sword must be on its axis, in the middle plane, and aligned with a point of touch so that the Diestro can immediately execute the wound.

When the Diestro makes the mixed-natural-and-accidental-movement, he must give a straight step with his right foot to the first orb of the opponent's sword because that is where thrusts from afar must be executed from.

This step must be three feet in length so that the center of the Diestro's right heel occupies point K on this same orb, which creates an inequality of two feet with the opponent, measured from this medio to the diameter line, AB, where the opponent is assumed to be positioned.

The Diestro will choose the medio proporcionado on the first orb even though we have assumed this general technique will be executed in the middle plane in an acute angle, which has less reach. If this step were to be given from the medio proporcional to the second orb to make up for the reach that is lost by wounding in the middle plane, the opponent would be given an extra foot of reach without having to make any effort for it, which would place the Diestro at great risk. The Diestro will make up for this loss of reach in another way that will be explained later.

This step must be given so that, when it is completed, an imaginary line extending from the point of the right foot corresponds to the point where the wound will be executed because, if this correspondence is missing, the act of executing the wound will lack the required perfection.

The Diestro must oppose his right collateral plane, also for the perfection of this same act, because if he opposes any other plane, the execution will be lacking perfection and risky, as anyone who wants to can experience.

The Diestro must coordinate the mixed-natural-and-forward-movement with the step so that his arm and guard remain in the primary plane. In doing so, the Diestro will retain his defense and find himself quickly able to impede any movements the opponent makes to attack.

The step with the right foot must be followed by the left, which will be placed next to the right so that, in doing so, the Diestro will have an additional foot of reach to the opponent, which makes up for not taking a step to the second orb. The Diestro can choose to step a little further when doing this technique, but it is not necessary.

The Diestro's weight must be over the center of his right heel so that, after the technique is executed, the Diestro can immediately give a step with his left foot.

The Diestro must take particular care that these movements of the body and of the arm and sword are coordinated so that the sword reaches its point of touch when the step is completed. The wound must executed when the left foot is placed next to the right so that the act of executing the wound is perfect and is carried out as violently as possible. If the Diestro finishes the step with the right foot and tries to execute the wound without the left foot following, he would have to lean in to compensate for the reach that would be gained by placing the left foot next to the right. Leaning in would place the Diestro in danger, as would trying to execute the wound after the movement of the body or trying to execute the wound with arm and sword before the movement of the body. Anyone who doubts this is free to experiment with either one. The perfection of these movements, and of this technique, consists of completing these actions at the same time in the manner that was explained in the construction of this proposition.

The opponents' sword must be contained outside of the Diestro's right defensive plane by the Diestro's guard and lower quillon to avoid removing the Diestro's sword from its axis, even at the time of execution, because otherwise the opponent would be given disposition to attack at the same time.

Another way of executing this general technique of Line-in-Cross in the superior plane and right-angle:

The Diestro can also perform the same operations according to the requirements explained in the previous proposition with the exception that, when the Diestro completes the revolution of the second pyramid through the outside part to the second line of the pyramid, instead of lowering the opponent's sword to the middle plane with a mixed-natural-and-forward movement, the Diestro can instead lower it from the superior plane and right-angle no more than is necessary for the Diestro's arm and sword to end up with direction to a point of touch, with the quillons perpendicular to the horizon, using his guard and lower quillon to contain the opponent's sword on the Diestro's right defensive plane.

The Diestro will execute the technique by giving the same step with his right foot, and his left foot will follow in the previously explained manner, following the same previously explained requirements so that he can retreat to the medio de proporcion.

Another way of executing this general technique of Line-in-Cross in the obtuse angle:

The Diestro can also perform the same operations according to the same requirements explained in the first proposition up until completing the revolution of the second pyramid through the outside part to the second line. Instead of making a mixed-natural-and-forward-movement on the opponent's sword, the Diestro can, without altering the point of contact that has been made with the lower edge of his sword on the opponent's sword, carry the opponent's sword to the Diestro's right side and outside of the Diestro's defensive plane so that the opponent's sword ends up somewhat in the obtuse angle and the Diestro's sword has direction to a point of touch corresponding to the opponent's face. While carrying the opponent's sword, the Diestro will turn his upper quillon until it reaches the eighth line of its pyramid, and both quillons are parallel to the horizon.

As he begins to carry the opponent's sword, the Diestro will give a step with his right foot to his right side and to the medio proporcionado for this technique. The Diestro's left foot will follow in the same manner described in the first proposition, taking care to, as advised in the first proposition, coordinate the movements of the body and of the arm and sword such that they are completed with the execution of the wound. The quillons must be in the described position so that it will be more difficult for the opponent to free his sword and he must make larger dispositive movements to do so.

After the wound has been executed, the Diestro will reduce his arm and sword to the right-angle by the same part, outside of the opponent's sword, while returning to the medio de proporcion by giving a mixed-lateral-and-backward-step to his right side, following the same requirements in doing so as were given in the first proposition.

Advice

Of the three ways that have been explained for the execution of this general technique of Line-in-Cross, the first is safest, although the other two ways can be safe as long as their operations are performed with the care that is advised in each one.

This general technique of Line-in-Cross can also be done in first intention, omitting the revolution of the two pyramids that have been explained. The Diestro can do this by making immediate contact with the lower edge of his own sword on the outside of the opponent's sword and moving to execute it in the superior plane and right-angle, or in the obtuse angle and to the face, following the same requirements for the movements of the body and of the arm and sword as seen in the previous two ways of executing this technique in each of these two angles, beginning with the movements that occur after having made the revolution of the second pyramid. The Diestro's sword will end up in the second line of its pyramid and in contact with the opponent's sword. Since it is assumed that the opponent does not communicate with his sword more than touch, we leave out the first method of lowering the sword to execute in the middle plane since this path is the least safe when omitting the first two pyramids.

Proposition 2 Problem

Both combatants are positioned at the medio de proporcion and the opponent is communicating no more than touch with his sword.

How the Diestro will form the general technique of Weak Under the Strong in first intention, moving from the medio de proporcion to the proporcional and then immediately to the proporcionado.

The general technique of Weak Under the Strong in first intention from the fourth atajo and afar:

The first thing the Diestro must do is to shift the weight of his body over the center of his left heel. Then, without altering the position of his arm, the Diestro will form a larger portion of the small pyramid around the center of his wrist while keeping his quillons perpendicular to the horizon and lowering his sword through the inside to the inferior part and then to the outside, avoiding the opponent's quillon, until the Diestro's sword arrives at the second line of its pyramid. Arriving there, the Diestro will make contact with the lower edge and third division of his own sword against the corresponding second division of the opponent's sword. The Diestro will try to make the point of contact close to where there is imagined to be equal degrees of strength for both swords and will lower his arm to the sixth line of its pyramid so that the center of the Diestro's guard is in the middle plane.

If the Diestro recognizes that the opponent communicates with his sword no more than touch, as is assumed in this proposition, then he will give a curved step to his right side with his right foot from the medio de proporcion at point A to the medio proporcional at point 10. Without changing the position of his arm, the Diestro will form a portion of the second pyramid from the second line to the seventh, carrying the opponent's sword outside of the Diestro's left defensive plane. The Diestro will take care that, as this revolution begins to pass through the primary plane, he raises his arm so that it is somewhat in its ninth line and his upper quillon is in its second line. If there is sufficient contact made by means of the Diestro not stopping with his sword, then he will make a movement of increase to the opponent's greater degrees of strength, placing about four fingers of the weak of the Diestro's sword under the opponent's strong and immediately applying two or more degrees of contact on the opponent's sword.

At the same time, the Diestro will give a four-foot-long transverse step to his right side with his right foot from point 10 to point N on the first orb of the opponent's sword and the medio proporcionado for this technique. The Diestro will occupy point N and this same orb with the center of his right heel such that an imaginary line extending from the point of the right foot corresponds to the point the point of touch where the wound will be executed (and the Diestro will oppose his right collateral plane). The Diestro's left foot will follow and be placed next to the right and the Diestro will shift the weight of his body over the center of his right heel. When the step is given, the Diestro will place his arm and sword in the right-angle with direction to the opponent's body, coordinating these movements so that the sword reaches the point of touch when the left foot follows and is placed next to the right and the thrust is executed to the opponent's chest at the same time.

If done according to these requirements, then this technique will be done with perfection.

The Diestro will retreat to the medio de proporcion from the dangerous place of the execution by giving a mixed-lateral-and-backward-step with his left foot to his right side while keeping his arm and sword in the right-angle following the requirements and advice explained after the construction of the first proposition except that, in this case, the Diestro's arm and sword will end up on the inside part. Whoever wants to see the reasons for the requirements pertaining to this retreat can find them listed after the construction of the first proposition.

Explanation of the requirements that occur in this technique:

Most of the reasons for the requirements of this proposition are given in the first proposition and are not repeated here since they are the same. All that remains is to give the following explanations:

The Diestro must form a portion of the second pyramid from the second line to the seventh, including the opponent's sword in it, and placing the opponent's sword outside of the Diestro's left defensive plane so that the opponent's sword is not free and does not have direction to the Diestro's body.

When the opponent's sword begins to pass through the primary vertical plane during this revolution, the Diestro must take care to raise his arm so that it is somewhat in the ninth line of its pyramid and his upper quillon is in the second line of its pyramid. This is so that the upper part of the Diestro's face is covered, preventing the opponent from being able to wound the Diestro there, or to force the Diestro to make dispositive movements out of necessity.

Without stopping for even one moment, the Diestro must make a movement of increase to the greater degrees of strength of the opponent's sword, placing about four fingers of the Diestro's weaker degrees of strength under the opponent's strong. The Diestro must apply sufficient force to make the opponent resist in order for this movement to be made safely and to be able to follow the opponent's sword, if necessary.

The Diestro must immediately apply two or more degrees of contact to the opponent's sword with this movement so as to cause a suspension on the opponent's sword when the Diestro abandons it and reduces his own sword and arm to the right-angle.

At the same time that the Diestro makes this contact and causes this suspension on the opponent's sword, he must give a step with his right foot to the medio proporcionado of this technique. This is so that the step can be safely given, and so the opponent cannot reduce their sword and attack the Diestro when the step is given.

As already noted, all of the other requirements of this technique and the reasons for them are explained in the first proposition.

Notice

This technique can also be performed in first intention, omitting the revolution of the greater portion of the small pyramid. The Diestro can do so by immediately making contact with the lower edge of his own sword on the outside of the opponent's sword with his own sword in the second line of its pyramid. Without stopping, the Diestro will continue with the portion of the second pyramid from the second line to the seventh, continuing with the formation of this technique as explained in the construction of this proposition without any differences until it has been executed.

Proposition 3 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro forms a thrust of first intention by making a movement of diversion on the opponent's sword, taking it from the outside, and moving from the medio de proporcion to the proporcional, and then immediately to the proporcionado by the profile of the body to execute a thrust to the opponent's chest.

Thrust of first intention by means of diversion from the fourth atajo and afar:

First, the Diestro must shift the weight of his body over the center of his left heel. The Diestro will then form the same greater portion of the small pyramid, as in the previous proposition, until the Diestro's sword is in its second line, making contact with the lower edge of his sword on the opponent's sword by the outside part according to the same requirements that were explained in the previous proposition.

If the Diestro recognizes that the opponent communicates no more than touch with his sword, as assumed in this proposition, then he will give a curved step to his right side with his right foot from the medio de proporcion at point A to the medio proporcional at point C, forming with his sword a portion of its third pyramid from its second line to its seventh, including the opponent's sword until it arrives on its fifth line. After beginning this revolution, the Diestro will take care to apply more force to his own sword so that the opponent's sword is aggressively carried and the Diestro is able to cause the necessary diversion on the opponent's sword. When the opponent's sword begins to pass through the primary plane because of this revolution, the Diestro will make the diversion on it in such a way that the opponent's sword comes to a stop on its fifth line.

At the same time, the Diestro will give a four-foot-long transverse step with his right foot from point 10 to point N, which is on the first orb of the opponent's sword and is the medio proporcionado for this technique. The Diestro will occupy point N with the center of his right heel, placing it according to the same requirements and opposition of planes as in the previous proposition.

When this step is given, the Diestro will reduce his arm and sword together to the right-angle, placing his sword in line with a point of touch on the opponent's chest. The step will be given in such a way that the sword reaches its point of touch at the same time the step is completed. The left foot will follow without hesitation and be placed next to the right foot. At the same time, the thrust will be executed, leaving the opponent's sword outside of the Diestro's left defensive plane.

If these actions are completed at the same time and the technique is done according to these requirements, it will be done properly.

The Diestro will retreat to the medio de proporcion from the dangerous place of the execution by giving a mixed-lateral-and-backward-step to his right side with his left foot, keeping his arm and sword in the right-angle and following the rest of the requirements explained after the construction of the previous proposition. The reasons for these requirements pertaining to the retreat were explained at the end of the previous proposition.

Explanation of the requirements that occur in this technique:

An explanation is given in the first proposition of the requirements that occur up until the Diestro's sword is in its second line and contact is made with the opponent's sword by the outside part for this type of technique. In the first proposition, the requirements are also given for how the step is to be given to the medio proporcionado for this technique, how the foot is to be placed, which plane must be opposed, how the left foot must follow and be placed next to the right foot, and how the Diestro's body must end up.

Since the requirements are the same and without any difference they will not be repeated here, nor will the explanation of the movement of diversion that has been given in other techniques be repeated. I will only advise that the sole purpose of all that is done and worked in these techniques, from the beginning of the technique until its completion when the Diestro has returned to the medio de proporcion, is to ensure that the opponent's sword is contained outside of one of the Diestro's defensive planes. This is accomplished by the Diestro causing the diversion on the opponent's sword at the same time the step is given to execute the thrust, and by ensuring these actions occur together to complete the execution.

Advice

The Diestro can also form this technique in second intention *[TN: This should probably say first intention as in previous propositions]*, omitting the greater portion of the small pyramid, by immediately making contact with his sword on the outside part of the opponent's sword according to the same requirements explained in the previous construction and then continuing the formation of the technique without any difference until it has been executed.

Proposition 4 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro forms a vertical or diagonal cut of first intention by the profile of the body, taking the opponent's sword by the outside part and giving a step to the medio proporcional and then immediately to the proporcionado of this jurisdiction.

The vertical cut of first intention from the fourth atajo and afar:

The first thing the Diestro will do is shift the weight of his body over the center of his left heel. Then, without stopping, he will form a greater portion of the small pyramid, passing his sword from the inside part to make contact with the opponent's sword by the outside part according to the same requirements explained in the first proposition.

If the Diestro recognizes that the opponent communicates no more than touch with his sword, he will give a curved step to his right side with his right foot from the medio de proporcion at point A to the medio proporcional at point 10, very carefully lowering the opponent's sword until it is somewhat in its seventh line and the Diestro's sword is in its fourth line in the middle plane. From there, the Diestro will continue the movement of the revolution, including the opponent's sword and applying more force to his own sword so that he is able to very violently cause the necessary diversion on the opponent's sword. When this diversion is made, it should be done in such a way that the opponent's sword comes to a stop on the fifth line of its pyramid.

At the same time, the Diestro will give a four-foot-long transverse step to his right side with his right foot from point 10 to point 13, which is on the first orb of the opponent's sword, in such a way that the center of the Diestro's right heel lands in the middle of the distance between the first and second orbs of the opponent's sword with the tip of the Diestro's right foot directed toward the point of touch and opposing his right collateral plane to the opponent. The Diestro's left foot will follow and end up next to the right foot. The Diestro will take care to begin forming the cut as the step is given, and that the vertical or diagonal execution of the cut occurs as the left foot lands. The cut will be executed vertically or diagonally on the left side of the opponent's face along an imaginary plane extending from the left diagonal of the square imagined on the opponent's face, leaving the opponent's sword outside of the Diestro's left defensive plane.

These movements of the body and of the arm and sword will be coordinated in such a way that the actions are completed at the same time.

If done according to these requirements, this technique will be done with the required perfection.

The Diestro will retreat to the medio de proporcion from the dangerous place of the execution, reducing his arm and sword to the right-angle, by giving a mixed-lateral-and-backward-step to his right side with his left foot. The right foot will follow according to the requirements and precautions explained in the first proposition.

Explanation of the requirements that occur in this technique:

An explanation is given in the first proposition of the requirements that also occur in this proposition up until the Diestro makes contact with opponent's sword by the outside part with his own sword in its second line.

The Diestro must very carefully lower the opponent's sword to its seventh line such that the Diestro's sword ends up in its fourth line and in the middle plane. Without stopping, the Diestro will continue the revolution of his fourth pyramid so that he can cause a diversion on the opponent's sword such that the opponent's sword comes to a stop on its fifth line. All of this is intended to place the opponent's sword outside of the Diestro's left defensive plane and, by means of this diversion, safely give a step to the medio proporcionado of this technique with the left foot following the right to continue the formation of the cut and execute it safely.

I also offer this specific advice: the medio proporcionado for this technique is between the first and second orbs of the opponent's sword and is in the middle of this distance. It is not on the first orb, which is the medio of the thrusts, nor is it on the second orb, which is the medio for the cuts *[tajos]*. It is in the middle to help ensure the opponent communicates no more than touch with his sword, and to minimize the disposition given to the opponent when the Diestro leaves the opponent's sword free to execute the cut, assuming the Diestro has sufficient reach for the cut.

Advice

The Diestro can also form this technique in first intention, omitting the greater portion of the small pyramid, by making immediate contact with the opponent's sword by the outside part and continuing the formation of the cut until it has been executed with no other difference.

Proposition 5 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro forms the reverse-half-cut of first intention to the opponent's face by the profile of the body, moving from the medio de proporcion to the proporcional and then immediately to the proporcionado, taking the opponent's sword from the outside and above.

The reverse-half-cut of first intention from the fourth atajo and afar:

The Diestro will perform the same operations as in the previous technique up until he makes contact with the lower edge of his sword on the opponent's sword by the outside part.

If the Diestro recognizes that the opponent applies no more than touch with his sword, he will give a curved step to his side with his right foot from the medio de proporcion at point A to the medio proporcional at point 10. The Diestro's left foot will follow and be brought close together with the right foot and he will carefully begin the revolution with his sword of its third pyramid until his sword arrives on its fourth line and is in the middle plane with the opponent's sword in its seventh line. Without stopping, the Diestro will continue the revolution, including the opponent's sword and

applying more force to his own sword so that he is able to more violently cause the necessary diversion on the opponent's sword. When the opponent's sword begins passing through the primary plane because of this revolution, the diversion will be made in such a way that the opponent's sword comes to a stop on the fifth line of its pyramid.

At the same time, the Diestro will give a three-foot-long transverse step to his side with his right foot from point 10 to point 13, which is on the first orb of the opponent's sword, such that the heel of the Diestro's right foot lands in the middle of the distance between the first and second orbs of the opponent's sword with the tip of the Diestro's right foot directed to the point of touch. The Diestro's left foot will follow and be placed close together with the right foot. The Diestro will take care to begin the formation of the reverse-diagonal-half-cut as the step is given and to execute the cut as the left foot lands. The reverse diagonal-half-cut will be executed on the right side of the opponent's face along the plane passing through the diagonal of the right side of the square imagined on the opponent's face, abandoning the opponent's sword outside of the Diestro's left defensive plane.

These movements of the body and of the arm and sword must be coordinated such that the actions are completed at the same time.

If done according to these requirements, this technique will be done with the required perfection.

The Diestro will retreat from the dangerous place of execution, reducing his arm and sword to the right-angle, by giving a mixed-lateral-and-backward-step to his right side and to the medio de proporcion with his left foot. The Diestro's right foot will follow according to the requirements and precautions explained in the referred to first proposition.

Advice

If the Diestro prefers, he can perform this technique omitting the first small pyramid by immediately making the same contact with his sword on the opponent's sword by the outside part.

Proposition 6 problem

It is given that the combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How the Diestro forms a thrust to the opponent's face, or a quarter-circle thrust to the opponent's chest, in first intention by the profile of the body, taking the opponent's sword by the outside part and above.

The thrust of first intention to the opponent's face from the fourth atajo and afar:

The Diestro will immediately make contact by the outside part while lowering the center of his guard to between the fifth and sixth horizontal planes and to where these planes intersect with the Diestro's right defensive plane, with some degree of the third division of his own sword corresponding to the second division of the opponent's sword.

At the same time, the Diestro will give a curved step with his right foot from the medio de proporcion at point A to the proporcional at point C.

If the Diestro feels the opponent does not change position nor alter the degree of contact, he will place his upper quillon so that it is somewhat in the ninth line of its pyramid and will place his sword in its third line, very carefully giving a straight step with his right foot along the interior side of isosceles triangle BCO from point C to point K, which is the medio proporcionado of this technique and is on the first orb of the opponent's sword. The Diestro will occupy point K with the center of his right heel while carrying the opponent's sword in such a way that it ends up outside of the Diestro's right defensive plane without the Diestro altering the position of his arm or the center of his hilt.

When the Diestro's right foot lands, the Diestro will reduce his sword with the center of his wrist, placing his upper quillon in its second line and lowering his sword so that the opponent's sword is subjected with a mixed-natural-and-forward-movement, placing the point of his sword so that it has direction to a point of touch. When the Diestro's left foot arrives next to the right, the Diestro will execute a thrust to the opponent's chest or face, whichever corresponds to the shortest path, while opposing his right collateral plane.

If the Diestro executes a quarter-circle thrust, he will take care that his sword remains parallel to the horizon and between the same fifth and sixth horizontal planes.

If the Diestro thrusts to the face, he will raise the center of his guard through the same defensive plane to the seventh horizontal plane as he lowers his sword with a mixed-natural-and-forward-movement to subject the opponent's sword. The Diestro's lower quillon will contain the opponent's sword outside of the Diestro's right defensive plane.

If done according to these requirements, then this technique will be worked with the perfection asked for by this Art.

To retreat from the risk associated with stopping after having executed the wound, the Diestro will give a mixed-lateral-and-backward-step with his left foot to his right side, retreating to the medio de proporcion and maximum orb of the opponent, where the Diestro will end up over the right-angle and in the right-angle with his arm and sword containing the opponent's sword outside of the Diestro's defensive plane.

Proposition 7 Problem

Both combatants are positioned at the medio de proporcion and the opponent is communicating one degree of contact with his sword.

How the Diestro forms a thrust of first intention executed to the opponent's chest, by the profile of the body, taking the opponent's sword by the outside part and from above:

The thrust of first intention to the opponent's chest from the fourth atajo, directed along the horizontal plane from afar:

Assume for the first part of this technique that the Diestro has placed the fourth atajo by the outside part and from above and the Diestro's sword is parallel to the horizon.

For the second part of this technique, assume the Diestro has moved to the medio proporcional of the profile of the body at point C according to the requirements that have been mentioned.

If the opponent remains in that first position, the Diestro will come to discover a point of touch on the opponent's chest where the Diestro can direct the wound of the thrust.

If so, and the opponent continues to communicate one degree of contact with his sword, the Diestro will give a two-and-one-half-foot-long straight step with his right foot along the interior side, CB, of isosceles triangle OCB, from the medio proporcional at point C to point K, which is on the first orb of the opponent's sword. The Diestro will occupy point K with the center of his right heel. At the same time, the Diestro will make a movement of reduction with the center of his wrist, without altering the position of his arm, placing his sword in line with the point of touch, which will be in the opponent's fifth vertical plane and diametral plane of the chest, and between the fifth and sixth horizontal planes.

When the Diestro's left foot is placed next to the right, the Diestro will execute the thrust in the referred to plane, or in whichever plane is most immediate, opposing his right collateral plane to the opponent in such a way that the center of the Diestro's guard is at the intersection of this plane with the fifth horizontal plane with the quillons perpendicular to the horizon. The Diestro's lower quillon will contain the opponent's sword outside of the Diestro's right defensive plane.

If done according to these requirements, this technique will be done with the necessary perfection.

To retreat from the risk of the execution, the Diestro will give a mixed-lateral-and-backward-step with his left foot to his right side, retreating to the medio de proporcion and the maximum orb of the opponent while keeping the opponent's sword outside of the Diestro's defensive plane.

Proposition 8 Problem

Both combatants are positioned at the medio de proporcion and the opponent is communicating one degree of contact with his sword.

How the Diestro forms a thrust of first intention to the diametric line of the chest, by the profile of the body, taking the opponent's sword from the outside part and above.

The thrust of first intention to the diametric line of the chest from atajo four and afar when the opponent's sword is somewhat remiss:

Assume for the first part of this technique that the Diestro has placed the fourth atajo by the outside part and from above and the Diestro's sword is parallel to the horizon.

Assume for the second part of this technique that the Diestro has moved to the medio proporcional of the profile of the body according to the requirements that have been previously explained. Also assume that, in response to the Diestro having moved to this medio, and to avoid being wounded

above his sword, the opponent has made a remiss movement with his sword to somewhere between his right collateral and vertical plane of the chest. The opponent's sword therefore does not have direction to the Diestro's body. At which point the Diestro will evaluate the contact.

If the Diestro feels the opponent has not altered the degree of contact that the opponent communicated, then the Diestro will make some movement of decrease such that the weak of the opponent's sword ends up below the strong of the Diestro's sword, giving a four-foot-long transverse step with his right foot along the exterior side of isosceles triangle BCO, from point 10 to point N, which is on the first orb of the opponent's sword and is the medio proporcionado for this technique. The Diestro will occupy point N with the center of his right heel such that all of the Diestro's foot is on the same orb in such a way that an imaginary line extending from the point of the right foot corresponds to the point where the wound will be executed between the fifth and sixth horizontal planes. The Diestro will oppose his right collateral plane to a plane between the opponent's fourth and fifth vertical planes. At the same time, the Diestro will make a movement of reduction to his left side such that the Diestro's arm goes along the same plane between the fifth and sixth horizontal planes, using his lower quillon to keep the opponent's sword outside of the Diestro's right defensive plane and on the opponent's left side. This same movement of reduction will be mixed with a forward movement such that the center of the Diestro's guard is in this same defensive plane, keeping the quillons perpendicular to the horizon. All these movements of the arm, sword, and quillons must be so uniformly coordinated with the step that their travels and the execution of the thrust all appear to be completed at the same time. In doing so, they must also be worked swiftly and with the appropriate vigorous impulse.

If done according to these requirements, then this technique will be done with perfection.

To retreat from the dangerous place of the execution, the Diestro will give a mixed-lateral-and-backward-step to his right side with his left foot to the medio de proporcion, keeping his arm and sword in such a way that the opponent's sword remains outside of the Diestro's defensive plane.

Proposition 9 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates up to one degree of contact with his sword.

How, from the fourth atajo, the Diestro throws a thrust that must be parried [acometimiento] to the opponent's face, taking the opponent's sword by the outside part and from above.

If the opponent parries this thrust that must be parried [acometimiento], how the Diestro will form the reverse-half-cut or vertical cut of second intention and from afar.

The reverse-half-cut or vertical cut of second intention from atajo four and afar following a thrust that must be parried [acometimiento]:

Assume the Diestro has moved to the medio proporcional by the profile of the body and has placed the fourth atajo by the outside part with his sword in its fourth line and parallel to the horizon, and his arm in its fifth line and somewhat in the acute angle in the Diestro's right line.

From this position and medio, if the opponent remained in his position and the degree of contact is the same, with very little difference more or less, then the Diestro will give a straight two-and-one-half-foot-long step with his right foot along the interior side of the triangle from the medio proporcional at point C to point K, which is on the first orb of the opponent's sword and is the medio proporcionado for this technique. The Diestro will occupy point K and this same orb, and the interior side, CB, of isosceles triangle OCB, with the center of his right heel. At the same time, the Diestro will make a movement of reduction, placing his arm and sword in line with the point of touch, which will be on the opponent's face. When the left foot is placed next to the right, the Diestro will execute the thrust with courageous resolution, swiftness, and firmness of limbs, opposing his right collateral plane to the opponent.

Assuming the opponent quickly responds to parry this thrust *[acometimiento]* by means of a mixed-violent-and-remiss-movement to the opponent's right side, the Diestro will be given disposition to make use of the generative act caused by the parry to form a reverse-diagonal-half-cut or vertical cut. If it is a reverse-half-cut, it will be executed on the diagonal line that divides the square on the right side of the opponent's face. If it is a vertical cut, it will be executed to the top or vertex of the opponent's head, with the Diestro giving a new step from point K to point M for this cut, occupying point M with the center of his right heel and placing the right foot such that a line extending from the tip of the foot corresponds to the plane where the wound will be executed. The Diestro will take care to coordinate these movements in such a way that the actions of the step arriving to point M and that of the reverse-half-cut or vertical cut to execute the wound are completed at the same time.

Since the left foot will have followed the right, the Diestro will be able to retreat by giving a mixed-lateral-and-backward-step to the maximum orb of the opponent, where the Diestro will end up positioned in the right-angle and over the right-angle.

If done according to these requirements, this technique will be done according to the Art.

Proposition 10 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates up to one degree of contact with his sword.

How, by means of the fourth atajo and by the profile of the body, the Diestro throws a thrust that must be parried [acometimiento] to the opponent's face, taking the opponent's sword by the outside part and from above.

If the opponent parries this thrust that must be parried [acometimiento], how the Diestro will form the thrust of the greater portion of a circle in second intention and from afar by the same profile of the body.

The thrust of the greater portion of a circle in second intention from the fourth atajo, and the opponent's parry, and afar:

Assume the Diestro has moved to the medio proporcional of the profile of the body and has placed the fourth atajo by the outside part with his sword in its fourth line and parallel to the horizon, and his arm in its fifth line and somewhat in the acute angle and in the Diestro's right line.

[Editor's note: To agree with what follows, the next paragraph should probably instruct the Diestro to step with the right foot from point 10 to point 12 along the perpendicular of the triangle instead of from point C to point K along the side of the triangle.]

From this position and medio, if the opponent remains in the same position and the degree of contact is the same with little difference more or less, then the Diestro will very carefully give a straight two-and-one-half-foot-long step with his right foot along the interior side of the isosceles triangle from point C to point K, which is on the first orb of the opponent's sword and is the medio proporcionado of this technique. The Diestro will occupy point K, and this same orb, and the interior side, CB, of the triangle with the center of his right heel. At the same time, with courageous resolution, the Diestro will make a movement of reduction with his arm and sword, placing them in line with a point of touch on the opponent's face. When the left foot is placed next to the right, the Diestro will execute the thrust, opposing his right collateral plane to the opponent.

Assuming the opponent, to avoid being wounded, quickly responds to parry this thrust *[acometimiento]* by means of a mixed-violent-and-remiss-movement that carries the swords from one line to another, the Diestro will be given disposition to, while shifting the weight of his body over his left foot, be able to very quickly free his sword. The Diestro will do this by making a vertex at the center of the wrist, describing a greater portion of a pyramid with the point of his sword passing under the opponent's guard and arm from the outside part to the inside part.

At the same time, and without there being any delay, the Diestro will give a two-foot-long curved step with his right foot from point 12 to point 13 on this same orb, placing it such that a line extending from the point of the right foot has correspondence to the diametric line of the opponent's chest. As the right foot is placed, the Diestro's arm and sword will be reduced to the right-angle so that the execution of the thrust will be on this same diametric line or in the plane most immediate to his right side. If the travels of the step to point 13 and the execution of the wound are completed at the same time, then it will have been done with perfection.

The Diestro will retreat from the risk of the execution by giving a mixed-lateral-and-backward-step to his left side with his left foot to the medio de proporcion and maximum orb of the opponent, where the Diestro will end up positioned in the right-angle and over the right-angle so that he will be able to swiftly respond to wherever the opponent's sword makes necessary.

Advice

Instead of freeing the sword with only the play of the hand to execute the thrust of second intention as was written, the Diestro could execute a Diving Thrust *[Zambullida]* or punching thrust, adhering in the manner of their execution to the necessary requirements of those thrusts without altering anything else in the doctrine of this proposition.

Proposition 11 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro includes the opponent's sword to attack with a thrust in first intention by the profile of the body, taking the opponent's sword by the outside part and from above.

If the opponent parries the thrust, how the Diestro will form a vertical cut of second intention by the inside part, gaining degrees of the opponent's profile.

Including the opponent's sword to attack with a thrust by the outside part and, when the opponent parries, the vertical cut of second intention, from the fourth atajo and afar:

Assume for the first part of this technique that the Diestro has placed the fourth atajo by the outside part and from above, and the Diestro's sword is parallel to the horizontal plane.

Also assume for the second part that the Diestro has moved to the medio proporcional of the profile of the body according to the requirements that have been mentioned elsewhere.

If the Diestro feels the opponent communicates no more than touch with his sword, then he will form a greater portion of the second pyramid with his sword, including the opponent's sword, from the Diestro's fourth line through the inferior part until the Diestro's sword is in the superior part and in its second line. Along with this, the Diestro will raise his arm to the axis of its pyramid while keeping his upper quillon in its second line. Immediately afterwards, the Diestro will direct a thrust to the opponent's face with a mixed-natural-and-forward-movement. The Diestro will coordinate all of these actions so that, when the Diestro begins to place his sword in line, he gives a straight two-and-one-half-foot-long step with his right foot from point C to point K, which is on the first orb of the opponent's sword, placing his right foot so that a line extending from the point of the foot has correspondence to where the Diestro gives his thrust by the outside part that must be parried *[acometimiento]*. The left foot will come to the right. The opponent's sword must remain between the Diestro's sword and lower quillon in the manner of Line-in-Cross, with the first division of its weakness next to the top of the guard. The Diestro must try to coordinate these movements of the body and of the arm and sword so that they end at the same time.

If the opponent parries the thrust, the Diestro will, at the same time, give a two-foot-long transverse step with his right foot from point K to M, occupying point M with the center of his right heel and placing the right foot such that it is aligned with the plane where the wound will be executed. At the same time this second step is given, the Diestro will form a vertical cut using his fourth pyramid according to requirements that have been explained elsewhere. The Diestro will take care to coordinate these movements with those of the body so that the cut is executed when the right foot lands and the left comes to it.

If done according to these requirements, it will have been done with perfection.

Proposition 12 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro includes the opponent's sword to attack with a thrust in first intention by the profile of the body, taking the opponent's sword by the outside part and from above.

If the opponent parries the thrust, how the Diestro will form a half-circle-thrust of second intention to the diametric of the opponent's chest, gaining degrees of the opponent's profile.

Including the opponent's sword to attack with a thrust and, when the opponent parries, the half-circle-thrust of second intention, from the fourth atajo and afar:

Assume for the first part of this technique that the Diestro has placed atajo by the outside part and from above and the Diestro's sword is parallel to the horizon.

Also assume for the second part that the Diestro has moved to the medio proporcional by the profile of the body according to requirements that have been mentioned elsewhere.

If the Diestro feels the opponent communicates no more than touch with his sword, then he will form a greater portion of the second pyramid with his sword, including the opponent's sword, from the Diestro's fourth line through the inferior part until the Diestro's sword is in the superior part and in its second line according to the requirements explained in the previous proposition. Then, without separating the swords, the Diestro will make a forward movement to attack the opponent's face with a thrust.

At the same time, the Diestro will give a two-and-one-half-foot-long transverse step with his right foot from point 10 to point 12, occupying point 12 and the first orb of the opponent's sword with the center of his right heel such that a line extending from the point of his foot corresponds to the where the thrust that must be parried *[acometimiento]* will be executed by the outside part. The left foot will come to the right foot. During the execution of the thrust, the opponent's sword must remain between the Diestro's sword and quillon with the first division of its weakness near the top of the Diestro's guard, with the center of the Diestro's guard at eye level so that the Diestro's upper part remains defended. The Diestro must coordinate these movements of the body and of the arm and sword so that they are completed at the same time.

If the opponent parries this thrust that has been directed to his face, as he must, he will make a mixed-violent-and-lateral-movement to his right side. This will result in his sword passing to its second line or primary vertical plane, giving the Diestro disposition to, shifting the weight of his body somewhat over his left foot, be able to very quickly describe a portion of a pyramid centered around the wrist with his sword, passing the point beneath the opponent's guard from the outside part to the inside part.

At the same time, the Diestro will give a two-foot-long curved step with his right foot to his right side from point 12 to point 13 along the same orb, occupying point 13 such that a line extending from the point of the right foot corresponds to the opponent's fifth vertical plane.

As the right foot lands, the Diestro will reduce his arm and sword to the right-angle, executing the thrust on this same fifth plane. If the travels of the step and the point of the sword are completed at the same time, then it will have been done perfectly and the wound will be delivered more violently and with greater force.

Having executed the thrust, the Diestro will retreat by giving mixed-lateral-and-backward-step with his left foot to his left side and to the medio de proporcion and the maximum orb of the opponent's sword.

Proposition 13 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

How the Diestro includes the opponent's sword to attack with a thrust by the outside part in first intention by the profile of the body, taking the opponent's sword by the outside part and from above.

If the opponent parries this thrust of first intention, how the Diestro will form the thrust of the greater portion of a circle to the opponent's face in the fifth vertical plane in second intention.

If this second intention thrust to the face is parried, how the Diestro will finish off this proposition by forming a reverse-vertical-cut and vertical cut in second intention.

How the Diestro, from the fourth atajo, includes the opponent's sword for a thrust by the outside part and, when this is parried, escapes to the inside with a thrust and, if this is also parried, forms a reverse-vertical-cut and vertical cut of second intention from afar:

Assume for the first part of this technique the Diestro has placed atajo by the outside part and from above and his sword is parallel to the horizon.

For the second part, assume the Diestro has moved to the medio proporcional of the profile of the body according to requirements that have been mentioned elsewhere.

Also assume the opponent communicates no more than touch with his sword, and the Diestro has formed a greater portion of a pyramid, including the opponent's sword, from the Diestro's fourth line through the inferior part until arriving at the second line in the superior part, and has directed a thrust to the opponent's face by the outside part, giving a transverse step from point 10 to point 12 for this, all according to the requirements that were explained in the previous proposition.

Also assume this first intention thrust that was directed to the opponent's face by the outside part has been parried by the opponent, as he must, since it was directed to the face, by making a mixed-violent-and-remiss-movement to his right side. This will result in the opponent's sword moving to its second line or primary vertical plane, giving the Diestro disposition to free his sword by very

quickly forming a vertex around the center of his wrist, describing a greater portion of a pyramid with the tip of his sword passing under the opponent's guard and arm from the outside part to the inside part while shifting the weight of his body over his left foot,

At the same time, the Diestro will give a two-foot-long curved step with his right foot from point 12 to point 13 along the same orb. The Diestro will occupy point 13 in such a way that a line extending from the point of his right foot has correspondence to the opponent's fifth vertical plane. When the right foot lands, the Diestro will end up having reduced his arm and sword a little above the right-angle so that the thrust is executed in second intention to the opponent's face in this same fifth vertical plane. If the travels of the step and the point of the sword are completed at the same time, then it will have been worked according to the Art.

We now get to the final part of this proposition, which assumes the Diestro has executed the thrust of second intention to the opponent's face in the fifth vertical plane and the opponent wants to parry this rigorous wound. Because the opponent's sword will be found in his first or second vertical plane, he will need to react with great speed to remove the thrust and will apply greater degrees of strength to his sword since he will be obligated to move his sword to the fifth vertical plane to find the Diestro's sword with his own. Without allowing the opponent to make contact with his sword, the Diestro will immediately give a four-foot-long step along the circumference of this same exterior circle of the first orb of the opponent's sword, bringing his left foot to his right foot and opposing his first vertical plane of the right side. At the same time, he will form a reverse-vertical-cut to the left side. To parry this, the opponent will again have to apply a lot of force to a large dispositive movement. The Diestro will execute a vertical cut without allowing the opponent to make contact with his sword.

If done according to these requirements, then this technique will be done with the perfection asked for by this Art.

The Diestro will retreat from the risk of the execution by giving a mixed-lateral-and-backward-step to his left side with his left foot to the medio de proporcion and the maximum orb of the opponent.

Proposition 14 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates one degree of contact with his sword.

How the Diestro moves to the medio of the atajo and, from there, to the movement of conclusion by the profile of the body in second intention, taking the opponent's sword by the outside part and from above.

How to pass from the fourth atajo to the movement of conclusion in second intention.

Assume for the first part of this proposition that the Diestro has placed atajo by the outside part and from above and the Diestro's sword is parallel to the horizon.

Also assume for the second part that the Diestro has moved to the medio proporcional of the profile of the body at point C according to requirements that have been mentioned elsewhere.

Having moved to this medio, we assume again that the opponent (to avoid being wounded above the sword, as in the previous proposition) completely removes direction to their body by making a long remiss movement to his left side to place the Diestro's sword outside of the opponent's left defensive plane. In response to this, the Diestro will safely move in close for the movement of conclusion in the following manner:

Feeling the opponent does not alter the degree of contact he communicates with his sword, the Diestro will give a straight four-foot-long step with his right foot from point 10 to point M along the perpendicular of isosceles triangle BCO to the second orb of the opponent's sword and the medio of the atajo of this jurisdiction, turning the point of the right foot to the outside part so that an imaginary line drawn through the right foot exiting the heel corresponds to point A on the medio de proporcion and a line extending from the tip of the right foot crosses the infinite line on the opponent's right side at point O.

While this step is making its journey, the Diestro will turn his body so that it ends up squared, and he will also cause the four angles, two obtuse and two acute, formed by the crossing swords to become right-angles. This will be achieved by turning his hand to the right side around a vertex centered on the wrist and making a remiss movement with his sword above the opponent's sword. At the same time, the Diestro will carry his arm to his left side, so that a line contingent with his arm and an imaginary line extending from the Diestro's left shoulder to the pommel of his sword form an almost equilateral triangle and the upper edge and upper quillon of his sword are in their second lines. The Diestro will arrive at the subjection with both of the swords at the height of the fifth horizontal plane.

All the actions of the body, the arm, the hand, and the foot must be so well coordinated that there is no distinguishable time between them, and they have to proceed in such quick succession that they do not give rise to any visually perceivable hesitation between them, and it doesn't seem like an exaggeration to say they are extremely quick.

First Advice

Having reached the medio of the atajo in the previously explained manner, the Diestro will have left the opponent with such limited potential to act that their only choice is to allow the Diestro's movement of conclusion or to despicably retreat with all haste.

The Diestro can make this retreat less likely by, as quickly as possible, (immediately upon forming the four right-angles) boldly forming a portion of a small pyramid that carries the arm and the strong of the sword from the left line to the right while turning his hand fingernails down so that the Diestro's upper quillon ends up in its eight line and both quillons are parallel to the horizon with the Diestro's lower quillon under the opponent's sword. Without bending his arm, the Diestro will use his lower quillon to raise the opponent's sword until the center of the Diestro's guard is at the intersection of the sixth horizontal plane and the primary vertical plane. With these actions, the point of the Diestro's sword will be stuck in front of the opponent, closing the four angles, and the Diestro's lower quillon and guard will be united with the opponent's sword, which will be enchained *[encadenada]*.

Without any cessation, the Diestro will throw a thrust that must be parried *[acometimiento]*, running it along the top of the opponent's sword to the opponent's right eye or to the closest part of the opponent's face.

At the same, the Diestro will give a curved step with his left foot while making the movement of conclusion with his hand by the outside part. This is understood to be if the opponent does not parry.

If he does parry, since the wound was directed to the face, it will be by means of a remiss movement preceded by a violent movement, or at least a mixed movement of the two. As a result, the swords will end up somewhat in the obtuse angle and the Diestro will be able to pass under the opponent's sword, or it will pass over his head and to the jurisdiction of his left hand, and the Diestro will make the movement of conclusion by the inside part.

Since the Diestro's sword will end up free between the two bodies, he will form (withdrawing it through superior plane) a reverse-half-cut, or vertical cut, or a Diving Thrust *[Zambullida]* from below, or a punching thrust.

If the Diestro doesn't want to attack, he can turn his hands fingernails down with a backwards movement to his right ear so that his upper quillon ends up in the sixth line of its pyramid and his lower quillon in its second line. From there, the Diestro will be able to freely throw a punching thrust, which (according to its proper name) is said to be the full-circle-thrust from in close.

Second Advice

If, while at the medio proporcional, the opponent removes the direction so that the Diestro is not able to direct a thrust to the opponent's body over the opponent's sword and, if the remiss movement the opponent makes to take away the direction is made without adhering to the precision demanded by the Art, or is done very carelessly such that the strong of the opponent's sword passes under the weak of the Diestro's sword, then the Diestro cannot safely move to point M while forming the four right-angles. In this case, it is appropriate for the Diestro to abandon the path of the profile of the body and very quickly move to the posture of the sword, directing a thrust above the jurisdiction of the opponent's arm.

Having executed the thrust, the Diestro will give a mixed-lateral-and-backward-step with his left foot to retreat to the medio de proporcion and the maximum orb of the opponent.

Book Three, Chapter Twenty-Two

Explaining to the Diestro the true method of executing wounds by moving immediately from the medio de proporcion to the proporcionados.

The Diestro can also execute most of the techniques we have discussed by using the referenced atajo and passing immediately from the medio de proporcion to the proporcionado, although this is not as safe as first passing to the proporcionales for reasons declared in the explanation of the universal diagram of the orbs of the two combatants.

However, assuming there are reasons or circumstances that override the priority of greater safety, it is appropriate for the Diestro to know the requirements for doing so in those circumstances. They are as follows:

Having taken direction to the Diestro's body away from the opponent's sword by means of one of the previously explained atajos or impediments, the Diestro will immediately, and without hesitation, bring his left foot together with his right, placing the left foot so that a line extending along its length through the heel of the left foot forms a 45 degree angle with the right foot, which will be on the common diameter line. He will then give a transverse step with his right foot to the appropriate medio proporcionado for the technique he intends to execute, working all of the rest that applies to the arm, hand, sword, and quillons according to the same requirements previously mentioned for the techniques when they are done by moving from the medio de proporcion to the proporcional and then, from there, to the proporcionado.

The four principal movements occuring in the formation and execution of each of the techniques also occur in each of them when they are worked by moving immediately from the medio de proporcion to the proporcionado. Those four movements must be as follows: two of the body, which consist of the transverse step, which has the virtue of two since it is a mixed-lateral-and-forward step, the first movement of the arm and sword, which will be the first portion of the revolution of a pyramid to place atajo or include the opponent's sword, and the second movement of the arm and sword, which will be the last of the four movements, will be to direct the execution of the wound.

So that the aficionado won't plead ignorance, or think we may have it in this matter, I have placed a diagram at the end of this section that includes a top down view and a side view demonstrating the method of moving immediately from the medio de proporcion to the proporcionado by means of the atajo. I have done this so that it may serve as an example or guide for the aficionado to be able to work his operations with complete satisfaction, and to encourage confidence in them.

PROPOSITION 1 PROBLEM

It is given that the two combatants are positioned at the medio de proporción in the right-angle, and over the right-angle, presenting their right collateral planes forward, with the Diestro at point II-A and the opponent at point LL-B.

How the Diestro forms the atajo by the superior and inside part in first intention so that, by means of it, he can move immediately from the medio de proporción to the proporcionados by the posture of the Sword when the opponent resists with at least one degree of contact.

The Diestro will make contact between the swords by the inside part, making a mixed movement composed of four simple movements that must be so coordinated as to appear to be done at the same time:

The first will be to make a natural movement with the arm along the sixth line of its pyramid until the center of The Diestro's guard is at waist height or is on the fifth horizontal plane.

The second will be a violent movement with the Diestro raising the point of his sword to its second line (so that its height corresponds to the top of the opponent's head).

The third will be for the Diestro to rotate his forearm clockwise around its axis as he raises the point of his sword with the second violent movement so that the upper quillon of the Diestro's sword is placed somewhat in its third line, which is the same as the Diestro placing his hand somewhat nails up. This same action will result in a fourth remiss movement with the point of the Diestro's sword moving to his left side, intersecting the opponent's sword with the lower edge of his own and with some degree of the third division of the Diestro's sword corresponding to the second division of the opponent's sword, with which the Diestro's sword will be somewhat in its ninth line:

Feeling the opponent continues to communicate about one degree of contact, the Diestro will apply another mixed-natural-and-remiss movement to his left side, placing the opponent's sword outside of the Diestro's left defensive plane with the Diestro's sword moving to its ninth line so that the point corresponds to the top of the opponent's head.

Without hesitation, the Diestro will bring his left foot together with the right, moving it from point II to point 9 and setting it down so that a line drawn along its length through the heel of the left foot forms a 45-degree angle with the right foot, which is found on the common diameter line. At the same time that the left foot is joined with the right, the Diestro will very carefully subject the opponent's sword with a mixed-natural-and-remiss movement so that it is kept outside of the Diestro's left defensive plane with the point of the Diestro's sword ending up in the eighth line of its pyramid (at the height of the right-angle). The Diestro's arm will be in its seventh line, his upper quillon in its second line, and the center of the Diestro's guard at waist height and about one-and-a-half-feet, maybe a little more or less, from the Diestro's body. The Diestro will take care that these final movements of the arm, sword, and moving the feet together are completed at the same time.

If done according to these requirements, it will have been done in conformity with the Art.

From this position, the Diestro can move from the medio de proporcion to the proporcionado, throwing an attack that must be parried *[acometimiento perfecto]* to the most exposed part of the opponent's body, which will be a quarter-circle-thrust to the right collateral or to the face, observing in the execution of either one the same requirements and circumstances given for doing so from the medio proporcional. These requirements, which are important for safety and brevity, do not change if the wound is directed to the face.

Keeping the left foot fixed in place at point 9, as shown diagram 43, the Diestro will give a straight step with his right foot a distance of three feet, maybe a little more or less, along the diameter line of the common circle, or alongside it, to the second orb of the opponent's sword, moving from the medio de proporcion at point A to occupy the proporcionado with the tip of the right foot placed at point 3 so that a line projected along its length intersects the diameter line forming the obtuse and acute angles shown in the top down view of diagram 43, and so that it coincides with a line tangent to the opponent's right foot such that it ends up perfectly forming a scalene triangle composed of three unequal lines: The fist, and shortest, is five feet long and is equal to the portion of the diameter line measured from the tip of the Diestro's right foot to the center of the opponent's right heel. The second is six feet long and is measured along the opponent's interior tangent line from the center to the sixth orb of the opponent's sword, where it meets with the third side, which is imagined to extend seven and 5/7ths feet from the tip of the Diestro's right foot, as shown in the top down view of diagram 43.

At the same time the Diestro gives the step, without losing contact with the opponent's sword, he will make a mixed movement composed of five simple movements, three of which pertain to the Diestro's defense and another two that pertain to offense.

The three movements pertaining to defense are: first, a violent movement that raises the Diestro's guard from the middle horizontal plane to a plane a little above the plane of the right-angle. Second, a remiss movement that removes the opponent's sword to the Diestro's left defensive plane. Third, a movement rotating the quillons around their center so that the upper quillon moves from the second line to the fourth, ending up parallel to the horizon with the hand placed fingernails up.

The two movements pertaining to offense are: one of reduction that places the Diestro's sword in the primary plane with direction to the opponent's body, and another forward movement with which the Diestro's sword wounds, taking care that the wound occurs at the same time the right foot lands.

All of these movements of the body, the arm, and the sword are completed at the same time, ending with the weight of the body over the right knee, which is bent, as shown by the position of the bodies in the side view of diagram 43, with which the attack that must be parried *[acometimiento]* will be more rigorous and disruptive to the opponent.

Explanation of the requirements for this technique, and for all those to be executed by immediately moving from the medio de proporcion to the proporcionados.

The requirements pertaining to the movements of the arm, hand, and quillons are the same as those previously declared for the atajos and techniques. Therefore, we refer to those places since the requirements here are the same as there.

The requirement to bring the left foot together with the right, placing the left foot such that it forms a 45-degree angle with the right foot, which is on the diameter line, ensures the Diestro can, by means of the security of the atajo, acquire two advantages over his opponent. The first is

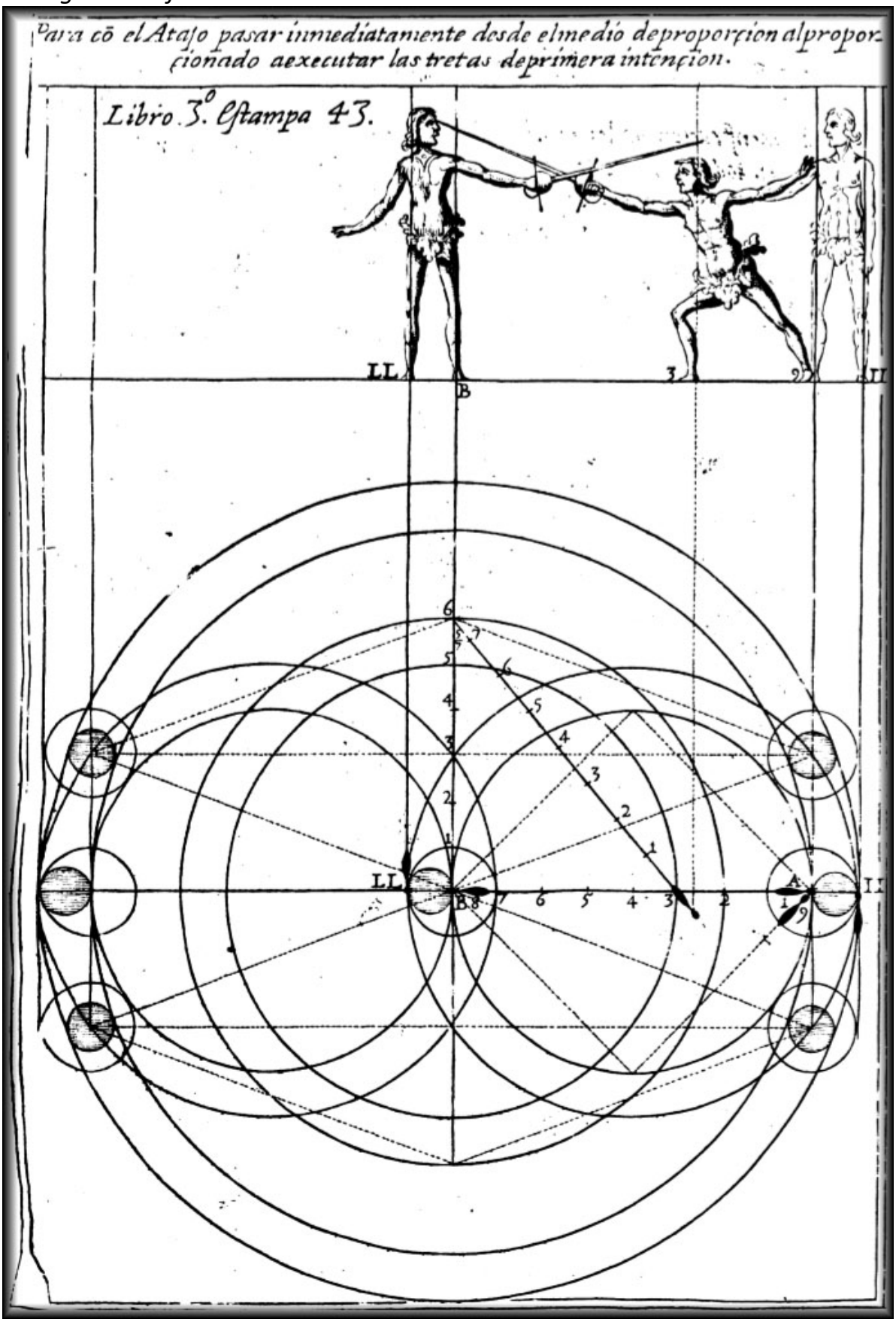
opposing a stronger plane to a weaker one. The second is having an additional foot of reach when wanting to wound from afar, which also makes it easier to move in close for the movement of conclusion. Not doing so would notably increase the risk and danger.

The requirement that the step has to be given with the right foot alone, without the left foot following, ensures the execution will be done more quickly and even more safely than if it were to be followed by the left because, in the position shown in diagram 43, the height of the body is decreased and requires less to cover it. This step is not considered extreme since the feet are barely more than three feet apart, and by reason of it being a strong stance from which you can readily withdraw the right foot immediately after the execution of the wound or enter with the left foot if the opponent gives you an opportunity for the movement of conclusion.

The requirement to raise the center of the guard a little above the plane of the right-angle with the quillons parallel to the horizon is so that the opponent cannot immediately lower their sword to the lower planes, and so the quillons cover and defend the breadth of the body, as shown in the Second Book.

It is understood by the position of the bodies shown in the side view of diagram 43 that the Diestro executes a wound to the opponent’s face.

Here is Figure 43 of this third book.



Book Three, Chapter Twenty-Three

Perfection or imperfection of the atajo and how the one who places it without the circumstances and requirements we have explained is harmed.

The variety of illnesses demands a variety of remedies. Likewise, the diversity of imperfections and defects to which our nature most often tends toward requires a diversity of good advice, which are the remedies that encourage proper execution, without which it is impossible to obtain the fruit of defense: Aspiring to that end with many truths, all instructors must earnestly and carefully attend to the preservation of their students. It never ceases to amaze me that there are instructors who claim that, in two or three months, any of their students can become a Diestro. My only fear is that someone will believe them and take lessons with such an instructor. Although, I do not blame the instructors since doing this gains them students. Once they have begun because of the instructors' greedy promises that they will achieve it in so little time, by the time the students realize they have been deceived and that it cannot be accomplished, and being determined to learn what they have begun, they usually continue just so that others will not say they began to learn and had so little skill that they could not achieve it and quit. Therefore, being ensnared, they continue, thinking at that point that, with a little more time, they will achieve what they have begun.

To fully disillusion you, I want to examine only one point so that you can see for yourself how difficult it is to attain this knowledge and evaluate if it is easy to achieve this science in so little time.

Also, so that instructors do not begin by teaching their students from the first day they take lessons how to place atajo on the sword, as I have seen many times, not knowing the great mistake they make. In doing so, they place their students in the greatest danger imaginable, either through malice or, more likely, ignorance.

For understanding of the zeal I have for the aficionados and those who love this science, I want to declare the many causes by which the one who places the atajo without knowing the risks can be harmed, being smug and confident because of his instructor, and trying to place atajo on the opponent's sword without having examined the drawbacks placing that atajo may have. I caution that this can happen when placing atajo on the inside and on the outside.

So that no harm comes to you, I will explain here the causes I have acquired throughout my entire life, ever since I was an aficionado, so that you can see the care you must take if you do not want to see yourself in danger of losing your life by trusting what your instructor has told you is the surest and safest way to place atajo. Also, so that you do not believe something as consequential as the atajo, which your entire defense and offense of the opponent depends upon, can be learned in a short time, I will begin to list causes of harm to the one who places atajo.

Causes of harm to the one who places atajo:

1. The first is by not creating from the beginning an impediment with your sword on the opponent's such that, if he wants to free his sword by the inferior or superior part, he must make a large arc with dispositive movements, in either case allowing the one who places the atajo to make quicker attacks at the same time.

2. By making contact with one of the two flats of your sword. You must make contact with the edge and with some degree of the third division of your sword corresponding to some degree of the second division of the opponent's sword so that the subjection is made with greater degrees of strength against the opponent's lesser degrees of strength. Making contact with the lower edge will be more natural and more favorable to your defense, the subjection will be more perfect and secure, and you will find yourself with better disposition for successive acts.

3. By leaving the opponent's sword inside of the parallelogram when placing the atajo. The subjection must carry the opponent's sword outside the vertical planes of your defense and entirely remove its direction to your body so that the opponent cannot make an attack that must be parried *[acometimiento]* that disrupts you.

4. By trying to march (through the atajo) by the posture of the sword with your right vertical in front. You must present the collateral and, with contact, immediately move to the medio proporcional without missing the atajo to seize an advantage over your opponent in the correspondence of the lines and planes so that you can move safely and courageously to the near or distant medios proporcionados.

5. By trying to place atajo with your body profiled and your arm and sword lying on the horizontal plane, not wanting it to leave the right-angle, without taking into account that, from this position, you cannot make it cross another sword in the same position. Because of this, you cannot make enough graduation, nor can you make a subjection. If you try, you can be wounded by the lower right-angle since, with this atajo, you do not impede the opponent from being able to free his sword to wherever he wants and wound without having to make large movements.

6. By not moving quickly from the upper atajos to the lower ones when you are at the medio de proporcion and do not find the opponent's sword when you try to place atajo on it because the opponent lowers it to the acute angle. Also, by not moving your body to the appropriate place at the same time to seize an advantage over the opponent's body while the opponent's sword has been lowered to the acute angle and no longer has direction to your body.

7. By using too much force when subjecting the opponent's sword. You must do so intensely, but with reserved force, so that you can promptly respond to the movements of the opponent's sword as needed.

8. By trying to place atajo on the opponent's sword while giving a step at the same time, which gives the medio proporcionado to the opponent, without understanding that the foot must remain still until the sword makes contact and forms the transversality, giving the step afterwards to seize the medio proporcionado.

9. By moving your sword with large dispositive movements, giving the opponent an open line of attack where he can wound from afar with the reach of the right-angle. Instead, you should do it intensely, but with reserved force. The reasoning behind this is so that, when one thing is to join another and you see the place where it is, the action of going to it does not exceed the distance to where it is. Doing otherwise, with impetuous movement, would give the opponent time to wound by freeing their sword, and you will not be able to oppose the chord the opponent makes in response to the circle, or greater portion of a circle, that you have formed.

10. By working with the entire arm and pushing the opponent's sword too far away using too much force on the hilt.

11. By making remiss movements with the arm and sword, or the wrist, without keeping your body behind the sword.

12. By not reducing yourself to the right-angle the instant the opponent's sword is missing because your own sword wants to make a natural movement and follow the opponent's sword a certain distance.

13. By momentarily opening an angle through which the opponent's sword can enter by not carrying the tip of your foot to your right side with the tip of your sword in line with your guard in front of your body in the plane of the right-angle, crossing the diameter line with the feet, and the opponent's sword with your own, since your entire defense consists of this.

14. By giving the transverse step while carrying the tip of your foot and that of your sword corresponding to your left side.

15. By not coordinating the arm and sword with the feet when turning in place, which opens a line of attack where you will be wounded.

16. By not having the left foot follow the right. The steps should be given together whenever you move, or when you turn in place to wait, or to reduce yourself.

17. By trying to move your body closer to the opponent without having secured the entrance well by virtue of the appropriate atajo for the technique to be executed. The wound must always be secured in one of two ways: The first, favoring the movement to the step; and the second, (which is safer for phlegmatics), favoring the movement after the step.

18. By not taking advantage of the beginning of the opponent's movements when he moves through your jurisdiction from one extreme to the other.

19. By not wounding with the single motion of reducing yourself, or by not wounding when the opponent moves through your jurisdiction when you are opposing with greater reach.

20. By not changing species *[ref. Aristotelean philosophy]* when you see the opponent change, whether it is with motion or a step.

21. By not knowing which part of your body is closest to the opponent so that you can remove it when appropriate by means of a step or motion of the body and feet.

22. By not knowing when the hand will fit for the movement of conclusion, and how to do the motion so that it will.

23. By not knowing when the sword does and does not fit, and which motion makes it fit.

24. By not understanding the jurisdiction given to the opponent with the sword and body when you have your right shoulder and the tip of your foot forward.

25. By not knowing when you pass through the opponent's greatest reach, crossing the direction of the point of their foot without knowing when you enter their greatest reach.

26. By not knowing how to force the opponent to move into your greater reach.

27. By not knowing how to break the distance with a step or motion so that you can act more quickly.

28. By not retreating after having wounded to clear the sword and remove your body from danger.

29. By giving another step when you are at the medio proporcionado to wound.

30. By not understanding that, when only the sword moves, the arm must follow the path of the sword. Moreover, if the opponent moves his entire body and changes species *[ref. Aristotelean philosophy],* then you should move your entire body and change species. However, if the opponent does not move his sword, but only his entire body, you do not have to change species because the body does not attack you.

31. By trying to subject the sword by leaning and, by virtue of leaning, to wound without stepping.

32. By trying to attack an opening without the precaution of approaching guarded and well positioned, and without care of the opponent's sword.

33. By not moving in close and not carefully placing atajo so the greater length of the opponent's sword will not fit and is impeded from working when you are small statured or when you are wielding a shorter weapon.

34. By looking for the atajo against someone who makes semicircles, or loops, or who frees the sword ahead of time. Instead, you should oppose this with the acute angle, which is the same as the atajo since it impedes by virtue of crossing the line of the opponent's attempt to divert or change when you limit his general options, leaving him with only one particular, which is known to the one who gives it and can be taken away whenever you want.

35. By not placing atajo on the cuts *[cuchilladas]* in the center when they begin and guiding them down without using much force, because it is appropriate to make contact with the opponent's sword and lower it to the plane that is suitable for your defense. The same must be done with the thrusts.

36. By placing atajo against someone who leans back and leaves themselves open, inviting you to place the atajo, which you must not do. Instead, you should enter with your sword reasonably close to the right-angle, as close to it as possible, knowing the immediate movement the opponent must make to attack you and then destroying it with the atajo or diversion.

37. By trying to place atajo on someone who places themself in the acute angle, giving the opponent an opening for the quarter-circle-thrust in the right vertical plane under the arm; this opening can be given by the inside or by the outside. Instead, you must place your sword with direction to the angle the opponent makes together with his arm. If he breaks the distance, wound with a thrust or get yourself into the general of weak under the strong or, if you must, place your sword transversally in the center, no more than enough to touch with your sword, moving your body to the appropriate place.

38. By placing atajo at the medio de proporcion without moving to the proporcionado and then, when you try to wound, lifting your sword from the opponent's, leaving the opponent's sword free. Also, by running along the opponent's sword from the medio de proporcion. This must be done from the medio proporcionado.

39. By removing the point of your sword too much when placing the atajo and then, without remedying it, reducing to throw a wound without first taking care of that, and without having security in the subjection, without which you give an opening and can be wounded.

40. By insisting the opponent does not carry your sword by using strength without understanding that you can allow your sword to be carried up, or down, or to one side or the other, or in a circle as long as you do not give your opponent a line he can work with or, if one is given, that you are prepared to defend it.

41. By seeking the edge of the opponent's sword when it is free with the middle of your own while you are at the medio de proporcion. You must seek the center of the opponent's sword with only the point of your own at this distance.

42. By trying to place atajo and enter the medio proporcionado at the same time while the opponent's sword is free. Instead, you must cross the point of your sword below, uniting it with the center of the guard of the opponent's sword and removing your body to the opposite side or entering well inside so that, in doing so, you have already made intense contact.

43. By placing atajo with too much sword, giving enough so that the opponent can make good contact on it. You must make the intersection of the swords with greater degrees of strength on lesser of the opponent's.

