

Nobleza de la Espada, Book Three, English Translation



Summary of the chapters of the third book

Chapter One – Experience and Skill and how it comports with Science and Art.

Chapter Two – The purpose of Destreza and the Mathematical Philosophy of Arms, founded in Science, Art, and Experience.

Chapter Three – Exercises the Diestro must master to perform the techniques properly.

Chapter Four – The medio de proporción y medios proporcionados.

Chapter Five – How to take the sword in hand, what to do with it, and the best ways to do it.

Chapter Six – How to position the arm and sword in the Right Angle.

Chapter Seven – Information about some of the circles, the lower plane, and the vertical, oblique and horizontal planes, with respect to each of the combatants.

Chapter Eight – A demonstration, using the divisions of a cone and horizontal planes, of the angles, movements, lines and correct position of the sword and arms with respect to their raising and lowering.

Chapter Nine – Instructing the student in the exercises of the arm and sword so that he skillfully performs the techniques coordinating movements in the upper plane with those of the lower plane so that they augment each other.

Chapter Ten – Important exercises for the student's arm and sword pertaining to the formation of the curved steps to the outside.

Chapter Eleven – Important exercises for the student's arm and sword pertaining to the formation of the curved steps to the inside.

Chapter Twelve – Important exercises for the student's arm and sword pertaining to the formation of the transverse and the mixed lateral and backward steps to the outside.

Chapter Thirteen – Important exercises for the student's arm and sword pertaining to the formation of the transverse and the mixed lateral and backward steps to the inside.

Chapter Fourteen – Important things for the instructor to consider before teaching the student how to perform the real or virtual atajo.

Chapter Fifteen – The eight ways to perform the atajo and the requirements for each one.

Chapter Sixteen – The impediments and atajos the Diestro can do, with or without contact of the swords, when his opponent positions himself outside the right angle in any of the general lines or in a mixed line.

Chapter Seventeen – Things the instructor must consider before teaching the student the formation of 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.

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, passing 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 with his own sword on that of the opponent the first atajo by the inside part and from above, and assuming the opponent resists sometimes with touch and other times with one or more degrees of contact.

Chapter Nineteen – An explanation of the techniques from atajo two in first and second intention, from afar and near, to the inside passing from the medio de proporcion to the proporcional and immediately to the corresponding proporcionado, taking the opposing sword from the outside and from above, feeling a degree of contact.

Chapter Twenty – An explanation of the techniques from atajo three in first and second intention from afar, to the outside, passing from the medio de proporcion to the proporcional and immediately to the corresponding proporcionado, taking the opponent's sword from the inside and from above, feeling a degree of contact.

Chapter Twenty-One – An explanation of the techniques from atajo four in first and second intention from afar, to the outside, passing from the medio de proporcion to the proporcional and immediately to the corresponding proporcionado, taking the opponent's sword from the outside and from above, feeling a degree of contact.

Chapter Twenty-Two – Explaining to the Diestro the correct way to execute the wounds passing immediately from the medio de proporcion to the proporcionado.

Chapter Twenty-Three – Perfect or imperfect atajos and how performing an atajo improperly causes you injury.

Chapter Twenty-Four – How the Diestro takes advantage of the courageous action of waiting on the opponent, the techniques he can perform when he wants to move away or remove the sword from the right-angle posture; following this, the defenses he needs to do against the atajo when it is placed on the inside or the outside, with other advice extremely important to the Diestro's perfection.

Chapter Twenty-Five – How to fight against the leftie if the Diestro finds himself in battle with him.

Chapter Twenty-Six – An explanation of where to place the dagger when the Diestro arms himself with sword and dagger using Spanish footwork with the body upright.

Chapter Twenty-Seven – The Spanish method of sword and dagger, and a discussion of some of the techniques of first intention beginning with the sword free.

Chapter Twenty-Eight – How to fight with the sword alone against the sword and dagger as used by the vulgar masters.

Chapter Twenty-Nine – How to use the sword and buckler and how to fight with the sword alone against the sword and buckler.

Chapter Thirty – Italian methods of fighting with the sword and dagger.

Chapter Thirty-One – Introduction to the method of la Bella Espanola with the sword alone, and with the sword and dagger, with the exercises needed for teaching it, and how to apply it against the Italian method.

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; and it remains for the perfection of this undertaking to explain the third potency, which is experience, as everyone has been told by the expert Caelius Rhodiginus, as summarized by these words: We found three cognitive potencies in our soul; and, citing the findings of the Greeks, he says: **Hoc est, Scientiam, Artem, & Experientiam** (TN: Latin. This is, Science, Art, and Experience) (ref. Caelius Rhodiginus Antiquaelect 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, though the Metaphysicists wandered in their opinions, that human capacity without divine influence is always defective, from which Egyptian Rabbi Moses, at 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 because of the frailty of his wisdom, even when he has it, and cannot achieve sufficient understanding.** (ref. Pierre Grégoire Commen. Arte mirabilis Book A Chapter 1)

Philostrus persuaded all who wish to take advantage of the Studies to, as their first diligence, respectfully consult God, who is Lord, and the source of all that is good. He said: **Suadeo itaque omnibus, qui proventus ex literis desiderant, ut ad Deum omnium bonorum largitorem tota mente in primis confugiant.** (TN: Latin. I advise all who will impatiently have longed to understand the writings, to first consult God with all his mind, 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)

And, 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 sapientia, 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 when a man who studies every day and who considers himself advanced in those studies, and who does not recognize that all men are free of this deceit if they touch upon the value of the disillusionment of self-awareness, can say with Aristotle: Now I know that I do not know; and, seeing the light of Hippocrates' aphorism, truly, 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, with the aforementioned prerogatives, takes comfort in that God has granted to the irrationals, according to their species, the ability and means to defend themselves and to attack their adversaries, and with great perfection he has formed and organized the rational, who are empowered by their souls and the 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 Experience defective when Science, Art and Experience work together; these lights result in another understanding of the quoted aphorism that Galen, analyst of the same Hippocrates, gave account of, saying that Nature provides instruments for judging and understanding the actions of life; namely: Experience and reason in equal combination form Art and, truly, one corresponds to the other as much as possible for the work to have 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, a judgment can be made to know the actions of life, Experience and Reason, which when taken together equally by someone make Art, and truly the one makes the other more important, and yet each one works always to make the other more perfect.*) (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 are the three cognitive powers that give rise to the achievement of perfection in a work.

Saint Thomas, with the elevation of his angelic understanding, noted the definition of five common senses that characterize consciousness (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. Sense is the natural ability of sensory perception, which forms a certain level of self-awareness; higher intellect perceives the universal.
3. Sensation is knowledge that only extends to corporeal things; higher intellect understands the incorporeal according to wisdom, truth, and the relationships of things.
4. No sense is aware of itself or its own operation; therefore, sight does not see itself, nor does seeing see sight; because that is a greater ability, as the philosophers prove; higher intellect is aware of itself and its own understanding. (*ref. Aristotle in Book 2. De Anima*)
5. Sense is corrupted by the quality of what is perceived; but understanding is not weakened by intelligence; thus, Science and Experience can come together for a common purpose just as perception and understanding can unite for the perfection of Art; being greater than each alone. For this reason, the Metaphysicists differentiate perception from imagination and 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 imagine and register colors; but not because they have the ability to see, nor by this act of imagination does the sense of sight see.
 3. Third, imagination is internally informed by means of imagination, but that is not how the senses that depend on 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.

And it is good that imagination can communicate with what is perceived and, with it or without it, investigate the reason for which something is true or false; as a result, when imagination and perception work together, there is a 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; however, it produces an entity of reason, which, if accompanied by the unification of imagination and perception, perfects the understanding and transforms it into a real and mathematical entity that is based upon an enduring and discrete quantity that is based upon demonstrative and experimental actions correlating imagination to Science, contemplation to Art, and the exercise of perception to Experience.

This operation of imagination, contemplation and perception is found in the knowledge and practice of the instrument of the sword, which governs self-defense and offense of the opponent, as well as Science, Art and Experience. Each of these alone is not enough to achieve consummate skill; however, if they are united and the Diestro's imagination is guided by Science, his contemplation by Art and his perception by Experience, 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 also created a microcosm, or lesser world, bestowing order upon its very nature so that, in its limits, 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 formed by means and corporeal instruments, not simulated by a single act nor pre-conceived order, but by way of competition.** (*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 Science and knowledge, there are three preliminary requirements, which are: what is understood, the act of understanding, and the intellectual. Cabalists call this Decimal Sum, which they explain with the word SEPHIROTH; which is all numerations, adding by authority of Rabbi Abraham (*ref. Rabbi Abraham ibn Ezra of Creatione.*) three Hebrew terms, which are: **Sopher, Sephur, Sophur**, meaning Numbered, Number, Numberer. If these three occur equally then all error is excluded, proving that when the act of understanding, the intellectual, and what is understood acquire unity they yield certainty. According to Porphyro (*ref. Porphyry Sententiae 23*), all knowledge is the assimilation of what is known. And the perfection of knowledge will be the same; when the act of knowing, what is knowable and the one who knows come together combining three elements, two of which are extremes and the other a mean that unites the two extremes: The same occurs in perfect comprehension 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. Because, as Proclus said (*ref. Proclus book of Anima, & Daemone.*), by the same Science of simulated understanding we come to the conclusion that, according to the same cognitive act of comprehension, abstracting the forms of what is understood until with certainty our understanding perceives the true form and transfers it to the Soul as if it were the same real species, and in no other way; therefore, through sight the corporeal form is understood; whose aspect in the eyes, as in a mirror, appears in its own manner, and more perfectly in the mirror of the Soul, which is better in that it comprehends not only what is artificially perceived and known of the corporeal, but also the incorporeal; because the intellect of the Soul, like the eyes or the 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 book 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, or 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 de Hortodox. fide.*)

Pierre Grégoire compared this to the resemblance between fighting and practicing with Black Swords [blunted weapons], explaining it in these words: **Phantasiae actus, vt accidit in vmbra 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)

As a result of these three principles and how they interact, these three books are necessary for the understanding and demonstration of La Verdadera Destreza by means of Science, Art, and Experience, which corresponds to the three definitions 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; and from all of these comes perfect comprehension, and the consummate certainty of the regimen of the sword, in that it proceeds by the order of Nature and by means that she says are particular to man, as Plotino noted, saying: ***The way of knowledge that we have discovered differs from the Natural order that is observed in 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 comment in Aleib. Plat.)

In consideration of this, we first inquire through Science, which is the mean of definition, as seen in the first book.

In the second book, through Art, which is the mean of composition.

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

The same applies to intelligence and practice: Art and Experience are so united that they come together in a reciprocal manner, as Manilius said: ***Per varios usus, Artem experientia fecit, exemplo monstrante viam.*** (Manilius book 1) 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, it alone does not militate in everything, rather the use and manner, which correlate to Reason and Experience; because true understanding is never verified by a single means, and because Experience tends to provide one manner of understanding, and Reason to find 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 because the medicinal effect is recognized by Reason. Also, when sight perceives that straight objects, like an oar or rod, appear to be bent when they in the water; Experience assesses the value of what is perceived, examining it one way; and Reason contemplates the cause, which is the corporeal translucency of the water, and finds another certainty that overcomes what the eye sees; as well as when one sees square towers in the walls from afar and they seem to be round and Experience proves otherwise. The reason for this was elegantly described by Lucretius (ref. Lucretius Book 4 *De rerum natura*) in these 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.)

Further evidence is perspective, 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 by only the visual sense but is aided by 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.

And experts have discovered other examples of these causes and effects the same as Witelo.

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 image in the waters and, because of his perception, dropped the piece he carried in his mouth 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; although sight is a common sense in every animal to whom eyes were granted and what is seen vehemently deceives the imagination; but in man the discourse of reason is more persuasive than what is seen in understanding the truth. However, the irrational 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)*** (ref. Aristotle book 1 History of Animals chapter 1). The strength of cognition, prerogative, and excellence in the rational differentiates it from all irrationals. About which Cicero (Ref. *Cicero Book 1 De Oficiis*) said: Contemplation is that movement of inspiration that is mainly about curiously investigating the truth; but, without Science and Art, it is subject to error or the deception of Experience when it relies on itself alone. Several demonstrations of this are made in these books justifying the opinions of the philosophers who were following the Epicureans as Lucretius (ref. *Lucretius Book 4 De rerum natura*) already had, intending to confirm the senses with experimental knowledge in opposition to those who follow Aristotle. As Terence said regarding the actions of weapons: ***Omnia prius experiri consilio, Quám Armis sapientem decet.*** The wise (who we call Diestros) must first experiment by reason and counsel before executing with weapons.

So, 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 hope you will try everything to achieve the desired result).

Moving from Experience to Skill [*Pericia* in Spanish] is the same as with Wisdom to Experience, as was understood by Ximenez (*Ximenez in Lexicon ecclesiasticum latino hispanicum. the verb Peritia*). Thus, as we are informed by Ambrogio Calepino (*Ambrogio Calepino, the verb Peritia*): Peritus is a name derived from the ancient verb Perio, which translates to skilled in Castilian. Although not said

in the context of the regimen of the sword, by uniting Science and Art with Experience, we 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).

Thus, begin with these principles and considerations when you read these books, particularly this one about Experience, and recognize in the instruction that we have sought to achieve the unification of Science, Art and Experience to one purpose, namely, Destreza; and in such a way that Science discovers the causes; Art, the rules and precepts; and Experience, verification exercised through maxims and demonstrative and experimental conclusions; so that everything can be taken advantage of by the one who consults (first of all) the Cause of the causes, the Bestower of Wisdom, the infinite and supreme Goodness, God, who is our Lord, ask him to grant true skill so that through my limited talent you may experience the dignity of the weapons appropriate for defending yourself and our Holy Catholic Faith against all infidels: To this purpose I precipitously dedicated time, studies and assiduous work to the writing of these books so that they will be more useful to those who adorn themselves with and handle 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 the possibility 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 and there is no Science that does not have it. 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 what it encompasses is one of the most important things when entering into a Science.

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. In which case, two universal objects are considered, which are understood to be the body, and the sword that is wielded by means of the arm; and this can only be accomplished through 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; with which 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 its connection to the predicate of its subject, which is what produces evidence and is called proof of the proposition.

The Catalogue of Terms and substance of Destreza was examined in the previous book by means of analytical grouping according to the scientific method, as is natural; to satisfy the rigors of this method it is necessary that we discuss in this Third Book the practical part 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 ending with the resulting movements of the body and of the arm and sword.

And because the application of these movements must enlighten our understanding and verify what is proposed, I have included in the appropriate places that which pertains to this subject so that, in doing so, all the necessary knowledge is achieved. And I have also demonstrated this and have mentioned in passing points of transcendental importance for the perfection of the student.

Everything operative about Destreza is 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.

And, 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 that are 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 another.

These movements are strongly connected to each other and 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; as will be seen with great distinction in the discussion of these techniques where these movements will be defined and demonstrated and examples given that qualify them with Experience.

In the second book, and in this one, various mathematical diagrams, which we call universal, are used to explain that which pertains to the movements of the body and, sequentially, other diagrams are used that contain our position, which we say is of greater potential, and explain the movements of the arm and sword in the air without omitting anything important concerning one or the other movements; nor what results from their union and admirable composition; nor anything else that has been theorized for the greater perfection of the practice of Destreza, with as much clarity as possible, so that the desirable fruits of it can be enjoyed.

And 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 fundamentals upon which the rest of it will be built, based, or founded, and that maintain and preserve it. In Destreza, this is starting the student out with a rudimentary understanding of how he must place his feet in order to be well positioned; and so, it is appropriate for the instructor to explain this to the student, because if the student does not understand this principle it will be impossible for the student to do anything with perfection regarding the movements of the body as well as those of the arm and sword. And this is the reason why the book of Art mathematically demonstrated the best manner of positioning one's self and the most natural, strong, and purposeful manner of walking that is to be used in Destreza; and, therefore, I will now only summarize here those precepts of how the student must position himself.

The best way to position the body:

The first thing the teacher must do with his student is teach him how to position himself over the right angle, because this is the best and most natural way to move quickly in any direction without disruption.

For the student to execute this perfectly, he must be told to, at the medio de proporción, place his body with the 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; with the right foot in front and the left foot behind; one heel in front of the other, with the centers of the heels one foot apart so that the body remains equally over both heels providing the necessary base to be able to move swiftly to what is offered and, from this position, 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 and, together, they form a right angle of precisely ninety degrees, as shown in the diagram.

In order for the teacher 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 imitating the teacher and, in doing so, the student will be able to easily begin the exercises pertaining to the body.

Here is Figure 1 of the third book.



Book Three, Chapter Three

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

Destreza is entirely composed of movements of the body and of the arm and sword, some straight and others circular; those that move the body from place to place are called steps, and those made with the arm and sword are called movements, of which it will be spoken in place, now we will talk about those made with the body, which are divided into straight and circular; the straight ones can be given by eight different ways, which we call courses, in imitation of the nautical ones, that for the government of navigation, with seas being so great, are governed by thirty-two directions; for the sake of simplicity we limit the science of Destreza in this part to only eight.

And the circular movements, which the body can also do in many ways, are reduced to only three; and the centers of two of them are occupied by the two fighters in two circles and the other is equally in the middle of another circle that is between the two.

The one the Diestro is in is called his own particular, and we imagine that he describes it with the tip of the foot moving 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.

And the other is the circle common to both combatants, and it is between the two when they are positioned in the medio de proporcion; whose radius is four feet, which is the length of the sword from the pommel to the tip: and for better understanding we will put the figures in the same order as their explanation.

Exercise 1

Describe a circle on the lower plane and show 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 of point A and his opponent is on the circumference of this orb on the opposite side, also over the right angle position, as shown on point 3.

The circle CGBF represents the orb of the arm and sword, divided by 4 diameters: CB, OF, FG and HI. The intersection of the 4 vertical planes with the lower plane, which is centered on A, cause 8 radii, which are the directions and paths the Diestro must give his straight steps.

We give names to these diameters; the CB diameter that leads directly to the opponent, is called direct, on which there are two types of steps:

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

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

The one, which is given on the radius AF from A to O to the right side, is started with the right foot, and is called a lateral step on the same side.

And the one that is given on the radius AG from A to N on the left side is called a lateral step on the same side; be advised that this step is sometimes begun with the right foot and sometimes with the left foot according to the different purposes you have.

The other two diameters DE and IH also cross each other at right angles, they are called transverse; and the steps that are given on them are called:

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

The one that is given by the radius AH from A to L is also called transverse to the right side.

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

And the step that is given on the radius from AI from A to P opposite the AH step, for the same reason that occurs in the previous, is called mixed lateral and backward.

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

And these types of courses have different purposes; because the straight that is given forward and the two transverse, to the right side and left, are used to attack.

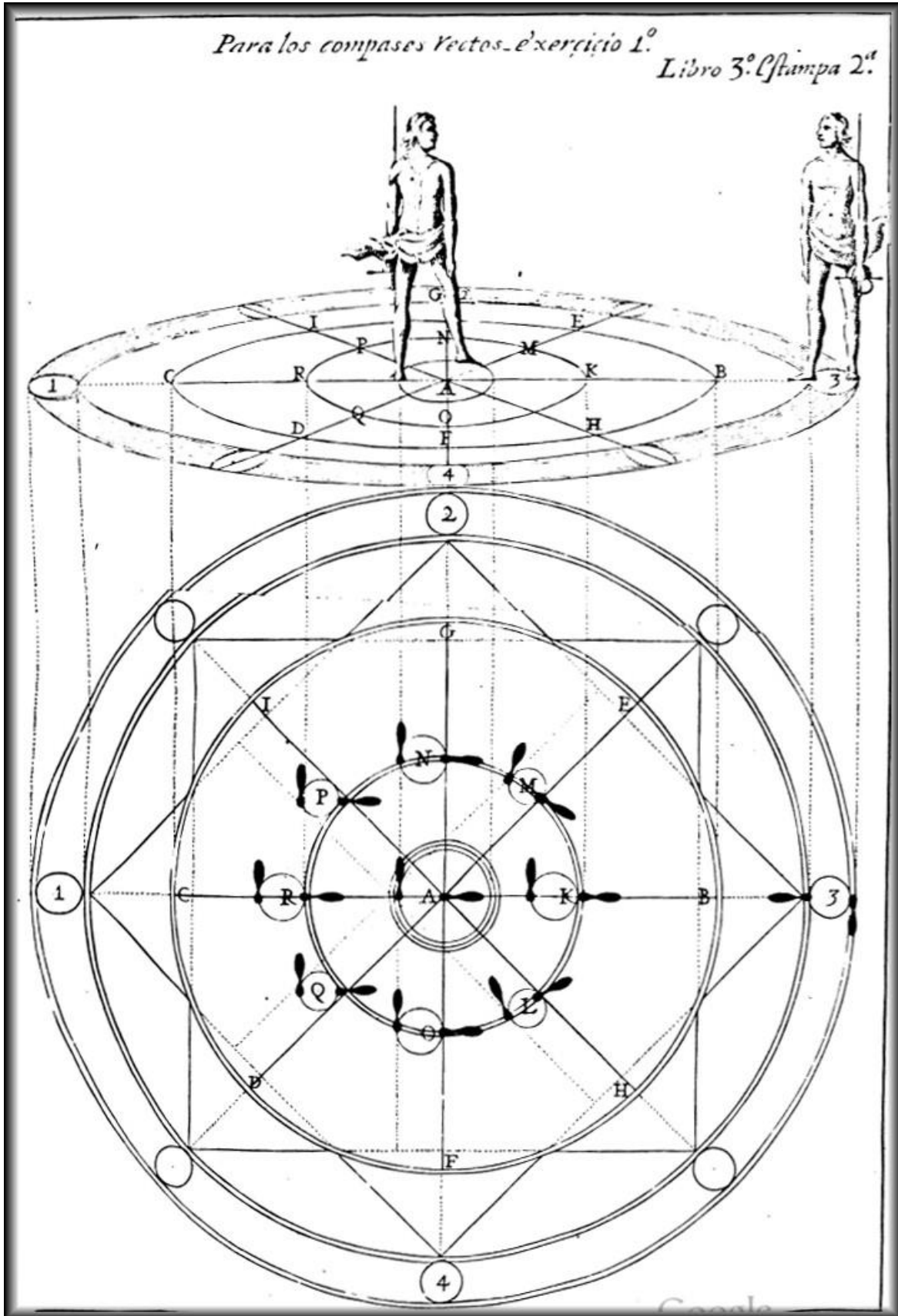
And the other three steps opposed to these, one backwards and the other two mixed lateral and backwards on one either side, ordinarily are used as a defense.

And the lateral steps to either side sometimes are used as a defense and sometimes to attack, as will be explained more fully in the treatise on techniques, where they belong.

And if you argue that the two transverse steps are also mixed forward and lateral, you are right, it is a curious omission that these steps are given only the name of transverse, but the name issue does not alter its essence nor its effects.

Seeing that you have given notice of the movements the student can do giving steps of this type and the student has practiced them and is capable of demonstrating them, what we will discuss in what follows the drawing are the circular movements that he must do on the circumference of the three circles referred to; his own, that of the medio de proporcion of the maximum orb, and that common to the two combatants; and by this order they will be explained, and first of all the motions that the Diestro can make over the centers of the heels of the right foot and left.

Here is Figure 2 of the third book.



Exercise 2

Describe a figure which shows the student maintaining the right angle while moving over the center of the heel of his right foot in opposition to the steps of his opponent as he moves along the circumference of the maximum orb.

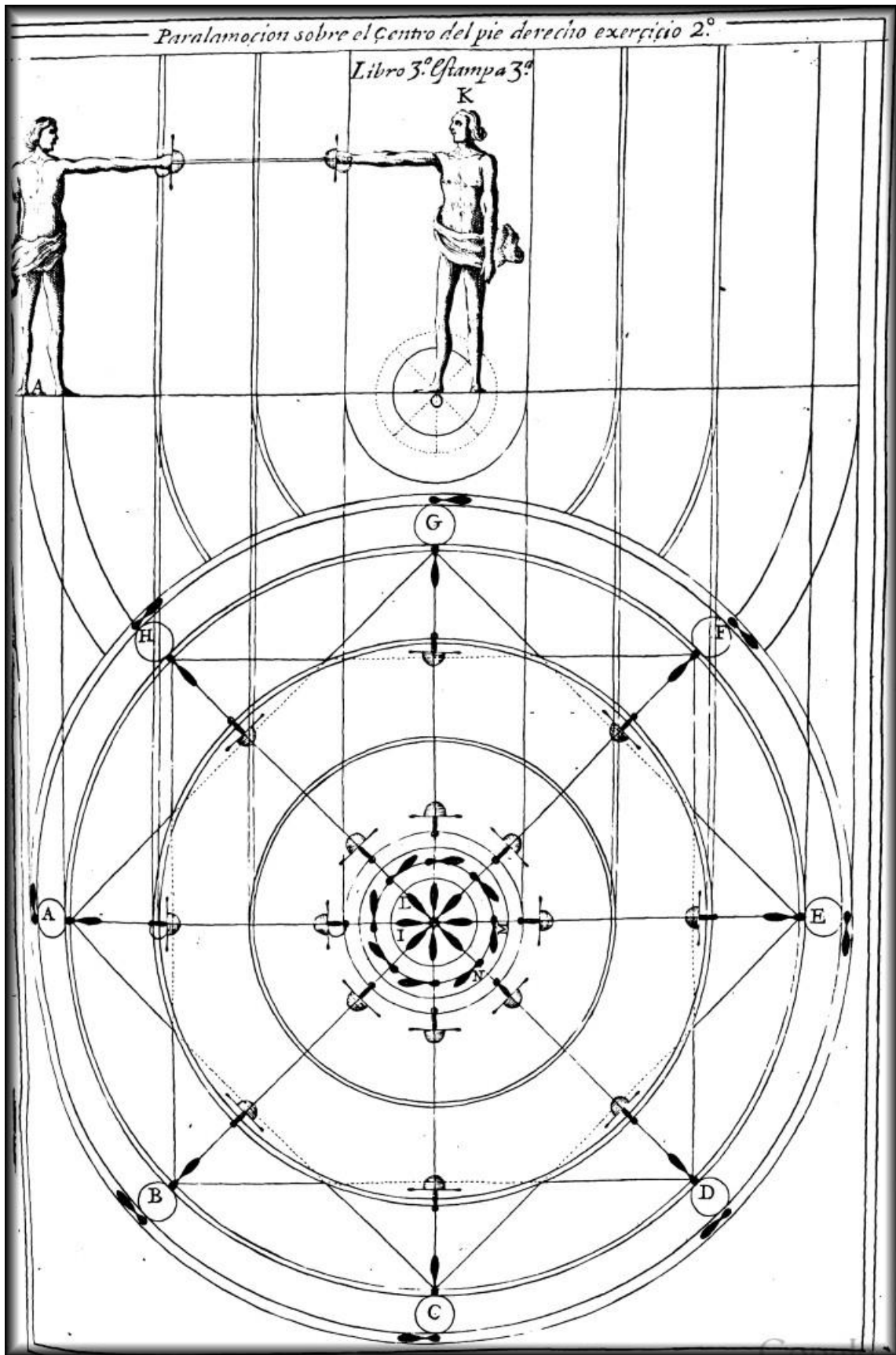
Given the circle of the medio de proporcion ACEG, divided into four diameters A(E), (BF), CG, (DH) and eight radii OA, OB, OC, OD, OE, OF, OG and OH, and that the student is standing with his (right) heel in the center of the diagram (at point) O and the tip of the right foot at point I on the radius OA with the left foot crossed behind the right and the center of the (left) heel at point M, so that he is strongly positioned over the right angle as demonstrated by the figure, which shows the top and side views; the arm and sword should be raised in the right angle, as shown in the upper diagram marked by the letter K, which also shows the feet well positioned 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 at a distance of eight geometric feet from center to center of the right feet; and seeing that he is prevented from stepping along the line of diameter AO to try to attack, he tries to move to either side on the circumference of the maximum orb, perhaps from point A to point H.

I say, if (the opponent) gives this step, either with the right foot or with the left, the student moves to the inside over the center of his right foot moving the tip of his right foot from point I to point L and from radius OA to radius OH, occupying radius OH; and at the same time takes the heel of his left foot from radius OE to radius OD positioning himself in the right angle on diameter DH as shown in the diagram, and he has an advantage against his opponent of at least eight to one; and 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.

And you continue this revolution to the other radii, with the same correspondence of the feet on one side and the other side, as the foot symbols indicate; practiced this way, the motion is achieved over the center of the heel of the right foot, opposing the steps that are given on the maximum orb and maintaining the position in the right angle and over the right angle on the required diameter.

Here is Figure 3 of the third book.



Exercise 3

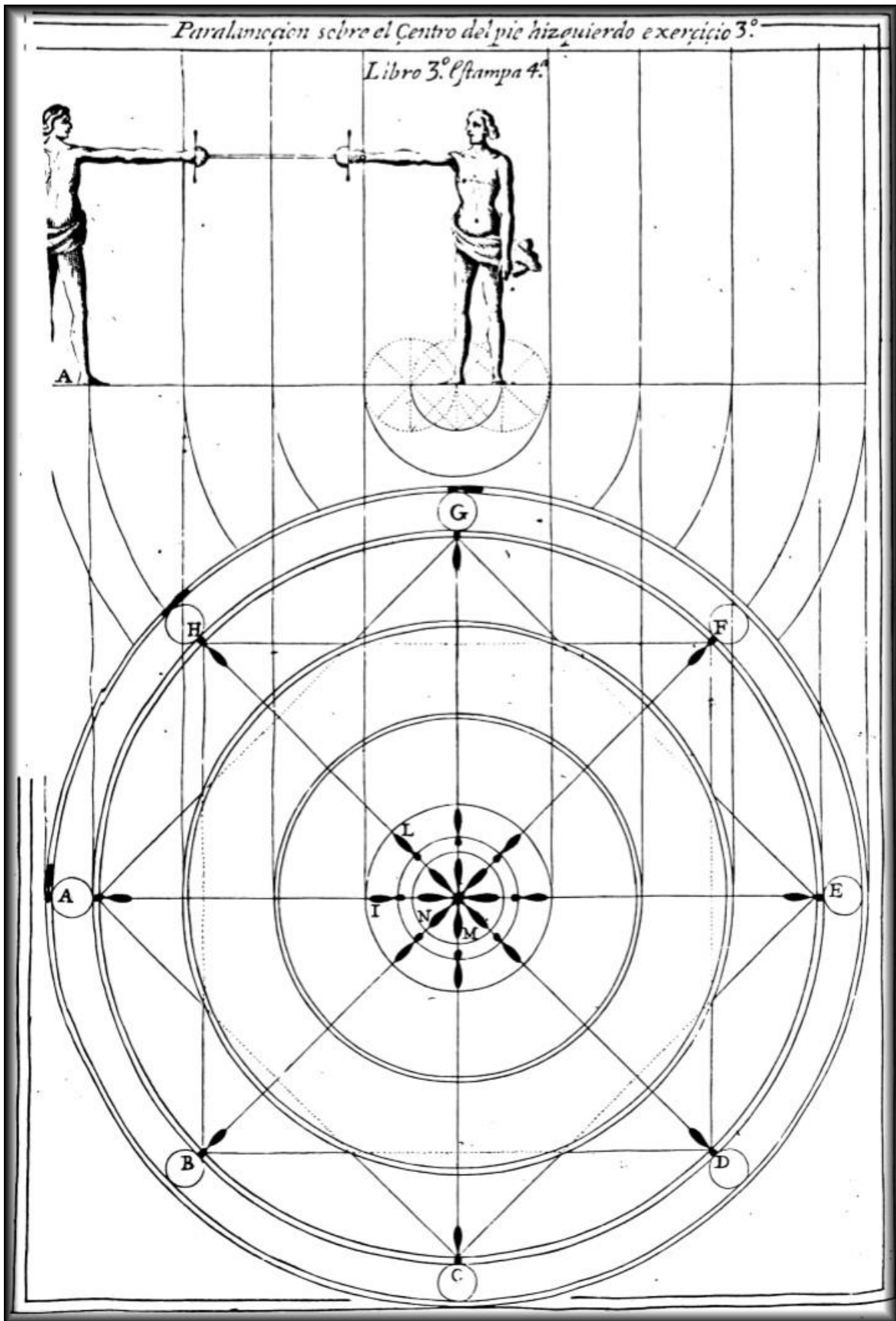
Describe another figure in which the student maintains the right angle while moving over the center of the left foot.

Consider another figure, like the preceding one, where the student is positioned with the center of his left foot on the radius OC at point O in the center of the figure, and the right foot on the direct radius OA; and because these radii are at right angles, so are the feet that are on them, the footwork is indicated (on the diagram), the right foot by point I and the left by point M.

The opponent is assumed to be positioned over the right angle and in the right angle on the maximum orb of the medio de proporción at point A, and for the reasons referred to in the previous exercise, steps from point A to point H, the student has to counter this step with motion over the center of his left foot, moving from radius OC to radius OB and at the same time move his right (foot) from radius OA to radius OH, the left from point M to point N and the right from point I point L, and as the radii OB and OH cross at right angles the feet will also, as seen in the diagram; and the student continues to oppose the steps of his opponent with the motion of his left foot and placing the right on successive diameters to one side and the other, so that they are also found to be positioned in the right angle, keeping the same order and correspondence of the feet and lines as in the top-down view of the diagram; practicing this way, the student will develop the habit needed to move over the center of his own particular circle.

Be warned, in the top-down view the center of the heel of the left foot is shown at the center of the diagram with the right foot advanced to point I; this positioning is bad. It has been (shown) this way so that (both feet align with) the radii extended to the maximum orb to demonstrate it more clearly. The side view at the top of the figure shows the feet in the correct places and the combatants at the medio de proporción.

Here is Figure 4 of the third book.



Exercise 4

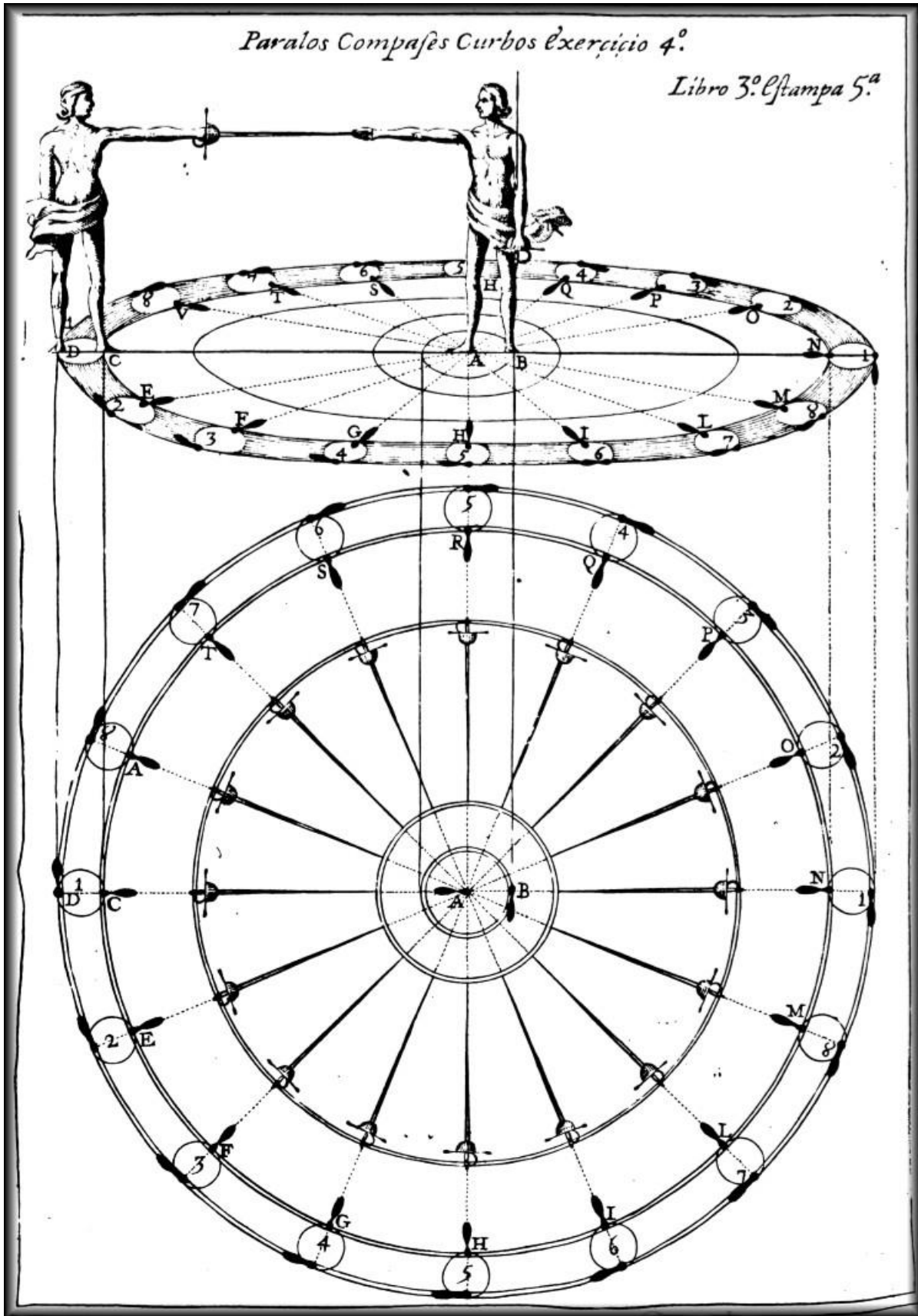
Describe the maximum circle of the medio de proporcion in the lower plane and throw in some lines that serve as north to guide the student's movements of the body, giving his steps to the right side and left, always remaining paired with his opponent in the right angle, which is the most perfect posture.

In the same lower plane, describe circle CRNH centered at point A with a radius of eight geometric feet, which is represented by line AC, and another (circle) concentric to it with a nine foot radius represented by line A1. Both circles are divided into 16 equal parts; and from the points of the divisions eight diameters are thrown; one from the number 1 to the other (number) 1, and 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 made as requested.

The student is positioned at CD over the right angle, and it is imagined that his opponent is also over the right angle positioned at the center of (the circle) at AB, and (the student is) giving steps on the radii on his right side from C to E with his right foot and from number 1 to 2 with his left (foot) while remaining positioned over the right angle; which will continue by successive diameters as indicated by the letters and numbers; and this same step can be given to the left side from C to V and from V to T starting with the right foot; or from D to 8 and from 8 to 7 with the left foot; as stated 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 you may present the right vertical (plane) when moving to the profile side of the body; and with these positions you will not only have an advantage over your opponent but will be able to promptly enter to attack and safely retreat to the medio de proporcion without disruption. It is best to seek inequality that enables you to attack without being attacked.

Here is Figure 5 of the third book.



Exercise 5

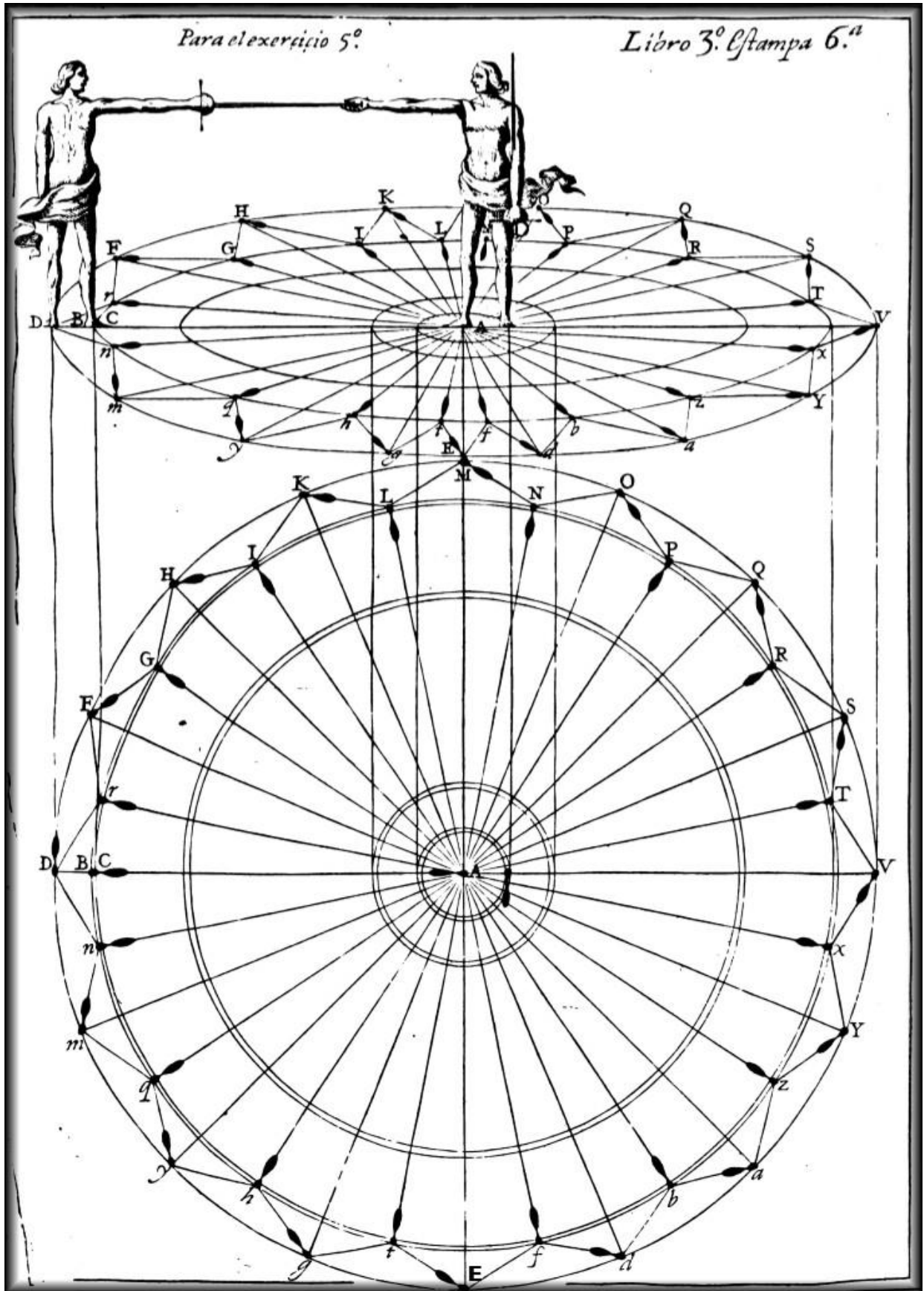
Describe the maximum orb of the medio de proporción in the lower plane with other different lines that server as a guide to regulate the movements of the student's body as he steps to the left.

Describe the circle CXN on the lower plane with a radius of eight feet, which is represented by AC and another concentric circle, DEVM, with a radius of nine feet, which is represented by AD. Divide (the circles) first into four equal parts by means of the diameters DV, EM then divide each of these four parts into eight also equal parts; the whole circle is now 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 said, this figure will be made as required for this exercise since 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 A, and the radii of the outer circle serve to guide the left foot. The transverse lines like Dr and FG, etc. 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 B with the heel of the right foot at C and the left at d so that he is occupying the diameter CA and is able to give a step with his right foot from C to r and to give a step with his left foot from D to F and successively with the right from r to G and with the left from F to H and continue his steps along both circles in this order as noted by the letters.

The purpose of the provided diagram is that the student occupies the radii of the inner circle with the tip of his right foot always directed at the opponent, and that the left (foot) occupies the transverse lines between the circumferences of the two circles, as indicated by the letters and the foot symbols, and to continue his steps on his left side, taking care not to expose his right vertical plane to the opponent, (instead) opposing his right collateral plane, 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, where you can easily move from this position to either of the extremes, which is achieved by giving your steps as provided in the diagram.

Here is Figure 6 of the third book.



Exercise 6

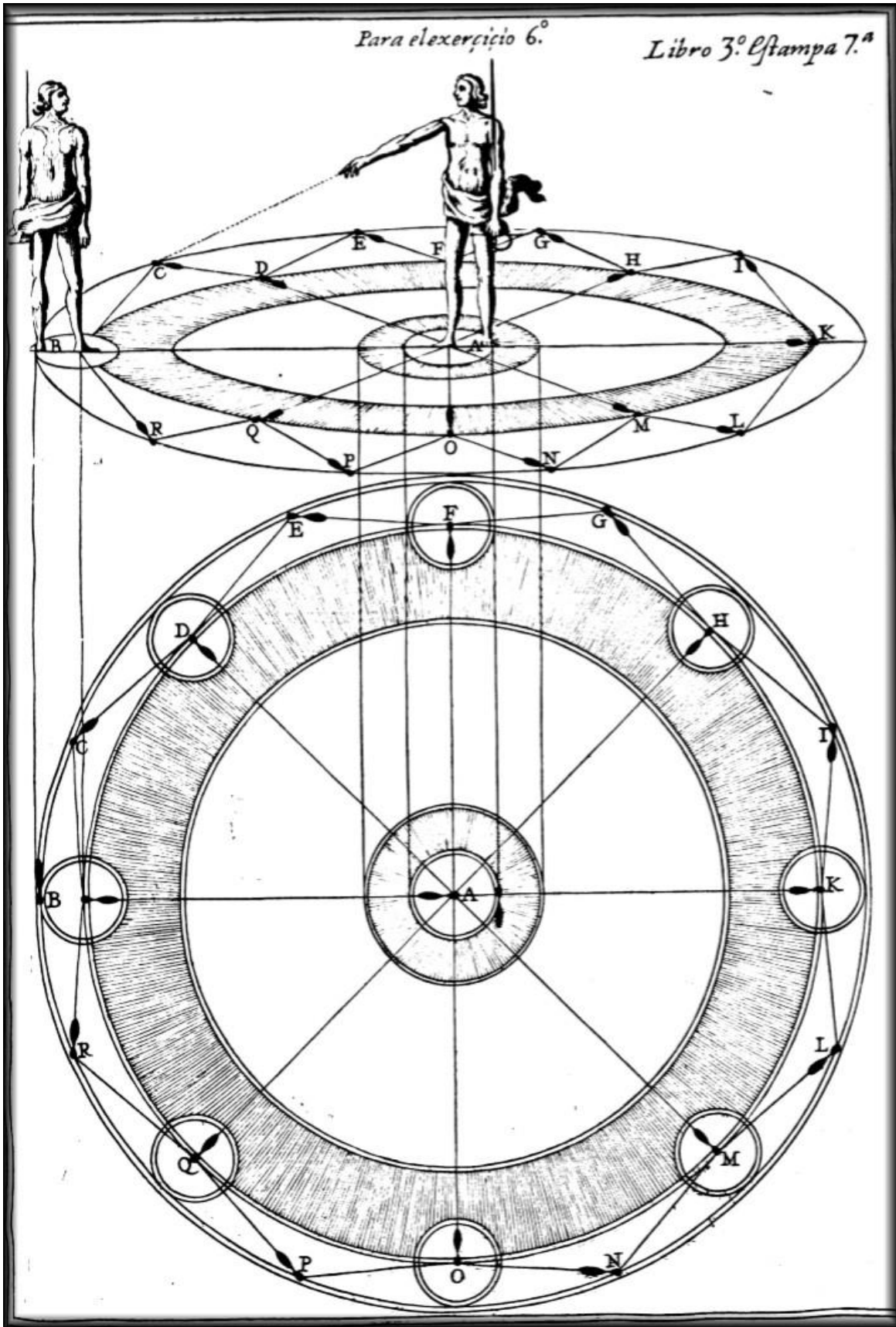
Given the same previously proposed orb of the medio de proporcion, we want to demonstrate another way the student steps on the left side beginning with the left foot.

First divide this orb into four equal parts with the two diameters BK and FO. Divide each quadrant into two other equal parts DMHQ. Extract by these divisions the diameters DM and QH and these four diameters in the center of the orb represent the intersection of the four planes of the opponent, who is positioned over the right angle at A, with the lower plane. As I said elsewhere, the diameter BK represents the opponent's collateral plane, and its intersection with the body leaves on the surface two lines, which are the right collateral of the chest and another, the left collateral of the back; The diameter DM corresponds to the right vertical plane and creates on the surface of the body two other lines, which are called right and left vertical; and the diameter QH corresponds to the vertical plane, or diameter of the chest, and creates on the surface of the body two other lines, which are called vertical or diametric; one on the chest and the other on the back. The OF diameter corresponds to the left collateral plane and creates two collateral lines on the surface of the body; the one is called left collateral on the chest and the other left collateral of the back. (Points) CEGILNPR are located on the outer circle halfway along the arcs between the diameters. Draw lines from each of these divisions to the ends of the inner diameters CD, EF, GH, IK, LM, NO, PQ and RB and you will have done as I have asked.

The student is positioned over the right angle at B and his opponent is also positioned in the right angle at A. The student is giving steps with his left foot from B to C so that it (his left foot) occupies the line CD, and taking his right foot from B to D so that it occupies the radius AD, and giving a corresponding step from C to D so that he is positioned in the right angle; and if the opponent does not move around the center, the student will have achieved a favorable inequality by occupying the vertical plane of the opponent and opposing his (the student's) stronger side, and by this assumption creates an advantage; and if the opponent has moved, instead of settling his left foot at point D the student will place it at point E, occupying the line EF, and in this manner will continue stepping with the left foot and the right to obtain inequality, the letters indicated on the drawing serving to guide him.

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

Here is Figure 7 of the third book.



Exercise 7

Describe the circle, which we call common to the two combatants, and throw in some lines where the student can regulate his steps on its circumference in opposition to the steps the opponent also gives on it, maintaining the medio de proporcion.

Describe 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 that are cut at right angles at the center, N. Divide each quadrant into three equal parts, each one will be 30 degrees, and from the points of divisions the diameters CF, DG, KM and IL are thrown.

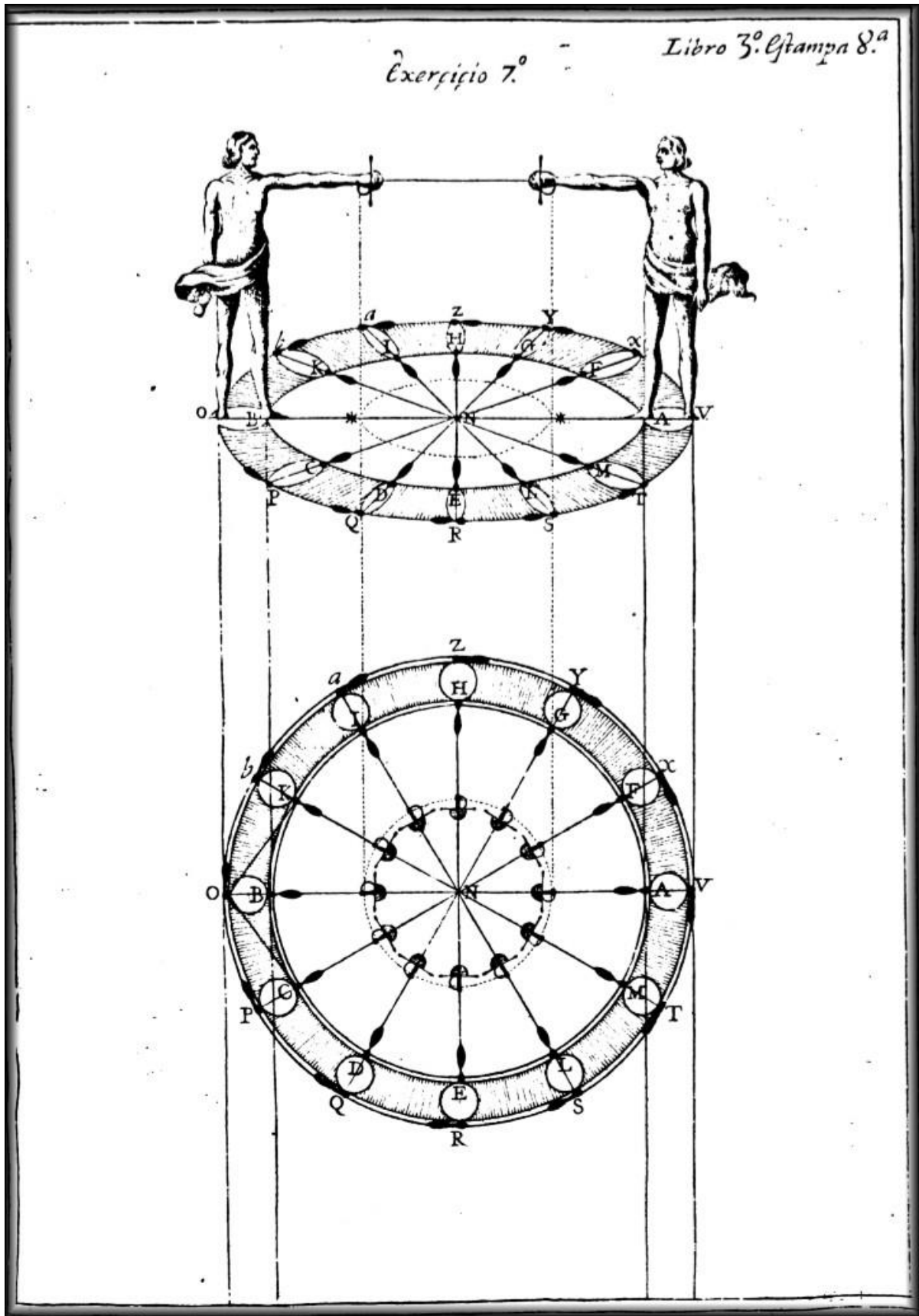
Then describe another circle, OZVR, with a radius of five feet and produce the diameters of the inner circle attended by the points OPQRSTUVWXYZab, and you will have done as requested.

The student is positioned at B in posture of the right angle, as shown by the footstep symbols, occupying the common diameter AB with the right foot and the heel of the left (foot) at the end of the same diameter at O, and with the whole (left) foot on the circumference, or tangent to the outer circle, and considering the opponent to be positioned at A in the same posture of the right angle, occupying with the right foot the common diameter, also AB, and with the center of the left heel on the end of the diameter at V and with the whole foot on the circumference of the outer circle. If the opponent gives a step from A to M with his right foot, and with the left from V to T, the student will, in opposition to this step, give one with his right foot from B to K, occupying the diameter KM, and with the left (foot) from O to b, occupying the end of the diameter Tb, and in this diameter will have managed to maintain the medio de proporcion with his opponent as before, and both will be opposed by the same posture of the right angle, and in this way the student may continue his steps from K to I and from I to H in opposition to the steps of his opponent from M to L and from L to E such that both always remain in the same medio de proporcion, and they cannot attack without giving a step and entering the inner circle within the control of the opponent.

Be advised that these steps can be given to either side of the common diameter AB, as from B to K and from B to C, and on the right side must always begin with the right foot, and to the left (side) with either the left foot or the right foot, since this exercise is only about maintaining the medio de proporcion neither (foot) will have a disadvantage.

These steps can be given very easily, being very natural, their distance being just over two and a half feet from the heel of the left foot at O to the heel of the right at K, which is how steps are given in ordinary walking; and this is shown by calculating by the diameters of both circles their circumference, or by means of the rectilinear triangles ONK, seeing in this triangle three known things, which are the two sides, ON and NK, and the angle ONK, understood from these to be 30 degrees. On the other hand, it is easier to estimate, assuming the sides of this triangle are known, ON is five feet and KN is four; and taking the line OK in any of these diameters is recognized to be, as we say, a little more than two and a half feet.

Here is Figure 8 of the third book.



Exercise 8

Describe another figure, like the last one, representing the common circle and throw in some lines so that the student is accustomed to giving slightly larger steps, which are necessary for doing some of the techniques that will be explained later.

Describe 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. 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 DG.

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 describe an exterior circle, NRPKIMLO, with a radius of five feet. Produce the diameters IN, PL, RM and OK of the inner circle and you will have done as asked.

The student is positioned in the right angle at point B, occupying the common diameter, BA, with the 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 he (the opponent) gives a step from A to E with his right foot and from I to M with his left foot such that the student will give a step from B to H with his right (foot) and from N to R with his left (foot) and they will (both) be positioned such that the same medio de proporción is maintained; and the same will be achieved if, by the same order, the student opposes his steps to those of his opponent, such as from E to D, from H to G, and so on consecutively.

And with this exercise the student will be taught to maintain the medio de proporción with his opponent, although they are in different circles, according to the positions they find themselves in.

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; and this amount is even less than is possible without disrupting the body, as said elsewhere.

This is understood, not only for the student to make a habit of maintaining the medio de proporción with his opponent by giving opposing steps on the circumference of the common circle, but also if the student gives any of these steps and the opponent does not move, he (the student) will be able to enter to wound him (the opponent) by the acquired advantage, not only of inequality, but also by opposition of his (the student's) strongest plane to the (opponent's) weakest (plane), or (by opposition) of greater to lesser reach, with respect to the positions they will be in; and because this matter of the planes is the most important, and that the student knows the quality of each one and how they overcome each other, and the equality and inequality the combatants may have in their positions, and one of them, which is one of the most essential and on which this science is founded and practiced from, we refer to the chapter that gives knowledge of what is necessary to know about these planes.