44. By making remiss movements to one side while carrying your body to the opposite side, which is the same as the arm and sword going to one side and the body to the other, leaving the body completely undefended.

45. By going for the sword or the body from afar without first approaching and making contact.

46. By seeking the sword that passes from one extreme to the other when you only need to come to the middle. If the opponent wants to go from one extreme to the other and get tired, let them.

47. By seeking the sword with the entire arm instead of only with the wrist.

48. By running along the edge of a stopped sword without knowing if the opponent has removed the distance by means of a motion or movement zero. You must not run the line along the edge of the sword without being very sure you will reach. If the opponent has taken himself away, you must not go through with the attempt. Instead, you should place atajo on the sword and run instantly along it without giving the opponent a chance to take away the distance.

49. By the opponent successfully using the force and deviation you apply when placing the atajo to achieve the different cuts *[cuchilladas]* or place his own atajo, thus transferring the medio to himself.

50. By not waiting and attempting to attack without looking to your defense instead of waiting and recognizing the choice of medios that you have for doing so.

51. By trying to place atajo without care of your body and the opening that is given. You must give the opening with care to take it away when the opponent wants to seize it.

52. By not at all times having the point of your sword with direction and correspondence to the opponent's body so that you can immediately wound.

53. Having placed atajo, by separating the swords or gaining before having given the step to the appropriate medio proporcionado to have the required reach.

54. By not staying in the middle when guiding the cuts *[cuchilladas]* or thrusts to pass. You only need to take away their direction and correspondence to your body.

55. By guiding the fall of the cuts *[tajos]* and reverse cuts too much, giving rise to half cuts and thrusts of continuation from one to the other. You must guide them no more than enough to remove the touch, either with your arm and sword in the plane of the right-angle, or by means of a step or motion.

56. Having gained at the medio de proporcion, by trying to gain again when the opponent frees his sword, entering to the medio proporcionado to do so without finding enough contact and portion of line. Instead, you must take advantage of his movement, using the movement the opponent makes to help you once again place the atajo while simply removing your body from the point where the opponent's sword will be directed for the wound. You must place this atajo with only the wrist. If it is done with the entire arm, you will be wounded.

57. Having placed atajo by the profile of the body, by entering for the movement of conclusion. Usually, you will be wounded if you do this, and sometimes the opponent will make a movement of conclusion on your guard with his left hand, transferring the medio proporcionado and taking for himself what you intended to do to your adversary.

58. Having placed atajo by the posture of the sword, by trying to wound by the same jurisdiction with a half cut, vertical cut, or thrust that leaves the opponent's sword free. For these techniques, you must move to the profile of the body and instantaneously retreat to the medio de proporcion. If you find yourself very inside and you want to form a reverse cut, diagonal cut, or diagonal thrust, it must always be done by the jurisdiction of the sword and finished by the outside part with a movement of conclusion accompanied by diverting or expelling the opponent's sword to your right line with a natural-and-remiss-movement so that you can occupy the angle, which will be the Diestro's exterior angle. This must be coordinated so that occupying the angle, giving the wound, and the movement of conclusion are all done at the same time. Otherwise, you will be in danger.

Book Three, Chapter Twenty-Four

Preparing the Diestro for how take advantage of the valorous action of waiting on his opponent, and of the techniques the opponent can use when he wants to separate or remove the Diestro's sword from the posture of the right-angle. Following this, the defenses the Diestro must make in opposition to the atajo, when it is placed by the inside or the outside part, along with other advice that is of transcendent importance to the perfection of the Diestro.

Whenever the Diestro wants to take advantage of the valorous action of waiting on his opponent to make use of the opponent's movements and enjoy the medios apropriados he is given, the Diestro must consider that the opponent is only able to attack by one of three paths corresponding to the three vertical planes constituting the three diameter lines on the inferior plane. Also, that the formation of any technique must begin by attacking the body or controlling the sword. If it is by attacking the body, it will be with a straight or circular movement. If it is with a straight movement, it will be easy to destroy with any of the three universal methods, which are Atajo, Aggregation and Right-angle, if the Diestro has his sword in the place that is most appropriate to quickly respond to the place most needed for defense. This place will be the plane passing between the combatants because we recognize that the opponent's sword cannot reach the Diestro's body without moving through this plane. If the Diestro's sword is in this plane, our proposition is proven: if the opponent attacks with a circular movement, the Diestro will have time to occupy the axis of the minor pyramid, which he must endeavor to remain in.

The Diestro also must know that he can oppose the opponent's steps in three ways, which are: along the tangent of the common circle to one side or the other or with a curved step for the movement of conclusion when the opponent attacks directly along the common diameter with a straight step. If the opponent attacks by any of the transverse lines, the Diestro can give a transverse step to the opposite side, or contrary that of the adversary, instead of giving a lateral step. These methods are used to attack the opponent. If the Diestro only wants to protect himself, he can give a step along the tangent opposite to the side the opponent occupies.

The Diestro also must understand that, if the opponent wants to begin by controlling the sword rather than attacking the body, he must do so in one of four ways: by the inside part with superior angle, by the outside part with superior angle, by the inside part with inferior angle, or by the outside part with inferior angle. This assumes the Diestro has his sword on the common plane in the right-angle because, if it is in any other line, it is less potent. If the Diestro is in this posture or line of the right-angle waiting for his opponent to act so that he can take advantage of it and, assuming the opponent must make some dispositive movement to remove the Diestro's sword from the right-angle, the Diestro must know the ways he can remove his sword from the dangerous place of oppression the opponent wants to put it in. They are as follows:

Techniques the Diestro can use when his opponent tries to separate or remove the Diestro's sword from the right-angle by taking the Diestro's sword with superior angle and on the:	
Inside	**Outside**
Transfer	Transfer
Free with a full circle or *acometimiento*	Form a cut
Diagonal-half-cut	Reverse-half-cut
Reverse-vertical-cut to the head	Full circle
Estrechar by means of decrease	Half circle
Diagonal cut	Weak under the strong
Tangent cut	Diving Thrust *[Zambullida]*
Reverse cut to the arm, also called *Codazo*	Movement of conclusion
Movimiento Cero to attack	Close the angle by contraposition of planes
Open the opponent's interior angle	
Close the Diestro's interior angle and conclude	
Mixed angle	
Weak under the strong	

Inferior angle and on the:	
Inside	**Outside**
Atajo to the outside	Half-cut
Acometimiento Diagonal	Vertical cut
Half-cut	*Acometimiento perfecto*
Diving Thrust *[Zambullida]*	Thrust of first intention
Weak over the strong	Quarter-circle-thrust
Quarter-circle-thrust to the inside	Sagittal thrust
Acometimiento Recto	Diagonal technique with a movement of diversion
Transfer	Full circle to maintain the right-angle
Full circle	
Half circle	
Punching Thrust	
Línea-en-Cruz	
Movement of conclusion with atajo or aggregation	

Defense against the atajo by the inside part and methods to remove the sword from the oppression of having been subjected.

It would be a dangerous thing to ignore in Destreza that which is needed for defense. To perfect any martial undertaking, you must rely on experience and test your ingenuity, sensibility, and courage. If you do not, the day of your greatest confidence will be that of your greatest discredit because, as often happens, when more care is needed it will be lacking. Therefore, I expect our student to consider, observe, and manage the perfect forms of placing atajo, as in the preceding demonstrations, without doubting its protection since, when properly done, they strengthen him and ensure him a path of success. The student must also know the advisable methods of defending against the atajo. All of which adhere to the most fitting precepts of this science and to the best descriptions that have been spoken of it, and whose metals we will refine according to the writings of Don Luis Pacheco.

In the previous demonstrations the Diestro was always the actor placing atajo of first intention on the opponent's sword by the inside or outside part. This artificial construction was necessary for ease of instruction. It is evidently recognized in the preceding demonstrations that the Diestro was the one who first knew, determined, measured, arranged, and executed. That is to say, that the Diestro knew the position the opponent was in, and the position the opponent's sword was in, and determined what must be done according to this. The Diestro chose the measure of the medio de proporcion, controlled the distance with the proporcionado, and executed the proposition of his intention by means of the chosen proporcionado. These choices depended only upon the Diestro's will. The Diestro chose the medio proporcionado for the achievement of his purpose (and to guard against the opponent), and knew the appropriate step to be given and by what amount to reach the medio de proporcion according to the equality or inequality of the weapons and the position of the body, whether profiled, semi-profiled or squared. Everything was subject only to the Diestro's will.

For the sake of discussion, we assume the roles of the combatants are now swapped and it is the adversary that is acting and who seeks to place atajo on the Diestro's sword. The Diestro, through the valorous action of waiting, intends to remove his sword from this oppression by means of changing the degrees of strength, limiting the opponent's options, and thwarting the opponent's natural movement, which is known for its power.

Since the opponent must begin this work by placing the atajo, the Diestro cannot be in control. The movements, steps, and position of the opponent must come before. It is not easy to predict what the opponent will do. Even if the Diestro knows all the opponent can do, the Diestro cannot know what the actions of the opponent will or will not be, or if the opponent's actions will be large or small in form.

For this reason, the Diestro can only choose how to oppose and execute his choice after the opponent has acted. It is the opponent who now knows how to determine, measure, and begin to arrange, and this can be done from wherever and to wherever he wants (and it can be done well or improperly). He can move in many ways: straight, curved, transversally, to one side or the other, backwards, or forwards.

Being in control, the opponent can choose from the medios proporcionados already known or, less successfully, another distance that is commonly possible. For this reason, the Diestro is not able to determine with any certainty the medio proporcionado the opponent will choose until the adversary begins his movements and steps, or whether the opponent will oppose the part to the part, or the whole and the part to the part and the whole.

Since it is clear the Diestro cannot know that which is missing, he must know all that can be chosen against him.

As stated, the Diestro's goal is to wait for the opponent to begin to act, taking away his general potential to work and reducing it to the particular by only giving the opponent a choice to begin the techniques either by gaining degrees to the profile or by the posture of the sword. The Diestro must deny one of these possibilities and allow the other.

It is assumed that the opponent, with the utmost rigor of the Art and the movements it must consist of, perfectly places atajo by the posture of the sword from the medio de proporcion, which is the appropriate place where all of the propositions must begin from in Verdadera Destreza. Therefore, our two contenders will be found at this medio with common privation, our patient student below.

It will be very easy for the Diestro to escape this subjection, freeing his instrument not only by one path, but by many. Specifying the most convenient ones, I say that, by means of a remiss movement, the Diestro is able to have superior gradation in the values of his sword by opening the angle with the arm and the sword without moving the body; or with the wrist and sword without moving the body or arm; or with the body without moving the arm, hand or sword. Each of these actions will have the same effect.

At the same time, for each one, the Diestro turns his body in place, rotating to oppose the appropriate plane without any separation of the swords and with constant and proportionate contact. Without deflection, the Diestro will make use of the natural movement, with only a movement of his wrist, until the Diestro's sword ends up above the opponent's and placing atajo with the opponent's sword below the Diestro's and under atajo. All of this proceeds from changing the degrees of strength, which originates from opening the angle by means of a remiss movement.

Our Diestro is also able to escape the oppression of this atajo without opening the angle. This is done by describing with the tip of his sword a small portion of a pyramid, centered on the wrist, until the tip passes below the opponent's guard. Without the intervention of moving his body from place to place, the one who made the superiority lacks the reach to attack the Diestro. Therefore, there will be no risk, unlike the risk that exists if the adversary has chosen the medio proporcionado. In that case, it would be necessary for the Diestro to give a retreating step with his left foot at the same time he describes the portion of a pyramid so that he cannot be wounded by the right-angle as the sword is freed. Therefore, be advised and understand that, at the medio de proporcion, it is very easy to escape the atajo without suffering its effects.

So that the oppositions of greatest consequence and artifice are not ignored, we will demonstrate the most essential ones, whose propositions and understanding are as follows:

Proposition 1 Problem

The opponent is at the medio de proporcion and has placed atajo on the Diestro's sword by the inside part and from above, intending to move to the proporcionado by the posture of the sword while throwing a thrust that must be parried *[acometimiento]* to the Diestro's face.

How the patient Diestro escapes the subjection and transfers the medio to become the superior agent, making the opponent the inferior.

We assume the combatants are positioned at the medio de proporcion and the opponent has properly placed atajo and has stepped with his left foot to his medio proporcional or, less successfully, has given a transverse step to the Diestro's second orb of the sword to wound by the posture of the sword, throwing, by means of the subjection, a thrust to one of the following three places: the right shoulder, face, or the quarter-circle-thrust directed to the Diestro's shoulder or face.

To defend against this, and to be able to skillfully transfer the atajo, the Diestro must apply greater contact with his sword so that there is a relation of forces. At the same time the opponent gives his transverse step and begins his forward movement, the Diestro, keeping his left foot fixed, will give a mixed-lateral-and-backwards step to his right side with his right foot, retreating from the first orb of the opponent. Since this type of step results in the extremities following the body, carrying them after itself, a movement of decrease will occur on the opponent's sword and the opponent's degrees of weakness will fall over the Diestro's greater degrees of strength.

At the same time, without separating the swords, the Diestro will form a portion of a pyramid with the tip of his sword through the superior plane and back toward the inferior, as if he were making a "C", placing atajo on the opponent's sword without the natural movement (from the initial position) being able to defeat the violent. The opponent's more noble movements will be overcome by the less noble movements of the Diestro, who will end up placing atajo on the opponent's sword by the inside part.

It is well recognized the Diestro has transferred the atajo and become the superior agent by means of what has been explained. From that position, the Diestro can easily occupy the interior angle according to the circumstances resulting from the atajo by the inside part.

If the Diestro does not want to occupy the angle, he can throw a perfect thrust that must be parried *[acometimiento perfecto]* to the opponent's shoulder or face by giving a transverse step to his left side with his right foot, stepping to the second orb of the opponent's sword so that, in doing so, he will be safer because he has walked with inequality against the opponent and has separated from the diameter line. It must always be understood that this line corresponds to the tip of the opponent's right foot. The Diestro must ensure that a line imagined extending from the point of his own right foot is pointed to where the tip of the Diestro's sword will be directed.

If this thrust that must be parried *[acometimiento]* is parried by the opponent, the Diestro will be able to use this to form a reverse-vertical-cut or half cut and retreat out of distance by means of a mixed-lateral-and-backwards step to the medio de proporcion and maximum orb of the opponent.

CORROLARY

It follows from what has been proposed that, with the same operation of the thrust that is parried, the Diestro will be able to close the distance for a movement of conclusion such that, when the thrust is deflected by the opponent, the Diestro will form a reverse-diagonal-cut or bend his arm to form the mixed angle, giving a curved step with his left foot and placing it on the line tangent to the opponent's right foot. The Diestro's right foot will follow his left foot and be placed on the same tangent line so that the Diestro ends up positioned over the right-angle following the precepts given for what comes after the atajo by the inside part.

Proposition 2 Problem

Assume again that the opponent has placed atajo from the inside while at the medio de proporcion, intending to wound with a quarter-circle-thrust.

How the Diestro transfers this atajo when the opponent attacks so that Diestro ends up superior and with disposition to attack, if he wants to.

It is assumed that the adversary has properly placed atajo on the Diestro's sword from the inside part by means of a transverse step to his left side with his right foot, and that he directs his sword to the right vertical plane with a mixed-natural-and-forward-movement to execute the quarter-circle-thrust.

Against this our Diestro will, at the same time and without separating the swords, give the same step that was described in the previous proposition, which is a mixed-lateral-and-backwards step to his right side with his right foot while his left foot remains fixed. Maintaining contact, the Diestro will turn his hand to the extreme of fingernails down while moving his arm to his right line. The point of his sword will form a portion of a pyramid from the inside to the outside through the inferior plane to the superior plane, with the Diestro's sword participating in the acute angle during its travel. In this way, the opponent will lose the subjection. Be aware that the actions and steps of the two combatants should end at the same time and the Diestro's quillons should end up perpendicular to the horizon with the edge of the Diestro's sword subjecting the opponent's sword by the inside part.

CORROLARIES

The corollary of the previous proposition also applies to this proposition, which is that the Diestro can end the battle with a movement of conclusion either by occupying the interior angle or by throwing a perfect thrust that must be parried *[acometimiento perfecto]* to the opponent's face while giving a transverse step with his right foot to his left side. If the opponent deflects this powerful and strong attack, the Diestro will form a reverse-diagonal-cut or bend his arm in a mixed angle and move with a curved step with his left foot to the opponent's right tangent line. The Diestro's left foot will follow and be placed behind the right foot, allowing the Diestro to make a proper movement of conclusion.

A second thing that follows is that, if the Diestro does not intend to move in close, he may take advantage of the opponent's parry to form a reverse cut or a half cut and then, after executing the

wound, give a mixed-lateral-and-backward-step to retreat to the medio de proporcion and maximum orb of the opponent.

NOTICE

Regarding this thrust that must be parried *[acometimiento],* it is very important for the Diestro's defense against the opponent to know how to unite the physical line with the mathematical (in that he is able to unite the tangible with the intangible). As a result, the first will cause the offense and not the defense; the other, despite being immaterial, will cause the defense and not the immediate offense. The purpose of this attack is for the Diestro to be more defended and for the opponent to be less able to act in the future.

Proposition 3 Problem

We assume again the opponent has placed atajo by the inside part while at the medio de proporcion and intends to direct an attack to the Diestro's shoulder or face. However, in this situation, the Diestro is unable to give a lateral-and-backwards step as he did in the previous propositions.

How the Diestro escapes the oppression of this atajo, prevents the opponent's attack that must be parried [acometimiento] from wounding, and makes a movement of conclusion against the opponent by the outside part.

If the combat occurs in a place that prevents the Diestro from giving a mixed-lateral-and-backward-step, the Diestro can oppose the atajo or subjection without this step, using less noble movements to divert the opponent's more noble combination of natural and forward movements.

At the same time the opponent, by means of a transverse step and forward movement, throws the thrust that must be parried *[acometimiento]*, the Diestro will apply more lively contact with a violent movement of his sword, causing some suspension in the other so that there is a relation of forces. Along with this, he will make a remiss movement using only his hand and, without drawing back him arm, bring the sword to his right line and his arm to his left. At the same time, he will give a transverse step with his right foot to his left side, entering with it to step on the second orb of the opponent's sword such that his body remains fortified behind an almost equilateral triangle with his sword having served as a bridge, diverting the opponent's attack *[acometimiento]*.

With the security of this, the Diestro will be able to give a curved step with his left foot to the third orb of the opponent's sword, stepping on the tangent with his left foot. The right foot will follow and be placed behind it, crossing the same tangent, making a movement of conclusion by the outside part with his left hand. At the same time, he will turn his right hand to the extreme of fingernails down and bend his arm in a way that forms a mixed angle consisting of two lines: one curved, that will be the arm; and the other straight, which is the sword. These two lines will intersect at the center of the wrist.

Proposition 4 Problem

Finally, it is again assumed that the Diestro's sword has been subjected and the opponent closes the distance with a transverse step to the medio of the atajo without throwing a thrust that must be parried *[acometimiento]*. From there, he attempts to give a curved step with his left foot for a movement of conclusion.

How the Diestro escapes this subjection while limiting his opponent's ability to wound as the Diestro retreats to the medio de proporcion.

The forms of opposition we have previously discussed do not allow the opponent to drive the Diestro to the extreme of necessity. Instead, they frustrate with great perfection and avoid the atajo from the medio de proporcion and medio proporcional when the opponent wants to complete the transverse step to reach the proporcionado and wound the Diestro.

Take notice that, in this proposition, unlike in the previous propositions, the opponent does not want to throw the thrust that must be parried *[acometimiento]*. Instead, he intends to occupy the interior angle so that he can move near the Diestro for a movement of conclusion. In this case, our Diestro, with a remedy in mind, allows the opponent to complete the transverse step. However, I do not advise allowing the opponent to begin the curved step toward the movement of conclusion after completing the transverse step. The remedy I advise focuses on defense, and not attacking, and addresses all the possible ways to be harmed in this exchange.

When the opponent enters the second orb of the sword, completing the transverse step to the medio of the atajo, but before the opponent begins the curved step with his left foot, the Diestro will begin to prepare his defense by turning his hand fingernails up. Then, at the point when the opponent begins to raise his left foot to begin a movement of conclusion, the Diestro will, leaving his right foot fixed, give a mixed-lateral-and-backwards step with his left foot to his left side, retreating from the second orb that his opponent will have attained. When this step is given, the arm and the sword will follow the body in such a way that the Diestro will move to the opponent's weak while profiling his body and covering his right collateral line and face, forming a scalene triangle comprised of two physical lines and one imaginary line extending from the point of the sword to the shoulder. The Diestro must not lose contact between the swords. Instead, he will make more lively contact so that the two swords will clash against each other with the Diestro's sword cutting across the parallelogram or quadrangle imagined on the left side of the opponent's face.

If the Diestro makes his opposition with the aforementioned precautions, he will find safety and the opponent will find himself in the predicament of being squared with his foot in the air and unable to complete the movement of conclusion or to continue forward without exposing all of the vertical lines and planes of defense on his right side, where he can be wounded if he delays. If he tries to continue closing the distance by completing the step with his left foot, which is in the air, while throwing a thrust that must be parried *[acometimiento]* at the same time, it will be very dangerous for him to do so because he will find no security in throwing this thrust *[acometimiento]*. It won't pay off because his sword won't have good degrees of strength and his point won't have a good line of travel to the Diestro's body. Therefore, it will be impotent and lacking the necessary parts to

achieve his success, and the Diestro will be able to oppose the forward movement of the opponent's thrust with the natural movement and subjection of the atajo, safely defeating the opponent's attempted movement of conclusion.

Defense against the atajo placed by the outside part and ways to remove the sword from the place where it has been subjected.

So that our Diestro does not ignore how he must escape the rigorous subjection his opponent places with the atajo by the outside part, it is appropriate that we give him some information and advice for when he is in this common predicament.

The Diestro can easily avoid any risk just by turning in place in opposition to the opponent's steps so that none of the lines to the Diestro's body are exposed to the opponent, meaning the Diestro's diameter of the chest nor his right vertical will be exposed to the collateral and sword of the opponent if the Diestro is always careful with the breadth of his body. If the Diestro wishes to escape the oppression and free his instrument when he turns in place, it can be achieved by describing with his sword a portion of a pyramid through the inferior plane from the outside part, where the opponent's atajo has placed it, until the Diestro has placed his point beneath the opponent's guard so that there is no intervention of contact between the swords. To achieve this, it is advantageous and wise for the Diestro to apply resisting force from the beginning of the atajo so that he does not lose the tact by which he will choose the medio proporcionado for the general technique of weak below the strong, favoring with resistance the movement to the transverse step he must give with his right foot to his right side. At the same time, the Diestro will make a movement of increase until his weak is placed below the opponent's guard.

However, if when the opponent first begins the atajo, the Diestro's intention is to wound the opponent by means of this general technique, it is advisable and necessary that he do so according to the following proposition for it to be without risk.

PROPOSITION 1 PROBLEM

We assume the opponent has placed atajo by the outside part and moved by means of it to the medio proporcional of the profile of the body. From this medio, he throws a thrust that must be parried *[acometimiento],* moving to the proporcionado.

How the Diestro defeats this thrust that must be parried [acometimiento] and escapes the subjection with disposition to be able to wound from afar, gaining degrees to the profile.

When the opponent has moved from the medio de proporcion to the proporcional with an atajo by the outside part, the Diestro will make some consistency with his sword so that he will have good tact. The Diestro will do so without changing the intersection of the swords nor depriving the opponent of disposition to throw a thrust that must be parried *[acometimiento]* to the diameter of the chest. The opponent will do this by moving from the medio proporcional (or it may be from the medio de proporcion) to the proporcionado by means of a reducing and forward movement and a transverse or straight step, directing the thrust to wound. In opposition to this, the Diestro will, not

lacking in his sword the first consistency, make a remiss movement to his left line and, at the same time, give a mixed-lateral-and-backward-step with his left foot to the opposite side. The Diestro's right foot will follow and, without stopping next to the left, give a transverse step, gaining degrees to the profile of the body. While the right foot is traveling to the medio proporcionado, the Diestro will describe with the point of his sword a portion of a pyramid from the inferior plane and from the outside part, where it will be found, to the inside, where it will execute a wound in the opponent's collateral or diametric of the chest. The travel of the transverse step and the wound must end at the same time.

After executing the thrust, the Diestro will retreat to the medio de proporcion by means of a step with the left foot. The right foot will follow and be placed in front of the left so that the Diestro ends up in the right-angle and over the right-angle and is able to quickly turn in any direction that is appropriate.

PROPOSITION 2 PROBLEM

Once again, the opponent has placed atajo by the outside part and has moved by means of it to the medio proporcional of the profile, intending to throw a thrust that must be parried *[acometimiento]* while moving to the proporcionado.

How the Diestro avoids this thrust that must be parried [acometimiento] and escapes the subjection with disposition to be able to wound the opponent in the shoulder or face from afar by the posture of the sword.

In this second proposition, we also assume the opponent has placed atajo by the outside part and has moved from the medio de proporcion to the proporcional by means of a curved step to discover points on the Diestro's breadth. If the opponent moves from this medio to the medio proporcionado intending to wound with a thrust, the Diestro will oppose it in this way:

From the beginning of the atajo, the Diestro will resist with enough force to fight against the opponent, as was said in the previous proposition. At the same time the opponent directs the thrust over the sword while moving from the medio proporcional to the proporcionado, the Diestro will make a remiss movement to his left side while, at the same time, giving a mixed-lateral-and-backward-step with his left foot to his left side such that both actions begin and end with such uniformity that they are indistinguishable. In this position, the weak of the opponent's sword will be over the strong of the Diestro's sword.

After the Diestro gives the lateral-and-backwards step to his left side with his left foot, the right foot will be brought near the left and, without stopping next to it, will remain in the air and continue on, giving a step to the medio proporcionado and second orb of the opponent's sword. At the same time, the Diestro will direct a thrust to wound the opponent in the shoulder or face, raising his guard a little higher than the right-angle and making a violent movement of suspension so that the opponent's sword remains between the Diestro's upper quillon and sword over the Diestro's guard.

Having executed the wound, the Diestro will retreat out of distance, ending up in the right-angle and over the right-angle.

PROPOSITION 3 PROBLEM

The opponent has placed atajo by the outside part and has moved by means of it to the medio proporcional by the profile, intending to throw a thrust that must be parried *[acometimiento]* from this medio. The situation the Diestro finds himself in prevents him from being able to diminish the reach.

How the Diestro diverts the thrust that must be parried [acometimiento] and escapes the oppression of the atajo without risk, ending up with disposition to end the battle with a movement of conclusion.

Assuming the Diestro is in a place where he cannot diminish the reach by means of stepping back, he will have to skillfully move closer. To accomplish this, he will have to reinforce the contact while turning his hand fingernails up in such a way that the quillons of his sword are oblique to the horizon with his upper quillon in its third line and his lower quillon in its seventh line, voluntarily giving the opponent's sword direction to his breadth or chest, where he will be interested in directing a wound. The Diestro will be able to protect the open line he has offered in this way:

When the opponent throws his thrust that must be parried *[acometimiento]*, giving a transverse step from the medio proporcional to the proporcionado on the second orb of the sword, the Diestro will make more lively contact with a mixed-violent-and-remiss movement, diverting the opponent's sword while giving a curved step to his left side with his left foot, moving by means of it to the third orb of the opponent's sword. The right foot will follow and be placed behind the left foot on the second orb so that the Diestro ends up over the right-angle.

Immediately after making the diversion, without losing contact between the swords, the Diestro will put his left arm and hand in above the interior angle of the angles formed by the crossing of the swords and, describing a "C" with his hand, the Diestro will grasp the opponent's guard and lower quillon from the outside part with the sword ending up below the Diestro's arm and against his back. When the Diestro puts his left hand in, he will turn his right hand nails down, without separation, until the Diestro's point has direction for a thrust beneath the opponent's arm under the right-angle. If the Diestro doesn't want to execute the wound, he will withdraw the arm and sword with a backward movement until he has placed his guard next to the right side of his face, from where he is freely able to fire what is vulgarly called a punching thrust.

CORROLARY

It follows that, with the same operations, after the opponent's sword has been diverted, instead of executing the thrust, the Diestro is able to withdraw his sword by the superior plane, wounding with a vertical cut or reverse-half-cut; be advised that, in this case, the movement of conclusion has to be done by putting the left arm and hand in beneath the swords.

PROPOSITION 4 PROBLEM

The opponent has reached the medio proporcional with an atajo by the outside part and, finding himself without direction to throw a thrust that must be parried *[acometimiento]*, moves by means of a straight or transverse step, forming the four right-angles. Having formed them, he throws a wound, giving a curved step for the movement of conclusion.

How the Diestro escapes the danger of this subjection and ends up the superior agent with disposition to be able to wound from afar, or to move in close for a movement of conclusion.

The final example of these propositions assumes the opponent has moved from the medio de proporcion to the proporcional and, because the Diestro has made a movement of decrease or a remiss movement to remove the points of his breadth where the wound was to be directed, the opponent therefore gives a straight step to the second orb of the Diestro's sword while forming the four right-angles. From this position, he throws a thrust that must be parried *[acometimiento]*, while giving a curved step with his left foot for a movement of conclusion, as was demonstrated in the last proposition of the atajo by the outside part. The Diestro is advised to oppose this in the following manner:

As soon as the opponent forms the four right-angles, the Diestro must make lively contact with his sword, resisting the operation without losing or changing the existing intersection of the swords.

When the opponent begins to make the three actions at one time, which are the thrust *[acometimiento],* giving a curved step, and attempting to grab the Diestro's guard, or any of these by itself, the Diestro will, at this moment, make more vigorous degrees of strength with the contact of the swords, so much so that they begin to tremble.

At the same time, the Diestro will give a mixed-lateral-and-backwards step with his left foot to his right line. The right foot will follow and be placed next to the left foot. Since the sword and arm will follow the body when this step is given, this will result in a change in the degrees of strength such that, with the shoulder serving as a vertex, the Diestro will be able to describe the base of a portion of a pyramid through the superior plane with the point of his sword, carrying both swords to his right side, as if forming the general technique of Línea-en-Cruz, until the opponent's sword is left outside the Diestro's right defensive plane as the Diestro's sword ends up wounding with a thrust to the left collateral, which corresponds to the shortest path. The Diestro will oppose his right vertical plane to the opponent's left collateral plane, taking particular care that the movements of the body and of the arm and sword are coordinated so that the point of the sword arrives at the point of touch as the step is completed, and the wound is executed as the right foot arrives next to the left. These actions must be completed at the same time such that there is not even the slightest hesitation between one and the other. Upon completion, the opponent's sword will be subjected with an atajo by the outside part and will be outside of the Diestro's right defensive plane.

CORROLOARY

Continuing this proposition, if the Diestro finds himself in a place where he is not able to decrease the reach, he will be able to end the battle with a movement of conclusion in the following manner:

When the opponent has formed his four right-angles and, from this position attempts to throw his thrust *[acometimiento]* to the face, entering with his left foot and hand for the movement of conclusion, the Diestro will make appropriate contact with his sword and raise his arm near the plane passing through the top of the head so that it describes a portion of a pyramid through the superior plane, carrying the swords to his right line.

After they are placed in that line, he will make more lively contact and, with a natural movement, he will unite the right arm and guard to the right side of his body and groin so that, with this, both swords will come to fall over the enemy's left arm.

At the same time that he begins the natural movement, the Diestro will put his left foot in, giving a curved step, and make a movement of conclusion on the opponent's guard by the outside part. If the Diestro is stronger, he is also able to put the arm and left hand in beneath the swords and make a conclusion on the enemy's arm. Since the swords will have passed from one line to another, the Diestro will be able to remain at the medio, wounding with a thrust to the opponent's left shoulder or face.

This is one of the most powerful techniques this Art has discovered, and it deserves to be studied and practiced until the Diestro can work it with true perfection.

NOTICE

In all techniques worked in opposition to those of the opponent by any of the paths of the profile or of the posture, the Diestro must first place an impediment appropriate to the line where the opponent's sword is located. The Diestro must always take into account the opposition of the planes according to the jurisdiction the Diestro finds himself in, and the disposition he gives, seeking in all of the techniques that the arm does its work, and that its three centers make the movements required of it for any atajo, coordinating the movements of the arm with the two movements of the body, which are turning in place to oppose the planes and stepping from place to place to choose the distances. All these things together constitute the medios proporcionados. If any of these requirements are lacking the action will be imperfect, leaving the Diestro in common distance and exposed to being wounded, even if the Diestro wounds his opponent.

It is also important to note that one wounds with three movements of the arm: the one that wounds, a second that places the guard in the plane of defense, and a third motion of the quillons. These three movements must be performed seamlessly to ensure the success of the technique.

It is also essential that, in all techniques the Diestro works from afar, by whichever of the two jurisdictions, the posture of the sword or the profile of the body, the Diestro retreats to the maximum orb after executing the technique, reaching the medio de proporcion with a lateral and backwards step and moving away from the diameter line, which is understood to always correspond to the tip of the opponent's right foot, to have greater inequality over his opponent.

ANOTHER NOTICE

It is very important for the Diestro to take care in recognizing the quantity and quality of the opponent's steps so that the Diestro can regulate his own. The opponent can sometimes step to the first orb, and other times to the second. Sometimes the opponent might not reach the first orb, requiring the Diestro to provide what is missing, or to change the type of step he gives, particularly when he is working in close. It would not be a good thing to try to throw a movement of conclusion from outside of the second orb of the opponent because of the risk you run of being too far away for this movement to succeed. In this supposed variation, the Diestro must adjust his step to the disposition the opponent gives. The instructor will play this part so that the student can learn this through practice.

ANOTHER NOTICE

I would have satisfied the appetite and taste of those eager to know about this topic of oppositions and contrapositions in a large volume with ostentatious pages, demonstrating and calculating them as successfully as possible for the sword alone, and accompanied by every other kind of weapon, discussing each and every thing that can be offered in all of Destreza, and all of the paths that can be taken to reach the medios proporcionados, whether with any of the atajos or working with the movements that comprise any of the techniques that can be executed according to the structure of the body.

I was deprived of these memoirs, along with other interesting writings and valuable things, when our English and Dutch enemies set fire to our unfortunate fleet in the Port of Vigo, where I was embarked with the squadron of our most Christian King, having been named on this occasion by the Prince of Barbanzon, Viceroy and Captain General of the Kingdom of Galicia, to be the principal officer of the fortifications and coastal batteries of the city. Because of that, I wasn't able to board my ship to save my possessions as others were able to do. I was assisting the Navy when my papers and possessions were burned and lost. Instead of assisting, I should have been put in charge of things rather than others.

Although I intended to rewrite this lost work, my time is usurped by other obligations to the point where I am not able to achieve what I would like to for the greater perfection and encouragement of spirit of my students. So, to fully satisfy them, I have mentioned in the previous propositions the necessary oppositions so that the opponent does not lead the Diestro to the extreme of necessity. For more clarity in these matters, the student will be consecutively advised of the knowledge the Diestro must have beforehand regarding how the opponent can respond to the Diestro's actions, and how disposition is given to the opponent. Also, how it is taken away and how it is recovered. All of this is done in the following manner:

The Diestro must be able to anticipate cause and effect and understand how disposition is given to the opponent:

To successfully oppose the different rules of the atajo and the techniques that are worked from them, the Diestro needs to be able to anticipate cause and effect as it pertains to the second definition of this science.

Firstly, the guiding principle, which must be understood throughout the course of the battle, is the free or subjected cause.

Which dispositions are created for the opponent by the body?

Which dispositions are created by the movement of the sword?

Which dispositions are created by the position of the sword?

Which dispositions by going to the sword?

Which dispositions by going to the body?

Which dispositions by going to the sword and the body?

Here is an explanation of how, in battle, these dispositions are given and removed according to the Diestro's intentions:

Disposition occurs naturally when the distances of the medios proporcionados are promptly chosen for each type of technique.

In good Destreza, there can be distance without disposition, however there cannot be disposition without good distance.

If the Diestro has disposition, the opponent is deprived of it.

The Diestro must always seek exclusive disposition for himself if he wants to wound.

Common distance and disposition must never be used because, by maxim, the one who intends to wound will be wounded since equal potentials yield equal effects.

Whenever distance and disposition are common between the two combatants, one who wishes to safely wound must first make the distance and disposition particular to himself. This precept must be inviolably kept by the Diestro.

Not having disposition is not exactly the same thing as not having distance, however, not having distance absolutely means one doesn't have disposition.

Common disposition and distance occurs in all the techniques of false Destreza and in those of true Destreza when they are imperfectly chosen. Also, whenever one attempts to wound without at least first depriving your opponent of the ability to wound.

How to take disposition away from your opponent:

First, with the sword.

With the arm and sword.

With the body, arm, and sword.

With the body by means of a step, or by turning in place.

Disposition can be taken away without changing the distance.

It is also possible to take away disposition and distance together.

When disposition and distance are taken, the Diestro can choose to, in the same act, wound with the same type of wound the opponent intends to execute. Otherwise, the Diestro can take disposition and distance away from the opponent while, at the same time, not having it himself.

The methods of recovering dispositions that have been taken away during the course of the battle, from afar and in close, taking into account the orderly and disorderly possibilities of man.

How to recover disposition:

Sometimes, the Diestro occupies the place the sword has just left with his body.

Other times, he occupies with his body the place the opponent's body has just left.

Other times, he occupies with his body the place the opponent's body is going to occupy.

Other times, he occupies with his body the place the opponent wants to occupy with his sword.

Other times, he virtually occupies the space between the swords with his left shoulder, by the inside or by the outside, placing his sword above or below the opponent's. Whichever case occurs, it must always aid the movement of the step, causing orderly contact between the swords.

Other times, the Diestro moves from the virtual to occupy the space between the swords with his body in the cases referred to.

Other times, when the Diestro's sword is inferior, by the outside part or by the inside part, sometimes because the opponent has subjected the Diestro's sword, and other times because the Diestro has voluntarily placed it there, with contact with the opposing sword, taking advantage of the movements the opponent's sword makes to wound, the Diestro moves his body to occupy the space between the swords.

Other times, the Diestro occupies with the sword the place that the opponent's body is going to occupy.

Other times, he occupies with the sword the place the opponent's sword has occupied.

Other times, he occupies with the sword the place the opponent's sword is going to occupy.

Other times, he occupies with the sword the place that the opponent's sword just left.

Other times, he does not occupy with the body, or the sword, nor virtually, any of the places referred to.

Other times, the Diestro attacks the opponent when he moves his body and sword.

To the student who wants to understand this perfectly, it will be necessary for the instructor to explain, and to give an understanding of the practice of all that is referred to.

If the instructor finds the student capable of freely opposing and contraposing whatever his opponent does, he will also tell the student how a battle can play out:

Sometimes, the battle consists only of the opposition of postures and planes without any communication between the swords, while still doing everything that is possible of man.

Other battles involve communication between the swords.

In both battles, the primary intent of both combatants must be to prevent the other from choosing a medio proporcionado from where he is able to attack.

Book Three, Chapter Twenty-Five

Doctrine against one who is left-handed, and what the Diestro of our Destreza must do against him in battle.

I have found what the authors of antiquity have written about that which the one who is right-handed must do in contentious battle against another who is left-handed to be insubstantial doctrine without any agreement with the truth of this science. Instead, they wander from the truth, saying that the one who is right-handed has great advantage and, vainly fluctuating, there are others who take this advantage away and give it to the one who is left-handed. Don Luis Pacheco is diametrically opposed to this since he says the first thing in his book, Nueva Ciencia: "*It must remain constant and assured (as will soon be clear when we examine this) that the truth is the one who is right-handed, whether he is true or false in his practice of Destreza, according to the natural disposition that he has, will have an advantage over the one who is left-handed, each one according to his own doctrine, and the scientist has the advantage over one and the other*."

This is found to be true (let us be the first to say so) by the Professors of Fencing, who say that, in their opinion, of the thirty techniques they have mentioned, sixteen are the most important (none of them are) and the most used among them, and that it is not possible for one who is left-handed to do them no matter how awkwardly he may try to work them. These techniques are: Punching Thrust *[La Estocada de Puño]*, Goring *[La Cornada]*, Button Strike *[El Botonazo]*, Diving Thrust *[La Zambullida],* Slapping *[La Manotada]*, Arcing, Curving, or Turning the Hand *[La Enarcada]*, Carrying Away and Cutting *[El Arrebatar y Tajo]*, Inviting *[El Llamar]*, The Finish *[La Final]*, the two Discards *[Garatusas]*, The Bracer *[El Brazal]*, Escaping the Body *[La Escampavita]*, Blow to the Shin or Hamstring *[El Canillazo]*, The Double *[La Treta Doble]*, and The Unavoidable *[La Irremediable]*.

Don Luis goes on to state the reasons why the one who is left-handed cannot form these techniques and then he advises that twelve of the sixteen can be formed without any noticeable difference by one who is right-handed against the one who is left-handed. Speculating further about the limited ability of the one who is left-handed, he says that, regarding the techniques of sword and dagger commonly used in fencing, one who is left-handed is hindered by the opposite position of his sword and profile, and the correspondence of his sword to the inside of the right-handed Diestro's sword. Therefore, Don Luis says precisely in all of his discourse: "*Because the two contenders are found in that position, it is very evident that one who is left-handed is deprived of using the sixteen techniques, and it is impossible for his off-hand weapons, if any, to be able to assist the sword, and one who is right-handed is empowered to work whatever technique is best by virtue of having his sword on the outside with disposition to work it. This is made impossible for the one who is left-handed because of the inequality in the position of the swords. It is a settled maxim that, when there are two who do not have equal parts, they cannot make use of their parts equally."*

However, having sharply considered the substance of everything that has been proposed regarding this topic with dispassionate judgement, I have found it problematic and am unable to determine with absolute resolve that one who is right-handed, because of the natural disposition he has, will have any advantage over the one who is left-handed. Obvious demonstrations have made it clear to me this is not so and that both contenders are equally able to do everything that can be done in Destreza.

To come to this understanding and disillusionment, which we desire to be evident, it is necessary to ask a question of the Aficionados. Answer me truthfully: Is there any chance the one who is left-handed has decided before the battle that he must present his sword to the inside of the right-handed Diestro's sword when choosing the medio de proporcion? The answer is no. Since no pact or agreement has been made between the two, what reason is there for this assumption that the one who is left-handed places his sword on the inside and, similarly, that the one who is right-handed places his sword on the outside to form the techniques? Is it not true that the position of the swords is determined by the movements, and by the steps, and the contact between the swords, and the subjection of the opponent's sword, and all of this, or any part of it, at the correct time? Is not the one who is left-handed his own lord who is equally free to be able to move to the various parts that he is naturally given?

Furthermore, the one who is right-handed may be prevented from placing his sword on the outside and, once prevented, he will not benefit from the advantages of doing so, nor will he have the greater potential to form the techniques that he was previously granted. If the actions of the positioning of the swords are reversed, it becomes apparent that it will be the one who is left-handed who deprives the one who is right-handed of the ability to form the sixteen techniques, and of everything else that the one who is left-handed was incapable of doing before, and that the one who is left-handed gains all of the advantages that were previously granted to the one who is right-handed.

To further strengthen the reasons that I have mentioned and demonstrated, I want to convince you (although I judge that you have been convinced) with not just one maxim, but with three, and they are from Don Luis himself, in which he talks about the voluntary acts a free Agent can choose to do: For one, a man can choose to do voluntary actions, and can choose to stop doing them. Also, that which is equally common to two can be used equally by both. Also, being as they are, equal in all things, each one has the freedom to act according to the desire of his will, as the maxims say, and as experience has shown. So, why would we say that the one who is right-handed, because of his natural disposition, will have an advantage over the one who is left-handed, etcetera?

If everything in this proposal is carefully considered with careful attention and speculative understanding (setting aside the gravity of such a distinguished and well-respected man), it will be found that he deluded himself when saying the one who is right-handed has an advantage over the one who is left-handed. I will leave it at that to avoid a lengthy dispute over what can be deduced from such clear evidence and will move on to give notice of the opposition that must be made to one who is left-handed according to our Doctrine:

I advise the aficionado who finds himself in contentious battle with one who is left-handed to adhere to the surety and truth of the Doctrine and atajos that I have previously explained, particularly to the posture of greater potential. By simply positioning himself in it, the aficionado will leave the one who is left-handed without the ability to form his techniques and will frustrate all of his oppositions so that none of them are able to succeed. This will be so whether the opponent's doctrines are false or true (except for our own doctrine). If the opponent is trained and skilled in the use of our own doctrine, there will be great strife between the two combatants due to the previously mentioned reasons why there is equality between the one who is right-handed and the one who is left-handed. Surely, if there is to be any advantage, one who is left-handed would have it because he is accustomed to battling with those who are right-handed, and those who are right-

handed are not accustomed to battling with those who are left-handed, assuming the two combatants are equal in skill and ability.

If the Diestro wishes to attack his left-handed opponent in first intention and with the sword free, the first thing he must do is place the weight of his body over his left foot. At the same time, he will form a vertex at the hand, lowering his sword to the acute angle and placing it across and below the sword of the one who is left-handed. This will be done in such a way that the point of the Diestro's sword is facing along the shortest path to where the opponent's arm of the weapon hand ends at his shoulder, which is the first center of rotation of the opponent's sword, such that there is no intersection or touching between the swords.

Assuming the left-handed opponent is found to be in the right-angle or not far removed from it, the Diestro will choose the medio de proporcion. From this medio and position beneath the opponent's sword, the Diestro will turn his hand enough so that it is somewhat in the extreme of fingernails down. From this position, the Diestro will describe a portion of a circle with the point of his sword, as small as possible, by means of a mixed violent or remiss and forward movement, executing a thrust by the outside part of his left-handed opponent. The Diestro will direct the thrust over the opponent's sword, or arm, and to the opponent's collateral line or to the opponent's face, giving a transverse step to his right side with his right foot or, if the Diestro wishes, he can give this step to his left side and execute the wound to the opponent's face, taking advantage of the almost equilateral triangle.

Without remaining in place after the wound, the Diestro will retreat to the medio of common privation, returning to end up in the stance, or posture, of greater potential.

Having chosen the medio de proporcion and placed his body, arm, and sword as mentioned above, and having knowledge, without the visual sense being deceived, of how the opponent's body, arm, and sword are positioned, if the Diestro finds better disposition to wound the left-handed opponent by the inside part, he will do so by simply turning his hand a sensible amount so that it is somewhat fingernails up and giving a transverse step with his right foot to his left side, putting his sword in on the left-handed opponent's said inside part so quickly that the opponent's sight can barely perceive the movements of the wound. From the beginning of the technique until he retreats from it, the Diestro will keep his body as well-adjusted and tight as possible. During the execution, the Diestro's upper quillon must remain on the outside part of the left-handed opponent's sword with the opponent's sword between the Diestro's sword and quillon.

If the opponent parries the thrust, which will have been directed to his face, the Diestro will take advantage of the parry to form a vertical cut or reverse-half-cut to the face, retreating after the execution to the medio of common privation and positioning himself once again in the stance or posture of greater potential.

If the left-handed opponent raises his arm and sword in such a way that the points of the collateral and the face are covered at the beginning of the battle, the Diestro will not be able to execute any of the rules mentioned above. However, the Diestro will have better disposition to be able to easily wound by different paths.

If the opponent raises only his arm, leaving his sword between the bodies, it will necessarily participate in the acute angle. Being thus positioned will give the Diestro an opportunity to wound with a quarter-circle-thrust by two different paths, however, with the following particular cautions:

If the left-handed opponent's sword is found on the inside part, then the Diestro will take it from the outside part, executing the wound above it and to the inside part while giving a transverse step with his right foot to his left side and close to the diameter line so that the opponent's breadth or chest will be discovered.

If the opponent's sword is found on the outside part, then the Diestro will take it by the inside part, which is the closer disposition, giving at the same time a curved or transverse step with his right foot to his right side to discover the vertical line where the wound will be executed.

The Diestro does not pass his sword below the opponent's for either of these techniques of the quarter-circle-thrust because doing so would require more movements and participation in more angles than necessary for its formation and the opponent would be able to oppose the chord to the arc at the beginning of the first movement, which will be a natural or mixed-natural-and-remiss movement, If so, the Diestro will be wounded by means of the atajo. If the Diestro does as advised, the techniques will be executed without risk using only the movements that are necessary for the atajo and the wound.

Also, understand that everything advised above can be executed in second intention, taking advantage of the left-handed opponent's movements and steps.

Do not remain in place after executing any of the wounds, all of them should be instantaneous.

If our aficionado, for some particular reason, or because he is superior in skill to his left-handed opponent, does not wish to use the above-mentioned rules, but rather prefers to advance with his body upright without using any lunges, he should try to place his sword on the outside part of the opponent's sword. Whichever of the two combatants places his sword on the outside will have superiority in the rules of the atajo because of the greater potency of the atajo from the outside part (the opposite is true for two right-handed opponents), and he will be able to make use of the executions of the almost equilateral triangle to safely attack his opponent without being able to be attacked.

Whoever throws the atajo from the inside will not be able to avail himself of this triangle and their safest and closest technique will be the quarter-circle-thrust. If this is attempted against the one who is right-handed, it will be formed with a curved or transverse step to the right side of the one who is right-handed, and the thrust will be made with a forward and natural movement. The Diestro must take care to give another step of diminution with his left foot. The right foot will follow without stopping there. At the same time, the Diestro will describe a portion of a circle with his sword through the inferior plane without separating the two weapons, withdrawing his elbow to his right line. When the step is completed, the Diestro will end up with his sword on edge, placing atajo on the outside part of the opponent's sword and, since the right foot will have remained in the air, he will return it to the place from where it was lifted, throwing a perfect thrust that must be parried *[acometimiento perfecto]* to the opponent's face or to the opponent's collateral, making use of the triangle so often repeated.

If the opponent parries the thrust *[acometimiento]*, the Diestro will be able to make a movement of conclusion while always keeping the opponent's sword subjected. The Diestro's right foot will be forward and not the left. Otherwise, the opponent will be able to grab the Diestro by the neck, forcing the battle to end in a grapple. Therefore, make sure that the right foot remains forward for the entire duration of the contest. If a movement of conclusion is to be made, it should be of second intention because one of first intention is rarely possible and most likely will result in irremediable harm.

Being true doctrine, these precepts are the paths to success and, if the Diestro studies them carefully, he will be shown the safe route to achievement and will avoid the harm he would receive from the opponent if the Diestro strays from the doctrine. By observing and acting on these considerations he has been advised of for his success, the aficionado will not pursue ideas that hinder the success he seeks since we have parted the veils of truth, exposing its beauty and banishing the imperfect mists of assumption, in whose stubborn and naïve purity is impeded the general understanding of reality.

It seems to me what is specified in these rules is sufficient and so I will not go any further since it is not possible to write everything that can be done. It is impossible, according to Quintiliano, to teach everything that Art does, and can do. Those who will select the most seasoned fruit of this doctrine will be those to whom the principles of the methods of teaching have been ministered. By being aware of this doctrine, and of how to pass on the rules of their lessons with the necessary promptness, they will be able to enter easily into the intelligence of this work and its atajos and techniques of first and second intention.

Book Three, Chapter Twenty-Six

An explanation of where to place the dagger when the Diestro arms himself with sword and dagger in the Spanish stance with the body upright.

When beginning this work, I only intended to discuss, from the perspective of understanding by means of the three cognitive powers of Science, Art, and Experience, how to defend and attack with the instrument of the sword alone without other companions in opposition to an opponent or adversary with an equal instrument, as you will recognize from all of the discussions in the previous chapters. I was going to leave the demonstration of what pertains to the other weapons that usually accompany the sword, such as the dagger and the buckler, to be covered in another place. However, having been persuaded by the repeated pleas of students and friends requesting that I not leave hidden the methods of using the dagger and buckler along with the sword, I will continue on to also explain the exercises the Diestro must do in order to handle them well, and to know how to artfully defend himself in battle, and to attack if necessary for the purpose of self-preservation and defense.

It is normal for men to admire what they rarely hear or see since what is widely known is not interesting to anyone. We will apply this to our purpose by saying that, until today, none of the authors who have written about this topic from the year 1474 to the present have tried nor taught an intelligible method or system by where the instructors or experts of the true Destreza of Arms could teach their students the Spanish Doctrine for the sword alone, which I have explained, much less for the sword and dagger. Therefore, I think it is wise to give some advice and knowledge, albeit general, for greater understanding and clarity regarding the observations to apply, following the above-mentioned methodology. Although Don Luis Pacheco provides some Doctrine in the Examination of Instructors and in the book entitled *Nueva Ciencia*, it is very brief, saying in one part, and in another, only to make the subjection with the dagger as if it were not being made with the left hand. He does the same for the cape, buckler, and shield [*rodela*], only saying not to block or parry with any of them without wounding at the same time, and only (as far as it goes) says that it makes the subjection. Other authors, and many current teachers, have spent and spend time giving the dagger insubstantial positions and applications. So that they may be persuaded and brought to reason, I wish to refer to some observations I have made regarding the requirements the Diestro must satisfy if he wants to use the dagger well, creating a brief epilogue to what I have already said about the sword alone for those who lack knowledge of what to do when using the sword and dagger together. I advise the following:

For the sword to best defend the Diestro and attack the opponent, it must be placed in the middle of all of the lines or not far from them since this is the most immediate place from which to move quickly to wherever is appropriate. Thus, it is also appropriate for the dagger to be placed as close or near as possible to where it is able to quickly and effortlessly assist what is entrusted to the sword, or to do what the Diestro wants to do with the dagger.

It is often appropriate during the course of a battle for the sword to move from the middle of the lines to place an impediment on the opponent’s sword.

It is also appropriate and necessary (according to the precepts of this science) for the dagger to leave from its normal position and to be placed at the location that is appropriate to throw a hinderance on the paths by which the opponent's sword will be reduced if the opponent attempts to wound the Diestro.

Because it is appropriate to begin the explanation of these applications, we will say in advance how the dagger should be placed when the Diestro asserts himself, and it is as follows:

The Diestro is positioned in the right-angle and over the right-angle with his arm and sword on a horizontal plane. The consideration of this Science has discovered that the dagger immediately has only one position where it should be placed, and from where it must leave to give aid to any of atajos or techniques the Diestro wants to make with the sword, or to impede and hinder the paths by where the opponent attempts to reduce his sword to be able to attack the Diestro.

This main position places the arm of the dagger such that it forms a curved line with the half of the arm from the inside of the elbow to the hand in front of the width of the body from the left collateral to the right, with the hand remaining a half foot away from the body and at the height of the sixth horizontal plane, which is found halfway between the waist and the tangent of the chest. The shell of the dagger should be in front of the enemy, and the blade should be somewhat high with the point of the dagger directed toward the upper quillon of the Diestro's sword. In its normal position, the dagger will be held diagonally in front of the Diestro's right collateral plane, hindering and closing off many of the real or virtual lines the opponent may try to attack.

In this position, it will also be very easy for the Diestro to begin working his propositions because his body will be relaxed and his arms and weapons will be unhindered and able to execute them, as well as many of the exercises pertaining to the Spanish method of sword and dagger with the body upright.

Exercises for the Spanish method of sword and dagger.

The student will be positioned in the manner we have referred to as being in the right-angle and over the right-angle with his dagger located in its proper place. With the instructor and student positioned at the medio de proporcion, the instructor will begin to give the student disposition, teaching the student in the same way and following the same method as for the sword alone, practicing all of the formations of the techniques pertaining to it, such as the straight steps forward and backwards and the curved and transverse steps by both jurisdictions. Nothing will change, except that the instructor will advise the student to raise the tip of his dagger a little more when he forms the cuts *[tajos]*, reverse cuts, and the various half cuts and reverse-half-cuts, so that it does not hinder the sword.

When the instructor recognizes that the student finds the proper ease without being hindered by the dagger, he may move on to the formation of the atajos and techniques. So that the student may know how to apply the dagger to each of them, I wish to make the following points:

How the Diestro must apply his dagger during the execution of the techniques of first intention from the first atajo and afar by the posture of the sword and in the superior angle:

How the Diestro applies his dagger for the execution of the first intention thrust to the opponent's right collateral or to the opponent's face:

Having placed the first atajo by the inside part and above according to all of the requirements that were advised for the sword alone, the Diestro will move to the medio proporcional by the posture of the sword without the dagger leaving from its proper place during all of this, which is where it must be so that it can immediately do what is entrusted to it by the sword or whatever the will of the Diestro would have it do.

Finding himself with the atajo at this medio proporcional, if the Diestro recognizes that the opponent communicates somewhere between one-half and one degree of contact with his sword, the Diestro will shift the weight of his body over his left foot and, very quickly give a straight lunge *[paso]* with his right foot to the appropriate distance of the medio proporcionado for this technique.

At the same time, and without any hesitation, he will make a movement with both arms: with his left arm, the Diestro will apply his dagger over the opponent's sword and, without deflecting it, he will contain it outside of the Diestro's left defensive plane. Without delay, the Diestro will, with his right arm and hand, place his sword in line with the opponent's body without separating his sword from the opponent's. This will be done in such a manner that, when the right foot lands, the course of the forward movement is completed, executing the thrust to the opponent's shoulder or face. For the latter, the Diestro will have to lean forward with his body a little. During all of this, the dagger does no more than impede the direct path along which the opponent could reduce his sword to attack the Diestro.

After the execution, the Diestro will swiftly withdraw his right foot, retreating to the medio de proporcion without losing the subjection or contact that he has made with the weapons.

How the Diestro must apply his dagger for the execution of the quarter-circle-thrust in the right vertical in first intention:

Having placed the first atajo, the Diestro will move to the medio proporcional of the posture of the sword. Whereupon he will make a vertex with his left hand so that the blade of his dagger changes position, lowering from its normal position in the obtuse angle with direction to the upper quillon of the sword to the acute angle with direction to the lower quillon. With this, it will hinder more the paths along which the instrument intending to attack the Diestro can be reduced.

Recognizing the opponent does not alter the degree of contact that he communicates with his sword, the Diestro will shift the weight of his body over his left foot and give a straight lunge *[paso]* with his right foot to the medio proporcionado of this technique.

At the same time, the Diestro will direct the quarter-circle-thrust to the right vertical, making contact with his dagger on the inferior part of the opponent's sword so that it ends up trapped between the Diestro's sword and dagger until the Diestro withdraws his right foot, placing it next to the left at the medio de proporcion.

How the Diestro applies his dagger for the execution of half-circle-thrust to the right vertical in first intention.

Having placed the first atajo, the Diestro will move to the medio proporcional by the posture of the sword following all of the same requirements given in the same proposition for the sword alone.

If the Diestro recognizes that the opponent communicates between one-half and one degree of contact with his sword, then he will apply his dagger to the opponent's sword from below (as described in the previous technique of the quarter-circle-thrust) and, by means of a movement of the body, give a straight lunge *[paso]* with his right foot. At the same time, the Diestro will direct a half-circle-thrust to the opponent's right vertical. The movements of the body, arm, and sword must begin and end at the same time so that there is no separation between the march of the foot and the execution of the wound, with which the opponent's sword will end up trapped between the Diestro's weapons.

How the Diestro applies his dagger for the execution of the first intention technique of Narrowing [Estrechar] or full circle to the right vertical:

Having placed the first atajo, the Diestro will move to the medio proporcional by the posture of the sword.

If he recognizes more than touch or up to one-half degree of contact in the opponent's sword, the Diestro will include the opponent's sword in the revolution of a pyramid of the hand until he returns to the place where the pyramid began. At which point, applying the dagger through the inferior plane, the Diestro will direct his sword to the right vertical where he will execute a full-circle-thrust, or he can execute it to the opponent's face, narrowing to his opponent by means of it. To do this, the Diestro will give a straight lunge *[paso]* with his right foot to the medio proporcionado of this technique. Making the execution, the Diestro will withdraw to the medio de proporcion without losing the subjection or contact he has made on the opponent's sword.

How the Diestro must apply his dagger for the execution of the general technique of Weak Below the Strong in first intention:

Having placed the first atajo, the Diestro will move to the medio proporcional of the posture of the sword.

If the opponent does not communicate contact with his sword, the Diestro will include the opponent's sword in the revolution of a portion of the first pyramid of the sword from the superior part to the inferior part and to the Diestro's right side with the weak of the Diestro's sword ending up below the strong of the opponent's sword in conformity with how it was explained for the sword alone. The Diestro will then very quickly make the movements necessary to attack: one of the body,

giving a lunge *[paso]* with the right foot, or it could also be a step, to the medio proporcionado of this technique; and another with arm and sword, directing the wound along the shortest corresponding path such that the travels of the body and of the arm and sword are completed so uniformly that there is no distinguishable time between their endings. During all these operations, it is not necessary for the dagger to leave its proper place. Since, during this technique, the Diestro's sword will be below the opponent's and hindering those paths, the dagger must take vigilant care to impede the superior part and protect the Diestro's face, promptly attending to what it is entrusted to do in the absence of the sword.

If the Diestro retreats with defense after he has executed the wound, this technique will have been properly done.

Some of the other techniques that can be executed from this first atajo and afar are:

1. The reverse-vertical or diagonal in first intention, including the sword in the revolution of a pyramid.

2. The half cut in first intention, also including the sword in the pyramid.

3. The diagonal thrust, expelling the opponent's sword from between the two bodies.

4. The diagonal cut, expelling the opponent's sword from between the two bodies.

5. And the vertical cut to the wrist or arm, also expelling the sword from between the bodies.

There is no application of the dagger in these techniques since the sword can handle the whole operation without needing its assistance. So, during these techniques, when they are executed from afar, the Diestro will carry the dagger in its proper place without hindering the sword so that it can immediately respond to wherever is appropriate.

Techniques of second intention from the first atajo and from afar.

How the Diestro applies his dagger for throwing a thrust that must be parried [acometimiento] to the face and, if this thrust is parried, how to form a reverse-vertical-cut or half cut.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, the Diestro will lower the blade of his dagger to the acute angle until it is placed below the swords.

If the Diestro recognizes that the opponent communicates somewhere between one-half and one degree of contact with his sword, the Diestro will shift the weight of his body over his left foot and give a lunge *[paso]* with his right foot to the medio proporcionado for this technique.

At the same time, he will begin the thrust that must be parried *[acometimiento]* to the opponent's face, uniting the dagger with the inferior part of the enemy's sword so that it ends up trapped between the Diestro's sword and dagger.

If the opponent parries the thrust that must be parried *[acometimiento]* by means of a remiss movement, this will give the Diestro disposition to be able to take advantage of the beginning of this generative act to form a reverse-vertical-cut or diagonal-half-cut from afar, retreating after the execution to the medio de proporcion.

How the Diestro applies his dagger for throwing a thrust that must be parried [acometimiento] to the face and, if this is parried, how to form a sagittal thrust.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, the Diestro will lower the blade of his dagger to the acute angle until it is placed below the swords.

If the Diestro recognizes that the opponent communicates somewhere between one-half and one degree of contact with his sword, the Diestro will shift the weight of his body over the center of his left foot, and he will give a lunge *[paso]* with his right foot to the medio proporcionado for this technique.

At the same time, he will direct a thrust that must be parried *[acometimiento]* to the opponent's face, uniting his dagger with the inferior part of the enemy's sword.

If the opponent parries the thrust *[acometimiento]* by means of a mixed-remiss-and-violent-movement, the Diestro will be given disposition to take advantage of the beginning of the violent movement to, with a natural movement, wound in the collateral or right vertical with a sagittal thrust.

After the execution of the thrust, the Diestro will swiftly retreat to the medio de proporcion.

Techniques of first intention from the first atajo while moving in close.

How the Diestro applies the dagger to move in close with the formation of the reverse diagonal of first intention including the sword.

Having placed the first atajo and moved by means of it to the medio proporcional of the posture of the sword, if the Diestro does not recognize that the opponent resists with more than touch then, without delay, the Diestro will begin a portion of a pyramid using only his hand and without losing contact between the swords. This pyramid will begin through the outside part with the inferior edge and, with it, a movement of diversion will be made on the opponent's sword until it arrives on the Diestro's right line as when forming the general technique of narrowing *[Estrechar]*. The Diestro will make sure that, when his sword begins to leave from between the two bodies and the primary plane, the upper edge of his sword is below the opponent's sword so that the path for giving a straight step to the medio of the atajo will be unhindered.

If the adversary reduces his sword to defend himself, it will come to a stop between the sword and dagger of the Diestro, who will be constantly moving quickly to his left side so that it will be impossible for the opponent to avail himself of his dagger.

If the Diestro does not wish to remain in close, he will be able to retreat to distance, always impeding the direction of the opponent's sword.

How the Diestro applies his dagger to move in close with the formation of the half cut of first intention, including the sword.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, if the Diestro does not recognize contact in the opponent's sword, he will include the opponent's sword in a pyramid of the hand until the swords arrive on the Diestro's right line. The Diestro will abandon the opponent's sword there and, with a successive and not discontinuous action, form a half cut through an oblique plane, cutting across the opponent's face.

To do this, the Diestro will give a straight step to the medio of the atajo. Because this formation is made with the hand somewhat fingernails up, the Diestro must bend his arm after executing it, turning the hand fingernails down and leaving the point of the sword near the opponent's face.

At the same time, the Diestro will apply his dagger to the sword through the inferior plane, giving a curved step with his left foot to his left side and the tangent line of the opponent's right foot.

If the Diestro does not wish to remain in close, he can retreat to distance by means of the subjection or contact that he will make on opponent's sword to take away the direction the opponent intends for it to have to the Diestro's body.

How the Diestro applies his dagger to move in close with the formation of the diagonal cut of first intention, expelling the sword.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, if the Diestro does not recognize any contact in the sword he will, without delay, form a portion of a pyramid with his own sword such that the point describes a "C" to the right. This action will carry the opponent's sword with a movement of diversion to the right line and the Diestro's sword will end up diagonally crossed between the two bodies. When the sword begins passing from one line to the other, the Diestro will give a straight step to the medio of the atajo such that the travel of the step and the movement of diversion are completed at the same time.

Immediately after, the Diestro's sword will rise, forming a diagonal cut as the Diestro applies his dagger to the opponent's sword from below in the same moment of this formation to impede that path, giving a curved step with his left foot to the infinite line on the opponent's right side.

Because this diagonal cut is executed with the hand fingernails up, it prevents the dagger from being applied. So, the Diestro will turn his sword hand to the extreme of fingernails down while bending his arm and keeping the point of his sword near the opponent's face.

How the Diestro applies his dagger to move in close with the formation of the diagonal thrust of first intention, expelling, or diverting the opponent's sword.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, if the Diestro does not recognize contact in the opponent's sword he will follow what is in the previous diagonal cut up to the movement of diversion, carrying the opponent's sword to the Diestro's right line and giving the step to the medio of the atajo, leaving his own sword crossed obliquely between the two bodies.

From this position, the Diestro will raise the tip of his sword from its low position until it has direction to the opponent's right collateral or to the opponent's face, where the Diestro will direct a diagonal thrust, applying his dagger to the opponent's sword at the same time, and give a step to his left side with his left foot to the tangent of the opponent's right foot.

How the Diestro applies his dagger to move in close with the formation of the mixed angle of first intention including the sword.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, if the Diestro does not recognize contact in the opponent's sword, then he will include the opponent's sword in a pyramid of the hand until the swords are carried to the Diestro's right line. The Diestro will take care that, when the swords begin to pass to the right line with this revolution, the upper edge of the Diestro's sword will be found to be under the lower edge of the opponent's sword. The Diestro will then very quickly raise his arm and guard to the height of the face while, at the same time, giving a straight step to the medio of the atajo, keeping his body favorably protected behind the equilateral triangle and completing the travel of the step and the formation of the triangle at the same time. Since the Diestro's hand will end up fingernails up, he will quickly turn it to the extreme of fingernails down and, at the same time, will give a curved step to his left side with his left foot, applying his dagger to the opponent's sword from the outside part and above so that the opponent's sword ends up trapped between the Diestro's sword and dagger.

How the Diestro applies his dagger to move in close with a sagittal thrust of first intention, including the sword.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, if the Diestro does not recognize contact in the opponent's sword, he will continue his pyramid of the hand and, without stopping the rotation of it, will include the opponent's sword, raising it with his own to the superior part in such a manner that Diestro's body remains favorably behind the triangle and the opponent's sword is placed on the Diestro's right defensive plane.

At the same time as he forms this portion of a pyramid, the Diestro will give a step with his right foot to the medio of the atajo. This will be done in such a manner that the portion of the pyramid and the travel of the step complete their courses at the same time.

From this position, the Diestro will apply stronger contact to the opponent's sword, causing a suspension. Immediately after, the Diestro will lower his arm and sword to execute a thrust under the opponent's arm, at the same time giving a curved step to his left side with his left foot and

promptly applying the dagger with his hand fingernails up so that the Diestro's face is diagonally defended by the blade of his dagger if the enemy reduces his sword to attack.

Doing this technique this way allows the Diestro to, after he has wounded, throw a backward movement with his sword, withdrawing it through the inferior plane until it is in the superior and then finishing the technique off with a reverse.

If the Diestro doesn't want to finish with a reverse after execution of the sagittal, he can finish with a diagonal thrust by passing his sword under the opponent's guard and arm to the outside to execute the diagonal thrust.

For all of this, the Diestro's body does not stop and is always moving toward the opponent's right hand so that he is deprived of being able to make use of his dagger.

How the Diestro applies his dagger to move in close with the three actions at one time, in first intention, by means of occupying the angle.

Having placed the first atajo and moved to the medio proporcional of the posture, if the Diestro recognizes up to one degree of contact in the opponent's sword, then he will, without losing the subjection he made in the beginning, contain the opponent's sword outside of the Diestro's defensive plane.

Opening the interior angle between the swords enough for it to be occupied, the Diestro will give a step with his right foot to the medio of the atajo.

At the same time the step is given, the Diestro will bring his right arm in close to his body and, without any hesitation, by means of moving his body from one place to another, will proceed with the three actions at one time, which are: a curved step with the left foot, transferring the subjection or atajo to the dagger, and giving a thrust with the sword to the opponent's shoulder. All of this must be done with such great uniformity that there is no discernible time between them, and none is completed before the others.

The Diestro will end up with his left shoulder corresponding to the opponent's right shoulder in the equality of equal aspects.

How the Diestro applies his dagger to move in close, occupying the point under the arm in first intention by means of occupying the angle.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, if the Diestro recognizes that the opponent communicates up to one degree of contact, then he will subject the opponent's sword with a mixed-natural-and-remiss movement, keeping it outside of the Diestro's left defensive plane. Without using more than half of the arm, the Diestro will make it so that the interior angle of the swords can be occupied so that he can enter his body into it.

At the same time, he will give a step with his right foot to the medio of the atajo. When this step is given, the Diestro will unite his right arm to his body and physically occupy the interior angle.

Having occupied the angle, the Diestro will, without hesitation, give a step to his left side with his left foot to occupy the tangent of the opponent.

At the proper time, when the curved step is given and without losing the subjection with the sword, the Diestro will place his dagger and left arm over the intersection of the swords and, with the shell and strong of his dagger, give a blow to the inferior and outside part of the opponent's guard and sword. As a result of this action, the opponent's arm and guard will be moved aside and lifted to the opponent's inside part. Whereupon the Diestro will bring the guard and pommel of his sword closer to his left collateral and be able to wound under the arm in the opponent's right vertical without losing the potency of the atajo throughout all of this technique.

Techniques of second intention from the same first atajo, moving in close.

How the Diestro applies his dagger to throw a first intention thrust that must be parried [acometimiento] and, if this is parried, how to reapply the dagger to form the mixed angle in second intention.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, the Diestro will lower the blade of his dagger to the acute angle until it is placed beneath the swords.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he will contain the opponent's sword outside of his left defensive plane. Without losing the subjection, the Diestro will very quickly and gallantly throw a thrust that must be parried *[acometimiento]* to the opponent's face. At the same time, the Diestro will give a straight step to the medio proporcionado of this technique with the Diestro's body ending up favorably behind the triangle.

It is assumed, because of the rigor of this thrust *[acometimiento]*, that the opponent parries it, carrying the swords from one line to the other. The Diestro will take advantage of this action or parry without losing the union and contact between the swords. Since the Diestro will have his right hand fingernails up, he will quickly turn it to the extreme of fingernails down while bending his arm so that the point of his sword is directed to the opponent's right eye.

At the same time, the Diestro will give a curved step with his left foot to the line tangent to his opponent's right foot, applying his dagger from above and outside of the opponent's sword so that it remains pressed and trapped between the Diestro's sword and dagger.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if this is parried, how to reapply the dagger to execute the sagittal thrust in second intention.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, the Diestro will lower the blade of his dagger to the acute angle until it is placed in the plane below the swords.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, he will move to the medio proporcionado of this technique by means of a three-and-one-half-foot-long straight step with his right foot, throwing, without any separation of the swords, a thrust that must be parried *[acometimiento]* to the opponent's face. All of this will be done with brave gallantry and swift movements.

Given this thrust *[acometimiento]* is parried by means of a mixed-violent-and-remiss-movement that carries the swords from one line to the other, the Diestro will, at the end of these movements, imaginarily cut with his sword diagonally across the opponent's face, making more lively contact on the opponent's sword from this position so as to cause a suspension. Having done so, the Diestro will very quickly abandon the opponent's sword, leaving it on the Diestro's mixed-high-and-right-line. The Diestro will then lower his arm and sword through an oblique plane by means of a mixed-natural-and-reducing-movement to execute a sagittal thrust under the opponent's arm.

At the same time, the Diestro will give a curved step to his left side with his left foot, quickly applying his dagger fingernails up and diagonally so that the opponent's sword is impeded and is unable to attack the Diestro's face or body if the opponent tries to do so.

Throughout the rest of this technique, the Diestro will observe the doctrine of the previous one.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if this is parried, how to reapply the dagger to execute a reverse diagonal in second intention.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, the Diestro will lower the blade of his dagger to the acute angle, placing it under the swords.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, he will contain the opponent's sword outside of the Diestro's left defensive plane.

Without losing the subjection and contact, he will throw a thrust that must be parried *[acometimiento]* to the opponent's face with gallantry and ease, at the same time giving a straight step with his right foot to the medio proporcionado of this technique.

Given this thrust *[acometimiento]* is parried, carrying the swords from one line to the other, the Diestro will apply more lively contact with his sword, pushing in such a way that it imaginarily cuts obliquely across the square on the opponent's face from one angle to the other.

From this position, the Diestro will take advantage of the opponent's parry to form the tightest possible reverse-diagonal-cut around a vertex centered at his wrist without removing the guard from in front of himself.

At the same time, the Diestro will apply the dagger along the plane below the sword and give a curved step with his left foot, followed by his right foot, to occupy the infinite line of the opponent's right foot.

It is important to note that the curved step, the execution of the reverse-diagonal-cut, and the application of the dagger from below are to be made with actions that are so uniform that it is impossible to perceive any hesitation between them, nor in the time that they are given.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if this is parried, how to reapply the dagger to form a reverse-diagonal-cut and Diving Thrust [Zambullida] in second intention.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, the Diestro will lower the blade of his dagger to the acute angle, placing it in the inferior plane.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, he will contain the opponent's sword outside of the Diestro's left defensive plane. Without losing the subjection and contact, he will throw a thrust that must be parried *[acometimiento]* to the opponent's face, giving a straight step to the medio proporcionado of this technique to do so.

It is assumed, because of the rigor of this thrust *[acometimiento]*, the opponent will parry. The Diestro will take advantage of this disposition to form a reverse-diagonal-cut with all of the necessary elements expressed for it. At the same time, he will give a curved step to his left side with his left foot and apply his dagger to the opponent's sword from the superior part.

It is also assumed that the opponent quickly responds to remove or parry the reverse-diagonal-cut with a mixed-violent-and-remiss-movement. This will give the Diestro disposition to take advantage of this parry by forming a Diving Thrust *[Zambullida]* or punching thrust through the inferior plane and to the inside, directing it under the opponent's arm.

At the same time, the Diestro will raise his left arm to the obtuse angle for his protection, placing the dagger in a crossing manner that stops the opponent's sword if he reduces it or lowers it to attack the Diestro.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if this is parried, how to reapply the dagger to form a reverse-diagonal-cut and vertical cut in second intention.

Having placed the first atajo and moved to the medio proporcional of the posture of the sword, the Diestro will lower the blade of his dagger to the acute angle below the swords.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, the Diestro will contain it outside of his left defensive plane. Without losing the subjection, the Diestro will throw a thrust that must be parried *[acometimiento]* to the opponent's face. At the same time, he will give a straight step with his right foot to the medio proporcionado of this technique.

Because of the rigor of the thrust *[acometimiento]*, the opponent will have to parry to the inside. The Diestro will take advantage of this disposition by forming a reverse-diagonal-cut according to all of the requirements that have been expressed for it. At the same time, the Diestro will give a curved step to his left side with his left foot so that he can apply his dagger below his sword.

It is also assumed that the opponent quickly responds to remove or parry the reverse-diagonal-cut from the inside part. The Diestro will make use of the generative act caused by the parry to very quickly and gallantly form a vertical cut. At the same time, he will raise his dagger from the inferior plane to the superior plane and obtuse angle to block and impede the paths of the opponent's sword if he tries to attack the Diestro, who will always be moving to his left side so that the opponent is less able to work with his sword and cannot make use of his dagger.

ATAJO TWO

An explanation of how the Diestro applies the dagger in the techniques that can be done from atajo two, in first and second intention, as well as from afar or in close, by the posture of the sword, taking the opponent's sword by the outside part and from above.

Techniques of first intention that can done from atajo two and afar:

How the Diestro applies his dagger to execute the full-circle-thrust to the shoulder:

Having placed the second atajo by the outside part and from above according to all of the requirements that were given for the sword alone, the Diestro will move to the medio proporcional of the posture of the sword without removing the dagger from its proper place.

If the Diestro recognizes that the opponent only communicates somewhere between simple touch and one-half degree of contact with his sword, then the Diestro will include it in the revolution of a portion of a pyramid, carrying it from the right line (where it will have been placed by the atajo) to the left, where the weak of the opponent's sword will end up over the strong of the Diestro's sword so that the Diestro can safely reduce his sword very quickly, placing it in line with the point of touch, which will be the opponent's shoulder or face.

At the same time, the Diestro will give a straight lunge *[paso]* with his right foot to the medio proporcionado of this technique. For greater reach, the Diestro will shift the weight of his body over the center of his right foot without removing his left foot from the medio proporcional, with which the Diestro will be able to quickly and courageously enter and retreat. The Diestro will take care that, during the execution of the thrust, the opponent's sword ends up between the Diestro's upper quillon and sword and over the Diestro's guard, which the Diestro will raise a little more from where it touches the plane of the right-angle, while applying the dagger to the inside part of the opponent's sword without deflecting it.

To retreat from the danger of the execution, the Diestro will quickly withdraw his right foot until it is next to his left foot at the medio proporcional, always keeping his arm reasonably in the right-angle to contain the opponent's sword outside of the Diestro's vertical plane of defense, with which this technique will have been worked with the perfection required by this Art.

How the Diestro carries his dagger for the execution of the quarter-circle-thrust of first intention by the posture of the sword, taking the opponent's sword by the inside part.

It is assumed that the Diestro has moved to the medio proporcional of the posture of the sword by means of the second atajo by the outside part and from above.

From this medio, without removing the dagger from its proper place, if the Diestro recognizes that the opponent only communicates somewhere between simple touch and one-half degree of contact with his sword, then the Diestro will quickly make a movement of reduction with his arm and sword through the middle plane, carrying the opponent's sword from the right line to the left, until the Diestro's sword is in line with the point of touch, which will be under the opponent's arm and below the right-angle. The Diestro will execute the thrust there, leaving the opponent's sword with only contact outside of the Diestro's left defensive plane.

As the Diestro begins to place his sword in line for the execution of the thrust, he must give a straight, two-and-one-half-foot-long lunge *[paso]* with his right foot without removing his left foot from its place at the medio proporcional, coordinating the movements of the body and of the arm and sword in such a way that they are completed at the same time. All of this is done without removing the dagger from its place in the superior plane, where it will hinder and stop any attacks that are attempted from the top of the head down to where the sword impedes everything lower.

Having executed the wound, the Diestro will quickly withdraw his right foot while, at the same time, carrying the opponent's sword to the Diestro's left side with his own, always containing it outside of the defensive plane on this same side, with which it will be done without risk.

How the Diestro applies his dagger to execute the general technique of Line-in-Cross [Línea-en-Cruz], by means of the second atajo.

Having placed the second atajo and moved by means of it to the medio proporcional of the posture of the sword, if the Diestro recognizes that the opponent does not communicate more than one-half degree of contact with his sword, then he will include it in the revolution of a portion of a pyramid, carrying it from the right line, where it will have been placed by the atajo, until it is contained outside of the Diestro's left defensive plane. Feeling the same contact there, the Diestro will give a straight, two-and-one-half-foot-long lunge *[paso]*.

At the same time the step is given, without losing the union and contact that has been made, the Diestro must reduce them to the middle of the lines with his hand nails down and a little higher than the right-angle so that the weak of the opponent's sword ends up over the strong and guard of the Diestro's sword and the point of the Diestro's sword is in line with the point of touch, which will be the opponent's face. The thrust will be executed there, aided by the movement of the step in such a way that their travels end at the same time.

As the step and the wound are being carried out, the Diestro will apply his dagger to the swords through the inferior plane so that the opponent is impeded and is not able to free his sword to the Diestro's inside part.

After the Diestro has made the execution, he will quickly withdraw his right foot to the medio proporcional while containing the opponent's sword outside of the Diestro's defensive planes.

How the Diestro applies his dagger to execute the general technique of Weak above the Strong in first intention by means of the second atajo.

Having placed the second atajo and moved to the medio proporcional of the posture, if the Diestro recognizes that the opponent communicates no more than touch with his sword, then he will include the opponent's sword in the revolution of a pyramid of the hand, carrying the opponent's sword to the upper primary plane. Then, without stopping the movement, the Diestro will make a movement of increase to the greatest degrees of strength of the opponent's sword while applying more lively contact to this movement so that, with it, the opponent's sword goes outside of the Diestro's right defensive plane.

Without hesitation, and without moving the left foot from its place, the Diestro will put his right foot in by the amount necessary to reach the medio proporcionado.

At the same time as he puts his right foot in, the Diestro will apply his dagger from below and make a reducing and forward movement with his sword to put it in line. This is done in such a manner that the lunge *[paso]* is completed at the same time as the wound is executed to the opponent's right shoulder or face, abandoning the opponent's sword outside of the Diestro's right defensive plane.

After the execution of the wound, the Diestro will very quickly withdraw his right foot to retreat to the medio de proporcion.

How the Diestro applies his dagger to execute a first intention thrust to the opponent's shoulder, making a movement of diversion, by means of the second atajo:

Having placed the second atajo by the outside part and from above and having moved to the medio proporcional of the posture of the sword, if the Diestro recognizes he has only contact with the opponent's sword, then he will include it in the revolution of a greater portion of a pyramid, carrying it from the right line where it will have been placed by the atajo to the left line where the Diestro's sword will end up beneath the opponent's sword, making a movement of diversion on the opponent's sword with some violence.

The Diestro will quickly apply his dagger so that the opponent's sword is immediately contained outside of the Diestro's left defensive plane as soon as it arrives there, and the opponent's ability to reduce his sword to the right-angle is impeded, and the opponent's sword ends up trapped between the Diestro's weapons.

The Diestro will take advantage of the suspension caused on the opponent's sword by the movement of diversion to very quickly reduce his own sword, forming a portion of a small pyramid around the center of his wrist sufficient to bypass the opponent's lower quillon and moving his arm to the right-angle and in line with the point where he will wound, which will be the opponent's shoulder.

The Diestro will take care to, when he begins the aligning movement, give a two-and-one-half-foot-long lunge [paso] with his right foot, coordinating the movements of the body and of the arm and sword in such a way that they are completed at the same time, always containing the opponent's

sword outside of the Diestro's same left defensive plane with the dagger until the Diestro retreats from the danger of the execution by withdrawing his right foot to the medio proporcional.

For some techniques executed from this second atajo and afar, such as the half cut of first intention after expelling the opponent's sword from between the two bodies, the thrust that is executed in the high right-angle or to the face after expelling the sword from between the two bodies, and the thrust in the low right-angle after expelling the sword, no application of the dagger is necessary. The sword performs all of the operations without requiring the aid of the dagger. For these techniques, when they are executed from afar, carry the dagger in its proper place so that it doesn't hinder the sword and so that it can immediately respond to wherever is appropriate.

Techniques of second intention from the second atajo and afar.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] to the opponent's face and, if the opponent parries it, how to form a cut [tajo] or reverse-half-cut.

Having placed the second atajo and moved to the medio proporcional of the posture, the Diestro will lower the blade of his dagger to the acute angle until it is placed beneath the swords.

If the Diestro recognizes that the opponent communicates between one-half and one degree of contact with his sword, he will use reserved force to apply up to two degrees of contact and then immediately and very quickly separate the swords, bypassing the opponent's upper quillon. The Diestro will then reduce his arm and sword very firmly to the right-angle with direction to the opponent's face, which is where the point of touch will be.

At the same time the arm and sword are reduced, the Diestro will give a straight lunge *[paso]* to arrive at the medio proporcionado of this technique, taking care that the movement of the body and of the arm and sword complete their course at the same time.

Assuming the opponent quickly responds to parry the thrust *[acometimiento]* by means of a remiss movement, the Diestro will have disposition to take advantage of the beginning of that generative act to form a cut *[tajo]* or reverse-half-cut from afar, retreating after the execution of it to the medio de proporcion.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] to the opponent's face and, if the opponent parries it, how to execute a thrust below the right-angle.

Having placed the second atajo and moved to the medio proporcional of the posture, if the Diestro recognizes in the opponent's sword between one-half and one degree of contact, the Diestro will apply up to two degrees of contact with his own sword and then immediately, and with as much quickness and velocity as he is able, separate the swords, bypassing the opponent's upper quillon and reducing his own arm and sword to the right-angle with direction to the opponent's face where the wound is to be directed.

At the same time, the Diestro will give a lunge *[paso]* with his right foot to the medio proporcionado of this technique in such a manner that the movement of the body and of the arm and sword complete their courses at the same time without removing the dagger from its proper place during this entire operation.

Assuming the opponent quickly responds to parry by means of a mixed-violent-and-remiss-movement to his right side, the Diestro will be given clear disposition to take advantage of the generative act created by the parry, and will be able to quickly free his sword by describing a portion of a pyramid whose vertex is centered at the Diestro's wrist with the point, passing below the guard and arm of the opponent from the outside part until the point of the Diestro's sword has direction below the right-angle where the thrust will be executed.

At the same time, without disrupting or hindering the thrust, the Diestro will raise his left arm and dagger a little and position it in such a manner that if the opponent tries to reduce his sword to attack its path will be occupied and hindered by the Diestro's dagger, who will quickly retreat to the medio de proporcion.

Techniques of first intention moving in close from the second atajo.

How the Diestro applies his dagger to move in close with the formation of the mixed angle, taking the opponent's sword by the outside part and above by means of the four right-angles.

Having placed the second atajo and moved to the medio proporcional of the posture, if the Diestro recognizes that the opponent resists with up to one degree of contact, then the Diestro will lower the blade of his dagger to the acute angle and make a movement of decrease with his own sword on that of the opponent until the point of contact forms four right-angles, using no more than a motion of the wrist to accomplish this.

At the same time, and without any delay, the Diestro will give a straight step with his right foot to arrive at the medio proporcionado of this proposition.

Immediately after, the Diestro will give a step with his left foot, placing it on a line tangent to the opponent's right foot. When the step is given with the left foot, the Diestro will place his dagger below the swords and close to the four right-angles while forming the mixed angle by bending his arm and turning his hand fingernails down, directing the point of his sword to opponent's face.

The right foot will follow and be placed behind the left foot, with which the Diestro will remain quick and agile and his body and weapons able to work according to the opponent's disposition.

How the Diestro applies his dagger to move in close, forming another mixed angle in first intention and by means of the four angles, including the opponent's sword.

It is assumed that the Diestro has placed the second atajo and moved to the medio proporcional of the posture, forming four right-angles with the swords without removing the dagger from its proper place.

If the Diestro recognizes that the opponent communicates only touch with his sword then, without separating the swords, he will include it, carrying it from the Diestro's right line, where it was placed by the atajo, to the Diestro's left line. Without stopping, the Diestro will continue the revolution until it returns to where the inclusion began.

At the same time, the Diestro will lower his dagger to the acute angle and give a straight step with his right foot to the medio proporcionado of this technique with the swords ending up forming the four right-angles, as in the beginning of the technique.

The Diestro will immediately give a curved step with his left foot, moving to a line tangent to the opponent's right foot and applying his dagger to the swords from the inferior part so that he can safely close the four right-angles with his own sword by means of turning his hand fingernails down, bending his arm, and directing the point of his sword to the opponent's face where he will execute the wound.

The right foot will quickly follow the left so that the Diestro ends up easily able to work according to the disposition given by the opponent.

How the Diestro applies his dagger to move in close, forming a punching thrust of first intention while including the opponent's sword in a portion of a pyramid.

Having placed the second atajo and moved to the medio proporcional of the posture without removing the dagger from its proper place, if the Diestro recognizes that the opponent communicates only touch with his sword, then he will, without separating the swords, form a portion of a pyramid with his own sword, including the opponent's sword and carrying it from the Diestro's right line where he placed the atajo to the Diestro's left line.

When this revolution begins to pass the swords to the Diestro's left side, the Diestro must give a step with his right foot to arrive at the second orb of the opponent's sword, which is the medio proporcionado for this technique.

Without losing the sense of touch, the Diestro will immediately occupy the interior angle that has been formed by the touching of the swords so that, with this, the Diestro is able to safely give a curved step with his left foot, placing it on a line tangent to the opponent's right foot. The Diestro will apply his dagger from the inside above the interior angle of the swords so that he can carry the opponent's sword, which will remain subjected, near the Diestro's left thigh.

At the same time the Diestro is giving this curved step and putting his left hand in, he will turn his right hand fingernails down without separating the swords and withdraw his arm and sword with a backwards movement until the Diestro has placed the guard of his sword near his right ear, where it will be free and ready to fire a punching thrust.

The Diestro will coordinate the actions of the curved step, the application of the dagger, and the freeing of the sword in such a manner that they are completed at the same time.

Techniques of second intention moving in close from the second atajo.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if it is parried, how to apply the dagger to form a vertical cut or a reverse-half-cut of second intention.

Having placed the second atajo and moved to the medio proporcional of the posture, the Diestro will lower the blade of his dagger to the acute angle, placing it beneath the guard of his sword.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then the Diestro will apply up to two degrees of contact with reserved force and then immediately and very quickly separate the swords, bypassing the opponent's upper quillon while reducing his own arm and sword very firmly to the right-angle with direction to the opponent's face.

At the same time he reduces his arm and sword, the Diestro will give a straight step with his right foot to the second orb of the opponent's sword, which is the medio proporcionado of this technique, taking care that the movement of the body and of the arm and sword favor and assist each other in such a manner that they begin and end their course at the same time.

Assuming the opponent responds quickly to parry the thrust *[acometimiento]* by means of a mixed-violent-and-remiss-movement to his right side, then the opponent's sword must move outside of his right vertical plane, giving the Diestro disposition to take advantage of the parry (as a generative act) to perfectly form a vertical cut around the opponent's sword, executing it to the middle of the top of the opponent's head.

At the same time as the formation of this cut, the Diestro will give a curved step with his left foot to his left side to arrive at the line tangent to the opponent's right foot.

For more security, the Diestro will raise his left arm from the inferior plane to the superior plane and the obtuse angle with the shell of his dagger in front of the enemy and the blade of his dagger crossing diagonally in such a way that it stops the opponent's sword if he tries to reduce it or lower it to attack the Diestro's face or head.

The Diestro will coordinate the manner of these movements so that the actions of the curved step, the formation of the vertical cut, and the application of the dagger are completed at the same time. When the execution of the cut falls with a natural movement, the Diestro will shrink or withdraw his arm until the point of the Diestro's sword is in front of the opponent's face.

NOTICE

The Diestro can execute a reverse-half-cut instead of the vertical cut if the opponent's sword is not in a position that would impede the formation of the reverse-half-cut.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if it is parried, how to apply the dagger to form a Diving Thrust [Zambullida] or a punching thrust of second intention from in close.

Having placed the second atajo and moved to the medio proporcional by the posture of the sword without removing the dagger from its proper place, if the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he will, with reserved force, apply up to two degrees of contact and then immediately and very quickly separate the swords, bypassing the opponent's upper quillon and reducing his own arm and sword very firmly to the right-angle with direction to the opponent's face.

At the same time that the Diestro reduces his arm and sword, he will give a step with his right foot to the second orb of the opponent's sword, which is the medio proporcionado of this technique, taking care that the movement of the body and of the arm and sword complete their travels at the same time.

The opponent will necessarily have to defend himself from this quick and rigorous thrust *[acometimiento]* by parrying it with a mixed-violent-and-remiss-movement to his right line and the Diestro's left line. This will immediately give the Diestro disposition to bend his arm and turn his hand fingernails down so that he is able to withdraw his sword through the inferior plane to the other and execute a Diving Thrust *[Zambullida]* or punching thrust.

At the same time that the Diestro is making this action, he will make another two: the first will be to, without disrupting or hindering the sword, put in his left arm and apply the dagger in such a manner that, if the opponent tries to reduce his sword to attack, the Diestro's dagger will occupy the opponent's sword and block its path; the other action will be for the Diestro to give a curved step with his left foot to his left side, arriving at the line tangent to the opponent's right foot.

The Diestro will coordinate the movements so that the curved step, the execution of the thrust, and the application of the dagger are begun and completed at the same time.

Immediately after, the right foot will follow the left so that the right foot ends up behind the left foot and crossing the same tangent line so that the Diestro ends up positioned over the right-angle and opposing his left collateral plane to the opponent, with which it will be done with perfection.

ATAJO THREE

For the execution of the techniques that pertain to this third atajo, nothing more is done with the dagger than to carry it in its proper place without hindering the sword so that the Diestro is immediately able to do whatever is necessary and proper for his defense. Therefore, it is only permitted that, when the Diestro's sword abandons the opponent's sword (leaving it free) to wound the opponent from this third atajo, the Diestro's left arm is moved, removing the dagger

from its proper place with a remiss movement, which can also be mixed with a natural or violent movement, to the Diestro's left side a sufficient amount to be able to block and hinder the opponent's sword if he tries to come with a movement of reduction to attack the Diestro.

In all the atajos, and particularly in this third atajo, whenever the opponent has his dagger above his arm or places his hand close to his chest, as many aficionados do, be aware that it will give the Diestro a sufficient opening to be able to quickly put in his sword and bravely throw a rigorous thrust to an uncovered point with such alacrity that the opponent will find it difficult to react with his dagger to prevent the wound.

If the opponent places his dagger in lines parallel with his sword, as prescribed by Don Luis Pacheco, it will not prevent the Diestro from being able to work whatever is convenient. When the opponent's dagger is in such a parallel line position, it isn't doing anything, can't immediately do anything, and will be a great hindrance to the one who puts it there.

However, if the adversary is a professor of our doctrine and has his dagger in its proper place according to our instructions, then the Diestro will have to proceed cautiously. With each attack, when the opponent goes to subject and parry with his dagger, the Diestro must be prepared to wound somewhere else, be it above or below the dagger or left arm, always seeking to free his sword from between the enemy's weapons with semicircular movements, sometimes above and other times below, according to the dispositions the opponent gives.

Whether or not the wound is effected, the Diestro must quickly retreat to the medio of common privation because the sword must never be allowed to be caught up in the jurisdiction of the dagger.

ATAJO FOUR

An explanation of how the dagger is applied in the techniques that can be used from the fourth atajo, in first and in second intention, and from afar by the profile of the body, taking the opponent's sword by the outside part and above.

Techniques of first intention from atajo four and afar.

How the Diestro applies his dagger for the execution of the general technique of Line-in-Cross in first intention.

Both combatants are positioned at the medio de proporcion with their arms and swords reasonably in the right-angle and their daggers are in their proper positions.

The Diestro will form a portion of a pyramid without altering the position of his arm and using only a movement of his wrist, lowering his sword from the inside part and passing below to the outside part where he will make contact with the inferior edge of his own sword against that of the opponent with some degree of the third division of his own sword corresponding to the second division of the opponent's sword.

If the Diestro recognizes that the opponent communicates no more than touch, then he will include the opponent's sword in the revolution of a pyramid, finishing it where it began.

At the same time, the Diestro will give a curved step to his right side with his right foot, stepping from the medio de proporcion to the proporcional. The left foot will follow and be placed behind the right foot.

Upon reaching the medio proporcional, the Diestro will lower the blade of his dagger to the acute angle. Without changing the point of contact between the swords, the Diestro will make a mixed-natural-and-forward-movement to his right side on the opponent's sword, carrying the opponent's sword outside of the Diestro's right defensive plane and the Diestro's sword to the middle plane with direction to a point of touch between the opponent's sword and dagger so that the opponent cannot make use of his dagger. However, if the opponent's dagger is not well placed, the wound can be to the opponent's face or chest.

At the same time as this is executed, the Diestro will give a straight step to his right side with his right foot to reach the first orb of the opponent's sword, which is the medio proporcionado of this general technique. During this operation, the opponent is to be hindered in the superior part by the sword, and in the inferior part by the dagger. Therefore, the Diestro must bring his dagger close under his own arm, between the elbow and the hand, without hindering the body, and he must present his right collateral plane throughout this technique.

The Diestro must be particularly careful that the movements of the body and of the arm and sword are coordinated in such a way that the step is completed as the sword arrives at the point of touch and the actions are completed so quickly that it will be difficult for the opponent to parry with his sword or dagger. If, by accident or the Diestro's sluggishness, the opponent manages to parry, he will not succeed in wounding the Diestro since the Diestro's dagger will impede the inferior plane.

If done according to these requirements, then this general technique will be done according to the Art.

To leave the dangerous place of the execution, the Diestro will promptly retreat to the medio de proporcion, as was said for the sword alone.

How the Diestro applies his dagger to execute the general technique of Weak Under the Strong in first intention.

Both combatants are positioned at the medio de proporcion and the opponent communicates no more than touch with his sword.

The Diestro will form a greater portion of a small pyramid with a motion of his wrist, moving downward from the inside part to the outside where he will make contact with the inferior edge of his sword on that of the opponent with some degree of the third division of the Diestro's sword corresponding to the second division of the opponent's sword, leaving it subjected by the outside part in such a manner that the superior and inferior planes end up impeded.

Without taking the dagger away from its proper location, if the Diestro recognizes that the opponent does not alter the touch he communicated with the sword, or that there is up to one-half degree of contact, then he will give a curved step to his right side with his right foot from the medio de proporcion to the proporcional.

At the same time, without changing the position of his arm, the Diestro will make a very brief portion of a pyramid using his own sword to carry the opponent's sword outside of the Diestro's left defensive plane. Without losing sufficient contact, the Diestro will make a movement of increase to greater degrees of strength on the opponent's sword, placing about four fingers of the weak of his own sword under. The Diestro will then immediately apply two or more degrees of contact to the opponent's sword.

At this time, the Diestro will give a transverse step with his right foot to his right side and to the first orb of the opponent's sword, which is the medio proporcionado of this technique.

When this step is given, the following operation will be done with both hands at the same time: the dagger will leave its proper location with a remiss or mixed movement to impede and hinder the immediate place through which the opponent can reduce his sword to attack the Diestro and, using only the hand, the Diestro will quickly free his sword, reducing it to a point of touch under the opponent's arm (or between the opponent's weapons) or to where the opponent is least defended. The Diestro will coordinate these movements in such a manner that they are completed at the same time. This must be done as quickly as the Diestro is able.

So that he is not at risk after the execution, the Diestro will promptly retreat to the medio de proporcion.

If done according to these requirements, this technique will be worked with the perfection and safety required by this Art.

How the Diestro applies his dagger for the execution of a thrust of first intention, making a movement of diversion on the opponent's sword.

Having placed the fourth atajo from the outside part and above, the Diestro will move to the medio proporcional of the profile of the body without removing the dagger from its proper place.

If the Diestro recognizes that the opponent communicates only touch with his sword, then he will include the opponent's sword in a revolution of the greater portion of a pyramid, carrying the opponent's sword from the right line, where the atajo was placed, to the left line. As the swords begin to pass through the primary plane during this revolution, the Diestro will make the diversion to the Diestro's left line.

At the same time, the Diestro will give a transverse step with his right foot to his right side and to the first orb of the opponent's sword. When this step is given, the dagger will leave its proper place with a remiss or mixed movement to impede and hinder the immediate place through which the opponent can reduce his sword to attack the Diestro. Simultaneously, the Diestro will very quickly

reduce his arm and sword to the right-angle, placing it with direction to the opponent's shoulder. This will be done in such a manner that the step and the execution of the thrust are completed at the same time.

All of the movements after the diversion have to be very coordinated so that the actions of the transverse step, entrusting the dagger with the detention or subjection, and directing the wound to the shoulder all begin at the same time and end at the same time.

To leave from the dangerous place of the execution, the Diestro will quickly retreat to the common medio de proporcion.

How the Diestro applies his dagger for the formation and execution of a vertical or diagonal cut of first intention, making a movement of diversion on the opponent's sword.

Having placed the fourth atajo by the outside part and above and having moved to the medio proporcional of the profile of the body without removing the dagger from its proper place, if the Diestro recognizes that the opponent communicates no more than touch with his sword, then he will include the opponent's sword in the revolution of a pyramid, carrying it from the right line where the atajo was placed to the left line.

When the Diestro's sword participates in the acute angle, he will apply greater force to it so that the opponent's sword is violently diverted outside of the Diestro's left vertical plane. The Diestro's sword, without wasting its motion, will form a vertical or diagonal cut. For this cut, the Diestro will give a transverse step with his right foot to his right side and to the first orb of the opponent's sword.

The Diestro will coordinate the movements of the body and of the arm and sword in such a manner that the actions are completed at the same time.

After the execution, the Diestro will quickly retreat to the medio de proporcion.

If done according to these requirements, then this technique will be done with the required perfection.

NOTICE

The Diestro can execute a reverse-half-cut in place of the vertical cut without altering anything else.

How the Diestro applies his dagger for the execution of a thrust to the opponent's face in first intention, taking the opponent's sword from the outside and above.

Having placed the fourth atajo from the outside part and above and having moved to the medio proporcional of the profile of the body, the Diestro will lower the blade of his dagger to the acute angle.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he will move his upper quillon so that it is in the ninth line of its pyramid (which is the same as turning the hand fingernails down) and his sword is in its third line (which is the same as placing the point in the high right line).

From this position and medio proporcional, the Diestro will bravely and quickly reduce his sword by means of a mixed-natural-and-forward-movement to execute a thrust to the opponent's face, giving a straight step for this with his right foot to the first orb of the opponent's sword, which is the medio proporcionado of this technique.

At the same time, the Diestro will place his dagger under his arm between the elbow and hand so that it can help contain the opponent's sword outside of the Diestro's right defensive plane.

To avoid the risk that is threatened by hesitating after execution of the wound, the Diestro will quickly retreat to the medio de proporcion and the maximum orb of the opponent.

How the Diestro applies his dagger for the execution of a thrust to the opponent's chest in first intention, taking the sword by the outside part and above.

Having placed the fourth atajo from the outside part and above and having moved to the medio proporcional of the profile of the body, the Diestro will lower the blade of his dagger to the acute angle.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he will give a straight step with his right foot to the first orb of the opponent's sword, which is the medio proporcionado of this technique.

At the same time, he will make a movement of reduction using only his wrist and without altering the position of his arm, aligning his sword with a point of touch on the opponent's diametric line of the chest.

The Diestro will apply the dagger by bringing it close under his arm so that the opponent's sword is contained outside of the Diestro's right defensive plane.

If done according to these requirements, then this technique will be done with the necessary perfection.

So that he is not in danger after the execution, the Diestro will quickly retreat to the medio de proporcion.

How the Diestro applies his dagger for the execution of a thrust to the diametric line of the opponent's chest in first intention, taking the sword by the outside part and above.

It is assumed that the Diestro has placed the fourth atajo by the outside part and from above and has moved to the medio proporcional of the profile of the body.

From there, the Diestro will lower the blade of his dagger to the acute angle and, if the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he

will subject the opponent's sword with a natural movement until his own sword ends up parallel to the horizon with direction to the diametric line of the opponent's chest, well below the tangent.

It is also assumed that the opponent, not wanting to be wounded above the sword, removes the direction of the Diestro's sword by making a remiss movement with his own sword to between the right collateral and vertical planes of his chest.

The Diestro will evaluate the amount of contact and, if he feels the opponent does not change the degree of contact that he communicates with his sword, then the Diestro will make a movement of decrease with his own sword in such a manner that the weak of the opponent's sword ends up under the strong of the Diestro's sword. By this means, the Diestro will give a transverse step with his right foot to his right side and to the first orb of the opponent's sword, which is the medio proporcionado of this technique.

At the same time, the Diestro will make a mixed-reducing-and-forward-movement to his left side such that the center of the Diestro's guard is in the same defensive plane, keeping the quillons perpendicular to the horizon.

The Diestro will place the dagger below his arm so that the enemy's sword is unable to immediately wound the Diestro before it can be hindered by the Diestro's weapons.

The Diestro is advised that the movements of the arm, as well as those of the sword, quillons, and dagger must be coordinated with the step so that all of the movements complete their travels very uniformly. The execution of the thrust must be completed at the same time and not separately. If done this way, this technique will be performed with the appropriate swiftness and vigorous impulse.

So that the Diestro is not at risk after the execution, he will quickly retreat to the medio de proporcion.

Techniques of second intention from atajo four and afar.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if it is parried, how to execute a cut [tajo] or reverse-half-cut in second intention.

Having placed the fourth atajo by the outside part and above and having moved to the medio proporcional of the profile of the body, the Diestro will lower the blade of his dagger to the acute angle.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he will give a straight step with his right foot to the first orb of the opponent's sword, which is the medio proporcionado of this technique.

At the same time, with courageous resolve, the Diestro will make a movement of reduction with his arm and sword, aligning it with a point of touch on the opponent's face while placing his dagger below his arm.

It is assumed that the opponent, to avoid being wounded, quickly responds with his sword to parry the thrust *[acometimiento]* by means of a mixed-violent-and-remiss-movement that carries the swords from one line to the other.

This will give the Diestro subsequent disposition to take advantage of this generative act created by the parry to form a cut *[tajo]* or reverse-half-cut. The Diestro will not commit all of his force to the sword during the execution of this cut but will exercise restraint so as to be able to attack somewhere else if the opponent manages to parry or remedy the cut with his dagger.

Afterwards, the Diestro will quickly retreat to the medio de proporcion while returning his dagger to its proper place.

How the Diestro applies his dagger to throw a thrust that must be parried [acometimiento] and, if it is parried, how to execute the greater portion of a circle thrust in second intention.

Having placed the fourth atajo by the outside part and above and having moved to the medio proporcional of the profile of the body with his sword in its fourth line and parallel to the horizon, and his arm in its fifth line, participating in the acute angle and the right line, the Diestro will lower the blade of his dagger to the acute angle.

If the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, then he will give a straight step with his right foot to the first orb of the opponent's sword, which is the medio proporcionado of this technique.

At the same time, with instantaneous brevity, the Diestro will place his dagger beneath his arm while making a movement of reduction with his arm and sword to throw a thrust to the opponent's face that must be parried *[acometimiento]*.

It is assumed that the opponent, to avoid being wounded, quickly responds with his sword to parry the thrust *[acometimiento]* by means of a mixed-violent-and-remiss-movement that carries the swords from one line to the other. This will give the Diestro subsequent disposition to take advantage of the opponent's dispositive movements by describing with his own sword a greater portion of a circle, passing below the opponent's arm and guard from the outside part to the inside and executing a thrust between the vertical and right collateral lines so that, in doing so, the opponent cannot use his dagger.

However, if the Diestro recognizes that the opponent's dagger is not close enough to respond to defend his breadth, then the thrust can be directed to the diametric line of the chest while, at the same time, giving a curved step with his right foot to his right side and to the same first orb of the opponent's sword.

To retreat from the risk of the execution, the Diestro will give a mixed-lateral-and-backwards step with his left foot to his left side and to the medio de proporcion and the opponent's maximum orb.

How the Diestro places his dagger to throw a thrust that must be parried [acometimiento] and, if it is parried, how to execute the thrust of the greater or lesser portion of a circle in second intention; and, if this second intention thrust is also parried, how to finish with the circular techniques of the cut [tajo] and reverse cut.

Having placed the fourth atajo by the outside part and above and having moved to the medio proporcional of the profile of the body with his sword parallel to the horizon and his dagger in its proper place, if the Diestro recognizes that the opponent communicates no more than touch with his sword, then he will include the opponent's sword in the greater portion of a pyramid from the fourth line and through the inferior part until it reaches the second line. While doing this, the Diestro will raise his arm to the right-angle.

Making a forward movement, the Diestro will attack with a thrust to the opponent's face without separating the swords.

At the same time, the Diestro will give a straight or transverse step with his right foot to the medio proporcionado of this technique, which is on the first orb of the opponent's sword. This will be done in such a manner that the tip of the Diestro's right foot corresponds to where the thrust will be directed to the opponent's outside part. The left foot will come to the right foot.

Upon execution of the thrust, the opponent's sword must end up between the Diestro's sword and dagger.

Assuming the opponent parries the thrust by means of a mixed-violent-and-remiss-movement to his right side, this will cause the swords to pass outside of the vertical plane, giving the Diestro disposition to make a movement of his wrist, describing a portion of a pyramid with his sword and passing the point beneath the opponent's guard from the outside to the inside.

At the same time, the Diestro will give a curved step with his right foot to his right side and to the same first orb of the opponent's sword. As the foot lands, the Diestro will end up with his arm and sword reduced to the right-angle, executing a thrust to the opponent's chest or face. If the travels of the step and the point of the sword are completed at the same time, then it will have been done with perfection and the wound will be delivered with greater violence and force.

Assuming also that the Diestro does not retreat after executing this thrust to the opponent's chest or face in second intention, and that the opponent wishes to parry this rigorous wound, then he will have to do it with the sword, or with the dagger, or with both together depending upon where he has positioned his weapons.

If it is done with both, or with the sword alone, then the parry will have to be by the inside part, carrying the swords to the Diestro's outside part. The Diestro will not allow the opponent to make contact and will give a step along the circumference of the same first orb of the opponent's sword while at the same time forming a reverse-vertical-cut.

If the opponent quickly returns to parry from the outside, then the Diestro will execute a cut *[tajo]* and retreat to the medio de proporcion.

If, when the Diestro does not retreat after the execution of the thrust to the opponent's chest or face in second intention, the opponent has his dagger in the left line and is able to parry the Diestro's sword from the outside part, this will give the Diestro subsequent disposition to give such a potent cut to the opponent's dagger hand or arm that the opponent will drop his dagger to the ground.

Advice pertaining to the greater perfection of this fourth atajo.

When the opponent is positioned with his sword reasonably close to the right-angle or not far from it and his dagger is also located in its proper place, then the Diestro will find it more difficult and will have less disposition to be able to work techniques by the profile of the body than to work them by the posture of the sword since the opponent's dagger will hinder thrusts directed to the opponent's breadth or chest. Those pertaining to this fourth atajo are particularly more hindered. Anyone who recklessly throws himself into their execution places himself in great danger because the opponent can make a movement of diversion with his sword to deflect the forward movement of the thrust and then immediately apply his dagger, entrusting it with the detention or subjection so that his sword is in that moment able to wound freely and without risk.

It is therefore necessary to advise the Diestro to proceed cautiously with this fourth atajo. The Diestro must place it securely and evaluate the degree of contact the adversary communicates with his sword so that, in doing so, the Diestro can choose the technique he must execute.

As we have established, the techniques that are used from simple touch up to one half degree of contact require that the opponent's sword is included in the revolution of one of the pyramids, or a portion of it.

Those that are used when there is between one-half and one degree of contact, or a little more, must be worked with subjection and not with inclusion because it cannot be achieved.

Those that are done with two or more degrees of contact do not ask for inclusion nor subjection and, if attempted, will not be successful. Instead, it is appropriate on the part of the Diestro to yield to the contact and pass from the atajo of superior angle to the inferior.

However, if the Diestro recognizes that he is equal or superior in strength, then he may reinforce his contact with intense force, or with reserved force, to be able to take advantage of that as a prelude to withdrawing his sword and then, when the swords are leaving the primary plane, to form the technique with which he will discover the greatest disposition and safety.

In all thrusts that must be parried *[acometimientos]* that he makes from this fourth atajo, the Diestro must try to anticipate whether or not the gap or opening to a point on the opponent's body is sufficient to be able to execute the wound without risk. If he sees any difficulty, he must not throw it foolishly. Fearlessly and without hesitation, the thrust *[acometimiento]* must be made as a feint and with restraint so that, with this precaution, the course of the attack *[acometimiento]* can be easily stopped if necessary so that, if the opponent attempts a movement of diversion, the Diestro is able to maintain control with the same atajo.

If the opponent parries without adhering to the precepts of the Art, then the Diestro will place his sword in the upper right-angle with direction to a point of touch on the opponent's neck, and that which began by degrees of the profile finishes by the posture of the sword.

However, if the Diestro is to continue marching to the profile of the body, he should go cautiously so that, if the opponent tries to parry the thrust *[acometimiento]*, going with his dagger to stop it or divert it, he will not be successful because the Diestro has made the thrust *[acometimiento]* as a feint and with restraint, remaining in the atajo so that if the enemy's dagger leaves its normal location without encountering the Diestro's sword then, at that moment, the Diestro's sword will be able to wound instantaneously by the side that is more open and less defended, retreating immediately afterwards.

However, if the Diestro realizes that he is late with his movements, then he should rely on the security that is offered by the atajo and, by means of it, try to work techniques of second intention, taking advantage of the opponent's movements in this manner:

Assuming the Diestro has placed the fourth atajo by the outside part and above and the opponent tries to escape the subjection, then the opponent can either form a cut *[tajo]* or reverse-half-cut by freeing his sword through the inferior plane to the Diestro's inside part, or he can try to transfer the atajo by means of a movement of decrease with his sword.

If the opponent tries the first, which is to escape the subjection with the formation of a cut *[tajo]* or reverse-half-cut, the Diestro will immediately be given disposition to safely wound unless the opponent retreats, vilely giving up ground and, if he gives it up, there will be no need continue the fight.

If the opponent tries the second, which is to free the sword to the Diestro's inside part, intending to wound with a thrust, it will place the opponent in great danger. When he does so, the Diestro will be able to shift the weight of his body over the heel of his left foot, withdrawing some distance. At the same time, the Diestro will describe a portion of a pyramid with his sword through the superior plane, with which he will end up placing an atajo of second intention on the enemy's sword by the inside part. By means of this atajo, the Diestro will be able to apply his dagger to wherever is convenient and wound with his sword in the opponent's vertical or right collateral plane. He will be able to accomplish this very safely if his movements are quick.

If the Diestro doesn't want to use this atajo in the superior angle, then he can use the atajo in the inferior if, when the opponent frees his sword, the Diestro withdraws his body in the same way and follows the opponents sword with his own, keeping them united, until the Diestro ends up diverting the opponent's sword outside of the Diestro's left defensive plane. At this point, the opponent's sword will end up between Diestro's weapons. The Diestro's sword will be below and the Diestro's dagger above so as to stop and hinder the enemy's sword if he reduces it to the right-angle. The Diestro's sword can then safely return to execute a wound under the opponent's arm by describing a portion of a small pyramid through the inferior plane.

If the opponent tries the third, which is to transfer this fourth atajo, then the Diestro will allow the opponent to carry the swords without offering much resistance. As the swords are passing from the right line to the left and are leaving the primary plane, the Diestro will be able to quickly wound the

opponent beneath his arm or between the vertical and right collateral planes without separating his own weapons so that his dagger hinders the ability of the opponent's sword to reduce to the right-angle.

However, if the Diestro is careless or sluggish and does not take advantage of the opponent's movements by making his own with the appropriate quickness, and the opponent succeeds in transferring the atajo and, in doing so, tries to wound with his sword above the Diestro's, then the Diestro will have to apply firm contact for a parry, and his dagger will have to leave its proper place to contain the enemy's sword parallel to the horizon and outside of the Diestro's left defensive plane. This will allow the Diestro to safely make a motion with his right hand to quickly free his sword through the inferior plane and execute a thrust under the opponent's right arm.

Book Three, Chapter Twenty-Seven

A discussion of some of the first intention techniques that begin with the sword free that are used the Spanish method of sword and dagger.

The first technique in first intention, with the sword free, executed by the outside part.

Great skill never discovers all of its perfection at once. Instead, it is searched for and advanced incrementally. I say this because, in my previously published writings, I promised to provide the true, key, and most transcendental points and advice pertaining to the real and virtual atajos, as well as the necessary circumstances for the perfection of knowing how to work all of the techniques of Verdadera Destreza. Now, with the favor and help of God, I draw out into the public light what was promised. It therefore seems appropriate to fulfill the promise I have made in that regard. Therefore, for this precise reason, I have carefully recorded a great part of the most essential points that are appropriate to know for the total perfection of this science in this work and have truly manifested all of the requirements and circumstances appropriate to the perfection of the Diestro, who must also know how to work the following techniques with the sword free.

PROPOSITION 1 PROBLEM

Both combatants are positioned at the medio de proporcion in the right-angle and over the right-angle, presenting their right collateral planes forward with their daggers also located in their proper places.

How the Diestro can, having his sword free, execute a thrust to the opponent's face in first intention, placing his sword on the outside part.

Having chosen the medio de proporcion with the swords placed in parallel lines as close together as possible and with the Diestro's dagger in the obtuse angle with its point directed along the shortest path to the upper quillon of his sword, the first thing the Diestro must do will be to shift the weight of his body over the center of his left foot.

At the same time, without removing his arm from the plane of the right-angle, the Diestro will lower his sword through the primary vertical plane to the sixth line of its pyramid and withdraw his arm a distance of four finger widths by bending his elbow while forming a portion of a small circle whose vertex is centered on the hand with the point of his sword to his left line, with which the weak of the Diestro's sword will end up under the strong of the opponent's sword without touching it at all.

From this position, the Diestro will make some quick movements with his body and the point of his sword as if to attack so that the opponent is flustered and distracted and does not know where to defend with his sword.

If he recognizes he has discovered an opening on the opponent's outside part, the Diestro will take advantage of this vacillation or uncertainty by directing a thrust to the opponent's face along the open path, properly adjusting his sword so that greater degrees of strength of the Diestro's sword end up below the weak of the opponent's sword and the opponent's sword ends up over the

Diestro's guard, caught between the Diestro's sword and upper quillon.

The Diestro's dagger will be applied to the opponent's sword by the outside part without diverting it. To wound with perfection, the Diestro will not profile his body and will instead present his right collateral plane forward, making a movement of suspension on the opponent's sword, or an upward movement, raising the guard a little above the right-angle so that he always remains defended.

For greater perfection of the step by means of which the wound is executed, it must be made transversally to the left side with the right foot, next to the common diameter line, with the point of the right foot directed along the shortest path to the point where the wound will be executed. The wound and the step to the chosen medio proporcionado have to arrive so close together in time that one cannot be before or after the other. The choosing of this medio has to be so punctual and well measured that it does not oblige the Diestro to lean in to reach with the wound any more than the permitted half of a foot.

With these precautions, good understanding, and a lot of practice with this technique so that you are not lacking what the Art requires, you will have good success. Without them, you will be in danger.

The Diestro must remember the doctrine so that he promptly, as he has been told to do so many times, retreats to the medio de proporcion or medio of common privation after the execution, whether it is successful or not (because by some misfortune it was not able to be executed). In this way, he will remain completely safe. When the desired outcome is achieved, the body and the arms and weapons of the Diestro will end up favorably arranged so that the Diestro's body is protected without the slightest risk.

If the travel of this wound is impeded by means of an atajo or a parry that the opponent makes, the Diestro will attempt to make use of the generative movements caused by the parry to describe with the point of his sword, without withdrawing the arm at any of its joints, a portion of a circle through the inferior plane and under the opponent's arm, wounding in the line that is considered under the opponent's arm. The distance the sword travels will be the distance from the face to the position below the arm, which we say is the lower right-angle. If there is an impediment there, then the Diestro will wound between the vertical and diametric planes of the chest. However, to wound in this part, one must proceed to move to the degrees of the profile to safely wound and be defended.

Given that the opponent moves his sword to the Diestro's outside part and raises his arm to exert more force while leaving his sword somewhat in the acute angle when the Diestro begins his attempt to wound, then the Diestro will oppose this by making a movement of decrease on the opponent's sword by means of the graduation in numbers.

At the same time, and not as separate actions, the Diestro must balance the weight of his body over his left foot and then immediately attempt, with as much velocity as possible, (if the opponent remains in position), to include the opponent's sword in a circle, beginning the inclusion by the outside part and giving a curved or transverse step with his right foot to his right side while forming a cut *[tajo]* which, in our doctrine, we say is of first intention, or a reverse-half-cut, or a thrust, diverting or expelling the opponent's sword to the opponent's right side and to the Diestro's left. By

this means and the degrees to the profile that have been gained, the Diestro will be able to execute the mentioned techniques without any risk.

The Diestro is also permitted to not include the opponent's sword in the revolution of a circle. Instead, after having shifted the weight of his body over his left foot and having made the movement of decrease, the Diestro may attempt to capture four finger widths of the opponent's sword with the lower quillon of his own sword. Having made the capture, the Diestro will wound with a thrust to the opponent's diametric line of the chest. The subjection required for this thrust must not be lost during the forward movement of the thrust in order for this technique to be worked without risk.

If the Diestro has properly put in his sword for a thrust with the appropriate rigor to the opponent's outside part in such a way that the Diestro's upper quillon ends up on the inside part of the opponent's sword with the Diestro's point on the inside part of the opponent's quillon then, having done this, the Diestro is permitted to strengthen his arm and sword and form a half-circle with his left arm and the dagger that is in his left hand, taking the enemy's sword by the inside part. By means of a mixed-natural-and-remiss movement and without losing contact, the Diestro will carry the opponent's sword to the low line. As it is carried, the opponent's hand will turn to the extreme of fingernails up and the opponent's fist will open so that he drops his sword to the ground. If not, the Diestro will try to wound by leaving with his sword and making a forward movement to wound. If the adversary places his dagger on the inside part of the Diestro's sword, nothing changes except that it increases the chances of the opponent dropping the sword from his hand. If the opponent tries to resist, the Diestro should move to the opponent's infinite line without making a backwards movement with his sword and dagger. Instead, he will make a forward movement, with which the opponent's arms will be crossed, causing enough harm to them that the opponent will likely release both weapons.

This science also offers a promise of victory to one who executes the following technique: If the Diestro's sword has executed a wound on the opponent's outside part as described above, then the dagger can, since it will be on the inside part of the enemy's sword, carry it with a remiss movement to the Diestro's left side. Simultaneously and without any delay, the Diestro will give a curved step with his left foot to his left side until he can strike at the opponent's back with his dagger. Meanwhile, the Diestro's sword must maintain its strength, pressing against the opponent's body. When done correctly, this can break the opponent's right arm.

For the final part of this rule, when the Diestro puts his sword in by the outside part and the opponent's point ends up over the Diestro's guard, the Diestro is permitted to put his dagger in below the opponent's sword and move in close under the angles, executing a punching thrust to the opponent without failing to meet any of the requirements that have been given. In our doctrine, this is called the full circle when done from in close.

With respect to putting the dagger in, there are three important considerations regarding its application for the perfect outcome of this punching thrust or full circle from in close: The first is that, upon moving under the angles formed by the intersection of the weapons, the Diestro is able to position the dagger in the manner of a crescent moon, meaning that the arm is raised so that it is halfway between the right-angle and the extremity of the obtuse, with which the enemy's sword will end up above the Diestro's head, although without touching it.

The second consideration is that the dagger can be put in on the inside part of the opponent's sword with the hand turned somewhat fingernails down until wounding the opponent with it in his right collateral or face.

The third and final consideration is for the Diestro to use his dagger to carry the opponent's sword in the formation of the greater portion of a half circle until it is forcefully subjected near the Diestro's left thigh, maintaining a strong relationship of force with the sword. By making a movement of suspension on the opponent, the Diestro can use this contact to safely move under the angles, giving a curved step with his left foot to arrive at the adversary's infinite line.

The second technique for the Spanish method of sword and dagger, in first intention, with the sword free, executed by the inside part.

According to philosophers, all things happen in one of three ways: by nature, by skill, or by Art. So that we work with Art, and scientific fundamentals, and so that infallible success results from this, it is necessary to adhere to the precepts that have been given, leaving the vulgarities of using the dagger to make the parries and deflections commonly used by fencers who imitate what they see others doing without considering why it is done or if it is good or bad.

As always, the bulk of the people, with gullible ease and vulgar ignorance, imitate and do not follow science and the infallible results upon which it is established. If you ask any of their teachers why they do it, they will answer by saying that the sword will tell. When they succeed with one of their tricks (which is always by chance) and you ask how and why they did so, most will respond with nonsense, except for the most prudent who, recognizing their shortcomings, will admit they don't know (few lack the vanity to confess such a clear truth). However, it is rare among them to be able to distinguish the good from the bad in what they profess, and so their works are always executed with confusion, harmful doubt, and self-deception since they lack any real and certain understanding of the things they do.

So that the Diestro always works with total and scientific success, he will observe what has been said up until this point as we now proceed with the true execution of this technique.

Although, regarding the positioning of the body, it is important to have the weight of your body proportionally balanced over your left foot so that you can retreat some distance, and so that the right foot can immediately give a step to wherever is appropriate, and the sword should be somewhat under the opponent's, I'm not going to spend much time on it here. However, it won't be difficult to understand since it was dealt with sufficiently in the previous proposition.

PROPOSITION 2 PROBLEM

Both combatants are positioned at the medio de proporcion in the right-angle and over the right-angle, presenting their right collateral planes forward with their daggers located in their proper places.

How the Diestro executes a thrust to the opponent's face in first intention, with his sword free, putting his sword in by the inside part.

Having chosen the medio de proporcion and placed the swords in parallel lines as close together as possible with his dagger in the acute angle and its point directed along the shortest path to the lower quillon of his sword, the first thing the Diestro must do will be to shift the weight of his body over the center of his left foot.

At the same time, without removing his arm from the plane of the right-angle, the Diestro will lower his sword through the primary vertical plane to the sixth line of its pyramid, withdrawing his arm by the inside of the elbow a distance of four finger widths and form a portion of a small circle whose vertex is centered on the hand with the point of his sword to his left line, with which the weak of the Diestro's sword will end up under the strong of the opponent's sword without touching it at all.

From this position, the Diestro will make some quick movements with his body and the point of his sword as if to attack so that the opponent is flustered and distracted and does not know where to defend with his sword.

If he recognizes that he has discovered an opening on the opponent's inside part, the Diestro will take advantage of this vacillation or uncertainty by trying to as quickly and with as much velocity as possible describe a portion of a circle with the point of his sword from where it is located below the opponent's sword until he can direct his sword through the superior plane to the discovered opening and execute a thrusting wound to the opponent's face. This will be achieved by applying greater degrees of strength of the Diestro's sword to lesser degrees of the opponent's and thrusting along the open path without leaning and without losing the contact that has been made. Upon completing the wound, the Diestro's upper quillon must end up on the outside part of the opponent's sword with the opponent's sword between the Diestro's sword and upper quillon. As a result, it will end up over the Diestro's guard as in the previous proposition, except that the positions are swapped. In this technique, the sword is put in by the inside with the quillon on the outside, whereas in the previous proposition, it was the opposite. In order to catch the opponent's sword with your upper quillon on the outside, it is necessary to turn your sword hand somewhat fingernails down before beginning the thrust and, at the end of the execution, your hand and sword will end up on edge, which is properly understood to be without participating in the extreme of fingernails down or fingernails up.

The dagger will be applied below the opponent's sword without deflecting it, making contact with whatever portion of the opponent's sword can be reached without awkwardness so that it is possible to wound along the shortest path without removing the weapons from their proper places.

For greater perfection, the step given for the execution of the wound will be a transverse step with the right foot to the Diestro's left side and alongside the common diameter line with the tip of the right foot directed to the point where the wound will be executed. The wound and the step have to begin and end at the same time. One cannot be before or after the other. If done in this manner, then this technique will have been worked with the perfection required of this Art.

If, when the Diestro executes the wound on the inside part as explained, following all of the necessary requirements, the opponent raises his arm and sword until it participates in the obtuse

angle, attempting to lift and remove the forward movement of the Diestro's thrust, then the Diestro will oppose the violent movement with a natural movement, executing a sagittal thrust to the opponent's chest and then retreating afterwards to the remote extreme.

However, if the opponent only raises his arm while leaving his sword between the two bodies, this will give the Diestro disposition to wound with a thrust along the vertical line considered to be along the opponent's side, which requires no more effort than making a movement of decrease on the opponent's sword and, having made the movement of decrease, directing a quarter-circle-thrust to the opponent's side above the sword while subjecting it and applying the dagger from below.

If the Diestro does not want to execute the quarter-circle-thrust, then this Science and Art provides an effective remedy in the possibility of being able to form a reverse cut or half cut (which is said to be of first intention), including the opponent's sword in the revolution of a circle and carrying it through the inferior plane to the outside part where it will be left. Then the Diestro's sword, without stopping its movements, will climb to the superior plane to descend with the execution of the reverse cut or half cut. At the same time, the Diestro will give a transverse step to his left side to discover the jurisdiction of the opponent's arm and distance himself from the opponent's sword, which was expelled to the other line.

It is possible for the opponent to parry the Diestro's sword when the Diestro puts his sword in by the inside part for the thrust, against which the Diestro will take advantage of the beginning of the generative act caused by the parry to form a reverse cut or half cut from afar.

If the Diestro wants to move in close to the opponent's infinite line, he can do so very courageously and safely by stiffening his arm so that it is very straight and making a thrust by the inside part that must be parried *[acometimiento]*. When the opponent makes his parry, the Diestro can move in close very quickly and execute a wound with his dagger to the opponent's right shoulder or face since the opponent's sword will have passed to the Diestro's right line and the opponent will be completely open and unprotected. The Diestro should not stop at the infinite line but should instead keep marching to the opponent's back. I make assurances to the Diestro that this method is the most gallant and courageous that has been discovered. When doing this, it is necessary for the Diestro to be certain his hands and feet promptly carry out what is required of them.

If he doesn't act with the appropriate promptness, then the Diestro can, when the opponent parries and the swords pass from one line to the other, bend his right arm to wound with his sword by means of the mixed angle. At the same time, the Diestro will apply his dagger to the opponent's sword by the outside part, turning his left hand fingernails up for this in such a way that the point of his dagger is aligned to wound the opponent's right eye, and the Diestro will maintain contact with the opponent's sword, which will end up between the Diestro's weapons.

He who considers these solid fundamentals with prudent attention will come to know the absolute sovereignty of our Spanish doctrine and the rigor of its attacks. Because its parts are so coordinated, the opponent will end up wounded or forced to change position and lose ground.

The third technique for the Spanish method of sword and dagger, in first intention, with the sword free, taking the sword by the inside part at the time of the execution to wound with a quarter-circle-thrust to the right vertical.

We should take advice from one way of doing something when it can also be done another way. This technique is the same as the previous one with respect to the placement of the body, sword, and dagger. However, the location where the wound is executed differs in this technique. Also, in this technique the opponent's sword, but not his arm, is somewhat in the acute angle and must be so for the perfect formation of this technique.

For this purpose, we once again assume that the two combatants are at the medio de proporcion and that the Diestro, for his part, is positioned exactly the same as in the requirements for the previous proposition without any deviation or difference. Also, the Diestro has placed his dagger below his sword in such a manner that the pommel of the dagger is close to the Diestro's right collateral line at a height between the horizontal and tangent with the point of his dagger directly aligned along the shortest path to the lower quillon of the Diestro's sword, as was advised in the previous proposition.

PROPOSITION 3 PROBLEM

Both combatants are positioned at the medio de proporcion in the right-angle and over the right-angle, presenting their right collateral planes forward with their daggers in their proper places.

How the Diestro can, having his sword free, execute a first intention thrust in the quarter part of a circle to the right vertical, taking the opponent's sword by the inside part at the time of execution.

Having chosen the medio de proporcion, it is assumed that the opponent has placed his arm in the right-angle and his sword is somewhat in the acute angle. The Diestro's sword is reasonably in the right-angle and his dagger is in the acute angle with its point directed along the shortest path to the lower quillon of the Diestro's sword.

The first thing the Diestro must do is to shift the weight of his body over the center of his left foot.

At the same time, without removing his arm from the plane of the right-angle, the Diestro will bend his wrist and lower his sword through the primary vertical plane to the sixth line of its pyramid. The Diestro will then contract or withdraw his arm along the inside of the elbow a sensible amount, forming a small portion of a circle with the point of his sword to his left line so that the weak of his sword ends up below the strong of the opponent's sword without crossing or touching it at all.