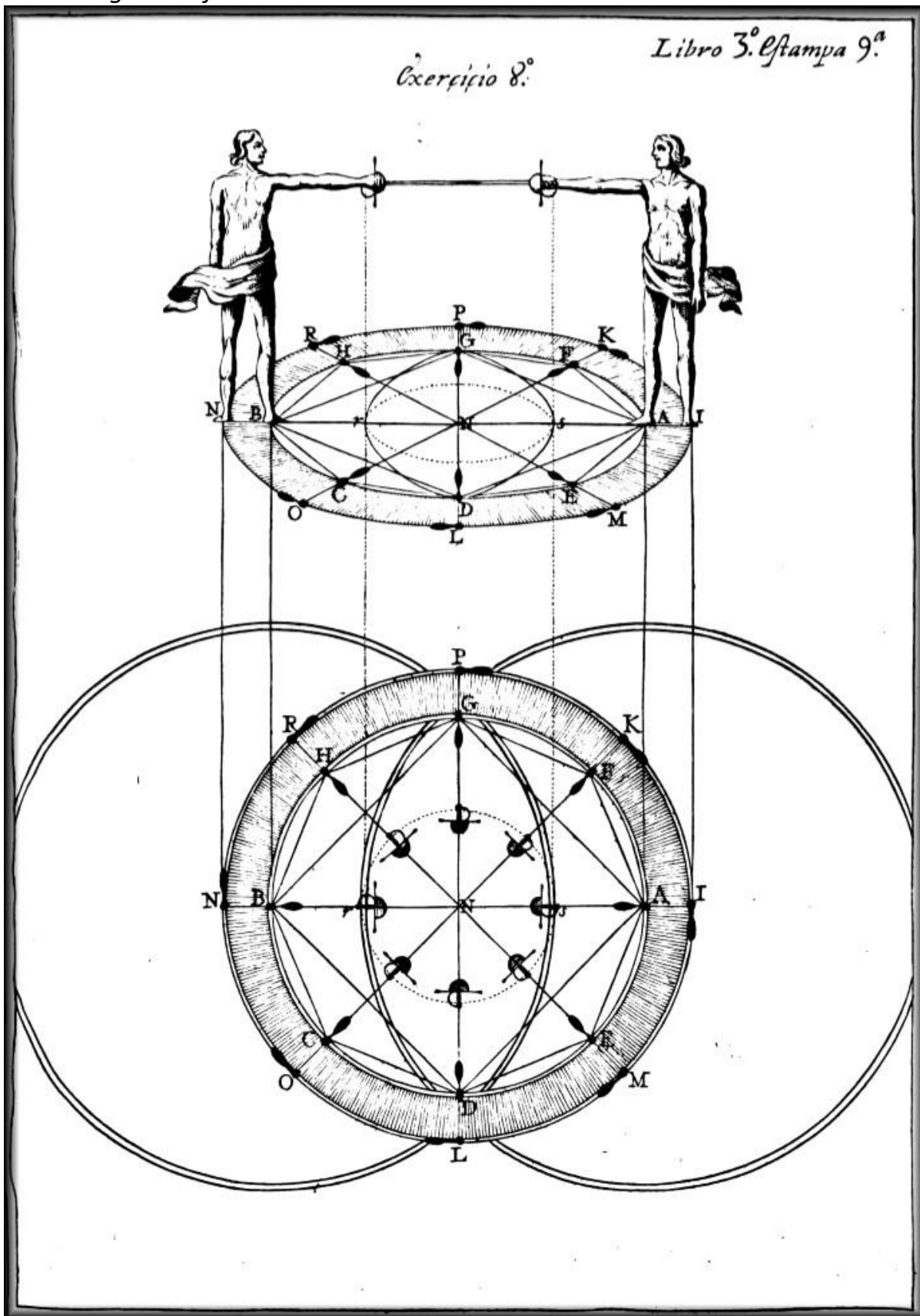
Another thing to mention to avoid confusion: Be advised that arc GsD represents the orb of the student's sword and the other arc, GrD, that of the opponent's sword. (These arcs) determine the location of the extreme edge of the medios proporcionados. When the opponent is at (point) A, it is necessary (for the student) to move into the orb (of the opponent's sword), DrG, to attack him with a thrust. Line rs is the projection of the swords in the lower plane when the two opponents are positioned in the medio de proporcion; and the other projections of them are of the same swords, which follow the movements that the two combatants make in opposition to each other on the circumference of the (common) circle, as seen in the diagram.

Also, be advised that the lines of the square serve to represent some of the planes, which has been said elsewhere.

And the lines of the square and the diagonals AB and GD also represent the straight steps used to attack.

Also be advised that, as 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; be advised, the opponents will be moving the square with the orb of the swords as they give their steps while maintaining the medio de proporcion such that, wherever they step, they keep in mind the same diagram and take advantage of the benefits their steps have.

Here is Figure 9 of the third book.



Exercise 9

Describe the common circle, inside and outside, as in the previous proposition, and make in it some divisions and draw a few lines so that through them the student can be taught to walk the circumferences very naturally and comfortably, which is one of the most important exercises in Destreza, not only in order to maintain the medio de proporción, but also to easily reach the proporcionados.

Describe the circle AFDBLI with radius, NP, of four geometric feet, which is equal to the length of the blades from the tip to the pommel, and with the same length of the sword and arm, six feet; Divide (circle) APBO into four equal parts and from the points of the divisions draw the four lines AP, PB, BO and OA and there will remain inscribed in this circle a square AO, BP. The arcs BL, LI, IA, AF, FD and DB, will each be 60 degrees since the length of the sword is only four feet; and drawing lines through these divisions, each of them will be equal to the radius AN, and a hexagon will be inscribed in the inner circle by the proposition of book 4 of Euclid.

Describe the outer circle CDGHKM with a five foot radius, draw the opposite divisions of the inner circle diameters DI, FL 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 you will have done as asked.

The student is positioned over the right angle at BX, occupying radius NB with the right foot, and occupying the tangent of the outer circle with the center of the left (heel) at point X. (The student) will begin to move the center of the left (heel) to point C, with the whole foot occupying line CD, and will pass his right foot from (point) B to (point) D, occupying the radius ND, and will then move the left (foot) from point C to (point) E, occupying EF, and with the right (foot from) point D to F, occupying the radius FN, and will continue keeping this order.

The purpose of this exercise seeks two ends: one is to maintain the medio de proporción; and the other is to be able to move quickly to the proporcionados.

The student maintains the medio de proporción assuming the opponent is positioned at (point) A, and if he (the opponent) moves from A to I, the student can oppose it with ease (by) moving to point D, and the two combatants will remain in the same disposition they had in BA because the diameters (DI and BA) are equal, you may choose to remain in the right angle position or to continue walking along the circumference in the aforementioned manner as seen in the footwork (diagram).

The student will also have easily reached the medio proporcionado if the opponent does not move from point A, because by preparing to move from point X to point C, he will have achieved three advantages over his opponent. The first, is inequality with his opponent isolated from the line of the common diameter, the second, in opposing his vertical plane of the chest to his opponent's weaker right vertical plane, and the third will be to have moved the opponent a little less than half a foot closer to any of the medios proporcionados by the posture of the sword, as demonstrated in the universal figure. And all of these advantages together are very favorable to be chosen, with

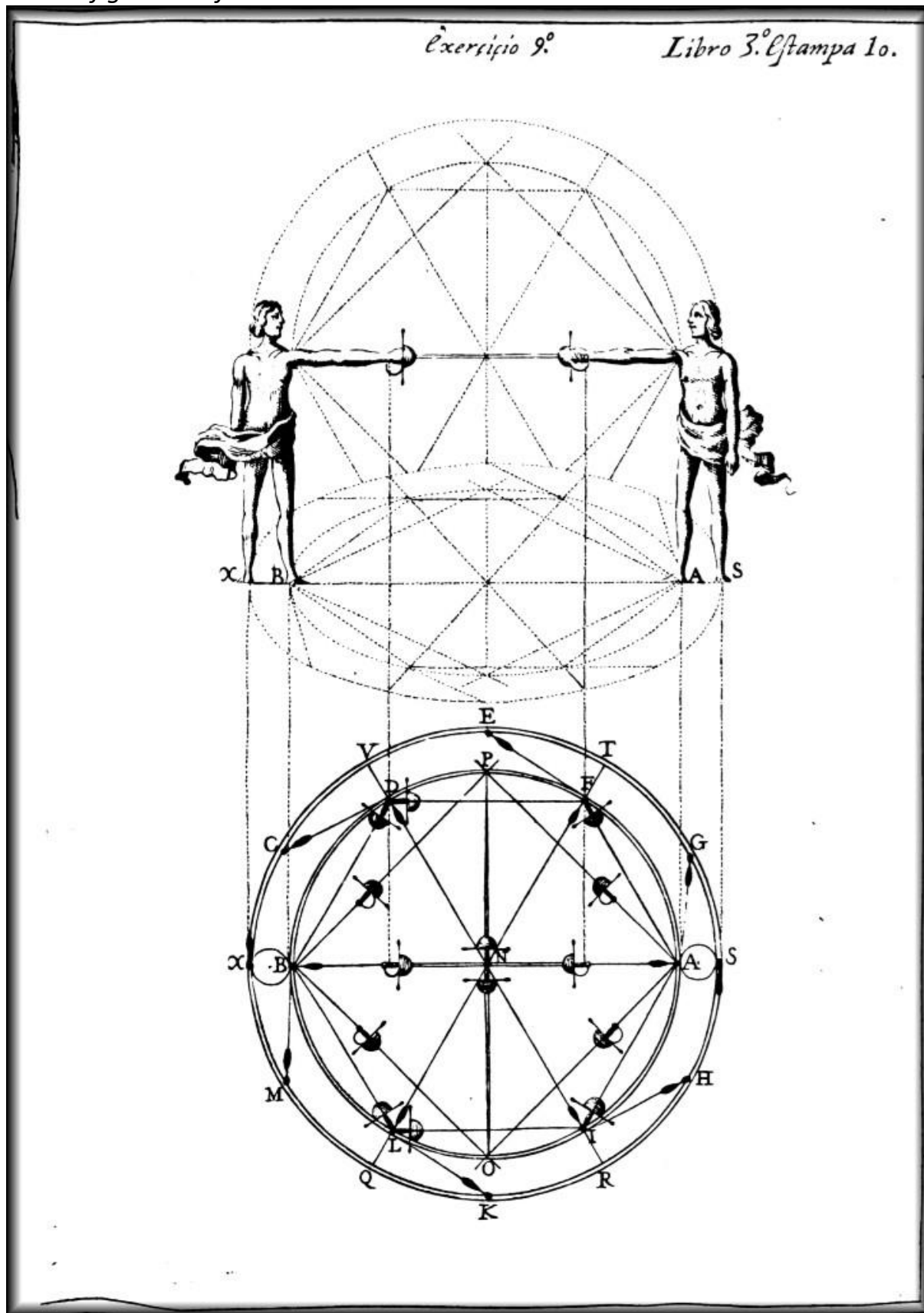
much certainty, other than the quickness that is found for execution, and in returning to the medio de proporcion, as anyone experienced in the same exercise, and the violence with which it wounds, taking care that the weight of the body corresponds to the center of the left foot when you enter to wound, and with the center of the right when you exit to the medio de proporcion; and although in the other steps, which are given on the right and left side, you also have to take care that the centers of the heels of the feet correspond to this line. There is no quicker or stronger way of walking along the circumference of these circles.

And if the opponent gives steps to his right side along the circumference of the inner circle on the sides of the square or hexagon inscribed in it, the student will always have the same advantages and more breaking the distance to wound from afar, or nearby by means of the movement of conclusion.

Note that in order to enjoy these advantages, it is necessary that the student has set his left foot at point C, occupying the line CD, before the opponent begins to give steps by the jurisdiction of the right side.

It is also noted that the lines of the square inscribed in the inner circle serve for when there is intent to wound, stepping with the right foot on either side, as will be said in its place.

Here is figure 10 of the third book.



Exercise 10.1

Describe a figure, and with it some lines, so that the student will get used to passing with his steps from the medio de proporción to the proporcionado.

Describe the maximum orb BQMdg with an eight foot radius, AB (which is the length of the diameter of the common circle, equal to the length of the swords). Describe another exterior orb DFKY with a nine foot radius whose center is at (point) A. With the same center A and the six foot radius AX, which is the length of the arm and sword while in the right angle, describe another circle XRNIGE, which we call the sword orb. Divide these three circles into four equal parts with the diameters DY and aH. Divide each quadrant of the circle into two other equal parts with diameters FZ and Kb. Divide each of the arcs of the sword orb into another two equal parts at the points T, R, P, N, L, I, G and E. Draw out from these opposite points the hidden diameters TL, RI, PG and NE, which end on the same circumference of the orb of the sword. Draw out from the end of the diameters of the interior maximum orb to the ends of the hidden diameters of the orb of the sword the lines BE, Eg, gG, Gd, dl, le, el, LM, MN, NO, OP, PQ, QR, RS, ST, and TB. Draw out in the exterior orb 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 and we will have in this orb an octagon, which we call exterior; the footwork is indicated, as seen in the diagram; a few curved lines are drawn out as hyperboles from the ends of the diameters of the outer orb 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, and what is asked will be done.

Assume the opponent is positioned at (point) A in the center of the diagram such that the student is at BD giving steps with the right foot along the line from B to E occupying the hidden radius EA of the orb of the sword, and carrying the left (foot) almost next to the right (foot) along the curved line EF on the exterior maximum orb, occupying point F on line FH of the exterior octagon with the center of the heel and following the right (foot) along the line Eg to occupy the diameter gA to have achieved what is intended, which is to pass the student from the medio de proporción to the proporcionado, for the reasons and for the following advantages:

The first is the inequality the student will have achieved, if the opponent has not moved, by moving from the medio de proporción B to the medio proporcionado E and occupying the hidden diameter of the sword orb, having isolated the common diameter of the two opponents.

The second, in having opposed his collateral plane while occupying the hidden diameter of the orb of the sword, which will be in the middle of the collateral and right vertical planes of the opponent, which is stronger.

The third, which happens as your left foot arrives from (point) D to (point) E, causes at least a foot of more reach and if done to the extreme of what is allowed in Destreza, much more reach.

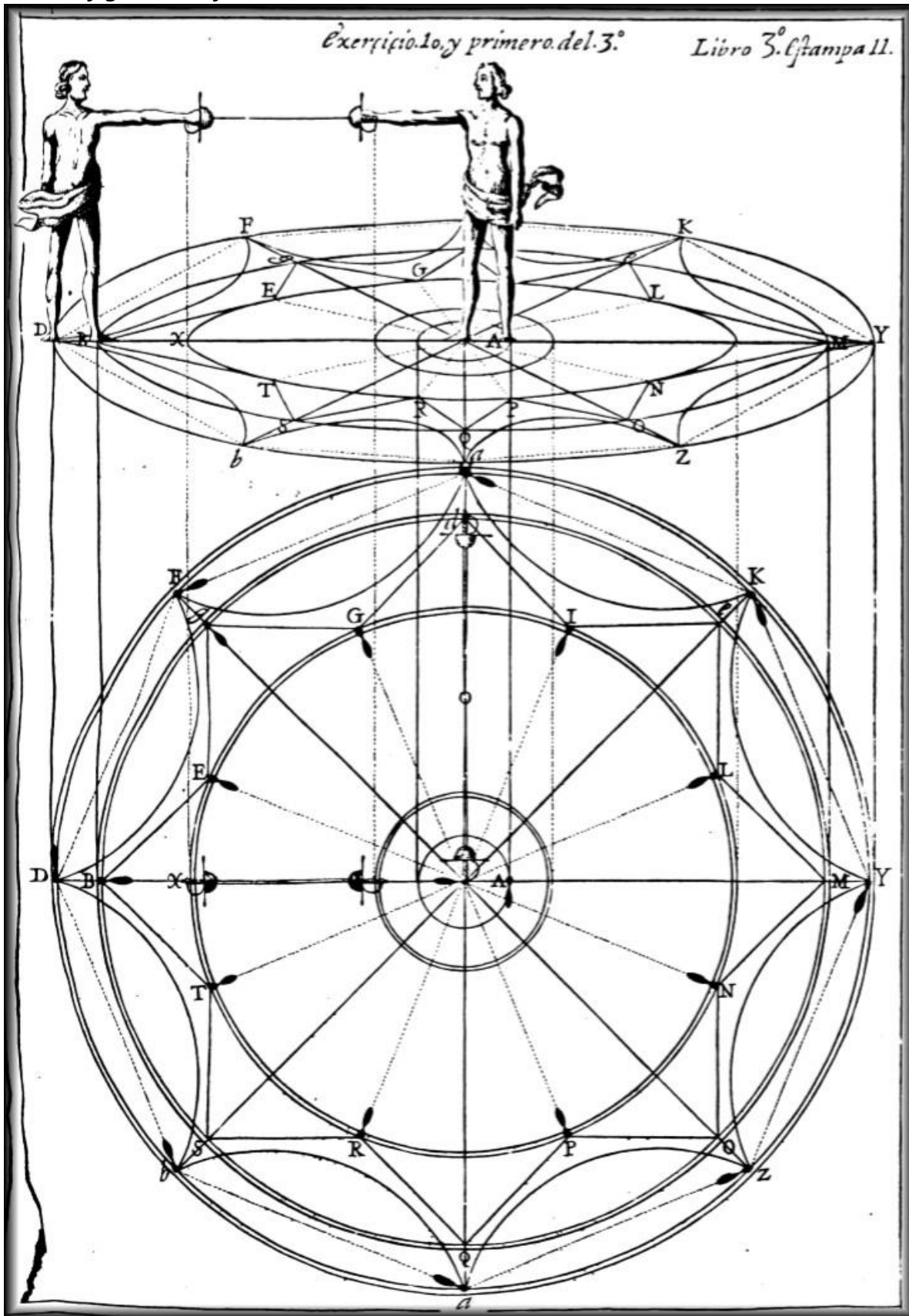
The fourth, the ease with which the student is able to return to the medio de proporción, not settling his left foot from E to F following the right (foot) from E to g and remaining in the same disposition, which he had with his opponent in B if he has not moved over his center; and if he did not make a motion opposing him, he will be far more advantaged, because it will correspond to the vertical plane of the opponent; and continuing this same exercise with this regularity, by the angle

of the diagram, as seen in it, he will become accustomed to the promptness of entering to attack his opponent, stepping on the orb of the sword, and immediately exiting to the medio de proporcion with very considerable advantage; because the step of the left foot always moves away from the plane in which he wounded; fortunately, if the opponent were to throw to attack him, he would not find a body to execute in, observing in his steps the order contained in the diagram.

NOTICE

Note that the Diestro must be able to do this proper exercise by the degrees of the profile of his opponent, giving his transverse steps with the right foot from point B to point T on the orb of the sword of the opponent, and will follow the left without setting it down next to the right foot, he will exit to the maximum orb of the medios de proporcion, and alternatively going for a walk, giving steps, sometimes with the weight of the body over the right foot and sometimes over the center of the left.

Here is figure 11 of the third book.



Exercise 10.2

Proceed in order to exercise 10(.2), putting another diagram so that the student is enlightened by the demonstration.

Exercise 10 continues (with) the second explanation.

And so that the student may have more understanding of this exercise and learn about some things that are essential to him, we put the same diagram with the projections of the sword and of the body, as can be seen it.

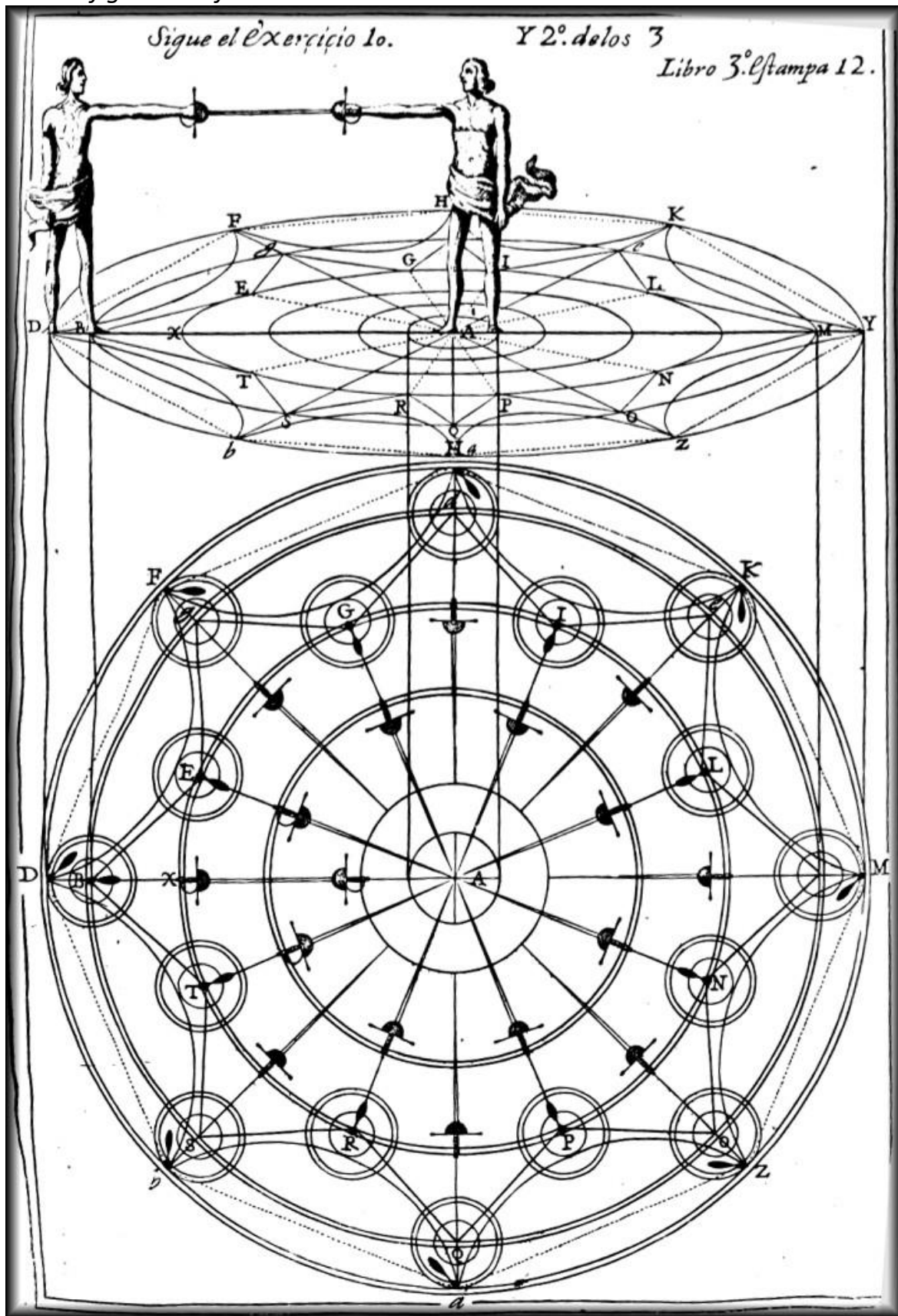
First, notice that while the projection of the body of the student is on the maximum orb of the medio de proporcion at (point) B the pommel of the sword will be on the orb of the opponent at (point) X, and when the projection of the body of the student is in the medio proporcionado on the orb of the sword at (point) E and then arrives with his point to the body of the opponent, who is in the center (of the diagram at point) A.

Also notice that, in the previous diagram, it was assumed that the student gave his step with his right foot from the medio de proporcion B to the proporcionado E and was returning to the medio de proporcion Fg remaining positioned such that the left foot was at the medio de proporcion F, he must not put the right foot down at point g, but must pass it to the proporcionado at point G and withdraw the left foot to the medio de proporcion; and such that he gives his steps as if he were walking, sometimes placing the weight of his body over the right foot, and other times over the center of the left foot. And for these steps to be given more comfortably, you will notice that in this diagram the left foot never occupies the octagon, as in the other (previous exercise), but is more inclined to the inner part, almost making a semi-receding angle in assumption, and almost parallel with the right foot while stepping with the heel on the orb of the sword in E and also the same warnings noted in the explanation of the previous diagram has to be understood in this (exercise), that when the right foot gives its step to the medio proporcionado, the left must follow, coming together with it; and this closeness gives you a foot more reach; and if with the body you make the extreme that is allowed in Destreza, which is to not go so far as to disrupt the body, nor that the actions that follow cease to be immediate, you will have much more reach, as anyone will experience: (an) observation as important as can be considered.

NOTICE

Note that this proper exercise must be done by the degrees of the profile in the same way as by the posture of the sword; and, because the precepts in the way we lay our feet are about the same, we don't duplicate diagrams.

Here is figure 12 of the third book.



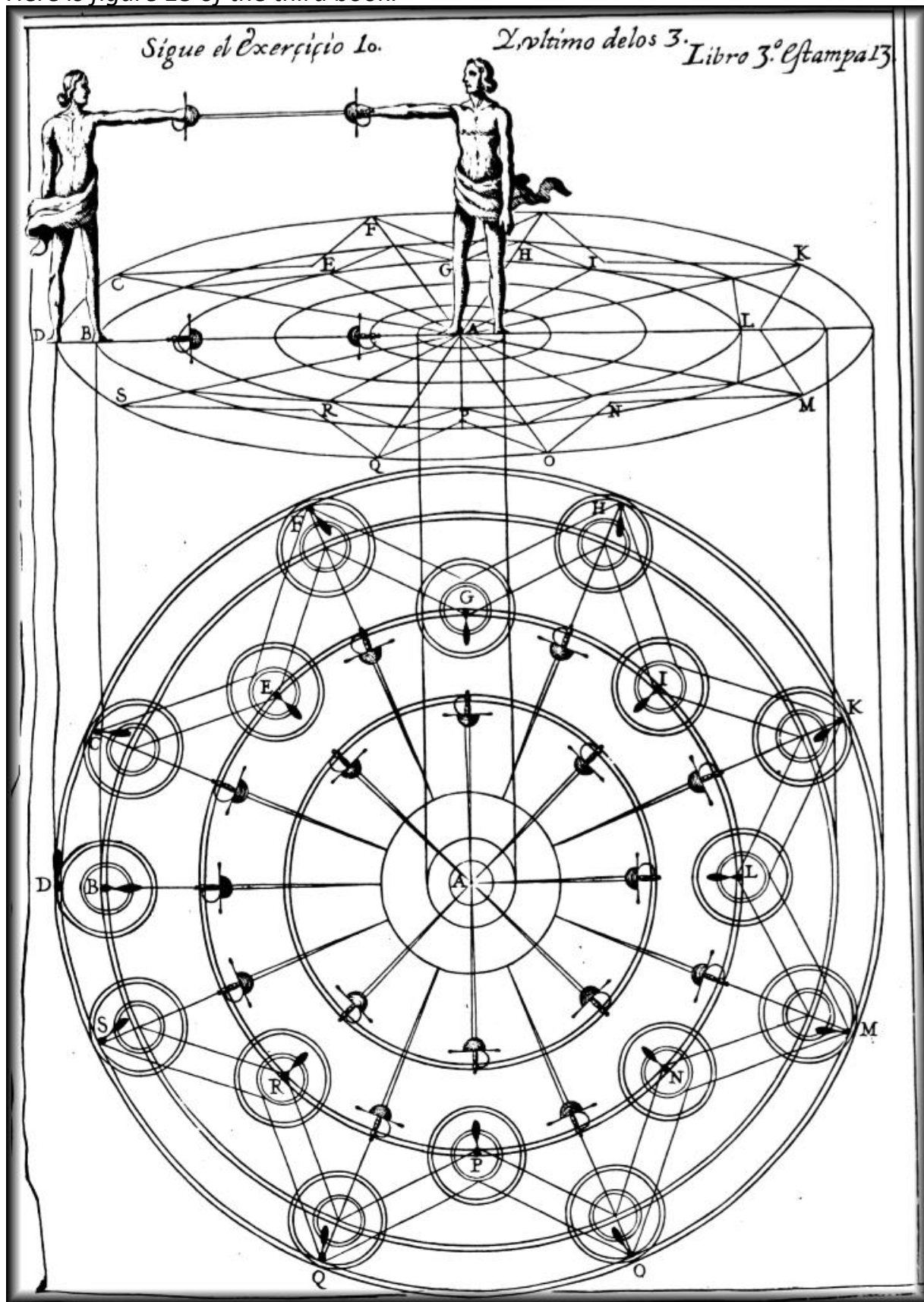
Exercise 10.3

The tenth exercise is continued again showing in it the greatest security, and advantages, that has been found in favor of the student.

There continues exercise ten the third, and last explanation.

We also place another diagram such as the previous, and the student, who is positioned at (point) B, begins no differently his step with the left foot from point D to point C and passing the right (foot) to point E immediately occupying the vertical plane, EA, of the opponent in which the student recognizes the great advantage he has, thus when he begins his step with his left foot in this way he safely avoids the opponent's point; which for this exercise by the posture of the sword, is more natural than with the right; and that what is achieved by means of four steps in the previous diagram, two with the right vertical plane of the opponent. In the precept of this diagram the same is achieved with only two steps, one of the left foot from D to C and the other with the right (foot) from B to E, with which he occupies the same vertical plane; and the student will have the same advantage in the continuation of these steps, such that he walks along the circumference of this diagram, in the event that the opponent does not move over his center with the regularity that is required in the opposition of his steps.

Here is figure 13 of the third book.



Book Three, Chapter Four

In which the medios de proporción and proporcionados are explained

In the preceding Exercises the most necessary notices have been given so our Disciple can perform their movements, or steps with the body from place to place, and the diverse ways which they will be able to use them in the practical part of our Destreza, in order to preserve themselves in the medio de proporción, and pass to proporcionado with their opponent; and before dealing with its types, and different objectives which each one is directed to, it's good to instruct the Disciple in the origin they have, and how they relate to the man, being positioned with the Arm, and Sword in Right Angle, and on Right Angle with the feet, which is the most perfect posture, and for their understanding, we will describe a Geometrical figure, by which they will easily understand each of them.

Describe a geometric figure with some straight lines and arcs, which represents the medios de proporción and proporcionados.

Take in the inferior plane the length AX of nine feet; divide it in nine equal parts, and they will be of one Geometrical foot each.

Take in it the XV of one foot, and VB of two feet, the remaining BA will be six feet; divide it in six equal parts in a.b.c.d.e, imagine the whole line AX takes a revolution over the center A, and because the line is created by the movement of the point, from each point of these divisions it will create its circumference of circle, dividing all the space in the figure in different concentric orbs.

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

Divide the four quadrants in two equal parts each with the diameters LP and NR and what is asked will be done.

The exterior orb, which is between XV is called maximum orb, and the place for the medios de proporción.

The one between V and B is the distance from the medio de proporción to the first of the proporcionados, which is between Ba. which is used for the thrusts from the remote extreme.

The one between a.b. is the second place of the medios proporcionados, which is used for vertical and diagonal tajos and reverses.

The one between b.c. is the place for the movements of conclusion.

And the other three orbs, which are between cd. de. eA. is the space that is used, like a Battleground, in which the opponent has jurisdiction to take his straight steps on the eight radii, caused by the four said diameters: projection of the common section of the four vertical planes with the inferior plane, which is used in Destreza, as has been said in its place.

We call the first orb of the medios de proporción, which in the idea of our Fort corresponds to the

encirclement of the Fortifications, which besiegers choose, with such proportion, that neither by closeness can they be offended with the Fortification's largest weapon, which is Artillery; nor so remote, that they need to take much time to make their approaches in order to take the Fortification.

This same consideration is taken in the position of this orb, because it's at such distance, that the one who finds themselves in it can't receive wound by thrust from their opponent (even if it's the most brief) without it preceding to take step to the one we imagine being in the center of figure A at least of three feet and a half, measured from their left foot, which we assume they won't raise, because of this being the most brief method to execute wounds, very used by other Nations.

And while this step is done with more brevity, we've demonstrated in the Chapter about our Fort, that the one waiting has much advantage, because of the less quantity of movement they need to make to defend, and wouldn't have it without much risk if they were closer to their opponent. And if they don't want to make use of this advantage, with just bringing the right foot to the left, they will remove their reach; and the one taking the step in very finalized posture, will be subject to being offended; and so it's concluded, that this orb of the medios de proporcion is not closer to the opponent than it suits the safety of the one occupying it.

It remains now to show the second part, that this orb is not farther from the opponent than it should.

Because the possibility of a well-proportioned man, is to be able to take a four feet step, measured from heel to heel; and while from X to point a. this step can be taken, and reach to offend the opponent with one foot of Sword, along the line of common diameter, it's prohibited, in imitation of the approaches which the Military takes from their encirclements, which rarely do directly to the Fortifications, because of their risk, and do them transversely to avoid it. The same is done in Destreza, taking transverse steps by the jurisdiction of the Body, and of the Sword, moving away from the line of the diameter common to both combatants, as seen in the figure, that by the profile of the body the right foot passes from V to point g. and by the posture of the Sword from V to point f. to have touching point on the opponent with safety; and while a foot of reach is lost in these transverse steps, as taken along the diameter of the same length, it's possible to place the right foot heel on the circle of the second orb in a. and taking the transverse, it's only possible to step on the first orb on g. and on f. this foot of reach is compensated by bringing the left foot touching with the right, when it's placed on g. or f. and in other ways, as has been shown in the preceding Exercises, which the Disciple has to learn, and it will be explained later, where we explain the medios proporcionados.

From which follows, that if this first orb was farther away, a step 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; and so it's concluded, that this orb of the medios de proporcion, is placed in a true proportionate distance, which is required between the two combatants, both for defense, and for offense: and this is the cause to call it the orb of the medios de proporcion.

Having discussed the medio de proporcion and explained its fundamentals, and that it should not be a greater or lesser one between the two combatants, both for the defense and for the offense, it remains now to do it for the medios proporcionados, and their fundamentals.

The first orb, BDFH, (which is the exterior) is the medio proporcionado of the thrust from the remote extreme; because just as 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, the length of Ae is a geometric foot, from the shoulder to the elbow, and the (length of) ed another foot, from the elbow to the crease of the wrist and the pommel of the sword; and these two feet represent the length of the arm from the center (of the diagram) to the crease of the wrist, and dB the (length of the) sword from the pommel to the tip of four feet, also geometric, in four equal parts, dc, cb, ba and aB, whose length is the one that is indicated and is permitted by the law of the king, so the arm and sword of the Diestro, which we assume in all equal with his opponent, standing with the center of his right heel on the circle of this outer orb at point B, he will also have a touching point on his opponent (who is) positioned with his right foot at (point) A. If he (the opponent) brings his left foot near his (right foot) he will have about nine inches more reach: Also, the Diestro positioned at (point) B placing his left foot near the right (foot) will increase his reach the same amount, as we noticed in the previous exercises; it was proven that the Diestro stepping with the center of his right foot on any part of this orb's circumference while moving around the opponent's center is enough to wound with at least about nine inches of the sword, making the same diligence of gathering his left foot to the right, which is what we have given by precept in the tenth exercise.

And if the Diestro passes to occupy the third orb, occupying the outer circumference of this orb with the center of his left foot at point b and the center of the right (foot) located at point a, such that he is in the right angle over (line) AB, he will be at the proper distance to do the movement of conclusion to his opponent; because the length of the two arms from the center to the crease of the wrist is four feet, which corresponds to the four feet that are from b to the center (point) A as seen in the same orbs bc, cd, de, eA, and being the length of the sword from the pommel to the point another four feet, he will have a touching point on his opponent, and will have seized power with the conclusion made in the quillons and guard of the sword, and he is able to increase the range, wounding in the appropriate measure, which must always be regulated depending on the position of the opponent's body, if the opponent does not want to surrender.

And for more clarity than mentioned and demonstrated by the diagram that is in the top-down view, I have put another one in perspective with the same divisions of the arm and sword; with a perpendicular (line) dropping from each one to the lower plane, which ends at the same corresponding letter, as is seen clearly.

With that we have examined the reaches and regulated the distances from the line of the common diameter; but since the two combatants have equal possibility to attack, it was necessary to make use of the art to be able to manage to wound without being wounded, looking for inequality, assuming that from equal causes the effects are equal; and in this consideration Don Luis Pacheco de Narvaez made use of nine medios, which he called proporcionados, for the different types of

techniques that can be performed; and to understand them we will describe another geometric diagram after this one that we have seen explained, 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.

And because all the writings of Don Luis: Grandezas de la Espada, Engaño y Desengaño, Arte de Maestros, y Nueva Ciencia, have not been lacking those who say that the most important concepts and doctrines in all of the them have no method, order, or form of science or mathematical proofs to strengthen them; and particularly these nine medios proporcionados for all wounds, as well as by the posture of the sword as by the profile of the body; since they say he pointed out a few vague and uncertain points and places for the safety of the Diestro, that they have been left to improvise them; because he did not, I will demonstrate them with mathematical rigor.

And they say that, even if the numbers demonstrated it mathematically, it was not possible nor safe to move to most of these medios; rather an impractical matter with great risk.

These reasons made me examine his writings, and more carefully the one titled Nueva Ciencia, y Filosofia Matematica de las Armas; and since he neglected to create diagrams, I went to his explanations, in particular the explanation of the medio de proporcion and proporcionados and common circle imagined between the two combatants; and having created it by the same explanation, as seen later in its place, truly, it seems to me that it does not match; because according to the amount of eight and a half feet given to the line of the diameter of the common circle, and that the circumference touches the tips of the feet of both combatants, it is not possible to choose the true medio de proporcion that it mandates without missing about two geometric feet from the distance you have to choose; and for this reason the medios proporcionados and the quantity of the steps that you have to give to reach them, so that the techniques he teaches are executed from them, are not possible, because the steps do not reach the distances of the proporcionadas so that you can perform the techniques; and also because the size of some of the steps he says you have to take are by no means practical.

And since this diagram contains the most essential part of what is done in the practice of Destreza, if these do not fit, according to the purposes that you have in the techniques of attacking the opponent with the Diestro remaining defended, all that is built and that will be worked by means of these fundamentals, it is a level consequence that it will be wrong.

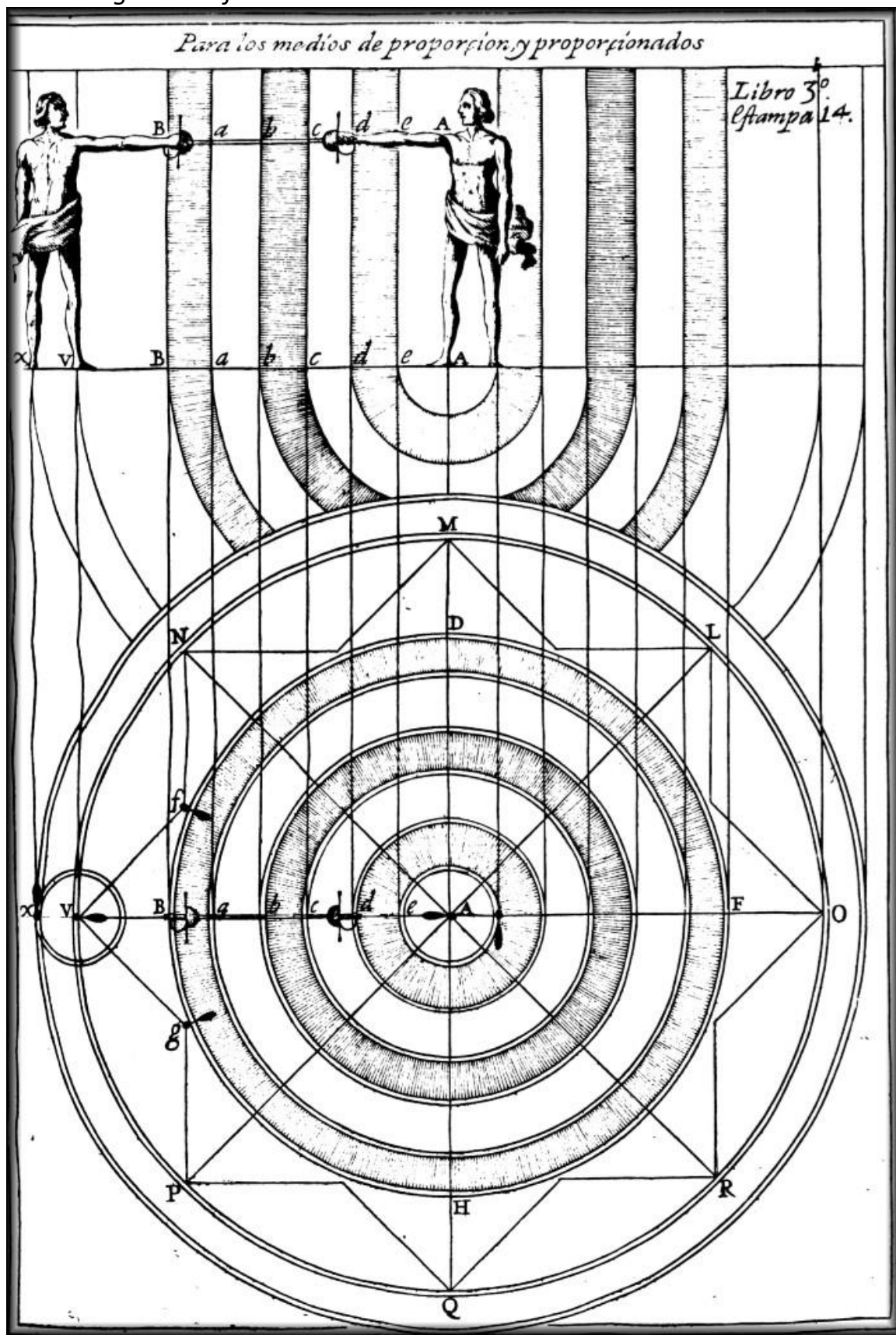
And having considered many times what was involved in Don Luis not having proven his propositions with the evidence, and certainly he should have this idea, I came to convince myself, it was for having trusted this matter to his dear friend and student Don Juan Andrea Calvo, who he commissioned to illustrate New Science; he trusted his dear friend, persuasive and popular with men of respect, to execute the commission; Don Luis states in his book Engano y Desengano, that some of the diagrams were made wrong in the printing of his first book, Grandeza de la Espada; and that in the other writings he neglected to show, much less explain the mistake that resulted from the drawing; and that the correction he wanted to make in New Science was to prevent more confusion; because the measurement of the medio de proporcion originates the projection of the diameter of the common circle in the inferior plane, and his friend and teacher mistook these measurements, no proposition of Destreza can be correct; and so that his friend's reputation does not suffer, he left in the same confusion without showing the proofs and drawings.

By the way, following what has been mentioned, the good friend of Don Luis paid the favors and benefits he received with ingratitude: He might have convinced himself that if Don Luis corrected and amended the mistake he would have no need to commission the drawings; and the true reputation of his teacher and his own (since in this matter they had to be one and the same) should have shown what was missing from New Science and removed the mistakes that are in it, particularly when he did not release it to the public, since he held it in his possession for many years.

And keenly wishing to understand the mistakes that are in the medio de proporcion and proporcionados mentioned by Don Luis, I will make the diagram of them following to the letter the explanation on page 258.

And although I have explained the true medio de proporcion, that the Diestro has to choose, I will proceed according to the diagram of Don Luis from New Science, and construct others like the medio de proporcion, how many medios proporcionados have been discovered for the execution and security of the techniques, which thus avoids the doubts of the scrupulous.

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 New Science, between men of equal stature with equal swords; seven (of) first or second intention and two of second intention alone. Don Luis' diagram is at the end of this declaration.

And before we declare (says Don Luis) it is prudent to make some precautions to remove the difficulties which could be offered. 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; and so that the documents are founded on something known, we assume them equal, which is enough to give suitable terms to the argument, that afterwards the well-educated will know how to decrease or increase the steps appropriately; and in this supposed equality, more fitting in our nation than in others because the swords are limited to the length of five palms (*~41 inches or ~104 cm*), we add that to the diameter of the common circle that is imagined between the two opponents when they have chosen the medio de proporcion, which is eight and a half feet long, five of the two arms, which we have already said are two and a half feet long each, and three and a half (feet) of the sword, which is the best approximation we can find, and in this respect is the estimate we place, by whom the rough estimates have to be made, and to verify the accuracy of the medios and not cause the Diestro a lack of confidence, imagining that his defense is contingent and dependent upon this fact, it is very beneficial that he has consideration of each one of the three terms we discuss, through which the medios proporcionados are chosen; because if by the sword, it is necessary that it be by means of desvio or atajo, with either of these it will matter little that the opposing weapon is excessively long, given that, in the first case, it will be outside the superior diameter line participating in its right line; and in the second participating in the acute angle; for the movements the opponent makes, directed to wound, will have the opposition of the angles, which we will discuss in its place; since the movement of conclusion obviously offers you much security; and if the medio were gaining degrees to the profile and the excess of the weapon is no more than what yours moves away from the right collateral line of the opponent to any other point which corresponds to the right angle, where it will reach to wound, it will not be possible for him to reach; also, the techniques that are done from this end require you to move after the execution; and if he chooses to do it, you will not lack the desvio to the movement of reduction that the opponent makes, nor the opposition of angles, assuming that you always keep the body behind the arm and sword, and the same applies to the upper jurisdiction of the arm, without the movement of conclusion, except in the diagonal tajo, against the vertical reves, which must be instantaneous, the sagittal wound to the right vertical (plane) must be (instantaneous) as well, and of the diametrical against the remiss and violent movements that the adversary will make for the reves while his sword is bound; and in all of these cases there must only be difference in the majority of the steps; and how much this must be to have the medio de proporcion position will be known to him. Returning to our statement, given the opponent positioned at point B and the Diestro at (point) A, he will be able to choose one of the seven medios proporcionados to wound in first or second intention; and following the order of the letters, which are shown, point C, which is for wounding in the right collateral line with a thrust, walks two and a half feet and remains six feet away from the opponent, and from the middle diameter D, which is from where you wound in the right vertical (plane) with the quarter circle (thrust), walks three feet, two and a half that is the length of the arm,

and the half because the sword is lowered to take part in acute angle and is removed from the diametric line a foot and a half; although it is allowed to be more if the Diestro chooses, assuming that he has subjected the sword. (Point) E serves for the movement of conclusion when you take license to wound if presented with opposition, stepping only with the right foot, the opponent not having a dagger in the left hand, therefore you have latitude outside of all of the lines of the opponent's body, and having him contained within a scalene triangle allows you to walk five feet, and separate from the opponent another five, which is the length of both arms plus two and a half of the diameter line; and it is also a suitable distance for if the opponent, with only a movement of the arm, intends to wound with a thrust in the chest on the outside, using the cord of the arc, and this step shows the precision required when the atajo is placed for the movement of conclusion, and without making any extreme with the body, reaches with the left hand to the guard of the opponent's sword: Confusion and shame for those not conforming to this precept, so many times heard, and often seen reduced to practice, they have discredited, and made loathsome with bad outcomes born of their presumptuous ignorance, the most powerful act of great valor and security that has been discovered, and will never be able to discover the art; and so this medio is a transition to point F where it is perfectly concluded, and everything that has been said against this admirable and so powerful work, we will put to rest. You also transition from (point) E to point G from where you wound the opponent in the vertical of the back with a reves or thrust, having preceded your perfect attack with a desvio, the curved step with the left foot being six feet long and the possibility of this, and the method for achieving it, is found in what we say about the aspects. Point H is the place dedicated to the formation of the diagonal tajo and the thrust to the right collateral, both wounding in the after-tempo against the opponent's vertical reves, if you don't give a six foot walking step with the left foot along the curved line, and if (you give a) transverse (step) with the right (foot), either one can be done, it will be shorter, and either one gives six feet of separation, although by doing these techniques quickly, the Diestro is able to execute the wound and separate, which is everything he wants. This is everything about 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 linea en cruz, walking three feet, and is one and a half feet off the diameter line and six feet from the opponent. Point M determines the place for the other two generals, placing the weak of the sword above and below the opponent's guard, which 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; and the difference in the places of these two techniques is considerable; because the place for estrechar and linea en cruz begins with the sword opposed, and must end by it, and by the will of the Diestro, or because the opponent does not move; and so he must be at this precise medio, because the section of your sword that is in contact with the opponent's must be strong enough to consistently make the subjection of the atajo, and the weak below and above the strong that begins by the sword, and for the execution the sword is left free, by virtue of having earned the degrees of the profile. And transiting from point M to point N is where the vertical tajo is executed with the total perfection granted 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 you should remain six feet away from the opponent, if an even larger step can be given past the line of infinity, the farther the better, you will enjoy greater security; and 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, and thus assumes that the two steps or movements are done together; as in the

others of this genre, as we say of the aspects, it is now advised that the quantity of the steps, nor how far from the diameter line and from the opponent, does not change, nor the consideration of the infinite line, because the Diestro must observe whatever position the opponent is in and choose the appropriate technique. As will be seen, we will give some more consideration to these medios when we deal with the general techniques.

With this we have finished putting to the letter the nine medios provided, which Don Luis explained in his book with a description of the quantities the steps must have, which indicates how they are to be executed for the techniques and 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 for both jurisdictions, posture of the sword and profile of the body; and in keeping with these precepts we construct the figure, which he Don Luis stopped putting in his book, so that the qualities of these medios, which was described as follows, can be more clearly recognized.

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

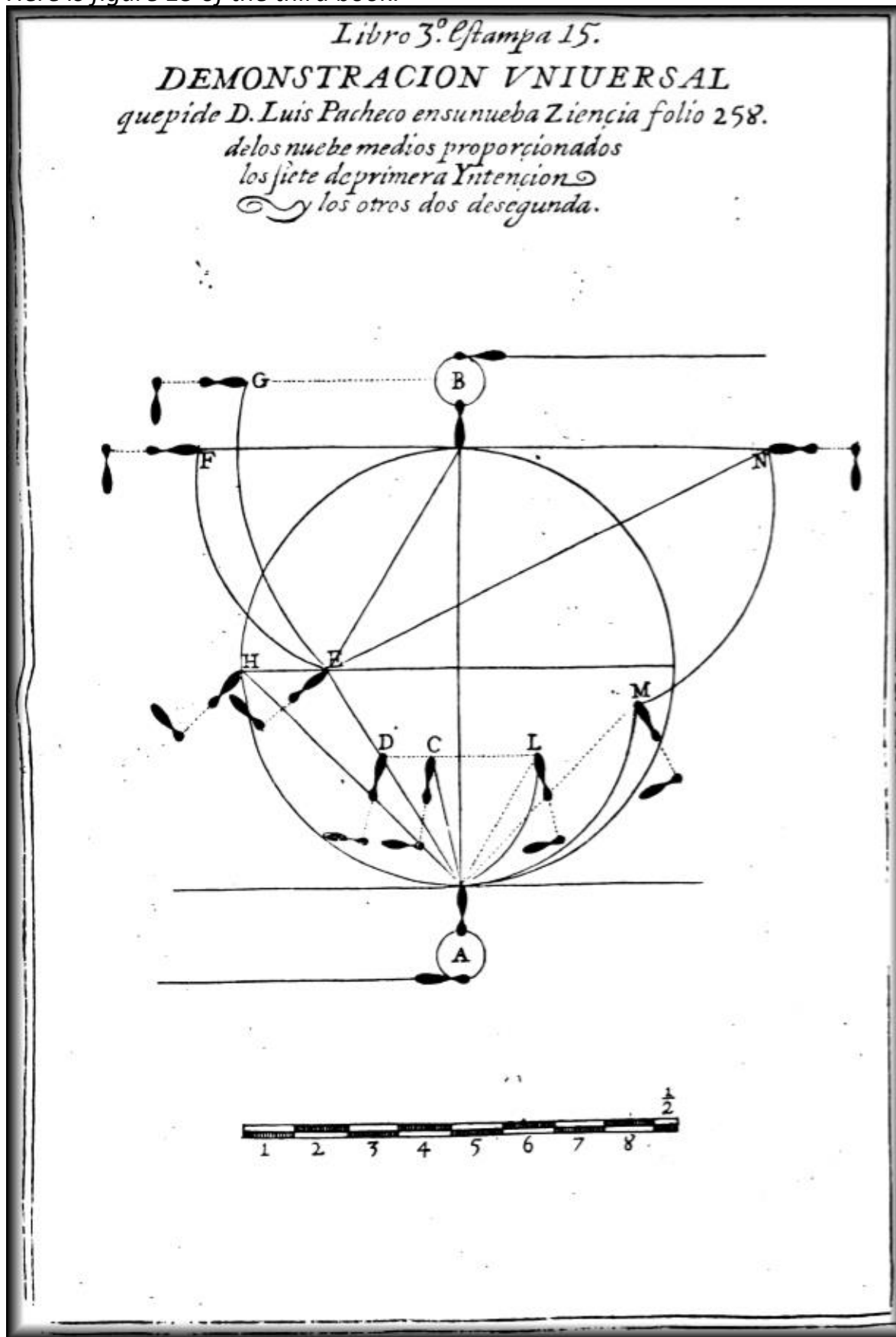
The third precept is that the tips of the right feet of each one (combatant) touch on the diametric line of this circle as shown by the footwork symbols and also in what was written.

Since the diagram has been made in the form expressed by Don Luis, if the aficionado compares the medio de proporcion as demonstrated (in the diagram) with that which we incorporated in our exercises, and also examines the proporcionados that we practiced with those of this demonstration, he will feel disappointed and will recognize the errors and will see the impossibility of passing to them.

And although we want to clarify Don Luis' demonstration and fix the doctrine 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 this length that he has chosen; and for this reason, none of the steps have the amount needed for his medio de proporcionado, nor can most of them be practicable, as is verified throughout this so-called universal demonstration, by which the error of Don Luis is clearly demonstrated; for having deceived himself in the true calculation of this circle and the other measures which arise from it, it follows as a clear consequence that whatever materials claim to be built upon it for the good achievement of the propositions of la Verdadera Destreza do not have the required foundation; before confusing the understanding of the aficionado, it will put him in total distrust of what he has to do.

And so that our Diestro may work without the slightest suspicion in this, as in his doctrine, we put in all our demonstrations the proof of everything so that, with his understanding, he may examine the truth of it; and because I do not love with ignorance, I considered this universal demonstration of Don Luis and gave good consideration to the others that followed to see how well the medios proporcionados were calculated, that are needed for the sure outcome of Destreza, which is to look to one's defense and attack your opponent if appropriate.

Here is figure 15 of the third book.



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

By the preceding diagram, Don Luis' manifest error is clearly recognized; for 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; and so his aficionados dearly confess that his rivals have quite rightly reduced the precious proportion, not only in the swords, but also in the number of steps or passes that he taught; because they say, that with the first one that sets out to give the wound of first intention, nor with the second for the quarter circle (thrust), he cannot reach to touch the body of the opponent, nor by the profile with the two generals of estrechar or linea en cruz; and it is also difficult to give a step of five feet for the other medios, much less that of six (feet), even if they are measured from the left (foot) to the heel of the right foot; in the end it is undeniable that, according the diagram of Don Luis, you cannot recognize the true place of any of these medios.

And in order for us to reduce them to exact measurements, it is necessary to equalize the line of the upper diameter with the lower diameter, considering the ends of one to the other to fall perpendicular, which with this the calculations will come well; and to achieve this, it is appropriate to assume the medio de proporcion is chosen, which is when the outstretched arms of one and the other combatant extend the points of the swords to the wrists; and in this assumption it must be considered that the circumferences of the upper and lower common circles touch where the right arms meets the shoulders; and that of the lower, on the heels of the right feet; and in this way you will find, if you measure the arms and sword well, the diameter line of the common orb is eight geometric feet; and without adjusting to this, it is impossible to make a true calculation of the medios proporcionados and I affirm, that even if you do, it is not possible to pass to some of the (medios) Don Luis proposed in his writings.

And because all these opposing difficulties look at the most essential of this science and its practice, by founding all its propositions, by reducing the movements of the body and of the arm with the sword, I have taken great care in examining how to better clarify its intelligence and facilitate its operations by remedying the difficulties proposed by the nine medios proporcionados of Don Luis, and presenting those discovered by our examinations.

And in order for us to resolve these difficulties, it is apparent to us to better describe our orbs to reach the paths and their medios and to indicate a fixed point for each one; because otherwise it is not possible to have certainty of its use or the knowledge required to find truth in this science; and so for these reasons, the writings of this author being revered in my estimation, I continue sticking to the doctrine, which I follow with greater success, to mathematically prove all of the medios proporcionados that have been discovered, so that by means of the demonstration and diagram they are demystified and proven, that the places we propose will not be pointed out ad lib, and together I will say that each of the techniques serves each of the medios; and in another consecutive demonstration, we will again clarify the impossibility and risk of passing to them, and that Don Luis deceived himself, while providing a remedy to the unintentional defects, so that the aficionados of this science will proceed with certainty of everything, showing them north by where they arrive to all of the medios proporcionados of the techniques that, with the knowledge and truth that what follows is mathematically evident.

Examination of the medios proporcionados:

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

Take the eight foot line, AB, and center (point) A, which describes the eight orbs we noted at the beginning of this volume, and (another) center B, which also describes the eight orbs, so that each of the combatants may have their own (circle), and one can recognize the harmony and correspondence that they have with each other; with each combatant considered to be positioned at the centers of their own orbs centered at points A and B, with concentric orbs numbered 1,2,3,4,5,6,7 and 8 around each center point as seen in the figure.

Project the 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 the diameters PQ and RS across the diameters AO and BN at right angles to (a line through) both centers, A and B, so that they are tangent to the maximum orbs AR(O)S and BP(N)Q, and also tangent to the common circle, which has an eight foot diameter, AB, and is not shown in the diagram to avoid confusion.

Extend one and another part of the diameter, AB, from the PQ tangent to the RS tangent creating lines 1-1, 2-2, 3-3, 4-4, and 5-5 parallel to diameter AB. Line 1-1 is one half 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 say 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 parallel to the common diameter and the outer circles of orbs 2,3,4,5 and 6 of the Diestro.

And 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.

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, you have to give a two foot step and you have to 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 them is a mathematical place that satisfies one of the two requirements established by Don Luis, this medio is located precisely where these two places meet to satisfy both requirements, such as is shown.

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; which proves that this position is a half foot from the diameter line; and that the step to be given by the Diestro is two feet is also verified because it is given to the semidiameter of the

second orb, which by construction is of the same quantity of two feet.

With that, by means of our diagram, the true location of this medio proposed by Don Luis is determined to be located at point C.

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 287 B and 288, after first subjecting the sword, placing the left foot, or making the attack, he said that a three foot 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.

To choose this second medio for different techniques, which are also of first intention, as explained on pages 287 B and 288, after first subjecting the sword, placing the left foot, or making the attack, he said that a three foot 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.

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; whose radius is one foot, which proves that this medio is one foot apart from the diameter line.

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

With that, by means of our diagram, the true location of this medio proposed by Don Luis is determined to be at point D.

The third medio, moving to point E.

To choose this third medio for the two general of estrechar and línea en cruz; and revés against revés, tajo against tajo, and thrust against any of these, as he explained on page 288, he said that the 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; with each being a mathematical place that satisfies one of the two requirements established by Don Luis, it is necessary that this medio is 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.

With that it is proven that this medio at point E is two feet apart from the diameter line.

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

The fourth medio, moving to point F.

To choose this fourth medio for the tajos and diagonal revéses, he said that the steps had to be given to the fourth path and measure five feet, and that they have to be three feet away from the diameter line.

This medio is located at the intersection of line 4-4 with the line of the two outer circles of the fifth orb of each of the combatants; with each being a mathematical place that satisfies one of the two requirements established by Don Luis, it is necessary that this medio is located where both of these places meet to satisfy both requirements, which is demonstrated in this 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.

With that it is proved that this medio at point F is three feet away from the diameter line; and that the step that 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 by construction the same quantity of five feet.

The fifth medio, moving to point G.

To choose this fifth medio for the two generals of weak below and above the strong, he said that the step should be given to the fifth path and should be six feet (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 should 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 which is a mathematical place that satisfies one of the two requirements established by Don Luis, it is necessary that this medio is located where these two places meet to satisfy both of the requirements, which is demonstrated in this way.

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; with which it is proven that this medio at point G is four feet from away from the diameter line; and that the step to be given by the Diestro from B to G is five *[Editor's note: Should this be six?]* feet is also verified because it is given to the radius of the sixth orb, which by construction is same amount of six feet.

Steps by the posture of the sword.

The sixth medio, moving to point H.

To choose this sixth medio to wound in first intention, which is executed in the right collateral, he said that a step of two feet has to be given to the left side of the Diestro 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 which is a mathematical place that satisfies one of the two requirements established by Don Luis, it is necessary that this medio is located where both places meet to satisfy both requirements, such as is shown.

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; with that it is proven that it is one half foot from the diameter line.

And that the step that 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 by construction is of the same quantity of two feet.

With that, by means of our diagram, the true location of the medio proposed by Don Luis is determined to be at point H.

The seventh medio, moving to point I.

To choose this seventh medio for the $\frac{1}{4}$ circle (thrust), he said that you have to give a step of three feet, and it has to 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; with each being a mathematical place that satisfies one of the two requirements established by Don Luis, this medio is located precisely where these two places meet to satisfy both requirements: such as is shown.

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 radius is one foot; which proves that this medio is one foot from the diameter line.

And 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 by construction is the same amount of three feet.

With that it is determined, by means of our diagram, that the true location of this medio proposed by Don Luis is at point I.

The eighth medio, moving to point K.

To choose this eighth medio, which serves for the tajos and vertical reverses, and for our two generals of estrechar and linea en cruz by the posture of the sword, it is necessary to give a four foot step from point B to point K that is two feet away from the diameter line; and though Don Luis does not discuss this medio, it was discovered by our examinations along with the method of reaching it, as will be explained later with complete specificity 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; with each being a mathematical place that satisfies one of the two requirements established by Don Luis, this medio must be located where these two places meet to satisfy both requirements, which are demonstrated.

That this medio is two feet away from the diameter line, 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 radii are, by construction, of the same amount of two feet.

With that is proven that this medio located at point K is two feet away from the diameter line.

And 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 by construction is of the same amount.

The ninth medio, moving to point L.

To choose this ninth medio for the atajo from the near extreme, y for passing from it to the movement of conclusion, although Don Luis did not mention it in his book *Grandezas de la Espada*, he did so many times in his other books, that you have to give a five foot transverse step that is three feet away from the diameter line; and that this step, or walk, corresponds to the fourth path, BF, as said 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, with each being a mathematical place that satisfies one of these two requirements, it is necessary that this medio is located where these two places meet to satisfy both requirements which 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 are, by construction, the same amount of three feet.

With that it is proven that this medio at point L is three feet away from the diameter line.

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

With that 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 discover its importance, how to move to it will be explained in its place, and here we will only say the purpose of it being apart from the diameter line and the size of its distance from point B to point M.

Choose this (medio) for the two generals of weak below and above the strong, that are executed by the posture of the sword; the step for them is given to the fifth path and is of six feet (which is the length of the arm and sword) and 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 being a mathematical place which satisfies one of the two requirements; and so it is necessary that this medio is where both places meet to satisfy both requirements, which are demonstrated in this way.

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; which proves that this medio at point M is four feet away from the diameter line.

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

The eleventh medio.

To choose this medio of the movement of conclusion in the tangent of the opponent, although he (Don Luis) did not mention it in his book *Grandezas de la Espada*, he did mention it in his other books, and one of the precepts was that this medio was to be chosen such that the Diestro having made the movement of conclusion on the guard of the opponent's sword with his left arm and the right of his opponent in a straight line so that the sword of the Diestro could fit between the bodies and attack his opponent if appropriate to his defense: and as has been said, both arms in this position measure four feet in length, to achieve this precept it is necessary for the Diestro to remain positioned over the right angle in this medio, with the center of his left foot, to which corresponds the arm, is apart from the common diameter line, and the centers of the right foot and arm of the opponent, who is positioned at point A in this diagram, the same amount of four feet.

Don Luis also said in his books many times that to get to this medio it is necessary to give two steps; one five foot transverse step with the right foot such as is given for the atajo by the posture of the sword; and the other a curved step with the left so that the Diestro remains positioned over the right angle with his left foot forward in the manner referred to and as seen in the diagram.

And 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 Diestro with the center of his left foot, and is tangent to the exterior circles of the fourth orbs of both combatants; whose radius is, by construction, the same amount of four feet; which proves that this medio at number five is four feet away from the diameter line.

And that the transverse step the Diestro must give with his right foot from point B to point L is also five feet is also verified because it is given to the radius of the fifth orb, which is by construction the same amount of five feet.

And assuming this five foot transverse step is possible, measured from the center of the right foot, and that it is six if measured from the center of the left foot; this foot has to proceed to the right from point T along a line parallel to BL of the right, until it intersects with the line 5-5 at point V where it crosses the same circular exterior line of the fifth orb, where the Diestro could settle if he wanted to remain in the atajo, and to continue his step with the left foot on the same line 5-5 and settling on the tangent line, occupying with the center of the same foot the exterior circle of the fourth orb of the opponent, following the right, giving a curved step from point L to the circumference of the exterior circle of the fifth orb of the opponent, settling it on the circumference of the same circle, and the center of it on the same tangent at point 6 remaining positioned over the right angle at point 6 and point 5 as seen in the figure.

And, if you don't want to settle your foot at point V immediately as you give your transverse step from point B to point L, you can pass to occupy the same tangent and continue with the right foot with same curved step along the same circumference of the exterior circle of the fifth orb, ending up over the right angle at point 6 and point 5 as seen in the diagram.

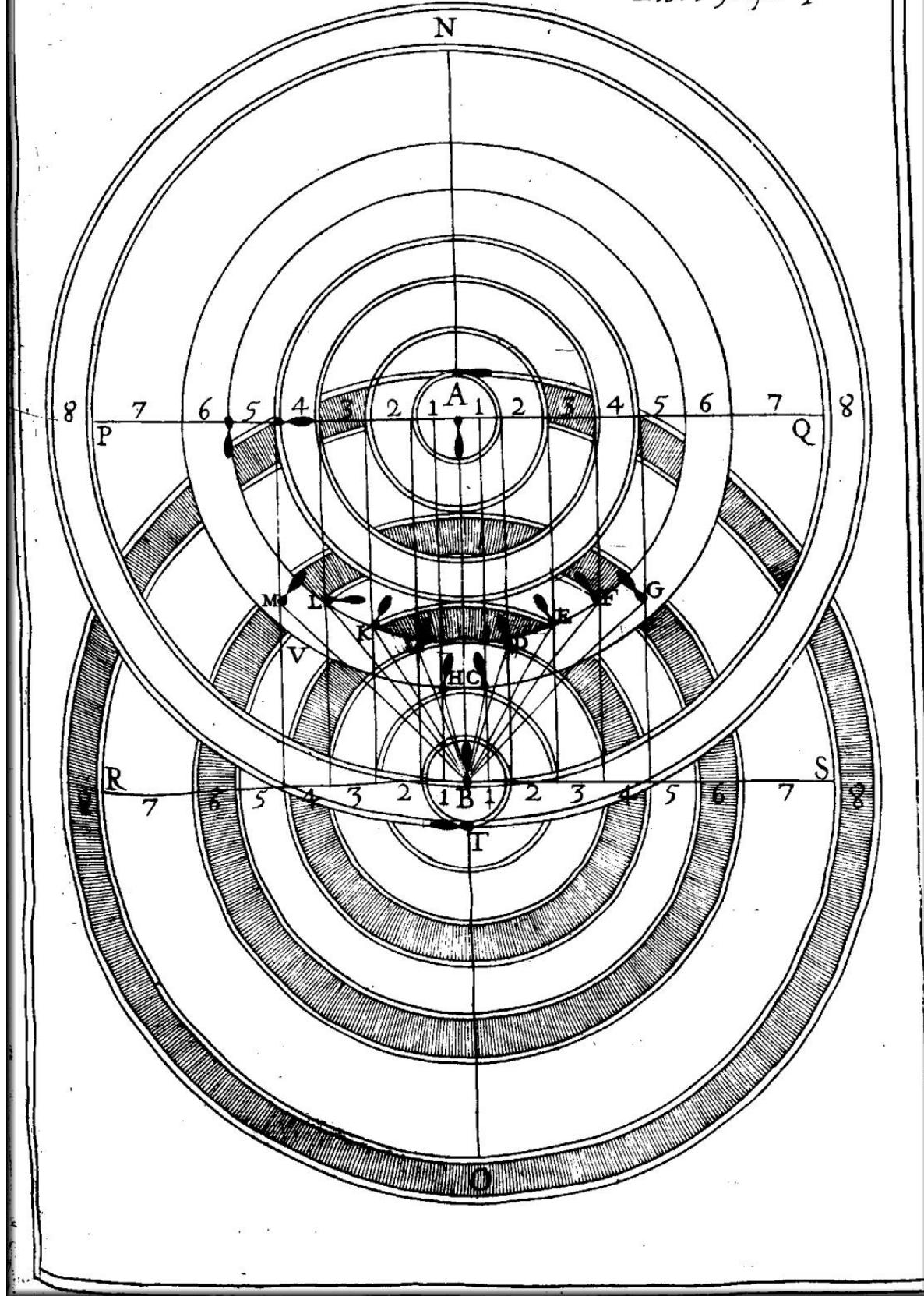
Remember that the step, or steps, of the left foot are not curved; and that the right foot is the one that gives the transverse and curved for the movement of conclusion.

And 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 will be more difficult for the opponent, safer to execute and the movement of conclusion will be more perfect.

With which we have accomplished through our diagram 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, and the point and precise location of each without doubt, and have settled the doubts and objections the rivals of Don Luis have raised regarding his writings because he did not demonstrate them with mathematical rigor.

Here is figure 16 of the Third Book

Para examinar todos los medios proporcionados que sean descubiertos en la destreza. Libro 3.º Estampa 16.



Declaration in which the impossibility and risk of moving to the medios proporcionados is evident, demonstrating the ways Don Luis teaches the Diestro to give remedy to the mistakes of his opponent.

The first mistake

The main and first defect that opposes the whole doctrine of Don Luis is a matter which is the foundation of everything that we do and is so consequential that, if it is not corrected it will be impossible to demonstrate the fundamentals of Destreza.

(Don Luis) assumes in his writing, page 10, definition 89 in 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 objection which was raised about the medio de proporcion of his first book, if the tip should be placed at the guard, it says: ***It could be understood that the guard of the sword is from the fist and arm from the wrist, where it ends by the hand, and is where it has its juncture, and is the center upon which it moves; and for this reason it is considered from the pommel: because this, when the sword is taken, enters the jurisdiction of the arm.***

And as for the size of the sword, on page 250, Don Luis refers to the law of Philip the Second, in which he commands that it (the sword) shall not be more than $\frac{5}{4}$ of a vara [about 41 US inches or 104 cm long].

And on that page, he also says that a man's common stature, leaving out the extremely tall and short, is according to good symmetry, two varas in length [about five and a half US feet or 168 cm tall].

All these measures that he assumes prove the defects that oppose him and corroborates the truth of which we follow in our proposals and in which we will clarify the defects of his writings.

And he gives the diameter line of the common orb eight and a half feet from the tips of the right feet, referring to Grandezas de la Espada, pages 36 and 58, since it places the circumference of the common circle touching the tips of the feet of the combatants; and in Examen de Maestros, pages 17 and 18, he says the same, and from these eight and half feet he extracts the projection of the sword and arms: And he returns to it again in his universal demonstration, which is found in Nueva Ciencia, page 285, which says: ***That the diameter line of the common circle imagined between the two combatants, when they have chosen the medio de proporcion, is eight and a half feet long, five of the arms and three and a half of the sword; and this (he says) is the best approximation that can be made, and in this respect is the estimate that we make, since we have to make one to verify the accuracy of the medios.*** This is according to Don Luis.

And that we may come to examine and prove this defect, the physical measurement of the sword, being a reference point, will be found to be four feet from the point to the pommel: then measure the arm from where it joins the shoulder to the wrists, because the pommel reaches it, and you will see from experience that it measures two geometric feet and no more.

Combine this with the four of the swords and you will have six; and add another two for the opponent's arm and there will be eight feet, or thirds of a vara, which will be the length of the superior diameter line.

Then position yourself equally and correctly over both feet, open in proportionate distance, and assume a line falls perpendicular from the center of the arm (where it meets the shoulder) to the inferior plane, and it will be seen to fall in the center of the heel of the right foot; and that center, and that of the opponent, must touch the circumference of the common circle, and from there the diameter line must be measured, which will be (according to the account of the sword and arms that I propose) of eight geometric feet and not the eight and a half feet that Don Luis wants. And if these eight and a half are measured, as he says, from the tips of the feet, not only will he be eight and a half feet apart from the opponent, as he indicates, but also another geometric foot farther for the distance between the tips of the feet and the heels, because the distance should be measured from the center of the heels; and because of this, according to Don Luis, the combatants will be about ten feet apart; and so our Diestro must adhere to the calculations we have proposed, and in doing so is sure to succeed in his endeavors.

The second mistake

The second defect that opposes him is the impossibility of putting the steps for choosing the medios proporcionados into practice; and beginning with those of the posture of the sword, which are indicated in the previous diagram, regulated from the center of right foot (B) at point M, L and K with the lines BM, BL and BK and having been regulated from the center of the left foot (T) increases each measure nearly a foot; making the step along BM five feet, along BL six feet and along BK seven feet, and we cannot deny its impossibility.

This defect is corrected by means of the acute isosceles triangle CFA because, as is seen in the footwork diagram, they are placed at the points M, L and K that are on the sides and perpendicular to this triangle and include the five (steps) that the Diestro must give to the left side, and you easily pass from point L to the medio of the movement of conclusion (QG) with only giving a step with the left foot from point T to point C with the Diestro remaining positioned over the right angle at CV, causing his right collateral (plane) to be almost square to the opponent; if the three transverse steps have to be given, as they should be, from point T to M, from point T to L and from point T to point K they would be of five, six and seven feet; but starting from point C, which is the vertex of triangle CAF, you will be able to execute to these three medios giving a step of only four feet to each one: although that of CK is slightly more, it's negligible.

It should be noted that these five steps by the posture of the sword can be reduced to three because the step from point T to point Y is used to wound in first intention and the step from TX is used for the quarter circle thrust and both of these techniques can be worked from vertex C of the triangle with a two and a half foot step along line AC to CE.

And the five foot step for the tajos and vertical reverses are worked from the same line, CA, giving a three and a half foot step from the apex of the triangle C to M and with this same step you will be able to form the generals of estrechar and linea en cruz.

And the six foot step from TL for the atajo can be worked from the perpendicular of this triangle by giving a four foot step from point V with the right foot; and with this same step you can form the tajos and diagonal reverses.

And the seven foot step from TK for the generals of weak above and below the strong can be worked giving a little more than a four foot step with the right foot from point V to point K, placing the center of it on the circumference of the exterior circle of the sixth orb of the sword at point K.

And for the movement of conclusion, consisting of two steps, one transverse from point T to point L of six feet, and the other curved, occupying the fourth orb of the sword at point G is achieved by giving a four foot step with the right foot from point V to point L; and consecutively with the left foot, placing it in the same fourth orb of the sword at point G and with the right from point L to point Q along the circumference of the interior of the sixth orb of the sword at LQ while remaining positioned over the right angle at Q and G, as is seen in the diagram.

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

If we had measured these steps from the center of the left foot at point T to the other points according to the objectionable writings of Don Luis each step would increase by one more foot; they would be just as impossible to put into practice as the five paths for the posture of the sword by having the same correspondence and the same quantities as those steps, as is seen in the diagram; to reduce them to the same ease, security, quickness and valor, they have been reduced to only three steps, that are to be given perpendicular to the two sides of triangle DAI with the Diestro choosing the true medio de proporcion against his opponent, giving a step with the right foot on the same side from point B to number 4 placing it perpendicular to triangle DAI, and the left foot on the vertex of the same triangle at point D while remaining positioned over the right angle at D4, and from this position the Diestro can work the two techniques of first intention, which are executed from point B to point 1, and the two generals of Estrechar and Linea en Cruz can be executed from point B to point 2: whose places are reached by giving a two and a half foot step from point 4 to point 3 on the interior side, DA, of the triangle.

And on the same interior side of this triangle, DA, you can choose to give a tajo or vertical reves by giving a three and a half foot step from point 4 to point N.

And giving a four foot step from point 4 to point O perpendicular to the side DH of the triangle, you will have chosen the medio for the tajos and diagonal reverses.

And giving a step of a little more than four feet along the exterior side of this same triangle from point 4 to point P you will have chosen the medio for the generals of weak below and above the strong.

According to this construction, the ten steps, five for each jurisdiction, are reduced to six, with three for each, and all of them begin at the two vertices, C and D, of the triangles CFA and DAI without increasing the complexity, it is possible to consider in a single thought the ten steps that begin at the two vertices of these triangles and everything that is worked from their sides and perpendicular lines, as is seen in the diagram; and this is evidence of the great ease the Diestro will have in giving his steps from the sides and perpendiculars of these two triangles; because they are much smaller and more natural and almost as given for ordinary walking.

And it seems to us that this diagram we have made is worthy of praise, so beautiful and useful that it captures the mystery of what has been said and will be said; because the three principal medios de proporcion between the bodies and equal swords, and even unequal swords (notwithstanding the smallest to the greatest) if you pass the (point of) the longer (sword) to your pommel and wrist, are seen in it; and the other two, CA and DA, where you work all of the techniques by the posture of the sword and profile of the body, and that these three medios de proporcion are on the tangent line, CBD, of the common circle.

Moreover, it should be considered that the two medios de proporcion which are at vertices C and D of these two triangles, are constituted of two medios proporcionales, as will be shown in its place.

Also, the medio of the atajo by the posture of the sword at point L and the medio of the tajos and diagonal reverses on the profile side of the body at point O are both located where the two exterior circles of the fifth orbs of the two combatants meet, and the same line, LO, cuts these points and the diameter line of the common circle at point Z. Both points are also on the perpendicular lines CG and DH of the two triangles CFA and DAI and the same two points, L and O, define two medios proporcionales, as will be shown in its place; and these same two points, L and O, are equally distant from the corresponding points, C and D, of the two medios de proporcion, that are located at the vertices of these triangles.

And it should also be noted that the medio of the atajo located at point L is found straight angle of the triangle BVL, whose sides BC and CL are the two medios proporcionales, which we point out that in power constitute the value of the hypotenuse, BL, that is the path and medio that Don Luis teaches for the atajo.

It also places this medio of the atajo promptly 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; and this distance is measured along line CG, which is perpendicular to triangle CFA, at point L as seen in the diagram.

And all these considerations, which have been at the medio of the atajo at point L, are no different than the medios of the tajos and diagonal reverses on the profile side of the body at point O.

The third mistake

The third defect, which affects the steps of Don Luis, is not only that most of them were impractical because of the lengths they were given, as has been noted; but also in having to give them along the transverse lines by the posture of the sword, with the Diestro being positioned over the right angle at TB in the orb of the medios de proporcion; and in having to step on the common circle

along the paths from T to M and TL and the cost will be giving them while profiled, sometimes even presenting your back to the opponent; because the first step places the foot at point M and the opponent has (the advantage of) a foot of reach even if you have subjected his sword during this action, and in the weakness of the body, which is proven in the chapter that covers the planes, the same subjection that supports the weakness of the body gives the opponent disposition to leave the subjection to attack; and rather if when he gives this long step the opponent enters by giving another on his left side by the posture of the sword, it is almost impossible to avoid the attack.

Because of its greater quantity over the previous, the transverse step from T to L grants even more disposition, enough that in either of the two steps, and in particular the latter, the opponent can give the referred to step to his left side to wound you in the back or close to grapple with you.

These same disadvantages that are considered for 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 promptly corresponds to the other three (TM, TL and TK) by the posture of the sword as seen in the diagram; and so these three paths on the profile side of the body have the same risks; with one difference in that in this case the opponent is given the back and by the posture of the sword the opponent is given the profile and vertical plane.

But in these three steps and paths by the profile side of the body, which you begin with the right foot, the Diestro squares (his body) to the opponent, and the last steps of larger quantity, more, so that the postures come to be so in the final positions, when these steps are possible you need to be diligent with your footwork; and if the opponent gives a curved step at the same time with his left foot and to your side, you will easily be able to attack or to make the movement of conclusion; since, with only these two steps, one transverses and the other curved; and giving a transverse of sufficient quantity, with a little diligence the Diestro will achieve the movement of conclusion with his curved (step).

And because these truths are received from those who profess this authority, it has forced us to come up with a remedy without altering the quantity of the steps that Don Luis taught, so they can take advantage of his medios with complete security.

All the steps of Don Luis begin with transverse steps in both jurisdictions, breaking the distance from the medio de proporcion, passing to the proporcionados, stepping on the opponent's sixth and fifth orbs of the sword, and they are very dangerous to you; and they are given with everyone beginning at the medio de proporcion at points TB and AR.

It occurs to us to choose a medio between the extremes of these impossible steps, choosing two medios de proporcion; one with the left foot by the posture of the sword, with the Diestro giving a step from point T to point C occupying the center of the vertex of triangle CFA and the end of the medio proporcional BC, between RB and BT, placing the right foot at V, occupying with it the center of the circumference of the interior circle of the maximum orb of the medios de proporcion, being positioned over the right angle and being almost square to the opponent.

With that a sufficient inequality is achieved to work the techniques by the posture of the sword along the perpendicular and sides of the same triangle CEA by means of two steps, the one of three and a half feet and the other of four feet, which according to the position, the Diestro is affirmed at

CV facing his opponent, you could almost say that they are squared, they (these steps) are so natural and easy that, without awkwardness, they can almost certainly be given without the opponent having a willingness to attack; with that the objections of the rivals and the disadvantages of these steps are remedied, that they were unsafe, wandering and without value in truth, and that the Diestro exposes his body to the opponent, and that they cannot be achieved without giving the steps along the diameter line; because as seen in the diagram, the two steps of TY for wounding in first intention, and of TX for the quarter circle thrust, are reduced to step CE along the diameter line CA side of the triangle; and the medio of TM for the cuts [*tajos*] and reverse vertical cuts are also worked along the AC diameter line giving a straight step, CM, of three and a half feet; And these three medios along which the techniques are worked are the ones that can be worked effectively and more immediately from distance along a single path.

And we give on precept that the left foot follows the right (foot) when it gives its steps, with which you will have almost an extra foot of reach with only this diligence; with which you will be able to not only increase your reach but also to attack with enough quantity of sword whether it is with a thrust, or cut, or reverse cut.

There is also another step, which is given with the right foot from point V to point K that, as seen in the diagram, CA being a particular diametric of the Diestro along an angle from the vertex of triangle ACF that is acute enough to have little transversality; such that the profile of the body is not given up by this path, nor by the others of the triangle, but you walk almost square and forward for the techniques of weak above and below the strong, occupying with your right foot the sixth orb of the opponent's sword and although these cannot be taken along the diameter line like the others they are no less important; because sometimes they are chosen by the Diestro with engagement of the sword and sometimes without it, by the lack of skill or carelessness of the opponent, which gives immediate disposition for it to be executed, and the variety encompassing the greatness of this science makes it more sublime.

As is also recognized, the six foot medio of the atajo, TL, is achieved with a step, CL, of four (feet), in which the mystery occurs, as has been pointed out, and will be seen moving forward with the ease that is recognized in the diagram.

When the left foot is located at the vertex at point C, this step of the right foot serves to occupy the fourth orb of the opponent's sword at point G, and the tangent line FI, after the right foot moves to point L on the circumference of the sixth interior orb of the sword, with the Diestro occupying point Q positioned over the right angle as is seen in the diagram.

And all these steps are made with the ease and security that is advised such that anyone will be able to test them against their opponent.

Advantages

We have already discussed the ease and security that our Diestro will have in his operations. Now we will discuss the advantages that you will have in entering to work the techniques at the medios proporcionales of both jurisdictions, which Don Luis commissioned, that are recognized by the same steps that he taught, that you move to in order to work the techniques, departing from the diameter line. This is executed by keeping the precepts that have been given, for example, to work

the two techniques of first intention and of quarter circle (thrust); He (Don Luis) commanded 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). These two techniques must be worked, according to our diagram, along the AC diameter giving a step from V to E on the side of triangle CFA, which is separated from the diameter line two and one quarter feet; with that it comes to be executed with great advantage.

Another advantage is very essential because, with the Diestro positioned over the right angle at TB, by giving a step with the left foot from point T to point C on the true medio de proporción by the posture of the sword, he remains positioned over the right angle at CV, as seen in the diagram, opposing his diametric plane to his opponent, which is much stronger than the vertical plane the opponent presents, being positioned over the right angle at RA, and the opponent will not be able to resist it, as anyone can experience for themselves.

The Diestro has another advantage in moving along the diameter line CA side of this triangle, which is, by giving a step from point V to point E with the left foot following, you will have about a foot more reach.

Another advantage is that by not settling the left foot at the time of the attack it is possible to fall back to a new medio de proporción on the same side farther away from the diameter, following the right foot, being positioned over the right angle, as in CV, and are able to continue in the same manner, and enter to wound your opponent with greater advantages if he does not move; and even if he does move to the same part, the Diestro will always have great advantage in being willing to enter to attack.

Another advantage of not settling the left foot at the time of wounding is the ability to immediately leave to the maximum orb of the medios de proporción; with that the risk is avoided of settling the left foot at the time of execution, which is the possibility that as the distance is broken to thrust with the same sword and attack, as has often been seen, and by the accidents that can be caused by the Diestro not having his opponent's sword subjected, or that (the opponent) was able to easily leave the subjection; and since the opponent has reach, even without entering like the Diestro, he steps on the sixth orb of his sword, with which he comes very close to danger.

Another, is that the Diestro's disposition to not settle his left foot while wounding is very important because the weight of his body is over the center of his right foot on which he rests; and so it (the left foot) can with great ease be passed to the medio of the orbs of proporción, as a general rule that must be followed, when the right foot is lifted the weight of the body shifts to the left (foot); and when you lift the left (foot), the weight of the body shifts to the right (foot); and it is so very gallant how the body moves from place to place while maintaining composure, that I dare not praise it, but leave everyone to experience it, so that this rule is given the importance that it deserves and with it the Diestro avoids the controversy of being attacked at the same time he wounds; because by keeping this precept, even if the opponent tries to attack with great care, he will never find the body of the Diestro 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 the 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 and the dispositions that are acquired through

this atajo, which provides great security, are very important, and 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 we refer to.

And the final advantage is that by this atajo and by the Diestro being at CV, away from the diameter line the distance that you have been told, to enter to work the techniques of first intention, of the quarter circle thrust, of linea en cruz, and of estrechar, and of the cuts [*tajos*] and reverse vertical cuts and the half cuts from the medio de proporcion, the Diestro will find much disposition and superiority to the opponent, toward double weapons, and with the step from point V to point K for weak below and above the strong, that are executed by the jurisdiction of the arm with complete security through the consideration and use of our footwork, that this medio proporcionado has never been used, nor the step from point V to point E for the techniques of first intention, quarter circle thrust, and the two generals of estrechar and linea en cruz; nor the medio that is achieved from the step from point V to point M for the cuts [*tajos*] and reverse vertical cuts and the reverse half cut; nor the medio de proporcion at CV to pass to these medios, and that of the atajo with the step from point V to point L of four feet along the perpendicular CG whose medio is for the execution of the cuts [*tajos*] and reverse diagonal cuts: and from experience I refer to the excellence of these medios for everything I mentioned, and the ease that the Diestro will have moving from the medio of the atajo to the movement of conclusion from point L to point G occupying the fourth orb of the opponent's sword, and following the right (foot) along the interior circumference of the sixth orb, occupying it at point Q as seen in the diagram.

And 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 with the left foot following, and without settling it, he will be able to occupy the same fourth orb of the opponent's sword, and following the right, placing it at point Q in the referred manner, and this medio will be achieved with great ease and without awkwardness.

From the above-mentioned precepts, and from this final rule that we give, the quickness and courage we have promised in this chapter is born; because no one can deny the ease, security and advantages which we have considered that the Diestro will have, that if he has courage, it will be increased, and when he has moderation he will gain the courage he has to have in his actions.

And by the conclusion of this discussion, this method of working with the steps is so natural and quick and, as has been said, enables movement with great ease from the medio de proporcion to the proporcionado and from this one to the one of proportion; adding that the technique of first intention and of the quarter circle thrust, the generals of linea en cruz and of estrechar, that include 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 be able to reach the same medios moving the right foot from point V to point E and from point V to point M without disruption, and execute the same vertical techniques with security and withdraw the right foot from both medios to point V with great ease.

With that it is discovered that in this medio de proporcion CV there is the courage praised by Carranza, the security Don Luis works with, and the quickness that the nations of Italy and France and the more northern nations have.

By the profile of the body

Seeing that enough information has been given 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, we do not see how we could deny those objections, and the practicality and ease that comes from the use of them and the others of our speculations; it is appropriate that we now provide the same evidence for the steps needed to attain the medios so that you can execute the techniques by the profile side of the body.

Given the opponent is positioned at RA over the right angle such that the Diestro is at TB at the medio de proporcion, we first assume the steps of Don Luis.

The first step he taught was of two feet for wounding in first intention from point B to point 1 by this jurisdiction and half a foot away from the diameter line of the common circle.

The second step of three feet from point B to point 2, for the two general techniques of linea en cruz and estrechar, places this medio one foot away from the common diameter line.

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

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

And the fifth step of six feet from point B to point P for the other two generals of weak below and above the strong places this medio four feet from the diameter line.

And as you have noticed, the rivals of Don Luis have not accepted the last three steps of four, five and six feet as possible or safe, because they are given transversally to your right side while positioned over the right angle at TB and the same objections apply as to the steps by the posture of the sword. These steps need to be measured from the center of the left foot, assuming that the right foot must be lifted to give them; with that the four foot step would be five and the five foot step would be six and the six foot step would be seven; with that it is apparent they are extremely impractical. There is too much risk for the Diestro in giving these transversal steps because they give the opponent an opportunity to attack him; because the Diestro could hardly remain standing with enough composure of the body after giving them, or to maintain the profile that is needed to execute the wounds that correspond to these medios; and if both feet are settled, as has always been the practice, it is only possible to reach the surface of the opponent's body with so little left that the attack is inconsequential.

And to give satisfaction to all these difficulties that anyone who studies the fundamentals will have, we are obliged to the same examinations that we described to facilitate the medios by the posture of the sword, and thus we use another isosceles triangle, DAI, that is in all ways equal to the one by the posture of the sword, CFA.

And from this medio de proporcion you enter to execute the techniques by the profile of the body with easy, natural steps from the medios proporcionados overcoming all of the risks that are

associated with the transverse steps of Don Luis including the impossibility of the last three. Such as: Don Luis' technique of first intention that is worked with the step from point B to point 1 one half foot away from the diameter line is instead worked with a step from point D to point 3 that occupies the sixth orb of the opponent's sword.

And the two generals of estrechar and línea en cruz are also worked one foot from the common diameter line with Don Luis' step from point B to point 2; so that our new step from point D to point 3 includes these first two techniques.

And by the same particular diameter, DA, the cuts [*tajos*] and reverse vertical cuts are worked with Don Luis' four foot step from point B to point N two feet from the common diameter line.

And you pass along the perpendicular, DH, of the same triangle, DAI, to reach this medio with a four foot step from point D to point O instead of Don Luis' five foot step from point B to point O, which is three feet away from the common diameter line.

And you pass along side DI of this same triangle with step DP of a little more than four feet for the two generals of weak below and above the strong instead of Don Luis' six foot transverse step.

Although, as has already been discussed, Don Luis' transverse steps by the posture of the sword and by the profile of the body each come to have an additional foot since they have to be measured, according to the reasoning of his rivals, not from the center of the right foot at point B as Don Luis suggests, 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 has to support the body, and so they have to start from there; and for the same reason we conclude 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 have to be given transversely to the right side when the Diestro is positioned at TB over the right angle, and experience will make wiser anyone who doubts it, as I have been made wiser, from this was born my obligation to study the use of these medios and choose the new and true medio de proporción particular to the Diestro so that the techniques could be worked from them, having chosen the medio de proporción common to the two combatants, the opponent positioned at RA over the right angle and the Diestro likewise at TB and from this common medio de proporción gives a step with the right foot from point B to point 4 on his right side, with the left foot following and placed on the tangent line, CBD, of the common circle at point D, which is a vertex of triangle DAI, and the right foot at point 4 occupying the line of the particular diameter, DA, which is a side of this same triangle.

The ease with which the Diestro will give his steps from this particular medio of his, although we have already equally considered everything about this triangle and the medios by the posture of the sword, we will repeat it here so that the reader does not have to look for it elsewhere; because the five paths and steps of Don Luis by this jurisdiction are reduced to three paths, which are the two sides of triangle DAI and the third is by line DH, which is perpendicular to this same triangle; and the largest steps of Don Luis are reduced to four feet measured from the center of the left foot; and you should notice a great improvement in the ability to give these steps; because the steps of Don Luis, as we have said and have seen in his book, *Grandezas de la Espada*, and in his other writings, are transverse steps whereas the new three foot steps from point B to point 1 that our Diestro gives by the side of the triangle DA to work the technique of first intention and the two generals of estrechar

and linea en cruz given by the Diestro from point B to point 2 are given along the side of this triangle, which is the diameter line of the maximum orb of the medios de proporción, and the step from point D to point N along this same diameter is for the cuts [*tajos*] and reverse vertical cuts; and since this diameter passes through the center of this maximum orb, which the opponent occupies with the center of his right foot, these two steps come to be straight and not transverse, which makes them much easier and safer than Don Luis' three transverse steps.

And the four foot step, DO, that the Diestro gives for the cuts [*tajos*] and reverse diagonal cuts along the perpendicular line, DH, of this same triangle, although they are not strictly straight with respect to opponent, they are at least given facing the opponent and moving toward him, which is very different than the position you are in when giving Don Luis' very transverse steps, and it is evident, particularly with the last three steps, that the opponent is better able to attack you when you take the transverse steps than if you step toward him to attack.

And the step from point D to point P of a little more than four feet that the Diestro gives when choosing the medio for the general techniques of weak below and above the strong is measured from the center of the left foot like the other steps; the reason is also evident why the steps are different from those of Don Luis, which are measured from the center of the right foot at point B to point P, which is six feet, and from the center of the left foot at point T to point P, which is seven feet; in the same way, by reflecting on these two approaches, the impossibility and risk of the one and the ease and security of the other, and the different openings given to the opponent when you give a step from point D to point P rather than giving a step from point B to point P or from point T to point P can be judged by anyone and they will reach the same conclusion if they try this experiment for themselves.

From these considerations, we draw the same conclusion that we draw for the steps by the posture of the sword, that our Diestro will have passed from his particular medio de proporción, 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.

Because the technique of first intention, and the two generals of estrechar and linea en cruz, and the cuts [*tajos*] and reverse vertical cuts can be worked by the Diestro, if he wants, along the particular diameter line and side of the triangle, DA, leaving his left foot at point D and passing with the right foot to the two medios, which, for these techniques, correspond to point 3 and point N, and he can then return to his medio de proporción so quickly that his opponent will not be able to attack him at the same time.

And the same will be achieved if you give these two steps with the left foot following the right foot in each one, and immediately exit to a new medio de proporción farther away from the diameter line of the common circle, just as we did with the steps by the posture of the sword.

And the four foot long step from point D to point O along the perpendicular of triangle DAI maintains the same order in that the left foot follows the right foot for the execution of the cuts [*tajos*] and reverse diagonal cuts.

And the same rule will apply when you give the step from point D to point P to execute the other two generals of weak below and above the strong; and observing this precept, you will have in each

of these medios almost a foot more reach toward your opponent, as we noted in the steps by the posture of the sword, and with this increase the objections that have been raised regarding the steps of Don Luis, that if these medios were even possible, you would barely be able to reach the opponent's body with enough sword to wound them; with that, it seems to us that we have complied with the explanation of the steps by the profile side of the body and have supported what we have proposed with evidence.

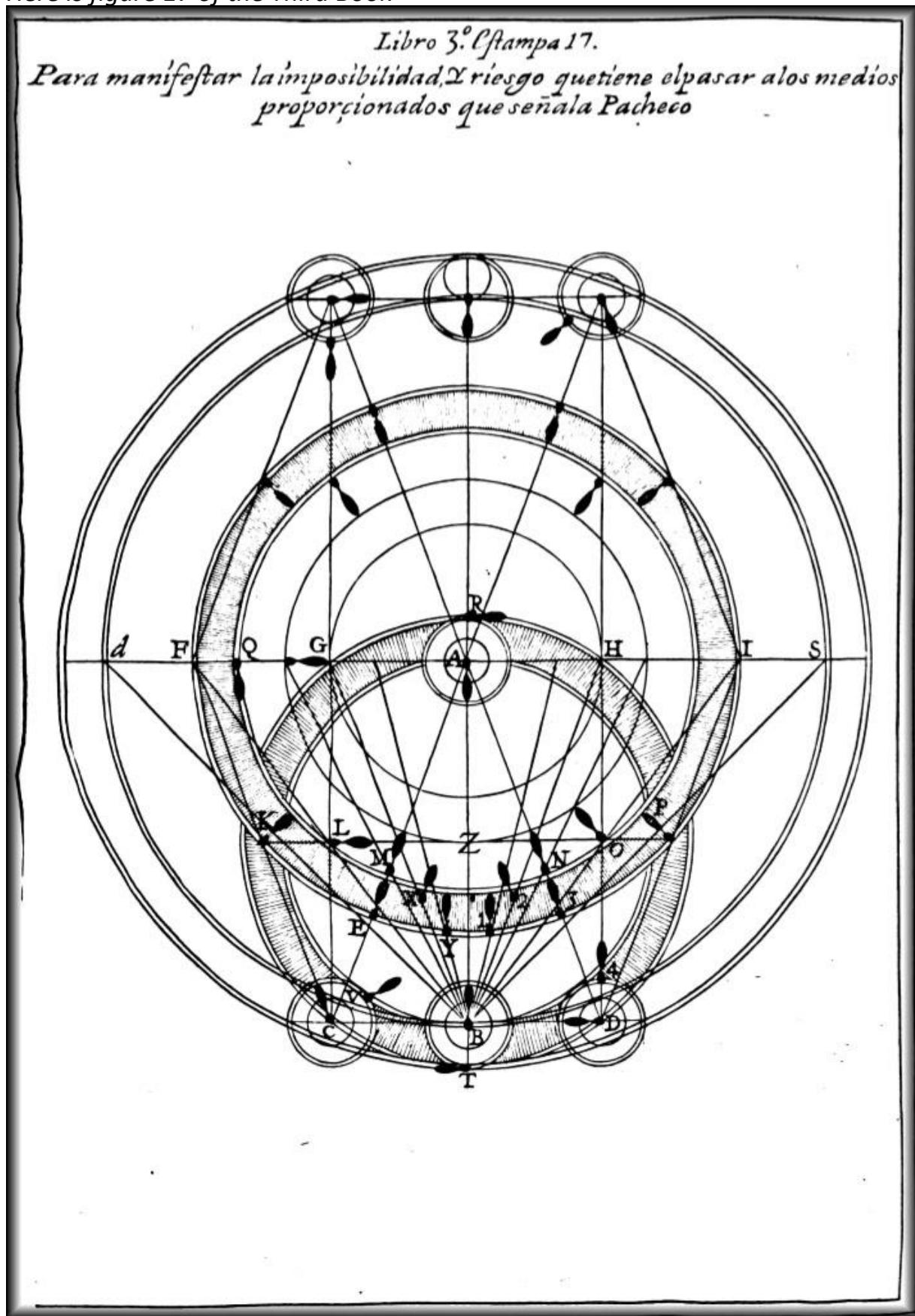
We have now corrected the mistakes that Don Luis made in his book, *Grandezas de la Espada*, by not showing the medios that we put in our diagram for the cuts [*tajos*], reverse vertical cuts, half cuts and the diagonal cuts; and in the exercise that he puts in that book where he forms the wounds while giving the opponent an opportunity to attack.

And another thing we can object to is that, in the fifth part of the universal diagram for all of the wounds that he put in the mentioned book, where he says on page 294, that you can place atajo by the profile of the body giving a four foot step by the third path; and on page 302 he also says that you can place atajo by the fourth path with a step of five feet; and on page 309 he says that you can place atajo by the fifth and last path giving a step of six feet.

These three atajos are not in our diagram because experience says, and will say, that it is not appropriate; Don Luis later admitted this himself in *Nueva Ciencia*; and so we put these techniques in the third, fourth and fifth path so that they can be safely executed.

And for those that look to the universal of this science, we have reduced it to four universal methods, worthy of consideration, and the use of our planes, as mentioned elsewhere, and to which we refer, that can be used to impede the opponent.

Here is figure 17 of the Third Book



Explanation of the universal demonstration of the circles of the two combatants, determining by measure of a right parallelogram and two equal isosceles triangles, the medio de proporcion, proporcionales, y 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 of 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 considers the other as if he were in a fort; so that, in order to be able to attack each other, it is necessary that they try to defeat each other as the military does when infantry attacks an artillery site in a plaza, which is the farthest reaching weapon, and this is called circumvention, and they always try to make oblique approaches to avoid the disadvantage of a straight approach and not be shot through by the bullets of the besieged; and in this way, and other means that 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 to direct their approaches and attacks. Such that the Diestro has to carry himself with his opponent, with extreme awareness of the strength and weakness of the body, sword and arm of his opponent, to direct his actions for his own defense and to attack the opponent with success. I have advised of 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 in which I explained 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 is also the beginning of the true explanation of the medios proporcionados, which are evident by means of this universal demonstration of the lower plane where the combatants must work their approaches, or steps.

The distance between the two combatants, or opponents, when they have chosen the medio de proporcion, is eight geometric feet between the centers of their right feet, represented by line AB in figure 18, and is ten feet between the centers of their left feet, represented by line LL in figure 18; this has been diagrammed for more clarity.

The major orbs of the medios de proporcion are also given as well as the others that come from the projection of the six divisions of the arm and sword, each being one geometric foot, and the center of the right arms correspond to point A for the Diestro and point B for the opponent and the Diestro's divisions are shaded while the opponent's divisions are white and not shaded.

And the orbs of each of their arms and swords are numbered from one to six and each one is described according to their intervals.

And the major orbs of both, the interior of which is described by the interval of eight feet, AX, for the Diestro, and the exterior circle A CC, which has an interval of nine feet.

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

And the orbs of each of their arms and swords are numbered from one to six and each one is described according to their intervals.

And the major orbs of both, the interior of which is described by the interval of eight feet, AX, for the Diestro, and the exterior circle A CC, which has an interval of nine feet.

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

Given also the same distance, AB, of eight feet between the two combatants the common orb, ANBH, is contained between their interior and exterior circles; the interior touched the heel of the right foot at AB and the exterior on the heels the left (feet) at II and LL.

And because I have given more specific descriptions and reasons for these orbs in previous demonstrations it isn't necessary for me to repeat them here.

Extend line ST tangent to the interior circle of the common orb with respect to the Diestro, positioned at point A, and you will cut the exterior circle of the orb of the sword in ST and the exterior circle of the common orb in DC and the diameter line, AB, of this same orb at point A; these common sections create five points at S, D, A, C and T.

Extend line QO tangent to the interior (circle) of the opponent and you will create another five points with the same common sections referred to that correspond to the five points created by tangent line ST on the interior (circle) of the Diestro, and the points on the (circle) of the opponent are at points Q, L, B, P and O in the same proportion; because point S corresponds to point Q and point D to point L and point A to point B and point C to point P and point T to point O.

And so, the five points and all of the lines that are drawn from them for the purpose of demonstration are reciprocal for each opponent and therefore the operations of each one are reciprocal, for defense as well as offense; in this manner, these five points, which are reciprocal, are the origin and foundation that emanate the most essential wisdom to which is owed the successful ability to work with the sword, and offensive and defensive weapons, that it supports.

Also drawn in this demonstration are the two exterior tangents of the two combatants, FF-EE for the Diestro and HH-GG for the opponent, and both touch the exterior circles of the major and common orbs at points II and LL, which are occupied by the center of their left feet, and with them the same tangents.

Also 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, which indicate where they should give their backward and mixed retreating steps to the right and left; and because I have explained these in previous demonstrations it is omitted here.

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

Extend lines DB and DQ and CB and CO and you will have also formed two equal isosceles triangles, BDQ by the posture of the sword, and BCO by the profile of the body.

I say that in these three figures are all of the medios de proporción, proporcionales and proporcionados with respect to the Diestro because the sides of the rectangular parallelogram DCPI are found to be composed of the eight medios proporcionales, which are AD, DG, GI, IB, BP, PM, MC and CA, as will be demonstrated later; and on the opposite sides, DC and IP, there is the medio de proporción of the two opponents; whose distance between points A and B is of eight feet, and at the points linking the two proporcionales, DA and CA at point A, and ZB and PB at point B, these two points, A and B, are the ones occupied by the centers of the right feet (of the opponents) when they have chosen the medio de proporción, and the common sections, lines ST and QO, that are created at the same points, A and B, which are tangent to the common circle, whose diameter is II-LL, as seen in the footwork in the demonstration, to be perfectly aligned with this medio de proporción.

And 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; and the location of this medio is the same one that Don Luis de Narvaez taught for atajo by this jurisdiction, saying that to get to it you have to give a transverse step of five feet and that it has to be three feet away from the common diameter line: This is verified by counting the number of orbs, each one foot apart, from the center A, where the Diestro is assumed to be in the medio de proporción with his opponent, to point G, which will be found to be five.

And 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.

Also, this medio, G, of the atajo is in the middle of the distance that is between the two interior tangents, ST for the Diestro, and QO for the opponent, which is a comfortable distance to pass from this medio of the atajo to make the movement of conclusion in the same interior tangent, QO, of the opponent, occupying the third orb of the opponent with the left foot, with the tip of the foot touching the angle formed by the intersection of this same line, DI, with this tangent line, QO, and 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.

And for those who are mathematicians it is demonstrated, and so, by extending line AQ, which intersects with line ID at this same point, G, forming two similar right triangles, ABQ and AZG, with AB being eight feet, BQ six feet, AZ being four feet and ZG being three feet; and permutating, if AB is eight feet and AZ is four feet, so if BQ is six feet then ZG is three feet; which proves that this medio of the atajo at point G is three feet away from diameter line AB.

And that line AG is five feet is proven with the same two right triangles by squaring the two sides of the bigger triangle, ABQ, multiplying side AB, which is eight feet, by itself and side BQ, which is six feet, by itself produces 64 and 36, which makes the hypotenuse of this triangle, AQ, equal to 100, whose square root is 10; which is divided in half at point G, the medio of the atajo; with that it is demonstrated that line AG is five feet.

And that line AG is five feet is proven with the same two right triangles by squaring the two sides of the bigger triangle, ABQ, multiplying side AB, which is eight feet, by itself and side BQ, which is six feet, by itself produces 64 and 36, which makes the hypotenuse of this triangle, AQ, equal to 100, whose square root is 10; which is divided in half at point G, the medio of the atajo; with that it is

demonstrated that line AG is five feet.

Checking the same for the small triangle, AZG, 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; which also demonstrates that the transverse step, AG, has to be five feet in order to be able to place the medio of the atajo in its place at point G.

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

On side CP of this rectangular parallelogram, opposite to side DI and parallel to the diameter, BA, at point M is located another medio corresponding without difference to the medio of the atajo at point G on side DI and to move reach it from the center at point A it is necessary to give a step of the same quantity of five feet, and also that this medio at point M is three feet away from the diameter line, AB, that the distance from point M to point Z is three feet is verified the same way as 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 that line MZ, which is parallel to line CA, is three feet.

And for mathematicians, extending line AO, which intersects side CP of the parallelogram and the second orbs of the two opponents at point M, which determines that this medio at point M will form another two similar right triangles, ABO and AZM, on this side of the profile of the body and that are equal to the other two right triangles from the demonstrations by the posture of the sword. Those same demonstrations will serve here in order to prove that this medio at point M is three feet away from the diameter line, AB, and that line AM is five feet, and that it is necessary to give a transverse step to pass from the medio de proporción at point A to this medio proporcionado at point M, and so they 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.

At vertex D of this rectangular parallelogram, where sides QD and BD of isosceles triangle BDQ meet, is where the medio proporcional is located, which the Diestro uses to pass from the medio de proporción to the proporcionados by the posture of the sword; the reason that this medio is given the name proporcional is because it is where the two medios proporcionales AD and GD meet, as I will show later.

The discovery of this medio proporcional is of such great importance and is so fundamental that, in my feeling, it deserves to be given the name of the key to La Verdadera Destreza, and so, without it you cannot safely enter the orbs that constitute the conceptual fortress of the opponent; because, wanting to move from the medio de proporción at point A to the proporcionado at point G with a transverse step of five geometric feet given with the right foot, and closer to six feet if you measure the step from the center of the foot at point II, which doesn't seem possible and very risky to anyone who has tried it, because the consequence of moving the body transversally is that you present your right vertical plane to the opponent, which is weaker than the others; in order to defeat the opponent in this jurisdiction it is necessary to oppose the plane of greater strength.

And even if the Diestro wants to reach this medio proporcionado at point G from the medio de proporcion at point A by giving two steps with his right foot, the one by the line of the common diameter and the other to the medio proporcionado at point G, or both transverse, he will experience the same inconveniences and risks as I have already mentioned.

And so the way that this science has discovered to remedy these inconveniences so that the Diestro can pass from this medio of the atajo at point G, and from the other medios of atajo, to storm the opponent's fortress, as one might say, is this medio proporcional, so that if the Diestro is positioned at the medio de proporcion at point A he gives a three foot step with his left foot from point II to point D occupying this point with the center of his foot, with the right foot following and settling its center at point 9 over the right angle, as is seen in the demonstration; thus, without any risk, he will find himself three from the diameter line, AB, of the common circle, and positioned almost square to his opponent; and therefore with a very small movement of the body, without changing the position of the feet, will oppose the vertical plane of the chest, which is the stronger than all of the other planes when considered with respect to the jurisdiction of the right angle.

In addition to the these two advantages of inequality that the Diestro will have over his opponent, being three feet away from the diameter line and opposing his vertical plane of the chest to a much weaker one that his opponent will have in his position at point B, which will either be his right vertical or right collateral plane, or something between these two, he will have other advantages; because he will be able to move from this medio proporcional to all of the medios proporcionados of this jurisdiction of the sword with very natural steps, with great security and quickness, particularly with a straight four foot step with the right foot from this medio of the atajo at point G, which retains all of his advantages without any awkwardness and without giving the opponent an opportunity to attack.

Thus, these advantages and conveniences the Diestro has in using the medio proporcional, remain to be demonstrated along with the course from point D to the two medios proporcionales, AG and GD.

Extend diameter KK-OO perpendicular to the diameter of the common circle, II-LL; which will divide side DI of the rectangular parallelogram into two equal parts at point G. I say that GD is the medio proporcional on the outer orb of the common between KK G OO according to the eighth proposition of Euclid's Book 6, and according to the 13th proposition of the same book.

And because line DA, which is perpendicular to the diameter LL-II, is on the same outer orb of the common it is also the medio proporcional between the two extremes of the rectangle LL A and II.

Which demonstrates that GD and AD are medios proporcionales that meet at point D, which is why it referred to as the medio proporcional, which is at the same point D.

The 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 because the two sides of this triangle, AD of three feet and DG of four feet, are equal powers of the hypotenuse, AG, because the square of AD is nine feet and the square of GD is 16 feet and both add up to 25 feet, which is the power of the hypotenuse, AG, whose square root is five feet. 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 from point A to point G and also verifies the same connection that the three medios de proporcion, proporcionado and proporcional are located at the three vertices of this triangle, A, G and D.

And finally to conclude with the excellencies that are included in this medio, notice that all of the techniques that are worked from this medio proporcional at point D have all of the exquisite things that can be pondered and desires, which is safety, quickness and courage.

There is another medio proporcional on the profile side of the body located at point C, which is a vertex of parallelogram DP, and which is the same three foot distance from the diameter line, AB, as the medio proporcional by the posture of the sword, which is located at point D. Two other medios proporcionales, AC and MC, which are sides of the right triangle AMC, which is equal and without difference to the right triangle AGD by the posture of the sword, meet at this medio proporcional, which is located at point C.

Because line AC is equal to line AD according to the third proposition of the third book of Euclides, and line CM is equal to line DG according to the 34 of the first, because they are opposite sides of parallelogram DM and line AM is equal to line AG according to the fourth of the first, by having two equal sides, and the angles formed between equal sides are equal to each other, and by construction the rectangular parallelogram DM is half DP.

Having demonstrated the medios, which are on the sides of parallelogram DP and in its angles, with respect to the Diestro, it is now appropriate to also demonstrate the other medios with regard to the two isosceles triangles; one by the posture of the sword and the other by the profile of the body.

In triangle BDQ that is by the posture of the sword, it is seen that side DI of the rectangular parallelogram DP serves as a perpendicular; and we have already demonstrated the medios that are on this side and that one of these includes the angle of the vertex of this triangle; we only have to demonstrate from this the medios that are on their interior and exterior sides, with respect to the Diestro, as has been said.

Point E on the interior side, DB, of this triangle is the place of the medio proporcionado for the thrusts, which determines the common section of the same side, DB, with the first exterior orb of the opponent, two feet away from the diameter line, AB, and to move to it is necessary to give with the right foot a two-and-a-half foot step from center of the left foot, which occupies at point D the medio proporcional by this jurisdiction of the posture of the sword, three feet away from the diameter line, AB, of the common orb.

This medio proporcionado at point E serves for the thrusts of first intention and the quarter circle thrust and those that can be executed from the medio, which are the half circle, full circle or straight thrusts according to the dispositions of the opponent; and it also serves for the two generals of estrechar and linea en cruz.

And that this step that is given by the Diestro for the techniques is of two-and-a-half feet from the medio proporcional at point D to point E for the execution of the mentioned techniques; it is first proven that the medio proporcional at point D is located between the major orb of the opponent and the medios de proporción; because it is a half-foot from it to the interior circle of this same orb and another two feet to point E, as is seen in the diagram, and can be verified with the step.

And for the mathematicians it will serve for this demonstration that right triangle BDA with an eight foot side, AB, whose square is 64, and a three foot side, AD, whose square is 9, and that both squares added together equals 73; whose square root is between 8 and 9 feet for the line BD, subtracting the radius of the orb of the sword, BE, of six feet leaves ED at two-and-a-half feet, which is what we agreed to demonstrate.

Comparison of this two-and-a-half foot step, given by our Diestro, measured from the center of the left foot, which occupies the medio proporcional (at point) D, to the medio proporcional at point E, with the two transverse steps, (one to) A7 to wound in first intention, and (one to) AE for the quarter circle, which we understand is the medio proporcional at E, and with the other (steps) mentioned above.

This transverse step to point 7 for the wound of first intention is three feet, measured from the center of the left foot at point II, and very close to the diameter line, AB, as seen in the figure; since the medio proporcional at point 7 is only three-quarters of a foot from it; and because it is necessary to carry the body immediately in the position, or foot position, you will find this to be profiled, and because of the transverse step it will offer the right vertical line, which passes through the depth of the body, where the opponent will be able to wound you before reaching the medio proporcional at point 7, and the rest of the step is wasted because it is a half foot longer than the step given from the medio proporcional at point D of the equilateral triangle, where the body is in the preferred squared position, which is precisely what must be done by this jurisdiction to be able to unite the physical line with the mathematical, which is the one that causes defense and offense of the opponent, to remain defended the Diestro gives another step for the wound of the quarter circle immediately, without delay in the execution of the technique, nor in the motion of the body, also four feet from point II to the medio proporcional at point E and two feet from the diameter line, AB, and it works out to be a foot-and-a-half more than the step that is given from the medio proporcional at point D and it must offer the depth of the body and the right vertical line to the opponent, where he can be wounded, as already said, this is very risky because the distance is longer and by a weaker gait, profiling the body along a transverse path offers the opponent a better opportunity to wound than for you to wound him; which is avoided by squaring the body by virtue of the medio proporcional at point D and then passing to the proporcional at point E, otherwise, by not carrying the body naturally squared, you will not be able to from, nor execute in this medio proporcional at point E the two general rules of estrechar and linea en cruz; and this is the result of not having used the medio proporcional at point D for this jurisdiction of the posture of the sword, which our Diestro enjoys beginning to work his techniques from with natural disposition and all of the advantages that I have given notice of.

At point F on this same side, DB, is the place for the cuts [*tajos*] and reverse vertical cuts, that is determined by the intersection of the same side, DB, with the exterior circle of the second orb of the opponent, which two feet away from the diameter line; and to get to this medio proporcional at point D the Diestro has to give a three-and-a-half foot step, occupying point F with the center of his right foot and, with all of it, the same second orb of the opponent.