From this position, the Diestro will make some quick movements with his body and the point of his sword as if he were going to attack so that the opponent cannot be certain when the Diestro will attack.

If the Diestro recognizes that the opponent remains with his sword in the right-angle, then the Diestro will have disposition to wound with a quarter-circle-thrust and will endeavor to give a

transverse step to his left side with his right foot, moving one-half foot away from the common diameter line so that he ends up on the opponent's outside part, which is the opponent's right hand side.

At the same time the Diestro begins to lift his foot for the step, he will describe a portion of a circle with the point of his sword from below the opponent's guard (which is where it will be) until it is placed above. Without stopping the movements, the Diestro will, while subjecting the opponent's sword, direct a thrusting wound above it in what is considered the inferior right-angle and in the right vertical line, which is where it must be executed. The Diestro's hand will end up somewhat fingernails up in such a manner that the Diestro's quillons are at an angle to the horizon. The Diestro's dagger will end up making contact with the opponent's sword from below, occupying the path along which the opponent could free his sword to the Diestro's outside part. The Diestro will try to complete the actions of the step and wound at the same time because the choosing of the medio proporcionado of these techniques and the execution of the wound cannot be separated, nor can there be any distinguishable time between one and the other.

This Art allows for and gives permission to the Diestro to remain in this wound of the quarter-circle-thrust for as long as the opponent remains with his body and weapons in the same position he was in when wounded.

If the opponent remains there, then the Diestro can, having his sword firmly thrusted into the opponent's body, safely move in close by means of a curved step with his left foot to the Diestro's left side, occupying the opponent's infinite line.

At the same time the Diestro gives the curved step, he must move his dagger from where it is in contact with the opponent's sword from below, forming a portion of a circle from below to above, by means of a mixed-remiss-and-violent-movement, carrying the opponent's sword to the Diestro's left line and the opponent's right line without losing contact with the opponent's sword. As the sword is carried along, the opponent's hand will be turned toward the extreme of fingernails down. Because of the rigor of the wound and the torment inflicted on his hand, the opponent will be forced to open his grip, and his sword will fall to the ground.

If this maneuver is done with the necessary quickness, it is possible that the opponent will not be able to open his hand because of his index finger and middle finger being trapped inside the cross (this is if he wields the sword properly) and, if so, it will cause such intense pain in his hand and arm that he will not be able to continue resisting.

Returning to the beginning of this rule, it is conceded that the opponent may, when the Diestro tries to execute the quarter-circle-thrust as demonstrated, be able to open the angle and divert the forward movement of the thrust. If so, when the opponent opens the angle, the Diestro will oppose this by trying to make a movement of decrease on the opponent's sword, forming the intersection of four angles such that the Diestro's interior angle can be occupied, and move into the interior angle. Once the angle is occupied, the subjection of the opponent's sword will be entrusted to the Diestro's dagger and the Diestro will put in his left foot to move in close. At the same time, the Diestro will execute a thrusting wound with his sword to the opponent's right shoulder or face.

If the Diestro doesn't want to make a movement of decrease on the opponent's sword and occupy the interior angle when the opponent opens the angle, then the Diestro can try to throw the diagonal line to the opponent's left eye, favoring the isosceles triangle, while placing his dagger across another diagonal line so that it defends the Diestro's face and impedes the line along which the opponent's sword must pass if the opponent tries to reduce his sword to defend himself.

The Diestro will be able to safely wound, or move in close, or throw a reverse cut or half cut by taking advantage of the generative act caused by the beginning of the opponent's parry.

The fourth technique for the Spanish method of sword and dagger, in first intention, taking the sword by the outside part at the time of the execution to wound with a quarter-circle-thrust or in the diametric line of the chest.

There are many who applaud what they don't understand and, when asked why, they cannot give a reason. Venerating what is shrouded in great mystery, they celebrate it with ignorant blindness, refusing the correct judgment of reason so that they don't have to stray from the irrational error they supported with presumptuous tenacity for no other reason than they are following the path of popular opinion.

There are others that do the work of reading, but who cannot tolerate the persistent effort of studying (ruminating and meditating on what they have read), who want to achieve the most transcendental points of a particular Science or Art.

Others are so paradoxically foolish or impertinent that they want everything about a particular skill to conform with their mania, or bad habits, or manner of doing things.

However, the Diestro must know that the North of this Science consists of conducting himself according to the rules that have already been given to him, and of following that which I am about to propose.

PROPOSITION 4 PROBLEM

The two combatants are positioned at the medio de proporcion in the right-angle and over the right-angle, presenting their right collateral planes forward with their daggers positioned in their proper places.

How the Diestro, having his sword free, executes a first intention thrust to the diametric line of the chest, taking the opponent's sword at the time of execution by the outside part.

Assume the opponent has placed his arm reasonably in the right-angle and that he has moved his sword so that is somewhat acute and a little remiss to his left line.

Also assume the Diestro has shifted the weight of his body over his left foot and has placed the point of his sword so that it is somewhat in the low line and remiss to his left side and is below the base of the opponent's guard without crossing or touching it. The Diestro's dagger is also located as in the previous proposition, with the pommel of the dagger in front of the Diestro's right collateral

line at a height between the horizontal and tangent, and the tip of the dagger is pointed directly along the shortest path to the lower quillon of the Diestro's sword.

From this position and distance, the Diestro will make some quick movements with his body and the point of his sword as if he were going to attack so that the opponent will be uncertain in knowing when he will be attacked.

If the Diestro recognizes that the opponent keeps his sword in the same position or posture, then the Diestro will give a transverse step to his right side with his right foot alongside the diameter line.

At the same time, the Diestro will describe a portion of a circle with the point of his sword from where it is located below until it is placed in the superior plane.

Without stopping the movements, the Diestro will direct a thrusting wound above the opponent's subjected sword to the opponent's diametric of the chest or, if the opponent's body is profiled, the execution must be to the right collateral. For this thrust, the Diestro will turn his hand enough that it is somewhat in the extreme of fingernails down.

During all of this, the Diestro will not remove his dagger from where it was located at the beginning of the technique since it is not necessary for it to go anywhere else.

The Diestro is also advised that the step and the execution of the wound cannot be separate, nor can there be any discernible time between them. They must begin and end uniformly.

At the end of the technique, the Diestro must end up presenting his right collateral plane forward, with which the technique will have been worked in conformity with the Art.

If the Diestro is sluggish or doesn't act with the necessary promptness, then it is possible for the opponent to remove the wound of the thrust by means of a movement of diversion. If so, at the beginning of this action, without allowing it to be completed, the Diestro will put in his left foot while, at the same time, bending his arm and hand so that it forms a mixed angle with the contingent line of the chest. The Diestro will also execute a wound with the dagger to the opponent's shoulder or face, which is the best that has been discovered by this science.

If the Diestro also doesn't have the necessary promptness for this, then the Diestro is advised to, when the opponent makes the movement of diversion, ensure that the four angles (two obtuse and two acute) formed by the crossing of the two swords become right-angles. The Diestro can achieve this by making a very small decrease with his sword on the opponent's sword. At the same time, the Diestro will turn the tip of his right foot to his outside part so that an imaginary line extended from the tip of the Diestro's right foot crosses the infinite line on the opponent's left side. The Diestro's sword will be on edge with his right hand turned to his right line and his arm to the left, forming an equilateral triangle with the contingency line and an imaginary line from the Diestro's left shoulder to the pommel of the Diestro's sword.

From this position, the Diestro will know that, with the favor of the natural movement of his sword and the atajo he will have placed on the opponent's sword with proportionate force, he is able to give a curved step to wound above the opponent's arm with his dagger. This assumes the adversary doesn't parry. If he does, then the Diestro has already been advised on what to do in the method of

throwing the atajo by the outside part, which is what the Diestro must do when the angle is opened so much that the Diestro's sword is left without an inline movement. The Diestro should be fully aware of this manner of atajo and will not be ignorant of that which he must do.

We must also assume that when the opponent makes the parry, or after having made it, he might form any of the techniques pertaining to that particular position. The Diestro will oppose the chord to whichever circular or semicircular movement the opponent makes. Because I have advised all that is necessary for this in the section on the sword alone, I will not expand upon it.

ADVICE

From what has been taught so far, the Diestro will have recognized that the doctrine for the sword and dagger differs from the sword alone no more than in trying to have the dagger help the sword impede the opponent's sword from entering the Diestro's pyramid of defense or parallelogram, and taking care to keep the point of the Diestro's sword away from the jurisdiction of the opponent's dagger so that the opponent cannot wound the Diestro when he carelessly fails to keep it away.

Everything else remains the same since the Art is founded on these four principles: knowing how to oppose the planes, knowing how to occupy that which the opponent gives, knowing how to use the sword and dagger to impede the opponent's sword from entering the Diestro's parallelogram or pyramid of defense, and the Diestro knowing where his own sword is able to most quickly enter the opponent's.

For this to be achieved successfully, the Diestro must try to execute his techniques by the jurisdiction of the arm while walking to the posture of the sword, with which it is more difficult for the opponent to make use of the dagger.

The Diestro will work with greater perfection and safety than is possible by the profile of the body because of the caution he must have for the pyramid of the opponent's dagger, except when the opponent positions himself in the rear line, placing his left arm in front of the right. In this case, the Diestro can attack or wound by the profile of the body or obligate the opponent to change position.

In any case, I would not try to engage by this jurisdiction of the profile very much so as not to fall into the hands of the two enemies that are the opponent's sword and dagger. Instead, I would very carefully try to prevent the opponent from using his dagger, which will be achieved if you are able to occupy the opponent's right vertical plane.

Book Three, Chapter Twenty-Eight

The method of the sword alone in opposition to the sword and dagger as used by the vulgar masters.

The first posture of the sword and dagger in parallel lines, whether over the right-angle or with the tip of the right foot turned to the inside part.

It is assumed that the opponent has positioned himself with his arm and sword in the right-angle with his dagger and sword in parallel lines and that he is positioned over the right-angle or has turned the tip of his right foot to the inside part.

The Diestro will proceed to move to the medio proporcional of the jurisdiction of the sword. Alternatively, the Diestro can execute from the medio de proporcion by bringing his left foot next to the right for greater reach. The Diestro will then initiate the technique that is executed in the quarter part of a circle by means of a transverse step with his right foot to his left side. It is also possible to wound in the right collateral in the same way with a step that is a half foot less.

For the first, having chosen the medio de proporcion between equal weapons, bodies, and arms, the Diestro will step to place the center of his heel precisely between the first and second orbs of the opponent’s sword.

For the other, the Diestro will step with the center of his heel to the first orb of the opponent’s sword.

Either of these is possible as long as the opponent has not retreated, and his reach does not exceed the Diestro's. The Diestro will ensure his arm is straight and his elbow is not bent. The greater the transverse step, and the farther from the diameter of the common circle, the greater is the angle the Diestro will discover on the opponent, which will cause more disproportion in the sword and arm of the opponent, separating it more from his body.

If the opponent has the tip of his foot turned to the outside part, then the Diestro will not be able to execute the wound in the quarter part of a circle. However, he can execute it in the right collateral. In this case, it will not be necessary for the transverse step to be very far from the diameter line of the common circle.

The Diestro can also begin the general technique of Weak Below the Strong with the sword and finish on the dagger by means of a curved step to the Diestro’s right side with his right foot. If the opponent remains in that first position, then he will be wounded with a thrust along the jurisdiction of the left arm in the collateral line on that side. This must be done as an instantaneous action, immediately retreating afterwards with the body and the sword. Since the Diestro has gained degrees of the profile in addition to those that the opponent has given by turning the tip of his foot to the outside part, if the Diestro wishes to execute the wound to the opponent’s left eye, in the right-angle, and in the plane corresponding to the opponent’s left eye, he will be able to. In which case, it will be part physical and part mathematical.

If the opponent tries to subject with his dagger and wound with his sword by thrusting in any of the of lines on the breadth of the body, putting his right foot in to do so, then the Diestro will be able to do two things:

If the thrust comes through the inferior plane, the Diestro can place atajo on the opponent's sword and give another step with his right foot farther along the circumference than the first, forming a vertical cut. This will be done without stopping with the left foot. Instead, the Diestro will retreat by giving a mixed-lateral-and-backwards-step with it. Therefore, the cut *[tajo]* will be an instantaneous action. Note that the atajo that is placed must also be instantaneous because, if the Diestro persists in it, the dagger will impede the technique by means of the step with the left foot.

If the opponent's thrusting wound is directed through the plane above where the opponent's dagger is subjecting, then the Diestro will make a movement of diversion of the remiss type that is always used when the Diestro's sword is below that of the opponent, and the Diestro will continuously from a vertical cut with the same steps that have been previously mentioned.

Also, when the opponent reduces his sword to wound by the inferior plane, directing a thrust to the diametric, or the right collateral, or to any of the intermediate lines between them, putting his right foot in to do so, the Diestro is able to instantaneously place an atajo in the manner of the general technique of Estrechar, receiving the opponent's sword on the greatest degrees of strength of his own, making a movement of conclusion on the opponent's left hand, and placing his sword on top of the opponent's, crossing the opponent's arms. If the Diestro wants to wound the opponent in the chest or face with his sword by means of a mixed reducing and forward movement, then he will not move from that distance. However, if the Diestro wants to torture both of the opponent's arms, then he will continue with a mixed-natural-and-remiss-movement, putting his left foot in so that the opponent is kept subjected without wounding him. All of this must be done without separating the swords.

However, if the opponent directs the thrust to the left collateral through the inferior plane, or not far from it, then the Diestro will not be able to do what was said in the previous paragraph and will have to instantaneously place atajo and execute a vertical cut *[tajo]*.

Second posture, with the arms open and bent, and each one of the weapons somewhat in the high line on its respective side, with the feet in parallel lines, which is called the Iron Gate, curled stance, or ultimate stance.

It is assumed that the opponent is positioned with his arms open and bent, each of his weapons is somewhat in the high line on its respective side, and his feet are in parallel lines. In this position, one cannot go by the sword, nor with the sword, nor to the sword, nor to the dagger.

In this case, the Diestro must give a curved step with his left foot to his left side, arriving at the medio proporcional and continuing with a straight step with his right foot that is of a length that does not exceed the appropriate distance for the point of the Diestro's sword to reach the opponent's right eye. In doing so, he will have made a perfect thrust with parts proportioned to wound in the right eye that must be parried *[acometimiento perfecto]*. The Diestro will carry his body squared behind a triangle with two physical sides and one mathematical side, meaning that one of the lines is the entire contingent line from one shoulder to the other, the second line is the

entire arm, and the third line, which is mathematical, is from the pommel of the sword to the Diestro's left shoulder. For this technique, it is necessary to enter that third side. When the Diestro steps in with his right foot, he must turn the tip of the right foot to the outside part as he sets it down.

This thrust *[acometimiento]* will force the opponent to defend himself by coming down with a mixed-remiss-and-natural-movement to subject the sword. In response, the Diestro will, without permitting the opponent to make contact, be able to form a reverse-vertical-cut.

Having executed the reverse-vertical-cut, the Diestro will retreat by giving a step with his left foot so that he ends up at the medio de proporcion and maximum orb of the opponent.

It is also possible for the Diestro to give a curved step with his right foot to his right side, making a perfect thrust that must be parried *[acometimiento perfecto],* directing it to the opponent's left eye or contingency line and left collateral.

If the opponent lowers his dagger to subject or deflect the Diestro's sword, then the Diestro will, with a semicircular motion of his hand, wound with a thrust in the jurisdiction of the opponent's left arm while giving another curved step with his right foot. Without stopping with the left foot, the Diestro will retreat with a mixed-lateral-and-backwards step. This wound must be instantaneous since the opponent's sword will be free as the Diestro puts his right foot in to reach.

If the Diestro's retreating step is not given in time, then the Diestro will immediately turn in place, place an atajo over the opponent's sword, and then form a vertical cut. If the opponent remedies with a dagger parry, then the opponent's left vertical line will be open, whereupon the Diestro will abandon the execution of the cut and immediately continue with a thrusting wound to the aforementioned left vertical line, retreating with a mixed lateral and backwards step.

Third posture, with the left foot and dagger in front and the sword nearly in the extreme of the acute angle, or with the arm and sword withdrawn with a backward movement.

It is given that the opponent is positioned with his left foot and dagger in front and his sword is either lowered nearly to the extreme of the acute angle or the opponent's arm is withdrawn with a backwards movement.

Against this position the Diestro will give a step with his right foot to his right side, keeping his body always profiled and placing the weak of his sword under the guard of the opponent's dagger.

If the opponent does not move his arm or body, then the Diestro will wound with a thrust along the jurisdiction of the arm in the left collateral line. If the Diestro's step is long enough (and it doesn't have to be very long since the opponent's left foot is forward), then the wound can be executed to the opponent's left eye.

Also, if the opponent tries to parry or subject with his dagger while wounding with his sword at the same time (with a thrust since he can't immediately do anything else), then the Diestro will, if the thrust comes through the inferior plane, place atajo and form a vertical cut, or reverse-half-cut if

the opponent's dagger is lowered. If the thrust is through the superior plane, then the Diestro will form the same cut with a movement of diversion.

The Diestro cannot remain in place after either of these wounds.

Fourth posture with the arm and sword straight and the dagger over the sword and near the guard, whether the opponent's body is profiled or squared.

It is possible for the opponent to position himself with his arm and sword straight and the dagger over the sword and near the guard with his body either profiled or squared.

Against which the Diestro will give a curved step with his right foot, placing the point or weak of his sword under the opponent's dagger. If the opponent remains in that position, the Diestro will be able to wound the opponent along the jurisdiction of the left arm as if he has formed the general technique. The same can be done if the opponent tries to subject or deflect with the dagger.

If the opponent tries to wound with the sword, then the Diestro will place atajo or make a movement of diversion, executing the wounds described in the previous section.

The Diestro can also give a curved step with is right foot of a distance that is a little less than for the general technique of Weak Below the Strong, forming the technique of Estrechar by completing the circle and wounding above the dagger. Note that, only on this occasion, the Diestro turns his hand fingernails down so that he able to subject the dagger and sword.

Fifth posture with the arm and sword straight and the guard of the dagger next to that of the sword with the point looking at the ground.

The opponent has barbarically positioned his arm and sword straight and placed the guard of his dagger next to that of the sword with the point of the dagger looking at the ground.

Against this, the Diestro will give a curved step with his right foot, placing the weak of his sword under the guard of the dagger.

If the opponent does not move or tries to subject or deflect with his dagger, then the Diestro will wound with a thrust along the jurisdiction of the arm in the left collateral or left eye as if he had formed the general technique of Weak Below the Strong.

He can also commence the general technique of Narrowing *[Estrechar]* and wound him in the right-angle.

The Diestro can also place atajo and give a step with his right foot to his left side, wounding with a thrust to the right collateral or quarter part of a circle, stepping for each of these to the applicable medio proporcionado.

Sixth posture with the sword straight and the dagger crossed above the arm.

Equally as foolish as the previous position is when the opponent positions himself with his sword straight and the dagger crossing above his arm.

Against this posture, the Diestro must do the same thing as for the previous posture, which is to give a curved step with his right foot, placing the weak of his sword under the strong of the opponent's, and wound with a thrust to the left collateral above the opponent's arm. This same general technique can be formed starting with the opponent's sword.

The Diestro is also able to use the general technique of Line-in-Cross against this posture. If, at the time of its execution, the opponent tries to parry with his dagger, the Diestro will continue stepping farther along the circumference to wound the opponent with a thrust under his left arm. This will be done whether or not the opponent gives a step.

The general technique of Estrechar, done in the way that was mentioned above, is also very powerful against this posture.

The atajo and wound in the quarter part of a circle will also defeat it. Having placed the atajo, if the opponent tries to subject the Diestro's sword with his dagger, trapping the Diestro's sword between the opponent's two weapons, which they call "Sandwiched" *[Empanada]*, while putting his left foot in, then the Diestro will also put in his left foot and, with the formation of the general technique of Narrowing *[Estrechar]*, make a movement of conclusion on the opponent's dagger hand, crossing the opponent's arms as previously described.

Equally, when the opponent goes to put in his left foot to subject with his dagger and wound with his sword, the Diestro can make a movement of decrease, enough so that the dagger cannot reach and, with a lateral step to his right side with his right foot, the Diestro can form a vertical cut and retreat with a mixed-lateral-and-backwards-step. However, if the opponent parries with his dagger, the Diestro will not execute the vertical cut, but will instead reduce his sword to thrust in the left vertical.

The Diestro can also give a curved step with his right foot to his right side and farther along the circumference of the common circle while placing his sword over the opponent's to form the four right-angles on enough degrees of the opponent's sword that the opponent cannot reach with his dagger without leaning in or giving a step to subject with it. Whichever of these the opponent does, the Diestro will be able to wound with a thrust along the jurisdiction of the left arm in the left collateral.

However, if the opponent waits in the first position, then the Diestro will give another curved step to form a vertical cut, which will be executed if the opponent doesn't leave with his dagger to parry.

If the opponent leaves with his dagger, then the Diestro will not execute the vertical cut, but will instead instantaneously wound with a thrust to the left vertical, retreating immediately afterwards. If the cut is executed, it must also be instantaneous, retreating immediately afterwards.

Seventh position with the arms high, each one in the obtuse angle, leaving the body open with the feet in parallel lines.

If the opponent positions himself with both of his arms high, each one in the obtuse angle, leaving the body open with his feet in parallel lines, then the Diestro will move to the medio proporcional of the posture of the sword by means of a curved step with his left foot.

As a result, the Diestro will move away from the common diameter line, leaving it off to his right side. He will then give a transverse step to his left side with his right foot, turning the tip of the right foot to the outside part. Placing his body behind the triangle, the Diestro will make a thrust to the opponent's right eye that must be parried *[acometimiento perfecto]*, carrying the sword as close to the opponent's right arm as possible, either wounding him or forcing him to lower his sword to subject the sword that is coming to wound.

When the opponent lowers his sword with a natural movement, the Diestro will form a reverse-vertical-cut without allowing the swords to meet and, when he cuts, the Diestro will retreat to the medio de proporcion with his sword straight.

The Diestro can also move to the medio proporcional of the profile of the body, leaving the diameter line off to his left side and, from there, by means of a transverse step to his right side with his right foot, the Diestro will courageously throw a thrust that must be parried to the opponent's left eye *[acometimiento perfecto]* while carrying his body profiled. This will force the opponent to lower his dagger.

When the opponent comes down with a natural movement, the Diestro will, without allowing the opponent's dagger to find his sword, free his sword using only a movement of the wrist while repeating the step further along the circumference to wound the opponent with a thrust to the left eye, instantaneously attacking over the opponent's arm, retreating immediately afterwards.

The Diestro will then retreat with a mixed-lateral-and-backward-step. To facilitate this, the Diestro's left foot will not stop next to his right.

This Art also permits the Diestro to, when the opponent lowers his dagger with a natural movement, form a vertical cut, retreating with a mixed-lateral-and-backwards step.

In a situation where the location does not allow movement to one side or the other and the thrust that must be parried *[acometimiento]* must be made between the opponent's two weapons, then it should be directed as much as possible to the right side of the opponent's face so that he is obligated to subject with his dagger.

If the opponent tries to wound with his sword from below, trapping the Diestro's sword between the opponent's two weapons, which the vulgar call "sandwiched" *[empanada]*, then the Diestro will make a movement of decrease on the opponent's sword, forming the general technique of Narrowing *[Estrechar]* and wounding the opponent with a thrust over the dagger, as was explained for the fourth position. Note, however, the transverse step for this does not have to be very long, and it will be very appropriate for the thrust that must be parried *[acometimiento]* to be made to the contingency line because the semi-circle the Diestro's sword makes to subject the opponent's sword will be smaller.

The same thing must be done when the opponent's sword and dagger are in parallel lines, which was the first position discussed. The same applies to the second position with both of the opponent's arms open and bent.

Eighth position, with the left foot forward, the dagger a little low, and the sword high and crossing above the head.

In imitation of the ancient fencing authors, some position themselves with their left foot forward, their dagger a little low, and their sword high and crossing above their head, which the Italian authors call the first guard.

Against this, the Diestro will give a curved step with his right foot while carrying his body profiled, and he will place his weak under the opponent's dagger. If the opponent waits in that position, then the Diestro will immediately make a semicircular movement with his wrist to wound the opponent with a thrust to the left eye.

If, when the Diestro gives his step to place his weak under the dagger, the opponent tries to subject with it, putting his right foot in to wound with his sword with a thrust through superior plane, or it could be with a cut *[tajo]*, then the Diestro will give a mixed-lateral-and-backward-step to his right side while reducing to the right-angle and wounding the opponent with a thrust to the right eye which, because of the change in the profile of the opponent's body, will be the closest point if the right-angle that is then made is part physical and part mathematical.

If the Diestro does not want to do this then, when the opponent's sword comes down, the Diestro can first subject it with an instantaneous atajo and then form a vertical cut.

Ninth position with the right foot forward and the dagger advanced more than the sword because the sword has been withdrawn with a backward movement.

Also, in imitation of the ancient authors, it is possible for the opponent to position himself with his right foot forward and his dagger more advanced than the sword because the sword is withdrawn with a backward movement.

Against this position, the Diestro will give a curved step with his right foot, placing the weak of his sword under the opponent's dagger. If the opponent does not move, the Diestro will immediately thrust to the opponent's left eye.

However, if the opponent puts his left foot in while parrying or subjecting the Diestro's sword with the dagger to wound with his own sword, then the Diestro will give another curved step with the same right foot that is as large as the Diestro is able to give, putting himself behind the opponent's back and wounding him with a vertical cut.

However, if the Diestro wants to wound with a thrust to the back or nape of the neck, then the step will be smaller and the Diestro will make a conclusion by grabbing the opponent by the scruff of the neck, with which the Diestro will easily be able to throw the opponent to the ground. Alternatively, instead of grabbing the opponent from behind, he can also throw the opponent to the ground by applying his left arm and hand from in front of the chest to the throat and applying a little force. This must be done while the opponent's left foot is being put in and before the right foot recovers next to it. By completing all of the actions at the same time when doing this, the Diestro's action will be safer and more feasible.

GENERAL RULE

It is a general rule that, whenever the opponent positions himself leaning with his body back, and is over either his right or left foot, (which is called bowing), and his weapons are either together or apart, and his arms are in the acute angle, then the Diestro must give a curved step to his right side with his right foot, placing the weak of his sword under whichever of the opponent's weapons is farther forward. When the opponent reduces to subject and wound, the Diestro will give a mixed-lateral-and-backwards-step and wound with a with a semicircular motion of the wrist, thrusting to the closest part of the opponent's face, or by forming a vertical cut.

IT FOLLOWS

Everything taught up until now was, and must be understood as being intended for when the adversary is waiting to form techniques from the Diestro's movements.

However, if the Diestro wishes to wait to form his own techniques from the opponent's movements, then he must limit the effectiveness of whatever position he sees the opponent in by placing his own sword diagonally to his own body. That is to say, so that the Diestro's sword is somewhat in the low line and to his left side, taking care that the length of the opponent's dagger is not able to reach without the opponent taking a step.

If the opponent takes the step and tries to wound with his sword, then the Diestro will give a curved step with his right foot and make a semicircular movement with his hand to wound the opponent with a thrust to the left collateral or in the left eye.

If the Diestro wants to form a vertical cut when the opponent tries to wound with a thrust above the Diestro's sword, then the Diestro will make a movement of diversion on the opponent's sword, executing it by means of a mixed-lateral-and-backwards-step.

IT FOLLOWS

If the opponent's sword is further forward and the Diestro wants to place atajo from above, then it must be done with the same precaution that the opponent's dagger cannot reach without the opponent taking a step so that the Diestro will be able to form the aforementioned cut very safely.

IT FOLLOWS

In a situation where the Diestro and the opponent are battling in a place where there is room to move forward and backward but, although the space is not cramped, there is little room to move side to side, and the opponent is positioned in the first position with his sword and dagger in parallel lines, and the Diestro wants to attack and try to wound from afar, then the Diestro can bring his left foot next to his right foot, forming a semi-right-angle between them.

Without stopping, by means of the safety of an atajo, whether it is real or virtual, the Diestro will give a straight step with his right foot to his left side, turning the tip of the right foot to the outside part. Forming the equilateral triangle, the Diestro will direct a wound of first intention to the opponent's right collateral line, keeping his sword as close as possible to the opponent's right arm

throughout the execution so that, in doing so, the opponent's dagger is impeded from being able to subject or parry the Diestro's sword. Be warned that, the greater the impulse on the part of the Diestro, the more likely he is to allow himself to be wounded by permitting the opponent to put in his left foot to reach with his dagger. Therefore, it is advisable for this wound to be made as an instantaneous act, retreating immediately afterwards.

When the Diestro turns the tip of his right foot, as mentioned above, it is also possible for him to, with the same triangle, wound in the quarter part of a circle and retreat to the medio de proporcion with his sword above the opponent's.

It is also possible for the Diestro to, after having brought his left foot next to the right, give as large a step as the location permits to his left side with his right foot, turning the tip of his right foot to the outside part a sufficient amount so that, when the Diestro places the atajo, he is able to reach the opponent's guard with his left hand without leaning in and make a movement of conclusion without putting his left foot in. The Diestro will wound the opponent's right collateral, with which the opponent will not have reach with his dagger; even less so if the wound is executed to the opponent's throat or face.

Considering this place, for example the aisleway of a galley, and everything that has previously been said, if the Diestro is able to make the movement of conclusion on the opponent's wrist and put his sword in the opponent's face or to his throat, then the Diestro can pull the arm to the opponent's right line while applying pressure to the wound toward that side, pinning the opponent's back against a gun port of the galley or to the ground if the battle is on land.

The same can be done if the movement of conclusion is made on the wrist with the Diestro's hand turned fingernails up (which the opponent's will also be because of the resistance to the atajo) and the Diestro twists the opponent's arm until his hand is on edge, with which the opponent is unable to bend his elbow. With this impetus and the rigor of the wound, with nothing supporting the opponent from behind, he will be thrown on his back.

IT FOLLOWS

However, if the Diestro wants to wait when the opponent has both of his weapons extended as they were in the position of the parallel lines, then the Diestro can do one of three things:

Firstly, the opponent's options can be limited by the Diestro placing his sword diagonally across his body, as has already been explained elsewhere, doing so from the medio de proporcion.

If the opponent tries to wound with a thrust above the Diestro's sword by putting in his right foot, then the Diestro will make a movement of diversion, retreating a little, not very far, with a backwards step of his left foot, and form a vertical cut, not to execute it, but to get the opponent to parry with his dagger. If the opponent does this, then the Diestro will wound with a thrust to the opponent's left vertical with a semicircular motion below and from the outside part to the inside part.

Secondly, without reaching the medio de proporcion, but very close to it, the Diestro will place atajo on the opponent's sword, forming an interior angle that is as small as possible, without losing the

necessary consistency, such that opponent's corresponding angle is very large. The Diestro will also turn the tip of his right foot to the outside part. When the opponent goes to subject with his dagger (which he will not be able to do without putting his left foot in), the Diestro will form a vertical cut which, if executed as soon as the opponent begins to lower his dagger and arm with a natural movement for the subjection, can be executed to the opponent's head.

If the Diestro does not wish to execute the vertical cut, then he can reduce his sword, thrusting to the opponent's face and left eye. If the opponent responds with a parry, it will be in the vertical of that side, in which case, and in the previous, it is appropriate to proportion the force so that the natural movement does not lower the sword enough that it is necessary to make a violent movement to execute the forward movement of the thrusting wound.

Thirdly, in the same way and at the same distance, the Diestro can place his sword below the opponent's. When the opponent goes to subject with his dagger a very large angle will be uncovered on the opponent's left collateral allowing the Diestro to wound with a thrust above the opponent's arm. If the angle is less, then the Diestro can wound in the left vertical. All of this must be done with instantaneous actions.

It is important to note that all of the preceding assumes the opponent is positioned with his right foot and sword forward and in parallel lines. If the opponent has his left foot forward, his sword withdrawn, and his dagger forward, then the Diestro must place his sword under. When the opponent puts in his right foot to wound because he is confident in the subjection he has made with his dagger, then the Diestro will wound with a vertical cut, which will be formed from under both of the opponent's weapons. However, if the opponent goes to parry, then the Diestro will thrust with a semicircular movement of the wrist, reducing to a first intention technique by the outside part.

In the situation described where the opponent is in a narrow place with both of his weapons not in line and positioned in the extremes of the lines where the Diestro cannot proceed by the sword, nor with it, nor to it, nor to the dagger, the medios and some of the dispositions the Art has established as necessary requirements are lacking. However, let it not be said that the Science and the Art are discredited. What is important is that its first principle is for the defense of man and, as soon the opponent is in any of the mentioned positions, the Diestro will be defended. The Diestro can position himself in such a manner that, when the adversary reduces to enact any of the techniques, the Diestro will be able to remedy it. Also, so that the opponent's ability will be limited, giving him only one part where he can direct his attack. This is accomplished in the following manner:

It is important for the Diestro to place his sword diagonally across his body so that it is somewhat in the left line, and for him to turn the tip of his foot to that same side so that the opponent, who must wound with his sword, is offered no other part than the outside and right collateral and must therefore direct his action there.

If he attacks with a thrust, putting his right foot in, then the Diestro will make a movement of diversion and form a cut *[tajo]* without raising the sword above his chest, placing an atajo. This is the method of removing the sword from the dangerous place when the opponent has positioned himself in the high line and to his right side, or in the left line.

Finally, when the opponent directs his sword through the plane above the Diestro's sword with a natural movement or with a mixed-reducing-and-forward-movement or, if the opponent was in the plane below the Diestro's sword and makes a violent-and-forward-movement, or also if he makes a forward-and-reducing-movement to wound beneath the Diestro's sword, then it is best to place an atajo. This must always be done by the inside part.

However, if the opponent's sword is in the high line with the point refused to the back and he tries to form the technique that is called Up and Down *[Altibajo]* then, when he comes down with the natural movement, the Diestro will turn the tip of his foot to the first position of over the right-angle and guide the opponent's sword down from the outside part, with which (by moving it away) an angle will be discovered on the opponent's right collateral where it is possible to wound with a thrust, or to the opponent's right eye, if desired.

General principles for limiting the opponent's potential.

This Art provides two methods of reducing the general potential of the opponent to the particular:

The first method is subjecting the opponent's sword, whether from the inside part, or from the outside, in first intention, or in second intention. Once it is subjected, it is always necessary for whichever action that is taken to be made by the opposite side. If the subjection has been made from the inside part, then the opponent must direct their action to the outside and, if the subjection is from the outside, then the opponent's action must be to the inside. Anything else is impossible.

The second method is, without first subjecting or making contact with the opponent's sword, to limit the opponent's potential with only the force of lines, some physical and others mathematical. For example: the Diestro wants to force the opponent to attack from the outside part. To accomplish this, he places his arm and sword diagonally across his own body, turning the tip of his right foot to the inside part in such a way that an imaginary line extending from the tip of the right foot crosses the diameter of the common circle, forming two obtuse and two acute angles such that the acute angle through the inside part corresponds to the Diestro and the intersection where these lines cross is closer to the Diestro than to the opponent. Also, an imaginary line extending from the Diestro's right shoulder similarly crosses an imaginary line extending from the opponent's right shoulder, with which the Diestro's inside part is defended, forcing the opponent to attack from the outside part.

If the opponent directs a thrust above the sword, then the Diestro will parry it, subjecting from the outside part and discovering an angle on the opponent's right collateral where the Diestro will wound with a thrust while maintaining the subjection.

If the opponent's thrust is directed to any part of the face, the Diestro will do the same, taking care to always limit the opponent from a little outside of the medio de proporcion so that it is easier to perceive the forward movement the opponent makes.

If the Diestro wishes to conclude, he will change the type of angle corresponding to him from obtuse to acute, giving a curved step with his left foot. To give the thrust, he will make the angle obtuse again, wounding above the sword, which will not be necessary if the Diestro steps and

makes the movement of conclusion, occupying the opponent's infinite line. Both things can be done, even against two weapons, as long as the weapon in the left hand does not impede the thrust to the right collateral.

If the Diestro wants to defend his outside part so that the opponent must direct his action to the inside part, then the Diestro will turn his arm and sword and the tip of his foot toward the right line no further than necessary for the guard of the Diestro's sword to correspond to the opponent's diametric of the chest. The point of the Diestro's sword will be moved a little farther to the outside part with a movement of the hand, such that an imaginary line from the Diestro's pommel to his left shoulder forms a scalene triangle whose two other sides are formed by two physical lines, one of which is a line contingent with the chest and the other is the arm. Doing so will force the opponent to attack to the inside part.

The Diestro will be able to wound the opponent in the right collateral by virtue of the described triangle, reducing the technique to the one of first intention. To execute this, the Diestro will turn the tip of his right foot to the position of the right-angle, placing atajo for this technique, or that of the quarter part of a circle, or for the movement of conclusion, or for a reverse-half-cut, or a vertical cut, choosing the appropriate medio proporcionado required for each one. These methods of limiting the potential of the opponent are understood to be against the sword alone.

When the opponent wields anything in the left hand and is positioned with his right foot forward, having a buckler, dagger, shield *[rodela]*, or cape, then the Diestro will not be able to make the reverse-half-cut, nor should he fully execute the vertical cut. Instead, when the opponent makes his parry, the Diestro will direct a thrust to give a wound in the left vertical.

If the opponent's left foot is forward, then the Diestro can only limit the opponent's potential so that he must attack from the outside part, as explained in the previous paragraph.

Tenth position for the sword and dagger, with the sword in the left line and in the obtuse angle, and the dagger in the acute angle.

It is possible for the opponent to place himself in a variety of positions with his sword in the left line or higher and somewhat in the obtuse angle, putting the guard of his sword in the plane corresponding to his left shoulder while his dagger is in the acute angle, whether it is pointing straight down or the tip of the dagger is pointing to his right side. This position is of the same type as the technique called inviting.

Against this, the Diestro will give a step with his right foot to his right side, making a perfect thrust to the opponent's left eye that must be parried *[acometimiento perfecto]*. Without allowing the swords to make contact, (which is the best way), and at the beginning of the parry, the Diestro will form a vertical cut which, if done quickly enough to defeat the opponent's violent movement to block or parry with his dagger, will be executed to the opponent's head. However, if the opponent leaves to block, or parry, it's execution will become a thrust to the left vertical. Either one must be done as an instantaneous act, retreating immediately afterwards.

If the location is too narrow to give curved or transverse steps, the same attack will be made to the same place and, at the beginning of the parry that the opponent makes with his sword, without

allowing the swords to make contact, the Diestro will make a semicircular motion with his wrist and wound with a thrust to the opponent's chest as an instantaneous act, retreating immediately after.

When the Diestro gives the step to make the thrust *[acometimiento],* he will carry the tip of his right foot turned a little to the outside part. Upon executing the thrust, the Diestro will return the tip of the right foot to the position of being over the right-angle. The purpose of carrying the tip of the foot turned, as described, is so that the opponent's sword does not discover an opening on the Diestro's right collateral, enticing him to try and wound and parry at the same time and so that he instead only parries to defend himself without complicating the Diestro's attack.

If the Diestro wants to wait in a narrow place, or even when steps can be given to one side and the other, he can do so by limiting the opponent's potential in one of two ways:

The first requires the opponent to attack from the inside part. For this, the Diestro will turn the tip of his right foot to the outside part and his sword will be somewhat in the middle division and a little lower than the right angle with his guard in front of the opponent's chest. When the opponent comes down to wound, the Diestro will reduce his foot and sword to the right-angle, wounding the opponent in the chest, or the Diestro will place an atajo and form a reverse-half-cut or vertical cut. In doing so, the Diestro will take care to form the cut with enough restraint to be able to continue the cut with a thrust to the left vertical if the opponent raises his dagger to block the cut.

The second requires the opponent to direct his wound to the outside part, for which the Diestro will turn the tip of his right foot to the inside with his sword having direction to the opponent's diametric of the chest, which will open up the Diestro's right collateral line. If the opponent directs a wound there, the Diestro will place atajo from the outside part. Simultaneously, with a forward movement, the Diestro will wound with a thrust between the opponent's diametric line and left collateral.

If the opponent parries with his sword, the Diestro will form a vertical cut, retreating to the medio de proporcion by means of a mixed lateral and backwards step.

Eleventh position of the sword and dagger, with the sword in the left line and in the acute angle, and the dagger in the obtuse angle above the right arm and to the right side.

The opponent can also position himself with his sword low and to his left side with his dagger high, above his right arm, and to his right side.

If the location permits giving a curved or transverse step to the right side with the right foot, then the Diestro will give it, carrying his body behind his arm, and his arm behind his sword and making a perfect thrust above the arm to the opponent's left eye that must be parried *[acometimiento perfecto]*, with tip of the Diestro's right foot and his sword corresponding to parallel lines.

At the beginning of the parry that the opponent will be forced to make with his dagger and arm, the Diestro will form a vertical cut, directing it to the opponent's wrist. The execution of this vertical cut

might remove the dagger from the opponent's hand. When the Diestro forms the vertical cut, he will give a mixed-lateral-and-backwards-step to his right side, with which the opponent will lack the reach and opportunity to successfully wound with his sword while parrying.

So as to not make this doctrine longer, because I have offered much in it, I will conclude with the following:

Against the sword and dagger, the sword and buckler, or the sword and cape, the Diestro should always bring the sword alone with great freedom, keeping it away from the jurisdiction of the opponent's dagger. This can be achieved very easily by taking advantage of our posture of greater potential.

Book Three, Chapter Twenty-Nine

How to use the sword and buckler and how to fight with the sword alone against the sword and buckler.

Tips for using the sword and buckler:

There is little or no difference between the precepts for the sword and dagger and the sword and buckler. However, even though there is little difference, I will explain what this difference consists of so the Diestro can proceed with the necessary knowledge in battle, putting everything in its proper place.

When equipped with the buckler, its place is determined by the weather and the time of day:

The Diestro can find himself equipped with the buckler on the occasion of such a clear day that the amount of light poses no obstacle and does not hinder seeing any of the opponent's movements.

Or the Diestro can find himself equipped with a buckler on an occasion where the day is less clear and there is less light than desired, but it is not so totally dark the Diestro cannot perceive the opponent's movements.

It is also possible for the Diestro to find himself with a buckler on an occasion where it is so hazy or when the night is so dark that it is difficult to perceive the opponent's body and only a hidden shadow can be distinguished by sight.

Each of these situations requires different things, and I will explain to the Diestro what he must do in each case.

How to use the buckler on a clear day.

For the first case, when the Diestro finds himself with a buckler on such a clear day that there is nothing to prevent him from seeing any of the movements the opponent makes, the Diestro is advised to do the following:

1. Firstly, the Diestro will position himself in and over the right-angle with his right collateral plane in front and, without contorting his left arm, the Diestro will apply his buckler on edge, in the same position as with the dagger, so that he can more clearly see the opponent's intentions.

2. Secondly, with the buckler and sword positioned as described above, the Diestro will be able to place the same atajos as with the dagger, both above and below, although their placement cannot be as precise as with the dagger because of the buckler's size. However, as long as the buckler is carried on edge as described above, they can be sufficiently arranged to be able to work any of the techniques pertaining to any of the atajos, whether it is from afar or in close.

3. Thirdly, also by means of the atajos, attacking with the security of them and sufficient contact, or by including the sword in the revolution of a pyramid when there is no resistance, the Diestro will be able to move in close and arrange the formation of the mixed angles and the sagittal thrusts, leaving to the buckler what pertains to it, because the Diestro can use it, when appropriate, to subject, detain, hinder, or to wound the opponent.

4. Fourthly, it will be easier to work in close with cuts *[tajos]* and reverse cuts to the legs when equipped with a buckler. In this case, the Diestro will often carry the buckler less profiled; it should be profiled enough to not impede one's view but, as the upper part will be left undefended, it will be easier to apply the buckler to any of the planes in the upper part.

5. Fifthly, the Diestro can oppose the opponent throwing these cuts *[tajos]* and reverse cuts against the legs by impeding them with atajos from below. If there is not much contact, then the Diestro will be able to wound by giving a step to the same part. If there is a lot of contact, the Diestro will place himself above the opponent's sword and work on it according to the disposition.

6. Sixthly, the Diestro can sometimes wound the opponent's right arm or head with the buckler when the Diestro is in the second atajo and the opponent communicates enough touch with his sword for the Diestro to move in close. The wounds will have more effect if they are given with the edge of the buckler.

7. The Diestro can also wound with the buckler if the opponent happens to throw a punching thrust and the Diestro places an atajo from the inside with a natural movement and, without losing contact, carries it to his right line as for the diagonal thrust, putting his left foot in to wound with the buckler. The Diestro should note that this manner of working is one of the bravest and most gallant of Destreza.

8. Eighthly, if the Diestro has placed the first atajo and the opponent leaves an opening with his buckler where he can be attacked and, because of this attack that forces the opponent to parry with his sword *[acometimiento],* making contact with the Diestro's sword, then the Diestro can immediately enter to wound with his buckler by the outside part. If the Diestro is strong enough and quick enough, he will be able to move with gallant resolution to place himself behind the opponent's back.

9. The same can be done from the first atajo, or the third, if the opponent leaves an opening where the Diestro can attack his face. If the opponent parries with his sword, opposing his right vertical plane, the Diestro can easily enter to attack with his buckler. However, if the opponent makes the parry with his buckler by the superior part, then the Diestro will form a portion of a pyramid through the same part and, continuing it outwardly, the opponent's sword will be included and carried to the Diestro's right side. If it is continued until the opponent's sword is gathered under his left arm by means of the eighth atajo, then the opponent's arms will become tangled in such a way that the Diestro will easily be able to take away the buckler and sword with his left hand.

10. Sometimes the opponent leaves an opening where an attack that must be parried *[acometimiento]* can be made to his face from the inside part, and he will parry the attack with his sword. In this case, the Diestro will form the mixed angle by bending his arm and will enter to wound with the buckler. When the Diestro enters, he must take advantage of the almost equilateral triangle so that his face is protected by the guard of his sword. If the Diestro does not want to move in close, then he can take advantage of the beginning of the opponent's parry to form a reverse-vertical-cut.

11. When the opponent does not carry his buckler on edge, but has it rounded, it will block his sight. Not only will he not be able to see what the Diestro does, but it will also weaken the opponent's body, robbing him of strength and taking away much of his reach with the sword. In this case, it is very appropriate for the Diestro to look to the point that the opponent leaves exposed. Because the opponent is positioned with the buckler rounded, he will have to have his body almost squared and without any of the appropriate requirements for being well protected. Therefore, the Diestro will be given disposition to safely wound the opponent. The Diestro will also be given disposition to execute that which was described in the ninth point of advice regarding the inclusion of the sword from the first atajo and above, carrying it to the opponent's left side, bringing it together with the buckler that the opponent will have in his left hand, through the inferior part, with which the Diestro will remove nearly all the opponent's strength. If this is done with the perfection and swiftness dictated by Art, and if the Diestro puts his left foot in at the right time, he will be able to take away both of the opponent's weapons.

12. The Diestro will also be able to make an attack by the superior part and the outside that must be parried *[acometimiento]* so that the opponent reduces his sword to the right-angle. At the same time, the Diestro will apply his buckler beneath the opponent's sword. The Diestro will describe a small portion of a pyramid, whose vertex is centered on the Diestro's wrist, from the outside part to the inside, executing a thrust to the discovered point under the opponent's arm, or between the arm and buckler. After having wounded, the Diestro will quickly retreat to the medio of common privation.

13. The Diestro will also be able to place his sword low and transverse while moving to the degrees of the profile, making some attacks that must be parried *[acomnetimientos].* In the case where the opponent doesn't throw any thrust to disrupt the Diestro, the Diestro will wound the opponent wherever he is open. However, if the opponent does not wait and he throws a punching thrust or the thrust called Goring *[Cornada]*, or even if he has his sword in the right-angle, then the Diestro will apply his sword from below, making a movement of diversion. He will then immediately apply his buckler to contain the opponent's sword on the Diestro's left defensive plane. The Diestro will form a vertex with his wrist to escape his sword to the inside part, giving a thrust to the chest or face, or to wherever there is an opening, putting in his right foot to do so. After the execution, the Diestro will remove himself, retreating to the medio de proporcion.

In these writings about the sword and buckler, it being a clear day, the Diestro will do that which pertains to the sword and dagger since there is little difference or contrast.

How to use the buckler on a not so clear day.

In the second situation, the Diestro finds himself with the buckler on an occasion when the light is not as clear as desired, but it is not so dark that he is prevented from being able to perceive the movements of the opponent.

In this case, we advise the Diestro to not fully extend his right arm in the horizontal plane. Instead, he should, in the same plane, bend his elbow so that the guard of his sword is somewhat withdrawn, presenting his right collateral plane forward. Without disrupting his body from this posture, the Diestro will extend his left arm a little more than if he had a dagger so that he is able to easily apply his bucker in such a manner that a portion of it is above the cup of the sword with the buckler on edge so that it does not hinder the Diestro's view of the opponent's movements.

From this position, the Diestro is not only able to place atajos from above and below, but he can also do what has been instructed for the sword and buckler. So as not to duplicate the same thing, we refer to the previous points.

How to use the buckler on a gloomy day or at night.

In the third situation, the Diestro finds himself with the buckler on an occasion of total obscurity or a night that is so gloomy that it is difficult to perceive the opponent's body, and the sense of sight can only distinguish the opponent as an obscure shadow.

On such occasions, it is appropriate for the Diestro to have great precaution and sagacity in knowing how to defend and attack, if appropriate. Therefore, the Diestro will lower or reduce his body from its natural stature so that the shield or buckler protects most of the body. Additionally, so that the opponent has fewer places where he is able to direct his wounds. To perfectly achieve what is appropriate, the Diestro will position his body, arm, and sword in the Italian stance and guard, bending his right knee a little, so that he is able to easily move in any direction. The Diestro will fully extend his left arm so that it is parallel to the horizon at a height equal to the tangent line passing from one shoulder to the other so that the upper half of the buckler is able to defend the superior part from the shoulders to a height that is above the top of the Diestro's head. As a result, the opponent's cuts, vertical cuts, and reverse-vertical-cuts will have no effect. The other half of the buckler will defend the inferior part from the shoulders to the vicinity of the knees. The Diestro will apply the buckler on edge, looking directly along the handle and middle of the rim of the buckler. In doing so, he will be able to perceive the silhouette or shadow of the opponent without risk.

Having positioned himself in this secure stance and guard, if it is necessary to attack the opponent, the Diestro will march to do so with great calm and ease, assured of the good positioning of his buckler and, having arrived at the appropriate distance of the medio de proporcion, he will be able to, fixing himself over the left foot, march the necessary distance with the right foot and bending the right knee. At the same time, the Diestro will very quickly and vigorously throw a thrust directly at the shadowy silhouette of the opponent.

Throughout all of this, the Diestro will not remove his buckler from where it is well positioned. It must always be kept in front, defending the Diestro like a fortification or bulwark. If the buckler is not in its proper location, the opponent will be able to attack the Diestro's body. When the Diestro

executes his attack, he must not profile because he will uncover points on his face and right vertical where he can be wounded without the buckler serving any use. Whenever he executes anything, the Diestro will try to oppose his right collateral plane to the opponent, with which he will be defended by the buckler. Although this will lessen the reach of the Diestro's sword some, it will be very little, and this is compensated for by bending the right knee. Whether or not the throwing of the thrust is effective, the Diestro will retreat with his right foot and sword to reestablish his stance and guard.

If it is not necessary for the Diestro to attack his opponent, then he will wait in his regular stance and firm guard, well defended by his buckler and watching with vigilant attention so that when his opponent arrives at a distance from where he is able to strike, any attempt he makes to do so will be fruitless because the Diestro has his buckler profiled, held firm, and well placed so that he cannot be attacked by any of the five methods of attacking.

Assuming the opponent makes the most noble attack, the thrust, and that he strikes quickly and forcefully, the Diestro will experience the forward movement of the thrust running its course along the Diestro's buckler and exiting outside of the Diestro's left defensive plane, or it will end up impeded on that side, which the Diestro will recognize by sense of touch, feeling it on the buckler. Without removing it from there, the Diestro will respond with another thrust, which he will quickly direct at the opponent with force. After having deftly thrown the thrust, the Diestro will reestablish his stance and guard.

If it happens that the opponent marches against the Diestro and, arriving at the appropriate place without firing his shot, or thrust, he moves to break the distance, then our Diestro will stand firm and strong in his guard. If the Diestro has his sword satisfactorily placed, then he will fire a thrust to prevent the opponent from getting too close, with which his march will be stopped. Having fired the thrust, executing it to the buckler or any part of the opponent's body, the Diestro will retreat to the remote extreme, recovering his sword and body to its regular posture.

Tips for the sword alone against the sword and buckler.

If the Diestro must fight with the sword alone against the sword and buckler and the contest is on a clear day, then the Diestro will use the doctrine given in the treatise of the sword alone against the sword and dagger since what was explained there will also work for the Diestro in opposition to the sword and buckler.

However, if the contest occurs in such obscurity that the body of the opponent can barely be perceived, then the Diestro, having arrived near the medio de proporcion, will position himself in the right-angle and over the right-angle.

From this position, with only a movement of the hand, the Diestro will place his sword so that it is somewhat in the low line and somewhat transverse as if he had formed the general technique of weak below the strong.

At the same time, he will give a curved step with his right foot, moving away from the common diameter line along the circumference to his right side so that he gains some degrees to the profile. The Diestro will carry his body behind his arm and sword as much as possible (without turning his

back). In doing so, the Diestro will find that, when the opponent wants to strike or fire his thrusts, he will be hindered by his own buckler and the Diestro's sword, which will be impeding the path along which the opponent can direct his thrust. For this reason, the risk of the opponent not only hindering himself but also of exposing himself to being wounded in the face or chest is apparent whether the opponent throws his thrust above or below the Diestro's sword.

If thrown from below, the Diestro will be given disposition to place atajo. If it is thrown above, the Diestro will be given disposition to parry. Having made the atajo or parry, the Diestro will continue by giving a curved or transverse step to the same side and, with great quickness, he will be able to execute a vertical cut in the corresponding line, retreating after the execution to the medio de proporcion where he will end up over the right-angle with his right arm very straight and his sword somewhat transverse, as it was at the beginning of the technique.

If the opponent does not attack, then the Diestro will be able to, by means of the same steps and the transversality of his sword, make some touches with his sword on that side of the buckler so that the opponent parries with it to his inside part. This will enable the Diestro to form a vertical cut directed to the opponent's head by taking advantage of the beginning of the remiss movement the opponent makes with the buckler, which will leave the opponent's head open. If it is a clear night, the Diestro can even wound the opponent with a thrust to most of the opponent's chest and left side if he omits some of the violent movement in the formation of the cut such that it does not pass above the Diestro's head so that the natural movement takes less time.

After the execution, the Diestro will quickly retreat to the medio of common privation, where he will end up restoring his original stance, so that he can once again work that which is appropriate.

The Diestro is advised that, in opposition to all of the double weapons or simple weapons, when the opponent is in any of the positions that are humanly possible, whether it is a clear day or a dark night, these tips provide the general precepts the Diestro must observe.

Book Three, Chapter Thirty

Following is a discussion of the Italian doctrine for sword and dagger, including a compilation of the necessary measurements of the whole of man, and his parts, along with the measurements of the instruments with which he must practice, and how they must be held in the hands; also, a demonstration of what the medio de proporcion and the medios proporcionados are in this doctrine so that, with this information, one will be able to position himself in the perfect stance and guard and may begin the principal exercises and movements that must be observed with the body over the ground, as well as with the arms and weapons in the air.

Gifts that are given are greater than those that are promised. It is bizarre generosity to see a thing executed before it is offered because promises are very suspect and are an unwise and foolish commitment. Ordinarily, offering and giving are very different and one can be the opposite of the other, like light and shadow, or ignorance and wisdom, or that which is apparently false to that which is the solid truth.

Since offering and giving are found to be so different, then offering that which cannot be given would be a very noticeable imperfection and such conspiring would be a damnable abomination. Everything that remains behind the deceptive veil of fantastic appearance (harmful exaggeration perpetuates blind ignorance) obliges no credit to be given, especially when it is obvious that the fulfillment of things consists in the declaration or manifestation of them with real existence and impugnable principles. Otherwise, the least intelligent will acquire it by fallible supposition or chimerical affectation, which is the product of ephemeral, presumptuous discourse with no scientific basis.

Many and diverse are those in this science, art, and experience of the arming sword that have made promises that are difficult to fulfill, whether for lack of technical ability or because of their vain conceit that they are the fathers of knowledge in this field and then, when the time comes to take up the pen and fulfill their promise, they find themselves wallowing in their own ignorance, born from the infancy of their knowledge. If they have wanted to satisfy the public, it has been with dressed up, rhetorical reasoning and by pleading their feigned deceptions, filling their writings with fantastical and vain boasting when they should be doing so with certain and clear facts to convince and satiate the desire of the aficionados with philosophical reasoning and mathematical demonstrations as one who sets aside opinions and authoritatively and convincingly provides understanding.

I also assure you that there have been some who have given more to the common benefit than they have offered, from whose number I do not exclude myself; since, in my book entitled ***The Crucible of Verdadera Destreza, and the Mathematical Philosophy of Arms, Wherein the Ore of Truth is Purified*****,** which was brought to light in the year 1693, I promised three books, with which I have served my beloved homeland Spain: one of Science, another of Art, and the last of Experience.

From page 256 to 276, I talked about the shooting bout of the Italian and one of its oppositions with the rule of Bella Española, saying that I would give more extensive information about the doctrine in the book of Experience, including all of the true precepts and certain observations of this science.

Since I am obliged to fulfill this promise so as to not give rise to a case of slander against me, I will begin by giving the precepts and rules that the Italian Diestro uses in his practical exercises. Afterwards, I will provide the exercises for the Bella Española doctrine, along with the oppositions and contrapositions that must be observed in order to defend yourself against the shooting of the Italian doctrine and to be able to attack in the act of defending yourself. This is enough of the offered endeavor that I cannot be accused of deception, if not worthy of appreciable esteem.

So that no one judges that the demonstrations used for the understanding and explanation of these doctrines of position are made up in a manner suitable to methods of our liking, we must therefore ensure everything that is done is founded upon certain and known principles, deriving all of the calculations from the symmetry and organization of man as we have done in our use of the Spanish doctrine, and from the same sizing of the instruments, whose explanation will be placed at the beginning of this doctrine of lunges following this introduction.

A review of the most necessary measurements of an entire man, and his parts, along with those of the instruments with which the understanding and exercise of Verdadera Destreza is practiced:

Although all of these measurements for the Spanish doctrine have been demonstrated in my three books and in other writings that have been previously published, including the measurements of the body and its parts, as well as the measurements of the sword and the measurements of the maximum, common, and particular orbs, it will be necessary to give them in their entirety here in this doctrine of lunges in case some people want to have all of the calculations in one place.

I will begin by listing those measurements necessary for you to understand how the diagrams that have been used here, as well as in all of my other writings, were constructed:

The length of the entire figure, the length of the arm alone, the length of the arm and the sword, the distance between the two shoulders, the distance from the shoulders to the ground, the distance from the center of the sphere, which is the navel, to the ground, the greatest width, and the greatest depth.

What is known about the height of the figures is that the one that is considered the most perfect (which painters and sculptors call the natural height) is two varas high *[TN: a vara is approximately equal to 0. 84 meters; feet refers to Spanish Imperial feet]*, which consists of six thirds of a vara, or six geometric feet. Dividing each one into the 16 fingers that make a foot, we will have the entire height of the figure divided into 96 parts, or fingers.

We must examine the other measurements of the body and the measurements of all the circles and lines of Destreza in this same manner. Having established this, we will now very easily and punctually examine each of the aforementioned measurements in these same units.

Let it be given that the diagram is six feet high and the arm, without including the hand, will measure two feet, which is 1/3 part of the height. This is understood to be from the armpit to the wrist line.

The distance between the shoulders is a little more than 1/6 of the total height, which corresponds to a little more than 18 fingers.

The distance from the shoulders to the ground is between 78 and 80 fingers, which is about five feet.

The greatest width is 28 fingers, and the greatest depth is 1/6 of the height of the diagram, which is one foot.

The measurement from the center of the body, corresponding to the navel, to the ground is 5/4 vara, or about 60 fingers.

This will be found to be the same distance from the right shoulder to the tip of the fingers of the left hand when the arms are held in a straight line extending the shoulders as depicted in the bottom part of diagram 44.

The body of the man is constrained by a circle passing through the feet and the tips of the hands when the arms are raised to place them at the level of the head. The center of this circle is located at the navel, which will be found to be the same distance from the ground as the measurement that is given to the sword, which is three and 3/4 feet, or 60 fingers.

This measurement is equal to the 5/4 vara given to the length of the sword from the point to the ricasso, or quillons, by the King's law. It follows that the sword is the just measure of the radius of a circle describing the sphere that is found to constrain a man. When the quillon is placed at the center of the circle, which is the navel, you are able to describe the circumference of this circle with the point of the sword, as was demonstrated by Alberto *[ref. Albrecht Dürer]* on page 54. The great correspondence and proportion of this instrument with the one who rules and governs it is thus recognized.

You will also find that, if you add four fingers to the length of the sword for the grip, then the total, including the arm, will be six feet, which is the height we find the natural figure must have. The sword itself not only describes the orb of the Diestro, but when accompanied by the arm, is equal to his height.

Another property, or excellency, which is discovered in the sword, is that its length describes the largest step the Diestro can make, counting its magnitude as the distance found between the two feet when they are apart from each other as much as possible, as anyone is able to experience.

What is notable in this is that there is so much proportion and correspondence between the length of the sword and the height of a man that it seems his composition is adjusted to the measure of the sword because those who made the sword took its mark from the symmetry of man.

As mentioned above, the Diestro will recall that the body of a well-proportioned man is two varas tall, which has a total length of six geometric feet, and each foot has 16 fingers, and 6 x 16 makes 96 fingers, which is the total height of the figure.

The arm, measured from the wrist line to the inside of the elbow, is one foot. From there to the armpit is another foot, which makes two feet. Reducing this to fingers, the arm is 32 fingers in length from the wrist to the shoulder.

The sword, from the point to the pommel, being of the mark, is 4/3 varas, which makes 4 feet. Multiplying 16 by 4 makes 64 fingers for the length of the sword from the pommel to the point.

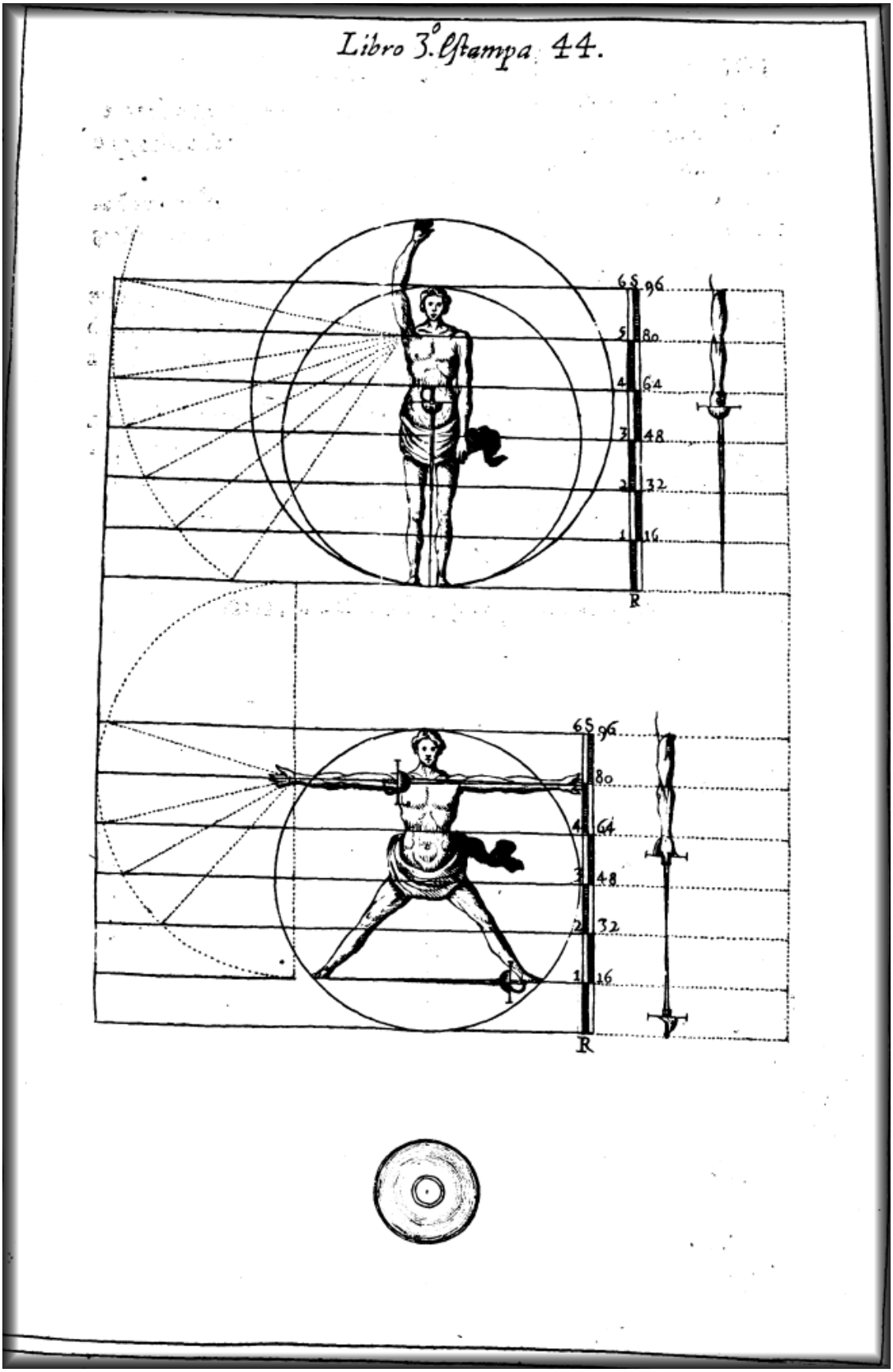
As has already been said above, the arm from the wrist line to the shoulder equals two geometric feet and the sword is four feet. With the grip of the sword in the hand, the pommel will be placed at the wrist line. Adding the 64 fingers of the length of the sword to the 32 fingers of the length of the arm, we find that the sum of the arm and the sword is 96 fingers, which is the same as the height of the figure of the man.

The length of the cross of the sword is one geometric foot, which is made of 16 fingers. Of this, the cup or guard occupies 8 fingers because its radius is 1/4 foot.