To prove that this three-and-a-half foot step fits the previous demonstration; subtract from side DB, which is eight-and-a-half feet, five feet, which the distance from point B to point F, and what remains is the length of FD, which is three-and-a-half feet, which is what we agreed to demonstrate.

This transverse step from the center of the left foot at point I to the medio proporcional at point F is a little less than five feet long; but it has not been used because it is not possible to form the cuts [*tajos*] and reverse vertical cuts at this medio proporcional giving this exact step: it also profiles the body, and is therefore weaker, and it will be very difficult, if not impossible, to give a step so long. And for these reasons, and the others that have been given, the risk is inexcusable, and it is very easy for our Diestro to pass from the medio proporcional at point D to this medio proporcional at point F and execute the techniques with the advantages and security that have been considered.

On the exterior side, DQ, of the isosceles triangle, BDQ, at point H, is located the medio proporcional for the general rules of weak below and above the strong by the jurisdiction of the posture of the sword; whose place is determined by the intersection of the same side, DQ, with diameter OO-KK, which is perpendicular to II-LL of the common orb, and with the two outer circles of the first two orbs of the two opponents; and to pass from the medio proporcional at point D to this medio proporcional at point H it is necessary to give a step of four-and-one-quarter feet with the right foot from point G to point H, occupying it with the center of the right foot and directing the tip of the right foot toward the opponent, as seen in the figure.

This step is proven to be four-and-one-quarter feet the same way as the two previous demonstrations; in which it was found that side BD of the isosceles triangle is eight-and-a-half feet, and because DQ is a side of the same triangle, it is also eight-and-a-half feet; and because line DI is perpendicular, the diameter OO-KK is divided in half at point G by it, and side DQ is also divided in half with the same diameter at point H because diameter KK-OO is parallel to the base, QI, by the second of the sixth of the Elements of Euclid: Therefore, each of the parts of line DQ, which is divided at point H, are four-and-a-quarter feet: and therefore DH is what we intended to demonstrate.

This four-and-one-quarter foot step, which is given from the medio proporcional at point D to the point H for the two generals of weak below and above the strong cannot be compared to any other step because if it were to be given from point A, which is at the medio de proporcion, where we imagine the Diestro, it would have to be a little less than seven feet and no man can possibly give it without jumping; and for this reason these two general rules have not been use by the jurisdiction of the posture of the sword.

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

The medio proporcionado for the two general rules of estrechar and linea en cruz and for the technique of first intention and the other thrusts that can be executed from this medio in the jurisdiction of the profile of the body is located at point K on the interior side, BC, of this isosceles triangle, BCO; and to pass to it from the medio proporcional at point C that is occupied with center of the left foot, it is necessary to give a two-and-a-half feet step to point K along the same side, BC, that is also the radius of the major orb of the adversary, occupying it with the center of the right foot and with all of it the first orb of the sword of the opponent; and 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 common diameter line.

That this step is two-and-a-half feet from the medio proporcional at point C to point K is proven with the first demonstration of the same medio proporcionado at point E provided in the first demonstration of the of interior side, DB, of the isosceles triangle, BDQ, that is by the posture of the sword. Side DB is eight-and-a-half feet from the medio proporcional at point D to point E, which corresponds with no difference to the distance of this medio at point C to point K and thus is not repeated.

And the comparison, which is explained, of the security and advantages of the step from point D to point E by the posture of the sword to the transverse step from point II to point E equally apply to the comparison of the step on the profile side from point C to point K and the transversal step from point II to the same point K because the triangles ADE and ACK are equal to each other; and these steps on one side and the other are of the same type and quantity and the positions of one and the other medios are equally distant from the diameter line, AB, as seen in the figure.

And what could be considered a difference in this equality is that the step from point C to point K by the profile that is also given on the side of triangle, OCB, that serves as the radius of the orb of the opponent, is like the radius BD, although the Diestro will have greater reach because it is necessary to profile the body and to present the right vertical plane, sometimes the right collateral plane, to the opponent and so it will not be as natural, nor will it have as much strength, as the step from point D to point E by the posture of the sword, which is given more naturally by being squared and opposing the vertical plane of the chest to the opponent and, although the Diestro has less reach in this position, it is supplemented by the good disposition that he carries in this step.

And it is also noted 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 in the opportunity that is given to the opponent to attack is almost equal, as anyone who tries it will see, and with these differences everything else, the security and advantages, is the same for both jurisdictions.

The medio proporcionado of the cuts [*tajos*] and reverse vertical cuts by the jurisdiction of the profile is located at point L on this same interior side, CB, of the isosceles triangle OCB; whose position is determined by the intersection of this same side, CB, with the exterior circle of the second orb of the opponent; and to get to it from the medio proporcional at point C you have to give a step of three-and-a-half feet occupying the same point L with the center of the right foot.

And if the transverse step is given from point II from the center of the left to get to this medio proporcionado at point L it will be a little less than five feet, which is almost a foot-and-a-half longer; and it will be very difficult to give this step without jumping, and if you do it will give the opponent an even better opportunity to wound than the transverse step from point II to point K, which was explained in the previous demonstration, because the latter is of greater quantity and you enter a foot farther into the jurisdiction of the sword of the opponent, as is seen in the figure.

That the step from the medio proporcionado at point C to point L is three-and-a-half feet is proven in the same way as demonstration of the step from point D to point F that is on the interior side, DB, of the isosceles triangle, BDG, by the posture of the sword because both medios are equidistant from the common diameter line, AB, without any difference, as is also seen in the diagram, and so I will not repeat it.

By comparing the steps, I say that the security and advantages, which have been explained, regarding the step from point D to point F over the transverse step from point II to the same point F are the same as those for the step from point C to point L over the transverse step from point II to point L by the profile, except that there are differences between them, for this step to be comfortable the body must be profiled, opposing a different plane to the opponent than with the step from point D to point F by the posture of the sword, because it is given with the body squared as was explained in the previous demonstration and so will not be repeated.

And I only add that even if it is possible to give this transverse step from point II to the medio proporcionado at point L you will not be able to form, nor execute, without great risk, the cuts [*tajos*] and reverse vertical cuts that are typical to the medio proporcionado at point L, as anyone who doubts it will see if they try it, and the ease and security that you will have in forming and executing these techniques by giving the step from the medio proporcionado at point C to the same medio proporcionado at point L.

The medio proporcionado for the two general rules of weak below and above the strong by the jurisdiction of the profile is located at point N on the exterior side, CO, of the same isosceles triangle, OCB; whose position is determined by the intersection of the same side, CO, with the diameter KK-OO, which is perpendicular to diameter II-LL of the common orb, and with the two exterior circles of the two first orbs of the opponents; and to pass from the medio proporcionado at point C to this medio proporcionado at point N it is necessary to give a step of four-and-a-quarter feet, as was demonstrated from the medio proporcionado at point D and proporcionado at point H that are on the exterior side of the isosceles triangle BDQ by the posture of the sword; whose step, and medio proporcionado at point H serve for the two general rules of weak below and above the strong by that jurisdiction; and this medio and the one at point N by this of the profile are corresponding and equal, as are the isosceles triangles on each side; and so having proven that the step from point D to point H is four-and-one-quarter feet, so too must be the same amount the step that is given from point C to point N because there is no difference between this step and the step from point D to point H, an obligatory comparison of essential differences concludes that everything about these medios results in equality.

And the Diestro is advised that if he is less than two varas [*five-and-one-half US feet or 168 cm*] in stature and is having difficulty with these steps of the profile and in moving from the medio proporcionado at point C to the proporcionados at points L, M and N he may give a curved step with

the right foot from the medio de proporción at point A to the proporcional at point 10 with the left foot following and settling near the right, as the blank foot symbol in footwork diagram points out, with which he will move with great ease and facility to any of the medios proporcionados mentioned.

Give account of everything that has been demonstrated and explained so far about the universal diagram, of the medios de proporción, proporcional and proporcionados, so that the Diestro can start to work his techniques by the posture of the sword and by the profile of the body without any difference to the opponent.

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

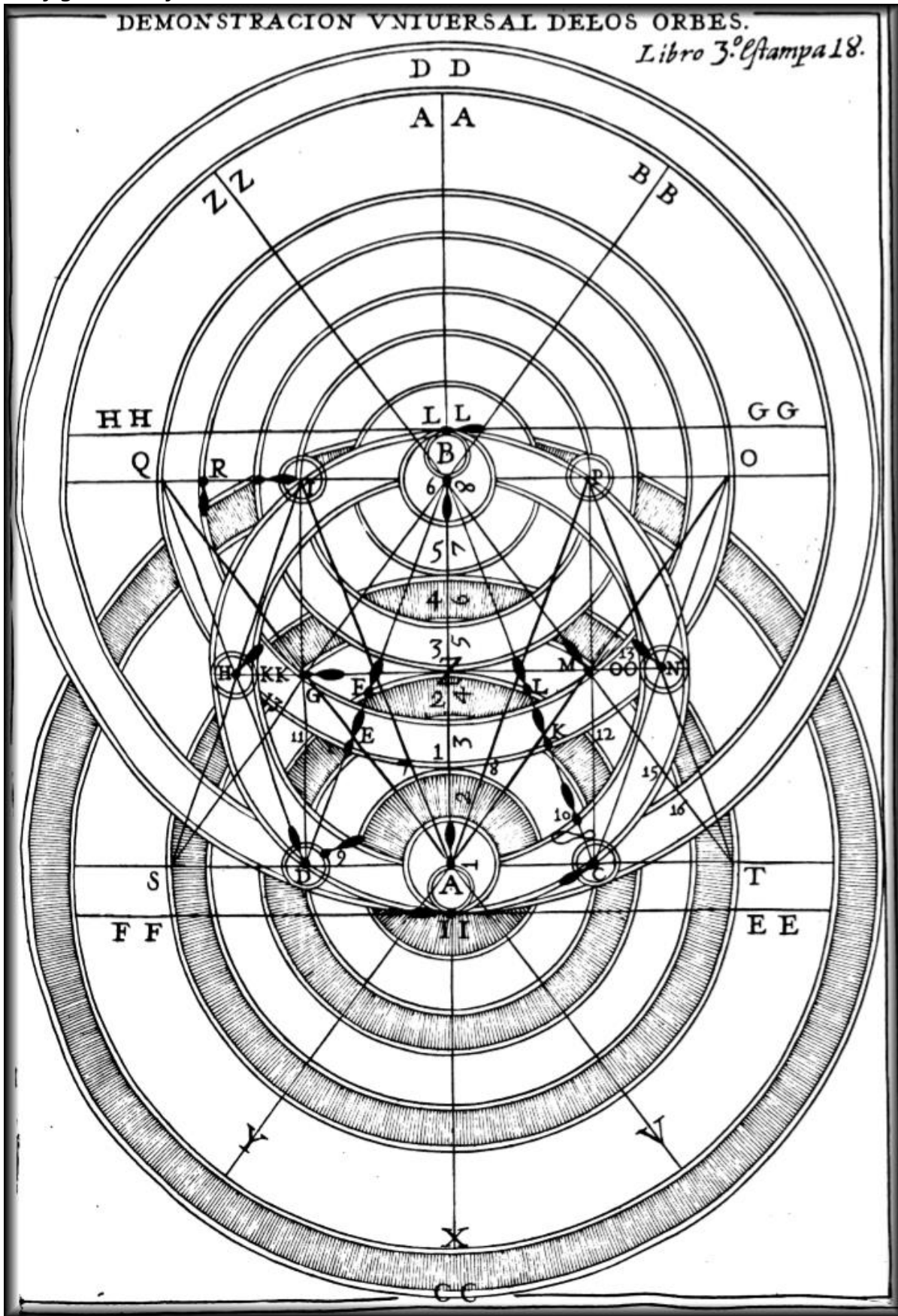
And because the two combatants are considered opposed to each other at the medio de proporción, BA, is the reason that the opponent will work his techniques by the profile of the Diestro's body and at the medios proporcionados that are on the opponent's triangle, IAD, and its perpendicular, ID, whose triangle is opposed to the triangle of the Diestro, BDQ, who is positioned at his medio proporcional at point C and passes to work his techniques by the posture of the sword of the opponent at the medios that are located on that side, and in its perpendicular, DI, recognizing that the opposition between the fighters is reflected in the opposition that these triangles also have between themselves.

And at the medios that are on the other triangle, APT, on the opponent's left side, and on its perpendicular, PC, he passes to work his techniques from his medio proporcional at point P by the posture of the sword of the Diestro, who is located at point A, and the opponent's triangle, APT, is opposed to the triangle of the Diestro, OCB, and its common perpendicular, CP, and the Diestro passes from his medio proporcional at point C to work his techniques by the profile of the body of the opponent by the opposition between these two triangles and their associated medios; which results in the opponent working his techniques by the posture of the sword of the Diestro and the Diestro working his techniques by the profile of the body of the opponent.

From the preceding it follows that each of the two combatants have their own medios to work the techniques against each other without any difference; and that each also has this universal diagram, and others, which are reciprocal, to demonstrate their medios and that they are located at the intersections that determine their proper places; to avoid confusion, the opponent's footwork and medios have not been shown in this diagram in the same way that footwork and medios for the Diestro has been shown, and because anyone will be able to place them by following the same methods that demonstrate those of the Diestro from near to far.

And in the explanation of this universal diagram I do not speak of the backward steps, AX, that pertain to the Diestro, and B AA of the opponent, nor of the lateral steps, that are given by both to their right and left on the tangent lines, nor of the mixed lateral and backward, AV, on the right of the Diestro, and AY on his left side, and B BB on the left side of the opponent and B ZZ on his right, having explained them along with the other steps in previous diagrams, which I refer you to.

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.

Generally, the object of the intelligence and exercise of the science of the sword is a man engaged in single battle with it against another; for whose operation, and understanding of what must be done with it, it is necessary to discuss in advance how the sword is to be wielded; this is necessary for the good management of whatever doctrine is used and knowing everything else would matter little, if this requirement is missing.

There are three ways to take the sword in the hand: not placing any finger inside the cup, or guard, putting one in, or putting two in. This precept is the safest way to work and maintain your defensive pyramids; Moreover, the sword will be grasped with more strength and therefore can be moved more swiftly and, by means of this strength, you will be better able to resist an opponent's attempts to place atajo; although, I will always advise you not to test or struggle with the other sword.

And so our student will wield the sword by sticking his middle (or big) finger and the index finger inside the guard in front of the cross and against the bottom of the ricasso and the ring and little fingers between the cross and pommel, making a fist, but with such art that the thumb does not enter into the guard but remains alongside the cross; so that the end of it meets with the big one, and without oppressing the sword too much by squeezing the fist so tightly that it strains the arm: using medium strength, without being too intense or relaxed, provides relief and makes the formation of the techniques easy. This 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.

These are the most essential ways that have been discovered to wield the sword. The first is used at distance when the sword is free. The second is used for the formation of the cuts [tajos] and reverse cuts and at close distance. This is what is done by those who follow the art of wielding the sword according to the Spanish doctrine. The French and Italian doctrines wield the sword in other ways; and if some authors bring other ways of wielding the sword, they are placing their trust in strength and not in Art. The way I say is the best and easiest, which will be followed by our Diestro to the exclusion of the others; and take note that the way you train in the beginning does not easily fade; because of this, you are told to follow this way.

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

Contrary to the common saying that talks about the advantages of a finger of the sword and a palm of the spear, we advise our Diestro to wield it with two fingers in front of the lower quillon, and not with one, despite the fact that it has less reach, based on the following:

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

Also, in order to work Destreza with universality it is necessary to communicate sufficient power to the sword for the operations that are possible in each the three angles, straight, obtuse and acute; and to oppose them, impeding the planes in which the opponents sword is found; and so, the Diestro contains it with his own in one of the two planes of his defense; and this is achieved very easily and safely by means of our posture of greater strength than in any other way, this is more difficult taking the sword with one finger because you deprive yourself the ability to communicate the necessary force or to make successive movements, which you will say is a disappointing experience.

As a result, we know that in taking the sword with one finger you 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 will you be able to form or execute the techniques with the security, quickness, courage or vigor that they require, nor after they have been executed to safely exit to the orb of the medios de proporción with the Diestro's sword containing the opponent's in the Diestro's defensive planes.

And that the Diestro comes to have less reach by taking the sword with two fingers, is supplemented by having the left foot follow the right foot when he steps with the right foot to execute the wounds, bringing the left foot close to the right foot without setting it down; this provides nearly a foot of additional reach with disposition to immediately return to the medio de proporción, as the one and the other becomes evident in the first exercises that the Diestro has to learn to facilitate the movements of the body, arm and sword to begin with good position the formation and execution of the techniques and to exit with defense 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.

The Maestro will tell the student, who is informed of the previous exercises and knows how to wield the sword, to position the feet in a right angle with the body in his right collateral plane; and from this position he will show him how to place the arm and sword in the right angle without participating in any of the other lines: this is achieved by putting the arm and sword parallel to the horizon and fully extended while keeping them located in the right collateral plane. The hand will be positioned so that the quillons are perpendicular to the horizon with the tip of the upper quillon on the same plane and at the same height as the visual line of the right eye, as shown in the figure at the end of this chapter; and the right arm is naturally extended from the body without lowering it, raising it, or setting it to one side or the other; a straight line extends through the center of the arm through the hand and sword with an angle formed under the arm where the right collateral line joins with it; and this right angle under the arm is exactly 90 degrees as is shown, as is the top angle, which is between a line running down through the head and right eyebrow and a line through the shoulder, which is all evident in diagram 19.

And because what I say is new 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 his Author left in the organization of man the lines by which he is considered, and particularly in the three quadrangles by which the face is considered; which is why I will explain the lines in this way.

And we also consider three other lines in the face, one in the middle; whose opposite sides are, the one, from the end of one eyebrow to the end of the other, and one that corresponds to each side of the beard; and the other two from the end of one and the other eyebrow to touching on the side of the beard; another quadrangle on the right side, and its sides; one from the ear to the end of the eyebrow, and the other corresponding from the edge of the cheek to the side of the beard; and the other two sides come down the one from the end of the eyebrow and the other from the ear, to join with the lower side; and another equal quadrangle is considered on the left side, and in each of these a line that divides it from one angle into two equal parts that we call diagonal, which is where the names of these types of cuts and reverse cuts comes from, each on their corresponding side: and the cut on the diagonal line from the quadrangle of the left cheek, or in the middle quadrangle, in which it is executed when the opponent turns the face away when the cut is made; and the other, if 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; and 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, with an explanation of the nature of each of them, comes knowledge of the conveniences that he has in positioning himself in the right collateral plane rather than the vertical plane on the same side.

Because, as demonstrated in the second book, the right vertical plane is the narrowest of all, and the vertical plane of the chest is the strongest, and the planes that are between this one and the right vertical, are increasingly weaker and with more reach until you reach the right vertical plane, which has the greatest reach and is weaker than the others.

And the planes that are imagined from the right vertical to the vertical of the chest, by order each one loses more of its range and acquires more strength until the vertical the chest, which has the greatest strength and least reach.

This distinction makes evident the success of the precept that the Diestro positions himself over the right angle with the body and in right angle with the arm and sword in his right collateral plane, which is found between the two extremes of strength and weakness, participating in both, although with the difference that, because it is closer to the ultimate extreme of the right vertical plane, although it participates more in its weakness, it also participates in its greater reach, and in the strength of the vertical plane of the chest in equal proportion, because it is also close to it.

With these assumptions comes the comparison of these two positions.

Given that the Diestro is positioned over the right angle and in the right angle in his right vertical plane of greater weakness and of more reach, and that he waits in this exact position, a line will be formed that passes from the tip of his sword through the centers of the right and left shoulders, and this extreme position of the body, arm and sword will feel awkward, and the opponent will be able to make a direct attack on the inside or outside line to wound the Diestro, or even without the attack he could easily pass to make the movement of conclusion, because he may be willing to take what he perceives to be an opportunity and the Diestro will be able to do very little to defend himself.

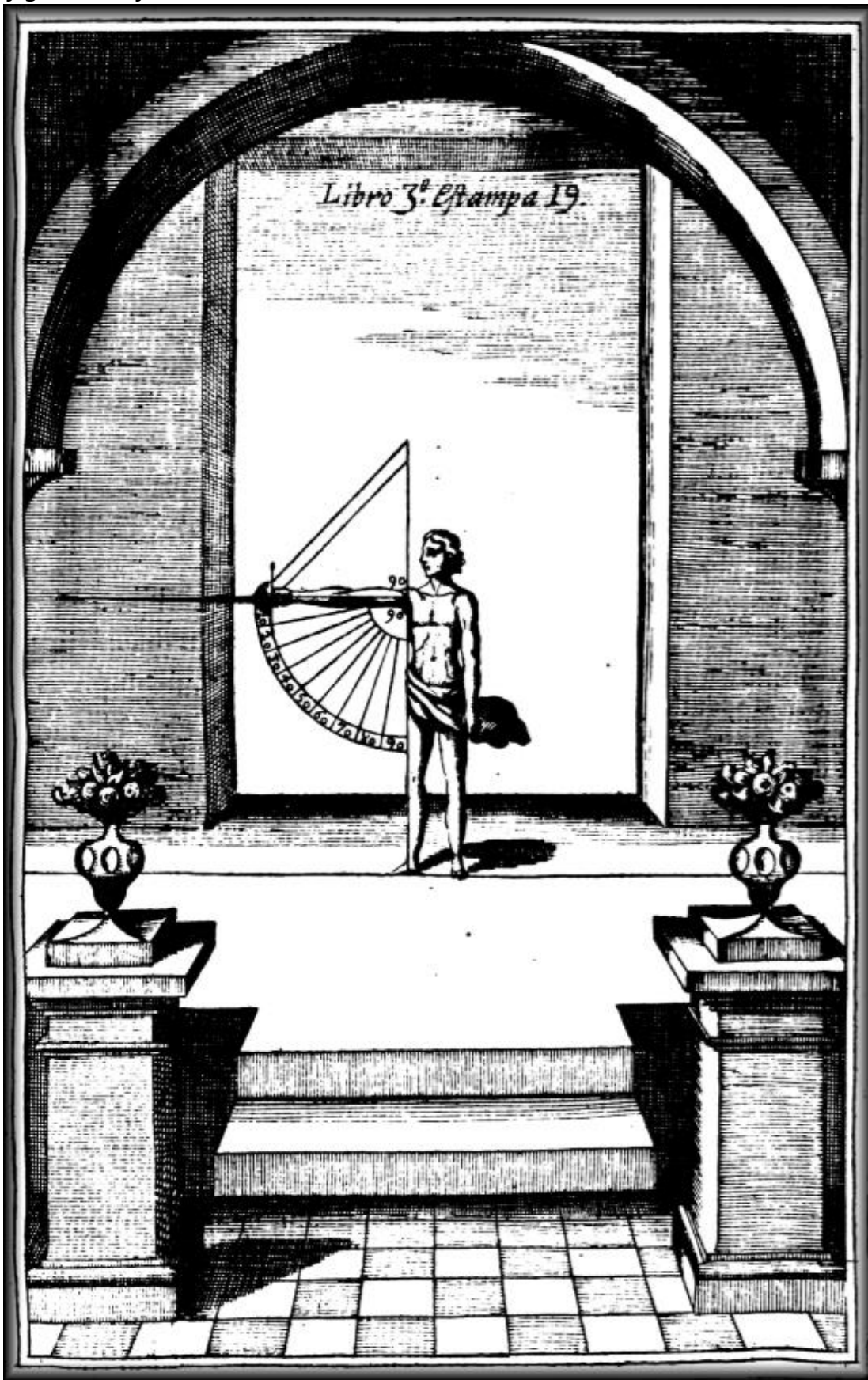
And if you are in this posture of greatest reach and you want to wound your opponent or make a direct thrust or form any of the techniques, even if you alter the position of the sword just enough to make contact with the body, you will always give a greater opportunity to the opponent than you will acquire for yourself, and more often he will appropriate the medios proporcionados before choosing them; and all of this becomes more clear with experience than it can be understood through thought.

However, if the Diestro positions himself over the right angle and in the right angle and places his arm and sword in his right collateral plane he will be in a better position that is much more natural and will be able to quickly perform any of the operations of Destreza, equally in order of defense or

of offense, in both jurisdictions, and to attack directly, and to wait, and with more purpose to evade or engage the opponent; and all of this is easier understood through experience rather than pondering it here.

In conclusion, the posture of the right vertical plane is only useful when the Diestro wounds with an immediate thrust by the profile because the sword is free and he can take advantage of the greater reach that he has in that profile and then retreat 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 of the inferior plane, as well as the vertical, oblique and horizontal planes, which are considered between the two combatants.

And since we are dealing with subjects that preach the most common goal of a man with sword in hand, it seems to us to facilitate his better understanding to explain some things that we know about the following diagram that he imagines himself to be in, positioned over the right angle and in the right angle at the medio de proporcion, which corresponds to where the points of the swords are at the crease of the wrists, and the projection of the arms and swords when thus positioned creates a horizontal plane with a diameter of eight feet, which corresponds to what we call the common circle between the two combatants; and whose circumference touches on the right heels of both, as seen by the foot symbols at point 2 for one and at point 8 for the other.

Another circle with a diameter of ten feet is considered to include the left feet of the combatants; on whose circumference they are placed when they so positioned, which is shown by the center of one's foot positioned at point 4 and the center of the other's at point 9.

Another maximum circle exists for each of the two combatants, which is described by a radius of eight, which is the diameter of the common circle. The circumference of this maximum circle is the location of the medio de proporcion with the center of the heel of the right foot being at point 2. The following diagram only depicts the maximum circle for one of the two combatants, and his opponent's right heel is seen touching point 8 in the diagram.

And the other maximum circle, which is not depicted here so as not to obfuscate the diagram, is composed by the heel of the left foot located at point 9 and these maximum circles are equal for each of the two combatants, which is clearly described in the universal demonstration of the orbs of the combatants, to which we refer.

Another circle that is imagined for each one, moving thus affirmed over the center of the right foot (at point 2) until a full revolution of a circle is made, whose radius is the length of the arm and sword from point 2 to point 6, whose circumference is equal to the medio proporcionados, which are chosen from afar.

And another particular circle with the same radius is considered moving over the center of the right foot (at point 8); and these circles are imagined for each of the two combatants, who are positioned as previously mentioned, as is shown in diagram 20 of this third book.

Of the vertical planes, which are considered between each of the two combatants.

We now consider a man correctly positioned equally over both feet, as seen in the side view of the diagram; imagine a line whose direction is from the top of his head through his center of gravity, which is located between the heels and parallel to (a vertical line through the center of) each of them, and four vertical planes; one that divides him in half going down through the forehead, nose

and chest to the inferior horizontal plane, and this vertical plane we say is diametric in consideration that, if you lay a man on the ground with his arms, thighs and legs open and you place one leg of a compass in his navel the other leg of the compass will pass through the limbs (if he is well proportioned) and will form a spherical figure.

Another descends from top of the head through both sides to the same inferior horizontal plane.

Another descends from the top of the head through the left collateral of the back and the right collateral of the chest, down to the same inferior horizontal plane.

Another divides him from the top of the head through the right collateral of the back and the left collateral of the chest down to the same inferior horizontal plane, and this causes these four vertical planes to intersect at the point where the center of gravity is located when he is in the stated position; and we imagine that straight lines extend from this intersection to the circumference of the common circle, and successively from one and another part, and on the side, to the circumference of the maximum circle, as is explained extensively in the second book by means of different examples and diagrams, to which I refer.

And these eight lines that form the sections of these four planes in the body take their names from the same parts of the body through which they pass in this manner.

The one that passes through the middle of the chest and is marked with the numbers 3 and 3 we call the vertical or diametric of the chest; in which are executed the wounds that are formed by the general rules; the corresponding vertical of the back is opposite this line.

The one that goes down the right side and is indicated by the numbers 1 and 1 we call the right vertical; the cuts [*tajos*], reverse vertical cuts and thrusts of the quarter circle by the posture of the sword are directed along it.

The one that goes down the left side and is indicated by the numbers 5 and 5 we call the left vertical; the cut of second intention is executed along it if you have gained many degrees of profile and particularly if the opponent inconsiderately puts his arm and left foot in to conclude.

The one that goes down through the chest at the beginning of the birth of the right shoulder and is indicated by the numbers 2 and 2 we call the right collateral and the thrusts from afar are directed along it; this line corresponds to the collateral left of the back.

The one that goes down through the chest at the beginning of the birth of the left shoulder and is indicated by the numbers 4 and 4 we call the collateral left of the chest and it is usually used for thrusts when you have gained many degrees of the profile or when the opponent puts in his left arm or left foot bringing that collateral line closer to the Diestro, and this line corresponds to the collateral right of the back, all of this has been demonstrated in second book and is also demonstrated by diagram 20, considering that the front of the body in the side view aligns with the center of the maximum orb in the plan view, we will find that the diametric of the chest is on line R, the right collateral is on line T, the right vertical is on line A, the right collateral of the back is on line B, the diametric or vertical of the back is on line C, the left collateral of the back is on line D, the left vertical is on line E and the left collateral of the chest is on line F.

And each of these lines serve as headings for the steps, the straight along line A, the backward along line E, the right hand transverse along line B, the left hand 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.

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

To better visualize the eight oblique planes we must first talk about imagining on the chest a circle inscribed inside a square whose sides are tangent to the circle. The first line is imagined drawn at the top beginning at the vertical line, or right collateral line, to the vertical or left collateral. And the other is the line that passes through the waist between the two verticals and is centered between them so that this square is formed.

And, of the eight oblique planes using this imaginary circle and the square that circumscribes it, two are also included on the face.

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

Two other oblique planes are imagined in the chest; the first, from where the upper tangent touches the left collateral at the center of that arm at point H to where the lower tangent touches the right vertical at point L, shows the movement that the sword makes in the formation of the diagonal thrust; and this plane also corresponds to the formation the sword makes for slashing the arm by the inside.

The other is from where the upper tangent touches the right collateral at point G to where the lower tangent touches the left vertical at point M, and the intersection of these two planes occurs in the center of this circle that we have imagined in the chest, and this plane corresponds to the oblique movement of the sword when thrusting to the inside and executing slashes to the outside of the arm or the elbow; it should be noted that the safest and strongest slashes are executed perpendicular to the elbow or wrist.

The fifth oblique plane is imagined from where the lower tangent touches the left vertical at point M to the right knee at point N, including the belly and thighs; and although this plane isn't used to execute any wounds it is of great importance because it prevents being wounded by placing the sword by the outside of the opponent and so that it corresponds to this plane preventing the opponent's sword from being able to immediately wound by the superior or inferior part.

The sixth oblique plane is from where the lower tangent touches the right vertical at point L to the left knee at point O, also including the belly and thighs; and although this plane is also not used to give wounds, it has the same importance as the previous, because it prevents the opponent from

giving immediately by the superior, nor inferior, by the Diestro placing his sword by the inside 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, including the knee of that leg and right foot, this plane serves to direct the slashes 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, and it also serves to direct the reverse slashes to the legs.

And all of these diagonal lines are cut in their line of direction because they are positioned perpendicular to the horizon.

Of the three horizontal planes that are considered between the two combatants.

Superior.

The superior horizontal plane, PG-HQ, is the one that passes through the center of the arms at points G and H and is the place where the right angle is formed, which is determined 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 plane are the thrusts that are executed on the upper tangent line of the circle that is imagined on the chest.

Middle.

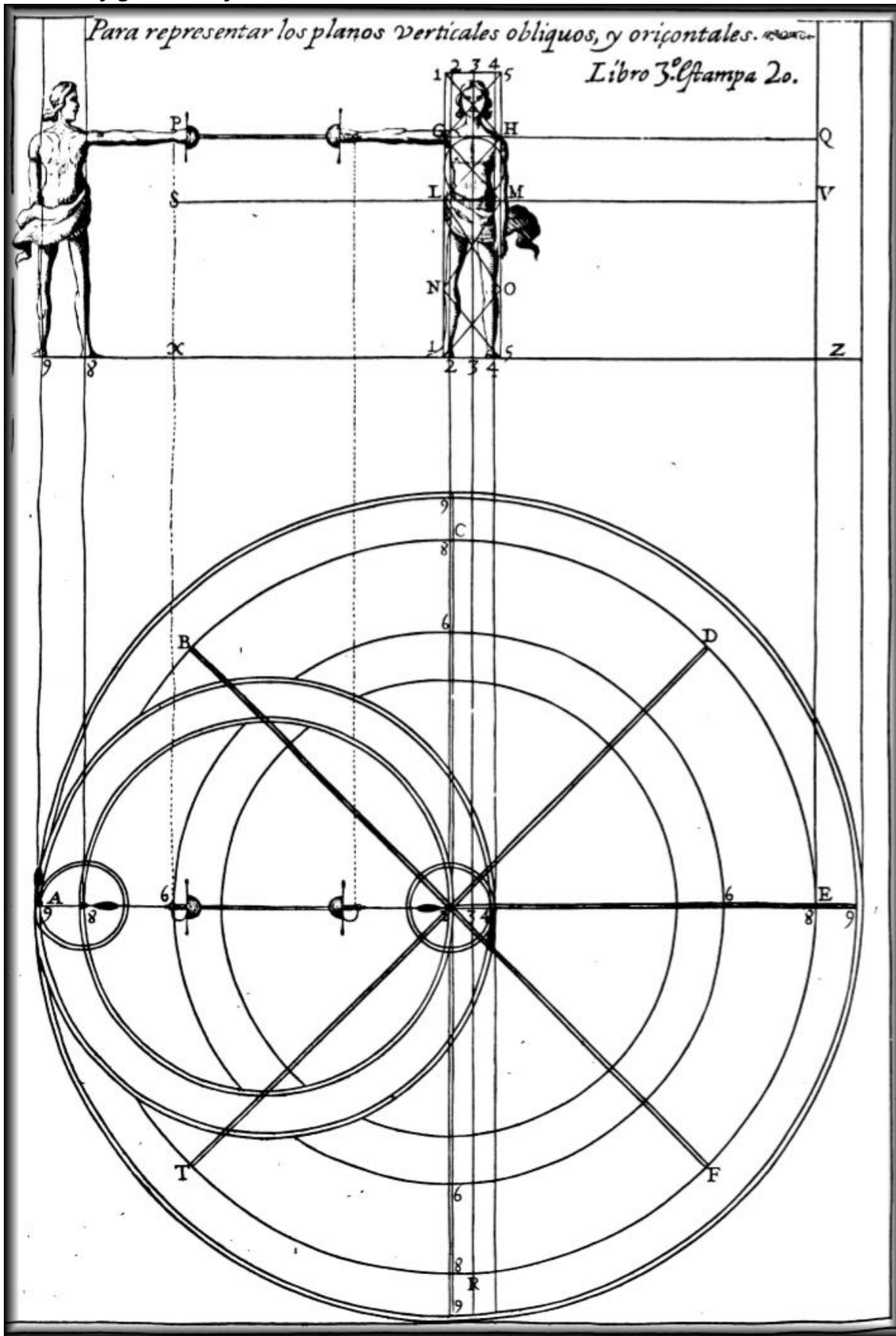
The middle plane, SL-MV, that passes through the waist, is the place where you have to put the guard and the sword, and not lower, to have placed *atajo* by the inside or the outside from afar, although, it is different when you place these *atajos* from very near because then you have to place the guard and sword below this middle plane.

Inferior.

And plane XZ represents the inferior horizontal plane, which is the ground; and so this plane is not imaginary like the others, but is real; but it is of great importance in the consideration of *Destreza*, by teaching the Diestro the courses by which he is to guide himself for the execution of the techniques, and by determining the place and position that he has to choose for his *medios de proporcion*, *proporcionados*, by means of the types of steps, straight, transverse, curved, lateral and mixed lateral and backward.

And everything the Diestro needs to know about this material is covered in great detail and clarity by means of illustrations in the second book; it is only 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 that describe the true position of the sword and arms with respect to their raising and lowering is demonstrated by means of the divisions of a pyramid.

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

Just as we would not call someone a good pilot if they knew the course the ship was meant to travel but ignored the positioning of the rudder and sails necessary for the state of the weather, or any other accident that he could face, we also would not call someone a good Diestro who is capable in the exercises that have been demonstrated regarding the inferior plane but does not know how to govern the sword by the planes and pyramids that touch the superior plane and by distance; Destreza is more than just choosing a distance and knowing where to move the body, you have to know how to combine the exercises with the movements of the sword.

And so, before the student tries to exercise with the sword, it is necessary to have in mind some of the geometric figures that we leave explained in the second book, created by the movements of the swords when both combatants are positioned at the medio de proporcion, which although it seems impossible to regulate these movements because they leave no trace in the air, however some have been considered; whose knowledge depends on that of others who can be formed, and so I return to the demonstration we now need.

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, both straight and 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 important in the formation of the atajos and techniques that are given in this third book and which are best demonstrated in this manner.

Assuming the Diestro is positioned with his body over the right angle at AG and in the right angle with his arm forming right angle DBA, whose vertex is at point B, where the six foot long interval of the arm and sword begins, the Diestro makes a revolution of his arm around point B creating the pyramid BEDCF and describing the base of the pyramid, CDEF, with the tip of his sword, as is seen with total clarity in figure 21 in the plan view without the body as well as in the side view; In the same diagram we also assume the Diestro makes a revolution of the sword, whose length is four feet, around the wrist at point H creating another such pyramid, as it seems.

This pyramid is divided into four equal parts starting at its intersection with the primary vertical plane, which is described by a line from the upper point 2 to the lower point 6, and then consider another intersection with the upper horizontal plane, which is described by a line from point 4 to

point 8, and four quadrants will be 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, and these planes also cut through the axis of the pyramid; which creates another four lines on the surface of the this pyramid.

And so, the intersection of these four planes, the primary vertical, superior horizontal and the other two oblique planes, create eight lines on the surface of this pyramid, and 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, beginning with the upper point, assigning the numbers 2, 3, 4, 5, 6, 7, 8 and 9 with point 1 being on the axis of the pyramid. All of the pyramids are divided with these same lines and described by these same points, 1, 2, 3, 4, etcetera, as the Diestro can see in the second book of this work, and which is demonstrated on this page.

Having divided the base of any pyramid with these lines, we recognize with evidence, 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 form, not only the simple and mixed movements, but also the right, obtuse and acute angles and the six lines or general postures of top, bottom, to one side and the other, forward, back and the intermediate or mixed, that occur between the simple.

How the student should consider the angles, movements and lines of this pyramid.

And for us to test this, I say that if from the axis, or primary line of this pyramid, BD, that is the plane of the right angle, if the student carries his arm and sword only to line 2 he will have made a violent movement up to the jurisdiction of the obtuse angle and the high line.

And if from the primary line, or axis, which is the same, he lowers it to line 6 he will have made a natural movement declining to the jurisdiction of the acute angle and low line.

And if from the axis he carries it to line 4 he will have made a remiss movement, participating in the right angle and right line.

And if from the axis he carries it to line 8 he will have also made a remiss movement, participating in the plane of the right angle and the left line.

And if from the axis he removes the arm along the same axis he will have made a backward movement along the plane of the right angle and it will be in the rear line.

And if he goes forward along the same axis he will have made an accidental movement that is on the plane of the right angle and straight forward. Until now, we have only covered the simple movements; because if he carries it 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.

And if from the axis he lowers it to line 7 he will have made a mixed movement of natural and remiss, participating in the acute angle and the mixed high and remiss line on the left side.

And if he takes it to line 9 he will have made a mixed movement of violent and remiss raising it to the obtuse angle and participating in the mixed high and remiss line on the left side.

And if he lowers it to line 5 he will have made a mixed natural and remiss movement lowering to the acute angle and participating in the mixed high and remiss line on the right side.

And if from any of the lines, or points on the circumference that were formed with the revolution, he walks the point of the sword back to the axis he will have made a movement of reduction returning to the jurisdiction of the right angle and forward line.

Also, if the pyramids are combined with each other, you can make with the sword three types of mixed movements in this manner, participating sometimes in the obtuse angle and others in the acute, and in three lines.

Assuming he raises the sword to the mixed line on the right side in line 3, while at the same time he withdraws or contracts the arm, he will have made a mixed violent, remiss and backward movement rising to the obtuse angle and participating in the mixed high, remiss and rear line.

Of the circular movements of the sword.

Since we have declared the movements that are made by the planes, we will now discuss the circular movements that can be made with the sword.

The first movement is the one that is made around its center, similar to those that the body makes around itself, forming a circle with both quillons of the swords, which is also divided into eight parts in conformity with how we divided the others.

Another circular movement is the one you can make with the length of the sword, forming or describing with the point of it, with its vertex centered at the wrist.

Another circular movement can be described with the middle of the arm, with the vertex at the elbow.

Another circular movement can be described with the guard of the sword, when the opponent passes with the left hand the point of the Diestro's sword, or to wound the opponent in the right shoulder with a thrust from afar; and if, by not leaving to the medio de proporcion, the opponent intends to wound him the Diestro defends himself by applying his guard, considering for it two vertices; one with the point of the sword, whose axis the straight line to the guard; another with the shoulder, whose axis is the length of it, to the center of the same guard, which describes the base of this circular movement.

Another circular movement, and the largest that can be made with the sword, is by the circumference of the large circle that imagined between the two combatants, forming with the sword and arm a conical pyramid, it's base being the circle and the vertex the shoulder; notice that as he gives his revolution the sword will pass through each of the divisions of the circle, dividing the surface of the pyramid in eight equal parts, creating with these divisions some lines that take their names from these divisions, as is shown in the diagram.

And you have to understand that the base of this same pyramid can also be described with the point of the sword with the apex of it being centered on the wrist.

Within this pyramid are considered two others; and so, the diameter of the base of the interior and smallest pyramid, which is described by the tip of the sword, has a length of about one-and-a-half feet; and covers the body of the opponent from the head to the waist.

The diameter of the base of the second pyramid is double that of the smaller; and 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; and although these pyramids can be formed with a larger or smaller base, in this explanation we consider them as shown in the diagram.

Notice

Also note that these three pyramids, large and small, can be formed in all of the simple and mixed lines, 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, and by the jurisdiction of each one according to the circumstances of the battle; and wherever they are made the same divisions will be considered in each of the them, as well as everything else that has been explained about the large pyramid they are predicated upon, and it will be up to the Diestro to form the larger, or smaller, or whatever portion of the these that is necessary according to the nature of the techniques and what they ask for or according to what the movements of the opponent require in response.

And through these pyramids the Diestro achieves not only offense, when it is appropriate, but also defense; because by means of these he puts the sword of the opponent in the three vertical planes of his defense, and the sides of the angles of each of these are the bulwarks of our conceptual fort, or removes it from them according to the intent he has in the battle; with which it is recognized when the use of these universal pyramids are necessary.

Another Notice

For the better understanding of the Diestro and so that he does not ignore in the formation of the atajos and the techniques the true position of his sword, arm and quillions and, at the same time, the true position of the sword arm and quillions of his opponent; we assume that the swords of the combatants are on the plane of the right angle and in each of their primary lines and the axis of the pyramids, as the bodies are depicted in the diagram; and if they move from the primary plane to the obtuse angle placing it in the high line, it will be said to be the second line of their pyramid.

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

And if from there, and with that aggregation the Diestro moves to the subjection and atajo, with both swords remaining in the superior horizontal plane on the left side of the Diestro, the sword of the Diestro will be in line 8 of his pyramid and the sword of the opponent will be in line 4 of the opponent's pyramid.

And if from that position they descend to the acute angle, remaining obliquely on the left side of the Diestro, the Diestro will be in line 7 of his pyramid and the opponent will be in line 5 of the opponent's pyramid.

And if they move down to the acute angle crossing in the low line without tilting to either side, both swords will be in the sixth lines of their pyramids.

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

And if they move from there to the right line of the Diestro on the superior horizontal plane, which is the plane of the right angle, remaining remiss, they will be in line 4 of the Diestro's pyramid and in line 8 of the opponent's pyramid.

And if they move up from that line until they remain obliquely on the superior plane on the right side of the Diestro they will be line 3 of the Diestro's pyramid and in line 9 of the opponent's pyramid. All of this assumes that the swords in contact equally form their revolutions; and so in this order the Diestro will know the place of his own sword as well as the opponent's, and what line each one occupies, be it with the sword, or arm, or middle of the arm, or with the guard and quillons of the swords; because all of the pyramids are divided in the same manner.

And to know the true position of the swords and arms, when raised and lowered, we made in the second book a demonstration of the other planes and horizontal lines that divide a man; whose demonstration we will also make to the Diestro here with all brevity and clarity.

How the student is shown nine horizontal planes that can be used for 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 will be found.

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 sixth passes between the waist and the centers of the arms.

The seventh passes through the centers of the arms.

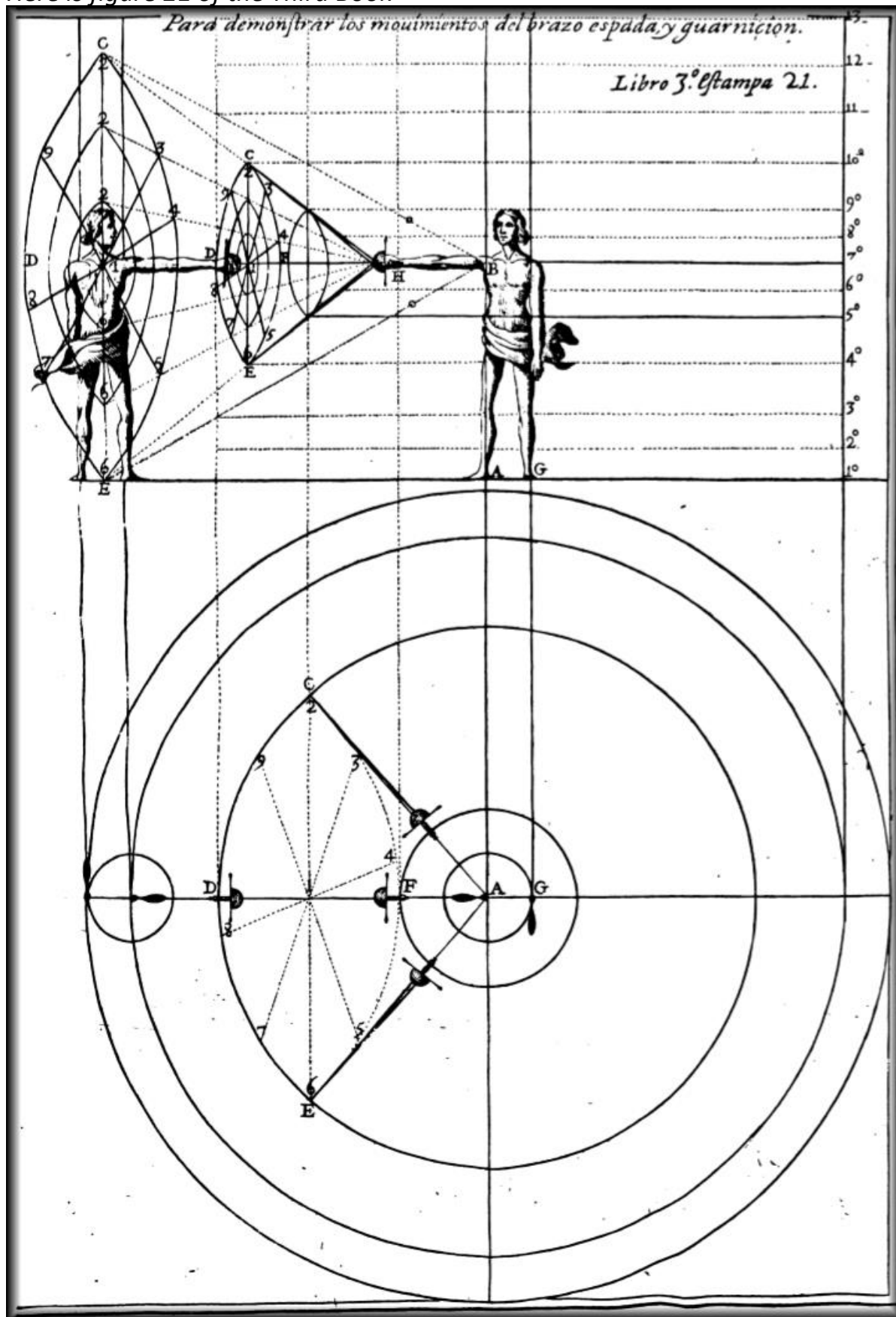
The eighth passes through the mouth or nose.

The ninth passes through the top of the head.

By means of these planes that are horizontal, or perpendicular to the vertical planes, and the lines that divide the pyramids, the Diestro will know how to determine the fixed place of the tip of the sword, although, 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 four feet, which will be as much as the sword can be raised in the formation of the techniques.

With that, there will be no position or line of the arm or sword that cannot be explained by means of these planes, so that we will be able to explain with specificity the perfect formation of the techniques and their beginnings, middles and ends; and although these explanations are shown here with brevity, the second book explains them in greater detail and we refer the Diestro to them; the explanation here is sufficient for the Diestro to be able to begin to manage the formation of the atajos and the techniques.

Here is figure 21 of the Third Book



Book Three, Chapter Nine

Instruct the student in the exercises of the arm and sword so that he can artfully form the techniques and through his handling regulate and coordinate the movements of the superior plane with those of the inferior, so that they may help and favor one another.

So far, we have only given the necessary notice of the movements pertaining to the body in the inferior plane, divided into different exercises, demonstrations, and diagrams, followed by knowledge of the vertical, oblique and horizontal planes, and by means of a pyramid the movements, angles and lines in which the arm and sword can be positioned in the superior plane.

Now, through this knowledge, we will instruct the student in the exercises to be done with the arm and sword so that he will be able to artfully form the techniques according to the exercise of true Destreza, and by this management to regulate and coordinate the movements of the superior plane with those of the inferior so that they may help and favor each other, and by knowing about each of these exercises he will be able to disembark into the atajos, rules and techniques to take by storm the fortress of his opponent.

Exercise that must be taught to the student so that he may artfully form the techniques pertaining to the straight step.

How to form the simple thrust.

First rule:

The five wounds of the cut, reverse cut, half cut, reverse half cut, and thrust are commonly called techniques; the safest of which is the noble thrust; whose simple formality consists of only one movement, which is forward, either by displacement of the entire body or part of the body from one place to another in this manner: If the Diestro is positioned in the right angle with his arm and sword; if he gives a step of increase moving his body forward while carrying the sword in this manner, he will have executed a simple thrust, and if he is positioned with the arm withdrawn and moves it straight forward he will also have formed a simple thrust.

It is known as the simple thrust because of the single movement that forms it and the path that it takes, we can also consider other types of thrusts by the movements that form them, such as the diagonal, full-circle, half-circle, quarter-circle and sagittal thrusts, and these others will be discussed later in their own place; and so we will begin now by demonstrating the composition of the cut; 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 by which the student has to walk for the operation of Destreza, and the way the instructor has to teach them to the student; who we assume knows how to teach them perfectly, as well as how to wield the sword and

position himself in the right angle and over the right angle; so I will move on to give notice of the techniques that are exercised with straight steps; and unless we specifically call for a wound to be blocked, when the instructor calls for the student to execute a wound to the head, arm, face or any other part of the body, the student will direct his attack along the line called for by the instructor, but will stop short of landing the blow, because if he lands the blow it could kill the instructor; and so 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 because the techniques are to be formed with such intention that the sword always remains close to the right angle, and the instruction of all of the other techniques will begin with these requirements formally stated.

Assuming the instructor and the student are positioned in the right angle and over the right angle and presenting their right collateral planes; the student with his right foot at point A and the left foot at D, and the instructor with his right foot at point B and the left foot at point C, as is shown in figure 22; from this position the instructor will give the student an opportunity to form the vertical cut, making contact with the student's sword on the outside and deviating it from the plane of the right angle with a remiss movement to the left side of the student, who will make a mixed violent and remiss movement away from the right angle, carrying the sword over his left shoulder and raising it to the obtuse angle until it reaches the zenith depicted in the first figure of the diagram, from where he can finish the formation of the cut with a natural downward movement, directing the wound along the vertical line that corresponds to the body or head of the instructor and, at the end of the cut, returning to the right angle position he was in at the beginning of the technique: and the instructor will advise the student not to throw the downward movement so strongly that the momentum carries the sword below the right angle, but with proportional strength so that the sword returns to the right angle or, if it goes lower, that it does so a reasonable amount.

This training of the cut must be repeated by the student as often as necessary, until it is done with some perfection, and the instructor will give him the opportunity to do it in the described manner, correcting what is not done to his satisfaction, without the student or the instructor displacing the body from place to place or doing any other techniques until the student can perform this cut with the body still; and given that he is able to perform the cut well, he will be advised to do it while moving the body with a straight step, or an increasing step along the diameter line with the instructor telling him: You will form a vertical cut giving a straight step two feet forward, from the medio de proporcion at point A to the proporcionado at point 1, with the left foot following from point D to point E in such a manner that the step and the formation of the cut are completed at the same time, without favoring one or the other, which helps with the perfect execution; and 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, leaving 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 be over the right angle as at the beginning of the technique; and because of this the Diestro will also remain at the distance of the medio de proporcion, as shown in the footwork diagram, because as the student advances the instructor retreats and, by making contact on the outside of the student's sword and performing an atajo, he will give the student the same opportunity as in the beginning, and the student will form another cut while giving another step with his right foot from point 1 to point 2 with the left foot following and settling at point F, and the instructor will remove the distance, retreating with his left foot from point H to point Y and with his right foot following from point 4 to

point 5 where he will remain in the same form as in the previous training; and from this distance he will give the student a third opportunity to form the cut, which the student will do by giving another straight step with the right foot from point 2 to point 3 with the left foot following and settling at point G, and the instructor will retreat with the left foot from point Y to point L with the right foot following from point 5 to point 6, with the instructor and student thus remaining as at the beginning of the exercise; and following this you will give him the same opportunity with the sword and you will tell him to use the same technique while moving backward along the same diameter line, in this manner: The student will form a cut in the air and as soon as the sword finishes its downward movement, ending in the right angle, the student will give an immediate step with the left foot from point G to point F with the right foot following from point 3 to point 2 where he will remain in the right angle and over the right angle, and the instructor will follow giving a straight, or increasing, step with the right foot from point 6 to point 5 with the left foot following from point L to point Y where he will also remain over the right angle; to continue, the instructor will give the student another opportunity until, in the same conformity, one and the other return by means of the same distances and footwork to the place where they began this exercise of the training of the 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; and if the instructor sees that the student's arm is tiring he will tell him to rest and then return to the work.

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

Assuming, as in the previous exercise, that 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 form the reverse; which is formed on the line opposite that of the cut. The instructor will give the student an opportunity to form the cut by making contact with his sword on the inside of the student's and displacing it to the student's right line with a remiss movement, and the student will carry his sword away from the right angle with a mixed violent and remiss movement to the right side, raising it to the obtuse angle until it reaches the zenith depicted in the second figure of diagram 22, from where he will be able to direct the reverse cut toward his opponent's head with a natural movement along the vertical plane ending it 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 this reverse cut as many times as necessary until he can do it with some perfection, and the instructor will give him the opportunity, correcting what is not done in the necessary way, and without moving the body from place to place.

And when the student can perform the reverse to the satisfaction of the instructor, he will tell him to do it while giving straight steps forward, as well as backwards, doing it the same way as for the exercise of the 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 form the half cut; the instructor will give the student an opportunity to form the half cut by making contact with his sword on the inside of the student's sword and deviating it to the instructor's left side, and the student will move his sword over his right shoulder with a remiss movement and then return it, by means of a movement of reduction, to the plane of the right angle, forming a half cut and executing it along the tangent line, which is considered from shoulder to shoulder of the instructor; and if he want 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 he will lower the sword to the plane of the right angle by means of a mixed natural and reduction movement directing the execution diagonally across the face of the instructor, making contact from the left eyebrow to the right cheek and right shoulder.

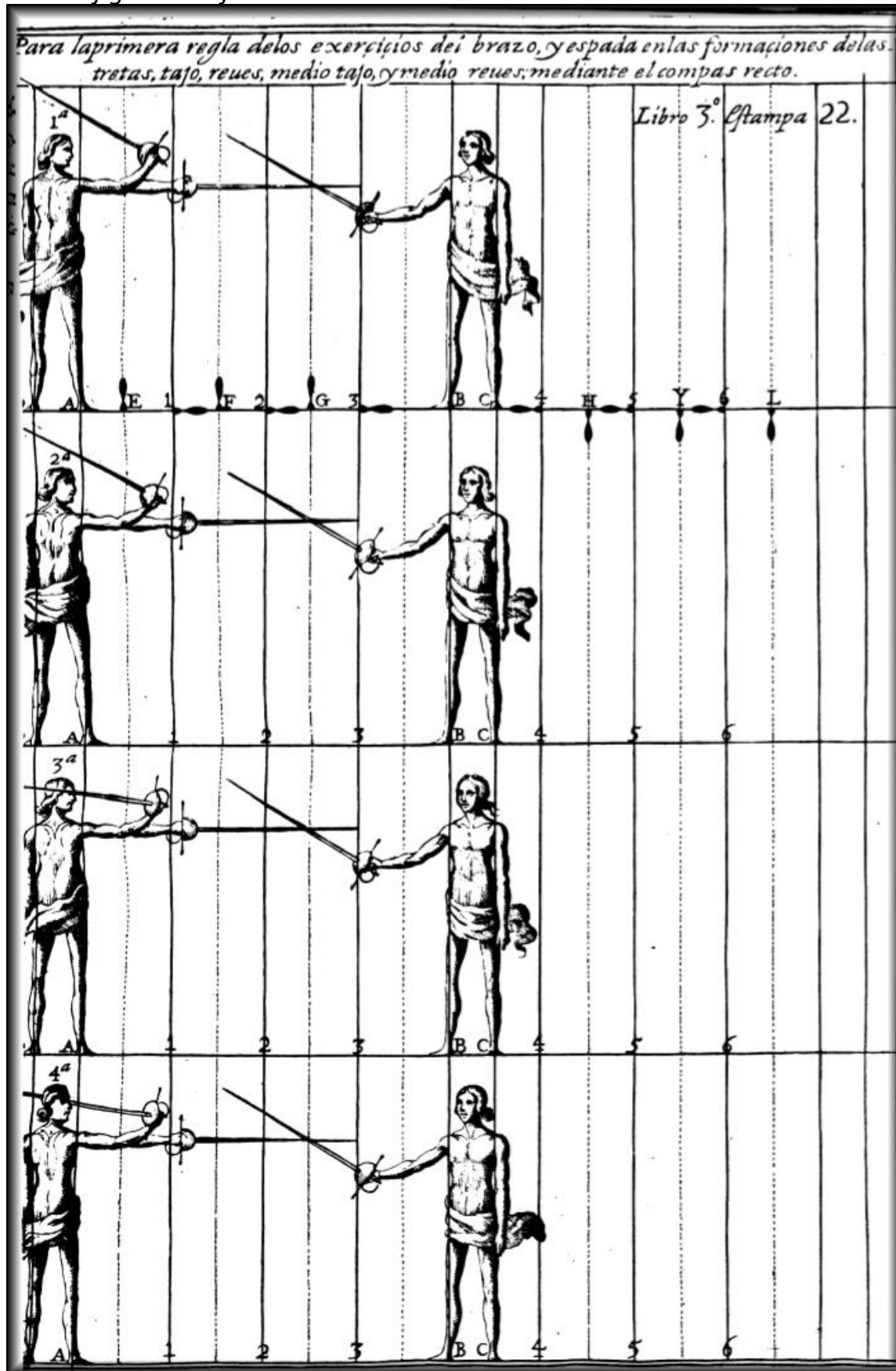
And in forming this half cut with some perfection and ease of arm, the instructor will tell him to do it while stepping forwards and backwards following the requirements provided in the two previous techniques.

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

Returning to the instructor and student positioned at the medio de proporcion, with 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; whose formation is on the opposite line of the half cut; the instructor will give the student an opportunity to form the reverse half cut by making contact with his sword on the outside of the student's sword and deviating it with a remiss movement to the line of the student's left shoulder. By means of the opportunity of 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 where he will make a movement of reduction with his sword, forming 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 beard, cutting diagonally to the instructor's shoulder, with which this wound will be vigorous, and after its execution, the student will return to the right angle. This training will be done as often as necessary until the student knows it well and can be done freely.

And when he can do this reverse half cut with perfection, the instructor will tell him to do it while stepping forwards and backwards, following the requirements of the previous doctrines.

Here is figure 22 of the Third Book:



Following are 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.

Assuming the teacher and the student are positioned at the medio de proporcion, presenting their right collateral planes forward and the student is in the right angle and over the right angle at DA, as seen in the first figure of diagram 23, and the instructor is at point B making contact with his sword on the inside of the student's sword and deviating it from the right angle with a mixed natural and remiss movement as demonstrated in the figures, from this position the student will make mixed natural, remiss and violent movement, describing with the tip of his sword a portion of a pyramid or circle, passing it from the inside to the outside where it will be returned to the plane of the right angle, this is done without taking the arm out of line because you only have to form the pyramid around the center of the wrist while keeping the guard in front of you. The student will do this as often as necessary until he does it well, and 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 this opportunity the instructor makes contact with his sword on the outside of the student's sword, deviating it with a remiss movement, and the student, without removing the arm from in front, will move the point of the sword around the center of the hand a portion of a circle, passing it to the inside part of the teacher without moving his body from place to place; and 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 the right foot from point A to the point 1 and the left foot will follow from point D to point E and be advised that the semicircle that you make with the tip of the sword should end at the same time as your forward step is completed; and when the student gives this step, the instructor will give a backward step with his left foot from point C to point H with the right foot following from point B to point 4, where he will remain over the right angle as shown in footwork diagram 23. From this position he will oblige the student's sword on the outside, and he will tell the student to free his sword with a thrust to the inside giving a step with right foot from point 1 to point 2 with the left foot following from point E to point F and the instructor will remove the distance retreating with the left foot from point H to point Y with the right foot following from point 4 to point 5 where he will return for a third time to oblige the student's sword on the inside, and the student will free the sword to the outside while giving a step with his right foot from point 2 to point 3 and the left foot will follow it from point F to point G, and the teacher will remove the distance retreating with the left foot from point Y to point L with the right foot following to point 6 as shown in the footwork diagram; and in this manner he will be able to continue as many times as the instructor deems necessary after which he will move backwards along the same line while making the same transits as the instructor advances, and the instructor will advise the student, that before retreating with the backward step you must free the sword, and this will be done 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 formed in contrary places or movements and that they are comprised of equal movements consisting of the remiss, violent and natural, and of the same spherical figure; they differ only in the place of their execution, putting each one in the line of their name; the one we will discuss now is given the name of diagonal for two reasons. The first, because the one who forms it must cross a diagonal before its execution, which defends the body. The second is because it is executed along the diagonal that divides the square of the face of the opponent, in order for the teacher to give the student the perfect opportunity to form this cut, he will place an atajo on the inside of the student's sword; and having placed the atajo, he will turn his hand to the extreme of fingernails down and the arm will extend the elbow to the right line without causing weakness in the contact of the sword; while maintaining contact he will rotate it by forming a C with only half the arm, until he places the swords in the acute angle, and he will then tell the student to let the sword carry and 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 the diagram; at this point the swords will be in the sixth line of their pyramids, the arms in the third and the upper quillons in the seventh. From this position the student will form the diagonal cut by means of violent, remiss and natural movements; and the instructor will advise the student that the wound should be given from the left eyebrow to the right side of the beard; and all of this must be done without moving the body until the technique is performed well, and when he can do it well 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 an opportunity to form the diagonal thrust; as in 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; and without changing those documented requirements, the student will be advised to, from this position, move the arm down a reasonable amount with a natural movement, so that with this action he frees his sword from the instructor's, and he will then raise the tip of his sword with mixed remiss and violent movements until it has direction; and having it, with a successive and not discontinuous action, will make a forward movement, striking the thrust to the instructor's shoulder, executing the thrust with the arm and sword reasonably in the right angle; and when the student is able to do this with some perfection he perform the exercises while giving straight steps forward and backwards as in the previous exercises.

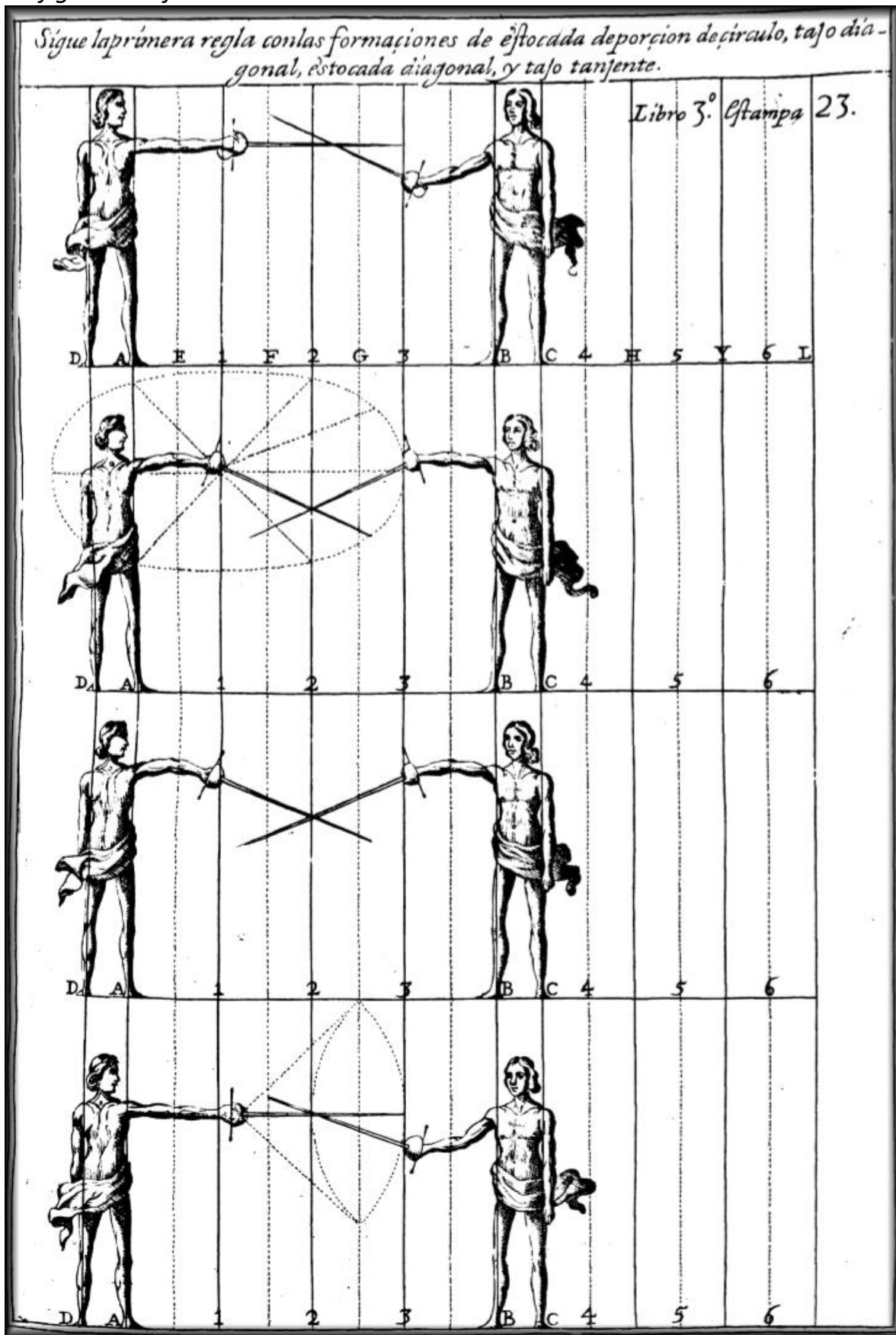
How to teach the student to form, manage and execute the tangent cut.

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 student will be taught the formation of the cut, that will first be called tangent by the instructor; the instructor will 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 by the lower plane, raising it to end in the superior, directing the wound of the cut tangent to his opponent or, for more rigor, directing it to the left cheek and cutting diagonally to the instructor's shoulder; this formation 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 your pyramid.

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

Here is figure 23 of the Third Book:



THE EXERCISES OF THE SWORD AND ARM FOLLOW

How to teach the student the form, handling and exercise of the reverse cut continuing 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 that is offered by the art of the direct cut or reverse cut, which may be finished with a thrust; because of the continuation of the natural movement it has no precise determination at only one point, by repetition or duplication you will be able to move from one type to the other, like from the end of the reverse vertical cut to the diagonal, and likewise from the cut, and from either of the first two, to the thrust. We will now discuss what we call 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, and in this circumstance it is necessary to change the first intention by forming the vertex of a pyramid at the center of the hand and describing with the point of the sword a larger or smaller portion of the pyramid, passing below the opponent's impediment, or remedy, and wounding with a thrust to the nearest point of contact.

And to explain how the instructor is to give the student an opportunity to practice this, the instructor must make contact with his sword on the inside of the student's sword and deviate it somewhat to the student's right line, so that in response to this little desvio the student is able to form his reverse cut, and before the natural movement for the wound descends, the instructor will go to block it as if wants to atajo to the outside, which gives the student an opportunity to be able to, with a continuous action, describe the portion of a pyramid or circle pass below the sword and execute a thrust finishing 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; and when he can do it well, it will also be done while giving a straight step; with a specific warning not to give the step while the remiss, violent and natural movements are being made, because he 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, with the execution finishing with the body, arm and sword as shown in the first figure of diagram 24; from this position the instructor will give a backwards step and give the student another opportunity 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 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 continuous cut according to our doctrine. The continuous cut and the previously discussed continued reverse cut are executed in different places, but the substance, or movements they are composed of are not different and they share the same actions and movements from beginning to end; and so we will only tell the instructor what has to be taught, to give the student an opportunity

to practice the continued cut the instructor will make contact with his sword on the outside of the student's sword and will deviate the student's sword somewhat to the student's left line so that, in response to this desvio, the student may form his cut; and because the instructor will block 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; and when student can execute the continued cut well without moving the body, he will do 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, and the instructor will correct with great patience any mistakes the student makes.

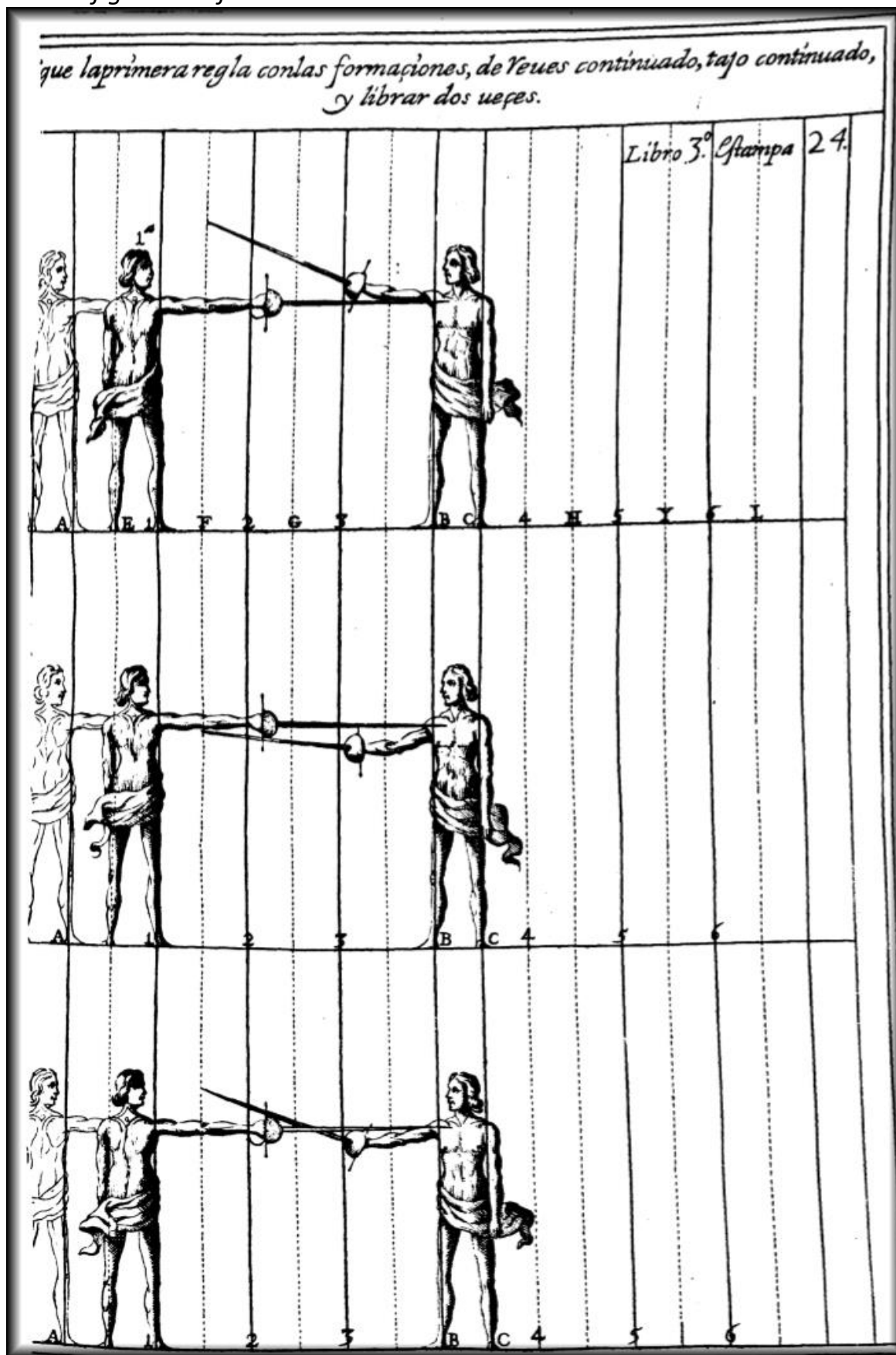
How to teach the student the formation, handling and exercise of freeing the sword twice with a thrust.

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, which is done by means of two portions of a small circle or small pyramid without removing the arm and guard from the right angle, making a vertex at the center of the hand and with the tip of the sword passing below the opponent's sword; so 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; and when the opponent goes to block it or make a desvio, the sword returns by the same path, describing a portion of a circle by means of mixed remiss and violent movements, until the sword has direction to the collateral or right vertical, or face of the opponent, and when it does a forward step is given following the remiss and violent movements, mixing all three, wounding with a thrust that finishes in the right angle or close to it.

And the instructor will give the student an opportunity to execute this technique by making contact with his sword on the inside of the student's sword, and 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, and when he sees the instructor going to block this, the student returns his sword along the same path to the inside of the instructor's sword; and he will be advised that the first part of the circle passes just below the other sword because the movement is only to free the sword.

And this should be taught without moving the bodies until it is done well, and when the student can do it well he will be told to do it while stepping forwards and backwards; and he will be prevented from giving 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 is in line during the forward movement; and when the step is given from point A to point 1 the student will be 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; and the actions must be as brief and fast as possible; and the instructor will repeat 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 in that 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:



FOLLOWING ARE THE LESSONS THAT PERTAIN TO THE FORWARD AND BACKWARD STEPS.

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

Assuming 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 shown in 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, where he will make contact with the lower edge near the third division of his sword against the second division of the instructor's sword, with the swords crossing in obtuse and acute angles; and from this position the student will continue without cessation of the movements, including the instructor's sword in the revolution of a circle or pyramid, expelling or diverting it from between the two bodies; so that both swords go to the left line of the student; note that when the instructor's sword is diverted outside the left vertical plane of the student, the student will give a forward step with the right foot from the medio de proporcion at point A to the proporcionado at point 1 while giving a vertical cut such that the forward step and the natural movement of the cut 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.

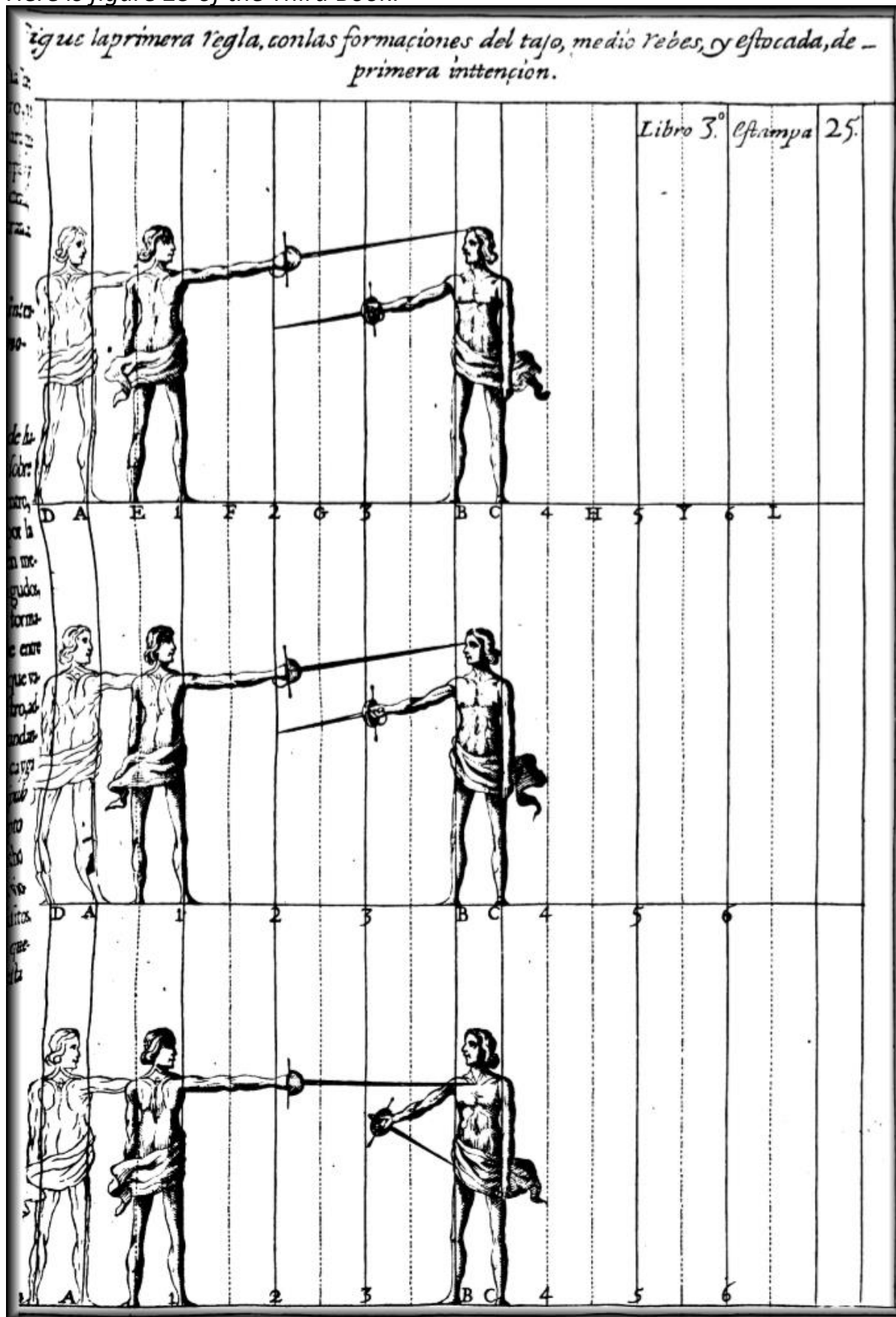
Given the same as in the previous lesson, the student will deliver a reverse half cut while following the same procedure as for the vertical cut in the previous lesson, so he will take the sword by the outside with greater degrees of strength against the lesser of his opponent's and will deviate or expel the opponent's sword from between the bodies by means of the revolution of pyramid, and with more than enough impulse will divert the instructor's sword to the left line of the student finishing as shown in the second figure of diagram 25, and 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; and they will continue 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.

Given the same as in the previous two exercises, 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, 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, with the swords 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, and 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, and with this prompt, as soon as the student completes the diversion of the instructor's sword, he will return it to the right angle by means of mixed violent and reduction movements; and this exercise will be done 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:



FOLLOWING ARE 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.

Assuming 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, and at the same time he will raise the tip of the sword to the obtuse angle so that it points to the top of the instructor's head; crossing the swords in obtuse and acute angles with greater degrees of strength against lesser degrees of the opponents and, without stopping, the student will form a portion of a pyramid from the outside to the inferior, and with the lower edge of his sword he will make a movement of diversion against the instructor's sword, throwing it outside of the student's right vertical plane, as shown in the first figure of diagram 26, note that, as the student's sword begins to leave the sixth line of his pyramid, which is in the primary plane, (which is also 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; and without cessation he will continue his pyramid of the arm, forming a reverse vertical cut, giving at the same time a step forward with the right foot from the medio de proporcion at point A to the proporcionado at point 1, and the instructor will step backwards leaving to the medio de proporcion so that the exercise can be continued giving the student the same opportunity walking forward as well as backwards until he knows that the student is able to do 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.

Given the same as in the previous exercise of the reverse cut, 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 for the exercise for the reverse cut, so he will encircle the instructor's sword, continuing the revolution of the pyramid until he reaches his right line, where he will leave it, as shown in the second figure diagram 26, and with a successive and not discontinuous action he will form a half cut along the superior and oblique plane, directing the wound along the diagonal that divides the left side of the instructor's face, giving for this 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 leaving to the medio proporcion, as has been noted, to give the student another opportunity to repeat the formation of the half cut, and 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.

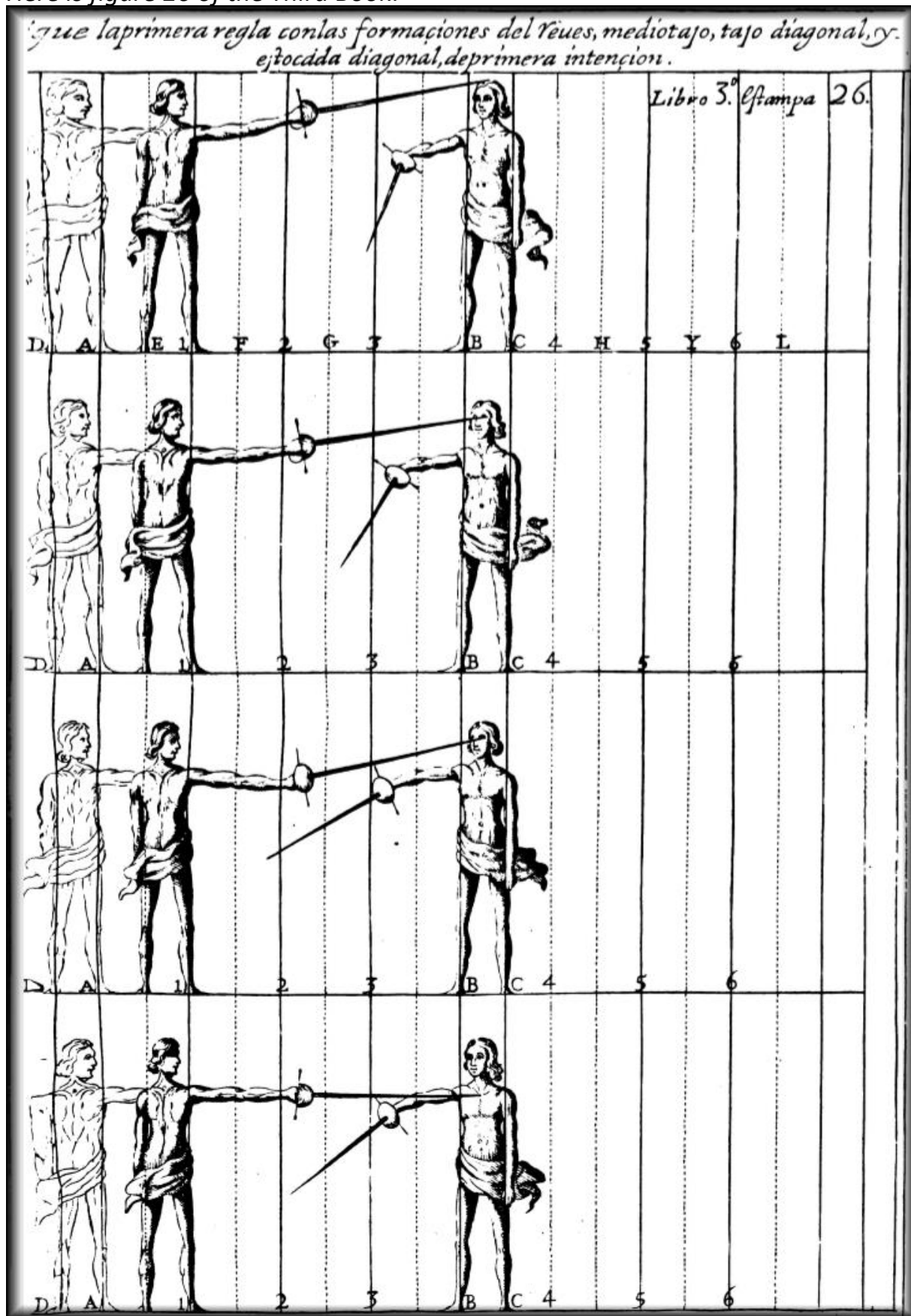
Given the same as in the previous exercises, that the instructor and the student are located at the medio de proporcion in the right angle and over the right angle, with the instructor at point B and the student at point A, the student will make contact on the inside of the instructor's sword, with the swords crossing in obtuse and acute angles, and by means of mixed natural and remiss movements, and with the tip of his sword the student will form a C, or portion of a pyramid, continuing the first movement to divert the instructor's sword with the lower edge of the student's sword, expelling it 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. And 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 be between the fourth and fifth lines of his pyramid and the sword will be in the seventh line; and the upper quillon will be in eight line of his pyramid, parallel to the horizon pointing to the student's left side.

From this position the student will give a step forward with the right foot from point A to point 1 at the same time as he forms 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 ends.

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

Given the same as the previous exercise, that the student and instructor are found 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 divert it, expelling it from between the two bodies; and after the instructor's sword has been deviated 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 and form a half pyramid with his sword from outside to above the instructor's sword and putting it on track 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; and at the same time the instructor will give a backward step leaving from the medio de proporcion to give the student another opportunity 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 THAT THE STUDENT HAS TO PERFORM WITH HIS ARM AND SWORD IN THE TRAINING THAT 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 maximum orb of the medio de proporcion at point A and the student is on the circumference of it at point B and is also in the right angle and over the right angle, and the student will be taught how to exercise with his arm and sword the formation of some techniques while taking 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 in this way.

Assuming 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 an opportunity to practice freeing the sword for a thrust by making contact with his sword on the inside of the student's sword and with the swords crossing at obtuse and acute angles, as shown in the side view of diagram 27, and the instructor will deviate the student's sword away from the right angle by means of a mixed natural and remiss movement; the student will take advantage of this opportunity 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 with the tip of the student's sword describing a portion of a pyramid whose vertex is centered on the student's hand and ending with the tip of the student's sword pointed at the instructor's right shoulder; at the same time 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 along the circumference of the maximum orb from point B to point C, leading with the right foot and with the left foot following and placed behind the right foot finishing with the 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 opportunity by making contact with his sword on the inside of the student's sword and deviating the student's sword, and the student will again free his sword to the outside while giving another curved step from point C to point 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 as 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. Repeat this exercise until the student can do it with the ease and perfection necessary to begin learning the other lessons that pertain to this rule of the curved step

of the profile of the body.

How to teach the formation 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 the vertical cut after freeing the sword. The instructor will give the student an opportunity to do this well by making contact with his sword on the outside of the student's sword and deviating it, the student will respond to this by carrying his sword to the jurisdiction of his left shoulder and forming a vertical cut; which will be directed to the line or plane that corresponds to the shortest path, and at the same time he will give a curved step with his right foot from point B to point C without getting any closer or further away than the circumference of the maximum orb, and it will be done in a manner such that the execution of the cut and the step are completed at the same time and with the sword and arm ending reasonably in the right angle.

Having done the above as noted, the instructor will give the student another opportunity to give another vertical cut while giving a curved step from point C to point D, with the instructor turning in place and aligning himself with the same lines, and 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 formation of the reverse half cut with a curved step to the right.

Given the same as in the previous lesson, 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; and the student will be given the same opportunity as in the previous exercise for the cut without any difference other than where they are executed, the reverse half cut has to be given 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 beard.

The instructor will give the student an opportunity to practice this by making contact with his sword on the outside of the student's sword and deviating it, the student will respond to this deviation by carrying 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 the right foot along the circumference of the maximum orb from point B to point C where he 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 opportunity 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 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 an opportunity to practice this by making contact with his sword on the inside of the student's sword and deviating it from the plane of the right angle with a remiss

movement, which the student will respond to by swiftly carrying his sword through the jurisdiction of his right side, and 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, from the right eyebrow to the left side of the beard; and at the same time as he executes the 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 finishing positioned in the right angle and over the right angle, and the instructor will turn in place to proceed by giving the student the same opportunity 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 formation 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 form the tangent cut following the same procedure as for the reverse diagonal cut.

The instructor will give the student an opportunity to practice this by making contact with his sword on the inside of the student's sword and diverting it from its greatest reach, and the student will respond to this as we discussed in the exercise for the tangent cut with a straight step, by 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 and then, by means of a movement of reduction, the student will direct a cut to the left cheek of the instructor, at the same the student will give a curved step with the right foot along the circumference of the maximum orb from point B to point C, where he will finish 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 and the step must not be given until the sword begins its movement of execution, and 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 same procedure as for the lesson on the tangent cut. The instructor will give the student an opportunity to practice this by making contact with his sword on the inside of the student's sword and deviating it from the plane of the right angle, and the student will respond to this by forming a reverse cut with reserved force; and the instructor will block the line where the reverse cut was to be executed, 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; and when the sword begins its sending 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 finish with the body, arm and sword reasonably in the right angle; and from this position the instructor will give the student another opportunity to continue his practice until he has stepped along the entire maximum orb.

How to teach the formation of 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 a good opportunity to practice this by, as in the past, making contact with his sword on the inside of the student's sword and deviating it some, and the student will respond to this by moving his sword through the inferior plane and describing with the tip of sword a portion of a circle 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, and 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, while at the same time giving a curved step. The student must do this without removing his guard from in front of his body and without withdrawing his arm; note that the body should not move while the first portion of the circle is described; the step from point B to point C must 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, and the student should end in this position, and 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 maximum orb.

Book Three, Chapter Eleven

Exercises that the student must perform with his arm and sword in the lessons that pertain 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:

Assuming again, as seen in the same diagram 27 used for the previous rule, that 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 and the student is on the circumference of it at point B, also in the right angle and over the right angle, and that they are presenting their right collateral planes forward, the student will be taught how to exercise with arm and sword the formation of the techniques that are done while stepping by the posture of the sword by means of a curved step, beginning with either the right or left foot, along the circumference of maximum orb while also coordinating the movements of the superior and inferior planes, adjusting them to each other in this way.

Given that the two combatants are at the medio de proporcion in the right angle and over the right angle, the instructor will give the student an opportunity 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 deviating the student's sword from the plane of the right angle by means of mixed natural and remiss movements; the student will respond, without removing his arm from the plane of the right angle, by moving his sword through the inferior plane, from where it is located on the inside of the instructor's sword to the outside, with the tip of the student's sword describing 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; and at the same time as describing the portion of a circle, or pyramid, the student will give a curved step with the right foot to his left along the circumference of the maximum orb from point B to point S, and the student's left foot will follow and be placed behind the right foot, with the student ending with his body, arm and sword in the right angle and over the right angle and presenting his right collateral plane forward as at the beginning of the exercise; note that the travel of the step and the freeing of the sword to thrust are completed at the same time.

Next, the instructor will give the student the same opportunity by making contact with his sword on the inside of the student's sword and deviating it, and the student will again free the sword to the outside while giving another curved step from point S to point R ending with the sword straight and the 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 with the instructor turning in place to his right over the heel of his right foot (around his own center) in opposition to the student's steps and aligning himself to the lines that extend from the center of the diagram to the

circumference of the maximum circle, until the student can perform the exercise with ease and perfection that is necessary to begin learning the other lessons that pertain to this rule of the curved step by the posture of the sword.

How to teach the formation 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 same procedure as for the exercise on freeing the sword to thrust, and the instructor will give the student an opportunity to practice this well by making contact with his sword on the inside of the student's sword and deviating it from the plane of the right angle with a remiss movement; the student will respond, with the help of 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 along the oblique plane, the student will form a half cut directed to the left cheek of the instructor, and 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, and the left foot will follow the right foot and settle behind the right foot so that the student finishes 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 opportunity by making contact with his sword on the inside of the student's sword and the student will again form his half cut while passing with his right foot from the medio de proporcion at point S to point R, and in this order the student will step along the entire circumference of the orb while the instructor turns in place giving opportunity with his sword to repeat the exercise.

How to teach the formation 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 same procedure as for the half cut; the instructor will give the student an opportunity to practice this by making contact with his sword on the inside of the student's sword and deviating it to the student's right line, and the student will respond to this by carrying his sword to the obtuse angle and over his head to form a reverse vertical cut directed to the top of the instructor's head; and at the same time as the natural movement of the 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 with the left foot following so that the student finishes over the right angle and with his arm and sword positioned in the right angle and with his right collateral plane presented forward, and the instructor will turn in place to give the student another opportunity to form the cut, which the student will do according to doctrine.

How to teach the formation 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 reverse vertical cut while taking a curved step to the left following the same procedure as for the exercise for the diagonal cut; and 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 an atajo on the inside of the student's sword, and after placing the atajo the instructor will rotate his hand to the extreme of fingernails below and withdraw the elbow of his arm toward his right line without any weakness or separation; and the instructor will form a C with the middle of the arm and the sword, which is the same as describing a portion of a pyramid, until the swords are in the acute angle and crossed between the combatants and cutting to the outside, and the student will be told to copy 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, while at the same time giving a curved step to his left side with the right foot along the circumference from point B to point S such that the travel of the wound and the step are completed at the same time, and the left foot will follow the right foot so that the student finishes over the right angle, and in the right angle with his arm and sword, and opposing his right collateral plane, and the instructor will rotate in place to give the student another opportunity to practice this cut.

How to teach the formation 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 same procedure as for the diagonal cut, the disposition for this is no different than for that of the cut, which you already know (from the previous exercise), where the swords are crossed between the two combatants; and so, without changing those requirements, the student will be advised that, from this position, he will lower his arm a sensible amount with a natural movement so that, with this action, he frees his sword from the instructor's, and the student will then raise the tip of his sword with mixed remiss and violent movements until it has direction; and when it has it, with a successive and not discontinuous action, he will make a forward movement firing the 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, and the left foot will follow so that he finishes positioned as shown in the diagram, and the instructor will rotate in place and, with his sword, give the student another opportunity to practice the cut, and the exercise will continue until the student has stepped along the entire maximum orb of the medio de proporcion.

How to teach 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 same procedure as for the diagonal thrust; the instructor will give the student an opportunity to practice this by making contact with his sword on the inside of the student's sword and deviating it from the right angle, in response to this deviation, beginning with his sword in the inferior plane the student will, as

described in the previous rule, form the revolution of a circle, or pyramid, until it approaches the superior plane and then, by means of a movement of reduction, he will direct a cut to the left cheek of the instructor 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 finish in the right angle and over the right angle presenting his collateral plane forward; not that the body does not move while the sword is walking its revolution, or pyramid, because the step has to be given while the sword completes its movement of execution and without removing the guard from the plane of the right angle.

How to teach the cut 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 form the cut continued with a thrust following the same procedure as in the lesson for the tangent cut; the instructor will give the student an opportunity to practice this by making contact with his sword on the outside of the student's sword and deviating it from the plane of the right angle, and the student will respond by forming his cut with reserved strength; and the instructor will block 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, and when the student's sword begins its sending movement, the student 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 finish with his body arm and sword in the right angle; from this position the exercise will continue until the student has walked the entire maximum orb through opportunities given by the instructor.

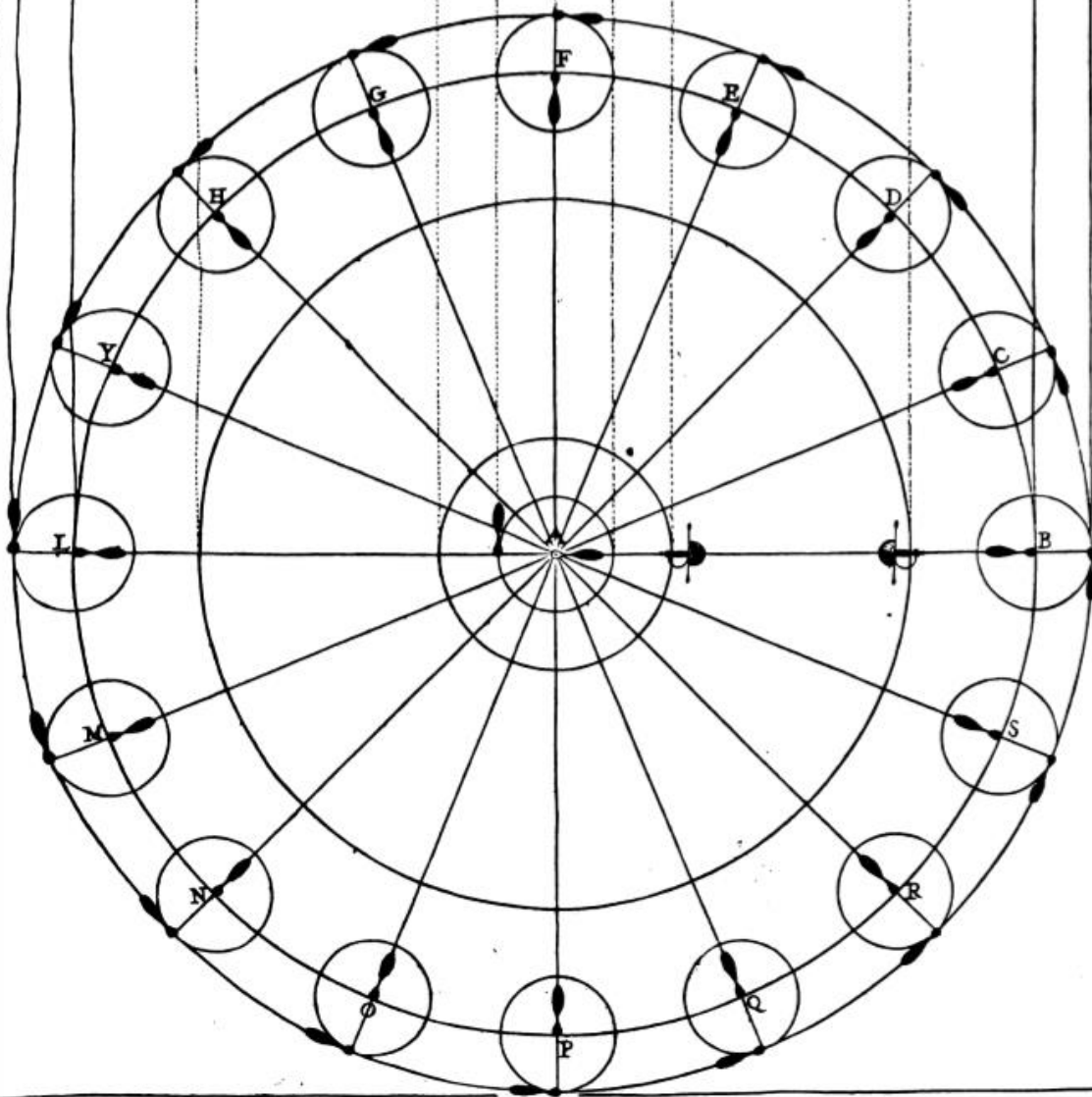
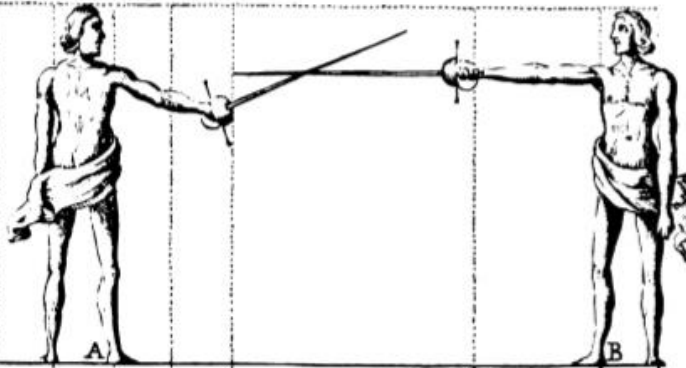
How to teach freeing the sword two times with a thrust while giving a curved step to the left.

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 a good opportunity to practice this by, as in the past, making contact with his sword on the outside of the student's sword and deviating it, and the student will respond by describing with sword a portion of a circle from the outside until it is below the guard of the instructor's sword, at which point the instructor will move to block the inside line, and 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 has to 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; and 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 opportunities to practice this until the student has continued along the entire maximum orb while freeing the sword two times for the thrust.

Here is figure 27 of the third book:

Para la 2.^a y 3.^a regla, de los exerciçios del brazo, y espada, con la stretas que pertenecen a los compases curvos por uno, y otro lado del orbe maximo.

Libro 3. Estampa 27.



Book Three, Chapter Twelve

Exercises that the student must perform with his arm and sword in the lessons that pertain 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 have declared all the figures and lines, which are considered to be on the inferior plane for the use of the steps, and that from each of these five types you are able to make a mixed step.

The step we will discuss now is given the name transverse and mixed lateral and backward, and is exercised in imitation of the approaches directed by the militia, the transverse is given passing 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, and the mixed lateral and backward is given along the line from point C to point D returning to the circumference of the maximum orb of the medios de proporcion; which is taught and practiced in this manner:

Assuming the instructor is positioned in the center of the maximum orb of the medios de proporcion, and that 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 a good opportunity 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 deviating the student's sword some, giving him an opening in the right collateral, and 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 with a thrust to the outside and throwing 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 and places 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, and the left foot follows remaining in the air and drawn near the right foot; and when the instructor deflects the thrust during its sending movement the student will form a vertical cut, leaving with the left foot, which remained in the air, and giving a mixed lateral and backward step from point C to point 2, and 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, and with his arm and sword in its greatest reach.

The instructor will turn in place to give the student the same opportunity by again making contact with his sword on the inside of the student's sword and deviating it, and 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, and the left foot will follow, without stopping next to the right foot, and when the instructor deflects the thrust the student will retreat to the medio de proporcion at point F while forming a vertical cut; and understand that the freeing of the sword and the transverse step must end their travels at the same time; and after the instructor deflects the thrust that the mixed lateral and backward step is given during the natural movement of the execution of the vertical cut and that the cut is not thrown with so much force that the sword lowers to the acute angle; but that it is of such reserved intensity that it remains in the right angle; and if it descends to the acute angle it is by a reasonable amount.

The instructor will continue teaching the lesson to the student in this manner until the exercise continues along the entire circumference of the circles of the maximum and the sword.

How to teach the freeing of the sword 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 instructed in the formation of freeing the sword followed by a reverse half cut; the instructor will give the student an opportunity to do this that is no different than in the previous exercise for the freeing of the sword followed by a vertical cut, and the requirements for the step that the student must give are unchanged, nor is the formation of it any different than in the place where it is to be executed; because the sword goes to the same jurisdiction of the left shoulder for the vertical cut as for the reverse half cut. The vertical cut closes a circle because it is executed in one of the vertical lines and the reverse half cut does not close it; 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; thus the instructor will make contact with his sword on the inside part of the student's sword, and the student will respond by giving a transverse step (with the right foot) from the medio de proporcion at point B to the proporcionado at point C while freeing the sword to thrust; and when the instructor diverts the thrust to the outside during the student's sending movement (as said in the exercise for freeing the sword with a vertical cut) the student will use the deviation to form a reverse half cut, leaving with a mixed lateral and backward step with the left foot, which will be in the air, to the medio de proporcion and maximum orb, and the right will follow after and be placed in front so that the student is positioned over the right angle at point D, as seen in the footwork diagram (figure 28).

The instructor will turn in place so as to have equal correspondence of planes and lines to continue the exercise and give the student another opportunity to pass from the medio de proporcion and maximum orb to the proporcionado and orb of the sword and leave 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, following the freeing of the sword and reverse half cut, the student must be prepared to manage the reverse diagonal cut and the vertical cut; to give the student an opportunity to practice this, the instructor will make contact with his sword on the inside part of the student's sword and deviate it, and 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 forming a reverse diagonal cut with the sword crossing obliquely with sufficient strength that it will cut the quadrangle or square this is imagined on the face from the right eyebrow to the left side of the beard; and when

the instructor deflects or defends this reverse diagonal cut with a mixed remiss and violent movement to the outside the student will use the impulse of this to form a vertical cut directed to one of the lines of its name that are imagined on the head; the student will go out cutting during the 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; and observing this the instructor will turn in place to give the student another opportunity to continue the exercise, which he will teach perfectly.

How to teach the formation 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 opportunity that the instructor gives the student does not differ from the previous exercise in any way; and so the instructor will make contact with his sword on the inside part of the student's sword and deviate it, and the student will respond to this by forming a reverse diagonal cut while at the same time giving a transverse step from the medio de proporcion at point B to the proporcionado at point C, and when the instructor deflects this reverse cut the student will use the impulse of it to form a reverse half cut; whose execution will be directed to the face of the instructor, and the student will leave with a mixed lateral and backward step that is given with the left foot, which was in the air, from the medio proporcionado at point C to the medio de proporcion at point 2, and the right foot will follow and be placed in front of the left foot at point D so that the student is positioned in the right angle as seen in figure 28.

How to teach the formation 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 procedure as for the reverse diagonal cut with a reverse half cut; the opportunity 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 deviating it, and the student will respond to this deviation by beginning the revolution of circle through the inferior plane from the inside until it comes to the outside and superior closing a spherical figure with the executing movement, or movement of reduction, directed to the left check of the instructor; and when the movement of reduction is given to execute the wound a transverse step must also be given from point B to point C in such a manner that their travels are completed at the same time, and the student will immediately leave with the left foot, which remained in the air, to the medio de proporcion, and maximum orb, finishing with his arm and sword very straight and reasonably in the right angle, and the instructor will turn in place to continue giving the student an opportunity to continue the exercise.

How to teach the formation 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, following the tangent cut, the student will be told how to form the reverse cut continued with a thrust; the instructor will give the student and opportunity to practice this by making contact with

his sword on the inside part of the student's sword and deviating it. The student will respond to this by forming a reverse cut; and when the instructor block 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 goes with the sending movement to execute the thrust; and since at the time of execution the student must have his left foot in the air without having set it down next to the other foot that gave the transverse step, he will go back retreating to end up at the medio de proporcion with his arm and sword remaining reasonably in the right angle, and the instructor will turn in place to give the student another opportunity 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 reverse cut continued with a thrust; to give the student a good opportunity to practice this, the instructor will also make contact with his sword on the inside part of the student's sword and deviate it somewhat. The student will respond to this by describing with the tip of his sword a small portion of a circle from where it is on the inside, passing below the guard of the instructor's sword, and when the instructor goes to block 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 to his right side with the right foot from the medio de proporcion at point B to the proporcionado at point C and the left foot will follow without stopping next to the right and the student will leave 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, and the instructor will turn in place to give the student another opportunity to continue the exercise.

How to teach the formation of the cut 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 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 he will place his arm and sword in the right angle and tell the student to, with only a movement of the hand, turn it so that it is placed nails below, and make with his sword a portion of a circle through the lower plane, passing it beneath the instructor's sword until it is taken to the outside, crossing or touching the inferior edge of the strong third of his blade against a little more than a third of the opponent's and, without stopping the motion, will include the instructor's sword in the revolution of a circle or pyramid, expelling it or diverting it from between the two bodies causing both swords to go to the student's left line, and without cessation he will form a cut of first intention; and the first semi-circle when the sword passes underneath will be made only with the hand; and the circle or pyramid that deviates the sword and forms the cut is made with the smallest revolution or turn that the arm can give; note that the transverse step to the right side with the right foot from the medio de proporcion at point B to the proporcionado at point C should not be given until the natural movement of the cut starts its travel; because you must first see and visually sense that the instructor's sword has been deflected or diverted from the (path of the) transverse step; and the left foot, which must be raised for a time, follows and, without setting it down near the right foot,

retreats giving a mixed lateral and backward step, without the right foot being neglected in the swiftness it must have in following the left, so that the natural movement with which the sword descends to execute, and that of the retreating step, deliver the wound at various points up to the position of the right angle; and so the execution of the wound and leaving 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, and in this form the exercise of this cut of first intention will continue.

How to teach the formation 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 cut of first intention; for which 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 to the outside in the amount noted, 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 diverted to the student's left line, and from that mixed line high and to one side, he will form a reverse half cut with an oblique movement and a transverse step to the right side with the right foot from point B to point C, which is given when the sword begins its movement of execution such that the travels of the wound and the step end at the same time, and the step 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; because in no technique shall the student remain to be injured, and so 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 be given another opportunity to continue the exercise in the form explained.

How to teach the formation 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 formed the instructor will place his sword 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 missing any of its requirements, and from there the student will include the instructor's sword in the greater portion of pyramid, expelling the enemy's sword with a natural movement mixed somewhat with a remiss movement to the student's left line, making the diversion with such impulse that, although the opponent's sword reaches the ground, the student's sword participates little in the low line, with this the student's future acts will be prompt and the mixed violent and accidental movement 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, and the left foot will follow the right and remain in the air so that at the point when the forward movement of the sword completes 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,

where he will finish over the right angle and with his arm and sword in the right angle as shown in the footwork diagram; from this position he will be resolved to be given opportunity to continue the exercise in the above-mentioned form.

Book Three, Chapter Thirteen

Important exercises for the student's arm and sword in the training pertaining to the transverse step and mixed lateral and backward step by the posture of the sword.

How to teach the freeing the sword followed by a cut with this step.

Fifth rule:

Assuming the two combatants are positioned at the medio de proporcion in the right angle and over the right angle with the instructor at the center of the maximum orb of the medios de proporcion at point A and the student on the circumference of it at point B with each presenting their right collateral planes to the other; from this position and medio, the instructor will give the student an opportunity to manage the freeing of the sword followed by a vertical cut; to do this the instructor will lower his arm through primary plane so that it participates in the acute angle while at the same time raising the sword to the obtuse angle, crossing the student's sword on the inside part in obtuse and right angle, and deviating it from the plane of the right angle with a remiss movement as demonstrated in the side view at the top of figure 28; with which the student is given an opportunity, aided by this generative movement, to describe a semi-circle from the inside to the outside freeing his sword for a thrust directed to the instructor's shoulder while at the same time giving a transverse step with the right foot from the medio de proporcion at point B to the proporcionado at point S; and when the instructor deflects this thrust to the outside during the student's sending movement the student will use the instructor's generative movement to form a vertical cut directing its execution to the top of the instructor's head, retreating afterwards to the circumference by means of a mixed lateral and backward step with the left foot to the medio de proporcion and maximum orb at point R; and the instructor will turn in place to continue the exercise again as many times as necessary.

How to teach the freeing of 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 learning to free the sword with a vertical cut; the opportunity for its formation is the same as in the previous exercise; and so the instructor will make contact with his sword on the inside part of the student's sword and deviate it, and the student will respond to this by means of a transverse step with the 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; and when the instructor deflects this thrust to the outside the student will use this to carry his own sword to his mixed high and left side line from where he will direct a reverse half cut to the face of the instructor; and to complete the formation, the student will leave with his left foot by giving a mixed lateral and backward step from point S to point R, which is at the medio de proporcion and on the maximum orb, where he finish with his arm and sword straight and with his body presenting his right collateral plane forward, and 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 formation 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 after having learned to free the sword with a reverse half cut; the instructor will give the student a good opportunity to practice this by making contact with his sword on the inside of the student's sword and diverting it. The student will respond to this by means of a transverse step with the right foot, passing from the medio de proporcion at point B to the proporcionado at point S and, using the energy of the instructor's deflection, forming a reverse cut performed such that the travel of the step and the executive movement of the reverse cut are completed at the same time; and, when the instructor deflects the student's cut to the outside during the natural movement of the cut, the student will form a vertical cut while exiting 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 another opportunity on the student's sword so that the student can continue the exercise, going with the formation from the maximum orb of the medios de proporcion to the orb of the sword of the medios proporcionados and, after the execution, returning to the safety of the place, or post, of the maximum orb and line of the circumference of one and the other combatants.

How to teach the formation 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 form the tangent cut continued with a thrust after having learned the reverse cut followed by a vertical cut; the opportunity to form this is also given by the instructor making contact with his sword on the inside of the student's sword and diverting it some, and the student will begin the revolution of a circle through the inferior plane to the outside and superior part, directing a cut as discussed in the exercise for the straight step; and when the instructor blocks this 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 with his sword another portion of a pyramid beneath the instructor's blocking sword until the student has place his point on the outside part with direction to the right shoulder or the face of the instructor and the student will then execute a thrust, giving for its achievement a transverse step with the right foot to the opponent's side from the medio de proporcion at point B to the proporcionado at point S from where he will retreat by giving a mixed lateral and backward step with the left foot until he ends up at point R on the maximum orb of the medios de proporcion; and the instructor will turn in place to give the student another opportunity to continue the exercise.

How to teach the formation of the vertical cut 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 form the vertical cut continued with a thrust after having learned the continued tangent cut; to give a good opportunity to practice this, the instructor will make contact with his sword on the outside part of the student's sword and deviate it some. The student will respond to this by forming his cut; and when the instructor blocks this cut during its execution, the student will return, by means of a portion of a pyramid described below the instructor's sword to continue with a thrust executed to the outside part of the instructor; for which the student will give a transverse step with the right foot to the left side from the medio de proporcion at point B to the

proporcionado at point S such that step and the forward movement of the thrust end their travels at the same time, and 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; and the instructor will turn in place to give the student another opportunity with the 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, after having learned the continued vertical cut, 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; and the other the opposite, from the outside to the inside, and this will happen by the posture of the sword with a transverse step and a mixed lateral and backward step. The instructor will give the student a perfect opportunity to practice this by making contact with his sword on the outside of the student's sword and deviating it some, and the student will respond, without removing his guard from in front, with only the articulation or governing of the hand, by describing with the point of his sword a semicircle through the inferior plane from the outside to the inside; and 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; and when he describes 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, and the left foot will follow and, without the left foot stopping next to the right foot, it will give a mixed lateral and backward step to the medio de proporcion at point R on the maximum orb; and the instructor will turn in place to give another opportunity 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, after learning to free the sword two time, the student will learn to form the reverse cut of first intention; the opportunity 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 [editor's note: the degrees of strength of the sword are numbered from weak to strong, so the student will engage the instructor's sword weak to weak, but with a small advantage in degrees of strength]; from this position, with redundant 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 sword to his right line and the left line of the instructor where he will leave the instructor's sword diverted, and with a successive and not discontinuous action of his own sword, he will end the pyramid by forming a reverse cut of first intention that is directed to the top of the instructor's head, giving for its achievement a transverse step with the right foot to the left side from the medio de proporcion at point B to the proporcionado at point S such that the travel of the step and the natural movement of the reverse cut are completed at the same time, and with the left foot

following the right, but not placed down next to it, he will retreat to the medio de proporción and maximum orb at point R, where he ends up presenting his right collateral plane with the sword and arm very straight; and the instructor will turn in place so that there is correspondence between the lines and planes of the instructor and the student so that with relief and freedom he can proceed to give another opportunity 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 proporción, after learning the reverse cut of first intention, the student will learn the half cut, also of first intention; the opportunity 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; and so 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 and, with a successive action, 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 beard, giving at the same time a transverse step with the right foot to the opposite side from the medio de proporción at point B to the proporciónado at point S with the left foot following the right without stopping next to it and the student will leave giving a mixed lateral and backward step with the left foot to finish at point R on the maximum orb and medio de proporción; and the instructor will turn in place to give another opportunity on the student's sword to continue the exercise in the same order.

How to teach the diagonal cut of first intention with a movement of diversion with this step.