The dagger measures two geometric feet from the pommel to the point, which is 1/3 of the length of the body, or 1/3 of the measure of the sword, or the same as the distance from the part of the arm that governs the dagger to the shoulder, or from the armpit to the wrist line.

The cross of the dagger also measures one geometric foot in length, which is made of 16 fingers. Of this, the shell occupies approximately 8 fingers. To better understand the measurements that we have been discussing, let us move on to the diagram of the figures that follows.

Here is Figure 44 of the Third Book:



Informing the Diestro about the properties the instrument that is the sword must have to be able to work the propositions of Verdadera Destreza with perfection, and how it must be held in the hand in confrontational practice.

For the perfection of any work, it is advisable and precisely necessary that the instrument with which it is to be done is of the recommended proportions to the one who controls it.

According to sculptors and painters, the most perfect stature of a man is two varas or six geometric feet in height. Considering such proportioned symmetry, the sword is, in its length or measure, (which is 5/4 varas when measured from the cross to the point or four geometric feet when measured from the point to the pommel), the most perfectly proportioned instrument amongst all of those that Art has discovered or that industry has invented for the purpose of being able to effortlessly and freely manage your personal defense and for attacking your opponent.

Therefore, it is also appropriate that each of the other dimensions of this instrument of war be considered relative to the one who wields it and the purpose for which he intends to direct its actions. A weak Diestro with a heavy instrument does not have the proportion to be able to achieve the ends of his defense and attacking the opponent. Therefore, he does not choose a sword of impractical weight. He will choose a sword proportionate to his strength so that he can wield it with vigorous courage. However, the sword cannot be so light or short that it is not possible to touch with it or, when making contact with the opponent's sword, to be able to impel the opponent's sword or to resist in the bind. These are persuasive reasons to choose a sword for practicing and combat that is very comfortable and sure, yet not so heavy that it does not respond with prompt obedience to what your understanding and will would have it do as you regulate its movements their appropriate amounts. Nor one that is so light that it cannot be trusted in the management of your self-defense to be able to resist the impetus of your opponent.

Assuming the Diestro has, with prudent judgement, chosen the most comfortable instrument for the purpose of defending his life, it is appropriate to instruct the student in the manner of placing the sword in the hand according to this doctrine before teaching the exercises.

The best way to wield the instrument that is the sword.

In the exercises of the Spanish doctrine, we postulated that knowing how to wield the sword in any doctrine is so useful and necessary for good management that it would matter little to know everything else if this requirement is lacking.

There are three ways to take the sword in the hand: the first is without placing any finger inside of the cup or guard. The second is to place only one. The third is to place two fingers inside of the cup or guard. This last precept is the surest way to be able to work and maintain the pyramids of your defense. Moreover, the sword will be held with more strength and, therefore, you will be better able to more quickly resist, by means of this strength, preventing the opponent from placing atajo.

Therefore, the student will wield the sword by placing the middle or big finger and the index finger inside of the guard and alongside the bottom of ricasso in such a way that they are in front of the cross. The ring and little finger are placed between the cross and pommel, gripping the handle.

The thumb also grips the handle, but with such art that it does not enter inside the guard. Instead, it must remain alongside the cross in such a manner that its tip is next to the end of the big finger.

Do not squeeze the sword too much or clench your fist so much that it strains the arm. The sword must be gripped with medium strength. Using medium strength, without being too intense or relaxed, provides relief and makes the formation of the techniques easy. This grip is intended for long distances when positioned in the right-angle so that the sword can be moved freely. However, for the formation of the cuts [tajos] and reverse cuts, and to engage the opponent's sword with force, the thumb must rest upon the index and big fingers in order to compress the sword and receive the virtue and strength of the fingers. This also applies to the practice of Italian shooting.

Proceed in these exercises of the sword with this first precept of gripping well the instrument with which you must operate, referring to the conveniences that arise from wielding it with two fingers and not with one.

Thus, the teacher will instruct his student to keep to these precepts and, because of their observance, the student will come to be the owner of the instrument and to work in Destreza with universality, communicating sufficient potency to the sword for the possible operations of it that they will be safely made with excellency.

How to wield the dagger.

The size of the dagger is also derived from the perfect symmetry and height of two varas. We give the length of the dagger from the pommel to the point two geometric feet, or 1/3 of the ideal height of a man, or the same length as the arm that controls it when measured from the shoulder to the wrist line. Above all, the dagger is half the length of the sword, although some use one that is so long they cannot handle it or even carry it in the waist band because the scabbard painfully hits them in the legs. Because the Diestro avoids extremes, he will employ a dagger that is, as we say, two feet from the pommel to the point. Furthermore, he will take it by grasping the handle with all four fingers and placing the thumb sometimes over the ricasso and other times on the center or middle of the cross according to the position he must place it in. In many propositions, such as when it is necessary to hold it out straight, or to wound with it, etcetera, it is not convenient to place the thumb over the ricasso and its tip remains at the cross. In other cases, if it were placed on the ricasso, it would hinder or impede good ease of handling.

We have now been given an understanding of the most proportionate and fair measurements of an entire man and his parts according to the best symmetry, as well as those of the arm and sword according to the mark of these Kings, and of the measurements which the dagger, guard and quillons, which are called the cross and cup, must have. Also, of how these instruments must be held in the hand. It would also be good to advise the Diestro of the great harmony arising from the divisions of the arm and sword with the inferior plane when choosing the medios proporcionados, going on to determine the jurisdiction the diameter line of the common circle must have, as well as the medio de proporcion and the proporcionados for understanding the distance one combatant must have to another. The manifestation of this was demonstrated in the First Book of Science and in the Second Book of the Art of controlling the instrument of war that is the sword. The methods and etymology of the medios de proporcion, proporcionales, and proporcionados, and all of the other medios that this science has discovered, were declared along with the rationale that

influenced the giving of these names to the proporcion, proporcionales, and proporcionados, citing the Fifth Book of Euclid, definition 6 of its elements, which says: ***Proportion is similarity of ratios.*** Also, definition 3 of this same book, which says: ***Ratio is the respect that one quantity has with another, insofar as it is equal, greater, or less than it.***

According to this definition, there can be no proportion if not between at least three quantities. Despite this, there is confusion between the terms ratio and proportion contrary to Euclid's sentiment or intention. Therefore, we say that proportion is a perfection of the part, which orders its whole and does not contradict its purpose. The proportion of the sword and each of its dimensions must be considered with respect to the one who must govern it and the purpose of their actions. A heavy instrument and weak subject do not have proportion. Therefore, the Diestro will not achieve his objectives with it, which are defense and offense. A wide and soft sword is not intended for thrusts and so it is not proportioned for this purpose. Neither is an estoc intended for cuts and so it is not proportioned for that. Similarly, it is necessary for all the particular perfections of movements, steps, angles, and lines that occur in a technique to have proportion with their purpose. In Destreza, two lines of the same type may have the proportion of equality or inequality and may be of greater or smaller inequality.

Proportion of equality is when two quantities or numbers are equal. In Destreza, this is the medio de proporcion between two equal weapons and the medio of common privation.

Proportion of inequality is when two quantities or numbers are unequal. In Destreza, this is the medio de proporcion between dissimilar weapons such as a longer sword against a shorter sword or a very large body against one that is small.

The proportion of greatest inequality is when we compare the smallest quantity with the greatest. In Destreza, this is the medio de proporcion of a short weapon against a long one. Also, when we separate a little from the common diameter line for the techniques of the degrees of the profile or when we try to subject lesser degrees of strength of one sword with greater of another.

Authors call the medio de proporcion the distance that two combatants choose according to the weapons with which they must fight. Therefore, this is the distance where the opponent’s weapon does not pass the Diestro’s guard when their bodies are upright and their arms and swords, or whatever weapons, are given full extension.

The medio proporcionado is the distance determined necessary for the execution of any of the techniques, according to its type, the length of the weapon executing it, and that of the one receiving it.

I have also demonstrated that the medio de proporcion is very similar to what soldiers call bypassing the fortification or cordon, which places those approaching at a distance that is not so close to the square that they can receive considerable damage nor so far that it takes too much time to make the approach.

The same applies to the medio de proporcion. This distance is a certain middle between the two extremes that isn’t so close to the adversary that the Diestro is able to be wounded with a short movement nor so carelessly far away that the Diestro cannot attack the adversary.

The medios proporcionados are found in different places, and we have shown which are for the thrusts, which are for the cuts *[tajos]*, reverse cuts, half cuts, reverse half cuts, and which are for the movement of conclusion. For better understanding, I refer the curious to the refenced book. Here, I will only give what it necessary to understand what is now being dealt with, describing a geometric figure which represents the medios de proporcion and proporcionados of the Spanish and Italian doctrines as follows:

How to describe a geometric figure with some straight lines and circles representing the medios de proporcion and proporcionados of the Spanish and Italian doctrines.

Draw a line segment, AX, on the ground that is nine feet in length. Divide this into nine equal parts and each one will be one geometric foot.

Mark on it a one-foot-long line segment, XV, and line segment VB, which is two feet long. The remaining portion, BA, will be six feet. Divide this into six equal parts labeled a, b, c, d, and e. Imagine that the entire line segment, AX, makes one revolution around the center at point A. Because the points move along with the line, each one of these division points will form the circumference of a circle, dividing the entire space of the figure into different concentric orbs.

The exterior orb, which is the one between points X and V, is the distance that exists between the medio de proporcion and proporcionado, which is between point B and point a, that serves for the thrusts from afar.

The orb that is between point a and point b and the one that is between point b and point c are not places that serve as medios proporcionados for any first intention techniques in the Italian doctrine of sword and dagger, unlike in the Spanish doctrine where the medio between point a and point b serves for the cuts [*tajos*], reverse-vertical-cuts, and diagonals. The one between point b and point c is the place of the movements of conclusion. In the Italian doctrine, these medios are only used for some of the second intention propositions.

The orbs that are between point c and point d, point d and point e, and point e and point a, is the space that serves like a fortification in which the adversary has jurisdiction to give his straight steps and to turn in place in opposition to the steps the Diestro gives to his opponent along the maximum orb of the medios de proporcion.

We call this first orb the one of the medios de proporcion because, in our conceptual fort, it corresponds to the bypassing of fortifications, the route of which is chosen with such proportion that it is neither so close as to be able to be attacked by the primary weapon of the fortification, which is the artillery, nor is it so remote that it takes too much time to make the approach in order to capture the fortification.

This same consideration applies to the placement of this orb because it is at such a distance that the Diestro, who is located in the center of the figure at point A, cannot immediately be wounded by his opponent with a thrust, no matter how quick, without it being preceded by giving a step of at least three feet, measuring this distance from the left foot to where the right foot lands, with the left foot following until it is next to the right. However, this can be done more quickly by leaving the left foot in the place where it is seated, as will be observed in the discussion that follows. Therefore,

this orb of the medio de proporcion is no closer to the opponent than appropriate for the safety of the one who occupies it.

I will now show that this orb is no farther from the opponent than it must be, proving so in the following manner:

The first two figures of Diagram 45, which are in the Spanish stance, prove that the medio de proporcion and proporcionados are at the proper distances.

The first orb passing through points BADA, which is the exterior of the proporcionados, is the medio proporcionado for thrusts from afar because one who is positioned according to the Spanish doctrine, with the center of his right foot on the center of the circle, reaches the circumference of this exterior orb with his sword and arm, as seen in Diagram 45. In this diagram, the measure of line segment Ae is one geometric foot from the shoulder to the elbow. Line segment ed is another foot from the elbow to the wrist line and the pommel of the sword. Together, these two feet represent the length of the arm from the shoulder to the wrist line. Line segment dB represents the length of the sword from the pommel to the point, which is four geometric feet, marked in four equal parts dc, cb, ba, and aB, which is the length given and permitted by the law of the Kingdom.

Therefore, assuming everything is equal with his opponent, if the Diestro is also positioned according to the Spanish doctrine at points XV then, when the Diestro steps to place the center of his right heel at point B on the circle of this exterior orb, he has a point of touch on his opponent, who is similarly positioned at point A with his right foot. If the opponent brings his left foot close to the right foot, he will have a quarter of vara, or palmo *[approximately 21cm or 8.25 inches]* more reach. The Diestro, positioned at point B, also increases his reach by the same amount when he brings his left foot close to the right. Therefore, it is proven that, when the Diestro steps with the center of his right foot to anywhere on the circumference of this orb as his opponent turns in place, the Diestro will reach to wound (making the same diligence of bringing his left foot close to the right) with at least a palm of the sword.

Moving on, we will now determine the medio de proporcion and proporcionado between an Italian and Spaniard when each is positioned in their perfect stance, as demonstrated by the second set of figures in diagram 45. What was demonstrated for the Spanish doctrine serves as a corollary in the doctrine of lunges to, by the same means, regulate the reaches through an understanding of the medio de proporcion and proporcionados, which we have already shown for the Spanish doctrine and will show in the demonstrations of the exercises and assaults of the Italian thrust.

One who is observant of the principles of the Italian thrust is considered placed on the maximum orb of the medios de proporcion with the weight of his body fixed over the center of his left foot. He marches with his right foot along the common diameter line until he has placed it three geometric feet away from his left foot. This is the distance from the maximum orb or medio de proporcion to the first orb of the proporcionados. The center of his right heel is placed on the circumference of the maximum orb at point B, as shown by the figure labeled with the number 2 in the second set of figures in Diagram 45, with which he is found to be positioned in the most firm stance used by the Italian nation.

The third set of figures in diagram 45 proves that the medio de proporcion and proporcionado is the same in the Spanish and Italian doctrines.

From this position or Italian stance, it follows that, if the arm and sword of the Italian, who is assumed equal in all ways to his opponent, fires the shot of his thrust by bending his right knee and throwing his body over it in such a manner that his shoulder is perpendicularly over his right heel, which is at point B, he will have precisely the reach and measure in the body of his opponent that the Spaniard is assumed to have with his body upright at the center of the figure at point A. The proof of this is that the distance from the Italian's right shoulder to that of the Spaniard, according to Diagram 45, is of six orbs, each of one geometric foot, which is the same quantity that the sword and arm is found to have from its beginning at the shoulder to the point of the sword.

Just as the Spaniard, positioned with his right foot at point A, will have a quarter vara, or palmo, [*approximately 8.25 inches or 21 cm*] of additional reach if he brings his left foot near his right, so does the Italian, by the same amount, when he places the center of his right foot at point B, in the manner shown in the figure, and leans forward to increase his reach. This is if he doesn't want to march another half foot, which he can easily achieve without difficulty or awkwardness. Therefore, it is proven that the Italian, stepping with the center of his right foot to point B on the circumference of this orb, reaches to wound the Spaniard with a palm of the sword, making the same diligence of bending his right knee and leaning forward another half foot.

The final figures show that the reach of the Italian doctrine does not consist of disproportionately opening the distance from one foot to the other.

For the Italian to be able to successfully reach and wound the Spaniard without awkwardness, it is necessary for him to bend his right knee and lean in such a manner that the shoulder of his right arm is placed perpendicular to the center of the heel of his right foot at point B. This exact reach can in no manner be achieved if he keeps his body equally over both feet. This is even if he marches a geometric foot farther with his right foot, leaving a gap of four orbs measured from heel to heel, which is the possible amount a body of proportioned stature can be opened. This is proven as follows:

Assume the Spaniard is at the center of the figure at point A and the Italian is in the stance, guard, and defense shown by the figure labeled with the number 2 in Diagram 45, with his left foot on the maximum orb of the medios de proporcion and his right foot on the first orb of the proporcionados, placing the center of his right heel at point B.

From this position and regular stance, it is given that the Italian directs a thrust with a forward movement while, at the same time, advancing his right foot a distance of one foot, stepping from the first orb at point B to the second orb at point a, ending up with his body upright and equally over both feet with one heel four geometric feet from the other, and with his arm and sword reasonably close to the right-angle, profiled, and achieving his greatest reach. All of this is shown by the figure labeled with the number 4 in diagram 45, in which it is recognized that the weight of the body falls in the middle of the distance from one heel to the other, bisecting this distance at point 5, which corresponds to the perpendicular lines imagined extending down through the back and chest. From there, it is appreciably over a half foot of additional distance to the right shoulder. A

perpendicular line falls from the beginning of the shoulder to the inferior plane, touching it at point 6, which is one-half foot from the orb of the medios proporcionados. All of this is verified by figure 4 in diagram 45.

As a result, without the shoulder of the right arm arriving to place itself over the first orb of the medios proporcionados, the Italian will not have a point of touch on the Diestro, who is found at the center of the figure, unless the Italian compensates with a lean of the body or otherwise opens himself so disproportionately that it becomes impossible for him to be able to recover to his guard and defense.

Therefore, when an Italian who observes the doctrine of remaining equally over both feet opposes a Spaniard, he will find it necessary to, before shooting, secretly put his left foot in a distance of half a foot or more because, if he does not do it, he cannot succeed at wounding in first intention.

However, he is warned that, amongst Diestros, it is very dangerous to put the left foot in any jurisdiction other than the maximum orb because, at that same moment, the Diestro can assault him because he is within the jurisdiction and reach of the Diestro's sword.

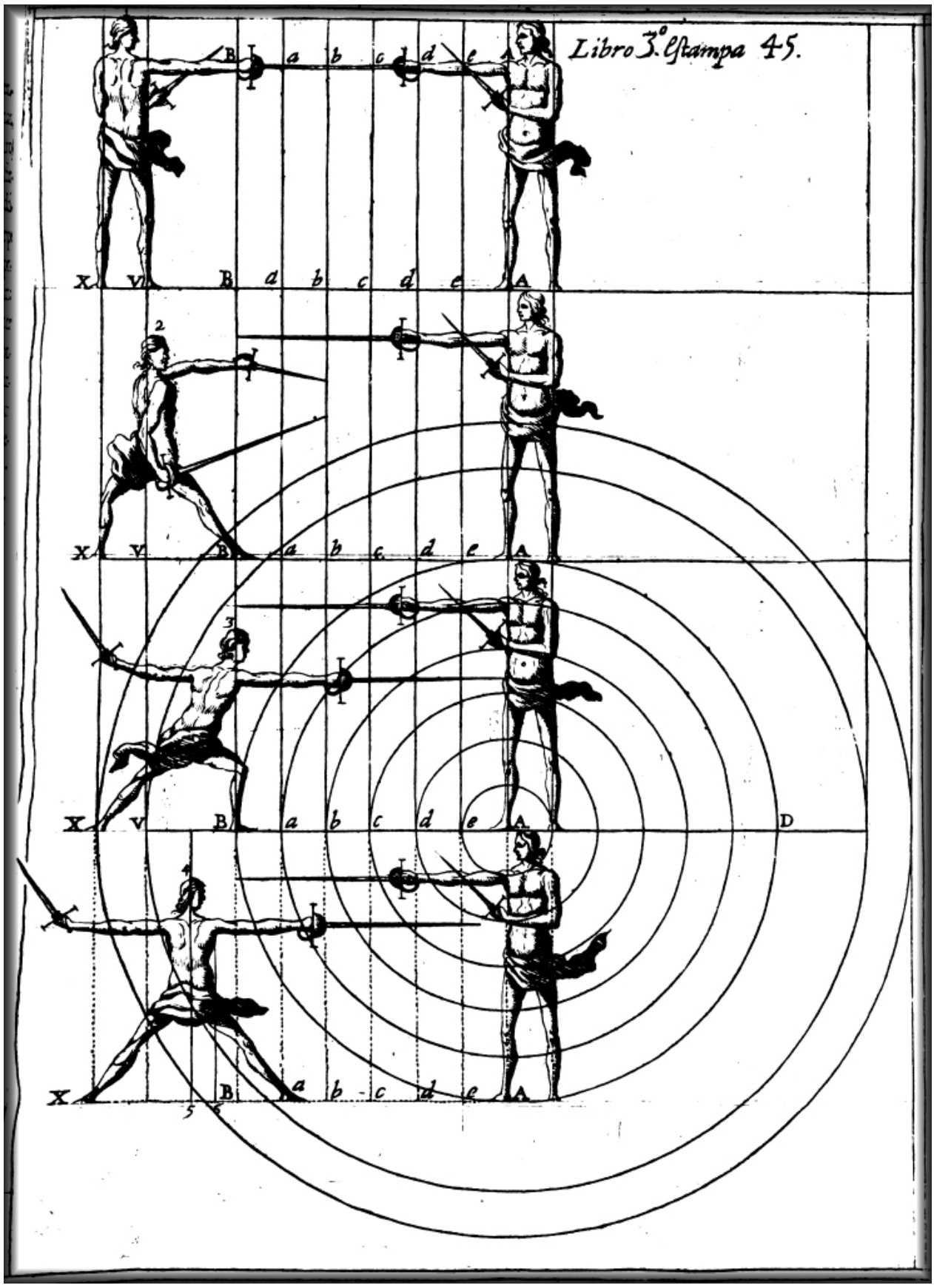
Also, if this first orb were farther away, a step that is greater than the mentioned four feet would be necessary to reach the orb of the medios proporcionados. The possibility of such a step being given is not conceivable.

Therefore, it is concluded that this orb of the medios de proporcion is located at one true, proportional distance, which is required between the two combatants, whether of the Spanish doctrine or the Italian, whether for defense or for offense. For this reason, the name of medio de proporcion is given to this orb. Consequently, the name of medio proporcionado of the remote extreme is given to the other because its distance from the center of the figure is six geometric feet, which the arm and sword are found to have from the shoulder to the point of the sword when it is wielded in the hand.

Therefore, the manifest error is clearly recognized in those who, wanting to follow the Italian doctrine in opposition to other doctrines, observe the same principles (in the form of marching and how the body is left in the act of shooting) as when they oppose others of the Italian doctrine, positioning themselves in the same correspondence of planes without taking into account that, when shooting the thrust by leaving the legs and thighs straight with the body equally over both feet, they are not able to practice wounds of first intention, which they call of first tempo, from afar and from the medio de proporcion, against one who is positioned with his body upright in the Spanish doctrine. When the Italian shoots at him from that distance, the Spaniard cannot be wounded by the Italian, even by the slightest wound, unless the Italian first gives a step of nearly four feet measured from the left foot, which is assumed to not have been lifted from the maximum orb because this is the quickest way to execute the wounds. In no way is it practical for a well-proportioned man to possibly end up with an opening from one heel to another such an amount because he would be in a very finalized, clumsy position and subject to being attacked. Furthermore, at the same time the Italian begins this very elongated movement, the Spaniard can remove the distance by simply moving his right foot to the left.

For these reasons, we establish that, when opposing a Spaniard from the medio de proporcion, the Italian will bend the right knee when he assaults so that he is able to wound without ending up disproportionately open.

Here is figure 45 of the Third Book:



The medio de proporcion and the proporcionados between Italians.

Having discussed the medio de proporcion and the proporcionados and having given the reasoning of their foundations and their reaches according to the Spanish and Italian doctrines, and having proven that it is not appropriate for the medio de proporcion to be any more or less between the two combatants, either for defense or for offense, it remains for us to now determine the medios proporcionados between two Italians.

So that some do not say the position in which we place the combatants in the perfect stance and guard of the Italian doctrine is chosen on a whim, we will suitably demonstrate it with science, art, and experience using the same order and method as has been used in the examination of the propositions of Destreza, knowing before beforehand what has been advised in all of my writings regarding the necessary and precise measurements of the body and its parts, as well as those of the instruments with which to make defense and offense, along with the calculation of the maximum, common and particular orbs considered on the superior and inferior planes for better understanding and explanation of the demonstrations and how they are made.

Assuming all of these measures and propositions, I put forth the following demonstration to prove the medio de proporcion and the proporcionado in the Italian doctrine, along with the requirements that must be observed in order to position yourself with perfection in the stance and guard that is required by the precepts of the Italian doctrine.

How to construct a diagram that demonstrates to the student the medio de proporcion and the proporcionado in the Italian doctrine, as well as the requirements that must be observed to position oneself with perfection in the stance and guard according to the precepts of the Italian doctrine.

Let the distance between the two combatants when they have chosen the medio de proporcion be ten geometric feet between the centers of their left feet, which is represented by the line segment KB.

Five concentric circles are drawn centered at the middle of this same line segment, KB. The radius of the innermost circle is one geometric foot and the common interval between each of the circles is also one geometric foot. Therefore, the radius of the outermost circle is five feet. Its circumference touches the centers of the combatants' left feet, which are located at points K and B.

Draw a line, X, from the superior plane perpendicular to the center of the diagram such that it divides the ten-foot distance into two equal parts, each one of five feet.

Also draw lines from the superior plane tangent to each of the circles such that they are perpendicular to the inferior plane where each of the circles intersects line segment KB, dividing the distance between the two combatants' left feet.

Number each of these divisions of one geometric foot from one to ten and divide each of these divisions into 16 parts, or fingers, and the total distance will be found to be 160 fingers.

At the second and ninth foot, draw three lines perpendicular to the ground such that they are ¼ foot apart from each other, dividing the distance between the second and third foot, and the ninth and tenth foot, into four equal parts. Letter each of these lines a, e, i, m, n, and r, which will serve for knowing where the weight of each of the bodies falls as well as where the shoulders and the length of the arms and swords are located in the proof of the medio de proporcion, proporcionado, and reaches.

It was not possible to show the entire bases of the cylinders in this diagram due to the side view. However, for more clarity, they have been included in their entirety in the plane under the figure along with the associated perpendicular lines occurring along the diameter line, KB, and the divisions of it that they cause, which is what needs to be known in order to understand and explain them. Having done so, we have created the diagram as intended.

A second construction, which will serve as an introduction to the Italian footwork.

A very lengthy digression would be necessary to mention the infinite things that involve the right-angle. The greatest and most difficult things are attained and work by means of it, and it is of no little importance for the understanding of Destreza, as you will have recognized in the discourse of my writings.

Since we make use of the right-angle in the construction of the most essential parts of Destreza, in order to make it easier to successfully understand the positions of the body, know that to position yourself in the Italian stance and guard the feet are placed over the right-angle as they are in the use of Destreza, and its artificial movements from place to place, by means of stepping, serve as an introduction to the following construction.

Euclid, in proposition 19 of the eleventh of his elements, says that the intersection of two planes perpendicular to another will also be perpendicular to the third plane.

In the explanation we have made of the vertical planes, they all come together and cross at a line passing through where the weight of the Diestro's body is centered. For example:

It is given that the cylinder, or column, LMNP is considered to include the Diestro. Its base, LOM, represents the inferior plane. The top, NIP, represents the superior plane. The line through where the weight of the Diestro's body is centered, IO, is the axis of the cylinder.

For more clarity, another cylinder is given exterior to the one surrounding the Diestro. This cylinder is divided into eight equal parts by four diameters, AB, CD, EF, and GH, which cross at the center of the diagram at point O. Each of these lines are formed by the intersection of the four vertical planes with the inferior plane.

Diameter AB represents two planes: the first, AO, represents the right vertical plane. The second, OB, represents the left vertical plane.

Diameter CD represents another two planes: the first, OC, is the vertical plane, which passes through the diametric of the chest. The plane represented by OD, is the vertical of the back.

Diameter EF represents another two planes: the first, OE, is called the right collateral. The plane represented by OF is the left collateral of the back.

Diameter GH represents another two planes: the first, OG, is the collateral of the left side. The one represented by OH is the right collateral of the back. The correspondence these planes have with each other is that they maintain the name of verticals, which is represented by diameters AB and CD cross at right-angles centered on the letter O.

Diameters EF and GH, which represent the collateral planes OE, OF, OG and OH, also cross at right-angles centered on the letter O.

In order to examine the correspondence the right-angle formed by the placement of the two feet in these planes must have, we must first assume that the Diestro is positioned in the center of the cylindrical figure with his feet in parallel lines such that the vertical plane passing through the middle of the Diestro's chest, represented by line OC, is between both feet. From this position, the left foot moves until it occupies the vertical plane of the left side, OB, which results in the Diestro's feet being positioned over the right-angle.

Let us now imagine that the Diestro is positioned with his body upright and squared to the instructor, as is the cylinder, and that the Diestro's feet are in lines parallel to the common diameter line, which corresponds to the vertical plane of the chest. From this position, since either foot can move a quarter of its particular circle to its outer side, the right foot will remain fixed and the tip of the left foot will be turned from where it is positioned at letter S until is placed over the left vertical plane at point B in such a manner that the left heel corresponds to the center of the right heel such that they are positioned over the right-angle, which is the perfect posture for the feet to have. Being in the referred to position, the Diestro will bend his left knee until the back of the knee forms an obtuse angle, like how the left leg is drawn in Figure 46.

While keeping the left foot fixed, the right foot will move straight forward, little by little, until there is a distance of three geometric feet between the heels of the feet, which is shown by three orbs in Figure 46. Being open this amount, the right leg and thigh will be straight and placed in such a manner that the angle formed by the back of the knee is so obtuse that it seems like there is a straight line from the right foot to the socket of the hip bone on that side. While the right foot is moving, the Diestro will place his weapons in their proper place and guard: the sword arm will be allowed to fall naturally from its origin near the right vertical and will be bent a sensible amount. The tip of the sword will be pointed along the shortest path to the diametric of the instructor's chest if he is squared, or to the right collateral if he is profiled. This is regarding the sword.

The dagger arm will be placed in the guard (that they call open scissors) by straightening the arm and placing it in front and somewhat in the acute angle with the shell of the dagger down and the hand fingernails up with the quillons parallel to the horizon. The pommel of the dagger will end up in a plane that is a little higher than the horizontal plane of the body and the point of the dagger will be somewhat in the high line in such a way that it corresponds to the plane of the eyes. As a result, its length covers his entire breadth and face where the enemy must direct his assaults in order to attack the Diestro, who must oppose them by subjecting, diverting, or parrying them by means of the dagger instrument, upon which the life of the one who waits depends in the Italian doctrine.

The other dagger guards will be explained and demonstrated later. Whichever one you position yourself in, you must try to not offer the opponent more than one place where he is able to direct his wound. These are the most essential points the instructor must establish for his students to observe in terms of positioning themselves and setting up the defense against the operations and assaults of the opponent's sword.

By having positioned the bodies of the combatants in a stance that is crouched down from their natural height or stature by an amount of approximately one foot, and by having their left legs and thighs forming an angle at the back of the knee with the right leg extended, as shown in Diagram 46, we have tried to make these positions as natural as possible so that the Diestro can more easily and less awkwardly observe the precepts that will be given in the exercises that will be described. Also, so that the Diestro will, as much as possible, have the best body composure by positioning himself in such a manner that nothing is missing from what has been discussed about the nature of the center of gravity and the distribution of weight that a body of mass is imagined to have, which is that, in order to be sustained or supported, the body of a man must remain over the base that is created by the feet.

Considering the combatants contained within their cylinders and positioned over parallel lines, we recognize that the base over which the weight of the combatants' bodies is centered is no longer or wider than the feet of each of the combatants, which are close together, and so, if either of the bodies leaves outside of its base, it cannot be supported.

In the stance of the Italian doctrine, it is recognized that the base over which the weight of the combatants' bodies is centered is extended in length from the center of the left feet to the tip of the right feet. The combatants reach this position from their cylinders by steadily moving their right feet farther out until there is a distance of three orbs from one heel to the other. As a result, the position of the line over which the weight of the body is centered, or the axis that was established when the combatants were in their cylinders, is imagined to move along with their bodies until they end up positioned in the Italian stance. In this stance, the line over which the weight of the body is centered divides each of the combatants' bodies in two halves.

Therefore, it is recognized that the lines over which the weight of each of the combatant's bodies is centered have walked or approached two-and-one-half-feet closer to each other than when they were considered inside their cylinders since each combatant has advanced the amount of one-and-one-quarter-feet; one from point O to point r and the other from point K to point a.

Since the thickness of each of the bodes from the chest to the back is approximately one foot and the line over which the weight of each of the combatants' bodies is centered divides this thickness into two equal parts, it follows that the point of touch of the combatant on the right side of the diagram will have moved past the line over which the weight of his body is centered one-half foot, moving it from point r to point m, where it is found on the chest. The other combatant's also will have advanced one-half foot, moving his point of touch from point a to point i, where it will be on the chest. The perpendicular lines through points m and i are three-and-one-quarter-feet from the center of the diagram, with which the shortest distance between the combatants is six-and-one-half-feet. As anyone can recognize from the figures that are present in the diagram, each of the combatants is presenting the entire width of their chest to the other. Their vertical or diametric planes are opposed and the primary vertical plane or common plane that is imagined between the

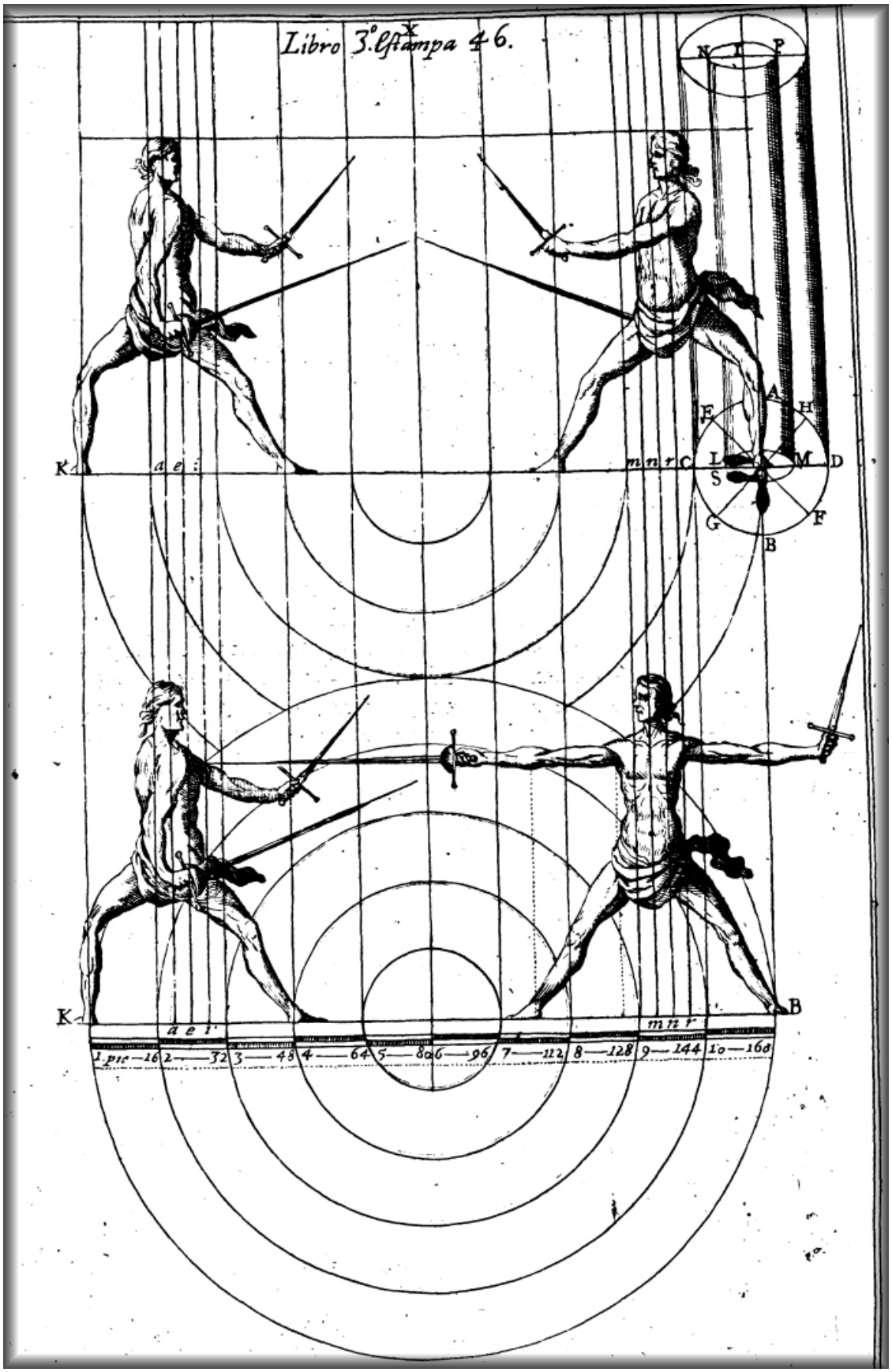
two passes through them. The first to take advantage of occupying it without the other preventing it will be victorious.

To achieve this, we always consider the left feet of the combatants to remain fixed at a distance of ten geometric feet from the center of the heel of one to the other. Thus, the distance found between the bodies is the true medio de proporcion that must be chosen by anyone who strives to be able to move to the proporcionado with the composure, strength, and speed that is able to be enjoyed in the perfection the rear line is capable of when the precepts of the Italian stance and lunge are observed.

To prove the aforementioned, another two bodies have been placed in the diagram such that the distances, lines, and everything else correspond to the ones above. It is assumed that the combatant who is shown at point B, from his normal stance, directs a thrust to the chest of his opponent by means of a forward movement of the arm and advancing his right foot the distance of half-a-foot while throwing his dagger back and straightening the left leg, all executed with free and unencumbered limbs, so that he ends up profiled with his body behind his arm and sword as shown in the diagram. As a result, the line over which the weight of the attacker's body is centered will divide his body into two equal halves from back to chest with a distance of one-half-foot from this line to his shoulder. There will be, as there are, six geometric feet from this shoulder to the point of the sword. This will be found to be sufficient reach for a point of touch on the opponent's chest. Therefore, this is the true medio proporcionado required for this type of thrusting technique that they use in the precepts of the Italian doctrine. The distance it is executed from is determined by the length of the arm and sword according to the measurements that have been given.

Although the base given to the bodies by the manner in which they have been positioned (both in the perfect stance and guard at the medio de proporcion, as well as the medio proporcionado for the shot) is not as natural, composed, graceful, or strong as in the Spanish doctrine with regard to moving forward, backward, to one side and the other, and turning in place, enjoying the perfection that the organization and symmetry of the body is capable of, I have tried to confine it to the most regular form possible following the precepts of science. Also, to provide both medios or distances with enough strength and capability to propel yourself forward or to the side, as well as to resist the drives and assaults of the opponent without awkwardness, falling backward, forward, or to one or the other side in awkward postures with little or no suitability for Destreza, just as foreign nations have done in the practice of their doctrines.

Here is Figure 46 of this Third Book:



Exercises for the body on the inferior plane and the arms and weapons in the superior plane.

For defending yourself and attacking the opponent, it would be of little use for us to teach the student about the most proportional measurements of the entire man and his parts, as well as the measurements of the instruments and how they are to be taken into the hands, along with the understanding of the medios de proporcion and proporcionados, and the art by which he positions himself in the perfect stance and guard of the Italian doctrine if we don't also instruct him in the principal exercises and movements that must be observed with the arms and weapons in the air and the body over the ground so that he can seek in the contest the necessary and appropriate distances and the most suitable medios de proporcion and proporcionados that the reason of this science has manifested for the defense of one's life.

So that the student is not ignorant of these movements, we say that the Italian Diestro is restricted in his general ability to work with the sword, except in the forward direction, because he finds himself positioned with it in the extreme of the rear line. In the movements of the body, he also does not enjoy all of the freedom that a man is capable of because of the position his body is in.

Beginning now with those he is capable of; we assume the student has taken the first guard and has positioned himself on the lower plane by occupying the center of the maximum orb of the medios de proporcion with the center of his left foot and the diameter line of the common orb with his right foot. He may make use of it and the other lines shown in the construction of Diagram 47, which is described in this manner:

Draw a circle on the ground and indicate on it the directions by which the Italian Diestro can practice giving his straight steps.

The maximum orb of the medios de proporcion, AZX, is described by the line segment LA, which is ten feet in length. Dividing this into ten equal parts results in each one being one geometric foot.

Take in it the line segment AB, which is one foot long, and the line segment BD, which is two feet long, and the remaining portion, DL, will be seven feet long. Divide this into seven equal parts at points E, F, G, H, Y and K. Imagine the entire line segment AL makes one revolution around its center at point L. Because the points marking each of these divisions move along with the line, each point will create the circumference of a circle dividing the entire space of the diagram into different concentric orbs.

Next, divide the interior orb or circle with four diameters intersecting in the center at point L, forming eight radii numbered one, five, two, six, three, seven, four and eight. These are the directions and paths by which the left foot can give its straight steps.

Assume the Italian student is positioned over the right-angle with his left foot at the center of the maximum orb at point L and his right foot is separated from it by a distance of three orbs and is located at point H.

Without encumbering the diagram, draw another circle with a radius of one foot at point H around the center or heel of the right foot. Also divide this circle with another eight radii, as depicted in the diagram, by which one comes to understand the straight steps that can be given with the right foot in the following manner:

The step given along line H-1, which is straight toward your adversary or teacher, who is also assumed to be positioned over the right-angle with his left foot on the circumference of the maximum orb at point A and his right foot at point B, is called a straight step or forward step.

The retreating step given along line H-5 is called a backward step.

The step given along line H-2 is called a transverse step to the right.

The given along line H-8 is called a transverse step to the left.

The step given along line H-3 is called a lateral step to the right.

The step given along line H-7 is called a lateral step the left.

The steps given along line H-4 and line H-6 are called lateral-and-backwards-steps to the right or left.

In addition to these lines that demonstrate the paths along which the right foot can give its straight steps, we can also imagine another set of directions for the left foot, which are given the same numbers.

Each of these directions or paths serve different purposes. The straight step, which is given forward, and the other two transversals to the right and left are used to attack.

In opposition to those, the other three steps, the backward one, and the other two mixed-lateral-and-backward-steps to one side or the other, are ordinarily used defensively.

The lateral steps to one side or the other are sometimes used defensively and other times to attack.

In all these steps, you must observe that the centers or heels of the feet end up positioned over the right-angle at the end of their corresponding movements to whichever side they are given.

This right-angle is formed by an imaginary line passing through the tip and heel of the right foot, extending until it intersects with an imaginary line passing through the length and heel of the left foot. When the crossing of these lines forms a right-angle, the resulting posture is more natural, exquisite, strong, and graceful than any other posture. These correspondences of the feet will be demonstrated in the exercises for turning in place.

To better understand what has been explained, figures representing the teacher and the student have been placed in the diagram in a perspective or side view. The same divisions are shown in both the plan view and the side view. A perpendicular line falls from each of the points in the side view to its corresponding point with the same letters on the inferior plane in the plan view, as one can clearly see.

Because the exercises for all these steps have been explained in the Spanish doctrine with the body upright, along with their explanations and diagrams, they will not be repeated here in detail.

In the position or posture in which the body is placed in this Italian doctrine, these types of steps cannot be practiced as easily as they are given in the Spanish doctrine, which we have demonstrated. The forward and backward steps serve as the norm in the Italian doctrine because they are the easiest and most practical in battle. Therefore, we will explain them in the same picture so that the student, when he does the exercises, can see how the perpendicular lines come down from the figures in the side view to the plan view, dividing it by the amounts of the steps, with corresponding letters in each view.

EXERCISE ONE

How the student steps straight forward and straight backwards along the common diameter line in the Italian stance.

THE FORWARD STEP

For the practice of this forward step, we assume the instructor and the student are positioned on the circumference of the castle or fortification of our Destreza. The instructor is considered to be positioned with his left foot at point A and his right foot at point D. The student is positioned with his left foot at point S and his right foot at point P and there is a distance of three geometric feet between the center or heel of one foot to the other. The student's weapons will be placed in the first guard, which the Spaniards call open scissors and the Italians call *Intillarmi*, as shown by the figure at position V in diagram 47.

From this position and distance, the instructor will clearly demonstrate for the student how to practice the forward and backwards steps with distinct movements so that the attentive student can imitate them, giving the forward steps in this manner:

The student will march his left foot the distance of one foot from the point labeled S to the point labeled R. After the left foot has been placed, he will advance his right foot, marching the distance of another foot from the point labeled P to the point labeled O, either doing so in a single step or in two consecutive half-foot steps. In doing so, the student will end up perfectly in his stance and guard just as he was before having made the movement. The instructor will correct any mistakes the student makes before the student gives any more steps.

The student will once again make a second march with his left foot from the point labeled R to the one labeled Q. When it is placed, he will walk his right foot from the point labeled O to the one labeled N, doing so with only one step or in two consecutive half-foot steps, which will be easier, particularly for someone just beginning these exercises. This will be done without changing the position of the weapons or disrupting the stance.

The exercise of this straight step along the diameter line of the common orb is taught in this form and manner and the student will continue giving them until he reaches the medio de proporcion

with his left foot positioned at the center of the figure at point L and his right foot at point H, as depicted. From this distance and position, the student will begin to give backwards steps in the following manner:

THE BACKWARDS STEP

In order to retreat or withdraw with this backwards step, the student will begin by withdrawing his right foot the distance of one foot from the point labeled H to the point labeled Y. This will be done with either a single step or in two consecutive half-foot steps. Having placed the right foot, the student will withdraw or back his left foot up a distance of one foot from the point labeled L to the one labeled M, ending up afterwards in the same stance and guard as he was in the beginning.

The student will continue giving his backwards steps in this same manner until he returns himself to the circumference of the maximum orb, which is where he was at the beginning of the exercise. This will be done without disrupting the stance and guard that is shown by the figures that are depicted in the side view at the top of diagram 47.

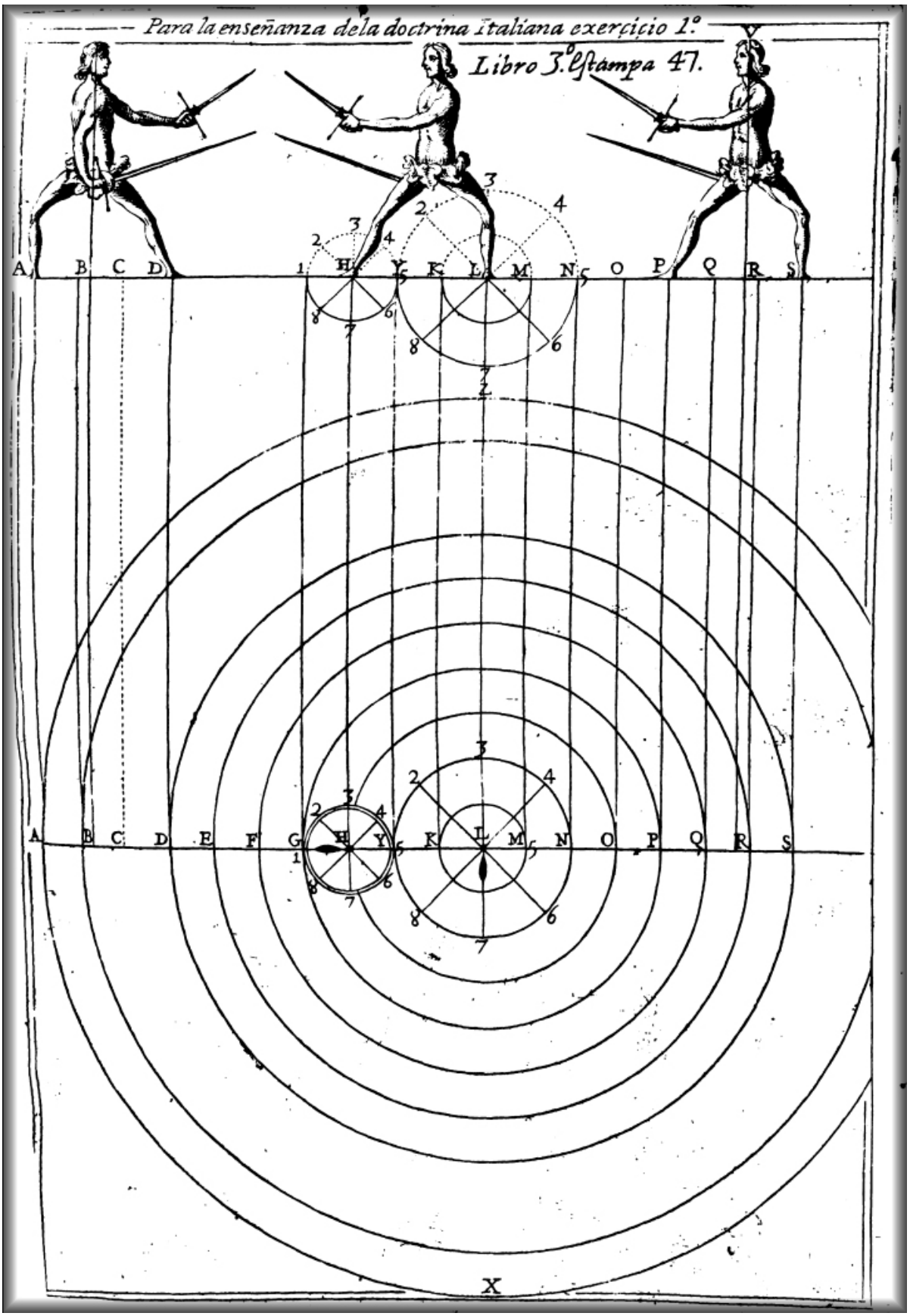
Once the student understands how these forward and backwards steps are practiced, he will be able to begin the other exercises. The instructor will demonstrate each of them so that the student can imitate them, adjusting the amounts by which they are given until the student can perform them while making his marches with either foot sometimes a distance of more than one foot and sometimes less without awkwardness and with ease of the limbs so that, with this practice, they will obey his will in battle.

NOTICE

Because the body is in an upright and natural position In the Spanish doctrine, and the centers of the left and right foot are about one foot apart from each other, it is more natural to step with the legs straight and without forming an angle with the back of the knee. In doing so, the body is gallantly carried with the ease and composure required by those precepts.

In the Italian doctrine, the body is crouched down approximately one foot with the legs wide apart, forming an angle with the back of the left knee. The weight of the body is maintained over the left leg while the right leg is extended in such a manner that there is ordinarily a distance of about three feet between the heels. The right leg and thigh are straight without forming an angle with the back of the knee. From this position, if the student wants to give a step, whether it is forward or backward, it will be very difficult with the leg and thigh straight. Therefore, the student is permitted to walk by forming as obtuse an angle as he can with the back of the right knee. In doing so, all of his steps will be relaxed and given with ease, as is verified by the bodies of the combatants depicted in Diagram 47, the right legs of which are not at all points straight. The Diestro will imitate this.

Here is Figure 47 of the Third Book:



EXERCISE TWO

Describe a figure which represents how the student remains over the right-angle while turning in place over the center of the heel of his left foot in opposition to steps given by his opponent along the circumference of the maximum orb.

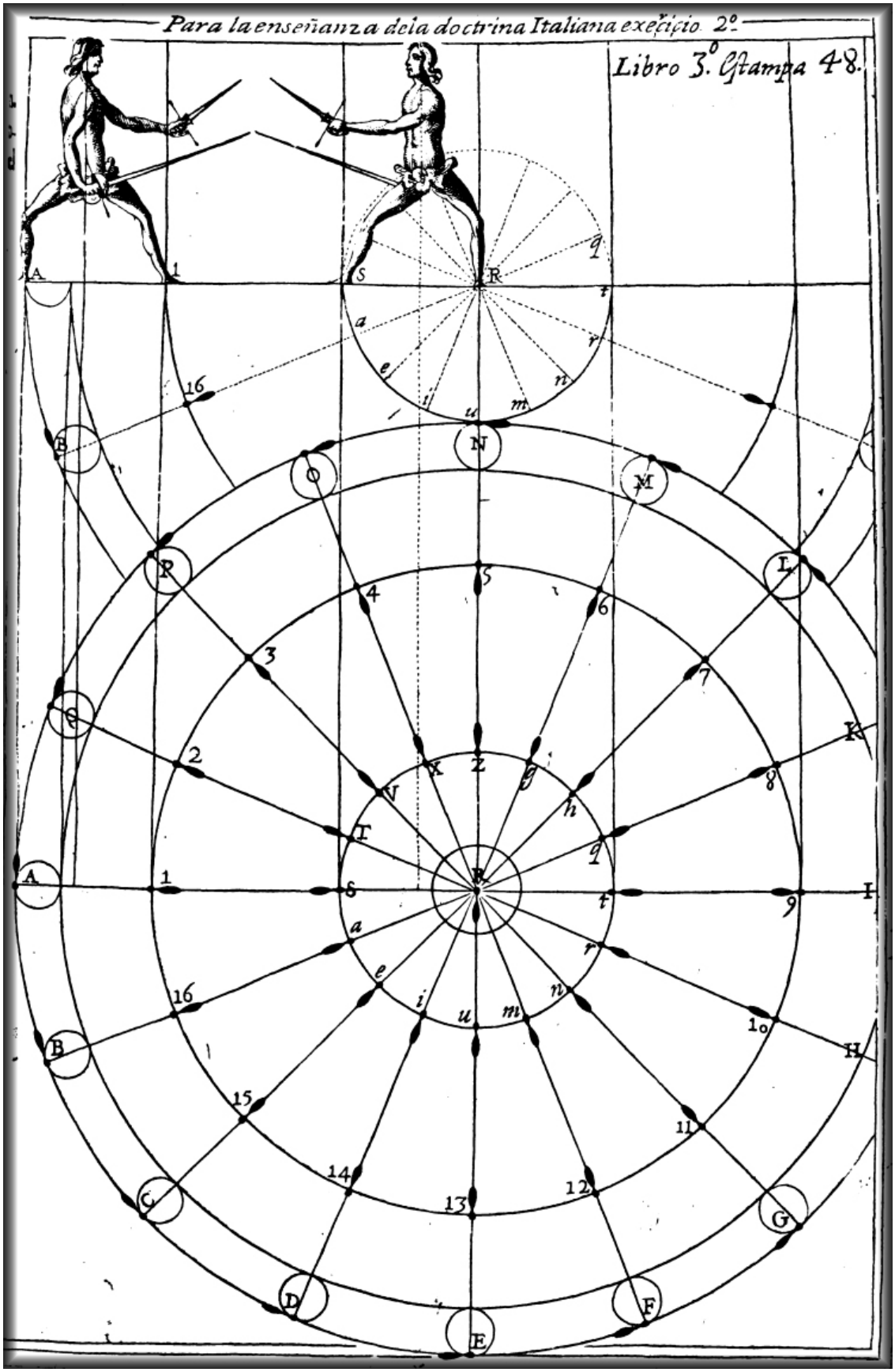
It is given that the circumference of circle ANIE, which represents the position of the castle, fortification, or jurisdiction of the medios de proporcion, is divided by two diameters, AI and NE. It is also given that the entire figure is divided by 16 radii, as depicted in diagram 48. The student is positioned with the heel of his left foot on point R at the center of the diagram. The tip of his left foot is over radius RE, and his right foot is three geometric feet away, located at point S and over radius RA so that he is positioned over the right-angle, as depicted by the figures shown in the plan and side views of Diagram 48. This diagram also illustrates for better understanding the position the feet must be in to be over the right-angle.

It is also given that the opponent or instructor is positioned over the right-angle with his left foot over point A and his right foot at point 1 with a distance of ten geometric feet between the centers of the left feet of the student and instructor. Because stepping along the diameter line, AR, to attack is impeded, the instructor will attempt to step to either side along the circumference of the maximum orb.

It is assumed this step is given with a curved step from point A to point B with the left foot or with the right foot from point 1 to point 16. When this step is given, whether it is begun with the left or right foot, the student will turn in place to his left side over the center of his left foot, moving its tip from radius RE to radius RF and occupying this radius. At the same time, he will raise his right foot and carry it from point S to point a, settling the entire foot over radius RB, which also forms a right-angle as shown by lines RB and RF in the plan view of diagram 48 and by lines Ra and Rm in the side view of the same diagram.

This revolution is continued along the other radii with the same correspondence of the feet and to one side and the other, as illustrated by the footwork symbols. Doing the exercise in this manner, the student achieves turning in place over the center of his left foot in opposition to steps that are given by the instructor along the circumference of the maximum orb. The student will always strive to remain positioned over the right-angle corresponding to the obligatory radii.

Here is Figure 48 of this Third Book:



EXERCISE THREE

Describe another figure representing how the student can maintain the right-angle while turning in place over the center of his right foot in opposition to steps his opponent gives along the circumference of the medios de proporcion.

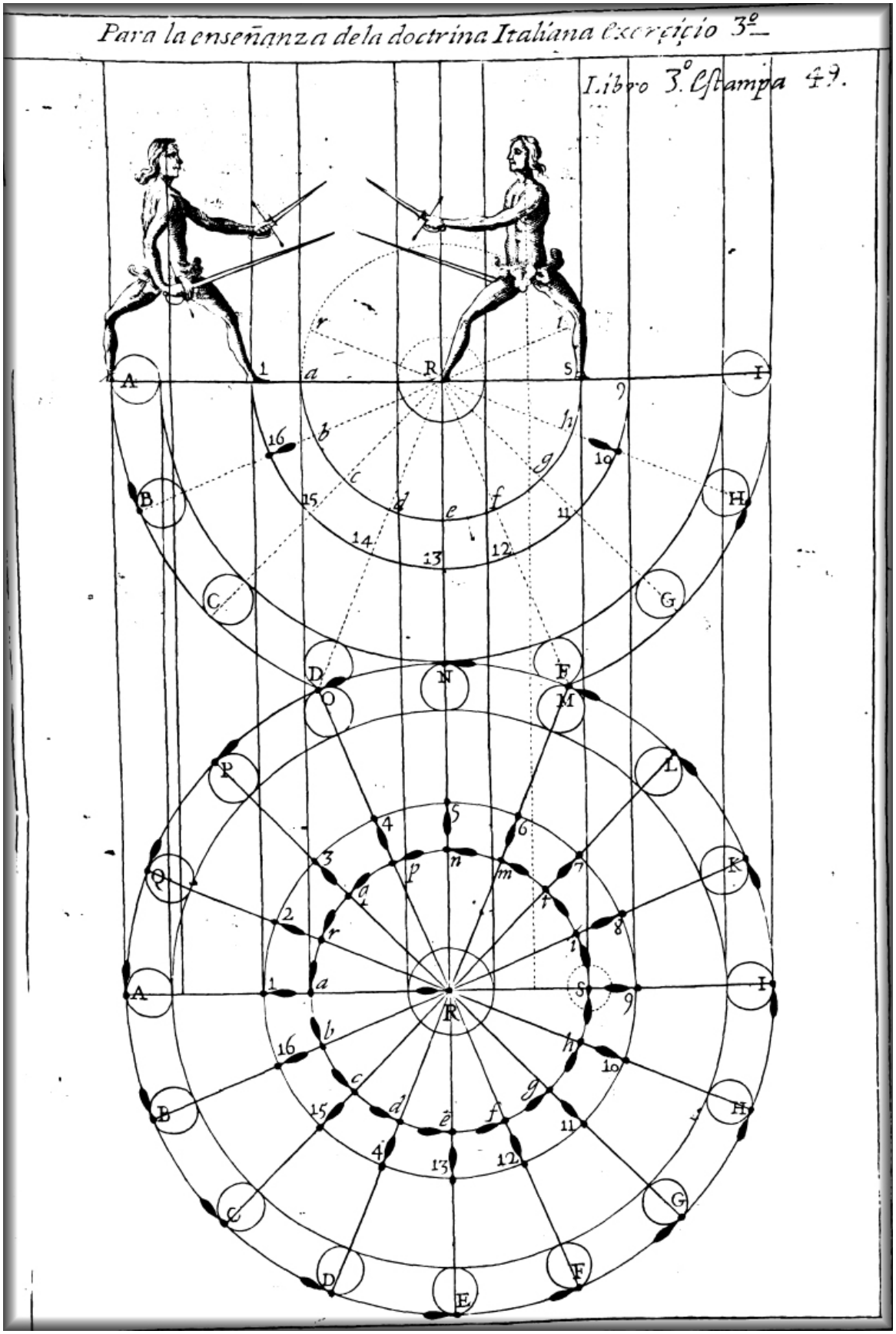
It is given that circle ANIE is divided by two diameters, AI and NE, and the entire circle is divided by 16 radii, as shown in figure 49. Also, that the student is positioned with the center of his right foot in the center of the of the figure at point R with the length of his right foot over radius RA. His left foot is three geometric feet away from and crossed behind the right foot, as shown at point S, in such a way that the heel of his left foot is on the same diameter as the heel of his right foot, and he is positioned over the right-angle.

It is also assumed that the opponent or instructor is at the medio de proporcion with a distance of ten geometric feet between the centers of the left feet of the two combatants and is positioned over the right-angle with his left foot over point A and his right foot at point 1. Because he is impeded from stepping freely along the diameter, AR, to attack, the instructor will try to step to one side or the other along the circumference to approach and safely attack the student, who is found in the center of his castle or fortification.

It is assumed that the step is given from point A to point B by means of a curved step with the left foot or with the right foot from point 1 to point 16. The student will, from the center of his fort, oppose his opponent's step by turning in place over the center of his right foot, moving the tip of it from radius RA to radius RB. At the same time, the student will pick up his left foot, carrying it along the circumference from point S to point i where it ends up crossing the same diameter, BK, over which the right foot is placed so that, by having the same correspondence as it had to diameter AI, it also forms a right-angle.

The Diestro will continue opposing the steps of his opponent or instructor by turning in place over his right foot and carrying his left foot to successive diameters to one side and the other so that he is again found to be positioned over the right-angle, maintaining the same order and correspondence of the feet and lines as is shown in the top-down view of figure 49. By practicing in this manner, the student will achieve the habits required for turning in place over the center of his particular circle.

Here is Figure 49 of the Third Book:



EXERCISE FOUR

In which the student is taught how he must practice in order to learn how to correctly shoot or throw the thrust from his perfect stance and guard according to the method and circumstances required by the Italian rules and precepts, without whose advice he would proceed blindly. Also, the exercises of the wall or breastplate as well as all the rest necessary to his perfection.

The student is positioned in his perfect stance. His weapons are well placed with his dagger in its first guard and without offering more than one point where he can be attacked, which is determined and voluntarily given, as is depicted by the figure labeled I in Diagram 50.

The instructor has placed himself at the proportionate distance and is positioned in the same guard as the student, as shown by the figure labeled K. In this position, he offers a point between the two weapons and between the diametric and right collateral.

With the student positioned in his perfectly assumed stance with the proper distance and direction to the determined point, the instructor will tell the student to, from that regulated posture, rotate his body from the waist up, reducing the diametric plane of the chest, which he has forward in the squared stance that he is in, to that of the profile so that he ends up presenting his right vertical. With the force of his left leg, the student will shoot the thrust by means of a forward movement of the arm and sword while, at the same time, marching with his right foot a distance of half a foot, aiding these actions by straightening the left leg and thigh and throwing the dagger back. This will be done in such a manner that all of these movements of turning of the body, marching the right foot, straightening the left leg, throwing the dagger back, and firing the shot of the thrust are coordinated and it appears to the senses that there is no hesitation between them. As the thrust is completed, the arm and sword will be at their greatest reach and in the right-angle and the body will be upright and equally over both legs, which will end up with no angle formed by the back of the knee, as shown by the figure labeled N.

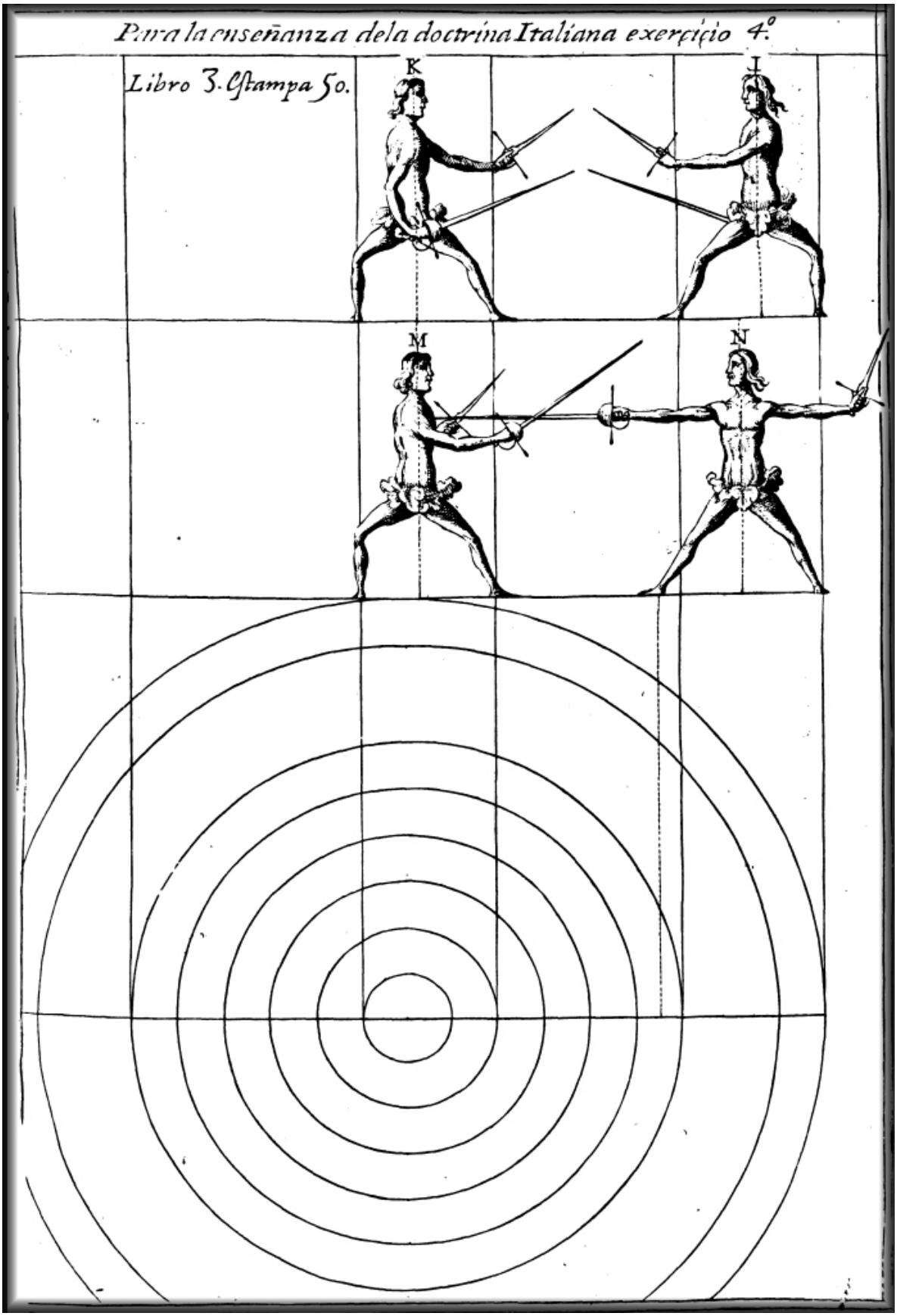
The instructor will have his sword ready and will go to receive the student's by means of a mixed-forward-and-violent-movement while, at the same time, making a mixed-remiss-and-backwards-movement with his dagger, which will be in front, trapping the thrust of the sword between the two weapons as shown by the figure labeled M, taking the direction by the shortest path and without impediment. Having taken the student's sword, the instructor will see if the student is looking directly at the point where he directed his wound and if the student's body, arm, sword, dagger, legs, and feet are working their actions with perfection. Also, if the student ends up well positioned with his body profiled behind the arm and the arm behind the sword. The instructor will correct any mistakes the student makes.