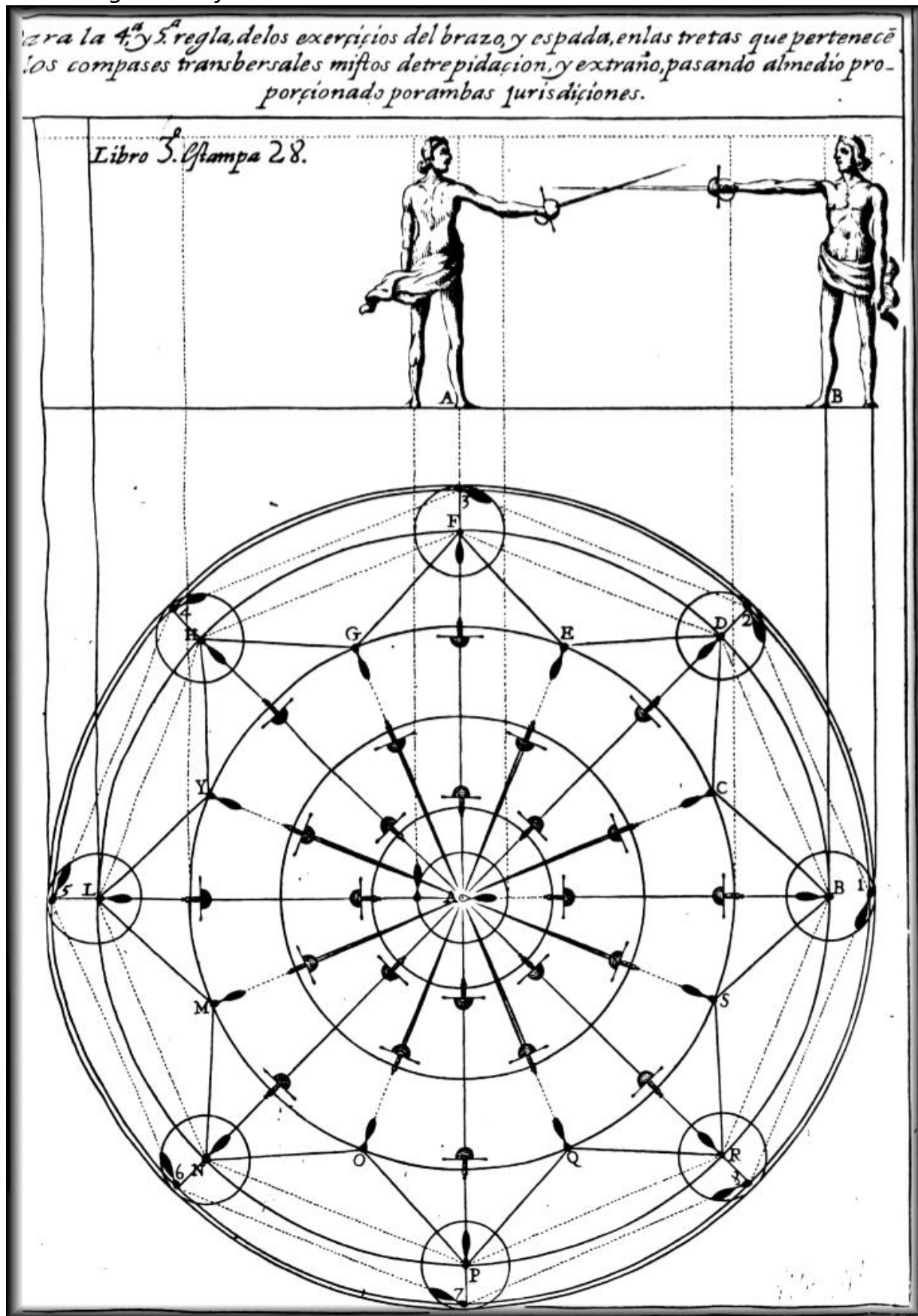
Given the same, that the instructor and student are found at the medio de proporción, after learning the half cut of first intention, the student will learn the diagonal cut, also worked in first intention; the instructor will give the student an opportunity to practice this by telling the student to 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, and 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 left cheek of the instructor from the eyebrow on that side to the side of the beard on the opposite; and at the same time that he executes this cut the student will give a transverse step with his right foot to the left side from the medio de proporción at point B to the proporciónado at point S, and the left foot will follow the right without being set down next to the right, and the student will leave 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 proporción, and the instructor will turn in place to proceed, giving the same opportunity to the student and 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, after learning the diagonal cut of first intention, the student will learn the thrust of the same name, also worked in first intention; the opportunity given for this is no different 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 and 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 the sword with a mixed violent, reduction and forward movement, striking a thrust to the tangent or face above the instructor's arm, to achieve this the student will give at the same time a transverse step with the right foot to the left side from the medio de proporcion at point B to the proporcionado at point S, and the 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 the left foot so that he ends up at point R on the maximum orb of the medio de proporcion; and the instructor will turn in place in opposition to the steps of the student so that there is correspondence in the planes and lines of the instructor and the student so that he can continue giving an opportunity with the swords in pursuit of this exercise.

Although in this 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; and thus we try to measure the distance in a manner so that there is no risk; and also a reserved amount of intensity will be used and not excessive or unreasonable force. This refers to the part of the student since the instructor who is capable in this science always lives with caution of the risks he may suffer through carelessness or the 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: because 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.

Here is Figure 28 of the Third Book:



Book Three, Chapter Fourteen

Important things for the instructor to consider before beginning to teach the student the ways there are to place atajo, be they physical or virtual.

Assuming the student has, by means of the preceding exercises, learned to coordinate the movements of the superior plane with those of the inferior; and is able to manage their formations with the necessary freedom and gallantry, the instructor will be able to teach the student in the forms of placing atajo and the requirements each one has when the opponent's sword is found to be reasonably in the right angle, and then afterwards to inform the student of the real and virtual atajos that can be made in opposition to whichever of the other lines the opponent may position himself in, and with this foundation the student will be able to begin to learn the execution of the techniques so that he can storm the fort of the opponent. And for the instructor to know how to minister this teaching he must know in advance the following notices:

FIRST NOTICE

The Diestro must know the strengths and weaknesses of the opponent's position with the sword in order to successfully storm his fort.

Notwithstanding that the second book gives the necessary knowledge of our conceptual fort and how the student should form it in battle in order to defend himself and attack, as if it were real and true, and the material in the second book was thorough, with particular and universal concepts that were noted, and 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 its greater and lesser reach: we will now refresh the Diestro's memories by again giving notice of the quality of the fort and of the strengths and weaknesses that it has, imitating the military in this: whose principal concepts are reduced to two, which are to defend and to attack; and how the Diestro is to defend himself in his fort we have dealt with in the Book of Art; and so 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 in order 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, recognizing first the opponent's strengths and weaknesses and the defects of the opponent's positions so that the student can use them to his advantage in order to defeat his opponent; and for the student to have universal knowledge of all of this, it is necessary to lay down some principles and that these principles are certain and supported by evidence; and because in the organization and composition of a man there are found strengths and weaknesses that are useful for this science, 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, and 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 on a man for the exercise of this science and, in particular, there is talk about 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 the right vertical plane and, although in this plane the opponent has the greatest reach, he also has the greatest weakness because the arm is totally disunited with the rest of the body.

Another is when the opponent is positioned in the left collateral plane, in which he has the greatest strength and least reach because the arm is united with the body, and 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; and the opponent has greater reach in the right collateral because it is closer to the vertical plane on the same side, and as the opponent's position approaches the right vertical plane his reach increases; and the farther he is from the right vertical plane his reach decreases and his strength increases because the arm is more united with the body.

And when the opponent positions himself in the diametric plane of the chest he will have greater strength than in the right collateral, but less reach, and so we say that the three planes of vertical, collateral and diametric are for working from a distance and that the left collateral plane is for 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, and when the opponent has weakness the Diestro will oppose it with strength, and when the opponent is positioned with greater strength the Diestro will oppose it with greater reach, always seeking to make these oppositions from the medio de proporcion and not breaking from there to wound without having occupied the correct plane of the opponent to be able to do it; note that when the opponent is positioned in the planes of greatest strength he will be able to more easily enter to make a movement of conclusion; and in 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 and the jurisdiction of each them, the Diestro must maintain the principle of opposing strength against weakness and greater reach against lesser reach; and because we will give, in its proper place, individual notice of the correct use of these planes in teaching the techniques we will not discuss them further here.

SECOND NOTICE

There are four universal movements that have been discovered for the use of our 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 of achieving the goals of self-defense and attacking the opponent, soldiers are given training in the handling of weapons: likewise, we must prepare our Diestro to conduct himself so that he can skillfully achieve both.

And so the first thing that has been taught is to advise the student that everything to be worked in this faculty is reduced to movements of the body and the arm with the sword in hand, and we have given knowledge of different types of movement for the ease and satisfaction of the Diestro.

We say that all of the techniques that can possibly be formed must consist of four main

movements, two of the body and the others of the arm and sword, and they are coordinated so that they complement each other in order to defend and attack; the first two that occur in all of the techniques is the one of the Diestro impeding with his arm, sword and guard the plane that the opponent places his sword in and aligning them in a way that corresponds directly to the position of the opponent's sword that enables the opponent to attack the Diestro and, at the same time that the Diestro is impeding these planes, he has to 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; and by means of this step the Diestro will oppose the plane the opponent must occupy with his sword to attack, and these two movements look to the defense and security of the Diestro while acquiring disposition with them to wound.

And, of the other two movements, one pertains to the arm and sword, and the other to the body; and, along with that of the arm and sword, the Diestro will, by means of his step, occupy the appropriate plane to attack with a thrust, vertical cut, or reverse vertical cut, or 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; because they not only serve to guide the formation of all the techniques, but their knowledge also informs the Diestro whether or not the opponent is fulfilling these requirements; and if any of these requirements are missing it will be such an essential defect that it will give the Diestro an opportunity to attack.

And the same knowledge of these precepts allows the Diestro to know if the postures that the opponent positions himself in are of a quality that obliges the Diestro to connect with his sword or, if this is not the case, to move to attack immediately because many times, as you will find in the discourse of this work, the Diestro will not need to make practical use of these four precepts to form his techniques because he finds an opportunity in the carelessness or imperfection of his opponent's actions.

And we can note some specifics about this universality so that not everything is left to the advice in the discussion of the techniques; that if the opponent is positioned in such a way that the Diestro must connect 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 of the arm and sword and of the body will serve first to use the Diestro's sword to remove, to one side or the other, the opponent's sword to the vertical planes that serve as the bulwark of his defense, which will impede the plane the opponent would use to attack; and the second purpose is for the step that the Diestro gives with the body to oppose the plane that he intends to wound in; and the other two of the body and of the arm and sword so that the Diestro is able to wound with effect.

If the opponent is positioned with his sword in a manner that does not oblige the Diestro to set it apart to any of the four parts, in these cases 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.

Or 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 in this case the Diestro will defend himself by impeding the plane by means of the pyramid of his arm and guard; and if the opponent places his sword in the lines that touch on the jurisdiction of the acute angle, the Diestro guards 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 so 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 that Diestro has to make to remain defended and counterattack.

And 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 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 wants to attack the opponent, having chosen his medio and impeded the plane, or planes, in the manner referred to, if the opponent does not move the Diestro will be able to immediately wound him in the plane that the Diestro has chosen to oppose at that medio with the appropriate type of attack.

THIRD NOTICE

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 have these two purposes: The first, is to secure your defense; and the second is to defeat, or wound your opponent if convenient.

The first part, that of the defense, comes from the Diestro always keeping the opponent's sword outside of the angle of the Diestro's vertical planes of defense that form the bulwark of his conceptual fort; and so these touch each side of the Diestro's personal cylinder; and the concurrence of them will be at 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. And the second part, that looks 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 dis-equality exists in favor of the one who uses the technique.

This distance, or distances, are called medios proporcionados in Destreza. Some are far away, others are close and others are located between these two extremes; as was 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; and those that we say are executed from afar are done on the first

orb, and those that are executed close are done on the third orb; and the ones executed in between those two extremes are done on the second orb; and knowledge of this is necessary to clearly understand this teaching.

In order to correctly use these medios proporcionados to execute 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.

Of 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 the Diestro has placed the opponent's sword outside of the angle of the vertical planes of defense that form the Diestro's bulwark.

This can be achieved in four different ways; two from the inside with superior or inferior angle; and the other two to the outside using these same angles, always applying greater degrees of strength on the Diestro's sword against lesser degrees of strength on the opponent's sword.

The second method that the Diestro can use to remove the opponent's sword from inside the Diestro's planes of defense is to change his own position by giving a step to the medio proporcional by the posture of the sword or the profile of the body and using a superior or inferior angle to either side; and so, 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; in these terms, this fits the definition of the universal atajo, because the Diestro is using it in a way that does not allow the opponent to reduce to attack the Diestro directly; and this achieved in another four ways, with superior and inferior angle and on either side and in both jurisdictions, as has already been said.

The two ways that the opponent can place his sword outside the Diestro's vertical planes of defense are each subdivided into another two ways in this manner: two are voluntary and two are because of the opponent's lack of skill or carelessness.

Of 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 of what he needs to do with it, he places his sword in one of the two vertical planes of the Diestro's defense, many times giving the Diestro an immediate opportunity to attack.

The other way is when the opponent places his sword in one of the simple or mixed lines, separating 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.

Of the other two ways that the opponent can work through carelessness or lack of skill; the first is

when the Diestro makes a direct attack [*acometimiento*] by the posture of the sword or the profile of the body; 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.

And the other way 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 responds to this at the same time by removing his sword so that the opponent's sword will go outside of one of the Diestro's two planes of defense.

There is another way in addition to the ones mentioned above that the opponent can do this, such as when he raises his sword through the primary vertical plane and separates it a little to one side or the other of the high line; and so, 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; although, 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 postures of his opponent if he uses the pyramid of his arm and guard, which can only defend, 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; because it is capable of impeding any of the postures that the opponent can make in the right angle and in the jurisdiction of the obtuse and acute angle and to one side or the other while, at the same time, maintaining the precepts of the art; and this does not prevent the Diestro from using the diagonal lines if he likes or if it is appropriate; the Diestro can place his sword in the jurisdiction of these three angles in opposition to the postures of the opponent; but 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 often the Diestro will also discover an immediate opportunity to attack from 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; and so, all that remains for us now are the other two movements; one of the body, that serves to pass to 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 formation of the techniques begins, and the three interior orbs closest to it, which are the first ones from the point in the division of the opponent's sword, serve to show where the Diestro has to give his steps to execute the techniques from afar, in close and for the movement of conclusion.

Not all of the points that are on these orbs are appropriate to choose for the execution of each of the techniques. The Diestro must have continuous dis-equality 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. Together with this dis-equality, 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 that we understand to be the orbs on the inferior plane, and these intersections determine the place of each of the medios proporcionados, as we have explained in great detail in our universal diagram and, in it are indicated with lines the steps the Diestro must give for the techniques of first intention, passing immediately from the medio de proporcion to the proporcionados.

And, for greater safety, the Diestro has been taught to pass from the medio de proporcion to the proporcionales, which are located at the vertices of our isosceles triangles of either jurisdiction, and their sides and perpendicular lines serve to guide the movements of the body to the medios proporcionados, which are determined by them, which is clearly seen in the same diagram that we refer to.

And 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, some horizontal and oblique planes, our pyramids and the types of movements with which it is possible to wound; and the types of angles that can be formed and the jurisdiction of each, in particular that of the right angle, and to avoid repetition we will refer the Diestro to the previous discussions where all of these subjects were explained very clearly; the rest will be covered in the discussion of the techniques that follow after that of the atajos since the techniques make use of the doctrine that results from them according to the requirements of each one.

With all of the above, the Diestro has been given a universal knowledge of how to deal with the opponent in order to defend himself and attack if he wants to; and since the Diestro cannot be certain that 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; and this is achieved in two ways.

The first is for the Diestro to enter with a resolution 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, and for this he always uses the movement of the body, giving a mixed lateral and backward step, assuring that the opponent's sword does not have correspondence to the Diestro's body, and the Diestro also makes another movement with the 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 other diagrams; and the Diestro will also use other steps, which are left explained by means of the diagrams so that our universal explanation is not lengthened.

FOURTH NOTICE

True understanding the Diestro must have of the touch and contact of the swords to form his techniques with security.

After having explained the four universal movements that occur in every technique, in the manner referred to, it is advisable to explain the differences between touch and contact and between the different degrees of contact so that, having acquired this knowledge, the Diestro can, with practice, take advantage of it in battle, and so that it will come to be almost like what the military calls ruses or stratagems, and with practice the Diestro will be able to calibrate these contacts to force his opponent, if they are not scientific, to adjust to them and create an opportunity to work whichever technique the student wishes to execute; and to understand this:

Assuming the same as in our universal figure (Diagram 18), that the two combatants are positioned at the medio de proporcion with the Diestro at point A and the opponent at point B, and that the Diestro puts his sword on the inside part and above the opponent's sword with greater degrees of strength and recognizes that the opponent offers no resistance and, without allowing the swords to separate, the Diestro carries the opponent's sword while passing with his body to occupy the medio proporcional on his left side at point D, while maintaining the precepts that have been previously given, and he places the opponent's sword in the opponent's right vertical plane, B-S, and if, in this position, the Diestro separates his sword and the opponent's sword remains in the same plane, B-S, then in this case we will say that 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; and 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's from plane B-S to the opponent's collateral plane, B-A, we will say that this is contact of the second degree.

And 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 passes the Diestro's sword moving 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.

And 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 referred to in the previous example such that when the Diestro separates his sword the opponent's sword moves past the Diestro's sword to the opponent's vertical plane of the chest, B-T, we will say that this is contact of the fourth degree.

And, although it sometimes happens in battle with men who are not scientific, that they 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, because with any of the above mentioned grades of contact the Diestro will have sufficient opportunity to work his techniques safely 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 on 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.

Assuming that the two opponents are positioned at the medio de proporcion with the Diestro at point A and the opponent at point B, and that the Diestro puts his sword above and touching the inside of the opponent's sword, and that the Diestro gives 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, and that at the same time the Diestro gives this step he places an atajo on the opponent's sword placing it in his collateral plane, B-A, and if when the Diestro removes his sword from the subjection the opponent's sword remains in the same plane, B-A, we will say that this is only touch or impediment and that the opponent did not make any impulse of resistance.

And 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 that this contact in the jurisdiction of the profile of the body is of the first degree.

And 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 move to the opponent's vertical plane of the chest, B-T, we will say that 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 on 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 and 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 that this is only touch or impediment without any impulse of resistance.

And 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.

And 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 that this 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 that this is contact of the third degree.

And 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 that 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 that the Diestro will be able to understand how the degrees of contact have been divided and are described in the following exercises where the student moves from the medio de proporción to the medios proporcionales at point D by the posture of the sword and at point C by the profile of the body.

And also because all of the techniques are formed not only with these degrees of contact, but also with much more security, and with better disposition, from these two medios than from any other medio; and not because the use of these degrees of contact are not universal, since they can be worked from wherever the Diestro finds himself on the circumference of the maximum orb of the medios de proporción, D-A-C.

Although the Diestro is able to use these degrees of contact when he finds himself positioned with his opponent at the medio de proporción, A-B, this is the most dangerous position to do so since both opponents have equal potential there: although, from this medio de proporción, if the Diestro does not find in the opponent's sword more than touch, then the Diestro is able to work any of the techniques of first intention and of the quarter circle to either side.

But 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, from the inside, and without changing position he carries the opponent's sword by the posture of the sword and subjects it in the opponent's vertical plane, B-D, and if the Diestro removes his sword from the subjection and the opponent's sword remains in the same plane, we will say that this is only touch.

And 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 passes to the B-A plane and is in line with the Diestro, we will say that this is contact of the first degree.

And 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 that this is contact of the second degree.

And 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 that this is contact of the third degree.

But if the Diestro is positioned with his opponent at the same medio de proporcion, and the Diestro places his sword 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 that this is only touch because the opponent has not made any resistance with his sword.

And 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.

And 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 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 that this is contact of the second degree.

And 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 that has been said so far is about touch and the degrees of contact when the opponents are positioned at the medio de proporcion and the Diestro takes the opponent's sword to the inside or the outside and subjects it in different planes and at different medios, adjusting for these, by means of practice, the touch and degrees of contact that the Diestro can make when subjecting the opponent's sword with his own; the same has to be understood, without any difference, if 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, and the opponent can cause the subjection in any of the same planes and the other planes are used to verify the degrees of contact, because the universal diagram, as was explained earlier, is common to the two opponents and each of them has in it the same as the other, as is seen in its construction; and so 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 the 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, and that this is only for ease of explanation; and this does not imply that any atajo is better than another, only that there are diverse ways to form them and each one is made in Verdadera Destreza.

Proposition 1 Problem

First Atajo

Assuming the two combatants are positioned at the medio de proporcion over the right angle, with the Diestro at II-A and the opponent at LL-B, and that 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 passes the primary vertical plane, and that the opponent communicates with his sword one degree of contact.

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 above.

For more clarity and better understanding we will include in this proposition, and in the ones that follow, all the requirements that are necessary for each of them and divide them into the requirements that have to be met before the step is given, those that must be met at the same time as the step is given, and those that are left until after the step has been given; and after 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 narrow as possible.

The first thing the Diestro must do is shift the weight of his body over his left foot while at the same time lowering his arm through the primary vertical plane to the sixth line of his pyramid, until the pommel of his sword reaches the middle horizontal plane, and raising his sword to the second line of his pyramid, until the point is at the height of the top of his head, or the ninth horizontal plane, and, at the same time, the Diestro will make contact with the lower edge and strong third division of his sword against the second division of the opponent's sword [editor's note: Rada divides the sword into four equal parts numbered 1 to 4 from weak to strong]; and 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 his pyramid and his upper quillon is in the third line of his pyramid, and the opponent's sword is carried to the fourth line of the opponent's 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, and then the Diestro will 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 we give by doctrine that the opponents have chosen the medio de proporcion and have placed their swords in parallel lines that are as narrow as possible.

The first thing the Diestro must do is to shift his weight over his left foot. This must be done so that the Diestro is able to step quickly with the right foot to the necessary place.

At the same time the Diestro must lower his arm through the vertical plane to the sixth line of his pyramid until the pommel of his sword reaches the middle (horizontal) plane while raising the sword to the second line of the Diestro's pyramid: The purpose of this is to impede the opponent's sword on 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 more brief movement as the opponent does so.

At the same time the Diestro must make contact with the lower edge and strong 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, and 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 opportunity for successive actions.

And without altering this point of contact, the Diestro must make a small movement to his left side such that his sword comes to participate in the ninth line of the Diestro's pyramid and his upper quillon is somewhat in the third line of his pyramid, and the opponent's sword is carried to the fourth line of the opponent's pyramid so that it is on the Diestro's left defensive plane; this is so that, 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 an opportunity to attack; and 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, and therefore the Diestro is able to give his step with the same assurance that the opponent cannot attack him.

And the Diestro must 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 NOTICE

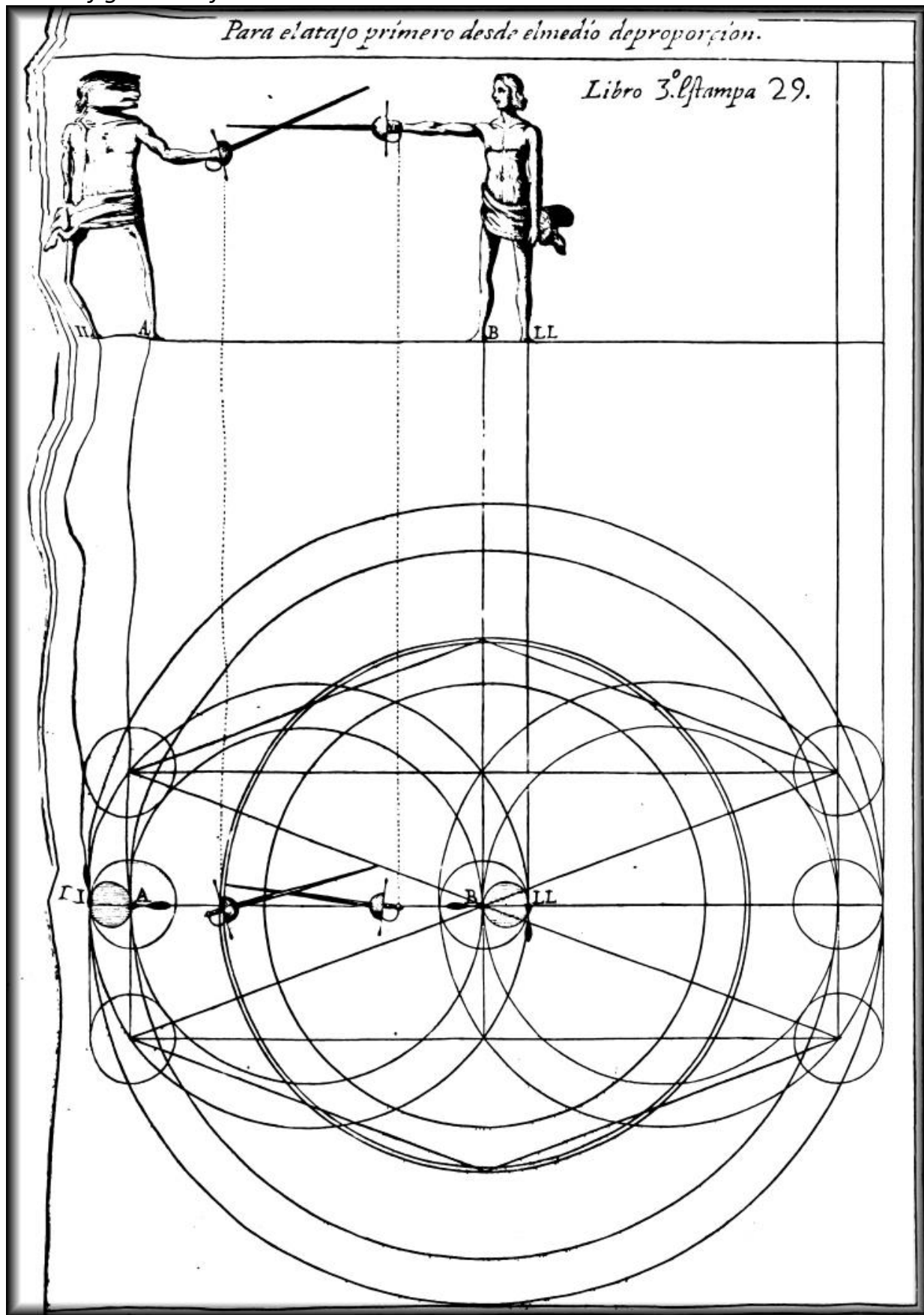
It is assumed that the Diestro should perform this atajo with some degree of the third division of his own sword against another degree that corresponds more immediately to the second division of the opponent's sword; since the Diestro cannot anticipate in advance how much strength or weakness the opponent will apply with his sword he must adjust the grade 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 NOTICE

At the same time the atajo is applied to the inside or the outside, the opponent will often give a step to break the distance, 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 to recognize that, when the opponent begins to apply this violent force to overcome the atajo the Diestro must in no way struggle to subject the sword because this will only serve to give the opponent an opportunity to wound the Diestro; instead, the Diestro must quickly change intention after failing to place the atajo and he must keep his arm and the guard of his sword positioned for his defense, passing below that of the opponent; at the same time, the Diestro will give an advisable step to move his body away while placing a virtual atajo with his sword to avoid the danger and seeking to acquire an opportunity to attack the opponent, if necessary, and the Diestro will never leave the safety of the medio de proporcion, or proporcional, to work a technique unless he has placed an atajo on the opponent's sword with contact or impeded the opponent's sword without contact and, in either case, the opponent's sword is on one of the Diestro's two planes of defense.

Here is figure 29 of the Third Book:



Proposition 2 Problem

How the Diestro passes from the medio de proporción 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 the step is given following the first atajo:

Having observed everything in the previous discussion, without hesitating nor altering the intersection of the swords or strength of contact the Diestro has made with his sword against that of his opponent, the Diestro will, with his left foot, very carefully give a curved step of a little more than three feet to his left side along the circumference from the medio de proporción at point II to the proporcional by the posture of the sword, placing the center of the left heel at the medio proporcional at point D, which is located at the vertex of the isosceles triangle BDQ, and is three feet away from the common diameter line, and the right foot will follow and be placed with the center of the right heel at point 9, and at the same time that the Diestro gives this step, without separating his sword from that of the opponent, 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:

In order 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.

And the Diestro does not change the point of contact of the swords to see that he does not lose the superiority that he has acquired in having greater degrees of strength against the opponent's lesser degrees of strength.

And once this point of contact is established it is very important to maintain it because without it the step cannot be safely given.

And the Diestro's step to his left side must be of a little more than three feet from the medio de proporción at point II to the medio proporcional by the posture of the sword at point D; seeing it is of this amount enables it to be given without awkwardness.

And it is given so that the center of the heel of the left foot 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 passing more safely and courageously to the medios proporcionados, both far and near, by the posture of the sword, and the medio proporcional is halfway between the medio de proporción and these proporcionados that are difficult to reach from the medio de proporción in a single step, as was stated in our universal diagram, to which we refer.

And this medio proporcional is three feet away from the common diameter line; this is because the Diestro, by being there, has the same amount of inequality toward the opponent according to the assumptions of this proposition.

And when the step with the left foot is completed the right will follow, with the center of the heel of the right foot placed at point 9, so that the Diestro ends up positioned over the right angle. And 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 that the opponent will make.

And the Diestro should not change the point of contact that 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 force that he has acquired and, by maintaining it, that he keeps the opponent's sword in the Diestro's same defensive plane.

And, 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; and 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 necessary.

Requirements for this atajo that 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 with his left foot the perpendicular line, D-I, of isosceles triangle BDQ, and remains positioned over the right angle, squared to his opponent, as is seen in our universal diagram and in diagram 30 at the end of this section, with the Diestro opposing 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, and the Diestro's sword may remain in the ninth line of his pyramid such that the point of the Diestro's sword is on the horizontal plane that is imagined to pass through the top of the opponent's head, or it can be lowered to subject the opponent's sword with a mixed natural and remiss movement until the point arrives at the superior plane and the center of the guard is at the middle plane, and in both cases the upper quillon of the Diestro's guard is placed in the third line of the Diestro's pyramid, and 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 the Diestro's sword is parallel to the horizon and the Diestro's quillons are perpendicular to it, and in all three of these cases the Diestro's arm is in the seventh line of his pyramid, and in the last two cases the opponent's sword will be in the fifth line of the opponent's pyramid, these are the three possible ways that the Diestro can make this atajo, and the Diestro will use any one of these according to his purpose, and he will adjust it to the greater or lesser contact that the opponent makes and for the opportunity that is given; and if this atajo is done in a way that fulfills these requirement and ensures, 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 satisfy after the step has been given.

The reason that the Diestro occupies the perpendicular line, D-I, with his left foot is to see that with his left foot in this position he will be able to, with more composure, give a step with the right foot to the medios proporcionados that are remote and to the nearby for the movement of conclusion, and 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.

And the Diestro's sword may remain in the ninth line of his pyramid in such a manner that the point of the Diestro's sword is in the horizontal plane that is imagined to pass through the top of the opponent's head to ensure that the opponent's sword is kept in the Diestro's defensive plane, and so that the Diestro will be able to swiftly wound the nearest part of the opponent's body.

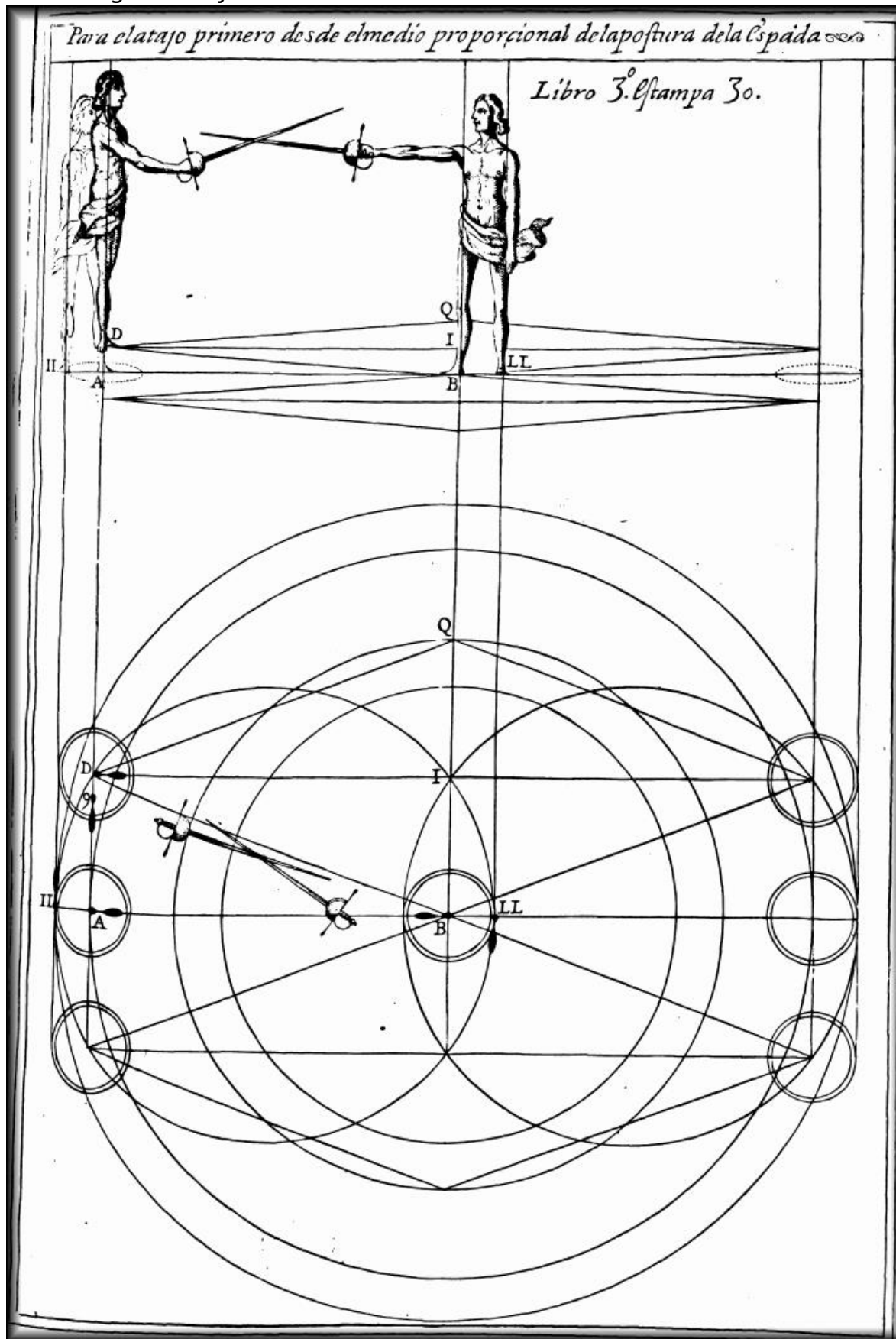
And to subject the opponent's sword, the Diestro may move his sword so that the point of it reaches the superior plane and the center of the Diestro's guard is in the middle plane, this is done to better impede the opponent's sword in the superior and inferior parts in such a way that if the opponent wishes to free his sword to the outside he will have to make a greater arc, which will give the Diestro an opportunity to attack him.

And the Diestro subjects the opponent's sword in the fifth line of the opponent's 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*], and so that the Diestro's sword is on track to form a quarter-circle thrust, or to carry the sword to the right defensive plane with a movement of diversion.

And in forming this atajo the quillons must be perpendicular to the horizon to ensure that 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; and also so that the Diestro is able to wound with a quarter-circle thrust or to quickly make a movement of diversion.

And in all three ways to form this atajo that are mentioned above, the Diestro's arm must be in the seventh line of his pyramid to see that the opponent's sword is more impeded by the inferior part, and so that the Diestro is able to communicate the force necessary for each one by keeping his arm close to his body, and this is what we intended to explain.

Here is Figure 30 of the Third Book:



Proposition 3 Problem

How the Diestro proceeds with the atajo while passing 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 our Diestro has passed 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, passing from the medio de proporcion to the proporcional as was explained in the first proposition, you will then explain to the student how he has to continue the first movement of the arm and sword.

Being in 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 the right foot from point 9 to point G, placing it as shown in the diagram, with attention 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, and 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 necessary so as to be positioned over the right angle formed by these two lines; one, which is imagined to pass through the center of the right heel and the tip of the right foot, produces the same line KK-OO, and the other is imagined to pass through the center of the heel of the left foot and the tip of the left foot, which touches the same line OO-KK as seen in the top down view of the diagram at the end of this proposition. This is one of the different ways that the Diestro is able to position himself over the right angle, as was explained in one of the previous demonstrations.

At the same time as this step is given, without changing the position of the sword against that of the opponent, the Diestro will contain the opponent's sword in the Diestro's vertical plane of defense on the left side and finish the second movement of the arm and sword, continuing the subjection with the inferior edge, without hastening it too much, maintaining contact until the guard is on the Diestro's right side between the collateral line and the vertical line of the chest with the end of the upper quillon corresponding to the middle plane, and the intersection of the swords is also no higher than this, nor is the tip below this middle plane, opposing together the Diestro's left collateral plane to another particular plane of the opponent, which is the one most immediate to the Diestro that is 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.

And if the Diestro makes this third movement by giving a step with the right foot to point G, as described above, it will be four feet long measured from the proporcional at point D, which is occupied by the center of the left heel, and the second movement of the arm and sword and the

other requirements will be completed at the same time; I say that this atajo will be made with three movements, two of the body and the other of the arm and sword, and only they must count; although this has the perfection that is required of the Art in that it includes the three most important principles, which are subjection, privation and opportunity, it does not fall within the category of a technique because it lacks the fourth movement of the execution.

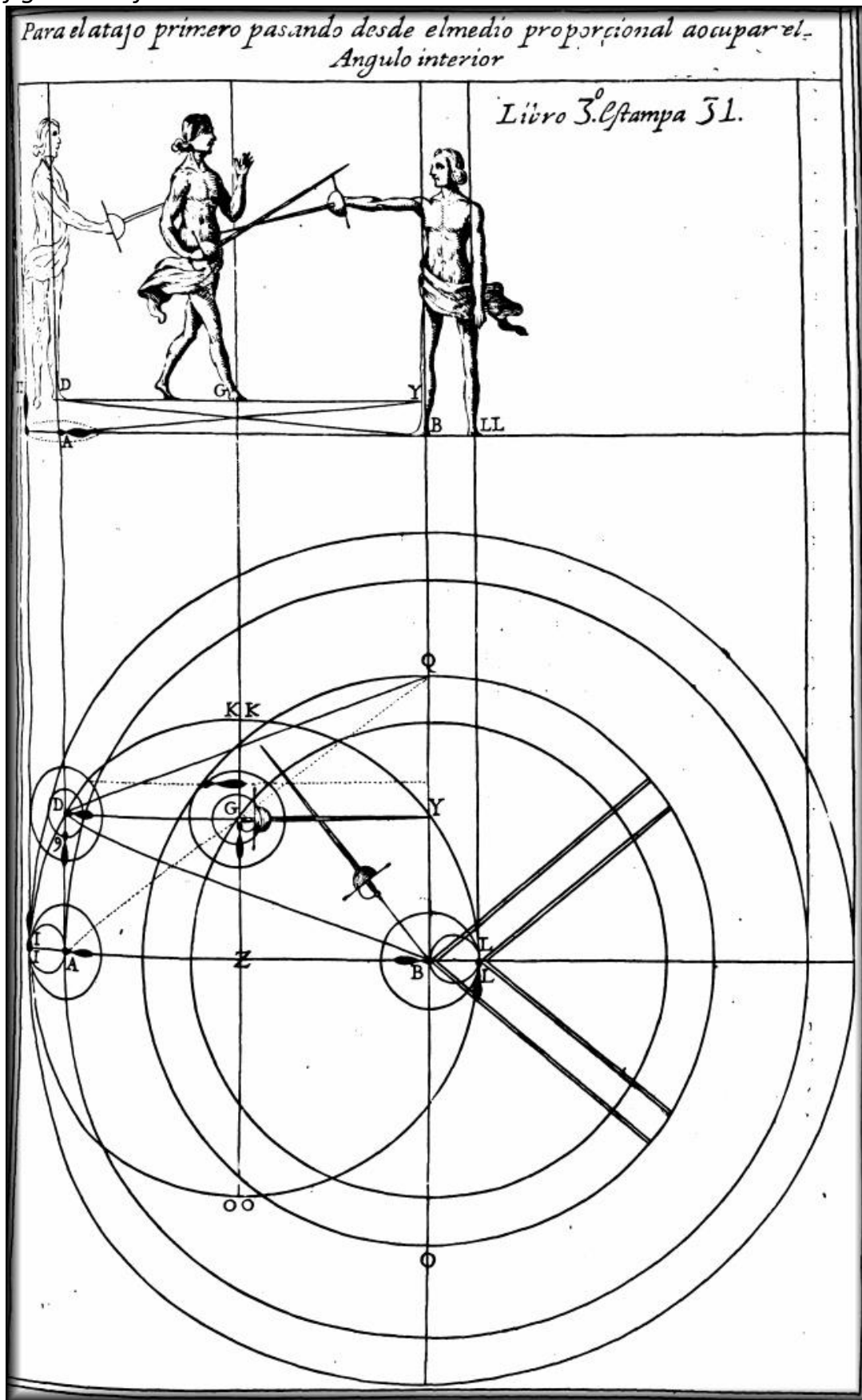
The demonstration is clear, because as we explained in our universal figure, the medio of the atajo is three feet from the common diameter line, A-B, and five feet from the medio de proporción, where the two combatants are imagined to be positioned, as one and the other was determined.

The first requirement of this atajo, subjection, the Diestro accomplishes with three other requirements that are subordinate to it. 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. And the third, joining the part to the whole while disjoining the opponent from his.

The second requirement of this atajo, privation, the Diestro causes with another three requirements that are subordinate to it. The first, keeping with his sword that of the opponent in the vertical plane of defense on the Diestro's left side. The second is that the subjection prevents the opponent from wounding without first making a dispositive movement or dispositive 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 he cannot fit it between the two bodies.

The third requirement of this atajo, that the Diestro has opportunity against his opponent, 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 interior tangent line of the opponent, Q-O, and make the movement of conclusion with the left hand to 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, it is necessary to immediately give a curved step with the left foot so that the tip of the 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 carries the opponent's sword, which the Diestro will continue to subject, along with the Diestro's left side while keeping the opponent's sword on the Diestro's left defensive plane. The right foot will follow along the exterior circle of the opponent's second orb of the sword to occupy point R on this same exterior circle of the opponent's second orb 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 and take the sword from his hand; and if the Diestro wants to wound the opponent he will be able to immediately execute a thrust or diagonal reverse 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; and 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 line of his pyramid with the point directed to the opponent's right eye, where he can be wounded with a thrust, or in the shoulder by lowering the sword to the first line of the Diestro's pyramid, which corresponds to it; and 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; and as Don Luis considered, the movement of conclusion is the most courageous and superior action discovered by the Art and is most appropriate to the precept of not killing, and with it the opponent is deprived of his potency while the Diestro is free to do as he wishes, and 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, and even if the opponent has a dagger in his left hand he cannot reach the Diestro.

And 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; we do not include this in the general rule of the particular techniques, which by their definition, and by means of the atajo, when they are made in first intention, must consist of four movements: two of the body and two of the arm for the purpose of defense and offense; this movement of conclusion is more preeminent than 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; and if the Diestro wishes to wound the opponent it can be done with different

techniques, as advised, 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; and so I say that if the movement of conclusion is made according to the requirements that have been discussed, it will be worked with the necessary perfection.

The demonstration of this confirms the warning that the Diestro must follow what has been said and demonstrated in the proposition before this atajo, which covers everything that must precede the movement of conclusion, and to which we refer to in this part; and so all that remains is to demonstrate the construction that follows from the medio of the atajo onward, which is clear, because this medio is four feet from the opponent's interior tangent, Q-O, and by making sure 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 the left foot, placing it on the opponent's third orb of the sword, and by being positioned over the right angle with the right heel at point R on this same tangent line, as is seen in the diagram at the end of this proposition, with the opponent's sword on the Diestro's left vertical plane of defense, and when the center of the left foot corresponds to the shoulder on that side, it will remain distant from the opponent's right shoulder, which corresponds to the center of the opponent's right foot, and the distance of the two combatant's arms, measured from their shoulders to their wrists, is four feet; and so, 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.

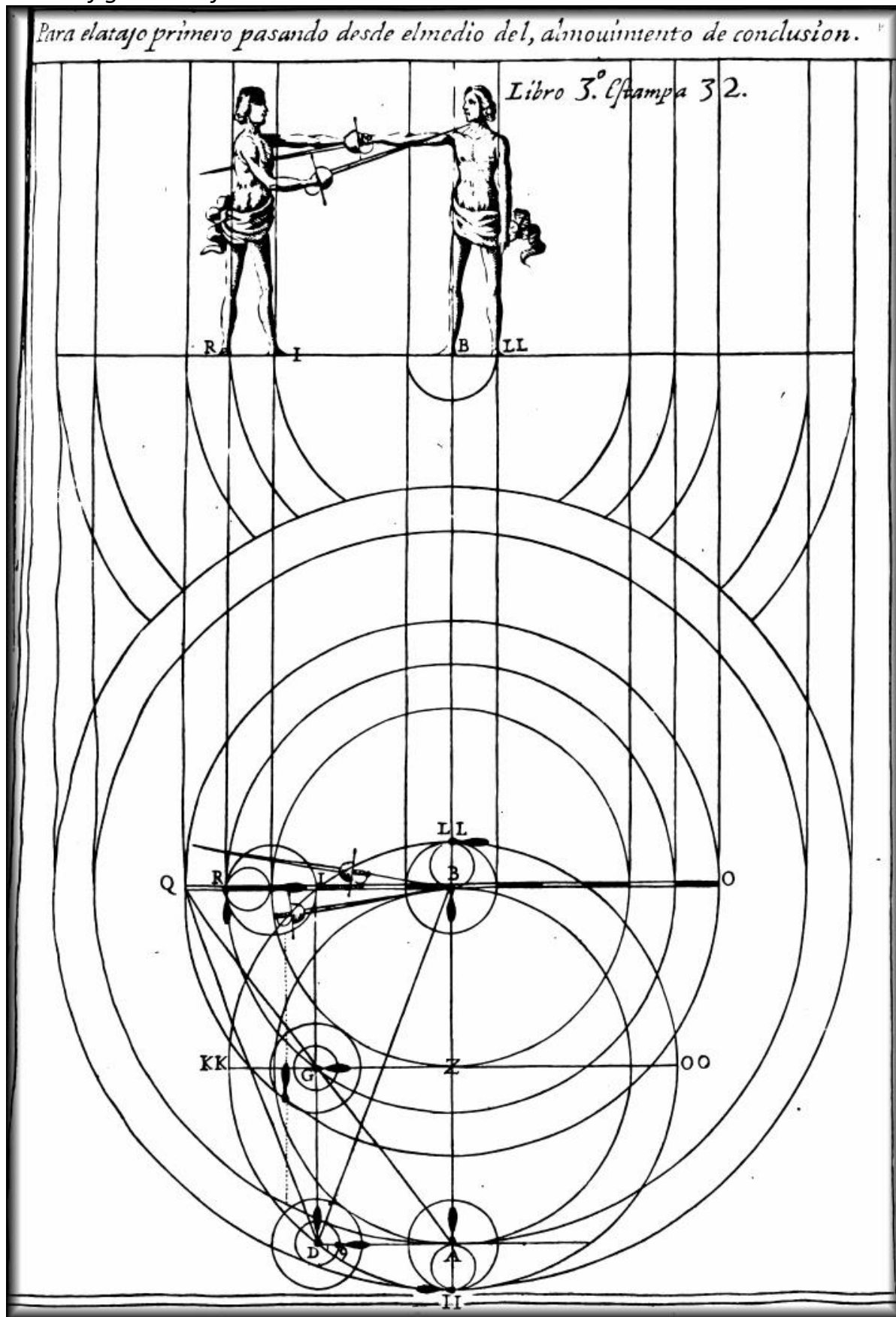
For clarity and understanding we have divided this perfect way of placing the atajo into four demonstrations with the last one following; and so I advise that when performed there should be no interval of time between them, but the actions of all the parts should be done continuously, and for their continuation an example will serve: Assuming for some reason the Diestro wishes to use this movement of conclusion against an opponent and attack him while taking the sword from his hand, the Diestro will need to continue the movements of the arm and sword and those of the body, which must proceed from the medio proporcion at point A to the proporcional at point D, and the right foot will follow without stopping next to it, to give a transverse step to the medio of the atajo at point G; and when it lands the left foot will follow and, without any hesitation, the Diestro will continue with three actions at one time, which are 1) a curved step with the left foot to reach the opponent's interior tangent line; 2) grabbing the opponent's guard with the Diestro's left hand and 3) giving a thrust to the opponent's shoulder or face, and this is done with such great uniformity that there is no perceivable time between these actions, nor is any action completed before another, so that the opponent cannot oppose them, and having achieved the distance of reach the left shoulder of the Diestro and the right shoulder of the opponent will be in equal aspects 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 done with total mathematical rigor because the entire shoulder and its parts are material, and they cannot be regulated like those that are done by the rule and step in this proposition and in the others of the practical part of Destreza;

but if the Diestro seeks to work these requisites with the precision that the body and the arm and sword are capable of, he will no doubt enjoy the fruit of its effects as if it were possible with total mathematical rigor since the opponent will be subject to the same imperfections in all of the operations of Destreza.

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 on the outside part and above the opponent's blade. For more clarity, this second atajo will be divided into three parts. This first is what must be done before you give the step. The second what is done at the same time as the step is given and 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 corresponds to the center of his left foot and then, without changing the position of the arm, he will make around the center of his wrist a greater portion of a small pyramid from the superior part to the inferior sufficient to bypass the quillon of the opponent's guard passing below it and to the outside, and then immediately the Diestro will lower his arm through the primary plane to the sixth line of his pyramid until the pommel of his guard is in the middle plane, and at the same time he will raise the point of the sword to the second line of his pyramid while, without removing 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, and with this contact the Diestro will angle his sword somewhat to the third line of the Diestro's 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, and then the Diestro will shift his weight so that it corresponds to the center of the heel of the right foot.

Demonstration 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 corresponds to the center of the heel of the left foot to ensure that he is able to immediately give the step with his right foot to wherever is most convenient.

And without changing the position of the arm the Diestro should make around the center of his wrist with the sword a greater portion of a small pyramid 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; taking 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.

And then the Diestro must lower the arm through the primary plane to the sixth line of his pyramid until the pommel of the guard reaches the middle plane and the point of the sword must be raised at the same time to the second line of his pyramid; and the Diestro must ensure that the opponent is impeded on the outside line, and so, if the opponent wishes to free the sword to the inside through the inferior part, or the superior, he must make dispositive movements through a greater arc and, in either case, the Diestro will be able to more quickly attack the opponent at the same time.

And also the Diestro must, 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 that the subjection that the Diestro makes is with greater degrees of strength against lesser of that of the opponent; and by doing this with the inferior edge it will communicate more naturally and be more favorable to his defense, and by not removing the arm it will be stronger and the subjection will be more perfect.

And 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 his 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; ensuring that the opponent will not be able to attack on the outside and is obligated to defend himself through necessity with dispositive movements in a way that allows the Diestro to be able to wound.

And the Diestro should 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

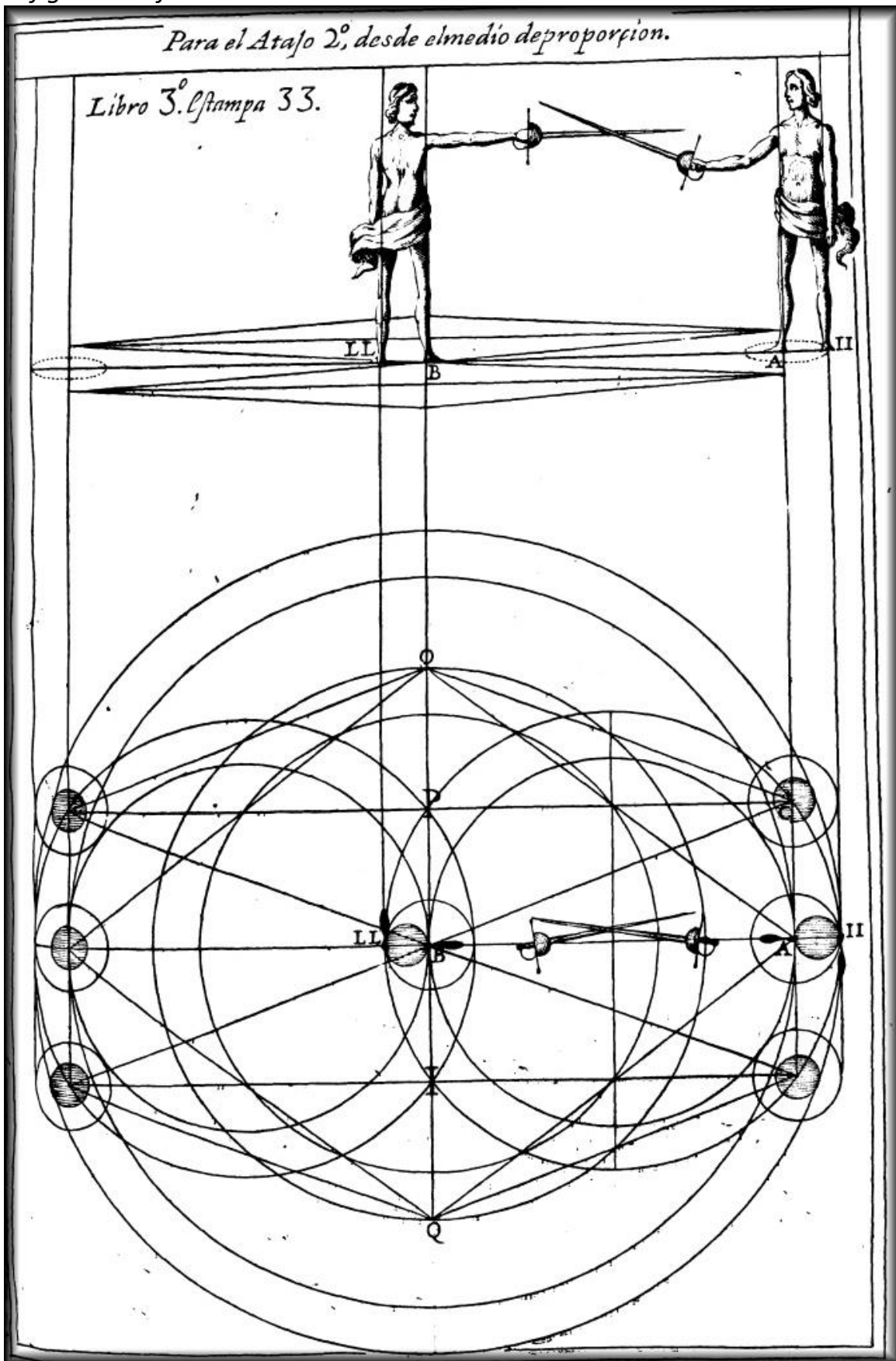
At the beginning of this proposition it is assumed that the Diestro is positioned at the medio de proporcion, as is his opponent, and that he makes a greater portion of a small pyramid from the inside to the outside passing beneath the opponent's blade until he makes contact with his sword against the opponent's sword, as for avoiding 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, that of the opponent must be found in some other particular place because his body will be seriously threatened and hindered by the right angle; and given that the opponent, either because of this hinderance or of his own volition, has placed his sword with direction to the right vertical of the Diestro, having this knowledge that it is found in that place, the Diestro will choose that path since he has fixed the opponent's sword, and avoiding the first portion of the pyramid, he will immediately make contact on the outside of the opponent's sword, following the requirements explained at the beginning of the construction of this proposition, continuing without any difference until the end; and so he will include in this atajo only the necessary movements.

CAUTION

Several opinions have arisen and opposing viewpoints exist between Diestros regarding how placing this atajo on the outside should begin, with some saying it can be of first or second intention while others say it can only be of second and not first intention; and although we could draw out rigorous and certain counterclaims and true conclusions of the same type, and in different ways, that strengthen it, by the inside part I prevent this; it has not been nor is it my intention to contradict authors worthy of praise and respect; to reveal my feelings on this matter to the Diestro I give him rules that serve as north and guide him in the way of putting him in first intention on the outside so that in practice he does not contentiously ignore how it should be governed.

Here is figure 33 of the Third Book:



Proposition 6 Problem

How the Diestro passes 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 how he should finish 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; and to achieve this it is necessary to continue observing the previous requirements as well as those that we will now give.

And without stopping, or altering the intersection of the swords, and maintaining the contact that the Diestro has made with his own against that of the opponent, 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 the left heel, and this point is located at the vertex of isosceles triangle BDQ, and 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 of the Diestro's sword until the center of the Diestro's guard is within the middle plane and the Diestro's sword is parallel to the horizon.

Demonstration of the requirements that must be satisfied when the step is given.

In order 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. And the Diestro must not alter the intersection of the swords and must take care that he does not lose the advantage that he has acquired in this intersection with greater degrees of strength against lesser degrees of the opponent. And the Diestro must reinforce the intersection of the swords and contact that he has made (of greater degrees of strength against lesser of the opponent) and it must be preserved because without it the step cannot be safely given.

And this step must be given very carefully; ensuring that is given with such attention that, if the opponent changes position, the Diestro will have an opportunity to place his foot down wherever it will be convenient for the Diestro's defense, or for the Diestro to attack, if necessary.

And 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 disruption.

And it should be done with the center of the heel of the left foot occupying the medio proporcional at point D by the jurisdiction of the posture of the sword; since this medio proporcional is the place that the study of this Art has discovered for this atajo, in which the Diestro has great advantages, which are declared in the explanation of our universal figure and in the chapter where the comparison of the steps that are given from this medio proporcional are made to the ones that are given from the medio de proporcion, which we refer to now to avoid tiring you with repetition.