From this position that the bodies are in, the instructor will also tell the student to quickly return his body from the vertical plane and profile he is found in after having fired his shot, restoring it to the squared stance it was in before the thrust and presenting the diametric plane of his chest. At the same time, the student will withdraw his right arm and sword, return his right foot to its place, and

place his dagger and left arm forward. The student will coordinate these actions in such a way that they are done at the same time, without one being before the other, ending up in the position and guard that he was in before the thrust.

Restored to his guard, the student will wait for the teacher to instruct him to shoot additional times with great control, account, and reason. When told to shoot, he will fire another shot or thrust according to the same circumstances and requirements as for the first. The instructor will trap it between his weapons. From this stop, the student will coordinate his actions to restore his guard and wait for the instructor to give the command to continue with another thrust and recovery of his stance. Having fired the necessary shots, the instructor will tell the student to rest before repeating the exercise. This will continue for several days until the instructor recognizes that the student does it with ease and composure of the limbs.

Here is Figure 50 of the Third Book:



EXERCISE FIVE

In which the students practice the methods of throwing the shot of the thrust against the wall or breastplate and learn how to pass it by or remove it with the dagger.

For this exercise, we assume two combatants or students will alternately practice the rules and observations of the Italian thrust, training one to remove the shot or thrust with the dagger and enabling the other to thrust with the necessary balance of skill and quickness. The instructor will be present so that he can adjust their precepts and correct any mistakes the students make in thrusting or removing the thrust, instructing them to alternate in this exercise so that they equally learn to thrust and remove the thrust.

For the exercise of learning to defeat the execution of the shot of the thrust, one of the students wields a dagger in his left hand in the manner discussed in the beginning. He will be equipped with a breastplate appropriately made so that it does not hinder the composure of the body or agility of the limbs but is sufficient to be able to resist the shots or blows of the thrusts that will be directed to his chest. With his back to a wall, he will present his chest forward. With his feet positioned in his stance, he will gather his right arm behind his body and extend his left arm, putting it in front and somewhat in the acute angle with his fingernails up and the dagger somewhat in the high line. Having done so, he will end up in the first guard, which is called open scissors, leaving an open point along the inside part on the diametric of the chest, as shown by the figure labeled O in diagram 51.

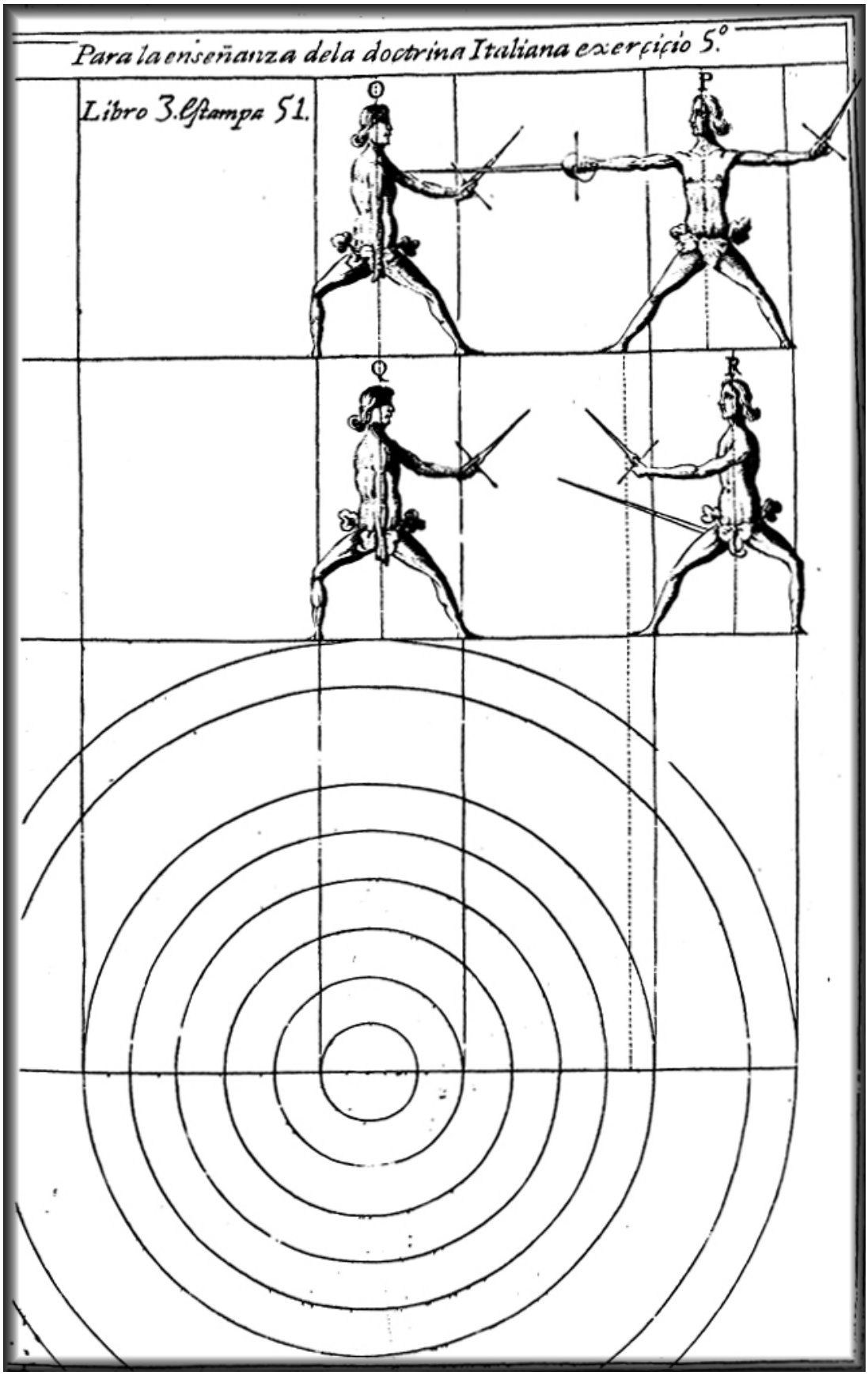
For the exercise of learning to thrust, the other student will take up a sword and dagger, wielding them, as has been explained, with his body positioned correctly and his left foot placed at the medio de proporcion. From this position, he will extend his right foot along the common diameter line until the center of his right heel is three-and-one-half-feet from the left, his body is equally over both feet, and his arms are aligned with the horizontal plane in such a manner that they form a right-angle with his sides. Making an accurate touch with the point of his sword on the chest of the student who is against the wall, he will be at the medio proporcionado pertaining to the shot of the thrust, whose accurate measure is shown by the figure labeled with the letter P in Diagram 51.

From this illustrated position and accurate measure to the chest of the opponent, the Diestro will retreat to the medio de proporcion in the following manner: he will withdraw his right foot a distance of one-half-foot while, at the same time, his right arm and sword will go to their appropriate place as he puts his dagger and left arm forward, all exactly as explained in the previous exercise, ending up in the position and guard shown by the figure labeled with the letter R in diagram 51.

One student is thus positioned ready to fire the thrust and the other is firm and immobile waiting to remove it, as shown by the figure labeled Q in diagram 51. The student who removes the thrust will observe all vigilance in looking at the guard of the sword of the student who thrusts so that he will be able to achieve success in removing it. As for the one who thrusts, he will make no pretense of attacking to one place and shooting to another. Nor will he move the sword or dagger, speak, nor take any action that might divert the attention of the one who is against the wall. Instead, he will remain steady in his stance and will begin with punctuality and composure, directing his shot straight to the point along the shortest corresponding path, which will be the diametric of the chest.

To be successful in the shooting of the thrust, which will be by means of a forward movement of the arm and sword, he will march with the right foot a distance of one-half-foot. These actions will be aided by straightening the left leg and thigh and throwing the dagger back in such a way that all of these movements are completed at the same time, ending up in his greatest reach and reasonably in the right-angle at the end of the thrust, aligned as he was when taking the measure of his reach. All of this is executed as was explained in the previous exercise. So as to not duplicate or say the same thing many times, those circumstances will not be repeated. Having fired his shot, whether or not the execution was perfect, the student will return his body from the position it ended up in and recover his stance and guard, withdrawing his right foot, arm, and sword along the shortest path until they are placed in their proper places and the dagger and left arm are thrown in front. Observing this, the students will continue to alternate practicing the firing of their shots.

Here is Figure 51 of the Third Book:



EXERCISE SIX

So that, in the open or away from the walls, the student will be able to fire his shots or thrusts by means of forwards or backwards steps along the common diameter line.

The instructor and student are positioned in their perfect stances and guards at the distance of the medio de proporcion. The instructor is firm and immobile, waiting as shown by the figure labeled with the letter A in Diagram 52.

The student will, from his position at the medio de proporcion, which is depicted by figure B in the same diagram, step to the proporcionado throwing a thrust (by means of a forward movement of the arm and sword and marching one half foot and all of the other circumstances that have been learned of the quickness and uniformity of actions or movements in their execution), which will be directed between the instructor's diametric and right collateral. The student will end up contained in the right-angle, as shown by the figure labeled with the letter C in Diagram 52.

The instructor will trap the student's sword between his own weapons, as shown by the figure labeled with the letter D and will assess the composure of the student's body as well as the extension of the arm and the tip of the sword as it is directed to the point on the right collateral. If he sees no imperfection in the shot worthy of correction, the instructor will withdraw by means of a backwards step, retreating a proportionate distance until he reaches the position shown by the figure labeled with the letter E in Diagram 52 so that the student can, upon recovering his stance and guard, which he will do by putting in his left foot and carrying his weapons along the shortest path to their proper places, once again be at the distance of the medio de proporcion, from where he will continue to fire another shot.

They will walk across the ground in this manner, with the student shooting and the instructor receiving the shot and taking away the distance by means of a backwards step, which the student will recover by advancing with a forward step. Having fired five or six blows in the referred to manner, they will go back again, retreating along the same line to the places they were in at the beginning of this exercise. They will achieve this with perfection by following what is shown by the figures in Diagram 52 and what is explained below.

Assuming the instructor has retreated until he has arrived at the position indicated by figure F in Diagram 52 and the student has fired his shot and has ended up profiled behind his arm and sword, as shown by the figure labeled with the letter G in Diagram 52, then the student will immediately retreat from this position to the medio de proporcion or common privation in the following manner: the student will withdraw his right foot, giving a backwards step from point 12 to point 13 without removing his arm and sword from their line and greatest reach. Afterwards, he will pull back his left foot, withdrawing it also from point 14 to point 15. At the same time the left foot is removed, he will withdraw his right arm and sword, and he will reduce his left arm and dagger to their final position, carrying each thing to its proper place so that all seems according to the figure labeled with the letter H in diagram 52. As a result, the student will have recovered his stance and guard with punctual union and composure and will be ready to continue the operations of this exercise, waiting for the instructor to approach the medio de proporcion with a straight or advancing step. When the instructor reaches the medio de proporcion, the student will fire another

shot as explained above and the instructor will trap the thrust between his weapons, telling the student to retreat to the medio de proporcion and recover his united and perfect stance and guard.

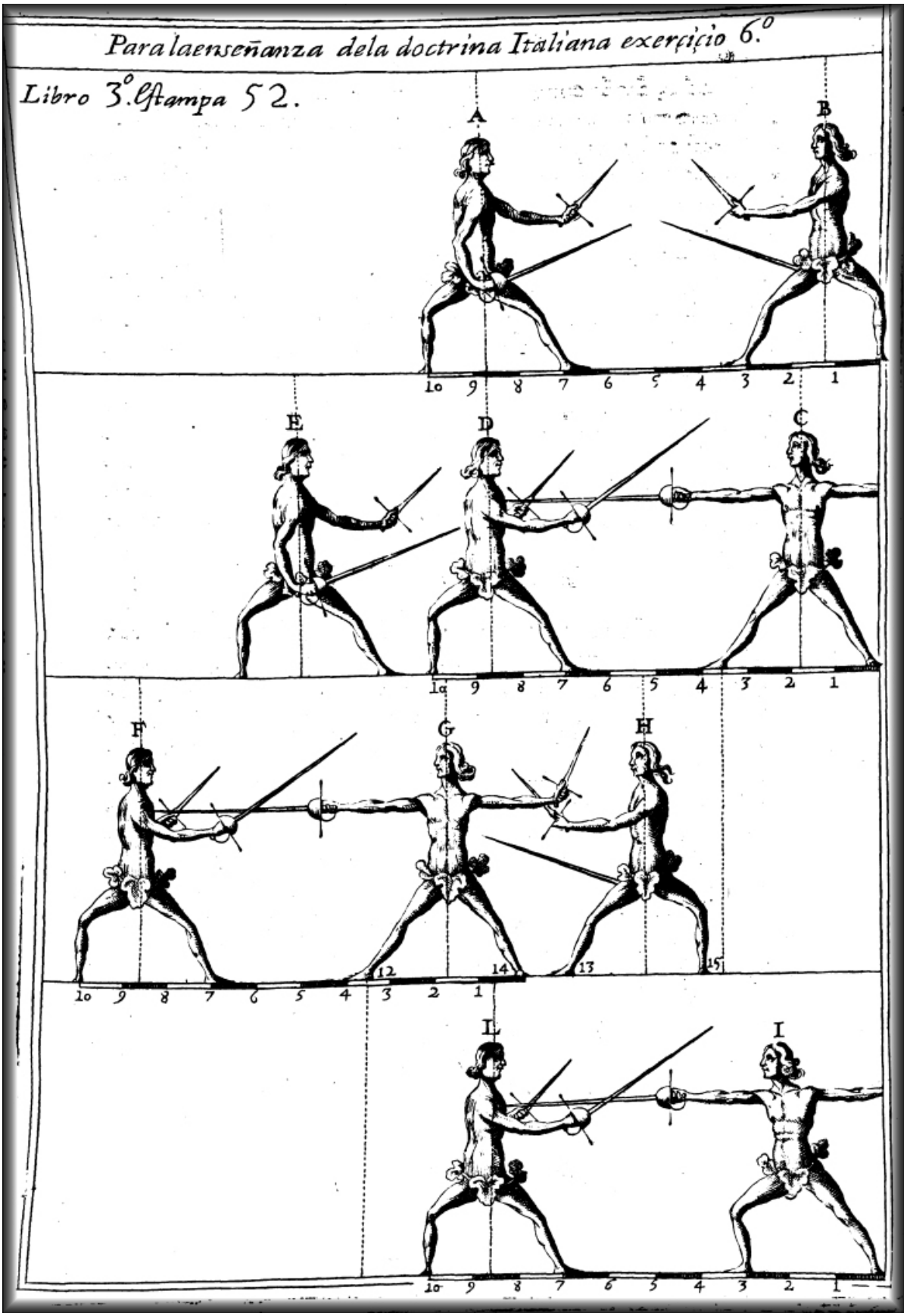
They will continue this exercise as explained above until the student performs it with the necessary perfection.

NOTICE

The student should also be taught to perform this exercise, as well as the previous and the following exercises, firing the shot of his thrust by bending the right knee and throwing the body forward in such a way that the weight of the body falls over the right knee. This can be done with or without the foot making a short march since, by simply bending the knee, the student will reach the opponent with a sufficient portion of the sword, as is recognized by examining the figure who has shot at the instructor and is labeled with the letter I in Diagram 52. The instructor's position is represented by the figure labeled with the letter L in the same diagram.

This manner of shooting is done with great quickness and security and the body ends up in a very strong stance, immediately ready to withdraw the right foot and recover the perfect guard and to spring back, if necessary, at once withdrawing the body and weapons to their proper places.

Here is Figure 52 of the Third Book:



EXERCISE SEVEN

Which serves as a prelude to introducing the student to the means of battle so that he becomes accustomed to firing the shot of first tempo or first intention with courageous gallantry.

For the perfection of this exercise, it is necessary for the student to display true mastery of the fundamentals of the previous exercises, performing and acting with confident understanding of their precepts and exquisite instructions, both in the gallantry of the shot and the surety of its removal.

It is given that the student is not lacking in any of the parts pertinent to each of the exercises and that he knows how to perform them with easy freedom, nimbleness, strength, and dexterity, as required.

Let us assume the instructor is found on the circumference of the maximum orb or line of circumnavigation and is positioned firm and immobile in his stance and guard, as depicted by the figure labeled with the letter A in Diagram 53. Let us also assume he is equipped with a breastplate and a sword that is one quarter vara or one foot lesser in length than the student's sword.

Let us also assume the student is positioned in his guard and stance at the medio of common privation, which is also the line of circumnavigation, as shown by the figure labeled with letter B in Diagram 53.

From this position and distance, the student will march directly toward his instructor by means of straight steps, seeking the distance where he can wound. Upon arriving at the medio de proporcion, he will very precisely go to his best stance, girding himself in the most closed guard.

The student will very cautiously examine with insightful attention the position he finds the instructor's body and guard to be in, seeing where he voluntarily offers him a point and considering and noticing if it is sufficient to resolve the shot of the thrust and cleanly retreat without the instructor responding in second tempo. If he thinks the point is sufficient and the retreat is not difficult, the student will throw the thrust or fire the shot with as much courage, violence, strength, and quickness as he is capable of. He will unite at one time the actions of the perfect example of throwing the thrust with the marching of the right foot, throwing the dagger back, and straightening the left leg, ending up at the completion of all of these actions and movements in his greatest reach, profiled, and contained behind his arm and sword, as shown by the figure labeled with the letter C in Diagram 53.

Immediately after the arm has given its full extension, the student will retreat to the medio of common privation with his sword straight and defending his body, where he will end up having recovered his firm stance and guard, as shown by the figure labeled with the letter D in Diagram 53. This will be done whether or not the thrust was effective because the instructor will apply his dagger to remove the thrust and will direct his sword at the same time to the closest point of touch on the student's body. The student will focus on the timing of firing his shots without breaking the distance appropriate to his greatest reach so that he can promptly retreat to the safety of his firm

guard. From there, he will once again march toward the instructor, who will also have recovered to his own guard and will be waiting in it for the student to arrive a second time at the distance where the student is able to fire his shot.

This exercise will continue with the same order, moderated by reason, until the student achieves perfect form and knows how to achieve it safely.

NOTICE

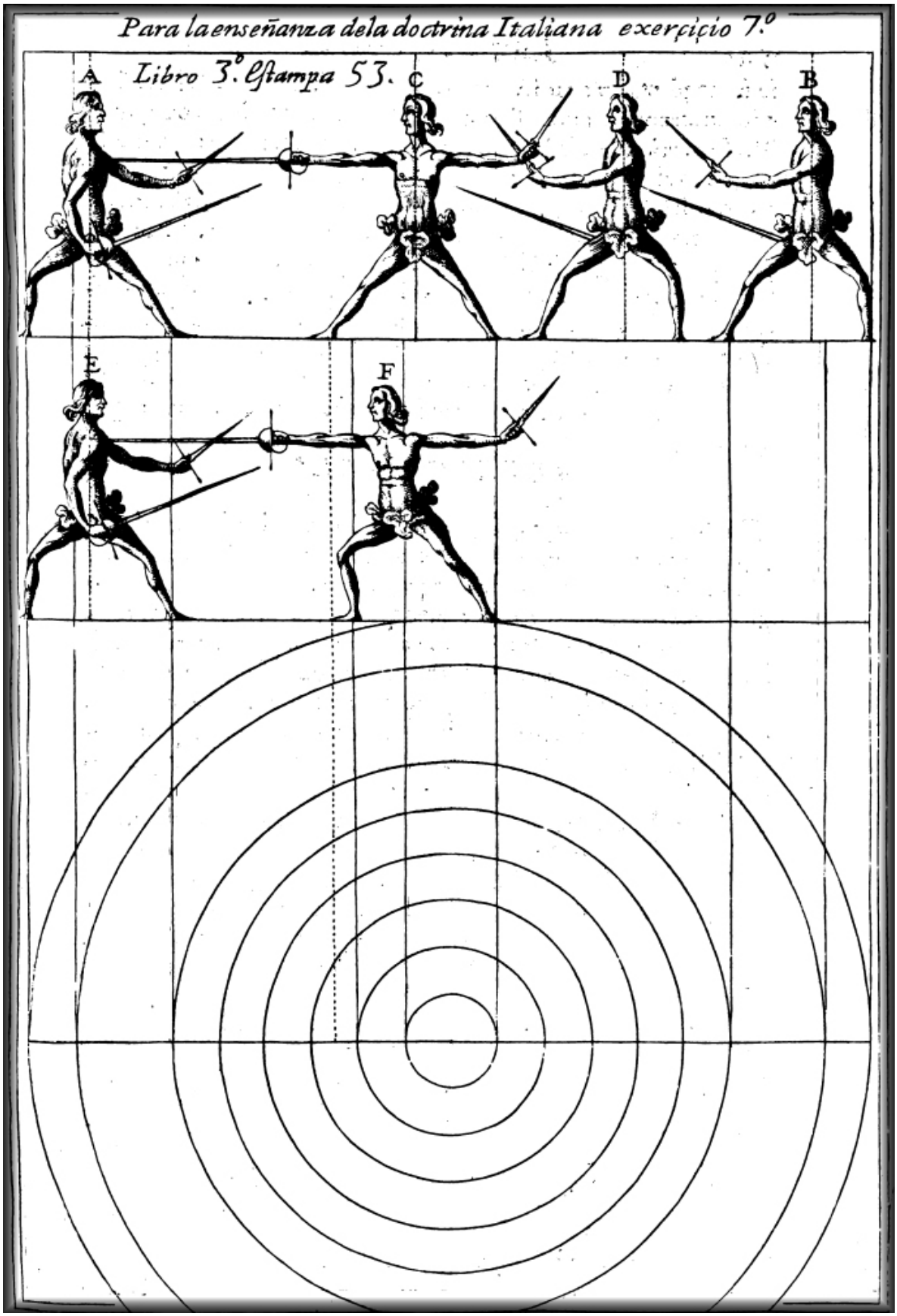
If the point voluntarily offered to the student by the instructor is deemed insufficient to throw the thrust, the student will seek another with art, whether with a deception of foot, or of hand, or of voice, or all together, threatening an attack to one side or the other, above or below the dagger. If the instructor changes position or is disrupted by wanting to protect the threatened part, the student will wound him by the other part, or that which is found to be most open and least defended. If the opening the student discovers is not sufficient to safely throw himself at it, he will hold back with vigilant care, protecting himself with his dagger so that, if the instructor shoots during the deception, he can attend to its removal. The student will do everything cautiously, taking care not to hinder his weapons.

However, the documented exercise being, as it is, only the teaching of precepts and not rigorous battle, we suppose that the instructor will leave a sufficiently open point in his assumed stance where the student will want to resolve the shot of his thrust.

ANOTHER NOTICE

The student will also be taught to perform this exercise by firing the shot of his thrust by bending the right knee and throwing his body over it, as depicted by the figure labeled with the letter F in Diagram 53. The opponent's position is shown by the figure labeled with the letter E in the same diagram.

Here is Figure 53 of the Third Book:



EXERCISE EIGHT

Which introduces the Diestro to what he needs to know to take advantage of apropriado timing in battle and so that, waiting with calm spirit, he is taught and accustomed to shooting the thrust from his stance against an opponent that is marching to seek the distance from which he can attack the student.

For this exercise, it is assumed that the student is firm and well placed in his guard, from which he wishes to take advantage of the courageous action of waiting, deliberately offering only one point where his opponent is able to direct a wound, as shown by the figure labeled with the letter E in Diagram 54.

It is also assumed that the instructor marches toward the student from the medio of common privation, seeking the proportionate distance to shoot, as shown by the figure labeled with the letter F in diagram 54.

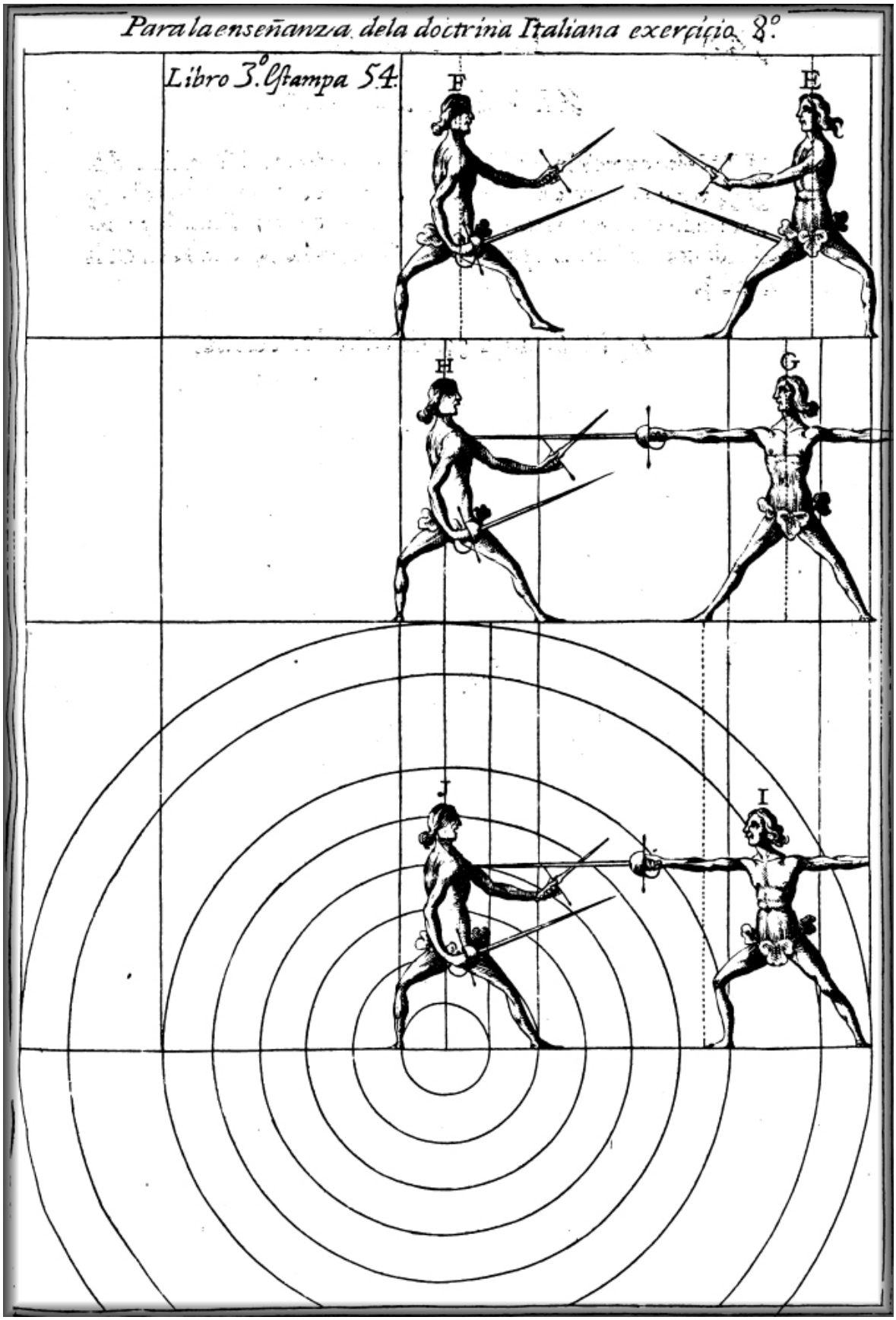
Against this, the student will, with great skill, attention, and careful insight, watch and see when the instructor is close to reaching the medio de proporcion. When the instructor is fully in the final act of arriving there, which will be having his foot raised so that he can place it down at the medio de proporcion, as shown by the figure labeled with the letter F in Diagram 54, the Diestro will take advantage of that moment, resolving to direct his thrust to the nearest point while, at the same time walking with his right foot, throwing his dagger back, and straightening his left leg, all of which is done with the quickness, freedom, composure and uniformity of movements required for this instantaneous throw of the Italian thrust. The student will end up, after the execution of it, in the right-angle, as shown by the figure labeled with the letter G in Diagram 54.

From this position, the student will very quickly retreat to the medio of privation while protecting his body with his arm and the guard of his sword. Recovering his stance, the student will confidently wait for the instructor to march, once again seeking to arrive a second time at the medio de proporcion. The student will take advantage of the final moment or action, repeating another shot with the quickness and circumstances explained above, learning how to succeed in firing the shot and to retreat to the medio of common privation after its execution, waiting until he is able to repeat the shots with the same order and precision. In this exercise, the student practices the good precepts of knowing how to recognize and take advantage of the final action or movement of the opponent choosing the medio de proporcion by stepping to the distance of the proporcionado and successfully firing a thrust at the opponent and then cleanly retreating to his guard.

NOTICE

This exercise must also be taught with the student firing his thrust by bending his right knee and throwing his body over it, as shown by the figure labeled with the letter I in Diagram 54. The position of the opponent is represented by the figure labeled with the letter J in the same diagram.

Here is Figure 54 of the Third Book:



EXERCISE NINE

Which also serves as an introduction to the means of battle so that the student is accustomed to, with courageous action, safely removing the thrust and shooting his own in second tempo or second intention.

For this exercise, we assume the student is positioned at the center of the maximum orb at the position depicted by the figure labeled with the letter H in Diagram 55.

The instructor is positioned on the line of circumnavigation at the position depicted by the figure labeled with the letter I in Diagram 55.

It is also assumed that it is the student who wishes to take advantage of the courageous action of waiting, confident and immobile, in his stance and guard, uniting his weapons and voluntarily offering a single point of touch while wearing a breastplate and equipped with a sword that is one quarter vara or one foot lesser in length than the sword of the opponent that he is fighting against.

It is given that the instructor will, from his position at the medio of common privation, march directly toward the student by means of straight steps, seeking the distance from where his able to wound in first tempo.

It is also assumed that the instructor has arrived at the medio de proporcion and recognizes the point voluntarily offered by the student. Having recognized it, he will step to the medio proporcionado, making an attack by thrusting in first intention with the appropriate and necessary parts.

The student will apply his dagger by means of a mixed-natural-and-remiss-movement to remove the thrust, as depicted by the figure labeled with the letter H in Diagram 55. The student will shoot his own thrust of second tempo or second intention, which is also called “in response”, directing it to the closest point of touch, which will be the instructor’s shoulder or face, as shown by figure J, which represents the Diestro, and figure L, which represents the instructor, in Diagram 55.

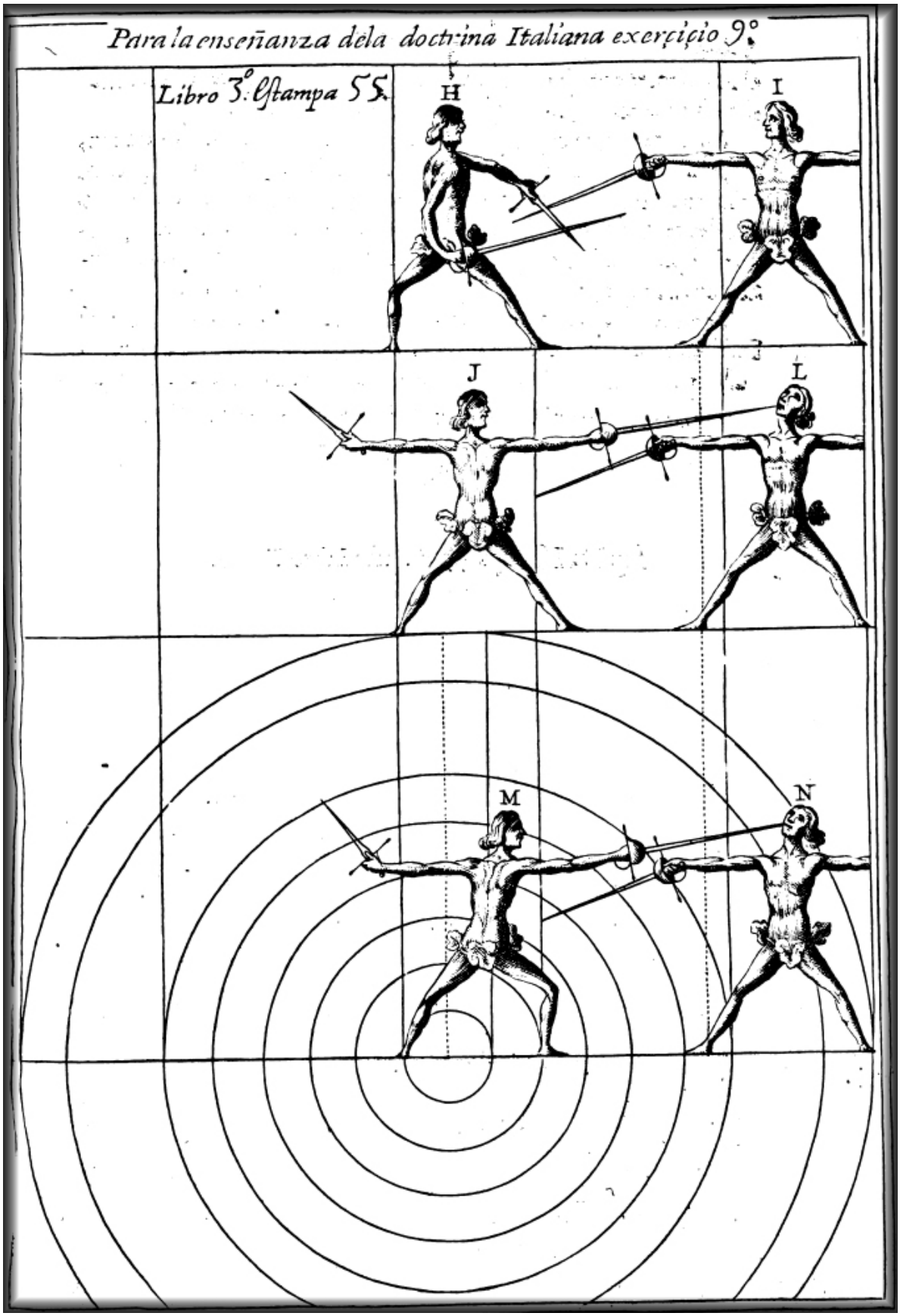
The student with unite the actions of removing the thrust with the dagger and firing the shot with his sword in such a manner that there is no distinguishable time between them (although, in reality, the removing of the thrust comes before the shot) and they are said to be at the same time. For the perfection of this work, the quickness with which the actions are done is reputed to be at the same time.

After having defeated or removed the instructor’s shot and fired his own in response, the student will punctually recover his firm stance, ending up ready to continue firing in second intention. The instructor will then proceed, once again seeking the distance to shoot at the student in first intention. This thrust will be removed by the student with his dagger. The student will shoot at the same time with his sword, taking advantage of having appropriated the medio proporcionado, which the instructor has offered with his actions. The exercise will continue in this order and manner of removing and shooting until the student does it with perfection.

The reason the breastplate is equipped in some of these exercises is so that the chest of the one who waits for the first tempo attack is protected against a shot that is landed because of carelessness, or by accident. The use of the short sword is so that the one who shoots in second intention does not harm the other with his response. With these precautions, the participants can courageously fire their shots in one and the other tempo with resolve.

This exercise must also be taught with the student firing the shot of his thrust by bending the right knee and throwing his body over it, as shown by the figure labeled with the letter M in Diagram 55. The position of the opponent is depicted by the figure labeled with the letter N in the same diagram.

Here is Figure 55 of the Third Book:



Book Three, Chapter Thirty-One

Introduction to the doctrine of Bella Española, whether with the sword alone or accompanied by the dagger, as well as the exercises necessary for teaching it perfectly and, according to its rules, the opposition you must make against the Italian method of shooting.

Diverse ways of positioning the body and weapons have been tried in the practice of the Spanish doctrine by Diestros in opposition to the French and Italian doctrines without having found, until now, any demonstration assuring them of the certain safety of its opposition. This has been the reason that, with presumptuous arrogance, they have gravely ostentated, and ostentate, and with equal passion have the aficionados conceded, and concede, saying it is not possible to attack the Italian doctrine in any manner, nor is it possible to oppose it with the Spanish doctrine, asserting with vanity and waning confidence that, with the dagger, they achieve total privation of potency and act on anything done in the Spanish method (regarding the battle of swords and daggers). The simple delusion of this has been revealed by almost infinite acts in which we have opposed the greatest fencers of Europe, causing them no little admiration when they experience the superiority of our propositions for the sword alone and little security in their own. With double weapons, the diverse effects have been seen of those that have, up until now, not failed in their handling of weapons according to the Spanish precepts (which remain declared in the high, low, real, and virtual atajos). However, with the sword alone, some profess the advantage of the Spanish precepts, while others are neutral in confession. By simply placing the Diestros in the position I will explain and positioning the body crouching with the right collateral forward, their opponents will find themselves cut off and disadvantaged in any of the lines they wish to proceed against the Spaniard's body in from their back position, whose professors, recognizing the difficulty of their shot and how easy it is for the Spaniard to knock down, impede, destroy, and corrupt the forward movement of the thrust, which is their only strength, have tended for the most part to not shoot, but to withdraw for their own defense.

So that the clear lights of science, art, and experience, which our Spanish doctrine consists of, will totally dispel the bastard fog of ignorance, we will demonstrate to the aficionados of truth the path of least risk for opposing and countering the shot of the Italian that science could find, obligated by the continuous persuasion of avoiding injury in seeking the desired preservation of one's own life and that of others.

Because the demonstration of this has remained hidden until now, I want to, since I have achieved the joy of revealing it through diligent investigation of its causes, not omit the introduction of its existence so that it does not remain sepulchered in the caliginous caverns of oblivion. I am confident of its solidity, which I have examined many times in the crucible that dispels illusion, varying experiences and contending in theory and practice in countless acts with men of all nations. Therefore, in a brief volume, as much as I am with limited sufficiency able to in a short discussion, I will squeeze out the most substantial of that which I have discerned of this stance, calling it, so that it may be known by its name, Bella Española because it follows all of its precepts and lacks nothing except in the position of the body.

When I introduced its demonstration and handling by taking up the sword with the most experienced of the faculty, I reduced the rules of Bella Española to methods so reasonable that they immediately admired its artifice and were satisfied with what they heard said and saw demonstrated. They agreed that the evidence prevalent in the doctrine was so solid and evident that they unanimously burst into veritable praise, saying that it would be intolerable folly (or even malice) not to confess the superiority of its rules. Also, that this stance or method of positioning yourself, (the fountain from which everything flows), is the most precious and esteemed jewel this science has discovered against foreign arrogance. The many times they saw the vigor of the admirable effects of these rules in broken battles, they said they are the resolutions of greatest success and should be used by the Diestro on occasions of quarreling involving any predicament where it is necessary to have extreme care.

In the event that, for particular reasons, they would not confess to me the infallible reality of my demonstrated stance, it was not substantial enough for me to cease giving these rules their preeminence and supposed prerogatives. I must yet extol this stance with more sublime commendations because it is worthy of it to a superlative degree. Without admission of passionate affection, (since reason is a strict judge on this matter and rules to its credit), I can assure you that, not being ignorant of the true knowledge of this doctrine, along with the favor of ordinary practice (which is the means to the consummation of what it professes), the aficionado will reach the pinnacle of the perfections of this art.

The greatness of this stance deserves the universal approval of scholars and to occupy the highest degree in the estimation of the dispassionate who have achieved a true understanding of this science. When the Diestro positions himself in it, it is miraculous and leaves useless any other doctrine. Therefore, for many reasons, we can say (about what is done by means of it) that it is miraculous Destreza. While the propositions of other doctrines are guided along an extravagant path, this one uses its power and greatness along a single, real, and straight path without taking advantage of roundabout deceptions, defending yourself and attacking as the occasion requires.

This doctrine has discovered a modern course (seeming a shortcut) for everything a man can possibly do, achieving with less difficulty the perfection, greatness, and zenith of this art. Without any doubts or rendering any cause for fear, it opposes all manner of foreign doctrines, and their intermediate or mixed lines, and the techniques or attacks that they use, whether they want to work them with contact or without it, frustrating all without permitting them to achieve any of their effects. Its greatness merits universal applause since the Diestro is led by means of it to the throne of greater superiority, embracing him in the most transcendental silo of science.

I now demonstrate its reality and infallible certainty, moved only by the desire I have as a great aficionado to enlighten those who are working with, and those who will work with, the knowledge I have acquired, drawing them out of the fog of their ignorance, the chaos of their confusion, and the blindness of their vulgarity, in which they have been trapped, taking themselves along a sinister path that ends in doom. In particular, I am moved to give them light because of the affectionate love owed to my precious homeland, Spain, as her loving son. This has not been motivated by the wretchedness of worldly vanity nor done for the purpose that some credit or esteem may follow me. Although, it is justly owed to one who communicates light to those in darkness and makes them the owners of a diamond of great value without its polish costing them industrious blows on the anvil of hard work, opening for them a diaphanous path that does not permit vulgar stumbles or

mechanical hindrances. I only hope (not for my meager esteem, but for grace, which I will place in the archive of gratitude) to have as reward for my exhausting work the applause of the learned and the benevolent acceptance of impartial men in whom exists at their core, virtue, prudence, courage, knowledge, and every single perfection.

If there are any, or some, that find something to impugn in the celsitude of this doctrine, or in any of its rules, and they wish to be disabused, I will satisfy any doubts they may have with reason and evidence, subjecting myself in doing so to theoretical debate and practical demonstration without the ostentation of vanity because I know well that there is nothing, however clever it may be, that can be affirmatively judged to have no defect or fault of any kind.

However, I have also experienced the fact that those who wish to criticize this doctrine have made their objections upon such reasons, have supported syllogisms so ill-founded, and have guided their judgements such that we could scrupulously judge them to be blind in the faculty of Destreza. Their objections have been so fickle and fantastical that it should come as no surprise that none of them had the clarity to be able to discuss (either conceding or refuting) this matter. The worst has been when, (judging themselves mighty Briareos *[TN: a mythological many armed giant]*) and wanting to flaunt their self-importance in public and secret disputes, they find themselves, in the midst of them, like Pygmies in the cradle of their infancy and in the very dark ignorance of their first dream in which the vapors and fumes of their undigested confusion have not ceased to entangle their imaginations. This has been the occurrence causing, and continuing to cause in their understanding, the great abundance of fantastical dreams they have fomented.

If it seems necessary to them to position their body and sword in any of the positions used by foreign nations, particularly the French and Italians, to assure their protection and defense, they live manifestly deceived because they are not oppositions of consequence in view of the resplendent majesty of our stance.

As for those who are stubborn and do not wish to reduce themselves to the truth, let them come to the touchstone and ask for battle. We will never deny it to them. I am confident that, recognizing the negative effects of their methods, which they will have experienced, they will confess (renouncing their errors) that our rules are infallible, clear, and must be crowned with the supreme, glorious, triumphant laurel. With their illusions dispelled, they will announce it in veritable echoes, those who vainly dared to send into battle the broken substance of their burnished tenacity, which they will recognize as failed, seeing the maxims of our doctrine, quite different than those they have seen or devised until now, have prevailed. In the end, they will accept our stance as prelude to the total ruin of that which they had until then made use of. Therefore, we are able to say that our Diestro, by means of the rules of Bella Española, is elevated to the greatest station of this science.

So that the Diestro can, at any time, perfectly balance the theoretical part with the practical according to reason, securing safe harbor in the greatest storm, it is necessary, by means of practice, to accustom the actions of the feet, body, arm, and hands to obeying that which understanding determines and wishes to be voluntarily done. Therefore, it is appropriate for the Diestro to place in his esteemed jewel-case, in the office where he displays his greatest and most noble valuables, the following precepts and advice, which we will now explain:

Useful advice the Diestro must observe and follow in the rigor of battle for his defense and for attacking his adversary, if appropriate.

The Diestro, as a professor of our doctrine, must know that when he finds himself in contentious battle with swords, whether in single combat or in a general arena where he is obligated to attack his adversary, he must do so by placing his sword transversally to the opponent's, either above or below, which is the same as placing one of our real or virtual atajos on the opponent's sword, according to the opponent's position.

For the Diestro's propositions to be safe and achieve their desired effects, it is essential that, when he arrives at the chosen medio de proporcion, he proceeds with great prudence, tact, and caution, discovering the dangers in those places where traps seem to have been set. When he tries to make some invasion into the parts where they are set, it must be with sagacity and prudence so that ground is discovered and gained without suffering detriment.

It is very advisable for the Diestro to assess the situation carefully before arriving at the specified distance for any of the medios proporcionados. Reaching such a medio poses the greatest risk. For that reason, the Diestro must be wary of the shoals where he can be shipwrecked before reaching the port. One must not rush in foolishly. Such recklessness (this being what it is) must be condemned as being a voluntary plunge into nothing other than the urgent means of pursuing a quick path to where one is in danger of losing their life, though fortune may spare you.

So that our Diestro does not suffer these risks and is in no way hindered, he must (after having chosen the medio and placed his sword transversally, as advised) inform his understanding of that which must be done. Once informed, he should confidently determine the technique of first intention to be executed.

Having made a knowledgeable choice, clear resolution will facilitate the success of any proposition. Therefore, the attempt must be so punctual and skillful in its actions, and so sudden and quick in its movements that it can be said that, in a certain way, there is no distinguishable time between choosing the medio de proporcion and having arrived at the proporcionado and wounding, and there is doubt about which of these happened before or after the other because they have such consonance and proportion in their sounds that, although they are different and caused by distinct agents, sight and hearing judge them to be one even though we understand they are distinct and know the order and separation of them.

When the Diestro is not obliged or willing, for some particular reason, to use the daring and courageous action of attacking, he will use the glorious, heroic, and valorous action of waiting, assuming the place where he finds himself is suitable to him taking his stance and waiting there. If the distance is somewhat extended, the Diestro can march near his adversary and, upon arriving at the medio de proporcion, or a little farther than that, he can position himself at the ready and wait.

Since the Diestro must defend himself against his opponent's movements and attack, if appropriate, always taking advantage of the other's actions as they pertain to the wounds of second intention, the Diestro's attention must not slumber. He must know how to pay careful attention to the flow of the opponent's anatomy until he perceives the most hidden secret, ascertaining the care and

artifice with which the opponent attacks and noting the manner and over which part the opponent has chosen to place the weight of his body.

In doing so, the Diestro will know the distance from which the opponent must begin to form his technique, what movements it must consist of, which angles it must participate in, whether it is a thrust or a circular movement, which medio proporcionado must be chosen for it and whether it will be from afar or in close. Determining the known, proper, and unalterable place from which it must be formed and in which line it must be executed, the Diestro will also be able to determine which type of step must be given for it, its length, which foot it will be given with, which line it must occupy on the ground, and which types of angles he is able to form, either physical or mathematical, in all three of the planes.

Therefore, the Diestro will not ignore the precautions and cunning with which he must come to achieve his objective. For these techniques of second intention, he must voluntarily determine and offer a single point so that the opponent cannot attempt another and the Diestro can focus with great care and subtlety on the target of the opponent's intention. Knowing the point that is offered, the Diestro will place the preventative remedy.

Do not always offer the same point or the opponent will recognize the same technique a second time. Mix it up so that the opponent proceeds in darkness and is confused about what he should do. Variation of the techniques will cause in the opponent admiration, surprise, and privation.

To achieve this, it is necessary to have clarity in everything. It is the soul of knowing how to work the propositions. It is perfection and the ornateness of this science. It presupposes boldness, and ease, and even adds perfection. Without it, every technique is obvious. In summary, it is a transcendental value.

The aficionado must try not to err on these points, as they are the foundation of this work. Therefore, they must be well fortified in the student's memory so as not to falter in any of them. The slightest error at the beginning of any endeavor pulls on a chain of linked precipices, which the unwary will miserably experience, seeing himself (without voluntary recourse) plunged into the bottomless and horrific abyss of perdition.

So that our Diestro does not stumble into these risks, we guide him along the paths of greatest certainty so that he may fearlessly arrive at the center of his intended happiness, which is to execute a wound upon his adversary and defend against that which his opponent intends to give him.

Whenever the Diestro's sword is above the other in contentious practice, there should not be much transversality. Instead, it will be placed in such a way that the point has as much immediate correspondence as possible to the opponent's right shoulder or face so that there is no delay when it is appropriate to reduce it to the right-angle. However, do no lack subjection in its transversality and always make it by leaning in a half foot in such a manner that the body forms a concave line with the horizontal.

When the Diestro's sword is carried transverse and below, he should not put in much of its length below the opponent's sword so that, when the Diestro works his propositions, the greater or lesser

portion of the circle or semi-circle that must be described by the point is quicker and shorter. When underneath, one does not have to lean in with the body as when above. Instead, one must balance over the left foot in such a manner that the weight of the body falls closer to the heel of the left foot, which is the one that must support the body, and not the right, as seen in the first figure of diagram 56.

The Diestro must understand that, at the distance where the battle between the two contenders is considered to begin, (understanding it to be the distance before arriving to the medio de proporcion, which is also called the distance of common privation), he must carry his sword as advised above, and his body with composure and calm authority. For his success, it is assumed that the Diestro performs with art and courage. Since majesty, seriousness, and composure are esteemed in this science, the Diestro's actions will be cloaked in a transcendent and imperious sovereignty, marching with his body as one who walks along the street not with haste, but with dignified caution, and confidence of that which must be done, without unsettling the imagination with anxious doubts nor displaying any fear. With intrepid spirit and calm courage, his limbs will be well exercised and ready to obey, having prompt agility in execution.

Having chosen the medio de proporcion, if he carries the sword low, seeking to overcome a higher position, the Diestro will take advantage of leaning with his body, balancing himself to diminish the distance the opponent takes or wants to take for the execution of some technique. The Diestro can use this balancing in such a way that, without the intervention of contact nor any movement that may cause it, he successfully frees his instrument even if the swords were already crossed. He will achieve the freeing of his sword and the voiding of his body so gracefully and with such artifice that he will be able to, without risk, escape the most difficult and intricate labyrinth of fencing and, in the position where he ends up, able to assess the body, arm, and sword of his adversary.

Having assessed the opponent's position, the Diestro will be able to confidently apply one of the four rules of Bella Española, which will be explained later, since the adversary must inevitably be subject to one of these rules. The Diestro will execute the one he finds most appropriate and safe. Upon determining the technique to be executed, he will do so with the required promptness, as has so often been advised.

All that has been advised, and what will be further advised, will not matter if the Diestro's heart falters in the execution of the techniques, and all will be impotent if he succumbs to weakness due to his own delicacy.

Before beginning to explain the rules of Bella Española, I preferred to offer this advice as a prelude to this work because it seems to me it is very essential and appropriate for the understanding of this doctrine and is highly relevant to the aficionado's defense.

I will now begin to explain the rules, the first being to advise how one must position himself with the body, arm, and sword in the Bella Española stance in opposition to the French or Italian doctrine, which will be demonstrated in the following explanation:

An explanation of how the French and Italian Nations position themselves with the sword alone in their doctrine of lunges.

First, we must try to define the subject we are discussing according to rules and precepts so that there is no misunderstanding, as well as for the excellence of this same endeavor, because the definition of the argument is the beginning of understanding the argued case. Therefore, this rule obliges us to say in advance that we are defining how to position yourself in the French and Italian doctrine with the feet over the right-angle. To satisfy the educated, whose support is the key to success, we will explain the rules and precepts they observe in their school practices, either to be positioned at the ready or to attack and wound.

To position yourself in the stance and guard of the doctrines of the French and Italians, arranged and adhering to good precepts, you must do the following:

The professor of this doctrine, being positioned with his body upright and his right collateral plane in front and his feet together over the right-angle, will keep his left foot fixed and, little by little, extend his right foot directly forward until there is a gap of two-and-one-half feet between the heels. Crouching thus, with the body open the referred to amount, he will straighten the right leg and thigh in such a manner that there is no angle in the back of the knee and there is what is considered to be a straight line from the right foot to the right hip socket.

Neapolitans observe these precepts precisely. Sicilians and the French don't maintain them as rigorously. In order to have the body more comfortable and ready to move quickly and skillfully from place to place, they somewhat bend the right knee, forming an obtuse angle with the back of the knee. When they extend their right foot, the Italians and French also position their arms in their proper places according to the practice of their doctrines.

The right arm is not fully extended and is placed between the forward and rear lines with the elbow bent, the hand fingernails up, and the sword angled somewhat in the high line.

The left arm is also bent at the elbow enough to form an acute angle by bringing the elbow in close to the left side and placing the hand in front of the face with the palm toward the enemy where it is ready to hinder any thrusts directed to the face or chest.

For more clarity, and so the Diestro is capable of doing all that has been mentioned, this is demonstrated by the figure labeled with the letter A in Diagram 56.

From this position, the French and Italians don't allow their sword to communicate with that of their opponent, especially if he is a Spaniard. After making aborted actions where they pretend that they are trying to wound, they attack in first intention, without worry of being wounded, by throwing themselves at a point they see open. When doing this, they will keep their left foot fixed, marching with the right foot until there is a distance of three feet between them, ending up with the weight of the body directly over the right foot and right knee, which will be bent, and profiled behind their arm and sword, which is the only precept protecting their life, relying on the brevity and quickness they have acquired through long practice.

When, for some particular purpose, they intend to wound in second intention, they wait in the previously mentioned stance and guard with the sword angled. If their opponent wants to attack, assaulting them with a thrust from the inside or the outside, they try to parry. Immediately after they succeed, they separate and, if they see an open point, they throw at it along the edges of the sword while profiling themselves behind their own very quickly.

An explanation of what the Diestro must do to position himself in the Bella Española stance and follow its precepts.

In the Bella Española doctrine and stance, and in its instruction, all of the same precepts are observed as were advised in the instruction with the body upright, differing in only two things: the first is the position or location of the bodies since, in the doctrine of Bella Española, you are crouched, lessening the height of the body and spreading the legs apart the amount necessary to correspond with the opposing adversary you must deal with, whether he is French or Italian. The second is that, in this crouched position, it is not possible to give steps along the maximum orbs of the medio de proporcion as easily nor as valiantly as when you are upright. Nor is it possible to move to some of the medios proporcionados of one and the other jurisdiction without considerable effort and risk. In every other way, such as in placing atajo or impediment on the opponent's sword, sometimes with contact and other times without it, all the same previously mentioned requirements are maintained, as well as for the eight atajos that were explained for each of the lines of the three principal pyramids. So that this can be seen, the stance will now be explained:

In order to position yourself in the stance of Bella Española, it is necessary to, when you assume the stance beginning with the body positioned over the right-angle with the legs and thighs forming the base of an isosceles triangle, reduce this configuration to another one with mores sides which, in geometry, is called a trapezoid.

To do this, the Diestro will bend his left knee in such a manner that an angle is formed with the back of the knee and, fixing his left foot in place and centering himself over it, the right foot will be extended straight forward until there is a distance of about two-and-one-half feet between the heels of the feet (this distance isn't exact because the statures of men are not equal). While the right foot is being extended, and once it has been extended, the Diestro will keep himself over his left foot in such a manner that the weight of the body is nearer to the heel or center of the left foot, and not the right. The body will not form a straight line from the right foot to the head. Instead, the waist, like the back of the knee, will form an angle that is as obtuse as possible. As a result, the Diestro will be positioned in a crouch, and quickly able to immediately march to wherever is appropriate. The Diestro will hold his body comfortably without placing his head in any extreme position, neither up or down, nor to one side or the other, so that his insightful vision is not obstructed in any way. This is the Bella Española stance.

The Diestro will place the arm and sword reasonably in the right-angle, having it in the horizontal plane, or angled a sensible amount by the elbow, so that it is in the middle of all the lines and can easily and quickly go to the appropriate part to make use of our atajos, real or virtual, in the following manner:

PROPOSITION 1 PROBLEM

It is given that the two combatants are found at the medio de proporcion. The Diestro is at points II-A and the opponent at points LL-B. They are perfectly positioned in the Bella Española stance. Their arms and swords are in the middle of all the lines in the horizontal plane and they are presenting their right collateral planes forward so that they correspond to the diameter line of the common orb through which the primary vertical plane is imagined passing.

How the Diestro of Bella Española takes advantage of the superior atajos, impeding the opponent's sword so that it does not have direction to the Diestro's body.

The Diestro will lower his arm a sensible amount through the primary plane and along the sixth line of its pyramid while, at the same time, raising his sword along its second line until it is placed at the height of the top of the opponent's head. Making contact with some degree of the third division of his own sword corresponding to the second division of the opponent's sword, the Diestro will put his sword above the opponent's and place atajo from the appropriate part, either from the inside or the outside. By removing the direction of the opponent's sword, the Diestro will be able to move with his own to work most of the techniques applicable to each of the superior atajos, executing those for which he finds the greatest disposition and that he finds to be safest. This is done in the same manner as in the doctrine of the atajos with the body upright without altering any of their requirements. I will not explain the requirements for each one here so as not to repeat the same thing many times.

If the opponent's sword is somewhat in the obtuse angle, no more than one or one-and-a-half feet as depicted by the sword labeled number 1 in diagram 56, it will be in presence and the Bella Española Diestro can use the same atajos, only needing to take the precaution of not lowering his arm from the axis of the right-angle against these raised postures. Instead, keeping his arm there, the Diestro will, by bending his wrist, raise his sword to the obtuse angle required to be able to place atajo on the opponent's sword as shown by the sword labeled number 3 in Diagram 56. The Diestro will inhibit the opponent's sword by the appropriate part according to the inclination of the opponent's sword, which can possibly be in the right or left line and not in the primary vertical plane. If the opponent changes position, the Diestro will change his atajos, which he can do more easily because he must move less than his opponent.

If the opponent's sword is somewhat in the acute angle, declined from the right-angle by up to the amount of one or one-and-one-half feet as depicted by the sword labeled number 2 in Diagram 56, then it will also be in presence and the Bella Española Diestro will, without moving his arm from the plane of the right-angle, bend his wrist to lower his sword along the primary vertical plane so that it is somewhat in the low line, placing atajos from below as depicted by the sword labeled number 4 in Diagram 56, also inhibiting the opponent's sword by the appropriate part according to the inclination of the opponent's sword, which can be in the right or left line and not in the primary vertical plane. If the opponent changes position, the Diestro will change his atajo, which he will be able to do more easily because he must move less than his opponent.

Whenever the opponent's sword is out of presence, the Bella Española Diestro must use virtual atajos without communication or contact between the swords. In all of the postures the opponent can place his sword in that are away from the right-angle in the superior part and the obtuse angle, it will always be safer for the Bella Española Diestro to oppose them with diagonal lines that impede the planes through which the opponent is able to reduce his sword. If the opponent reduces it, the Bella Española Diestro will be able to use his atajos, worked in second intention.

Against all of the lower postures in which the opponent positions himself out of presence, the Bella Española Diestro will oppose with virtual atajos from below in the previously explained manner. In doing so, he will impede the inferior and superior planes. Following what has been explained, the Bella Española Diestro will always contain the opponent's sword outside of the Diestro's defensive planes and will find himself always able to keep himself defended and able to attack when necessary.

By means of the referred to atajos, real and virtual, the Bella Española Diestro will not only oppose and vanquish all of the various positions or postures that exist in Destreza, but he will also move by means of them to the formation of the techniques pertaining to each one, performing them exactly as explained in the doctrine for the upright body without altering them in any way other than in the paths of the steps to either jurisdiction when they are executed. In Bella Española, they have to be given along the diameter line of the common orb or very close to it. All of the rest of the requirements pertaining to each technique remain the same. The Diestro of Bella Española will practice these atajos and techniques until he remembers how to work them in battle for his own defense and to attack his opponent if it is necessary or appropriate to wound him.

Methods of working with the sword free, which is called free fencing, also exist in Destreza in addition to the atajos with communication between the swords. It is possible to do them crouched as well as with the body upright. Therefore, it is appropriate to explain to the Diestro of Bella Española the four ways in which he is able to put in his sword in order to work them in either first or second intention. To make this more clear, we shall first explain how to place the sword. This is shown by means of another figure in diagram 56, which has been labeled with the letter E. Figures will later be placed in other diagrams showing the ways of putting in the sword to execute the wounds for each of the propositions.

How to place the instrument that is the sword when carrying it free.

Having placed himself in the Bella Española stance with his body, arm, and sword as depicted by the figure labeled with the letter C in Diagram 56, the Diestro will bend his wrist and lower his sword to the low line, placing it across and below the opponent's sword as if he had, in first intention (without a preceding spiral), formed the general technique of weak under the strong. The Diestro will take great care not to place too much length under the opponent's sword. Instead, he will place very little, which is the amount that is sensible. This is easily achieved by bending the inside of the elbow a little and placing the point of the sword under the center of the opponent's guard, (if the opponent has placed his arm in the horizontal plane, or even if it is in the acute angle, or obtuse), as shown by the figure labeled with the letter D in diagram 56.

There should be no intersection between one sword and the other, as demonstrated by the figure labeled with the letter E, so that the opponent is not able to subject the Diestro's sword even

though it is in the superior plane. If he tries to subject, he will not achieve it because the greatest degrees of strength of his sword are over the least degrees of the Diestro's and, therefore, he will be unable to apply any strength. Because of this, he will need to retreat before having chosen the medio since, afterwards, it will be very difficult to try to apply atajo, make contact, or parry.

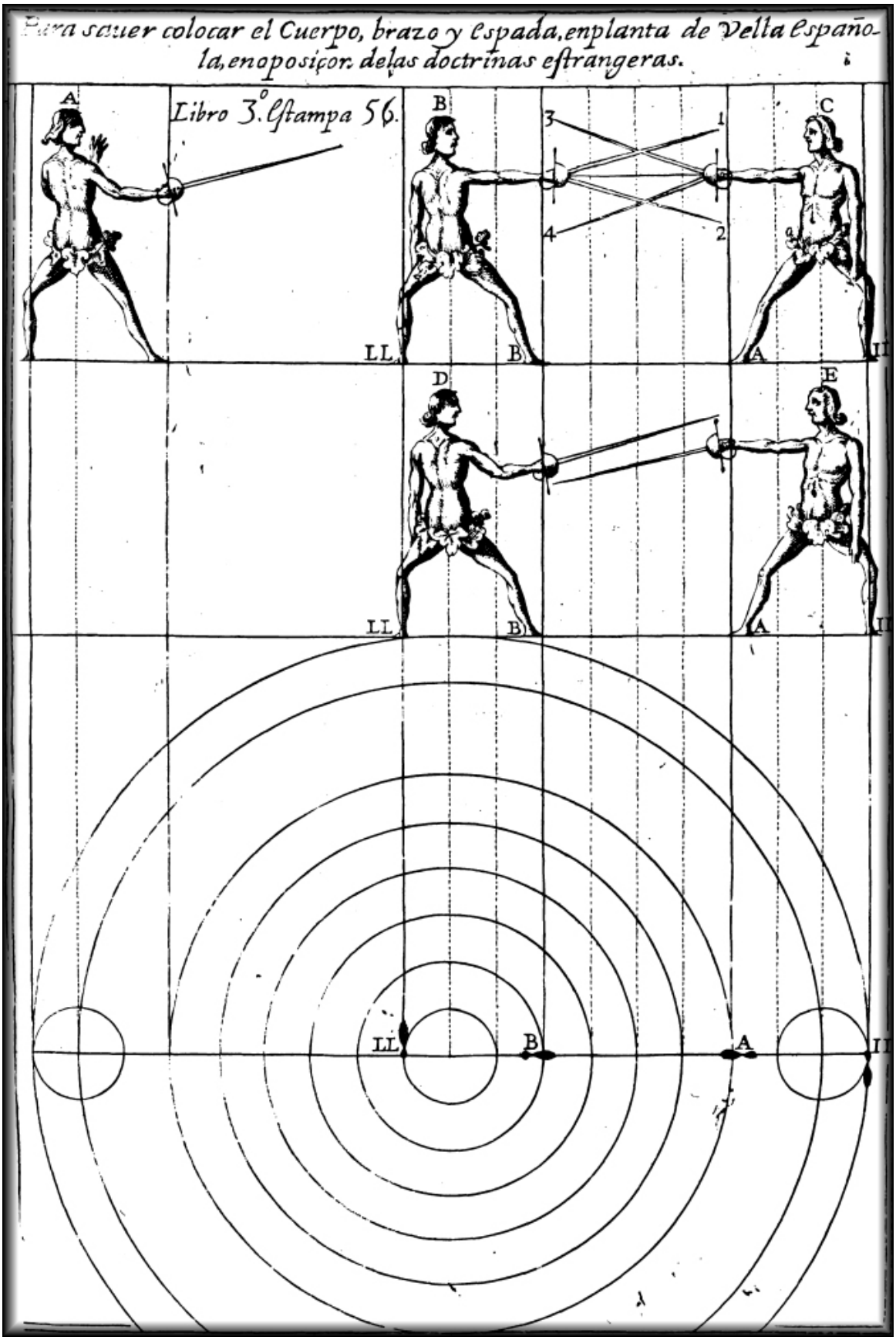
Seeking the sword will also be uncertain for the opponent (except for our atajos from below) because better disposition will be given to the Diestro waiting in the Bella Española stance who, taking advantage of these types of movements, will safely wound him. Our Diestro will do so very quickly before the opponent completes his movements, executing a thrust to the point that is on shortest possible path to wound. This will almost always be on the right collateral or face, which are the points closest to the greatest reach of the right-angle.

The Diestro will not remain in place after the wound but will, after having executed it, retreat to the medio de proporcion, ending up once again in the Bella Española stance without disarranging the body, arm, or sword.

Alternatively, he could move in close and make a movement of conclusion in a manner that will be described later.

So that the Diestro is not ignorant of that which he must do in positioning himself, and of how the swords should end up when he has chosen the medio de proporcion, it is shown by two figures in the following diagram. The figure labeled with the letter D is the one who is positioned in the stance of the French or Italian doctrine. The figure labeled with the letter E is the one who is positioned in the Bella Española stance with his sword placed where he is able to use it freely.

Here is figure 56 of the Third Book:



The first rule of Bella Española; thrusting in first intention such that it is executed by the outside part.

PROPOSITION 2 PROBLEM

The adversary is positioned with his body crouched, as depicted by the figure labeled with the letter A in Diagram 57, and his sword is reasonably in the right-angle or not far from it. He could also have his sword somewhat in the obtuse angle, which is ordinarily the case in foreign nations.