And 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; which ensures that the Diestro can pass from the medio de proporcion to the medio proporcional more safely by means of placing the subjection of the sword farther away from the point of touch and without giving rise to dispositive movements by the perfection with which this atajo is made.

Requirements for this atajo that must be satisfied after the Diestro gives the step.

The first thing will be to occupy with the left foot the perpendicular D-I of the same isosceles triangle and shifting the weight of the body over the center of the heel of this foot, and the right foot will follow and occupy point 9 with the center of the heel of the right foot so that the Diestro is positioned over the right angle as seen in side view at the top of the diagram at the end of this proposition, as in our universal figure and the square, opposing the 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; and the Diestro's arm will be in the fifth line of his pyramid, and his sword in the fourth line in the middle plane and parallel to the horizon with the quillons perpendicular to it, subjecting the opponent's sword in the seventh line of his pyramid, or in the Diestro's right defensive plane with the necessary contact; and the center of the Diestro's guard is between the Diestro's right collateral plane and vertical plane of the chest, and the Diestro will take care that the two movements that this atajo consists of, one of the body and the other of the arm and sword, are coordinated so that the one favors the other, and so, as much as is possible, they will be completed at the same time so that the opponent's ability to attack directly will be limited; he will only be able to attack on the inside, and the opponent will not be able to transfer the medio.

Demonstration of the requirements that must be satisfied after the Diestro gives the step.

The Diestro should occupy with his left foot the perpendicular, D-I, of this same isosceles triangle, BDQ, ensuring that he is able to more naturally oppose his vertical plane of the chest to the opponent, so that if the Diestro is to pass with the right foot to any of the medios proporcionados that are located between the diameter line and this perpendicular, it will be easier to place the right foot so that imaginary lines passing through the heels and tips of the feet will form a right angle, which is very suitable to the safety and strength of the body, and to be able to give a step to the medio of this atajo, and from there to the movement of conclusion.

And to do this the weight of the body must be over the center of the heel of the same left foot; ensuring that you are able to immediately give a step with the right foot to the medios proporcionados.

And 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, to whom the Diestro will oppose, without awkwardness, 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.

And the Diestro's arm should be in the fifth line of his pyramid to ensure that he is able to communicate the force necessary for this atajo.

And the Diestro's sword should be in the fourth line of his pyramid in the middle plane and parallel to the horizon; seeing that this is the very place that it must be done 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; and if the subjection were made below this plane the Diestro would give the opponent a great opportunity to be able to wound the Diestro and the Diestro would have little or no opportunity to defend himself, because his arm and sword would be too low, enabling the movements of the opponent to leave the subjection and, because the Diestro's sword is so far from the superior plane he will find it difficult to prevent the opponent's movements.

And 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 an opportunity to wound with shorter movements; also, with the quillons in this position the sword makes the subjection with the edge and the arm more naturally communicates its force, and this better enables the subjection of the opponent's sword than any other position.

And this subjection must be made by the Diestro placing the opponent's sword in the seventh line of the opponent's pyramid so that the opponent will be very weak and his sword will be placed as far as possible on the Diestro's right defensive plane.

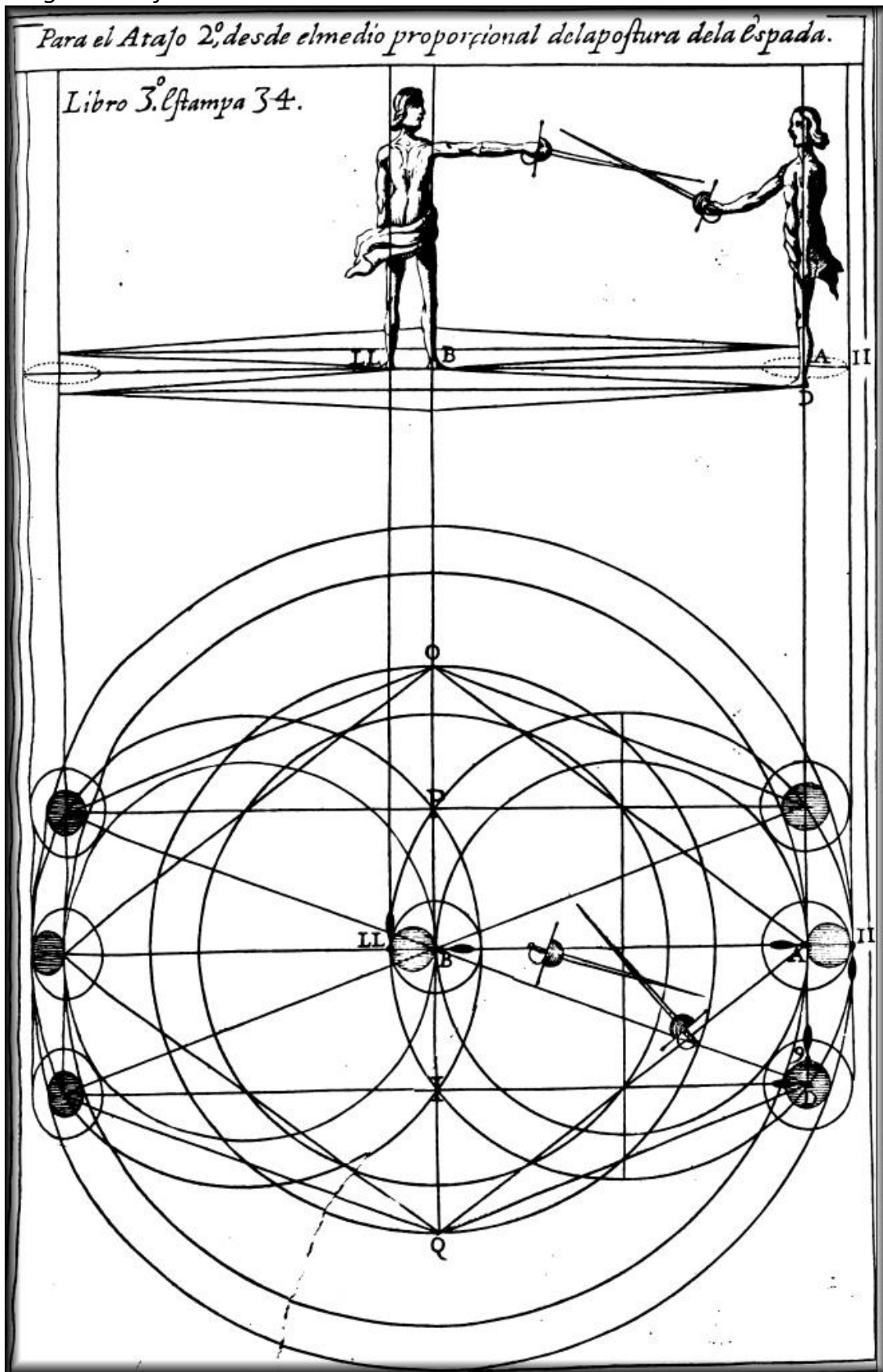
And the center of the Diestro's guard must be between his right collateral plane and his vertical plane of the chest. It is very important that the Diestro observes this precept, not only to impede the plane where the opponent is able to immediately reduce his sword, but also to prevent the opponent's intervening movements. And 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 that the one favors the other and are completed as much as possible at the same time; if it is not done with this coordination, anticipating more the step than the movement of the arm and sword, the opponent will be given an opportunity to wound the Diestro.

And the Diestro will be able to reinforce this atajo with the necessary contact, if he wants to; since in having his sword in contact with that of the opponent he will have quick notice of whatever movement the opponent intends to make and will be able to respond in whatever way is convenient, with contact, or without it.

And with this atajo the Diestro will prevent the opponent from attacking directly; he will only be able to attack on the inside and he will not be able to transfer the medio; this allows the Diestro to be more assured in this atajo and to focus his attention on the inside part.

Therefore, we have demonstrated how to achieve the perfection of this atajo and the operations that can be done 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 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 passes 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. And the third 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 and then lower the arm through the primary plane to the sixth line of his pyramid until the pommel of the sword reaches the middle plane, and together with a successive and not discontinuous action raise the point of the sword to the second line of the Diestro's pyramid in a way so the upper quillon participates somewhat in the third line of the Diestro's pyramid, and 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; and these two degrees should be the ones that are closest together in this action, and the Diestro will angle his sword toward the ninth line of his pyramid upon contact in the amount necessary for the opponent's sword to not have direction toward the Diestro's personal cylinder and so that the opponent's sword is on the Diestro's left defensive plane in such a way that the opponent is not able to directly attack the Diestro on the inside.

Demonstration of the requirements that precede the step.

The Diestro must shift the weight of his body over the center of the left foot so that he is able to give an immediate step with the right wherever is convenient.

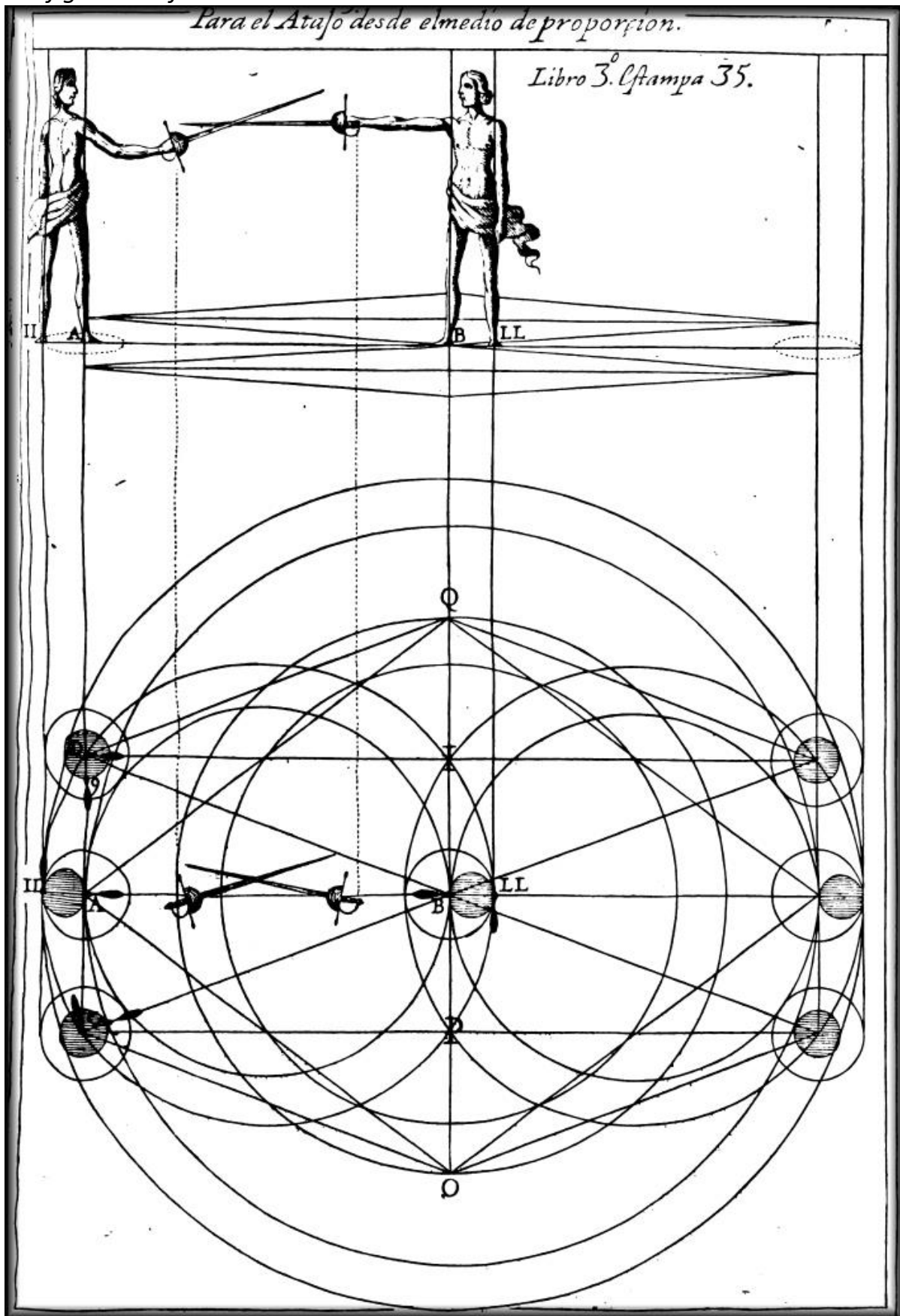
And the Diestro should lower his arm through the primary plane to the sixth line of his pyramid until the pommel of his guard reaches the middle plane, and together with a successive and not discontinuous action raise the point of his sword to the second line of the Diestro's pyramid to impede the opponent if he wishes to free his sword from the inside to the outside through the inferior or superior part and make it so that in either case he must do so through a greater arc with dispositive movements allowing the Diestro to make at the same time shorter movements to defend himself or attack the opponent.

And the Diestro must make contact with his sword against the opponent's sword in such a way that the Diestro's upper quillon participates somewhat in the third line of the Diestro's pyramid; this ensures that this atajo is artfully placed and immediately communicates force with the inferior edge of the Diestro's sword and it will be more natural and with more perfection.

And 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; seeing that the subjection is made with greater degrees of strength against lesser degrees of the opponent's and with the Diestro's sword above the opponent's and that this is done with care to not cause a generative movement.

And at the same time this contact is made the Diestro will angle his sword toward the ninth line of his pyramid so that the opponent's sword is placed on the Diestro's left defensive plane so that the opponent's sword does not have direction to the Diestro's body so that the opponent cannot directly attack the Diestro on 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 passes 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 how he should end up at the medio proporcional.

Requirements that must be satisfied while the step is given following the third atajo:

The moderately studious Diestro will be confident in how to place the atajo of the previous proposition, and to be able to choose it and combine those principles with what we will now specify, the following is resolved.

And then, without altering the intersection of the swords, and maintaining the contact that has been made by the Diestro's sword against that of the opponent, in the manner that has been explained, the Diestro will very cautiously give a step of a little more than three feet with the right foot to the right side from the medio de proporcion at point A to occupy point 10 with the center of the heel of the right foot. 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; and 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 in the horizontal plane that passes through the top of the head.

Demonstration of the requirements that are satisfied while the step is given.

The Diestro should not alter the intersection of the swords nor the contact that he has made with his sword against that of the opponent; ensuring that the Diestro does not lose the superiority he has acquired in both cases so that the opponent's sword is contained in the Diestro's left defensive plane and so that the Diestro will have immediate notice if the opponent tries to disengage, or to be able to continue the subjection.

The Diestro should give this step with the right foot to the right side very carefully; ensuring that if, at the same time this step is given, the opponent wishes to enter to break the distance to wound, the Diestro will find that, with minimal effort, he is able to place his foot wherever he must in order to defend himself, and the Diestro must be careful in opposing a weaker plane against a stronger one of the opponent and mindful that his sword in this atajo is very remiss to his left side and remote to the primary plane; and 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 that he has in his right collateral plane.

And the step that is given with the right foot from the medio de proporcion to occupy point 10 with the center of the heel of the right foot must be of a little more than three feet; which ensures the Diestro is able to give it without disruption and establishes inequality from the opponent's sword so that the Diestro is removed from it and the common diameter line by this amount and gains a half foot of more reach to the opponent than when he is positioned at the medio de proporcion.

And the Diestro must give this step with the right foot to occupy the medio proporcional of this jurisdiction at point C with the middle of the heel of the right foot; ensuring that by being positioned there he is able to enjoy the advantages that have been explained in our universal figure and in the chapter in which the comparison of this medio proporcional to the medio de proporcion are made and to which we refer.

And 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 and the tip of his sword is in the superior plane or the horizontal plane that passes through the top of the head; ensuring 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, by the Diestro having his sword located in the plane of the right angle, in the middle of the lines, with immediate disposition to be able to attack directly or to wound.

Requirements for this atajo that must be satisfied after the step is given.

The first will be to occupy with the right foot the interior side of the isosceles triangle, BCO, and with the left foot 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 the heel of the left foot, and 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, and the Diestro's arm will be in the seventh line of the Diestro's pyramid, and the Diestro's sword will be in the ninth line of the Diestro's pyramid, and the Diestro's upper quillon will be in the second line of the Diestro's pyramid with the guard, as has been said, in the middle plane and the point of the sword in the superior plane or in the horizontal plane that is imagined to pass through the top of the head, and the Diestro will maintain the contact that he has made, making this subjection in the right collateral plane of the opponent, in which the opponent is imagined to be positioned because, although in the first part of this proposition the Diestro has removed the sword to his left defensive plane so that it does not have direction to his personal cylinder, 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, and in this atajo the opponent's sword will be made to participate in the acute angle and fifth line of his pyramid only by the amount necessary depending upon the contact that the opponent makes; be advised that, if this contact is not sufficient, it is advisable to include the sword making a small pyramid or to reduce to the right angle wounding, or to remain in defense; and the Diestro will ensure that the two movements this atajo consists of, made in its simplicity, the one of the body and the other of the arm and sword, are coordinated so that the one favors the other and that both are completed at the same time; although this proposition has been divided into three parts it is not to see that these movements are discontinuous, but only to provide more clarity; and, being done this way, I say that this atajo will be made according to the Art.

Demonstration of the requirements for this atajo that must be satisfied after the step is given.

The Diestro should occupy with the right foot the interior side of the isosceles triangle, BCO; ensuring that the steps the Diestro has to give to pass to the medios proporcionados will be the most natural that can be given by this jurisdiction; because if he places the right foot so that it is facing the center of the common orb and he wishes to wound by passing to any of the medios proporcionados which are established on the same interior side of this triangle, it will be done with a straight step by one of the planes that are imagined between the collateral and vertical planes of his right side, which is naturally weaker than that which is given by the right collateral plane, an additional concern is that at the same time the Diestro's right foot comes down the opponent will have an opportunity for the movement of conclusion; because not only is the Diestro opposing a weaker plane, but also 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 the right foot there and then passing with the left to occupy the Diestro's right vertical plane of the back so that his movement of conclusion is completed with all the perfection of this Art; and with the tip of the right foot facing the center of the common circle, the Diestro will not have as much ability to subject the opponent's sword because the Diestro's arm will not be as close to the body as it would be if the foot occupies the interior side of this triangle.

And 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 by the right vertical plane; but 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 by one of the planes that are imagined between the same collateral plane and the right vertical plane, which is stronger than that given by the vertical plane, and this will not give as much opportunity for the opponent to perform a movement of conclusion when the Diestro places his right foot.

And also, with the foot in this same position facing the center of the common circle, if the Diestro gives a step with the right foot to the medio proporcionado that is on the exterior side of this same triangle, it would be by a plane that is imagined between the 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 by his right vertical plane, which is stronger than any of the other intermediate planes between this plane and the collateral of the back.

And if, being positioned at the medio proporcional over the right angle in his right vertical plane, the Diestro moves over the center of the heel of his right foot so that the point of his foot corresponds to the perpendicular and exterior side of this triangle, it will cause an equality with the opponent by the equality of planes that will oppose each other; and this same opposition of equal planes will be caused if from the position of the right angle the Diestro gives steps to his right, carrying the tip of the foot with the same inclination to the perpendicular or exterior side of this triangle.

Moreover, the straight step that is given by this right collateral plane and 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 it is a clear consequence that the best and most natural posture is to be positioned at the medio proporcional of the profile in your right collateral plane over the right angle for this atajo.

And the Diestro must occupy with his left foot the straight line that is imagined perpendicular to line C-B, which passes through point C, so that the Diestro finishes positioned over the right angle at this same medio proporcional, as is seen in diagram 36.

And the Diestro should shift the weight of his body over the center of the left foot; ensuring that he is able to immediately give a step with the right foot to any of the medios proporcionados of this jurisdiction.

And the Diestro must 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; because the Diestro's arm and sword must remain in this plane in the right angle when he leaves the subjection of this atajo to wound with a thrust; and the Diestro's arm and sword must be on the seventh line of his pyramid in this atajo to ensure that he is able to communicate the necessary force.

And the Diestro's sword should be in the ninth line of his pyramid; ensuring that the opponent's sword doesn't have direction to the Diestro's body so that the opponent is not able to attack directly on the inside, disrupting the Diestro and forcing him to make movements out of necessity that would give the opponent and opportunity to wound the Diestro.

And the Diestro's upper quillon should be in the second line of the Diestro's pyramid; ensuring that 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.

And the center of the Diestro's guard should be in the middle plane with the point of the sword in the superior plane or in the horizontal plane that is imagined to pass through the top of the head; ensuring 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 and in doing so will give the Diestro an opportunity to wound, if he wishes.

And the Diestro must maintain the contact that he has made with the natural movement; ensuring that he has immediate notice if the opponent wishes to disengage his sword so that the Diestro can respond as necessary; be advised 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.

And 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.

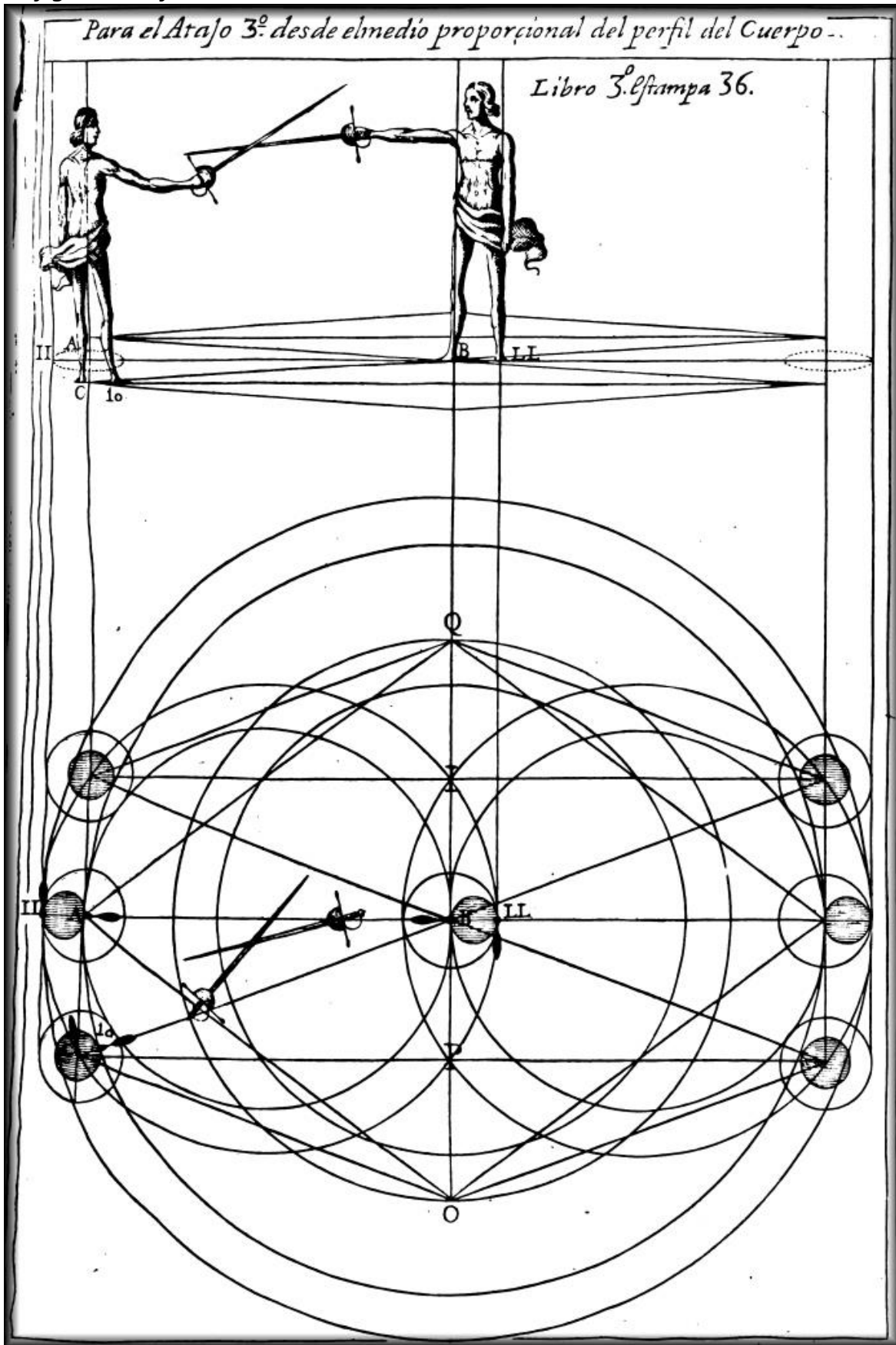
And this atajo must be made on the right collateral plane of the opponent, where it is imagined that he has placed his arm and sword; ensuring that the opponent's sword is far enough away from the Diestro in the Diestro's left defensive plane.

And if it is made on another plane that is farther away, it will be by lesser degrees of strength against greater degrees of that of the opponent, and the Diestro will not be able to subject the opponent's sword without excessive force that will give opportunity to the opponent; and if it is made in a plane that is closer, it will be done with greater degrees of strength against lesser of that of the opponent and it would give the opponent an immediate opportunity to wound the Diestro by making a small portion of a pyramid.

And this subjection must 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 the opportunity to attack that he would have if it were made in the middle plane or close to it.

And the Diestro must coordinate the two movements of this atajo, one of the body and the other of the arm and sword, so that the one favors the other and they are both completed at the same time; because if the step is given without coordinating it to the movement of the arm and sword the opponent will be given opportunity 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

Given the same as in the first proposition of the first atajo, that both combatants are positioned at the medio de proporción over the right angle; with the Diestro at points II and A and the opponent at points LL and B in the right angle with their arms and swords in their right collateral planes, corresponding to the diameter line, A-B, of the common orb through which we imagine passes the primary vertical plane, and that the opponent does not communicate with his sword any degree of contact.

It is necessary to show the Diestro how to place the atajo of first intention from the medio de proporción with his sword outside and above the opponent's sword and, in the proposition that follows, how to pass from the medio de proporción at point A to the medio proporcional by the profile of the body 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. And the third, what 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, and then without changing the position of the arm, to form around the center of the wrist with his sword the greater portion of a small pyramid from the superior part to the inferior that is sufficient to bypass the quillon of the opponent's guard; passing it below and then to the outside of the opponent's sword, lowering the arm through the primary plane to the sixth line of the Diestro's pyramid until the pommel of the guard is in the middle plane while at the same time raising the point of the sword to the second line of the Diestro's pyramid and 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; and having established this contact the Diestro will immediately angle his sword with this contact somewhat to the third line of his 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 the Diestro and his opponent are positioned at the medio de proporción and that he makes a greater portion of a small pyramid from inside the opponent's sword to the outside the opponent's sword passing under the opponent's sword 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 and, in this case, the Diestro can immediately make contact with his sword from the outside of the opponent's sword in the same way that has already been explained.

Demonstration 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 the heel of his left foot to ensure that he is able to immediately give a step with the right to wherever is necessary.

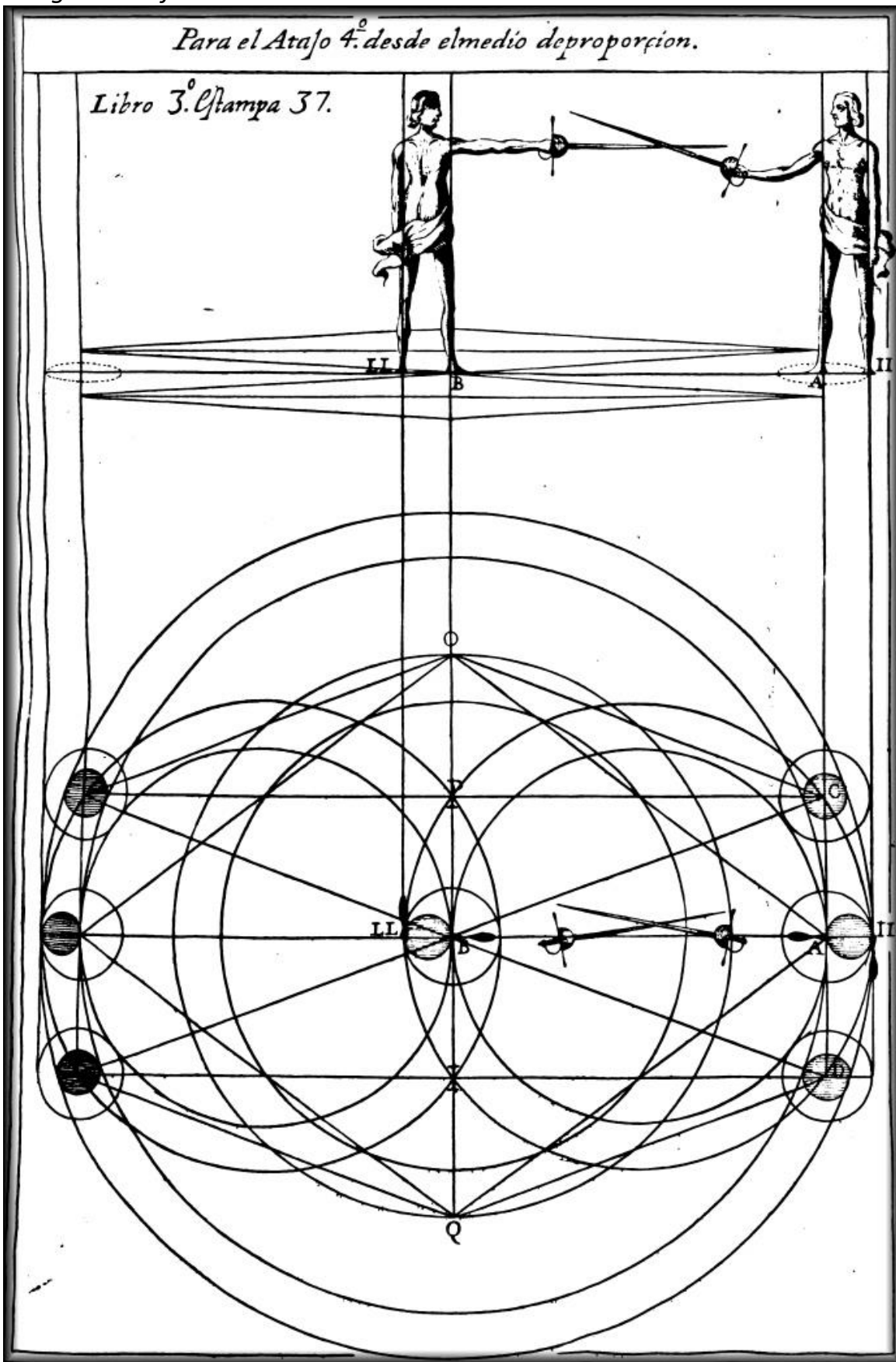
And without changing the position of the arm he must form around his wrist the greater portion of a small pyramid from the superior part to the inferior sufficient to bypass the quillon of the opponent's guard passing the Diestro's sword below and then to the outside of the opponent's sword; the Diestro should ensure that 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.

And the Diestro should lower his arm through the primary plane to the sixth line of his pyramid until the pommel of the guard is in the middle plane while raising the point of his sword to the second line of his pyramid; ensuring that 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 and, in both cases, as the opponent does so, the Diestro will be able to attack more quickly.

Along with this, the Diestro must make contact with the inferior edge of his sword against that of the opponent to ensure that the force of this contact is communicated more naturally and with more perfection than in any other manner and with better opportunity to attack.

And 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 that 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. And with this contact the Diestro must angle his sword somewhat to the third line of his 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; ensuring that the opponent cannot attack directly on the outside without being forced to defend himself and being disrupted.

Here is Figure 37 of the Third Book:



Proposition 10 Problem

How the Diestro passes 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 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 understanding of this one, and with the same reason for one and the other we will say to him.

Immediately after placing atajo 4, without altering the intersection of the swords, and maintaining the contact that the Diestro has made between his sword and that of the opponent, in the manner that has been explained, 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 with the center of the right heel point 10 that is on the interior side of the isosceles triangle of this jurisdiction, and he will occupy with the center of the heel of the left foot the medio proporcional, which is located at point C at the vertex of this triangle; and 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 the Diestro's pyramid to the middle plane with the necessary contact.

Demonstration of the requirements that are met at the same time the step is given.

When the Diestro gives the step should not alter the intersection of the swords to ensure that he does not lose the superiority that he has acquired in this intersection of greater degrees of strength of his own sword against lesser degrees of that of the opponent and by which he has subjected the opponent's sword.

And the contact must be of this type because if it is not then the Diestro would not be able to safely give the step because the subjection would lack the necessary force and notice if the contact is lost and the Diestro will not be able to follow or impede the opponent's movements.

And 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 because he will not find it easy to immediately adjust to the opponent's possible actions if he needs to.

And this step should be a little less than three feet long to ensure that the Diestro is able to give it without disruption and so that he has an opportunity to immediately adjust the movements of his body or arm and sword, or both together, to whatever the opponent may do.

And the Diestro should occupy the medio proporcional of the profile at point C with the center of the heel of the left foot, and the advantages that the Diestro has in doing this have been explained in our universal diagram, to which we now refer.

And 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 the Diestro's pyramid, which is the position his sword was in at the end of the first part of this exercise, until the Diestro's sword is in the middle plane; and this step results in the Diestro being a half foot closer to his opponent than in the medio de proporcion; and opposing a weaker plane to a stronger plane of the opponent; and 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; and so 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; with which the opponent's sword will be remote from the Diestro's body and in the Diestro's right defensive plane; and the opponent's sword will be disabled as much as it can be for this jurisdiction because, with this atajo, the opponent's upper quillon will be in line nine or eight of the opponent's pyramid and this will place the palm of the opponent's hand more or less parallel to the horizon; and 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; and so be advised that the Diestro can choose to subject the opponent's sword in this plane before giving the step, and in any case it should be done with the lower edge of the Diestro's sword, 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 will be to occupy with the right foot the same interior side of this triangle, ACB, and with the left foot 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, and to shift the weight of his body over the center of the heel of the left foot and opposing 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, and the Diestro's arm will be in the fifth line of his pyramid, and the blade of his sword in the fourth line of his pyramid and parallel to the horizon, and the Diestro's quillons will be perpendicular to the horizon, and the opponent's sword will be subjected by the atajo in the seventh line of the opponent's pyramid with the necessary contact, and the Diestro will ensure that the two movements that his subjection consists of, the one of the body and the other of the arm and sword, are coordinated so that the one favors the other and both are completed at the same time; and having done this I say that this atajo will be made with the perfection required by this Art.

Demonstration of the requirements for this atajo that must be satisfied after the step is given.

The Diestro should occupy the interior side, C-B, of this isosceles triangle with the right foot so that the steps that have to be given to pass to the medios proporcionados are as natural as they can be by this jurisdiction; and because this has been explained with distinction and clarity in the previous proposition we will not repeat it here.

And the Diestro must immediately bring the left foot behind the right so that he finishes up positioned over the right angle, as seen in figure 38.

And 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 the right foot to any of the medios proporcionados of the profile.

And the Diestro must 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; ensuring that the Diestro's arm and sword remain positioned in the right angle in this plane, which is the most natural position possible, and 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.

And, for this atajo, the Diestro's arm must be in the fifth line of the Diestro's pyramid so that he is able to communicate the necessary force, and 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.

And the Diestro's sword must have its inferior edge in the fourth line of the Diestro's pyramid and in the middle plane with the intersection and contact mentioned before, seeing that the atajo has been made in this manner, the opponent will be more restricted than if it were to be done in any other position, because it deprives the opponent of the ability to attack directly or by the outside part and he is not able to transfer the medio; and if the opponent wishes to free his sword below and to the inside the Diestro will be able to (through the contact) follow it and transfer the medio; and 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 in their own places.

And, 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 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 and the contact will be more lively, and in this position the Diestro will be better able to follow the opponent's sword.

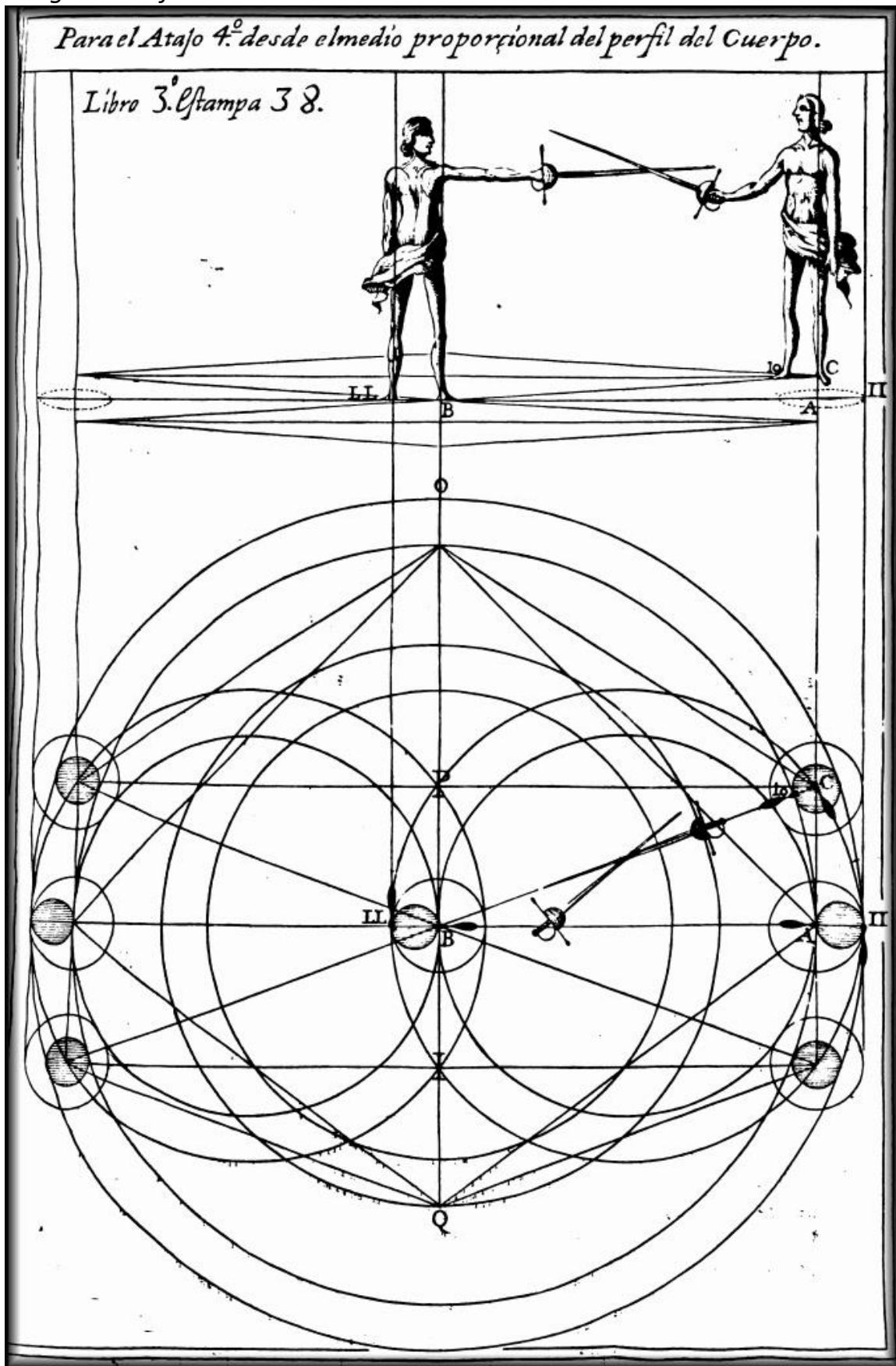
And the Diestro must subject the opponent's sword with the atajo in the seventh line of the opponent's pyramid so that the opponent is more disabled and has less ability to transfer the medio.

And the Diestro must seek to coordinate the movements of the body and of the arm and sword that this atajo consists of so that the one favors the other and they are both completed at the same time; because 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 that he has when the atajo is made in this plane: Therefore, what is appropriate has been demonstrated.

NOTICE

Although this fourth atajo has been divided into three part to demonstrate it more clearly, be advised that, in the performance of this atajo, there should be delay between these parts and all of the actions must be continuous.

Here is Figure 38 of the Third Book:



An explanation of how 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 by 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 at the end of them being in the inferior angle.

Having shown the four atajos that can be made with contact of the swords, when the opponent's sword is in the axis of his principal pyramid, which is the same as in the right angle, using an extension of this art; we will now show how another four atajos can be made when the opponent is in this same position and in which the Diestro's sword comes to rest below that of the opponent, unlike in the first four atajos where the Diestro's sword is above.

Proposition 11 Problem

Atajo 5

Given that 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. And 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 his first pyramid, and the opponent's sword on the Diestro's left defensive plane in the fourth line of the opponent's pyramid.

Requirements that must be satisfied at the same time the step is given.

What touches upon the second part of this atajo is that the Diestro must see that the step he gives with the left foot from the medio de proporcion to the medio proporcional by the posture of the sword at point D must be done according to the same requirements that have been explained in the second part of the first atajo.

As the Diestro gives his step, if he recognizes that there is no resistance from the opponent's sword, the Diestro will, without changing the intersection of the swords or the contact that he has made against the opponent's sword, form around the center of his wrist a portion of a small pyramid from where he placed his own sword in the ninth line to the fifth line, carrying the opponent's sword from the Diestro's left defensive plane to the Diestro's right defensive plane; be advised that, as the Diestro's sword arrives on the primary vertical plane, the Diestro has to raise his arm from the

seventh line of his pyramid to the third line in such a way that the center of the guard is at eye level, between the eighth and ninth horizontal planes, and the upper quillon is in the second line of the Diestro's pyramid.

Requirements that the Diestro must satisfy after the step has been given.

As for the position of the feet and the opposition of the planes to the opponent, they are the same as in the first atajo, after the Diestro is positioned at the medio proporcional of the posture of the sword, since 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.

And the Diestro will find that his arm will have passed diametrically from the seventh line of his pyramid to the third line, and his sword from the ninth line of his pyramid to the fifth, and the opponent's sword will have passed from the fourth line of the opponent's pyramid to the seventh line of the opponent's pyramid, for the different purposes that will be discussed in their own place, and the Diestro will ensure that the two movements this atajo consists of, the one of the body and the other of the arm and sword, are coordinated so that they are completed, as much as possible, at the same time, and so that the bodies, arms and swords end up in the positions depicted in figure 38 at the end of this proposition; and if it is done according to these requirements, I say that it will be made with the necessary perfection.

DEMONSTRATION

The first part will not be repeated because it is demonstrated in the first atajo.

And the second part, that which is done as the step is given, is also explained in the first atajo.

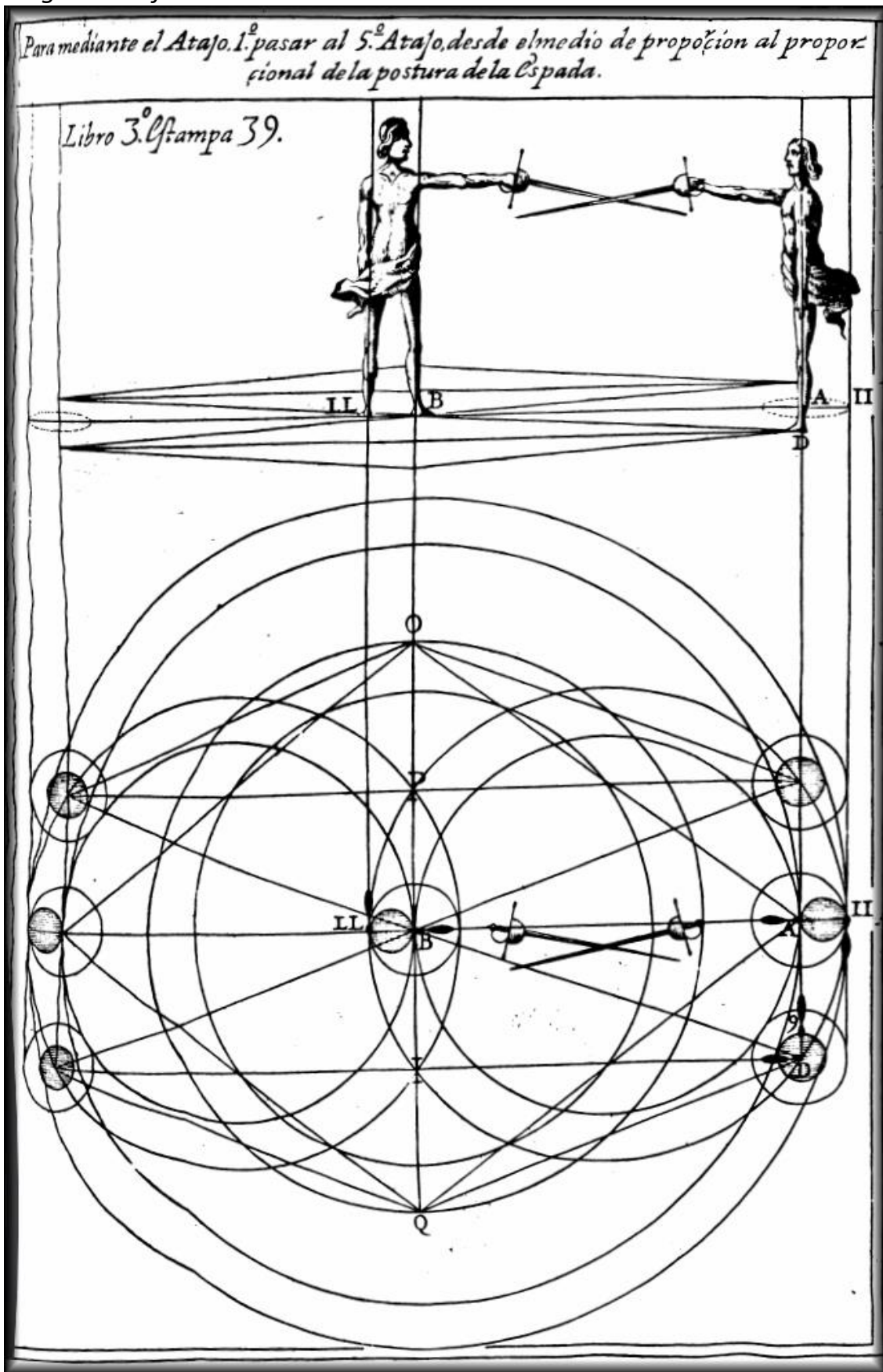
And the Diestro maintains the contact that he has made against the opponent's sword as he forms the revolution of the portion of the pyramid from the ninth line to the fifth line of the Diestro's first pyramid; ensuring that it is no bigger than is necessary, and that the opponent cannot attack in any of the planes the Diestro cuts with this revolution, placing the opponent's sword outside the Diestro's defensive plane; and the Diestro must also ensure that he places his guard in the third line of his pyramid so that the center of it is at eye level with the upper quillon in the second line of the Diestro's pyramid.

And in the third part, the Diestro should end up positioned over the right angle in the opposition of planes; ensuring that he has the opportunities and advantages that were 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 the Diestro's pyramid, without losing the degree of contact that he has made on the opponent's sword, before the step is given rather than during the step, and 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 that 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 by 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, with which the Diestro placed his sword in the third line of his pyramid and the opponent's sword in the Diestro's right defensive plane and in the eighth line of the opponent's pyramid.

Requirements that must be satisfied as the step is given.

What touches on the second part of this atajo is that the Diestro must ensure that the step that he gives with the left foot from the medio de proporcion to the medio proporcional by the posture of the sword must be given according to the same requirements that were 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 his pyramid, to the seventh line of the Diestro's pyramid, carrying the opponent's sword from where it was, in the opponent's eighth line, to the Diestro's left defensive plane; be advised that as the Diestro's sword arrives in the primary vertical plane, the Diestro has to raise his arm from the fifth line of his pyramid to the ninth line of his pyramid so that the center of the Diestro's guard is at eye level and his upper quillon is in the second line of the Diestro's pyramid.

Requirements that must be satisfied after the step is given.

And the position of the feet and the opposition of planes with the opponent are the same as in the second atajo, with the Diestro ending up positioned at the medio proporcional by the posture of the sword with his arm having moved diametrically from the fifth line of his pyramid to the ninth line of his pyramid, and his sword from the third line of his pyramid to the seventh line of his pyramid, and the opponent's sword will have moved from the eighth line of the opponent's pyramid to the fifth line of the opponent's pyramid, and the Diestro must ensure that the two movements this atajo consists of, the 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 and so that the bodies, arms and swords end up positioned as in figure 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.

DEMONSTRATION

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.

And the revolution that is made in this second part, without losing contact with the opponent's sword, ensures that the planes through which the opponent's sword passes are impeded so that the opponent cannot attack.

And 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.

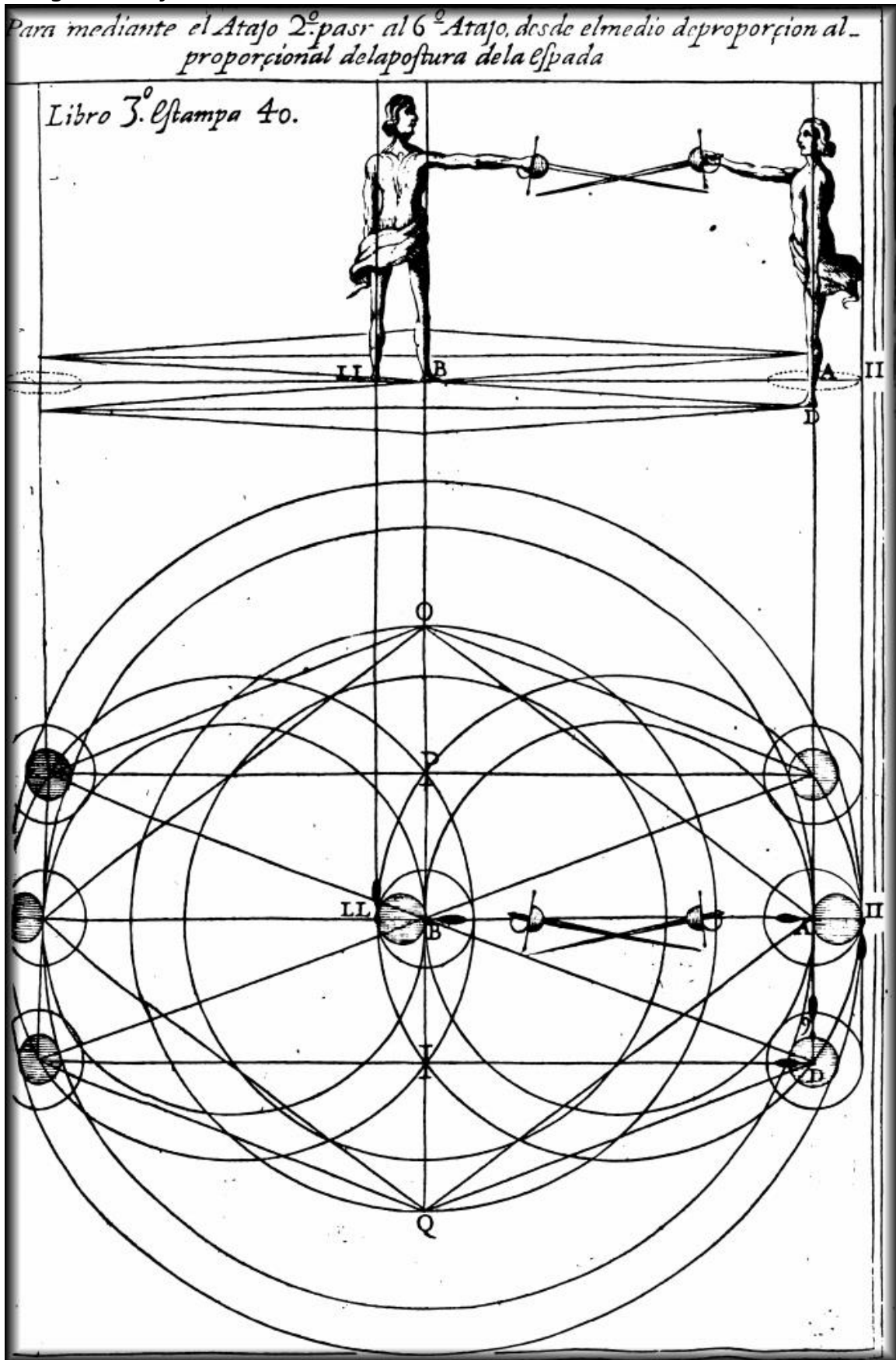
And the Diestro places his arm in the ninth line of his pyramid so that the center of his guard is at eye level and opponent's sword is in the fifth line of the opponent's pyramid and the Diestro's sword is in the seventh line of the Diestro's pyramid with the Diestro's upper quillon in second line of the Diestro's pyramid; ensuring that the opponent's sword is placed outside the Diestro's defensive planes and that the Diestro remains defended above and below.

And as for the third part, in the position of the feet and the opposition of the planes with the opponent; the Diestro must ensure that 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; because if the Diestro opposes his vertical or right collateral plane it will be awkward for him to pass his sword to the seventh line of his pyramid; because, 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 an opportunity to attack by the jurisdiction of the arm.

NOTICE

The Diestro can also do 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 from the fifth line of the Diestro's pyramid to the seventh line of the Diestro's pyramid, placing the opponent's sword outside the Diestro's left defensive plane. If the Diestro keeps 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 to the seventh line of his pyramid will be smaller, and 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 that 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 his pyramid and the opponent's sword ended up in Diestro's left defensive plane.

Requirements that must be satisfied at the same time as the step is given.

That which touches upon the second part of this atajo, which is what is done as the Diestro gives his step with the right foot from the medio de proporcion to the proporcional by the profile of the body, must be done according to the same requirements that have been explained in the second part of the third atajo; and if the Diestro recognizes that there is no resistance from the opponent's sword while giving the step, without altering the intersection of the swords nor the contact that 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 his pyramid, and carrying the opponent's sword to the Diestro's right defensive plane; be advised that, as the Diestro's sword arrives at the primary vertical plane, the Diestro must raise his arm from the seventh line of his pyramid to the third line of his pyramid so that the center of his guard is at eye level and his upper quillon is in the second line of the Diestro's pyramid.

Requirements that must be satisfied after the Diestro has given the step.

As for the position of the feet and the opposition of planes with the opponent, it 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, and the Diestro's arm will have moved diametrically from the seventh line of his pyramid to the third line of his pyramid, and his sword from the ninth line of his pyramid to the fifth line, and the opponent's sword will have moved from the fourth line of the opponent's pyramid to the seventh line of the opponent's pyramid, for the different ends that will be discuss in the own places, and the Diestro will ensure that the two movements this atajo consists of, the 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; and having done this atajo according to these requirements, I say that it will be made with due perfection.

DEMONSTRATION

The requirements for the first part of this seventh atajo are demonstrated in the third atajo and for this reason they are not repeated.

And 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 to it and to remove the correspondence between the Diestro's and the opponent's planes.

At the same time the step is given, the Diestro includes the opponent's sword in the portion of a pyramid from the ninth line of the Diestro's pyramid to the fifth line of the Diestro's pyramid, while maintaining the intersection that he has made on the opponent's sword; ensuring that he has the advantage of greater strength than the opponent, and that he impedes the planes in such a way that the opponent is not able to enter to attack.

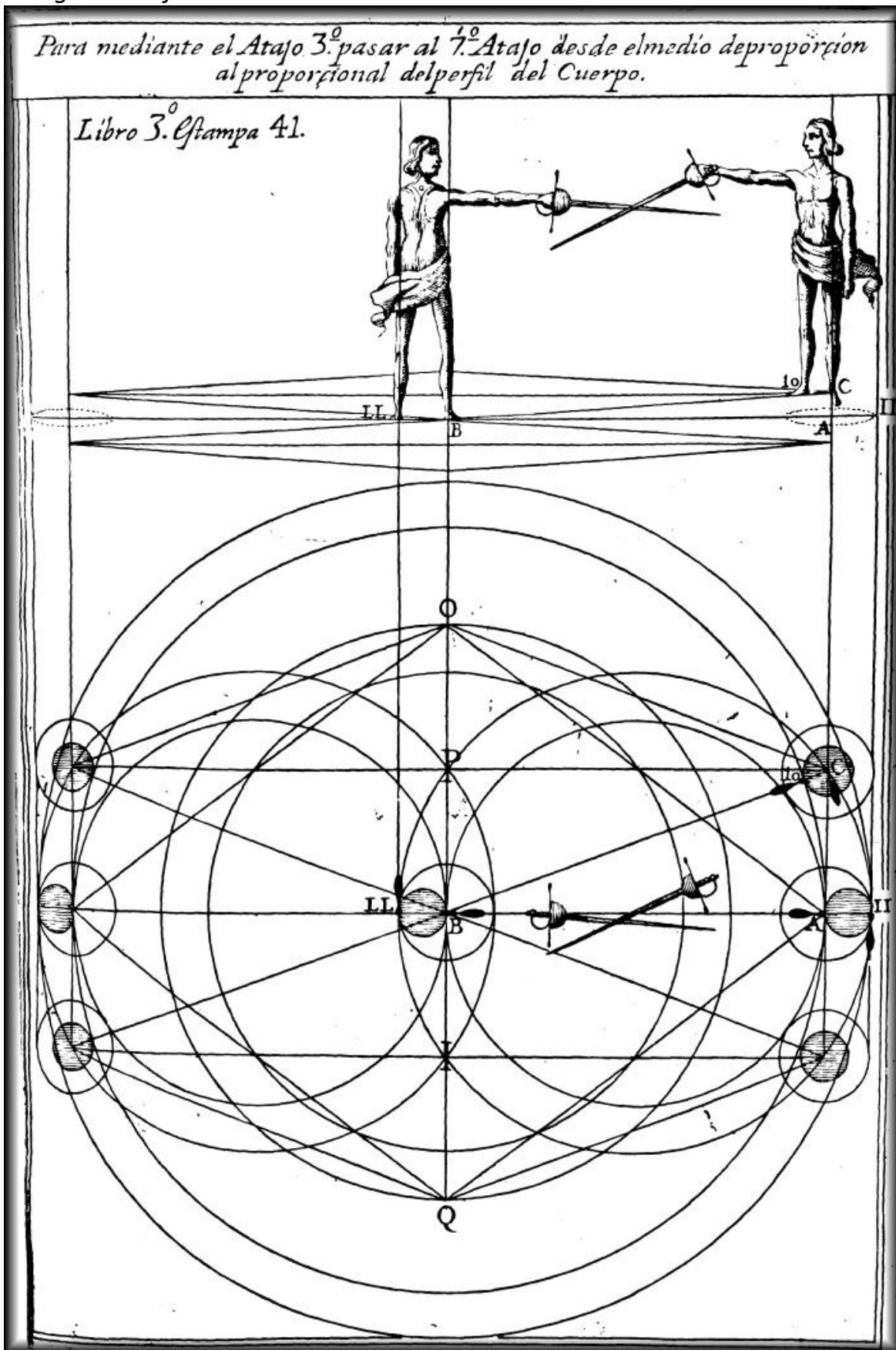
And the Diestro raises his arm and guard at the same time to the third line of his pyramid so that the center of the guard is at eye level and his upper quillon is in the second line of his pyramid; ensuring that he removes any opportunity for the opponent to be able to attack directly by the superior part.