How to use the doctrine of lunging and thrusting in first intention so that the sword is put in by the outside part to execute a thrust to the shoulder or face.

Assume the Diestro of Bella Española is at a greater distance than the medio de proporcion, which is where the figure labeled with the number 1 in Diagram 57 is depicted.

The Diestro will crouch down with his body, balancing himself over his left foot while extending his right foot so that there is a distance of two-and-one-half feet between one foot and the other, ending up with his body positioned in the Bella Española stance and presenting his right collateral plane forward with his arm and sword in the horizontal plane.

From this position, with only a movement of the hand, he will lower the point of his sword to the low line, angling it a little toward the left line, all of which is shown by the figure labeled with the number 1 in Diagram 57.

In this position, the Diestro will march toward his opponent with ease and gracefulness, moving his feet as do those who follow the Italian doctrine. During all of which, the Diestro's sword will be in a lower plane and transverse to the opponent's sword until the Diestro reaches the perfect distance of the medio de proporcion, whereupon he will place the point of his sword under the center of the opponent's guard. The weak of the Diestro's sword will not be subjected by the opponent's sword, but the Diestro's strong will oppose the adversary's weak and the quickness of the Diestro's point will oppose the adversary's strong. As a result, it will not be possible for the opponent to defend the superior part, the inferior part, and the breadth of his body with only his guard. Therefore, the Diestro will be able to shift the weight of his body over one and the other leg with short and quick movements, balancing himself as if he wishes to attack. At the same time, with the quickness of the point of the sword, he will make some small portions of a circle, which will serve as deceptions to confuse the opponent. The adversary will not be able to see where the Diestro's point is below, and the opponent will make uncertain parries without knowing where they should be placed. The Diestro will take advantage of this moment to occupy the point that he sees is most open while constantly defending the upper part with his greatest strength, which is the guard, using it as a shield to defend his face.

Although it is assumed here the wound will be made by the outside part such that the sword enters with sufficient point, we advise the Diestro of Bella Española to knowingly evaluate the situation without allowing his visual sense to be deceived by how the opponent's body, arm, and sword are positioned. Upon arriving at the medio de proporcion and making his deceptions with the point, the Diestro will place his hand somewhat fingernails up to envelop lesser degrees of strength of the

opponent's weak with greater degrees of strength of his own sword. The Diestro will then raise his sword to the obtuse angle and put it in by the outside part so quickly that the opponent's vision is barely able to perceive it, carrying his body well situated and as close as possible to how he was advised to at the beginning of this rule.

If the enemy's sword is in the right-angle when the Diestro's sword enters with the thrust, the Diestro will expel it with his upper quillon to his left line. This will not be done with an impetuous blow because the Diestro only has to deflect the opponent's sword so that it is somewhat obtuse, or an amount sufficient for his own sword to enter to wound in the right angle in such a manner that, upon execution, the Diestro's upper quillon ends up on the inside part of the opponent's sword with the opponent's sword over the Diestro's guard.

When the sword begins it movements to execute the wound, the Diestro will keep his left foot fixed and will give a transverse step with his right foot to his left side alongside the diameter line of the common orb a distance of a half foot, more or less. This will be done in such a way that all of these movements of the body and of the arm and sword are completed at the same time.

After they are executed, the Diestro will end up with his right knee bent, his left leg straightened, and with his body contained behind his sword and protected by its shield or guard as shown by the figure labeled with the number 5 in Diagram 57, which depicts the wound given to the opponent by the outside part.

After having executed the wound, the Diestro will promptly retreat to the medio de proporcion, quickly withdrawing his right foot, and he will have done it perfectly.

If, in the execution of this or any of the other wounds of first intention, the Diestro does not want to end up with his body in the demonstrated position then, when he gives the transverse step with his right foot, the left foot will follow (as it does in the Spanish doctrine with the body upright) and, without stopping next to it, withdraw, retreating to the medio de proporcion after having made the execution, where he will once again end up positioned in the Bella Española stance he was in at the beginning of the endeavor. If executed according to these requirements, it will not be possible for the opponent to form any of the five attacks because all of their lines will be hindered by the Diestro's sword.

So that the Bella Española Diestro doesn't suffer a mistake by ignoring what can result at the beginning and end of the execution of this rule, he is advised that, if the sword is put in with the appropriate quickness and rigor without corrupting the requirements that have been explained, then the opposing adversary, against all his will, must try to subject the Diestro's sword, divert it, or make a parry. It is understood that, in this position, subjecting, diverting, or parrying will all result in the same outcome.

To verify this, assume the adversary waits and, when the Diestro begins the execution of this rule, he tries to parry or place atajo by the outside part. In response, the Diestro will take advantage of the first prelude of movement the opponent makes for the parry and, by means of it, will form a reverse-half-cut or a diagonal cut from afar that will be very rigorous and difficult for the opponent to remove because the Diestro will be crouched. When the sword comes down during the executive movement, the Diestro will make a backwards movement of his body, balancing himself over his left

foot until he ends up once again in the Bella Española stance. As a result, the wound will be very rigorous, and the body will once again be ready to wound.

If the Diestro does not want to use techniques consisting of circular movements then he can, when the opponent places atajo on the sword or parries it, try to use semicircular movements. This is done by describing a greater or lesser portion of a semicircle with the point of his sword beneath his adversary's arm, freeing the sword to the opponent's inside part and executing a thrust to the chest in the manner of the general technique of Weak Below the Strong. To do so, the Diestro will make a very short march along the common diameter or will throw his body a little farther over his right knee while his left foot remains fixed. Alternatively, the left foot may follow the right foot, stopping next to it. The Diestro can then make a curved or transverse step to his left side as he directs the wound. Having executed it, the Diestro will retreat to the remote extreme.

Having put the sword in for the thrust, if the opponent parries it or places atajo by the outside part while moving his body inside of the common circle at the same time, it is also permissible, and is often necessary, for the Diestro to very quickly return the balance of his body over his left foot to remove the distance, freeing the sword and placing the point beneath the opponents guard. Then, without any delay, using only a motion of the wrist, the Diestro will describe a semicircle with the point of his sword beneath the opponent's arm, freeing his sword to the inside part to execute a thrust to the opponent's right collateral or face. This will be accomplished by giving a forward step with his right foot along the diameter line while his left foot remains fixed.

Now, we will move on to the parry. Once again, it is assumed that the Diestro has, from the Bella Española stance, directed his sword for a thrust as previously described. Because he does not wish to be wounded when the Diestro executes his thrust, the opponent reflexively raises his arm so that it is somewhat in the obtuse angle without removing his sword from between the two bodies, intending to parry the Diestro's thrust high.

Against this, the Diestro will make a movement of decrease on the opponent's sword. Turning his hand somewhat fingernails down, the Diestro will include the swords in the revolution of a circle, expelling the opponent's sword to the Diestro's left line. During all of this endeavor, the Diestro will keep his body between the points of a straight line. The revolution the Diestro's sword makes to include the opponent's sword must be as brief as possible so that, with this, points on the opponent's breadth and head will be discovered where the Diestro will be able to safely execute a vertical cut or reverse-half-cut to the opponent's right cheek. It is possible (and has happened many times) that the opponent's sword will fall from his hand because of the rigorous expulsion.

After executing any of the techniques that are worked from afar, the Diestro will quickly return the balance of his body over his left foot with his body, arm, and sword ending up in the Bella Española stance.

If the Diestro does not want to work from afar for some reason, then he will move in close for a movement of conclusion according to the following explanation:

Once again, we assume the opponent is positioned in his stance and guard, the Diestro is in the Bella Española stance, and has put his sword in from afar by means of a transverse step with his right foot without failing any of the previously explained requirements.

It having been put in, the opponent, not wanting to be wounded, tries to parry or place atajo on the Diestro's sword.

The Diestro will take advantage of the moment when the opponent parries to move in close and throw the execution of any of the closest and most immediate techniques of Verdadera Destreza that can be worked in this situation: the vertical cut, the Diving Thrust *[Zambullida]*, and the Bold Thrust, which others call the Punching Thrust *[Estocada de Puño]*, and which should really be called the Full Circle Thrust from in close.

How to throw the thrust followed by a vertical cut:

For the first, which is the vertical cut, it is appropriate and necessary, when the opponent makes his parry or throws his atajo, for the Diestro to make consistent contact with the opponent's sword and give a curved step to the left side with his left foot, seeking to arrive at the opponent's infinite line. At the same time, he will form a vertical cut. Without ending the execution of the cut at the head, the Diestro will keep cutting until he reaches the ground. Arriving there, he will throw the sword backwards to the superior plane and finish with a reverse cut, keeping the point of his sword near the opponent's face.

It is understood that the travel of the curved step and the formation of the cut have to begin their course at the same time and have to be completed so uniformly with the movement of conclusion made by the left hand that it is not possible to distinguish which of the three actions is completed first.

At the end of the technique, the Diestro's left shoulder and the opponent's right shoulder will end up in the equality of equal aspects and separated by a distance equal to length of both of their arms.

How to throw the thrust followed by a Diving Thrust [Zambullida]:

For the second technique, which is the Diving Thrust *[Zambullida]*, the Diestro will put his sword in by the outside part according to the requirements that have been explained. If the opponent parries or places atajo, the Diestro will give a curved step while simultaneously turning his hand fingernails down until the point of his sword has direction to the lower right-angle. Having it, the Diestro will direct a thrust while recovering the hand.

Having executed the thrust, the Diestro will throw his sword back to finish with a reverse cut while making a movement of conclusion. It is understood that the actions of the curved step, the execution of the Diving Thrust *[Zambullida]*, and grabbing the opponent's guard are to be at the same time, such that one is not completed before the other.

How to throw the thrust followed by the Full Circle Thrust or Punching Thrust:

For the third and final technique, with which the Diestro moves in close for a movement of conclusion along with the thrust that is known as the Bold Thrust or Full Circle Thrust, it is appropriate for the Diestro to put his sword in by the outside part, directing it to the opponent's shoulder or face without failing any of the requirements explained for the step or any of the other requirements.

When the opponent makes his parry or tries to place atajo from the outside, the Diestro will make a movement of suspension or a violent movement on the opponent's sword and, without losing touch, he will give a curved step to his left side with his left foot while turning his hand to the extreme of fingernails down and withdrawing his arm with a backwards movement along the shortest path until he has placed it next to right ear. While he is giving the step and withdrawing his right arm, he will put in his left arm by the superior part of the interior angle formed by the swords in such a way as to avoid them, as if forming the letter "C" to the right, making a movement of conclusion. As a result of this action, the opponent's sword will end up below the Diestro's left arm and the Diestro's sword will easily be able to fire the thrust that the vulgars call the Punching Thrust *[Estocada de Puño]*.

Everything mentioned above, whether executed from afar or in close, can be done by the Diestro as long as the opponent does not remove the distance before the Diestro chooses the medio de proporcion. If the distance is removed, disposition is also removed. In which case, the Diestro can immediately recover it once again by means of stepping forward. However, if the opponent removes the distance again, the Diestro should not pursue unless the dispute requires it because it is tiresome and undignified to chase a man who withdraws more than a step when the contest is man to man.

The figure labeled with the number 1 in Diagram 57 shows the Diestro how to march toward the opponent. The one labeled with the number 5 shows how the body, arm, and sword must end up after the execution of the first rule of Bella Española.

The second rule of first intention; firing with the sword free, executed by the inside part.

PROPOSITION 3 PROBLEM

It is given that the two combatants are positioned outside of the medio de proporcion with their bodies in their assumed stances and their arms and swords in their perfect guards. The opponent is labeled with the letter B in Diagram 57. The Diestro is labeled with the number 2.

How the Diestro executes a thrust to the opponent's face in first intention with the sword free or firing loose, which is the same, putting the sword in by the inside part.

It is assumed the opponent is positioned as shown by the Letter B in Diagram 57 and that the Diestro, shown by the number 2 in the same diagram, marches toward his opponent with ease and courage, comporting his body, arm, and sword without corrupting any of the previously mentioned

requirements. Upon arriving at the medio de proporcion with his sword transverse and inferior to the opponent's, from this position and inferiority, the Diestro will make some small portions of a circle with the point of his sword under the opponent's guard. At the same time, he will make some quick movements with his body such that one and the other serve as deceptions to manipulate the opponent, placing him in doubt of knowing where he must bolster his defense. The Diestro will take advantage of the opponent's uncertainty by, at that moment, attacking the point he finds most open and least defended, constantly defending the upper part with his guard, which is the shield of defense, as he attacks.

Here, we have assumed the wound will be given from the inside and there is an open point where the wound may be directed. However, the Diestro is advised to knowingly evaluate the opening without allowing his visual sense to be deceived by the position the opponent's body, arm, and sword. When the Diestro makes the small portions of a circle underneath under the opponent's guard upon arriving at the medio de proporcion, he will place his hand somewhat fingernails up so as to envelop lesser degrees of the weak of the opponent's sword with greater degrees of strength of his own sword. At the same time, he will put his own sword in by the inside part with movements so brief and quick that, in a certain way, it can be said that they cannot be seen. It is understood that, when the Diestro's sword enters for the thrust, the point of the enemy's sword will be raised a little so that it is somewhat in the obtuse angle. During the execution of the wound, the Diestro's upper quillon ends up along the outside part of the opponent's sword, which will be between the Diestro's quillon and sword and over the Diestro's guard.

At the same time the sword begins its movements for the execution of the wound, the Diestro's left foot will be fixed and, pushing off from it, he will give a transverse step with his right foot to his left side alongside the diameter line a distance of a little more than one-half foot. All of these movements of the body, the arm, and the sword are completed at the same time and the Diestro finishes their execution with his right knee bent, his left leg straightened, his body behind his arm and sword and protected by its shield or guard, and with the quillons perpendicular to the horizon in the manner shown by the figure labeled with the number 6 in Diagram 57, which depicts the wound being given to the opponent by the inside part. If it is performed according to these requirements, it will be done in conformity with the art.

After the wound has been executed, the Diestro will promptly retreat to the medio de proporcion. If the right foot is quickly recovered, it will be performed with the perfection required by the art.

If the Diestro doesn't want to end up with his body in the position shown by the figure labeled with the number 6 in Diagram 57 then, when the transverse step is given with the right foot, it is possible for the left foot to follow (as it does in the doctrine with the body upright) and, without stopping next to the right foot, it will be withdrawn, retreating after the execution to the medio de proporcion where the Diestro will once again end up positioned in the Bella Española stance just as he was at the beginning of the technique.

To achieve what is appropriate, precise, and necessary, one must begin by knowing everything the opponent is able to do when this rule is executed. There are two things that he can immediately do, which are: the atajo and the parry; both from the inside.

The opponent placing atajo or parrying the Diestro's sword as it enters for the thrust always gives disposition to the Diestro since he can take advantage of those first preludes of movement that comprise the parry to form a reverse-vertical-cut or half cut from afar. When the sword lowers with the executive movement, the Diestro's body will go with a backwards movement from the bent right knee until he ends up over his left foot in the Bella Española stance, with which the wound will be more rigorous, and the body will once again be ready to deliver new wounds.

If the Diestro does not want to use techniques consisting of circular movements then, when the opponent attempts to place atajo on the sword or makes a parry, the Diestro can use semicircular movements by describing a semicircle or greater or lesser portion of a circle with the point of his sword from under the adversary's arm to the opponent's outside part, freeing his sword and executing a thrust to the shoulder or face. To do this, the Diestro will make a short march along the same common diameter, or he will throw his body a little farther over his right knee. This is understood to be if the Diestro's left foot has remain fixed. If it has followed the right foot and stopped next to it, then the step must be transverse and to the Diestro's left side when he directs the wound. Having executed the wound, the Diestro will retreat to the remote extreme.

Having put the sword in for the thrust, if the opponent parries it or places atajo by the inside part while moving his body inside of the common circle at the same time, it is also permissible, and is often necessary, for the Diestro to very quickly return the balance of his body over his left foot to remove the distance, freeing the sword and placing the point beneath the opponents guard. Then, without any delay, using only a motion of the wrist, the Diestro will describe a semicircle beneath the opponent's arm with the point of his sword, freeing the sword to the outside part to execute a thrust to the opponent's right collateral or face. This will be accomplished by giving a step of increase with the right foot along the diameter line while the left foot remains fixed.

If the Diestro does not wish to wound with these techniques from afar, then he can move in close for a movement of conclusion. To do this, it is necessary for the Diestro to protect his body behind his arm and sword when the opponent makes the parry. Having his left foot in the air and ready to move, the Diestro will pass under the angles formed by the crossing and intersection of the swords, giving a curved step to arrive at the adversary's infinite line. At the same time, without hesitation, the Diestro will form a reverse-diagonal-cut, directing it to the opponent's right cheek. If he does not want to form the reverse, then he will turn his hand fingernails down and bend his arm to form a mixed angle at the hilt, which will be the point where the two lines forming the mixed angle meet, and the Diestro will make a movement of conclusion with his left hand by the outside part. It is understood that these three actions of the curved step, bending the arm, and seizing the opponent's guard with the left hand, must be so uniform that it is not possible to distinguish which of them was done before or after the others. At the end of the technique, the Diestro will end up with his left shoulder aligned with the opponent's right shoulder in equal aspects.

Also, it is reflexive for the opponent to combine a remiss movement with a violent one when he makes the parry, raising his arm and sword until it participates in the obtuse angle, intending to pick up and defeat the thrust of first intention whose execution has been thrown at him. The Diestro will instantaneously oppose this with a sagittal thrust, straightening his sword from the obtuse angle the opponent has carried it to until the Diestro leaves it by descending with a thrust to the chest, thereby opposing a natural movement to the violent. Having executed the wound, the Diestro will quickly have his left foot do what is appropriate, either retreating to the remote extreme or moving

in close for a movement of conclusion. Having done so, the Diestro will pull out his sword, drawing it through the inferior plane with a backwards movement to where it will return through the superior plane to finish with a reverse-vertical-cut.

The Diestro should understand that, if the opponent's sword is out of presence and is not reasonably near the right-angle, then the opponent's sword will not end up between the Diestro's upper quillon and sword and over the Diestro's guard during the execution of this rule, nor the first rule. However, the Diestro will have better disposition to safely wound (before the opponent reduces his sword) in the right collateral or to the face as long as the Diestro is quick with his movements and follows as closely as possible the advice that he has been given. With any attack that must be parried *[acometimiento]* the Diestro makes, the opponent will be obliged to reduce himself to the longest posture, which is the right-angle. If he doesn't reduce himself quickly, he will pay for the omission with his life.

The third rule of first intention and shooting free, executed in the right vertical and quarter part of a circle.

PROPOSITION 4 PROBLEM

It is given that the two combatants are found positioned outside of the medio de proporcion with their bodies in their assumed stances and their arms and swords in their perfect guards. The opponent is depicted by the figure labeled with the letter C in Diagram 57. The Diestro is depicted by the figure labeled with the number 3.

How the Diestro, in first intention and with the sword free, takes the opponent's sword by inside part and above to execute the quarter-circle-thrust.

For the perfect formation of this technique, it is convenient to assume the opponent is positioned as depicted by the figure labeled with the letter C in Diagram 57, and that he wishes to oppose the Diestro's Bella Española stance by lowering his sword so that it is somewhat acute. It is also assumed that the Diestro is positioned as shown by the figure labeled with the number 3 in Diagram 57, from where he will march directly toward his opponent with ease and courage. It is also assumed that the weapons are located in their proper places.

At the point when the Diestro arrives at the medio de proporcion, with his sword transverse and below the opponent's, he will make some small portions of a circle with the point of his sword. At the same time, he will make some quick and brief movements with his body as if he wants to attack. Both of these actions serve as deceptions so that the opponent is placed in doubt as to when he will be attacked and where he must bolster his defense. The Diestro will take advantage of the opponent's uncertainty to, at that moment, attack the point the Diestro sees is most open and least defended.

Although we assume here that the wound will be given in the right vertical and quarter part of the circle by taking the opponent's sword from the inside, the Diestro needs to evaluate the opening and observe the position that the opponent's body is in. If the opponent's sword is somewhat acute as the Diestro arrives at the medio de proporcion and makes the portions of a circle with the point

of his sword and the brief movements with his body as if he wants to attack, then he will, doing it without hesitation, direct a thrust to the right vertical above the opponent's sword.

The Diestro will subject the opponent's sword as he wounds, giving a transverse step with his right foot to his left side a distance of a little more than one-half foot. This step will be separated from the common diameter line by another half foot to more easily uncover the depth of the opponent's body and the right vertical where the sword must enter to wound. The tip of the Diestro's right foot will be turned a little to its outside part during its travel.

Upon executing the wound, the Diestro will end up with his right knee bent, his left leg straightened, and his hand somewhat fingernails up in such a way that his upper quillon is in its third line, as depicted by the figure labeled with the number 7 in Diagram 57, which is the one where the opponent is wounded in the right vertical and quarter part of a circle.

After having executed the wound, if the Diestro quickly retreats to the medio de proporcion, it will have been performed in conformity to the art.

Having wounded with the quarter-circle-thrust, the Diestro is also permitted by the art to remain in place for as long as the opponent's body remains in the place where he was taken by the execution of the wound. If the opponent remains in place, then the Diestro can, keeping the thrust firmly in the opponent's body, safely move in close by means of a curved step to his left side with his left foot to occupy the opponent's infinite line.

At the same time that he gives the curved step, the Diestro is advised to very quickly grab the opponent's sword with his left hand from below, carrying it through a portion of a circle from below to above by means of a mixed remiss and violent movement to his left line and the opponent's right line in such a manner that, as it is carried, the Diestro turns his hand to the extreme of fingernails down so that the rigor of the wound and the torment to the opponent's hand disarms the opponent of his sword.

If the Diestro does not want to end up with his body as depicted by the figure labeled with the number 7 in Diagram 57, then he is advised that, when the transverse step is given with the right foot, he can have the left foot follow it (as it does in the doctrine of the upright body) and, without it stopping next to the right foot, he will then withdraw, retreating to the medio de proporcion after having executed the wound, where he will once again end up positioned in the Bella Española stance as at the beginning of the technique.

Let us also understand in this proposition the most potent things the opponent can do to defeat this wound of the quarter-circle-thrust during its travel or execution. Assume, because the opponent is very quick, or because the Diestro is slow, or by some other accident, that the opponent has parried the forward movement of the thrust by means of a remiss movement or a mixed-remiss-and-violent-movement to his right line. Against this, there are two important considerations the Diestro must make:

The first is, if the Diestro kept his left foot fixed when he directed his thrust for the wound by means a step with his right foot and the execution has been defeated by means of a parry, then the Diestro must recover very quickly by means of a backwards movement with his body and sword, shifting

the weight of his body over his left leg and freeing his instrument. Immediately after, he must throw himself forward, marching over his right knee. At the same time, he will throw an attack to the opponents left eye that must be parried *[acometimiento]*, keeping his body protected behind his sword, which will move diagonally so that, if the adversary responds quickly to defend himself and is able to parry the Diestro's sword, the Diestro can take advantage of this generative act to form a reverse-vertical-cut or half cut from afar. Alternatively, he could move in close for a movement of conclusion, forming a reverse-diagonal or mixed-angle thrust, choosing whichever of these things for which he finds the greatest disposition.

The second consideration is this: if the Diestro gives a step with his right foot and the left foot follows and is set down behind the right foot when he directs his sword for the quarter-circle-thrust, and the opponent defeats the execution by means of a parry, then the Diestro must turn back above the opponent's sword by making a movement of decrease on it and properly adjusting his own sword, and then immediately give another transverse step with his right foot to his left side. At the same time, the Diestro will throw a diagonal line to the opponent's left eye, making use of the almost equilateral triangle for this. By doing so, he safely obliges the opponent to make a parry. If the opponent does not do so, the cost will be that he pays with his life or falls to the ground on his back. However, if he makes the parry, then the Diestro can make use of this generative act to move to the opponent's back by means of a curved step with his left foot while forming a reverse-diagonal cut and making a movement of conclusion by the outside part on the opponent's guard. Alternatively, the Diestro can grab the opponent by the scruff of the neck and throw him to the ground on his back. The Diestro can do either of these actions very easily and without risk.

Fourth rule of first intention and thrusting free, executed to the diametric of the chest.

PROPOSITION 5 PROBLEM

It is given that the combatants are positioned outside of the medio de proporcion with their bodies in their assumed stances and their arms and swords in their perfect guards. The opponent is where the figure labeled with the letter D is depicted in Diagram 57. The Diestro is where the figure labeled with the number 4 is shown.

How the Diestro, in first intention and with the sword free, takes the opponent's sword by the outside part and above to execute the quarter-circle-thrust to the diametric of the chest.

For the better success of the execution of this technique, we have assumed that the adversary is positioned where the figure labeled with the letter D is depicted in Diagram 57. Also, that he wishes to oppose the Diestro's Bella Española stance by lowering his sword so that it is somewhat in the acute angle and a little remiss to his left line, and that the opponent's arm is reasonably close to being in the right-angle or not far from it. The Diestro is assumed to be where the figure labeled with the number 4 is shown in Diagram 57. From there, he will march directly toward his opponent, well situated with his stance and guard orderly. Upon having arrived at the medio de proporcion with his sword along the outside of the opponent's and his point below, the Diestro will make some

small portions of a circle while, at the same time, making some short and quick movements with his body, as if he wishes to attack. Both actions serve as deceptions to manipulate the opponent and place him in doubt of knowing where he will be attacked or where he needs to bolster his defense. The Diestro will take advantage of the opponent's uncertainty to, at that moment, attack the point that he sees is most open and least defended.

We have assumed here that the wound will be made between the right collateral and the diametric of the chest, taking the sword by the outside. However, the Diestro must evaluate the opening and observe the position of the opponent's body. If the opponent's sword is somewhat in the acute angle and in the opponent's left line when the Diestro arrives at the medio de proporcion and makes the portions of a circle with the point of his sword and the quick movements with his body as if he wants to attack then, without any hesitation, he will direct a thrust between the right collateral and the diametric of the chest above the opponent's sword while subjecting it.

To wound, the Diestro will give a transverse step to his right side with his right foot a distance of little more than a half foot with another half foot separating it from the common diameter line so as to better discover the lines considered to be on the opponent's breadth or chest. The tip of the Diestro's right foot will be directed to the point where the wound will be executed.

After the execution, the Diestro will end up with his right knee bent, his left leg straightened, his arm and sword extended, and his hand somewhat fingernails down in such a manner that the upper quillon is in its ninth line and the lower quillon is in its fifth line, such that the opponent's sword is caught between the Diestro's lower quillon and sword as shown by the figure labeled with the number 8 in Diagram 57. The opponent who is being wounded is depicted by the figure labeled with the letter D.

If the Diestro does not want to end up with his body in a position with his legs open in the manner shown by the figure labeled with the number 8 in Diagram 57 then, when he gives the transverse step with his right foot, he can have the left foot follow (as it does in the doctrine with the body upright). Without the left foot stopping next to the right, the Diestro will withdraw, retreating after the execution to the maximum orb and the medio de proporcion where he will once again end up positioned in the Bella Española stance as in beginning of the technique.

We must also know in this proposition the most immediate defense the opponent can use to defeat or catch this thrust during its travel or execution. For this, we also assume that the opponent has, because of his quickness or the Diestro's lethargy, parried the forward movement of the thrust. Against which the Diestro, for his part, has the same two considerations to make as in the previous proposition:

The first is that, when the Diestro directs his sword for the wound by means of a step with his right foot, leaving the left foot fixed, and the opponent defeats the thrust or catches the execution by means of a parry, then the Diestro needs to quickly recover (because, if he is slow, the opponent can execute a cut to the Diestro's legs) by moving backwards with his body and sword, shifting the weight of his body over his left foot and freeing his instrument. Immediately afterwards, he will march with his right foot, throwing himself over his right knee and attacking at the same time with a thrust along the jurisdiction of the opponent's arm since the opponent will have left himself open there with his parry.

The second consideration is, when the Diestro directs his sword above the opponent's by means of a forward movement and transverse step to his right side with his right foot, and his left foot follows, and the opponent defeats the thrust or catches the execution of the wound by means of a parry, then the Diestro will take advantage of the beginning of this action, without permitting its completion, by giving a curved step with his left foot, which will be in the air, to his left side like the one that was given to move from the medio de proporcion to the proporcional. In doing so, the Diestro will discover the entire jurisdiction of the opponent's arm and will be able to wound him above it with a thrust by giving a transverse step with his right foot with the left foot following. Having executed the wound, the Diestro will retreat to the remote extreme, maintaining throughout all the requirements previously given for the general technique of Weak over the Strong worked by the posture of the sword.

If the Diestro does not wish to work from afar and prefers to work up close by making a movement of conclusion, then, when the opponent moves to parry the thrust and before he completes the action, it is appropriate for the Diestro to try to put in his left foot to make the movement of conclusion with the safety and protection of the four right-angles that are formed by the swords.

If the Diestro does this quickly and nimbly, he will have reached the pinnacle of what this art has discovered. If he is not quick enough, then, since his sword is above, he will be able to make use of an attack to the face that must be parried *[acometimiento perfecto],* doing so according to all of the requirements specified for the last technique pertaining to the fourth atajo placed from the outside and above while gaining degrees to the profile of the body.

Let us now come (albeit it in passing) to the contentious aspect of these four rules of first intention and the sword free, which have been detailed and demonstrated in the diagram that follows at the end of this explanation. Let us assume that, when the Diestro chooses the medio de proporcion to work any of these rules, the opponent removes his sword from the longest posture, carrying it to any of the other lines, or between them, or in a mix of them, such that it seems to the opponent that he has removed the Diestro's disposition to wound. Whereupon, if the opponent's sword is set aside to any part, the Diestro is then advised that he will have better disposition to wound with a thrust either to the right collateral or to the face before the opponent's sword can be reduced to the middle and right-angle.

However, if the opponent is found to be a professor of Pacheco's doctrine, he will try to avail himself of the general technique of Weak Under the Strong worked in first intention without a preceding spiral. Against which, with only a turn of the Diestro's hand to a somewhat fingernails down position, the enemy's sword will be found to be impeded and trapped between the Diestro's sword and lower quillon.

From this position, the Diestro will give an immediate straight step with his right foot, throwing the execution of a thrust along the lines found between the opponent's right collateral and diametric without losing subjection of the adversary's sword throughout all of this.

Alternatively, when the trap is made, the Diestro can bend his arm and, knowing by touch that the enemy's sword is not missing, can safely throw an attack to the opponent's face that must be parried *[acometimiento]*. As a result, the swords will move above the Diestro's head and to the jurisdiction of his left hand when the opponent makes the obligatory parry. The Diestro will

combine this with a movement of conclusion, which will be finished off with a punching thrust or full-circle-thrust.

Finally, regarding these four rules of Bella Española worked in first intention, the aficionado should be aware and consider it obvious that whenever he is to wound or be wounded, the sword must enter the execution along one of four parts and no more. These correspond to the four principal points of the circle, and the general techniques correspond to these four points or parts where the sword must enter since the sword is composed of two edges and two planes.

The plane touching the inside part pertains to the general technique of Narrowing *[Estrechar].* The plane on the outside part pertains to and is the jurisdiction of the general technique of Line-in-Cross. The upper edge pertains to the general technique of Weak Over Strong, and the lower edge to the general technique of Weak Under Strong. The four rules of Bella Española correspond to these four indicated points.

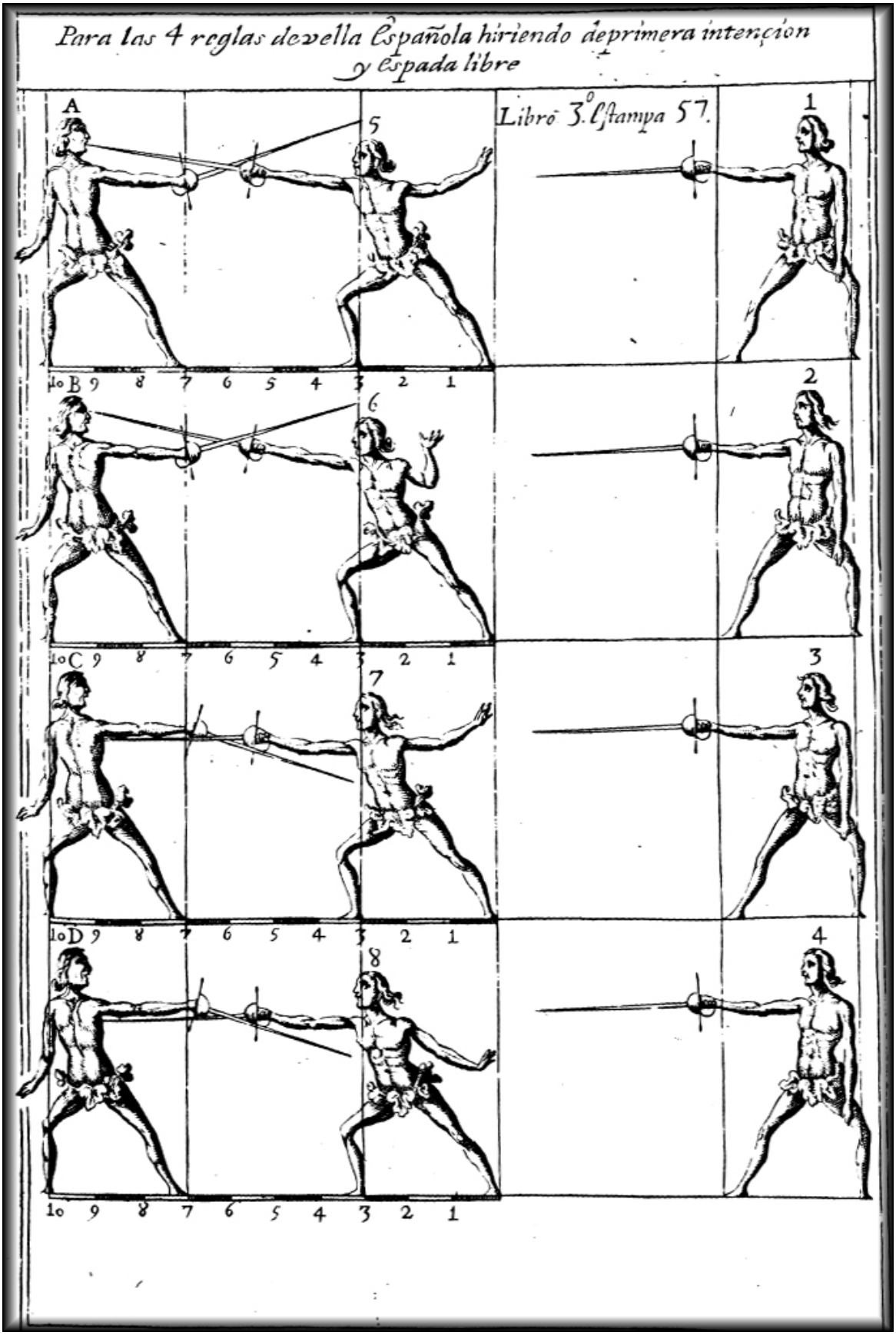
The Diestro must observe and adopt these principles for every type of straight wound, whether it is by means of subjection, aggregation, or with the sword free, worked in first or second intention from afar, or when moving in close. It is not ordinarily possible, according to the rules and precepts of this science, to be wounded or to wound through another part that is not one of the four that we have mentioned.

Therefore, for an engagement to be undertaken, the Diestro must know the strength of his own courage and combine it with the skill that he has acquired to, with great subtlety, probe the opponent's ford and measure its depth during the engagement, weighing the opponent's current against his own so that, in doing so, he will always perform without hesitation that which must be done. Uncertainty in execution is an obvious mistake because actions that are taken in doubt are dangerous, making inaction a safer option.

The aficionado should work towards acting with resolve as it will provide satisfaction and remove any uncertainty or doubt about that which he must do. This science does not allow for chance; the Diestro therefore always walks in the midday light of reason. It is an infallible thing that resolve and fearless spirit, if lacking clear understanding of this science and art, will lead to misfortune. One cannot succeed in an endeavor if it is already condemned by vague doubts about the chaos of perplexities before it is even fully conceived.

So that our aficionado does not plummet into such a noxious abyss and is instead able to execute these rules of Bella Española in second intention with total freedom, promptness, and certainty, we will begin their instruction with the following demonstration of these four rules, which show how the Diestro's body should be positioned when wounding from afar.

Here is Figure 57 of the Third Book:



Introduction to the rules of second intention following the same method and stance of Bella Española.

Variety is pleasing to the eye and satisfies the mind, causing pleasant entertainment to the senses by its perfect nature. Knowing how to wound in Destreza by various methods is even more exhilarating because its principal and noble purpose is the natural defense. Its various paths for wounding the opponent and for defending oneself must be held in grand esteem; not just by a single path, but by many diverse ones worked with such measure and skill that it causes admiration. Its aficionados are of such differing temperaments and tastes that some will be more inclined to wound in first intention than in second, and others more in second than in first. Each executes that which he is more fond of with more flair, grace, promptness, and skill than anything else to which he is not inclined.

Because the rules that are to now be discussed must be worked in second intention through the courageous action of waiting, and by means of the movements of the sword or body that the opponent makes, it is necessary to have a satisfactory and firm understanding of the evident fundamentals of what is to be done or must be done. First, be advised that the techniques that can be performed by the Diestro in second intention are by one of four causes (and no more):

The first is when the opponent initiates the action, and the Diestro wants to wait.

The second is when the opponent tries to transfer the same medio proporcionado that is chosen by the Diestro to himself.

The third is because the opponent remedies, or makes a parry, or places any other impediment to the technique formed by the Diestro.

The last is when the Diestro voluntarily waits after having chosen the medio de proporcion.

Having established this principle, we say that the opponent, who is to be wounded in second intention and by means of his movements, must never be deprived of all disposition; just as not everything is to be given to him. Rather, the opponent must be offered a particular point to focus his visual attention on a seemingly unimpeded target to where he can direct a wound and the Diestro must put his sword in a line that allows the opponent to proceed by it or with it. If the opening is one the opponent is looking for, it will bolster his confidence that he has discovered it due to the Diestro's carelessness. It is better to give the opening with careful foresight since a foreseeable danger is better prevented the better it is known.

It is therefore essential to have a perfect understanding of all of the impediments or real and virtual atajos that have been documented by one and the other path, along with the opposition of the planes. By means of one and the other, the Diestro must limit his opponent's general potency to act, reducing it to the particular, and narrowing it down so much that he will be forced to choose retreat as his only option, being grateful and relieved to do so without risk. At the very least, the Diestro must limit the opponent's potential with the atajo in such a way that he is unable to attack anywhere other than where the Diestro desires so that the Diestro is better able to defend himself and to wound. To verify this truth, examples will serve as doctrine, and doctrine as examples.

The Diestro, seeing the adversary's body, arm, and sword reasonably in the right-angle or not far from it, will march with great ease until he has chosen the medio de proporcion. Having chosen it, he will balance his body in such a way that the weight of his body falls over his right foot or very near to it. He will have achieved this by means of separating his left foot a distance of two-and-one-half feet from his right foot. From this position, by bending his wrist, he will gather his sword to the opponent's, making use of any of the four atajos in either the superior or inferior angle. Having placed any of these atajos, he will use the courageous action of waiting and, with careful foresight, he will offer the opponent one voluntarily given point so that the opponent might seek to wound there and nowhere else, even if he wishes otherwise. The Diestro, being vigilant, will oppose the movements the opponent makes, defending himself against them and attacking if it is convenient to do so. So that the Diestro is not ignorant of the method of acting in second intention, the Diestro is given the following rules:

The first rule of Bella Española in second intention by the outside part.

For the skillful composition of this rule of second intention, let us assume the two combatants are positioned in and over the right-angle at the medio de proporcion and that the Diestro has placed atajo on the opponent's sword by the outside part. At the same time, keeping his body over his right knee, the Diestro will move his left foot straight back until it is a distance of two-and-one-half feet from his right foot. In this position, the Diestro will make use of the courageous action of waiting because he has limited the opponent's general potential to work, reducing it to only the ordered potential of the formation of a particular technique according to its rules, which will be the cut *[tajo]*, reverse-half-cut, or thrust, freeing his sword through the inferior plane to the inside part and the diametric of the chest of the Diestro.

For the Diestro to be able to wound according to the precepts and rules of Bella Española without any risk in response to whichever technique the opponent forms, it will be necessary for the Diestro to act during the time his adversary spends in the formation of his technique, which we will here assume is the most noble, which is the thrust, by means of a straight or transverse step. Against this, when the opponent frees his sword with a thrust to the inside part, the Diestro will shift his balance from where it is over the right foot until the weight of his body is over his left foot without removing his right foot from the place where it is found.

At the same time the Diestro removes the distance, he will carry his sword as if making a backwards "C", maintaining contact with the opponent's sword and aggregating it without allowing any separation between them, as if they were pinned together, until the swords have been carried to the low line where the Diestro's sword will end up transverse and below the opponent's with the Diestro's body, arm, and sword perfectly in the Bella Española stance, just as described in the previous propositions. From this position and place, the Diestro will know, by means of his potency and his visual sense, if he has sufficient disposition to execute one of the four rules of Bella Española.

In this example, we assume the Diestro directs a thrust by the outside part to the opponent's right shoulder or face as quickly as possible by means of returning the balance of his body over his right foot without giving a step to do so since the opponent has already appropriated the distance. When the Diestro wounds, his body, arm, and sword will end up in the manner shown in the previous illustration (Diagram 57) of this technique when executed in first intention with the sword free. The

Diestro's guard will be maintained in such a manner that it does not interfere with the Diestro's ability to see the actions his adversary makes. In this way, the Diestro will be able to choose the most appropriate response for his own safety.

If the opponent, either their own preference or due to ignorance of the precepts of this science, forms the cut *[tajo]* or reverse-half-cut instead of the thrust, it will be necessary for the Diestro to, at that time, shift his balance to remove the distance and the target where the opponent directs the wound, causing the opponent's attack to strike nothing but air. This may be sufficient to cause the opponent's sword to strike the ground (if the cut has not been formed with such proportionate strength that the intention and extension of force are properly aligned). In that instance, the Diestro may safely wound before the opponent can reduce to the longest posture. However, if the opponent aligns the formation of the cut in such a way that his sword ends up in the right-angle or not far from it, then the opponent will give the Diestro disposition to immediately wound by one of the four rules of Bella Española, to which they always remain subject.

As always, the techniques are concepts of the understanding and, because they are directed toward a desired purpose, they are beloved by the will. There are various ways of seeking different paths to the same achievement. To facilitate this variation, the Diestro should position himself with his body over his right foot (as has been explained) with his sword below and transverse to the opponent's, giving the opponent disposition to place atajo by the outside part and offering him an opening on the contingency line of the chest.

If the opponent tries to wound there, it must be by directing the wound above the Diestro's sword from the medio de proporcion or, more certainly, from the medio proporcional by means of a straight, transverse, or curved step.

The Diestro will have an effective and safe defense against this by using the movement of diversion, with which he will corrupt, destroy, and defeat the forward movement of the thrust. For the best outcome, the Diestro is advised to apply resisting force in opposition to the opponent's force from the beginning of the atajo. When the opponent directs the thrusting wound above the Diestro's sword, the Diestro will use a movement of diversion, carrying the swords with a mixed-remiss-and-violent-movement to his left line. At the same time, he will remove the distance by shifting his balance from where it is over his right foot until the weight of his body is over his left foot. The Diestro will do this in such a manner that the beginning and ending of the actions of the two combatants are so uniform that it is not possible to distinguish one before the other. This being so, the weak of the opponent's sword will end up over the strong of the Diestro's. From this position, the Diestro will throw his body over his right knee, directing a thrusting wound by the outside part to the opponent's right shoulder or face, finishing the execution with his body, arm, and sword carried as previously explained in this technique by the outside part.

If the Diestro does not want to work his techniques from afar, but instead wants to move in close for a movement of conclusion, then it is appropriate, and it will be necessary, being subjected by the atajo, to reinforce the touch between the swords for sufficient contact.

By turning his hand fingernails up, the Diestro's should position his sword in such a manner that its quillons imaginarily part the contingency line or tangent line touching the upper convexity of a circle imagined on the chest into obtuse and acute angles, voluntarily offering the opponent an opening

on the diametric of the chest where he can direct a wound. The Diestro must be prepared to defend this opening so that, when the opponent throws his thrust that must be parried *[acometimiento]*, the Diestro may defend against it by means of a mixed-violent-and-remiss movement.

At the same time, the Diestro will balance his body so that its weight falls equally over both feet in such manner that he ends up perfectly positioned in the stance of the French doctrine, forming a pentagonal figure with his thighs, legs, and the base that is considered to be between the heels.

From there, without any hesitation and with great agility, the Diestro will put in his left foot, giving a curved step to make a movement of conclusion while withdrawing his sword through the superior plane to form a vertical cut or reverse-half-cut, or through the inferior plane for a punching thrust, which is referred to as a full-circle-thrust or thrust of temerity in the Spanish doctrine.

Note that, the greater the step the opponent gives with his right foot for the forward movement of the thrust, the more he gives up for the Diestro to appropriate for the medio proporcionado to take the sword from his hand by means of the movement of diversion. If the opponent gives the step with his left foot, then he will either encounter the Diestro's sword, which will be put in front of him (by means of a semicircle of the wrist), or he will be given the execution of a vertical cut to the head, being wounded with such proportional and well-adjusted strength that the intention and extension of force causes the Diestro's sword to end up in the right-angle.

The second rule of second intention executed by the inside part.

For the second rule of second intention, executing the wound by the inside part to the opponent's right collateral or to the face, we could make various considerations, showing for each of them what is evident of its certainty. However, to avoid lengthy digressions, I will put forth the most necessary ones that are most frequently used during battle.

For understanding of the first, it is given that that the opponent is positioned in the longest posture and the Diestro is positioned over his right foot, which is separated from the left. It is also given that the Diestro has placed atajo on the opponent's sword by the inside part from the medio de proporcion, the subjection of which obliges the opponent to form a reverse cut, half cut, or thrust.

Against the reverse cut and half cut, the Diestro responds exactly as he was told to in the previous rule against the cut *[tajo]* and reverse-half-cut.

Let us move on to the most noble and carefully executed technique, which is the thrust. The opponent will direct their thrust through the inferior plane to an opening that was offered on the Diestro's right collateral or face. To do so, the opponent will give a straight or transverse step with his right foot to his right side.

In response to the opponent describing a portion of a circle with his sword and giving a step with intent to execute the wound, the Diestro will simultaneously and without hesitation carry his sword as if forming a "C" to the right, following the opponent's sword until his own ends up transverse and below the opponent's, and the Diestro will move his body to take away the distance by balancing himself over his left foot so that he ends up with his body, arm, and sword in the Bella Española stance, completing all of his actions as the opponent finishes theirs.

From this position, the Diestro will endeavor to, as quickly as possible, describe a portion of a circle that is as small as he possibly can with the point of this sword from where it is underneath to where it is placed above the opponent's sword by the inside part, directing a thrust to the opponent's right collateral or face and carefully adjusting his sword (for better success). At the same time, the Diestro will shift his body from the Bella Española stance until the weight of his body is over his right foot. Having completed the execution of the thrust, the Diestro should end up in the position shown by the figure in the previous diagram (57), which was worked in first intention by the inside part.

Let us also differentiate this same rule by initially assuming the opponent is the superior agent. For this situation, it is crucial to know that any posture must be chosen for one of two purposes: to counterattack, or to wait and resist.

Assuming the Diestro will use the latter, let us consider him to be positioned at the medio de proporcion and balanced over his right foot, while the opponent has placed atajo by the inside part of the Diestro's sword. The Diestro has permitted this atajo and even offered the opponent an opening where he can direct his wound, which will be to the Diestro's right shoulder or face.

The opponent, wanting to seize that opportunity, throws a thrust from the subjection that must be parried *[acometimiento],* doing so by means of a transverse step and forward movement, directing the thrust to the opening offered by the Diestro.

At that moment, while maintaining strong contact with the sword, the Diestro will shift his balance from where he has it over his right foot until the weight of his body is over his left foot. With this action, the parts must follow their whole, bringing them along behind. By making a movement of decrease on the opponent's sword so that degrees of its weak fall over the greater strength of the Diestro's sword, the Diestro will be able to turn the opponent's sword under, placing atajo on it, becoming the superior agent, and the opponent the inferior patient.

From this position, the Diestro is able to throw a diagonal thrust to the opponent's left eye, which serves as a perfect attack that must be parried *[acometimiento perfecto]*, shifting the weight of his body over his right foot to do so. If this is parried, the Diestro will from a reverse cut or half cut. As the sword descends during the executive movement, the Diestro will balance his body over his left foot, with which the wound will be more rigorous, and the body, arm, and sword will be freed to return, ending up in the Bella Española stance, from where the Diestro can do that which is most appropriate.

If the Diestro wants to finish the battle up close, he should make use of the movement of diversion. For this, since the opponent has placed atajo by the inside part as described above, it will be necessary for the Diestro to reinforce the contact so that, when the opponent throws the thrust that must be parried *[acometimiento]*, the Diestro may defend against it by means of a mixed-remiss-and-violent-movement.

At the same time, the Diestro will remove the distance by shifting his balance from where it is over the right foot until the weight of his body falls equally over both feet in such a manner that he ends up positioned in the French stance, forming a pentagonal figure with his base, thighs, and legs. Favored by the protection of the almost equilateral triangle, the Diestro will be able to give a curved step with his left foot to arrive at the opponent's infinite line to make a movement of conclusion.

The Diestro's right foot will follow and be placed behind the left foot. At the same time, the Diestro will turn his hand fingernails down to finish with a wound by means of the mixed angle.

The third rule of second intention executed in the right vertical.

This third rule is executed where the quarter-circle-thrust of first intention is executed, which is in the lower right-angle and vertical line that is considered to be there. So that the professor of this science knows how to work it in second intention, let us assume the combatants are positioned at the medio de proporcion, with the adversary in the longest posture or not far from it. Also, let us assume that the Diestro is balanced over his right foot in the explained manner, and the Diestro has placed atajo on the opponent's sword by the outside part, necessitating that the opponent forms a cut *[tajo]*, or reverse-half-cut, or that he very artfully, without failing the precepts of this science, with only a motion of the wrist, describes a portion of a circle through the inferior plane, freeing his sword to the inside part by means of a straight, transverse, or curved step that is given with his right foot to his right side, with intention to wound with a thrust to the chest or face.

Against this, at the same time as these actions, the Diestro will move to take away the distance by means of shifting his balance from where he has it over the right knee until the weight of his body is over his left foot, where he must end up positioned. All of the actions of both combatants must be completed at the same time, without any hesitation in the timing, so that the opponent's sword ends up in the longest posture, having made the execution in the air, and the Diestro's sword is in the superior plane with disposition to wound in the quarter part of the circle, which he will do as quickly as he is able, directing the thrust to the right vertical above the opponent's sword while subjecting it. At the same time, the Diestro will return the balance of his body over his right foot, completing the technique by wounding with his hand somewhat fingernails up so that the opponent's sword does not have direction to the Diestro's body, as shown by the third figures in the previous diagram (57).

The fourth rule of second intention executed between the right collateral and the vertical of the chest.

The fourth and final rule was demonstrated in first intention, taking the opponent's sword by the outside part, and was executed to the diametric of the chest. To have the same success in second intention as in first, it is necessary to choose the medio de proporcion and balance the body over the right foot, placing atajo on the opponent's sword from the inside part.

If the opponent leaves the subjection by describing a portion of a circle with the point of his sword, freeing his sword through the inferior plane to the Diestro's outside part while giving a straight or transverse step with his right foot to his left side with intent to wound with a thrust to the right shoulder or face then, at the same time, and without hesitation, the Diestro will endeavor to remove the proper distance the opponent tries to take to wound. The Diestro will do this by shifting his balance from where it is over his right knee until he places it very quickly over his left foot, ending up with his body positioned in the Bella Española stance with his sword in the superior plane.

From that position, the Diestro will push with his left foot, straighten his left leg, and throw his body over his right knee in such a manner that a perpendicular line falls from his right ear to his right

ankle, simultaneously directing a thrust to the chest above the opponent's sword while subjecting it. The actions of shifting the balance over the right foot and delivering the wound will be completed very uniformly so that it is not possible to distinguish which was done before the other. During the execution, the Diestro will turn his hand somewhat fingernails down in such a manner that the Diestro's upper quillon is somewhat in its ninth line with his body narrowly aligned as seen in the previous diagram (57), which depicts this technique when executed in first intention with the sword free.

I could provide evident rules and precepts about these comings of second intention, saying that, after having placed atajo on the opponent's sword according to all of the necessary requirements, and the formation of any of the wounds the opponent tries to make, the Diestro will oppose the chord to the arc that the opponent must make, wounding him sometimes at the beginning of the formation, other times in the middle of them, and others at the finish; either retreating afterwards or remaining in place, or even ending the battle with a movement of conclusion, according to the will of the Diestro and the passion with which the opponent works.

And when the Diestro finds himself balanced over his right foot, placing atajo from the medio de proporcion in first intention on either part of the opponent's sword, be it the inside or the outside: if the opponent, by means of a step, frees his sword through the inferior plane to wound with a thrust then, in this same moment, the Diestro will fall back over his left foot, taking away the distance and, making a very short movement with his sword, he will find it to be in the superior plane, ready to once again place atajo in second intention by the opposite part where it was at the beginning of the work, with disposition to wound the opponent.

Also, at other times, after having placed atajo by one of the two parts while balancing over his right foot, if the opponent frees his sword with a thrust, the Diestro will move to maintain contact and aggregate the swords, causing both swords to form some pyramids or revolutions of circles, moving with strong aggregation, as if they were pinned together, and he will shift the weight of his body over his left foot so that he can very easily find himself placing atajo from above by the same part as at the beginning of the work and with disposition to wound.

I could go on to make a copious catalog, providing numerous methods of using the techniques of second intention, all of great artifice, a great portion of them done with body upright, carrying it with imperial majesty, using nothing more extreme than what is permitted by a half foot in the entire course of the contest, or battle. However, there is no place for this on the path followed by the rules of Bella Española. For this reason, I will move on to discuss what the Diestro must do with the dagger when it accompanies the sword.

Introduction to the Bella Española stance as used in opposition to Italian fencing with sword and dagger.

In the stance and guard of the precepts of the Italian doctrine with sword and dagger that we have explained, the Spanish Diestro will recognize that when the two Italian combatants are positioned with one of them at the center of the diagram in the castle of our imaginary fortress, and the other on the line of circumnavigation, which is the medio de proporcion of the diagram, both are found to be positioned in a plane that is lower than that which corresponds to their natural stature. With

their swords positioned in the rear line without crossing or touching, they advance towards each other in a squared stance, crouching with their legs apart, seeking each other with their dagger in front so that, with it, they can hinder any thrusts that are directed to the width of their body or chest while directing their own, without contact, to any point or gap that they see open.

These precepts, stances, and guards, make clear to both understanding and experience that the potential to work is common to the two combatants since they are both presenting the entire width of their body or chest to each other. Their diametric planes are opposed, and the primary vertical plane or common plane imagined between the two passes through their diametric planes. As a natural consequence, both of their particular planes will have equal potency. Since these particular planes are equal, and the primary or common plane is the shortest distance between the two combatants, it will always be common between the two opponents, enabling each one to wound the other at the same time without remedy since equal causes result in equal effects, just as unequal effects result from causes that are unequal.

The fact that both combatants can be wounded at the same time is occasioned by the position in which they are found to have co-located their bodies and extremities. From their stances, neither of the two, wanting to expose the other, is able to use oblique or transverse approaches or steps, as is observed in the Spanish doctrine. Nor can they assess with certainty from the rear line in which their swords are found the strength or weakness of the plaza the opponent is centered in, so that they can direct their approaches and attacks. Neither can they be able to have notice of the strength or weakness of their adversary's body, arm, sword, or dagger so they can direct their actions to their own defense and attack the opponent with certainty.

Just as it is of little use when sieging a castle to have a breach that can be assaulted if the attacks those in the plaza can make are not removed, it also matters little to the Italian Diestro to have arrived at the medio de proporcion, well positioned in his stance and guard, with a gap or open point where he can direct his thrusting assault, if he has not impeded the attack that his opponent is able to make, removing the direction the opponent's sword has to his body.

These precepts and maxims cannot be observed by the Italians because of the position of their doctrine. In their method, it is found that nothing more than quickness secures your life. Therefore, one who has an advantage in quickness over his opponent achieves victory and defeats the other. With regard to the choice of techniques of first intention, which the Italians call first tempo, this rule determines the operational effectiveness of the Italian doctrine.

Something different occurs with techniques of second intention. This is because, if the dagger (which serves as a bulwark) can prevent the attack of the opponent's thrust, then the Italian Diestro can, having safely removed, subjected, diverted, or parried it, proceed to wound at the same time in second intention, and retreat to the medio de proporcion without receiving any injury, having hindered with his dagger the direction of the opponent's sword and taken advantage of this with his own to appropriate the medio that is given to him.

However, I assure our Diestro that even in these propositions of second intention, the necessary security is not found; for the firing of the thrust does not have a fixed resolution because of the deceptions or pretenses that the one who throws it makes, threatening one part to mislead the one

who would remove it and once misled, resolving the thrust elsewhere. Therefore, the dagger also lacks a fixed determination to achieve the removal.

Even having knowledge that the thrust will be straight, without any deception, it often happens that the dagger will go to remove the attack of the thrust and, because the thrust does not come as quickly as believed, the dagger passes early, leaving the opponent's point clear, without hindering the firing of the thrust from wounding or losing its forward course.

Assuming the known dangers, and many others that have not been mentioned, we must now seek the remedy for these well-known problems inherent to the Italian doctrine. When found in opposition to another using the same doctrine, each combatant has reciprocal points to the other such that they can throw along the same lines at the same time and their operations, in terms of their ability to attack, are equal.

The Spanish Diestro should work confidently in the manner I will now demonstrate, without neglecting to consider the two principal parts this science consists of in its practice, which are defense and offense. By placing his body, extremities, and instruments in a manner that closely adheres to the precepts of the Italians while observing the Spanish science, art, and experience regarding the posture of the arms, and weapons, the Diestro ensures that he achieves the preservation of his life.

The perfect manner of positioning oneself with sword and dagger in the Bella Española stance and guard, and how the Diestro must oppose the throwing of the Italian thrust.

For our Diestro to crouch down and position himself in the Bella Española stance in opposition to the throwing or shooting of the Italian thrust, it is necessary that the position in which his body is found in the doctrine of the upright body, presenting his right collateral plane forward and standing in the right-angle and over the right-angle, be altered by reducing the base of the isosceles triangle formed by the legs and thighs to one with more sides, which is called a trapezoid.

To achieve this, from the above-mentioned position, the Diestro will bend his left knee until an obtuse angle is formed by the back of the knee. Keeping his left foot fixed, he will extend his right foot straight forward until there is a distance of two-and-one-half feet between his heels. This distance having been established, the Diestro will straighten his right leg and thigh, forming as obtuse an angle as possible with the back of the knee in such a manner that it seems as if there is a straight line from the right foot to the right hip socket.

The body should be relaxed, without the head held in any extreme, neither high or low, nor to one side or the other; the face steady; the gaze quick and insightful, so that one's vision remains unobstructed in all situations.

The right arm should be extended in such a manner that it is not fully extended but withdrawn a sensible amount by bending the elbow. By means of describing with the tip of the sword a portion of a pyramid whose vertex is formed by the wrist, the Diestro will place his sword in a transverse line either above or below the Italian's sword and outside the reach of the Italian's dagger so that, if

he thrusts above the Diestro's sword, it can be parried and, if below, it can be subjected.

The left arm will be placed in such a way that it forms a curved line with half of it, from the elbow to the hand, in front of the body, extending from the left collateral to the right. The hand will be held away from the body a distance of about a half of a foot, at the height of the sixth horizontal plane, as was explained in the Spanish doctrine, such that the dagger is in a somewhat obtuse angle with the point directed along the shortest path to the tip of the upper quillon of the Diestro's sword, diagonally aligned to the quadrangle of the chest, with the shell facing the opponent.

In doing so, the Diestro's sword and dagger will both end up cutting through imaginary and real lines, entrusting and securing the manner of his defense to one and the other weapon. From this position, the practitioner of Bella Espanola will experience the effectiveness of any impediment made against the Italian thrust. Whether by parrying or subjecting with the dagger or the sword, the forward movement of the thrust, which is the sole confidence of the Italian doctrine for attacking the Spaniard, will be hindered, impeded, destroyed, and corrupted.

So that our Spaniard satisfies his visual sense and does not suffer from errors by ignoring any of the requirements for positioning his body in the Bella Española stance and guard and positions his weapons in their proper places when opposing the stance and guard of the Italian fencing, I will provide different diagrams. Some of the figures in the diagrams will show the Spaniard with his sword transverse and below the opponent's sword so that he can make use of the powerful movement of diversion against the thrust. Other figures will show the Bella Española Diestro with his sword above and transverse to the Italian's sword so that he can destroy and place atajo on the forward movement of the thrust by means of a natural movement.

It will be recognized that the Bella Española Diestro's sword cuts off the Italian opponent's sword diagonally so that it is able to quickly parry or subject all the paths the Italian can try to use to direct his sword to the Diestro's body. Having parried or subjected it, the Diestro will also have ready disposition to attack with his edge or point.

If the Diestro is slow or careless in making the parry or subjection with his sword, or if he makes some other mistake, his dagger is located and defending in such a manner that its length is diagonally placed in front of the quadrangle of his chest and is impeding any thrusting attacks the Italian tries to direct to the Diestro's body.

Therefore, by means of the Bella Española position or stance and the location of his instruments, both sword and dagger, the Spanish Diestro assures his personal defense and has disposition to respond with a rigorous attack against his opponent should it be necessary for his defense. All these advantages originate from the Diestro being in the perfect Bella Española guard, positioned over the right-angle and presenting his right collateral plane to the opponent. This plane provides better disposition and is more natural than any other plane, allowing the Diestro to form any of the operations of Verdadera Destreza with immediate promptness in order to more gracefully defend or attack in either jurisdiction, either withdrawing or standing firm against his opponent.

To have more clarity in this, it is necessary for the Diestro to understand the three principal planes he can position himself in, which are:

1. The right vertical plane, which is where he finds the greatest reach and is most weak.

2. The vertical or diametric plane of the chest, which is where he has his greatest strength and least reach.

3. The right collateral plane, which the body is considered to be positioned in when in the Bella Española stance. This plane is situated in the middle of the extremes of the other two planes, benefiting from the reach of the one and the strength of the other. As a result, this posture is the most natural of all for men of valor and is the most comfortable when marching to seek the opponent.

The profiled stance in the right vertical plane when marching to the posture of the sword is less safe because it offers the depth of the body and is much weaker since the arm is totally disunited from the body. In this posture, the opponent is given greater disposition to work than any other.

The squared posture of the Diestro's vertical plane or the diametric of the chest, if he positions himself in it at the medio de proporcion, offers the entire width of the body. The adversary who opposes him will be able to direct his attacks to points of touch earnestly and with ease, placing the Diestro who positions himself in this posture in a precarious predicament, confounding and jeopardizing his defense.

Therefore, our Diestro is instructed to position himself so that he presents his right collateral plane to the opponent, which is the middle of the two extremes of the right vertical and diametric planes of the chest. From this middle, the Diestro will be able to quickly move to either of the extremes.

If the Diestro moves from this posture to make use of the right vertical plane, it will be after having made a movement of diversion against the firing of the shot of the thrust. Finding disposition to wound with a thrust of his own by the profile, reduction of the opponent's sword will remain impeded by the Diestro's dagger, and the Diestro will throw his own thrust by instantaneously freeing his sword and taking advantage of the greater reach that he has in the right vertical plane. The Diestro will then quickly retreat to the medio de proporcion.

If the Diestro moves from his right collateral plane to make use of the diametric plane of the chest, it will be after having made a natural movement with sword, which will have been above the opponent's, to place atajo on the firing of the shot of the Italian thrust. Finding disposition to occupy the interior angle, the Diestro will put in his left shoulder and, entrusting the subjection and atajo to the dagger, he will safely move in close to occupy the tangent of the opponent's right foot with his own left foot.

In our posture of Bella Española and the right collateral plane, the Diestro will have immediate disposition to enter from the medio de proporcion to the proporcionados and the execution of the wounds, and to once again retreat from there.

Being positioned at the medio de proporcion in the Bella Española posture, the Diestro will be able to step with his right foot a distance of one-half foot, one foot, or more, depending upon the stature and organization of the individual, maintaining strength in the movement, which always forms a right-angle with a line extended from the left foot. As anyone can experience, this step can

be given without awkwardness in such a way that the right shoulder corresponds to the right knee and the center of the right heel, doing so without removing the left foot from the medio de proporcion. Although the heel of the left foot will lift a little when step is given with the right foot, and the weight of the body will shift a little closer to the heel of the right foot, the Diestro will still have immediate disposition to retreat his body to the medio de proporcion after having executed the wounds, ending up in the same posture that he was in at the beginning. By means of this step, the Diestro will reach a given amount with greater quickness and security than in any of the other postures, and all of the actions and wounds will be with greater violence and force than in any other manner in which the Diestro can be found to be positioned.

This posture and manner of giving the step with the right foot facilitates entering to wound with much more security and quickness with single weapons, as well as double, against all of the postures used in Italy, France, and in other nations that base their skill on not letting their sword communicate, throwing themselves while profiled upon seeing some uncovered point, relying on the quickness they have acquired through long practice. Therefore, it is fitting that our Diestro should also use it to move from the medio de proporcion to the proporcionado to be able to attack without being attacked. Other nations do not have the same requirements as Destreza. In the manner in which they work, they always risk being wounded themselves when they wound. They have no other precepts than quickness and, if they encounter another who also has this quickness, it will result in them being wounded at the same time, which is something that is not permitted by good Destreza, which requires that offense must always involve defense.

Exercises the Spanish Diestro must practice to be able to oppose the throwing of the Italian thrust with certainty.

The following exercises with the dagger are the same ones practiced by the Italian Diestro. They will be practiced by the Spanish Diestro with his back to a wall in the following manner:

First position of the dagger.

The student, wearing a breast plate, will be placed against a wall with his dagger wide, offering an opening by the inside part of the dagger. The instructor will be placed at the medio de proporcion and positioned in the Italian stance. Moving with great care and deliberation, the instructor will fire his shots without deception. The student will try to remove them by means of a mixed-natural-and-remiss-movement.

Second position of the dagger.

The student will be placed against a wall with his dagger in the half-moon guard *[Translator's note: the half-moon guard is depicted by the figure labeled with the number 2 in Diagram 45]*. The instructor will be in his stance and guard firing thrusting shots. The student will practice removing them with a natural movement.

Third position of the dagger.

The student will be placed against a wall with his dagger low and remiss to his right side, offering an opening on the outside. The instructor will be in his guard and stance, moving and shooting his thrusts at the offered opening. The student will practice removing them with a mixed-violent-and-remiss-movement to the outside part of the dagger.

Exercises of the sword at the wall.

First position of the sword.

The student will be placed at the wall with his sword transverse and below the instructor's without contact. The instructor will be positioned in his stance and guard. From there, the instructor will move to fire the shots of his thrust above the sword to the student's chest or breastplate and the student will try to defeat them by means of a movement of diversion.

Second position of the sword.

The student will be placed at the wall with his sword transverse and below the instructor's with contact. The instructor will be in his normal stance. From there, he will fire the shots of thrusts above the Diestro's sword and the Diestro will remove them by means of diversion.

Third position of the sword.

The student will be placed at the wall with his sword transverse and above the instructor's without contact, as if placing a virtual atajo, offering an opening to the inside. The instructor will, from his stance and guard, move to fire the shots of his thrusts. The student will try to remove them by means of a mixed-natural-and-remiss-movement to his left side in such a way that he ends up placing atajo from above and by the inside part.

Fourth position of the sword.

The student will be placed at the wall with his sword transverse and above the instructor's with contact by the inside part on the instructor's sword. The instructor will be in his stance and guard. From there, the instructor will fire the shots of his thrusts and the student will defeat them by means of a mixed-natural-and-remiss-movement to his left side, ending up placing atajo from above and by the inside part.

Exercises in the open, or away from the wall, with the sword and dagger.

The first exercise in the open.

The student is positioned in the Bella Española stance with his dagger diagonal to the square of his chest and his sword below and transverse to the instructor's without touching it. The instructor is found positioned at the medio de proporcion in his stance and guard. The instructor will, without any deception, shoot his thrust above the sword at the student's chest. The student will defeat it by

means of diversion. After having made the movement of diversion, the student will make an attack to the outside, wounding the instructor in the shoulder or in the face.

The second exercise in the open.

The student is positioned in the Bella Española stance with his sword transverse and below, as in the previous exercise. When the instructor fires his thrust above the sword, the student will defeat it by means of a movement of diversion and, immediately after, he will entrust the detention to his dagger, freeing his sword to the instructor's inside part and executing a thrust below instructor's arm or to the instructor's face.

The third exercise in the open.

The student is positioned in the Bella Española stance with his dagger diagonal to the square of his chest and his sword in the superior plane without touching the instructor's, placing a virtual atajo and offering an opening on the inside part. From his stance, the instructor will fire his thrust, which the student will remove by means of a mixed-natural-and-remiss-movement to his left side so that he ends up placing atajo from above and on the inside part. Without losing the subjection, the student will make an attack to the instructor's face or shoulder, or in the quarter part of a circle, choosing the point that he sees is the most open.

The fourth exercise in the open.

The student is positioned in the Bella Española stance with his sword above and transverse to the instructor's, placing a virtual atajo as in the previous exercise. When the instructor fires his thrust, the student will remove it with his sword by means of a mixed-natural-and-remiss-movement to his left side so that he ends up placing atajo from the inside part and above, and he will immediately entrust the subjection to his dagger, attacking with his sword and wounding the instructor in his right collateral or face.

The fifth exercise in the open.

The student is positioned in the Bella Española stance with his sword above and transverse to the instructor's, placing a virtual atajo on the opponent's sword. When the instructor fires a thrust from his normal stance, the student will apply a mixed-natural-and-forward-movement above the opponent's sword, ensuring that the movements intercept each other, with the Diestro's movement prevailing with sufficient power to defeat the opponent's thrust such that the Diestro's movement has the effect of wounding the opponent in the shoulder or face.

The first opposition of sword and dagger against the Italian thrust according to the Bella Española doctrine.

PROPOSITION 1 PROBLEM

It is given that the combatants are found at the medio de proporcion. The Italian Diestro is positioned in his perfect stance and guard, as shown by the figure labeled with the letter A in

diagram 58. The Spaniard, closely adhering to the principles of Bella Española, is comfortably situated in its perfect stance and guard, in the manner demonstrated by the figure labeled with the letter B.

How the Spaniard defeats the firing of the shot of the Italian's thrust, taking away its direction by means of a movement of diversion, and ending up with the potency to be able to wound by either the outside or inside part.

Recalling what was demonstrated in the precepts and exercises of the Italian doctrine, one recognizes how the professor of that doctrine seeks his adversary, approaching with his body squared and his sword in the rear line, avoiding any contact with the other sword. The dagger is held in front so that it can hinder wounds directed to his breadth or chest. By means of this hindrance, and the confidence he has in his dagger through incessant practice in being able to parry in response, subjecting the sword that tries to attack him, the Italian approaches to take his measure or distance until he places himself in the position demonstrated by the figure labeled with the letter A in diagram 58, which is located in the first quarter of the diagram, along with perpendicular lines corresponding to the center of the maximum orb.

From there, (if he sees a gap or point that is left open on the opponent's body), he will throw his thrust as quickly as possible, directing it by means of a forward movement of the arm. At the same time, without any hesitation, he will march his right foot a distance of one-half-foot, simultaneously straightening his left leg and thigh while withdrawing his dagger with a mixed-remiss-and-backwards-movement so that he ends up with his body contained behind his arm and sword, which will be reasonably in the right-angle, with his legs straight (or with the right knee bent) and his body upright. The travel of the march of the right foot, the straightening of the left leg, the withdrawing of the dagger, and the firing of the thrust will be made so uniformly that it is difficult for the sense of sight to distinguish which of the actions is made first or last.

Assuming alacrity in all parts by the Italian, the Spaniard will not be incapable of perceiving what the Italian is capable of doing. The potential of the Italian's actions will be recognized by the Diestro's mind and senses if it is to be done in regular time; and if irregular, then by only the senses. Sight works in an instant with the other senses following (respectively) in time. Therefore, the scientific Diestro, not consenting to the breaking of the medio de proporcion, will know by the posture of the opponent's sword that which can be done with it.

It is also assumed that the Spanish Diestro is positioned on the circumference of the maximum orb of the medio de proporcion, comfortably situated in the Bella Española stance with all of the perfection that has been shown, with his sword below and transverse to the Italian's sword and his dagger somewhat in the high line with its point directed toward the upper quillon of his sword in such a way that the blade is diagonal to the square of his chest. As a result, his sword and dagger will be found to be cutting off many of the virtual and real lines along which the Italian can direct his attacks to the Spaniard's body, who is found to be in the Bella Española stance at the location shown by the figure labeled with the letter B in diagram 58.

In this position, the Bella Española Diestro will, with incessant motion, place the point of his sword under the opponent's and toward the Diestro's left line (so that it isn't within the jurisdiction of the

Italian's dagger), making small portions of a circle while, at the same time, making some short and quick movements of the body, such that one and other serve as deceptions, as if he wanted to attack. By doing so, the Italian will be flustered and placed in doubt of knowing where the Spaniard will attack or when he will throw his thrust.

Because of the transversality and location of the Spaniard's sword, the Italian will not be able to take it away with his dagger, removing it with a parry, or subjection, so that he can safely fire a shot. Frustrated by not finding the Diestro's sword in a place where he wants it to be, the Italian will perhaps put his dagger in to make a parry, removing it from its proper place and regulated guard, and hindering his own sword.

This will give the Spaniard disposition to take advantage of the beginning of the parry the Italian has been forced to make with his dagger and arm by forming a vertical cut directed to the opponent's wrist, the execution of which might remove the dagger from the opponent's hand.

At the same time as the cut is formed, the Spaniard will withdraw his right foot a distance of one foot, removing his body and drawing it out over his left foot. As a result, even if the opponent tries to wound with his sword along with his parry, he will not succeed for lack of reach and disposition due to the Spaniard's dagger being in front of his chest and ready to aid his defense, if necessary.

If the Spaniard doesn't want to form a cut, he is advised that, when the Italian places his dagger under his sword, this action causes the weapons to become crossed with the sword above the dagger. The Spaniard will, without wasting any time, take advantage of the beginning of the parry. Without allowing the Italian's dagger to encounter or touch his sword, the Spaniard will attack with a thrust to the chest or face by the outside part of the Italian's sword, making contact with the Italian's sword along the portion that is above the Italian's dagger. In doing so, the Spaniard will render his opponent's weapons ineffective, wounding with his defense assured.

Professors of the Italian doctrine are well aware of and understand the risk of this happening, as well as many other risks. For this reason, if they do not see sufficient security to decisively throw the thrust to the Spaniard's right collateral or face, then they make use of stratagems and deceptions, making feints of the foot, or of the hand, or of the voice, or all of them together, threatening as if to attack to one side or the other, from above or below the sword, so that the Spaniard is flustered or falters by wanting to defend the threatened part only to be wounded by another part.

Assuming the Spaniard doesn't lack the necessary knowledge and has practiced enough to have mastered that which he must do, then the Spaniard is advised to always, when the Italian fires his thrust or pretends to throw it, make a backwards movement with his body, moving a distance measuring four fingers or a little more. At the same time, he should make a mixed-remiss-and-violent-movement with his sword toward his left line of the same amount. This will be sufficient to defeat and parry the thrust if the Italian throws it. If the Italian doesn't fire the thrust and feints, then the Spaniard's body will not be off balance, nor will his weapons be removed from their proper places more than a small distance. This small adjustment, which should be considered negligible, maintains the same defense as before having made it and allows the Spaniard to immediately attack, if appropriate to do so.

In this proposition, we assume that the Italian, having already feinted or without doing so, attacks the Spaniard, firing the shot of the thrust by means of a march of his right foot and a forward movement of his arm, which will be his most direct threat, and that he is forced to direct the thrust above the Spaniard's sword, as depicted by the figure labeled with the letter C in the second quarter of Diagram 58.

The Spaniard is once again advised, as he has been before, to pay insightful attention to the opponent's actions so that he can recognize the movement of the thrust and take advantage of that moment to be able to easily frustrate his attempt. The Spaniard will achieve this using the movement of diversion, which is powerful for this purpose. This will be done as quickly as possible and by means of a remiss movement, mixed somewhat with the violent, to the Spaniard's left line. This will defeat the firing of the Italian's shot by removing its direction to wound, as shown in the second quarter of Diagram 58 by the figure that is labeled with the letter D, which demonstrates the movement of diversion, by means of which the Spaniard remains safely defended. If he finds it appropriate to compound this with offense, the Diestro has the choice of two possibilities after the movement of diversion, which are as follows:

The first possibility after the movement of diversion:

The first is that, if the movement of diversion is accompanied by a movement of decrease such that lesser degrees of strength of the opponent's sword fall over greater degrees of the Spaniard's sword then, without any hesitation, and with great brevity, the Spaniard will straighten his left leg and march a distance of a half-foot with his right foot. At the same time, he will make a movement of reduction with his sword, directing a wound by the outside part and in the jurisdiction of the enemy's arm, so that the point travels along it until wounding the opponent in the shoulder or in the face.

At the end of the execution, the opponent's sword must end up between the Diestro's upper quillon and sword and over the Diestro's guard which, at that moment, will end up raised a little higher than what would be considered the right-angle. The dagger will remain along the inside part of the opponent's sword without deflecting it and, having wounded (or not), the Diestro will finish perfectly by retreating afterwards to the medio de proporcion or distance of common privation so that everything is safely done.

To succeed in his attempt to wound, the Diestro's body, arm, and weapons must end up as shown by the figure labeled with the letter F in Diagram 48, which is the one wounding the Italian opponent, who is shown by the figure labeled with the letter E.

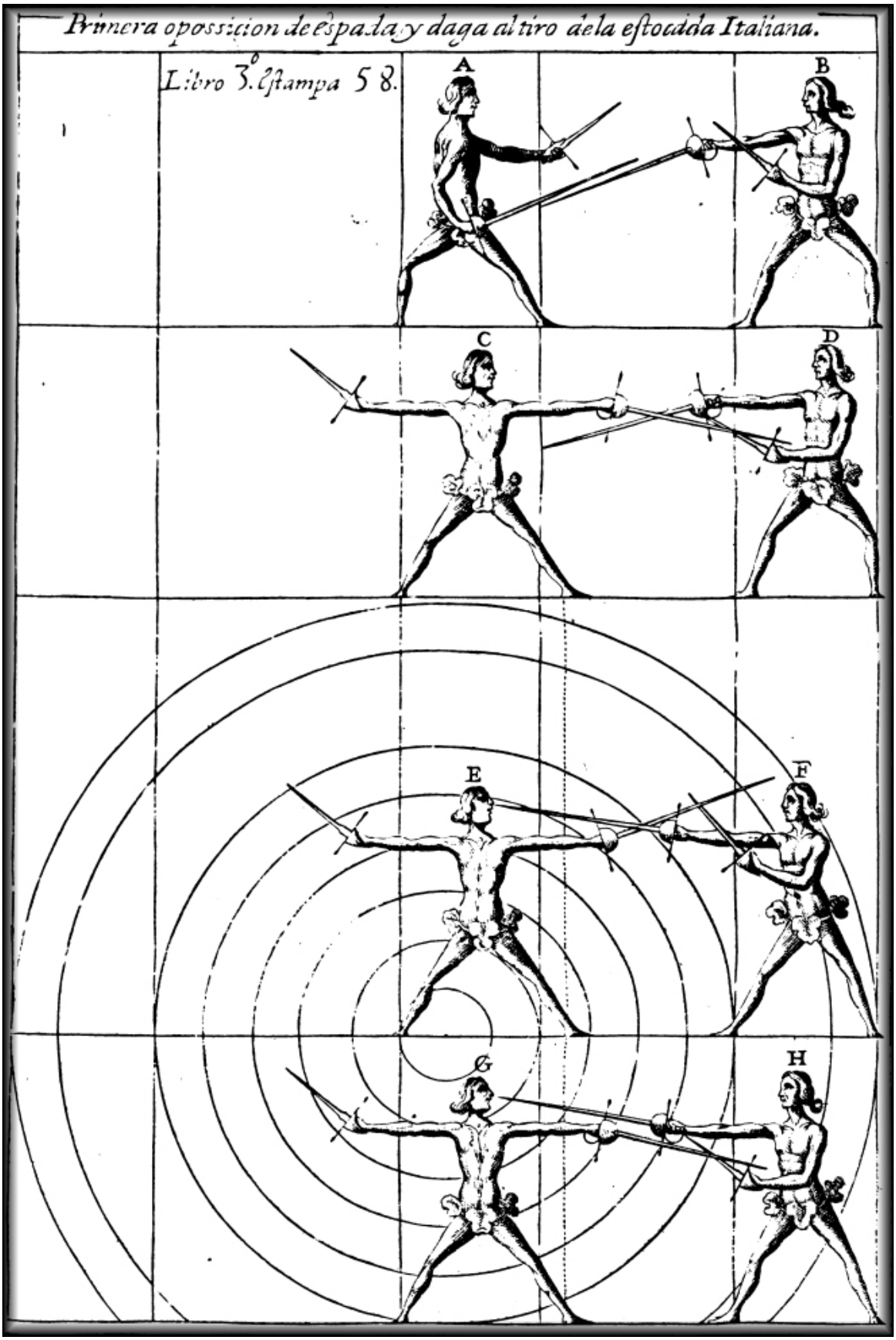
The second possibility after the movement of diversion:

The second possibility is that, if the Italian turns his hand fingernails down when he fires his shot to avoid being wounded by his outside part, it will then be necessary for the Spaniard, after having made the movement of diversion, to attempt to, without any hesitation, have his dagger make contact along the inside part of the opponent's sword, containing it outside of the Spaniard's left defensive plane.

At the same time, the Spaniard will march his right foot a distance of a half foot, freeing his sword below the opponent's with a movement of the wrist and describing a portion of a circle with his point until it has direction to execute a thrust to the right collateral or face. At the end of the execution, the Spaniard will end up in the manner that is shown by the figure labeled with the letter H in the final quarter of Diagram 58, wounding the Italian who has fired his shot, who is depicted by the figure labeled with the letter G.

After the execution, the Diestro will withdraw his right foot, balancing his body over his left foot, ending up at the remote extreme and maximum orb of the medios de proporcion, restored to the perfect Bella Española stance and guard, having performed that which the art dictates.

Here is Diagram 58 of the Third Book:



The second opposition of sword and dagger against the Italian thrust according to the Bella Española doctrine.

PROPOSITION 2 PROBLEM

It is given that the two combatants are found at the medio de proporcion. The Italian Diestro is positioned in his perfect stance and guard, as shown by the figure labeled with the letter I in Diagram 59. The Spanish Diestro is in his Bella Española stance, making contact with his sword on the Italian's from the outside part and below, as shown by the figure labeled with the letter J in Diagram 59.

How, when the Italian fires the shot his thrust, the Diestro defeats it by means of a movement of diversion and ends up with the possibility of wounding by throwing himself over his right leg.

As we have previously explained in the Book of Science, as well as in the Book of Art, the center of gravity of any body is that point which always hangs perpendicular to the center of the entire universe whenever it hangs freely.

When man, by his perfection, stands upright in Spanish Destreza, we necessarily consider him (when he positions himself over the right-angle) on a certain line that is called upright or straight. This line is composed in such a way that all of the principal effective parts are proportionate to a straight line perpendicular to the global plane of the horizon. This line coincides with what is called the "line of direction", which is considered to fall in the middle of the distance between one heel and the other whenever the Diestro's body is positioned equally over both feet and perpendicular to the horizon. In this manner, and according to his corporeal form, he stands with his upright line and line of direction in equal angles over the circumference of the terrestrial globe, which, in this instance, are concurrent.

We have also previously demonstrated that, for the body of a man to be sustained or supported in the manner referred to, it is necessary that his imaginary line of direction does not leave the base formed by the feet.

In the stance of this doctrine, as we now explain, the distance from one foot to the other is longer. The line of direction also has greater extension from the center of the left foot to the tip of the right foot. Within these limits, the Diestro is granted the ability to avail himself of the balances the body is able to make in contentious practice, shifting the line of direction and center of gravity of his body over the center of either of his two feet, whether to remove the distance so that his enemy cannot attack him, or to seize it so that he may attack his enemy, if appropriate for the purpose of defending himself.

For the understanding of this and what follows from this proposition, we assume the Italian is found at the medio de proporcion and is positioned in his perfect stance and guard, and that the Spaniard is in his Bella Española stance.

From this position, the Spaniard is able to make use of balancing his body by shifting his line of direction sometimes over his left foot, other times over his right, and other times in between these two distances, working in this manner according to the purpose that he has, whether to wait or attack according to the disposition his adversary gives.

We also advise the Spaniard that, since his sword will be below and transverse to the Italian's, he will be able to make contact on it from below and by the outside part, as shown by the figure labeled with the letter J in Diagram 59, with which he will not only deprive the Italian of the ability to use his dagger, but will also limit his opponent's general potency to work with the sword, reducing it to the particular such that he is only able to fire the shot of his thrust above the Spaniard's sword. If he does not want to shoot and tries to free his sword from the outside part to the inside, he will discover the same impossibility, as the Spaniard will place an impediment by the inside part. The Italian will end up voluntarily limiting his general potency to work, reducing himself to the particular by not being able to immediately shoot by any part other than from below and on the inside part of the Spaniard's sword who, with only a natural movement, will deprive the thrust of its forward movement, causing it to have no effect.

Given the Italian Diestro, without freeing or moving his sword from one part to the other, either after making a feint or without doing so, fires the shot of his thrust above the sword as in the previous proposition, the Bella Española Spaniard will make a movement of diversion by means of a mixed-remiss-and-violent-movement to his left line, withdrawing his right arm a little while, at the same time, removing his body a short distance by means of a backwards movement. This will be done in such a way that the start and finish of the actions of one and the other combatants are so uniform that one cannot be distinguished before the other. That being so, the Spaniard will have diverted and defeated the shot of the Italian's thrust. The figure labeled with the letter M in Diagram 59 demonstrates the movement of diversion, by means of which the Spaniard assures his defense. If it is appropriate to attack after having made the movement of diversion, the Spaniard will have the same choice of two possibilities from the previous proposition, as follows:

The first possibility after the diversion:

The first is that, if the movement of diversion is combined, as it should be, with a movement of decrease in such a manner that lesser degrees of strength of the opponent's sword fall over greater degrees of strength of the Diestro's then, without any delay and as quickly as possible, the Diestro will straighten his left leg and march a distance of a half-foot with his right foot, throwing his body weight forward until it is over the center of his right foot, and ending up with his right knee bent. At the same time, without any hesitation, he will make a movement of reduction with his sword, directing a thrusting wound by the outside part to the opponent's face or to the place he finds least impeded and most sure, finishing the execution as shown by the figure labeled with the letter O in diagram 59, who is wounding the opponent shown by the opposite figure labeled with the letter N.

The second possibility after the diversion:

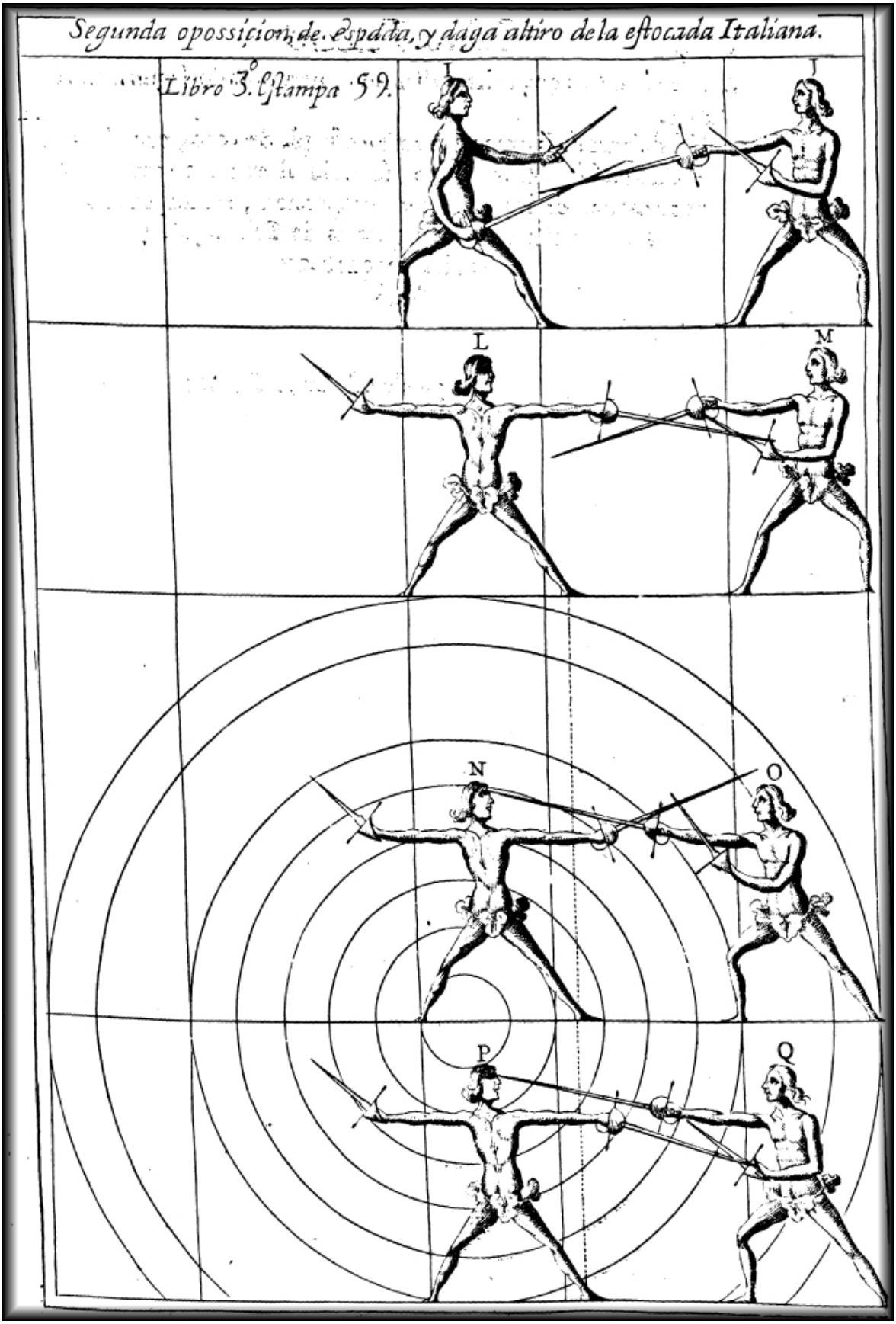
The second possibility is, if the Italian turns his hand fingernails down to avoid being wounded by the outside part when he fires the shot of his thrust, then it will be necessary for the Spaniard to try to, after having made the movement of diversion and without any delay, have his dagger in contact with the inside part of the opponent's sword, containing it outside of the Spaniard's left defensive

plane. At the same time, the Spaniard will march a distance of a half foot with his right foot, throwing his body forward until the weight of his body is over the center of his right foot. Simultaneously, he will free his sword from under the other by means of describing a portion of a circle with the point until it has direction to the enemy's right collateral or face, where the Spaniard will execute a thrust, finishing the execution as shown by the figure labeled with the letter Q in Diagram 59, who is wounding the Italian who has fired his shot, as shown by the figure labeled with the letter P in Diagram 59.

If the Spanish Diestro executes what has been demonstrated in this proposition in the manner that has been explained, it will have been performed according to the requirements of the Art.

After the execution, the Diestro will withdraw his right foot, balancing his body over his left foot, retreating to the remote extreme and the maximum orb of the medios de proporcion, recovering his perfect Bella Española stance, not having more to do.

Here is Diagram 59 of the Third Book:



The third opposition with the sword and dagger against the Italian thrust using the Bella Española doctrine.

PROPOSITION 3 PROBLEM

It is given that the two combatants are found at the medio de proporcion. The Italian Diestro is positioned in his perfect stance and guard, as shown by the figure labeled with the letter R in Diagram 60. The Spanish Diestro is in his Bella Española stance with his sword above and transverse to the Italian's, as shown by the figure labeled with the letter S in Diagram 60.

How, when the Italian fires the shot of his thrust, the Spaniard defeats it by means of a natural movement and ends up with the possibility of wounding the Italian in the right collateral, or face, or quarter part of a circle.

Both combatants are positioned at the medio de proporcion. The Italian Diestro is in his stance and guard according to the precepts of his practiced doctrine and is placed as shown by the figure labeled with the letter R in Diagram 60. The Spaniard is also firm in his Bella Española stance, according to the precise teachings that we follow, and his sword is in the plane of the right-angle.

From this position, the Spaniard will move to place his sword transverse to and in a plane above the Italian's sword, which will end up imaginarily and virtually subjected by the inside part without contact between one and the other sword. The Spaniard will achieve this by means of making a mixed movement composed of four simple movements, which will be so united that sight is unable to distinguish that they are not done at the same time:

The first will be to make a natural movement with the arm through the primary plane until the center of the guard arrives at the height of the horizontal line *[TN: the horizontal line is about waist high]*. The second will be violent, raising the point to the height of the top of the opponent's head. The third will be, without discontinuing the action, remiss to the Spaniard's right side with the elbow rotating around its axis such that, when the point climbs with the second violent movement of the sword, the hand turns somewhat fingernails up so that the upper quillon is somewhat in its right line. This action will result in the point of the sword having made the fourth movement remiss to the Spaniard's left side and the opponent's right side, with the Spaniard's sword ending up with the appropriate transversality to prevent the Italian from engaging it with his dagger without awkwardly disrupting his stance. Even if he tries, the Italian will not achieve it because of the transversality, and because of how the Spanish Diestro will also remain vigilant in making some small portions of a circle with his point above the Italian's sword and toward the Spaniard's left line while, at the same time, making some short and quick movements with his body so that one and the other serve to unsettle the Italian, not only placing him in doubt of knowing when the Spaniard will attack, but also making him unsure of being able to direct the shot of his thrust to the Spaniard's collateral or face with any security.

Because of these doubts, if the Italian were to shoot, it will always be after having made a feint as if he were to attack from below so that he can end up subjecting the sword and wounding from above.

Therefore, when the Spaniard finds himself with his sword in a superior plane with a virtual atajo and the Italian shoots his thrust or pretends to throw it, the Spaniard is advised to always move his body backwards a distance of a little more than four fingers. At the same time, he will make a mixed-natural-and-remiss-movement with his sword to his left side sufficient that, if the Italian fires the shot of the thrust, it's direction will go outside of the cylinder of the Spaniard's body, and he will end up placing a real atajo on the sword that fired the thrust.

If the Italian only makes a feint through the inferior part and fires the thrust through the superior part, then the Spaniard will find his sword transverse and below with immediate disposition to make a movement of diversion against the forward movement that is directed above, and he will be able to work everything that was explained in the previous two propositions.

The Spaniard is also advised that, if he reacts with the promptness and vigor that is necessary to any undertaking of Destreza, he will be able to, immediately after having made the diversion on the opponent's sword, form a vertical or diagonal cut, retreating to medio de proporcion after its execution.

Because the Spaniard keeps his sword and dagger in a plane superior to the Italian's in this position of Bella Española, virtually cutting off many of the imagined and real lines that can be tried as paths to the Spaniard's body, he will find himself assured in the manner of his defense from one and the other weapon, and of the brevity of the movements with which he must work, as well as the quality of their speed and naturalness with respect to the longer and slower movements of the Italian, which can be recognized by what is demonstrated by the figures labeled with the letters R and S in Diagram 60, which are located at the medio de proporcion.

From these positions, we assume that the Italian, whether after feinting or without doing so, moves to the medio proporcionado, firing the shot of his thrust to the collateral or face of the Spaniard by means of a forward movement of the arm and sword, along with a march of his right foot, and the rest of the requirements, all executed with the fortitude, strength and velocity that can be enjoyed through perfection of what the rear line is capable of, according to the precepts that he follows in firing the shot.

In opposition to this shot or forward movement of the thrust, because the Spaniard will have his sword free, transverse, and in a superior plane, he will apply it by making a natural movement mixed with a remiss movement to his left side. In doing so, he will place a real and physical atajo on the forward movement of the Italian's thrust and will end up subjecting it as shown by the figures in Diagram 60 labeled with the letter T, showing the Italian, and the letter V, showing the Spaniard.

Since the Spaniard's body ends up in a position where he has subjection, he finds himself assured of his personal defense and with disposition to make a rigorous attack on his opponent, if appropriate, by applying his dagger over the Italian's sword. At the same time, without separating his sword from the opponent's, he will make a mixed movement composed of four simple movements, two of those pertaining to defense and the other two to offense:

The first of the two pertaining to defense will be violent, with the guard rising from the plane of the belt to very near that of the right-angle. The second will be remiss, with which it will move to the Spaniard's left defensive plane.

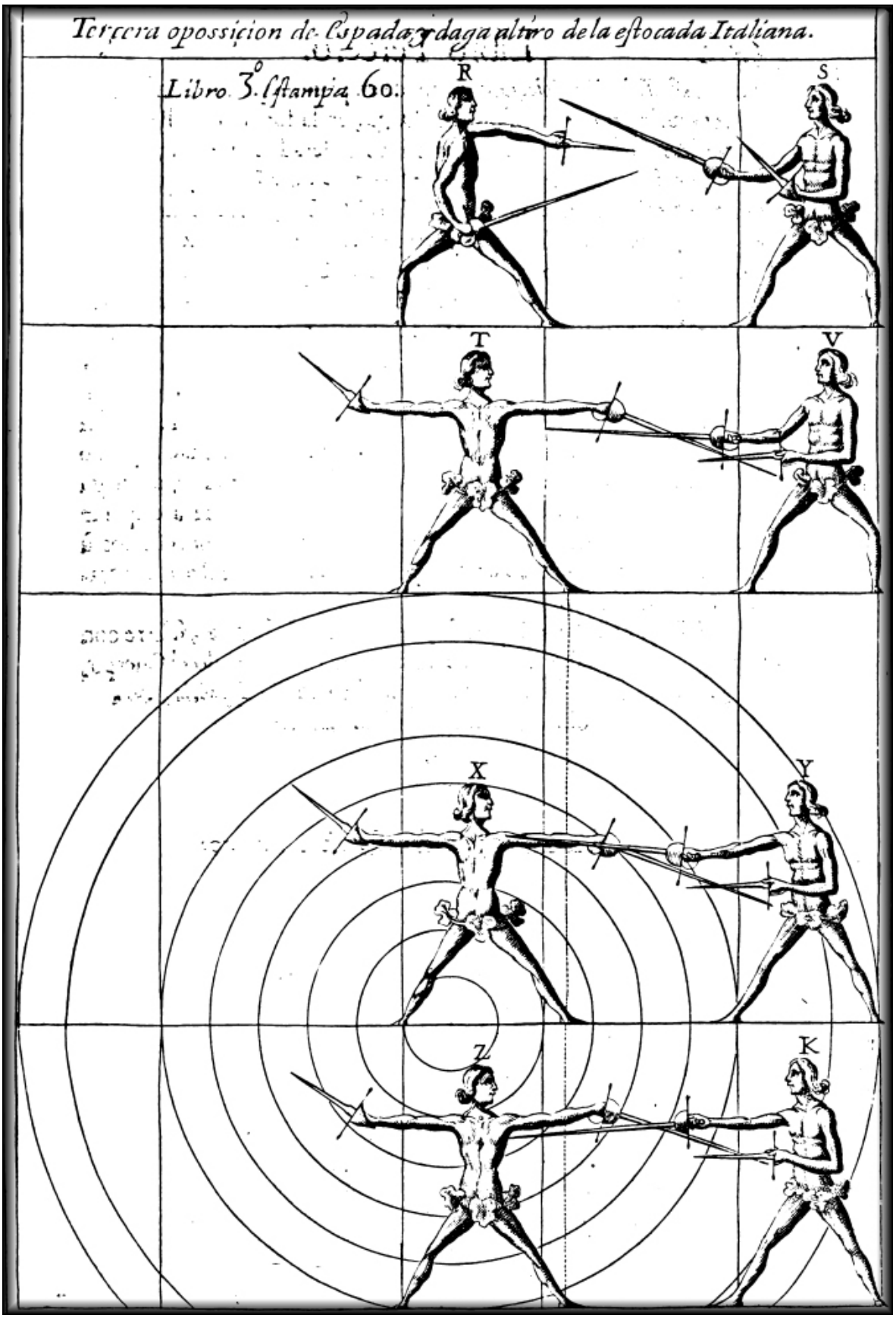
Of the other two pertaining to offense, the first is of reduction, with which the Spaniard aligns his sword in the primary plane. The other is forward, wounding with a thrust to the Italian's shoulder or face. He must take care to do this at the same time as he completes the movement of the body by marching a distance of a half foot with his right foot and straightening his left leg and thigh. This must be done in such a manner that all of these movements of the body, the arm, and the sword are completed at the same time. Upon completing these movements, the Spaniard will end up as shown by the figure labeled with the letter Y in Diagram 60.

If the Italian raises his arm higher than the plane of the right-angle when he fires the shot of his thrust, it will prevent him from being wounded in the right collateral or face. However, it will give disposition for him to be immediately wounded with a quarter-circle-thrust in the right vertical. The Spaniard will direct a thrust there, finishing the execution of the wound as shown by the figure labeled with the letter K in Diagram 60.

The Diestro is also advised that, if he finds himself in his Bella Española stance and guard with his sword in a superior plane, transverse, and beyond the reach of the dagger in the previously explained manner, and the Italian attacks him inconsiderately, throwing the shot of his thrust by the inferior and inside part, which is the opening that is offered, then the Spanish Diestro, from the superiority in which he finds himself, can go out promptly to meet him, attacking simultaneously above the other sword, directing his own sword to the opponent's face, turning his hand somewhat fingernails up as he does so, with his arm and sword in the right-angle. This will result in the Italian's sword ending up contained outside of the Spaniard's left vertical plane of defense without any direction to the Spaniard's body. Therefore, the Spanish Diestro should practice the necessary exercises to become accustomed to the shooting of his thrusts, so that if he directs them with the requirements necessary for their perfection and seizes the moment to catch the opponent in his action, he will emerge victorious.

If, after having fired or executed the wound, the Spaniard promptly retreats to the medio of common privation, restoring his body and weapons to the perfect Bella Española stance and guard, then everything will have been performed as required by the Art.

Here is Diagram 60 of the Third Book:



The fourth opposition of sword and dagger against the shot of the Italian thrust according to the Bella Española doctrine.

PROPOSITION 4 PROBLEM

It is given that the two combatants are found at the medio de proporcion. The Italian Diestro is in his stance and guard, as shown by the figure labeled with the letter A in Diagram 61. The Spanish Diestro is in his Bella Española stance with his sword transverse and above the Italian's, making contact by the inside part, as shown by the figured labeled with the letter B in Diagram 61.

How the Spaniard defeats the firing of the shot of the Italian's thrust by means of mixed-natural-and-remiss-movement to his left side, placing atajo by the inside part, and ending up able to attack with a thrust by throwing his body over his right foot and knee.

As in the previous proposition, it is assumed that the combatants are found at the medio de proporcion. Also, that the Spaniard uses the valorous action of waiting in careful anticipation of the forward movement of the shot. It is also assumed that the Italian fires it with the courage, quickness, force, and everything else necessary for its greatest perfection, directing it to the right collateral or face because it is his most immediate possibility. It is also assumed that he is forced to direct it below and to the inside of the Spaniard's sword, who is waiting with insightful attention to take advantage of the beginning of the Italian's forward movement. He will do this by removing his body a short distance while simultaneously, because his sword is above and in contact with the Italian's sword, making a mixed-natural-and-remiss-movement with his own sword to his left side, placing atajo on the Italian's sword by the inside part. The final movement of this is shown by the figures in Diagram 61 labeled with the letter D, which is the Diestro, and letter C, which is the Italian, who has fired his shot.

From this position and place, recognizing that he has appropriate disposition to throw a thrust that must be parried *[acometimiento]* to the Italian's right shoulder or face, he will direct it above the Italian's sword as quickly as he is able. To do so, the Spaniard will march a distance of a half foot, throwing his body over his right knee and right foot in such a manner that the weight of his body is over the center of his right foot. While in the act of wounding, the Spaniard's body, arm, and sword will be positioned as shown by the figure labeled with the letter F in Diagram 61.

If the Italian raises his arm higher than the plane of the right-angle when he fires the shot of his thrust, it will prevent him from being wounded in the right collateral or face. However, he will give disposition to be immediately wounded with a quarter-circle-thrust to the right vertical. The Spaniard will direct his sword there, ending up after the execution of the wound as shown by the figure labeled with the letter H in Diagram 61.

No further explanation is required for the operation of this proposition because the Spaniard must follow all of what was explained in the previous proposition with only two differences: The first is that, in this proposition, he makes contact with the opponent's sword from the medio de

proporcion. The second is that, at the time of the execution, the Diestro's body ends up over the right knee. Everything else remains the same between them.

I truly believe there will be some curious individual who will wittily say that the Italian, either because he pleases or for his own safety, does not want to attack and instead waits for the beginning of the Spaniard's movements, and if the Spaniard also does not want to attack, they will become equals with neither having been defeated or victorious. Furthermore, they would say that if the Spaniard were obliged to satisfy himself, he would not succeed. I respond to this with the following doctrine:

It being necessary for the Spaniard to attack one who is found positioned in the Italian guard and stance, he will march straight towards him, carrying his body in the Bella Española stance with ease and comfort, and his weapons in one of the two previously mentioned positions, either above or below, with his arm bent at the elbow a little, without giving it full extension.

Assuming that he carries the sword transverse and below, he will describe some small portions of a circle below the opponent's sword while, at the time, making some short and quick movements with is body, all of which serve to fluster or disrupt the opponent from his good guard, or to at least make it so that he doesn't know when or where he will be attacked. Taking advantage of the Italian's confusion or uncertainty, the Spaniard will be able to, with courageous gallantry, direct a thrust by the outside part of the Italian's sword to the right collateral or face. For this, he will march with his right foot while keeping his left foot fixed, trying to be so skillful in his movements that there is no hesitation between the actions of choosing the medio de proporcion and having moved to the proporcionado with the execution of the wound. In the performance of this, he will favor the right-angle, keeping himself behind his sword. Without remaining in place after the wound, he will retreat to the remote extreme, recovering his Bella Española stance and guard.

If his sword was above the opponent's, then he will make some short and quick movements with it and with his body that will serve to fluster or make the Italian uncertain so that he doesn't know when or where he will be attacked. Taking advantage of this uncertainty, the Spaniard in the Bella Española stance will be able to direct a thrust to his opponent's right collateral or face. This will be done by means of marching with his right foot while keeping the left foot firm, working everything with courage, quickness, strength and all the rest necessary for the perfection of the thrust. When it is fired, the Spaniard will turn his hand somewhat fingernails up, with which, even if the Italian applies his dagger quickly to remove it, he will not succeed. Whether or not his execution is successful, the Spaniard will quickly retreat to the medio of common privation where he will end up with his Bella Española stance recovered.

ADVICE

The Bella Española Spaniard can also carry his sword in either the superior or inferior plane, placing virtual atajo on the Italian's sword while locating his sword arm in the middle of the distance between the forward and rear lines, and his dagger as previously described, or even with some portion of it falling over the cup of the sword. In doing so, he will end up with both weapons cutting off many imagined and real lines the Italian can try to use to direct attacks against the Spaniard's body, who will be able to rely on one and the other weapon to assure the manner of his defense.

With his weapons in this position, the Spaniard's sword will be out of reach of the Italian's dagger and the Spaniard will have two known additional advantages:

The first is that, if the Italian fires the shot of the thrust against him, he will find himself immediately able to apply the necessary defense with a movement of diversion or with a subjection made with either the sword or with the dagger, disrupting and corrupting the forward movement of the shot. Having diverted or subjected the thrust, he will have prompt disposition to be able to attack with his edge or point.

The second is that the Spaniard is able to throw his thrusts more rigorously and quickly than the Italian because of finding himself with his arm in a higher plane and having less than half the distance to move that the Italian does.

Moreover, the Spaniard is in an opposition of weapons that is so firm, strong, and united that, without doubt or yielding to fear, he can wait for any of the enemy's attacks and defeat them with the sword, with the dagger, or with both weapons aiding each other.

If by accident, the Spaniard is slow or careless in making the diversion or subjection with his sword, or he makes some other mistake in doing it, he has his dagger positioned to remedy it. With its length placed diagonally in front of his body, the dagger will be impeding many of the thrusting attacks the opponent can try to direct at the Spaniard's body.

The Spaniard will also find himself in a posture so comfortable, relaxed, and quick for attacking that he will not encounter any hindrance of the body, nor of the weapons, in doing so.

Above all, if some mishap leads the Spaniard to a predicament where it is necessary for him to defend himself against more than one enemy, he will find himself better protected and his life more secure in this position and guard than in the Italian one.

How to proceed with the body upright

If the Spanish Diestro finds that he does not have the agility necessary for the Bella Española doctrine or is unable to crouch down because of some impediment, and he is capable and well-practiced in the precepts we have previously explained for the upright body, and must oppose the Italian doctrine by means of them to defend himself and attack, if doing so is necessary for the purpose of defending himself, then it will be necessary for him to carry his sword transverse to the other, opposing it with virtual atajos from above and below and, by means of them, to move himself off the common diameter line to one side or the other in the following manner:

By the posture of the sword with a virtual atajo from above.

The Spaniard can oppose the Italian with a virtual atajo from above, walking cautiously while presenting his right collateral plane to the front and leaning forward with his body a little. Having placed his sword transverse and above, and outside the reach of Italian's dagger, he will make some short and quick movements with it so that the enemy will be placed in doubt as to where and when the Spaniard will attack. The Spaniard will proceed to march by the posture of the sword to reach

the medio de proporcion. Having arrived there, he will move to the proporcional of this jurisdiction by means of a curved step with his left foot to his left side.

If the Italian remains in his stance and guard, the Spaniard will be able to continue by giving a straight step to the first orb of the opponent's sword with his right foot while keeping his left foot fixed. At the same time, he will direct a thrusting wound to his opponent's right collateral or face in such a manner that these movements of the body, and of the arm and sword, begin and end their travels at the same time, working them with such valor and quickness that their courses seem imperceivable. After the execution, the Spaniard will very quickly withdraw his right foot, retreating to the medio de proporcion.

However, if the Italian does not want to allow the Spaniard to begin working his proposition and, at the moment when the Spaniard moves to the medio proporcional, fires the shot of his thrust (whether after making a feint or without doing so) to the right collateral or face by means of a forward movement of the arm and sword combined with a march or his right foot, and all of the rest of the circumstances of force and velocity, then the Spaniard will be able to, since he will have his sword free and transverse and in a superior plane, make a mixed-natural-and-remiss-movement with it to his left side. In doing so, he will place a physical atajo on the accidental movement of the Italian's shot.

From the position that he ends up in, the Spaniard will apply his dagger over the Italian's sword. At the same time, without separating his sword from the opponent's, he will direct a thrust to his opponent's right collateral or face. If these points have been covered, then the wound will instead be the quarter-circle-thrust to the right vertical. At the same time the wound is directed, he must give a step with his right foot to the first orb, or a little farther if necessary, and in such a way that these movements of the body, arm, and sword are completed at the same time.

By the posture of the sword with a virtual atajo from below.

The Diestro can also walk to the posture of the sword while opposing with a virtual atajo from below and, by means of a curved step with his left foot, move to the medio proporcional of this jurisdiction.

If the Italian remains in his position without making a movement, the Spaniard will be able to give a step with his right foot while keeping his left foot fixed, directing a thrust to the right collateral or face. After the execution, which will be instantaneous, he will withdraw the right foot, retreating to the medio de proporcion.

If the Italian does not wait for the Spaniard's movements and fires the shot of his thrust, which will have to be directed above the Spaniard's sword, then the Bella Española Spaniard will make a movement of diversion by means of mixed-remiss-and-violent-movement to his left line in such a manner that the beginning and ending of the actions of the two combatants occur at the same time and it is not possible to distinguish one before the other. That being so, the Spaniard will have diverted and defeated the shot of the Italian's thrust.

From the position that he ends up in after the diversion, if he sees an opening on the Italian's outside part, the Spaniard will, without losing the union of the swords, carefully graduate his own

sword, making a movement of reduction, and direct a wound to the discovered point. At the same time, and without there being any hesitation, he will give a straight step with his right foot the distance necessary to reach. He will do this without removing the left foot from its place so that entering for the wound and retreating will be quicker.

If the Spaniard, after having made the movement of diversion, does not see an open point on the outside (because the Italian is covering with his arm and guard), then he will try, since he will have his dagger in contact on the inside part of the opponent's sword, to contain it outside of his left defensive plane while describing a portion of a circle with his sword below the opponent's sword until it has direction to the Italian's right collateral or face, where he will execute a thrust by giving a straight step with his right foot the necessary distance.

After the execution, he will quickly withdraw his right foot, retreating to the medio de proporcion.

If the Spanish Diestro satisfies the requirements and circumstances for these actions, as he has been advised to, they will be safely performed with the appropriate perfection.

By the degrees of the profile with a virtual atajo from above.

The Spaniard can also oppose the Italian with a virtual atajo from above while presenting his right collateral plane forward and carrying his sword transverse and above. Making some short and quick movements with his sword while keeping it outside of the reach of the Italian's dagger, the Spaniard will move to the degrees of the profile and the medio proporcional of this jurisdiction by means of a curved step with to his right side with his right foot.

From there, with cautious care and careful intention, the Spaniard will make an attack that must be parried *[acometimiento]*, directing it between the two weapons to the line of contingency and right collateral. To do this, he will give a transverse or curved step to the same side.

If the Italian's dagger goes out to subject or parry the Spaniard's sword, the Spaniard will respond by describing a semicircle centered around a vertex at the wrist with the point of his sword, wounding with a thrust along the jurisdiction of the left arm by giving another curved step with his right foot. Without the left foot stopping, he will retreat with a mixed-lateral-and-backwards-step. This wound must be instantaneous because the opponent's sword will be free and he could put in his right foot, firing a thrust to wound. If the Italian fires it, the Spaniard will turn in place, momentarily applying an atajo over the Italian's sword, and then form a vertical cut. It the opponent responds with his dagger to defend, he will expose his left vertical line, at which point the Spaniard will, instead of completing the execution of the vertical cut, continue to wound with an instantaneous thrust to the left vertical line, retreating with a mixed-lateral-and-backwards-step.

If the Italian does not give a place where the Spaniard can begin his propositions and, when the Spaniard moves from the medio de proporcion to the proporcional, the Italian fires the shot of his thrust, it will have to be directed through a plane below the Spaniard's sword. The Spaniard will place atajo on it and give another step with his right foot farther along the circumference than the first, forming a vertical cut. The Spaniard's left foot will not stop next to the right. Instead, he will retreat by giving a mixed-lateral-and-backwards-step.

Just as the cut must be an instantaneous act, be advised that the placing of the atajo must also be instantaneous. If one lingers in it, the Italian's dagger will be able to impede the technique, giving the Italian time to fire another shot and recover his stance and guard.

By the profile of the body with a virtual atajo from below.

The Spanish Diestro can place his sword below and transverse and, making some short and quick movements with the point, move from the medio de proporcion to the proporcional of the profile of the body with the diameter line remaining to his left-hand side.

At the medio proporcional, he will continue his movements with the point of the sword and, by means of a transverse step with his right foot to his right side, he will throw a thrust that must be parried *[acometimiento]*, directed to the contingency line with reserved intention. This will require the Italian to go with the dagger to parry.

The Spaniard will repeat the step farther along the circumference without permitting the dagger to find his sword, freeing it with only a movement of the wrist when the Italian goes to parry, and wounding with a thrust to the Italian's left eye, instantaneously attacking above the left arm, and then retreating with a mixed-lateral-and-backwards-step. For this, the left foot must not stop next to the right.

If, at the beginning of the thrust that must be parried *[acometimiento]*, the Italian's dagger finds the Spaniard's sword, then the Spaniard will form a vertical cut, directing it to the Italian's wrist and arm while, at the same time, retreating to the medio de proporcion with a mixed-lateral-and-backwards-step.

Carrying his sword transverse and below, the Spaniard can also give a curved step with his right foot to his right side, moving to the medio proporcional of this jurisdiction of the profile where he will leave the weak of his sword under the guard of the Italian's dagger.

If the Italian doesn't move his limbs or body, the Spaniard will give another curved or transverse step, directing a thrusting wound along the jurisdiction of the arm that will be executed in the left collateral. If the opponent tries to wound with his sword at this moment by firing a thrust through the inferior plane, the Spaniard will be able to place atajo on it and form a vertical cut. If the Italian's thrust comes through the superior plane, then the Spaniard will make a movement of diversion and immediately form a vertical cut. The Spaniard will not remain in place after executing either of these wounds.

ADVICE

If the Spaniard wants to wait for the Italian to shoot his thrust, he should place his sword across his body so that it is somewhat in the low line and to his left side, taking care that the length of the Italian's dagger is not able to reach it without the Italian discomposing his good stance and guard. If he does this, then the Spaniard will give a curved or transverse step with his right foot to his right side, making a semicircle with his sword to wound with a thrust to the Italian's left collateral, or in the eye on that side. Alternatively, he will form a vertical cut that removes the dagger from the Italian's hand.

However, if the opponent tries to fire the shot of his thrust above the sword, the Spaniard will make a movement of diversion on it, apply his dagger where it is able to detain or hinder, and

instantaneously wound with his sword by freeing it to the inside part as one who executes the general technique of weak under the strong by means of curved or transverse step.

If this is hindered, he will, immediately upon the parry, form a vertical cut while retreating with a mixed-lateral-and-backwards-step to the medio de proporcion.

ADDITIONAL ADVICE

In all the oppositions that have been explained, the Spaniard must take great care that the Italian's dagger does not come to be placed in contact with the Spaniard's sword from above. Nor shall the Spaniard allow the Italian's dagger to make aggregation with the Spaniard's sword because the Italian will fire his shot at the same time that he parries (since the arms are separate agents).

If by some accident the Italian is allowed to parry or subject the Spaniard's sword with his dagger, the Spaniard will try to keep his arm and the shield of his guard in the plane of the right-angle.

There are those who, when they are parried or their sword is subjected, do not recognize the danger of letting their arm be carried at the same time. This exposes their entire body to the Italian earnestly firing his shot, which must not be allowed. Nor will the Spaniard remove his dagger from its proper place, preventing it from defending what the sword cannot.

These rules are the most essential that have been discovered for opposing the Italian. They adhere to the good ordination of the art and are the ones that are most often used.

From the many times I have experimented with this material, I can say with general and approving sentiment that a tranquil spirit who does not surrender to fear will be able to easily defend against any invasion the Italian tries as long as he is well instructed in the doctrine I have declared for the sword alone, as well as when accompanied by the dagger.

It seems to me the oppositions I have mentioned will have dispelled the strange pretense Italian Diestros have had in thinking, contrary to their own doctrine, that their thrusts or shots of first intention are irremediable and impossible to remove or defeat and are infallible against those who profess the Spanish doctrine.

Oh, what great nonsense! What an affront to the Art! It is a discredit to the Science to believe that one who is attacked must inevitably meet their demise and, as is very possible, if both were to attack at the same time, they would go together to the other world because neither can defend himself from the other.

Against this foolishness, we respond that the wound, shot, or thrust of second intention, whether in time, in response, or redoubled, has more value and is more difficult or even impossible to remedy in comparison to anything of first intention if one knows how to take advantage of the time and medio proporcionado the enemy chooses in such a way that the actions of the Diestro are completed at the same time as those of the opponent.

The one who attacks first limits his movements and steps upon acting and his opponent is able to recognize and follow them. However, if the actions end at the same time, as has been said, then the opponent will have no one following his own actions.

Although the actions of the opponent will also be recognized by the one who initiated the attack, this recognition will occur while he is entangled in his own actions, and he will be unable to immediately oppose the technique made against him. Instead, he will be forced to corrupt his actions until they cease and then make new ones.

Moving on to further explain the folly of Italian shooters, we say Spaniards, with our immutable Destreza, presupposing the Italian wants to execute the shot of his thrust to the Spaniard's body in first intention, or first tempo, want to defeat the thrust by means of subjection or a parry and to immediately wound the Italian in second intention.

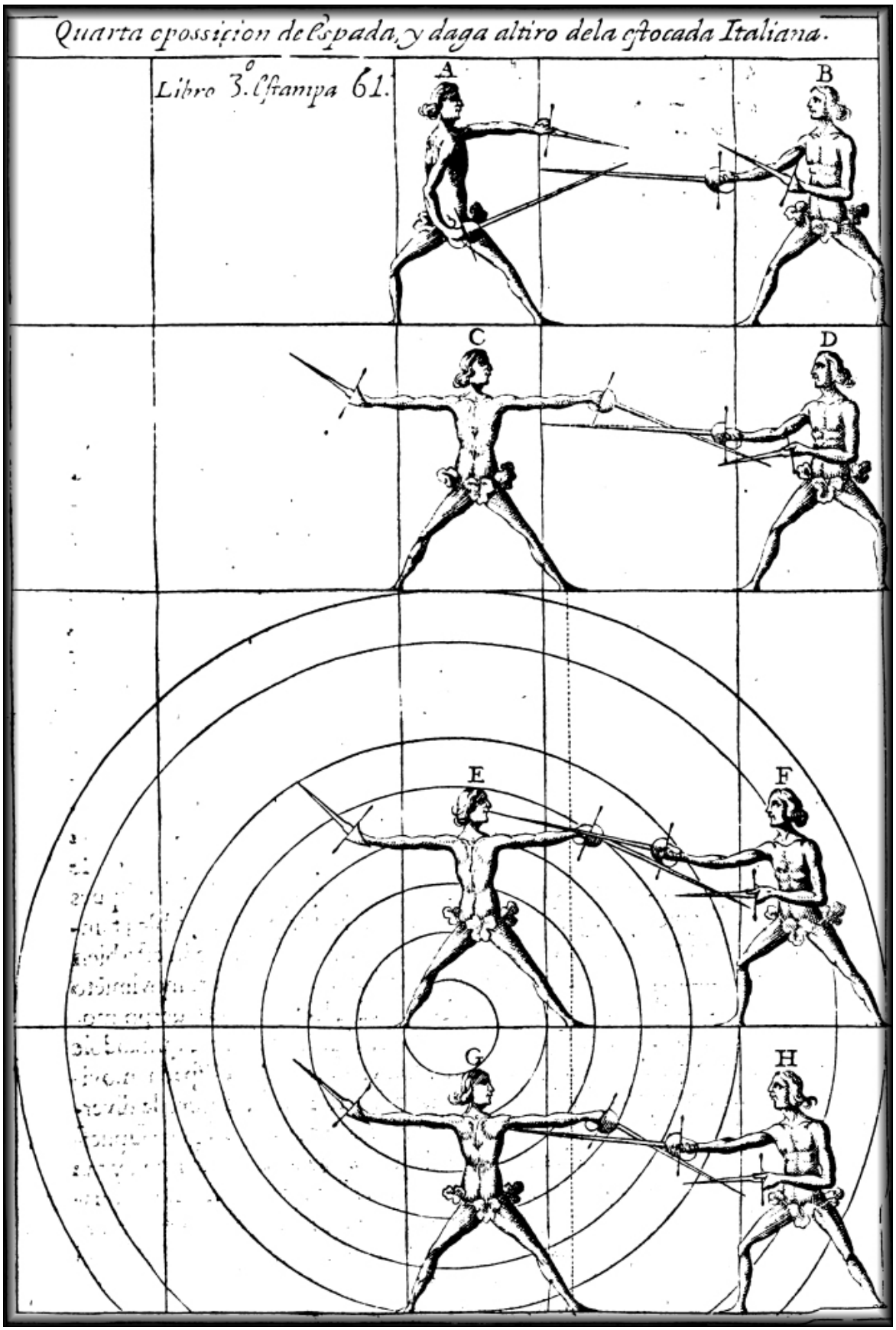
I will advise them that, although the Italian's thrust consists of only a forward movement of the arm mixed with a violent movement, another three actions occur at the same time: the first is a march of the right foot. Another is the straightening of the left leg. Another is of the body reducing itself from squared to profiled.

Although these actions are so indistinct that they happen at the same time, it is necessary for them to have beginnings and endings, and for the tip of the sword to leave some places and progressively acquire others. This progress has a beginning where it commences, a middle through which it passes, and an end where it stops. No movement occurs instantly, but in time. All time is divisible, and everything done in divisible time has a duration that is comprehensible. Being comprehensible, it is therefore remediable.

It is not possible to go from one extreme to another without passing through the middle. The first extreme is the medio de proporcion. The Italian must always begin to throw his thrusts from this position. The other extreme is where they are executed upon reaching the proporcionado. The middle of those two extremes is the distance from the point of the sword that must wound to the body upon which the wound must be executed. This distance is close to four feet in length. Who will deny this distance to be measurable, divisible, and perceptible?

Also, in equal times it is possible to do equal things. All of this being well understood, at the same time the Italian begins the forward movement of the thrust, the Spaniard will be able to make a backwards movement with his body, balancing himself over his left leg, taking away a half-foot of reach. At the same time, he will make a natural movement with his sword if it is found in a superior plane. If it is below, he will parry in the previously explained manner. With the sure assumption that his movements are made at the same time, and their distances are very short compared to those of the Italian, enjoying a four to one advantage, the Spaniard will make the subjection or parry and quickly wound the Italian where he is most open and least defended.

Here is Diagram 61 of the Third Book:



Qualities one must have to be Maestro of the Catholic Majesty in the scientific handling of weapons.

Whoever is to be Maestro of our Majesty, the King and Lord, must understand this science with all perfection, without being ignorant any of its three parts: Science, Art, and Experience.

There are many who are good Diestros and who have great rigor in battle because they have personal qualities that are very advantageous. Others who are unable to execute in battle because they lack these personal qualities are able to be scientific Maestros. It would be good, if it were possible, that he who would come to such an honorable occupation should possess both qualities.

However, if such a person cannot be found, then he who understands SCIENCE must always be chosen because it is communicable to the student and can be given and taught. Strength, greatness of the body, great reach, litheness, courage, memory, understanding, ingenuity, and prudence cannot be given by the Maestro to the student. With steady practice and the good example of the Maestro, it is possible to improve these qualities. However, to be able to give them all with perfection is not possible. That is reserved for the Almighty. Therefore, whoever has these advantageous qualities may perform and execute very well in the rigor of battle but, in the matter of teaching, may not understand the science. These Diestros should be recognized as skilled in battle, but not Maestros.

If I were asked, it seems certain to me that I would choose a scientific Maestro because one who understands science would lead me to perform by certain and true ways. Having such superior qualities, as I have mentioned, there should be no doubt that the favorable effects of this science will be achieved by virtue of the Maestro's wisdom.

However, if the one would teach me has the other superior qualities that were mentioned, he would perform rigorously in battle, as rigorously as possible, and would end up victorious. However, he could not give me the scientific reason for his success along with mathematical proof. I would choose this person for my champion, but not for my Maestro.

From all the aforementioned, it follows that, for the election of Maestro Mayor, there must be a contest of Maestros and aficionados where the nobles of the court personally attend and judges are named, some of which are philosophers and others which are mathematicians, who will have a vote in these matters. The rest will be Diestros who are skilled in the handling of weapons without resorting to vulgar fencing, instead relying upon scientific fundamentals. This is customary in the schools of the other sciences where theory is proven to be true science according to the rules of philosophy and mathematical precepts. After selecting a Maestro, have him present one of his students who will demonstrate the practice of his science, which is what must be proven for the successful election of a Maestro Mayor. Otherwise, only the skill of the Maestro is proven and not the quality of his science. It is certain that great reach, strength, valor, and litheness cannot be taught. However, science can be. If the Maestro does not have this, he will not be able to give anything to his student. This being true, by virtue of the opinions of one and the other, the perfect choice of Maestro Mayor can be made.

To the aficionados of Verdadera Destreza:

In the previous two books, as well as in this book of the experimental and practical, the Diestro will have recognized that this science consists of two parts, one speculative and the other practical. The speculative has everything to do with the soul while the practical pertains to the operations of the body. The first consists of a variety of terms, definitions, and divisions that inform the mind for the acquisition of knowledge. With this information, the will deliberates with its authority the best resolutions which, being scientific, must make evident demonstrations of the essential aspects of the universal whole, and of its parts, even when they are divided into members.

Therefore, one who would be a Diestro must have more than mean awareness of this science and art so that he may satisfactorily and surely begin to experience and practice it without the path placed in front of him to its propositions seeming long. Since there is no science that is not lengthy in its subject, questions, opinions, or arguments, this is necessary to attain a degree of the most certain and perfect understanding.

The speculative sciences are those that, contemplating the object, focus the mind without wanting or seeking anything else, as is seen in sacred theology, which has God as its object. Others are practical as well as speculative, like medicine.

An object may well serve diverse faculties, considering it not absolutely, but respectively. For example, theologians consider man a creature of God, capable of grace and of glory. The physician considers man to be healable, corruptible, and alterable. Philosophers regard him as a mutable entity. Mathematicians view him as divisible into continuous and discrete numbers. Geometricians see him as something that can be measured. Similarly, the scientific Diestro considers him as one who can attack and defend himself. This truth is not opposed to the principles of Aristotle's philosophy, nor to the philosophy of arms.

Furthermore, books, thinkers, teachers, academies, and universities do nothing else but provide precepts of knowledge. In truth, any point or question is deduced from other antecedents and does not stop there, but rather requires human discourse to move on to other greater things. That which is pondered becomes magnificent.

If the rule and compass of modern man had been discredited by the ancient doctrine of astronomers, would Spaniards have discovered the Indies? Would they have penetrated vast seas and the unknown lands of ancient times? Discovered a new world? Found such immense treasures? More importantly, would they have planted the Catholic religion there? No.

Painting, architecture, music, and other professions have undergone obvious refinements, so much so that if their inventors returned to the world, it is believed they would find much to envy and learn.

In military matters, much of this can be found: In Greek poetry, Homer alone did not hold the first place, nor did Sosales or Pindar. Nor among the Latins did Virgil or Horatio. Aristotle was not awed by the greatness of his teacher Plato. Aristotle, with his admirable science, did not set limits or boundaries that could not be surpassed by others of subsequent eras. The art and eloquence of good speech did not end with Demosthenes and Cicerone.

If this is evident, then why would the skill of arms be of inferior quality? It is based on geometric principles and has the same foundations as philosophy itself, incorporating the most refined reasoning (as is plainly seen). It is no less noble for being both practical and speculative. Consequently, it requires all of the ponderous discourse and exercise of a man if he is to distinguish himself from the many. It is well known that one who studies the sciences for the sake of profit or for the interests of greed offends and debases them like the dim-witted farmer Saint Thomas rebukes in his first Epistle to the Corinthians. Only princes and lords are able to vindicate the sciences from the insults they receive from those who are born poor. Their virtue and noble thoughts guide them to the summit of the fruits of learning, which is no small happiness.

As Aristotle said: “We consider that we know something when we have grasped its cause have determined that it cannot happen otherwise.” And elsewhere: “What is proper to one thing cannot accidentally belong to another.” Whoever opposes these truths would insist that the blind can have a say in distinguishing colors, or that the powers of the soul could jumble their operations so that they would hobble the mind and disobey the will.

Man bears on his brow the inscription of intelligence, bestowed with a divine spark that sets him apart from the beasts in external and corporeal senses. The shortcomings of man, where he is inferior to the beasts of the field, are noted by the keen observer who says that the boar is advantaged in hearing, the lynx in sight, the monkey in taste, the vulture in smell, and the spider in touch. God, in his providence and infinite wisdom, gave to man the understanding to use offensive and defensive weapons and to choose their means, even as he diminished man’s senses and deprived him of the claws, nails, teeth, antlers, and strength that he gave to the beasts. To cowards, he gave wings and quickness to flee their opponents and be mocked. This is a representation of the study that must be put into the theoretical part, which is the enlightenment of the mind and the understanding of truth. From self-contemplation is born philosophy, and from philosophy knowledge, which is the excellent pasture that sustains and delights the mind (whose essence is understanding) *[ref: Aristotle in the first passage of Metaphysics];* Practice is no more than the object of the operation of theory. If man does not know that which he must do, success is impossible. If he knows, any error will be very unlikely because the more common thing is to succeed.

I said that this science is both practical and theoretical, and I say that one without the other would be like a body without a soul, or a statue with a voice. The mind, tongue, and hands are required to sustain the words that strengthen the discourses, all of them working for their owner, who must fulfill his own obligations, and the greater they are, the more they should be, to employ everything in the service of God, his Catholic religion, his king, and his homeland.

Praise God.