As for requirements that pertain to the third part regarding the position of the feet and the opposition of the planes with opponent; the Diestro should ensure that 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, pass to the medios proporcionados without awkwardness; and also, to oppose his right collateral plane to the corresponding plane of the opponent; ensuring that the Diestro is able to more quickly and easily reduce his sword, if necessary.

NOTICE

The Diestro can also do 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, with the requirements that have been explained, but this method must be done very carefully to carry the opponent's sword.

Here is Figure 41 of the Third Book:



Proposition 14 Problem

Atajo 8

Given that the combatants are positioned as in the first atajo, it is appropriate to show the Diestro how to form the eight 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 his pyramid, and the opponent's sword on the Diestro's right defensive plane.

Requirements that must be satisfied while the step is given.

What touches on the second part of this atajo is that the Diestro must ensure that the step he gives with his right foot from the medio de proporcion to the medio proporcional by the profile of the body has to be done according to the same requirements that have been explained in the second part of the fourth atajo.

And if the Diestro recognizes that there is no resistance from the opponent's sword as he gives the step he will, without altering the intersection of the swords, 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 his pyramid, carrying the opponent's sword to his left defensive plane; be advised that when the Diestro's sword arrives on the primary vertical plane, the Diestro must raise his arm from the fifth line of his pyramid to the ninth line of his 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 his pyramid.

Requirements that must be satisfied after the Diestro has given the step.

As for the position of the feet and opposition of the planes, they 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 and his arm will have moved diametrically from the fifth line of his pyramid to the ninth line of his pyramid, and his sword from the third line of his pyramid to the seventh line of his pyramid, and the opponent's sword will have moved from the eighth line of the opponent's pyramid to the fifth line of the opponent's pyramid, and the Diestro will ensure that the two movements that this atajo consists of, the 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, and at the end of this work the bodies, arms and sword should be positioned as seen in Figure 42 at the end of this proposition; and if it is done according to these requirements, I say it will be made in conformity to the Art.

DEMONSTRATION

The requirements for the first part of this eighth atajo have been demonstrated in the fourth atajo.

And the requirements for the second part of this eighth atajo have also been demonstrated in the fourth atajo.

And the Diestro must ensure, when he forms the portion of the pyramid from the third, or fourth line of his pyramid to the seventh line of his pyramid, maintaining the intersection and contact he has with the opponent's sword, that he doesn't give the opponent an opportunity to attack, and that the opponent's sword is placed outside the Diestro's left defensive plane.

And the Diestro must raise his arm to the ninth line of his pyramid so that the center of his guard is at eye level; ensuring 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.

And at the same time the Diestro gives his step with the right foot to the medio proporcional, he must ensure that the movements of the arm and sword provide consistent contact with the opponent's sword so that the opponent is not given an opportunity to attack directly or to attack immediately.

And the requirements that pertain to the third part of this atajo, regarding the position of the feet and the opposition of the planes with the opponent; ensure firstly that the Diestro ends up positioned over the right angle so that he has advantageous inequality with the opponent; and secondly that the Diestro opposes his collateral plane to the immediate plane of the opponent so that the Diestro's body is not disrupted by following the movement of the arm when the Diestro moves his own sword to the seventh line of its pyramid, giving the opponent an opportunity to attack by the outside part.

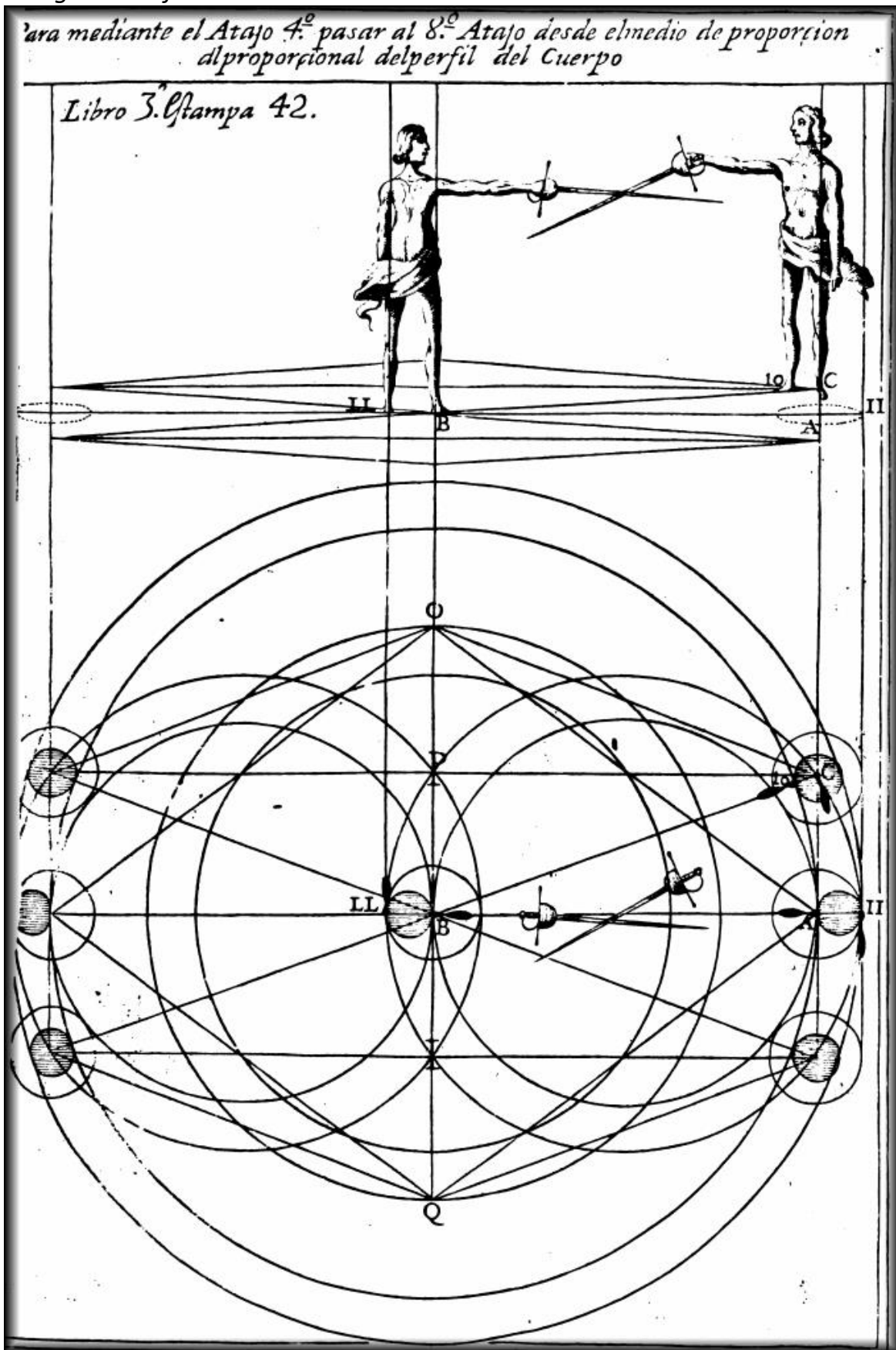
NOTICE

This atajo can also be done at the medio de proporcion, placing the opponent's sword on the seventh line of the Diestro's pyramid without losing the touch, and as the point 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

From the construction and demonstration of the previous eight different atajos, it is understood that the Diestro, who is positioned at either of the two medios proporcionales, having atajo with his sword on the opponent's sword with any of the first four atajos, if the contact with the opponent's sword is lacking, the Diestro can place the opponent's sword on 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 and 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 that 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 exercise that 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; and additionally that the student is found to be capable of its perfect formation, and is already able to reflect upon all of the requirements that each one is composed of.

It is also appropriate to instruct the student in the real as well as the virtual atajos 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 pass safely to the execution of the wounds.

And although the Diestro could begin to work his techniques with 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 possibility 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 that the Diestro is able to place his impediments and atajos in any of these positions; and 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 he follows.

The first rule is that whenever the opponent's sword is in presence, the Diestro should make his atajos with communication of it; and by our definition it will be in presence when it is positioned in the right angle, or is between the vertical planes that are imagined to pass through the interior sides of the two isosceles triangles, one that occurs by the posture of the sword, and another by the profile of the body (as is seen in the universal figure), 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 the third pyramid is divided, or in any other line of pyramid that is imagined, such as when it is removed from the second pyramid to the exterior part; in which case it should be understood that whenever the sword is outside of the second pyramid it will be referred to as being in the 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 that are imagined to pass 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 should 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 opportunity 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.

And if the opponent has his sword in some plane that is imagined between those that pass through the same common diameter and the interior side of the isosceles triangle that is 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 should 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 opportunity 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.

And the Diestro can generally proceed in this manner with one exception that, if the opponent has his sword in any of the lines on the right side of his third pyramid, the Diestro should 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.

And if the opponent has his sword in any of the lines on the left side of his pyramid, the Diestro should 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.

And for the virtual atajos without contact it is given, by a general rule, that the Diestro must take particular care that 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, so that the opponent's sword will be stopped by the middle of the Diestro's and the opponent's sword falls on greater degrees of strength of the Diestro's as 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, you will not be able to immediately observe this rule. Not because this is an exception, but because if the opponent wants to wound, he must first raise his sword if it is in acute angle, 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 do in the lines that divide the first pyramid of the opponent; whose base is imagined to be two feet in diameter, one to each side of the point of the sword that describes it being on its axis and in the right angle, which has already been explained and is omitted here, and the atajos that can be made on it.

So far, we have explained the first eight atajos assuming that the opponent is positioned in the right angle, which is the first line and axis of the three main pyramids that are imagined for the explanation of Destreza, and the divisions of each of the pyramids are regulated by the size of the base that each one is given, as has been explained elsewhere; and to make the eight atajos, which have been explained, we imagine that the Diestro has been carrying with his sword that of the opponent to the divisions of the first pyramid, which has been given a base of two geometric feet; and for the universality of the practical part of Destreza, we will consider that the opponent is positioned in each one of these eight divisions that are 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 use when the opponent is positioned in the second line of his first pyramid:

When the opponent is positioned with his arm and sword, or only with the sword, in presence in the second line of his first pyramid, the Diestro is able to make with his own sword four atajos with contact, two by the inside part and by the outside part while walking by the posture of the sword; and another two by the inside part and by the outside part while walking by the profile of the body, each of these with the same requirements that have already been explained and demonstrated in the first four atajos.

NOTICE

Although it has been given as a precept that these atajos observe the first part of the first eight atajos, these must be done a little differently because they were previously done by lowering the arm and guard to the sixth line of the Diestro's pyramid 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 his 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 the Diestro's 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 that is referred to in the first eight atajos.

And because this movement that is 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 that 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 his first pyramid applying enough strength for one degree of contact with it since the sword is close to the superior plane and right angle, the Diestro is able to use the first four atajos, two by the inside part and outside part by the posture of the sword, and another two also by the inside part and outside part by the profile of the body. Each of these has the same requirements of the first four atajos with little difference. To go to the opponent's sword it will be necessary to make from the medio de proporcion some remiss movement mixed with the natural to make contact on the opponent's sword and, since this movement from the medio de proporcion will be short, 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 for the Diestro, when the opponent is positioned in the same fifth line of his first pyramid with his sword in the acute angle, is for the Diestro to place an atajo on it using his position of greater potential by the inside part 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 his pyramid, and his sword in acute angle in the seventh line of his 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 that were explained for the first atajo;

and being already positioned at the medio proporcional, placing atajo on the opponent's sword in the described manner, if he finds there is little contact, the Diestro should form a portion of a greater pyramid until he ends up placing atajo on the opponent's sword from above by the outside part with his arm in the fifth line and his sword in the third line.

And when the opponent is in this same position, the Diestro can also make contact with his own sword on the opponent's by the inside part, placing his sword in the seventh line of his pyramid and the arm in the eighth, or maybe closer to the ninth if the opponent is positioned close the superior plane; and with this contact between the swords, the Diestro should 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.

And 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 his pyramid and the sword in the third line of his 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 use four atajos, two by the inside part and the outside part by the posture of the sword, and another two by the inside part and the outside part by the profile of the body. Each of these follows the requirements of the first four atajos, except that the point of the sword has to 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, and the same goes for the atajos by the profile of the body.

And when the opponent is positioned in this same line, the Diestro can do 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, with the Diestro placing his arm in the eighth line of his pyramid and his sword in the seventh, giving a step with his left foot according to the requirements of the first atajo, at the same time carrying the opponent's sword to the Diestro's left defensive plane where the Diestro will end up placing an atajo, with the Diestro maintaining his arm is the same eighth line of his pyramid, and his sword in the seventh line of his pyramid.

And 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, and the acute angle, and so, such that the opponent's sword does not have direction to the Diestro's body, and so that the Diestro's arm is somewhat in the fourth line of his pyramid, and 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, and end up placing atajo on the opponent's sword, with the Diestro placing his arm in the fourth line of his pyramid, or maybe somewhat in the third line if the opponent has his sword close the superior plane, and with the Diestro's sword in the fifth line of his pyramid.

And 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 lesser of the opponent, with the Diestro placing his arm in the eighth line of his pyramid and his sword in the acute angle so that it participates somewhat in the seventh line of his pyramid and, maintaining the contact he has made, the Diestro will give a step to the medio proporcional of the profile of the body to that he ends up

positioned over the right angle, as in the third atajo, and the Diestro ends up placing atajo on the opponent's sword by placing his own sword in the seventh line of his pyramid and keeping his arm in the eighth line, or maybe a little in the ninth line if the opponent has his sword very close to the superior plane, and the opponent's sword will be contained on the Diestro's left defensive plane.

And 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, and the Diestro will place his arm somewhat in the fourth line of his 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 Diestro's arm in the fourth line of his pyramid, or maybe somewhat in the third line in the case that was mentioned, and the Diestro's sword will be in the fifth line of his pyramid.

And when the opponent is positioned with his sword in this same sixth line of his first pyramid, the Diestro can also make 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, and the Diestro will place his arm in the eighth line of his pyramid and his sword in the seventh line, and so that the opponent's sword does not have direction to the Diestro's body, and 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, and at the same time, the Diestro will carry the opponent's sword, forming through the inferior part the greater portion of a pyramid to the outside part so that, at the same time the step is given, he will have placed atajo on the opponent's sword on the outside part from above, and the Diestro's arm will be in the fifth line of his pyramid, and the Diestro's sword will be somewhat in the third line of his 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, and being positioned at this medio over the right angle, he can continue with his arm and sword the greater portion of a pyramid through the inferior part to the outside, where he will have subjected the opponent's sword by the outside part in the previous manner.

And 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 his pyramid, and so that the opponent's sword does not have direction to the Diestro's body, and the Diestro's arm will be in the fourth line of his 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; and 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 a manner such 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, and the Diestro's arm will be in the seventh line of his pyramid, and his sword will be in the ninth line of his pyramid such that the point is in the superior plane.

And 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 his pyramid and the opponent's sword does not have direction to the Diestro's body, and the Diestro's upper quillon will be in the second line of his pyramid, and his arm will be in the 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 and, at the same time, the Diestro will form the greater portion of a pyramid, continuing the movement from the seventh line of his pyramid until his sword reaches the third line and his arm is in the fifth line; with which the Diestro will have placed atajo by the outside part and from above.

And 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 outside part, so that the Diestro's sword is somewhat in the fifth line of his pyramid and the opponent's sword does not have direction to the Diestro's body, and the Diestro's upper quillon will be in his second line, and the Diestro's arm will be in the 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 and, 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, and the Diestro's sword will be in the ninth line of his pyramid, and his arm will be in the seventh line, and his upper quillon will be in the 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 his first pyramid:

When the opponent is positioned with his sword in the seventh line of his 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; and 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 his pyramid and his sword in the fourth line with the upper quillon in the second line; or, depending upon the opportunity 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 his pyramid and his sword in the fourth line with the upper quillon in the second line.

And if, when the Diestro makes contact between the swords in the above manner, he recognizes that the opponent offers no resistance to the atajo from above, the Diestro will continue with the greater portion of a pyramid from the outside part 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 that were explained for the fourth of the first four atajos by inferior part, and the Diestro will end up with sword in the seventh line of his pyramid and his arm somewhat in the ninth line with his upper quillon in the second line.

And 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 that were explained in the second of the first four atajos, at the same time carrying the opponent's sword to the Diestro's left defensive plane and keeping it there with the Diestro's arm in the ninth line of his pyramid and his sword in the seventh line with the upper quillon in the second line.

And if the opponent is positioned with his sword in this same seventh line of his first pyramid, the Diestro can place his own sword by the outside part and below, in the fifth line of the Diestro's pyramid with the upper quillon in the second line, and his arm in the fourth line. At the same time the Diestro makes contact between the swords, he gives 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 that are 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 his first pyramid, the Diestro can (if he finds sufficient contact between the swords) make contact between the swords by the outside and inferior part, placing his arm in the fourth line of his pyramid and his sword in the fifth line with the upper quillon in the second line, and 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 that were explained for the eighth of the first eight atajos.

And when the Diestro has made the above mentioned contact between the swords and finds that the opponent offers moderate resistance he can, at the same time that 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, with the Diestro's arm in the seventh line of his pyramid and his sword in the ninth line with the upper quillon in the second line.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the eighth line of first pyramid:

When the opponent is positioned with his sword in the eighth line of his first pyramid, the Diestro can use the same atajos that were previously used for the seventh line, following the same requirements for each of them; and so the demonstration that was shown for these 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 his first pyramid:

When the opponent is positioned with his sword in the ninth line of his first pyramid and is at the medio de proporcion along with the Diestro, the Diestro can make contact between the swords by the outside part, placing his arm on the axis of his pyramid and his sword in the third line; and, 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 that were 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 from the middle plane, with the Diestro's sword ending up in the fourth line of the Diestro's pyramid and his arm somewhat in the fifth line.

And if the opponent is in this same position with his sword in the ninth line of his first pyramid, then the Diestro can make contact with his sword by the outside part as described above and, if he recognizes that 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 and, 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, and he will carry the opponent's sword, keeping 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, and the Diestro will end up placing atajo on the opponent's sword with his own sword in the seventh line of his pyramid and his arm in the ninth line.

And if the opponent is in this same position with his sword in the ninth line of his first pyramid, the Diestro can make contact on it by the outside part, with his arm on the axis, or first line, of his pyramid and his sword in the third line; and if he finds there is enough contact, the Diestro will be able to establish the subjection from the medio de proporcion, carrying his arm to the fifth line and lowering it to the fourth line with the quillons perpendicular to the horizon and the pommel of the guard close to the sixth line so that this atajo is perfectly done.

And having done so, the Diestro can (without changing it) give, very carefully, a step with his right foot to the medio proporcional by the profile of the body, following the requirements that were 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 the fifth line and his sword in the 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, and when the step is given, he will subject the opponent's sword, lowering his own from the third line to the fourth line of his pyramid with the quillons perpendicular to the horizon and the pommel in the primary vertical plane.

And if the opponent is in this same position with his sword in the ninth line of his first pyramid, and the Diestro has made contact with his sword by the outside part, as described above, if he finds that 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 this left defensive plane, such that his own sword is in the seventh line of his pyramid and his arm is in the ninth line and, at the same time, he will give a

step with his right foot to the medio proporcional by the profile, following the same requirements that were advised, so that he ends up positioned over the right angle, placing atajo on the opponent's sword with the acute angle from below, and the Diestro's arm will be in the ninth line of his pyramid, and his sword will be in the seventh line with the upper quillon in the second line, with the opponent's sword contained on the Diestro's left defensive plane.

DEMONSTRATION

The demonstration of these atajos that can be done by the Diestro when the opponent is positioned on the lines of his pyramid have been explained in each one of them, and are reduced to the Diestro placing his sword, arm and quillons of the guard in the lines of his own pyramid as described above, containing the opponent's sword outside of the Diestro's two defensive planes, and if the opponent wishes to escape the subjection and impediments that are caused by it, he will have to make larger dispositive movements than those the Diestro needs to make in order to defend himself, or to attack (if he wants to) and, since the same advice applies to each of them, no further demonstration is needed; because they have already been demonstrated 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, and so no further lecturing is needed.

An explanation of the atajos the Diestro can use when the opponent is positioned in the lines that divide 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 that describes 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 his 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 his pyramid with some degree of the third division of his sword on the corresponding second division of the opponent's sword, and the Diestro's arm will also be in the second line of the Diestro's pyramid with the Diestro's upper quillon in the third line, such that the two swords are oblique to each other, and 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 that were explained for the first atajo with contact, so that the Diestro ends up positioned over the right angle; and 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 the Diestro's pyramid, with the Diestro's arm in the seventh line, and the Diestro's quillons perpendicular to the horizon.

And 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 his pyramid, applying the inferior edge of it so that his sword is somewhat in the third line of his pyramid and the opponent's sword is outside of the Diestro's right defensive plane; and 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; and 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 in the fourth line of the Diestro's pyramid.

And if the opponent is in the same position with his sword in the second line of his 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 that was explained above in the first atajo in this second line; and 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; be advised that, if when the sword passes through the inferior and outside part, the opponent makes contact, the Diestro should 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, with the Diestro placing his sword in the fifth line of his pyramid with the upper quillon in the second line, and his arm so that it is somewhat in the third line.

And if, when the Diestro begins to form his pyramid by the inside part, the opponent applies contact; in this case, 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, perfecting his atajo by the inside part, following the requirements that were explained in the first of the first four atajos with contact, and he will enjoy the differences that were noted in its construction.

And 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; and if there is not sufficient contact, the Diestro will form a pyramid from the outside to the inside that ends where it began; be advised that if, when the revolution of this pyramid is given, the opponent makes contact when the Diestro tries to pass from the inside part to the outside part, in this case where there is contact, 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 and, 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, with the Diestro's sword in the seventh line of his pyramid, and the part of the Diestro's arm from the elbow to the wrist will be in the ninth line, and the other part of the arm from the middle to the shoulder will be somewhat in the sixth line.

And 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, in this case the Diestro will place atajo on the opponent's

sword, lowering it with the inferior edge to the middle plane, placing the Diestro's sword parallel to the horizon in the fourth line of the Diestro's pyramid and the quillons perpendicular to the horizon, and the Diestro's arm will be in the fifth line.

If the opponent is positioned with his sword in the same second line of his 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 advised; and if there is not much contact, the Diestro will form a pyramid from the inside to the outside; and if the opponent makes contact when the Diestro's sword is below and beginning to move through the second half of the pyramid, in this 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 that were explained for the third of the first four atajos with contact, carrying the opponent's sword to the Diestro's right defensive plane, endeavoring that the movement of the body and of the arm and sword are completed at the same time, placing atajo on the opponent's sword by the inferior part, with the Diestro's sword placed in the fifth line of the Diestro's pyramid with the upper quillon in the second line, and his arm somewhat in the third line, and the contact made with the upper edge of the Diestro's sword.

And if the opponent does not make the contact with the Diestro's sword mentioned above, and allows the Diestro to complete the revolution of the pyramid back to the inside part before making contact, in this case with the lower edge of the Diestro's sword, 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, and ends up placing atajo on the opponent's sword a little below the upper plane, placing the Diestro's sword in the ninth line of his pyramid, and the Diestro's arm in the seventh line, and the Diestro's pommel will be in the middle plane and his upper quillon will be in the second line.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the third line of his second pyramid:

When the opponent is positioned with his sword in the third line of his second pyramid, and the opponent and the Diestro are positioned at the medio de proporcion so that the Diestro is able to put the opponent's sword in front of him with a step that is given with the 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, carrying his sword in the second line of his pyramid and his upper quillon in the third line, and his arm in the ninth line and, finding contact in the opponent's sword, the Diestro will apply the inferior edge of his sword, and with a motion around the center of the wrist to the left side, the Diestro will pass his lower quillon to the eighth line of the Diestro's pyramid, such that both end up parallel to the horizon at eye level and the Diestro's sword is in the third line of his pyramid, with which he will remain defended and the opponent's sword will be outside of the Diestro's three defensive planes.

And if the opponent is positioned with his sword in this same third line of his 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 that were explained for the first atajos, so that he ends up positioned over the right angle, at the same time placing his arm in the ninth line of his pyramid and his sword

in the second line, so that if the opponent reduces his sword, it comes to rest on the Diestro's greater degrees of strength, and the Diestro's guard contains it in the Diestro's left defensive plane, and this will obligate the opponent to lower it to the acute angle, which does not have the reach to attack; and 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, and to avoid this danger the opponent will be forced to also reduce his sword; against which the Diestro can place any of the first atajos by the superior or inferior part, as has been explained; and, if the opponent applies more force to the movement of reduction of his sword, it will come to be remiss to the opponent's left side, and 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 that were 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 his second pyramid:

And when the opponent is positioned with his sword in the fourth line of his 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, with the Diestro raising his sword to the ninth line of his pyramid, with his arm in the seventh line, and the upper quillon in the second line, and 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 that were explained for the first atajo with contact, and at the same time, maintaining the contact that he has made, he will carry the opponent's sword so that it is kept on the Diestro's left defensive plane, subjecting it so that the Diestro's arm is in the same seventh line of his pyramid and the point of his sword is more or less in the superior place, or the sword is 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.

And 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, with the Diestro placing his own sword in the seventh line of his pyramid, and his arm somewhat in the ninth line; and 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 that were given for the first atajo with contact, keeping the opponent's sword outside of the Diestro's left defensive plane and, by virtue of this same step, the Diestro will acquire greater degrees of strength in his sword and lesser of that of the opponent, subjecting the opponent's sword by the same inferior part, with the Diestro's sword in the same seventh line of his pyramid, and his arm somewhat in the ninth line.

Atajos for the same position of the sword (in the fourth line of the opponent's second pyramid) when the Diestro finds 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 his 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 the Diestro raising his sword to the

second line of his pyramid, with the upper quillon in the second line, and placing his arm in the seventh line; and 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 his pyramid below that of the opponent, and his arm in the fourth line, or somewhat in the third line, so that opponent's sword ends up on the Diestro's right defensive plane, giving an immediate 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; and if, after he gives it, the opponent makes sufficient contact, 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; and if the opponent does not resist, the Diestro will be able to continue the pyramid from the inferior part to the superior through the outside part, returning to the inside, until the Diestro's sword is above

the opponent's, lowering it to the middle plane, making on it a movement of diversion by the outside part, such that it goes to the third pyramid outside of the Diestro's right defensive plane, and then the Diestro will quickly reduce to the angle to wound (if he wants to).

And if the opponent is in this same position with his sword in the fourth line of his 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 that of the opponent, with the Diestro placing his sword in the seventh line of his pyramid and his arm in the eighth line; and 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 and the opponent's sword is in the Diestro's right defensive plane and, 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 that were explained for the sixth atajo, so that he ends up positioned over the right angle and, 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, and the guard of the Diestro's sword will be in the defensive plane and close to the Diestro's right side, and the Diestro's arm will be somewhat in the fifth line of his pyramid, or the Diestro can also do this atajo with the arm in the same line and the sword in the third line; it should be understood that, if the Diestro finds enough resistance from the opponent's sword to place this atajo; and 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 his third pyramid outside of the Diestro's left defensive plane so that the Diestro can wound, if necessary.

Atajos the Diestro can do, when the opponent is in the same position, while stepping to the medio proporcional of the profile:

When the opponent is positioned with his sword in the same fourth line of his second pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can immediately place his sword above in the ninth line of his pyramid with the upper quillon in the second line, and his arm in the seventh line and, 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 that were explained for the third atajo with contact, where the Diestro was advised of the caution that 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; and, being positioned at the medio proporcional with the body and the arm and sword positioned as described above, the opponent's sword will be impeded so that he is not able to reduce it by the superior or inferior part without making very large dispositive movements, allowing the Diestro to, at the same time, make shorter movements to attack, if he wants to.

And if the opponent is in this same position with his sword in the fourth line of his 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 his pyramid while, at the same time, raising his arm and guard to that they are somewhat in the ninth line of the Diestro's pyramid, and the Diestro's upper quillon will be in the second line so that it impedes the opponent's sword by the superior and inferior parts, and 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 that were advised in the previous atajo, so that the Diestro ends up positioned over the right angle with his arm and sword in the same positions and lines of his pyramids, leaving the opponent's sword outside of the Diestro's left defensive plane, where 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 his second pyramid.

When the opponent is positioned with his sword in the fifth line of his 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 his pyramid with a movement of the wrist, and placing his arm in the eighth line, and the Diestro's upper quillon will be in the second line; and, 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, and the Diestro should remain in this atajo as long as the opponent does not change position; and if it is close to the superior plane, the Diestro can, for more security, raise his sword and guard so that it is somewhat in the ninth line of his pyramid.

But if the Diestro feels that the opponent has not made sufficient contact for this atajo, in this case 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, and the Diestro's arm and sword will end up according to the requirements that were explained and must be followed when the Diestro begins this same second atajo by the outside part, and which were mentioned above, and the Diestro will make contact between the swords with the inferior edge of his own sword, and with the necessary care; and 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 that were explained for this same second atajo, so that he ends up positioned over the right angle; and 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, with his own sword ending up parallel to the horizon with the quillons perpendicular to it, and 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 his pyramid; and if he feels contact with the opponent's sword before he has subjected it on this middle plane, the Diestro will be able to end up with his arm in this same position with the upper quillon in the second line of his pyramid and his sword in the third line, placing atajo on the opponent's sword.

And if the opponent does not resist when the Diestro arrives with his sword to the middle plane, the Diestro can make a movement of diversion on the opponent's sword from the outside part and from above to the inside and inferior part so that the opponent's sword goes to his third pyramid and outside of the Diestro's left defensive plane, and the Diestro can then safely wound if he wants to.

An explanation of the atajos the Diestro can use by 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 his second pyramid:

When the opponent is positioned in the sixth line of his second pyramid, and the opponent and the Diestro are at the medio de proporción, the Diestro can, without moving the arm from the axis of his pyramid, bend his wrist to lower his sword to the sixth line of his pyramid, making contact with opponent's sword by the inside part, with some degree of the third division of the Diestro's sword against the corresponding second division of the opponent's sword, such that the opponent's sword is placed outside of the Diestro's left defensive plane, ending up with the Diestro making contact with his upper edge and his sword somewhat in the seventh line of the Diestro's pyramid, and the Diestro's arm and guard will be in the eighth line; and 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 that were given for the first of the first four atajos, so that he ends up positioned over the right angle and, at the same time, he will carry the opponent's sword keeping it always outside of his defensive plane, trying to complete the two movements of the body and of the arm and sword at the same time.

And if the Diestro has achieved this atajo, and the opponent lessens the contact he makes with his sword, the Diestro can continue with his own to form a pyramid from the inferior part to the outside and superior part, carrying the opponent's sword outside of the Diestro's right defensive plane [*editor's note: this is probably describing a clockwise spiral from the line 7 of the Diestro's sword to line 3 of the Diestro's sword*] and placing atajo on the opponent's sword with the inferior edge of his own, ending up with his arm in the fifth line of his pyramid, and his sword in the third line with the upper quillon in the second line; and if, when the Diestro is in this atajo, he feels the opponent increase the amount of contact, he can continue to subject the opponent's sword until it is in the middle plane and outside of the Diestro's right defensive plane, and the Diestro will end up with the blade of his sword parallel to the horizon with the quillons perpendicular to it, and the center of his guard will be in the Diestro's right defensive plane, and the Diestro's arm will be in the fifth line of his pyramid; and 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 with a cut, and the opponent cannot transfer the medio as easily as he can when the previously described atajo is used and, in it, 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 hurry along the Diestro's movement of a pyramid or make its revolution smaller 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 to one side or the other) make a movement of diversion on it, following the requirements that have been explained for it. And 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, and the Diestro can easily achieve this opposition because it will be planar and the opponent's movement will be circular; and when the Diestro causes 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:

And if the opponent is in this same position with his sword in the sixth line of his pyramid, the Diestro can (by bending his wrist without moving the arm from axis of the pyramid) lower his sword to his 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; and 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 that were given for the third of the first four atajos with contact, so that he ends up positioned over the right angle and, at the same time, using the upper edge of his own sword, contain the opponent's sword on the Diestro's left defensive plane in the seventh line of his pyramid, and the Diestro's arm will be in the eighth line, and his upper quillon will be in the second line.

And if the Diestro feels the opponent lessen the contact he makes with his sword, in this case, 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 [*editor's note: this is probably describing a clockwise spiral from the line 7 of the Diestro's sword to line 3 of the Diestro's sword*], where he will end up placing atajo on it, and the Diestro's arms will be somewhat in the fifth line of his pyramid with the center of his guard in his right defensive plane with the upper quillon in the second line and the sword in the third line; and if the Diestro feels the opponent increase the contact he makes with his sword, the Diestro will continue the subjection to the middle plane with his lower edge parallel to the horizon and his quillons perpendicular to it, without changing the position of the arm and center of the guard.

NOTICE

When the opponent loosens the contact or tries to hurry along the Diestro's pyramid so that the Diestro cannot place atajo, the Diestro should follow the advice that was given in the explanation of the previous notice.

An explanation of the atajos the Diestro can use 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 his second pyramid:

When the opponent is positioned with his sword 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 his pyramid, bend his wrist to lower his sword to the sixth line making 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, such that the opponent's sword is placed outside of the Diestro's right defensive plane with the Diestro making contact with the upper edge of his sword, which will be somewhat in the fifth line of the Diestro's pyramid, and the Diestro's arm and guard will be in the fourth line; and 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 that were given for the second of the four with contact, so that he ends up positioned over the right angle and, 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, and the Diestro's arm will be in the fourth line of his pyramid, and the center of his guard will be in his right defensive plane with his sword in the fifth line and his upper quillon in the second line, and the Diestro will be placing this atajo with the upper edge of his sword.

And if the Diestro has achieved this atajo and he feels the opponent lessen the contact he makes with his sword, the Diestro can continue by forming with his sword a pyramid from the inferior part to the outside and superior part, carrying the opponent's sword outside of the Diestro's left defensive plane [*editor's note: this is probably describing a counterclockwise spiral from line 5 of the Diestro's sword to line 9 of the Diestro's sword*] and placing atajo on it with the lower edge of his own sword and, if he makes contact between the fourth and fifth line of his pyramid, the Diestro will end up with his arm in the seventh line and his sword in the ninth line with the upper quillon in the second line.

And 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 will be in the seventh line of his pyramid.

And when the opponent is in this same position with his sword in the sixth line of his pyramid, the Diestro can, without moving his arm from the axis of his pyramid, bend his wrist to lower his sword to the sixth line of his 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, and the Diestro will end up making contact with the upper edge of his sword, which will be somewhat in the fifth line of the Diestro's pyramid, and the Diestro's arm will be in the fourth line, and his upper quillon will be in the second line; and if the Diestro feels sufficient contact, he will give a step with right foot to the medio proporcional by the profile of the body, following the requirements that were explained for the fourth of the four atajos with contact, so that he ends up positioned over the right angle and, at the same time, the Diestro will carry the opponent's sword outside of his right defensive plane, trying to complete the two movement of the arm and sword at the same time; and 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 his pyramid, and the Diestro's arm will be in the fourth line, and his upper quillon in the second line, and the center of the Diestro's guard will be in the Diestro's right defensive plane.

And if the Diestro achieves this atajo by the inferior part and the opponent lessens the contact he makes with sword, the Diestro can continue by forming with his sword a pyramid from the inferior part to the outside and superior part, carrying the opponent's sword outside of the Diestro's left defensive plane [*editor's note: this is probably describing a counterclockwise spiral from line 5 of the Diestro's sword to line 9 of the Diestro's sword*]; and, if the Diestro feels contact, he will place atajo on the opponent's sword by the superior part with the lower edge of sword, and the Diestro's arm will be in the seventh line of his pyramid, his upper quillon will be in the second line, and the Diestro's sword will be in the ninth line.

NOTICE

If, when the Diestro attempts any of the atajos mentioned above, the opponent loosens the contact he makes with his sword, or tries to hurry along the Diestro's pyramid, to prevent the Diestro from placing atajo, in either case, the Diestro should follow the advice that was given at the end of the first atajos that were placed by the inside part by the posture of the sword.

An explanation of the atajos the Diestro can use by the outside part by the profile of the body when the opponent is positioned with his sword in the seventh line of his second pyramid:

When the opponent is positioned with his sword in the seventh line of his second pyramid, and the opponent and the Diestro are at the medio de proporción, the Diestro can very carefully lower his arm to the fifth line of his pyramid and place his sword in the fourth line with the quillons perpendicular to the horizon, and his guard in his right defensive plane and, with the lower edge of his sword, make contact with the opponent's sword by the superior part, placing it outside of the Diestro's right defensive plane; and, if he finds contact with it, without changing the intersection of the swords, the Diestro will give a step with his right foot to the medio proporcional of the profile, following the requirements that were explained for the fourth of the first four atajos with contact, so that he ends up positioned over the right angle, and he will maintain his arm and sword in the same positions.

And if the Diestro achieves this atajo, and he feels the opponent lessen the contact he makes with his sword, in this case 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; and 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 his pyramid, his arm in the eighth line, and his upper quillon in the second line.

And when the opponent is in this same position with his sword in the seventh line of his second pyramid, the Diestro can, very carefully, with a movement of his wrist, lower his sword to the fifth line of his pyramid, making contact with the upper edge of it on the opponent's sword by the outside, and the Diestro's arm will be in the fourth line of his pyramid; and 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 that were given for the fourth of the first four atajos with contact, so that he ends up positioned over the right angle; and 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 his eight line, in which case the Diestro will have to raise his arm and guard so that it is somewhat in the third line of the Diestro's pyramid.

And if the Diestro achieves this atajo and feels the opponent lessen the contact he makes with his sword, in this case the Diestro will continue his pyramid from the inferior part to the outside (editor's note: outside relative to the Diestro's body/inside relative to the opponent's sword) and superior part, and then carrying the opponent's sword to the Diestro's left defensive plane so that it is somewhat in the acute angle; and 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 his pyramid, and his arm will be in the seventh line, and the Diestro's pommel will be in the middle plane, and his upper quillon will be in the second line of his pyramid.

And when the opponent is in this same position with his sword in the seventh line of his 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 his pyramid, placing his sword in the fourth line parallel to the horizon with the quillons perpendicular to it, and the center of the Diestro's guard will be in the Diestro's right defensive plane and, with the lower edge of his sword, the Diestro will make contact with opponent's sword by the outside and superior part, placing it outside of the Diestro's right defensive plane; and, if the Diestro finds sufficient contact to place the atajo, he will do it, at the same time giving a step to the medio proporcional of the profile of the body; but if, when the Diestro is at the medio de proporcion and has made the above mentioned contact with the opponent's sword, he does not feel the opponent resist with at least a moderate amount of force, in this case 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 his pyramid and then carrying the opponent's sword until he places it outside of his left defensive plane [*editor's note: this is probably describing a clockwise spiral from line 4 of the Diestro's sword to line 7 of the Diestro's sword*]; and, 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 that were explained for the fifth atajo by the inferior part with contact, so that he ends up positioned over the right angle, carrying the opponent's sword outside of the same defensive plane, and the Diestro's sword will be in the seventh line of his pyramid and his arm in the eighth line; and 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.

And when the opponent is in this same position with his sword in the seventh line of his 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 his pyramid, leaving the arm in the fourth line, carefully making contact between the swords with the upper edge of his sword by the inferior part, with his upper quillon in the second line of his pyramid; and 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; and 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 [*editor's note: this is probably describing a counterclockwise spiral from the 5th line of the Diestro's sword to the 9th line of the Diestro's sword*] and, 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 that were explained for the first of the first four atajos with contact, so that he ends up positioned over the right angle, and the Diestro's sword will be in the superior plane in the ninth line of the Diestro's pyramid (placing atajo on the opponent's sword so that it is between the fifth and sixth lines of the opponent's pyramid) and the Diestro's arm will be in the seventh line of his pyramid, and his pommel will be in the middle plane with the upper quillon in the second line; and, 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, when the Diestro attempts to place any of the above mentioned atajos, he feels the opponent lessen the contact he makes with his sword, or if the opponent tries to hasten the revolution of the pyramid, to prevent the Diestro from placing atajo, the Diestro should 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 his second pyramid.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the eighth line of his second pyramid:

When the opponent is positioned with his sword in the eighth line of his 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, that have been explained for the atajos the Diestro can use when the opponent is positioned in the seventh line of his second pyramid and, which were explained in the previous section and, 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 use when the opponent is positioned with his sword in the ninth line of his second pyramid:

When the opponent is positioned with his sword in the ninth line of his 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 the pyramid, very carefully make contact with the opponent's sword by the superior and outside part with the lower edge of his own sword; and, 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, and 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 his pyramid and, 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 that were 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, with the Diestro's quillons, the center of his guard, and the arm positioned in the manner mentioned above.

And when the opponent is in this same position with his sword in the ninth line of his 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, with the Diestro's sword ending up in the fourth line of his pyramid with the upper quillon and the Diestro's arm in the third line; and from this position the Diestro will give a step with his right foot to the medio proporcional of the profile, following the requirements that were 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 his pyramid, and

the upper quillon and sword in the third line and, such that, the Diestro will end up placing atajo on the opponent's sword from below the opponent's sword.

And when the opponent is in this same position with his sword in the ninth line of his 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 the pyramid, to make contact with the opponent's sword by the outside and superior part with lower edge of his own sword against that of the opponent; and, 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, and the Diestro's arm will be somewhat in the fifth line of his pyramid, and the center of his guard will be in the Diestro's right defensive plane; and, 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 that were explained for the second of the first four atajos from above with contact, and the Diestro will end placing atajo on the opponent's sword so that it is outside of the Diestro's right defensive plane, and the Diestro's sword will be end up parallel to the horizon with the quillons perpendicular to it, and his arm will be in the fifth line of his pyramid.

DEMONSTRATION

The purpose of these atajos that the Diestro can use when the opponent is positioned in the lines of his second pyramid, which the Diestro will recognize, when the arm and sword are positioned in each of them, whether by the posture of the sword or the profile of the body, whether it is in the superior angle or the inferior, is to ensure that the opponent's sword is contained outside of the Diestro's defensive planes so that the opponent is obligated to make larger dispositive movements in order to attack than the movements the Diestro needs to make in order to defend himself, or to attack, if it is necessary.

An explanation of the atajos the Diestro can use when the opponent places his sword in any of the lines of his third pyramid:

An explanation of the atajos the Diestro can use by the posture of the sword and the profile of the body when the opponent places his sword in the second line of his third pyramid:

Posture of the sword:

When the opponent is positioned with his sword in the second line of his 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 line of their pyramids; and, 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 that were explained for the first atajo of those that are made with contact, so that he ends up positioned over the right angle, and the Diestro will end up placing atajo on the opponent's sword from below with his own sword in the 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.

And if the opponent is in this same position with his sword in the second line of his 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 with the Diestro's upper quillon in the third line of his pyramid; and, 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 that were 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; and 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; and recognizing that 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 the quillons perpendicular to it, and 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:

And if the opponent is in this same position with his sword in the second 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, and the sword in the second line with the upper quillon in the third line, creating a virtual atajo on the opponent's sword, and with the security he has in this, the Diestro will give a step to the medio proporcional of the profile, following the requirements that were 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 his 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 and the upper quillon in the third line, and the sword in the second line and, very carefully, give a step with his right foot to the medio proporcional of the profile, following the requirements that were 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 lines of their pyramids that are mentioned above.

And 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; and so that the Diestro's face remains defended, and 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 a direct thrust [acometimiento] by the outside part 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 his pyramid.

When the opponent is positioned with his sword in the fourth 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 seventh line of its pyramid, and the sword in the ninth line, and the upper quillon in the third line and, carefully, give a step to the medio proporcional of the profile, following the requirements that were explained for the third of the first four atajos with contact, so that the Diestro end up positioned over the right angle with his arm, upper quillon and sword in the lines of their pyramids mentioned above.

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 his third pyramid:

When the opponent is positioned with his sword in the fifth line of his third pyramid, and the opponent and the Diestro are at the medio de proporcion, the Diestro can raise his arm to 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 the second line, and the Diestro can carefully give a step with his left foot to the medio proporcional of the posture of the sword, following the requirements that were 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 making contact with the upper edge of his own sword against that of the opponent, although it will be with lesser degrees of strength, and for more security the Diestro can

make, by this same inferior part, some movement of decrease so that he gains better contact on the opponent's sword, and so that the opponent cannot attack by the inside part; and if he tries to do it 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, and carefully give a step with his right foot to the medio proporcional of the profile, following the requirements that were 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 so that the opponent's sword is contained outside of the Diestro's left defensive plane.

The Diestro can also give this same step, with same requirements, while carrying his sword and arm in the right angle; with which he will remain defended and 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 his 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, and the Diestro's upper quillon will be in the second line, and 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, and the step will be given according to the requirements that were explained for the sixth atajo with contact by the inferior and outside part (editor's note: outside relative the Diestro's body), so that the Diestro ends up positioned over the right angle with his arm and sword in the fifth lines of their pyramids, making contact with the opponent's sword by the inferior part with the upper edge of the Diestro's sword, and the Diestro's upper quillon will be in the second line, containing the opponent's sword on the Diestro's right defensive plane.

And when the opponent is in this same position, the Diestro can lower his sword and arm to the sixth line of his pyramid, making contact between the swords by the inside part, with the Diestro's upper quillon in the second line, and at the same the Diestro will give a step with his right foot to the medio proporcional of the profile, following the requirements that were 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 by the same inferior part with the upper edge of the Diestro's sword on the opponent's sword, and the Diestro's upper quillon 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 his third pyramid.

When the opponent is positioned with his arm and sword in the seventh line of his third pyramid, 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 the second line, with the Diestro making contact between the swords with the upper edge of his own sword and, 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 that were explained for the eighth atajo by the inferior part with contact, and 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.

And, 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, making contact between the swords by the inferior part and, 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 that were explained for the sixth atajo with contact, so that the Diestro ends up positioned over the right angle; and because this step tends to separate the swords, and the contact that was made between them at the medio de proporcion will 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 his third pyramid.

When the opponent is positioned with his arm and sword in the eighth line of his third pyramid, 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 the second line and give a step with his right foot to the medio proporcional of the profile, following the requirements that were explained for the fourth atajo with contact from above and the outside, 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; take 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 that 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, and this step must be given according to the requirements that were explained for the second atajo with contact such that the Diestro ends up positioned over the right angle.

And, 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 that were given, so that the Diestro ends up skillfully placing atajo on the

opponent's sword by the inferior part, and the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword, according to the requirements that were explained for the sixth atajo with contact from the inferior part, so that the Diestro ends up positioned squared over the right angle with his sword, arm and upper quillon in the same lines of their pyramids, following the requirements that were advised; and, having done it, the opponent may violently reduce his sword to give a blow on the Diestro's sword by the outside part, or to strike the Diestro's wrist so that the Diestro will drop his sword, if so, when the opponent reduces his sword, and before the blow is delivered, the Diestro will carefully reduce his own sword to the right angle and wound, if he wants to, taking away the opponent's opportunity to attack.

An explanation of the atajos the Diestro can use when the opponent is positioned with his sword in the ninth line of his third pyramid.

When the opponent is positioned with his arm and sword in the ninth line of his third pyramid, 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 the second line and give a step with his right foot to the medio proporcional of the profile, following the requirements that were explained for the fourth atajo with contact from above and the outside, 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; take 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 that 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, and this step must be given according to the requirements that were explained for the second atajo with contact such that the Diestro ends up positioned over the right angle.

And, 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 that were given, so that the Diestro ends up skillfully placing atajo on the opponent's sword by the inferior part, and the Diestro will give a step with his left foot to the medio proporcional of the posture of the sword, according to the requirements that were explained for the sixth atajo with contact from the inferior part, so that the Diestro ends up positioned squared over the right angle with his sword, arm and upper quillon in the same lines of their pyramids, following the requirements that were advised; and, having done it, the opponent may violently reduce his sword to give a blow on the Diestro's sword by the outside part, or to strike the Diestro's wrist so that the Diestro will drop his sword, if so, when the opponent reduces his sword, and before the blow is delivered, the Diestro will carefully reduce his own sword to the right angle and wound, if he wants to, taking away the opponent's opportunity to attack.

ADVICE

In any of the other pyramids that can be formed that are 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; understanding that, in all of the postures that are placed by the superior part, it will always be safer to contrast them with diagonal lines using atajos that impede the planes through which the opponent could reduce his sword in order to attack the Diestro.

And, in all the lower postures the opponent can position himself in, the Diestro will oppose his virtual atajos in the explained manner so that the inferior and superior planes are impeded, and the Diestro will ensure that, in both jurisdictions, the opponent's sword is always contained outside of the Diestro's defensive planes, and he will find that 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.

And, although this material is important and necessary to the universality of this science, we have cleanly removed 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.

And so, 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's 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 pass precisely 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; and 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 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. And for the complete satisfaction of our Diestro, without omitting anything for his improvement, we will

cover some points that serve as guidelines against the other posture that is called squared, 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 opportunity to enter for a movement of conclusion against the opponent; and the techniques the Diestro forms 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 superior angle; and, if the opponent communicates at least more or less one degree of contact, the Diestro will be able to perfect the atajo and pass with his body to the medio proporcional of the posture of the sword and to work whichever technique is most appropriate for the opportunity the opponent gives.

And if the Diestro recognizes 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 and, at the same time, the Diestro will pass with his left foot to the medio proporcional of the posture of the sword; and, having arrived there, he will remain with the obtuse edge of his sword beneath the acute edge of the opponent's, and will be in the lower atajo; and, if there, the opponent communicates enough contact, the Diestro will make a movement of suspension and, enjoying the advantage of it, will give a direct attack to the face by the jurisdiction of the arm; and 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.

Also, if the Diestro recognizes 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 the moment when, right before they begin to tremble, the swords leave the primary vertical plane to form a vertical cut to the head or arm, passing always to the posture of the sword to uncover more lines of touch to 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; or, if the Diestro does not want to increase the contact because he is slow in the formations or has little strength in the arm, he can yield to the opponent and allow him to carry the sword as the Diestro passes to the medio proporcional of the posture of the sword, and 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, in this case the Diestro can protect his upper defensive plane with his guard and lower the point of his sword by forming virtual atajos, by which he may find an opportunity 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 it is dangerous in this position to want to check the opponent's sword by the upper part and, even though degrees to the profile are gained, much of the flank has to be protected with the arm and guard, and the upper part with the sword; and the opponent's

strength is augmented with the force that is communicated to the sword by being close to the body; and so 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 an opportunity 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.

But if the opponent communicates one degree of contact, the Diestro will proceed with his superior atajo with the circumstances that in it are mentioned.

And 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; and 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 opportunity.

By the profile of the body:

The Diestro can also pass from the medio de proporcion to the proporcional of the profile, placing the fourth atajo from above; and, 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, and then directly attack the opponent with a direct thrust [acometimiento] to the face and, if he does, he will see that it will make the formation of the technique safer and that he will have a better opportunity.

And, if the Diestro finds that there is contact when he places the atajo, he can increase the force of his atajo; and, if the opponent makes more lively contact, the Diestro can use a suspension to create an opportunity to form one of the techniques.

Also, when the opponent makes more lively contact, the Diestro can 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 and forming a pyramid with his point beneath the opponent's guard, avoiding the opponent's sword so that he doesn't know to where he should attend his sword; and the Diestro, enjoying the distress of the opponent's uncertainty, can 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 line so that it corresponds between the fifth and sixth horizontal planes with the pommel pointing to the diametric of the chest and the primary vertical plane, and the sword is in the second line, which is the same as carrying the point in the obtuse angle, placing the left collateral plane forward; this colocation of the body, arm and sword removes the opportunity of the profile and much of the jurisdiction of the

swords and, if the opponent makes some contact, or movement that includes the sword, they can cut across it and throw a wound with tremendous force. So, the Diestro must proceed with great caution in the techniques he intends to use, because this Indian posture requires much attention because the opponent is strong in the subjection and has opportunity to enter with his right foot.

In order for the Diestro to oppose this posture with certainty, he will take advantage of the virtual atajos from below; and so, 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; with which the weak of the Diestro's sword is not subjected by the opponent's strength, but the Diestro's strong opposes the opponent's weak and the quickness of the Diestro's point his strong ; also, because of this, the opponent cannot defend the lower part and the flank of the body with only his guard and the quickness of the Diestro's point will confound the opponent; and 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, if the opponent leaves himself open, the Diestro can take advantage of it while always defending 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 proporción:

You will find in this line two manners of placing the arm; the first for a punching thrust; and the second, which is called Cornada, or the Italian position regarding the arm.

In the first, the arm is withdrawn with a backwards movement while 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; such that the wrist reaches to 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 while covering most of the area from the plane of the right angle to the face with his guard so that he can, from there, move to any of the lower atajos, crossing the sword by whatever 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; and, if the opponent changes position, the Diestro will change his atajo, which he can do more easily by having to move less than the opponent.

Since the position of this rear line always results in there being no contact between the swords the Diestro can very quickly make a movement of diversion whenever the opponent frees his sword to

one side or the other and wound him, putting in only the right foot and, without remaining, retreat again, looking for the sword as at the beginning; although, it is always safer if the sword enters to wound without delay and reaches the target with rigor.

The Diestro can also oppose with the virtual atajos, with inequality by the part opposite to where the opponent's sword is located, with great swiftness and, without hesitation, attacking directly with a thrust so that the opponent is obliged to parry, so that the Diestro can take advantage of this generative act to form a technique with less risk and greater opportunity, either from afar or 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 modes of executing all the techniques, one with contact between the swords and the other without it.

It shall be with contact between the swords when the opponent's arm and sword are in the right angle, or in the jurisdiction of it, such that, with a brief movement, the opponent can enter his sword between the Diestro's two defensive planes, as exemplified in the manner of executing the following techniques.

The first is when the Diestro executes the thrust of first intention by the inside part of the opponent's sword, 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 it of 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 Linea en Cruz and, 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 and, with the guard and lower quillon, contains the opponent's sword outside of the Diestro's left defensive plane; and, when the Quarter Circle thrust is executed, taking the sword by 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 defensive plane, which are imagined to pass through the angles of his bulwark, and instead places it outside of the third plane; and 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 line of his pyramid, 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, and the Diestro will execute with the point of his sword a thrust in the superior plane in the corresponding point, or it can also be executed to the opponent's right eye; and if the Diestro wants to wound with a thrust of first intention by the inside part, in this case the Diestro will place his sword in its fifth line with the quillons of his guard parallel to the horizon, also raising the arm and guard to the second line of his pyramid so that it ends up outside of the same third defensive plane, and the Diestro can execute the wound with his point as in the previous example.

Be advised that, like the two previous thrusts, the general technique of *Estrechar* can also be executed on either side, placing the quillons parallel to the horizon; and 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 by the strong and guard of the opponent and, most of the time the other case wounds, without this inconvenience above the guard, to one side of it.

And the Diestro can also use the same thing if he placed *atajo* by the inside and superior part and, making contact, be able to throw a direct thrust [*acometimiento*] to the opponent's face over the sword while, at the same time, raising his arm and guard to the second line, keeping the quillons parallel to the horizon so that they will occupy the plane through which the opponent can immediately reduce his sword, keeping the opponent's sword outside of the Diestro's third defensive plane.

And the Diestro can also use the same thing if he placed *atajo* by the outside and superior part and, making contact with the opponent's sword, throw a thrust to wound above it; for which the Diestro will turn his hand fingernails down and raise his arm and guard to the second line of its pyramid so that the opponent's sword is outside of the Diestro's third defensive plane, and the thrust will wound over the guard in the right eye; and, 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 with a thrust to it; and, if the opponent lowers his arm to cover the opening, the Diestro will wound by the superior part to wherever is the most immediate.

And it is given to the Diestro, as a general rule, that all of the cuts [*tajos*] and reverse vertical cuts, and diagonal and horizontal cuts that the opponent wants to execute on the Diestro's head and face, and the half cuts and reverse half cuts can all be impeded by the Diestro immediately placing his arm and guard in the ninth line of its pyramid and his sword, always by the inside part, in its third line.

And the Diestro will find this universal method of impeding these circular, and semi-circular, techniques to be the most natural and the 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 with it, he will leave it by means of some suspension so that it cannot be immediately reduced and, at the same time, the Diestro will lower his sword to the right angle, or acute, according to the opportunity given by the opponent, without wounding, or wounding with a thrust, raising the arm and the guard to the second line of its pyramid if it will be to wound in the upper plane in the acute angle, and the quillons will be parallel to the horizon so that opponent's

sword is kept outside of the Diestro's third defensive plane and, if the opponent gives an opportunity 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 that of the opponent's so that 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) should be executed without contact between the swords in the following cases:

When the opponent unwisely places his sword on the surface of his second or third pyramid, or in the vicinity of either one, intending to parry and remove the Diestro's sword, who 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, with contact or without it; 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, and the reverse cut opposes the reverse cut, and the reverse cut is opposed by the cut, and the cut is opposed by the reverse cut, keeping in each of these the precepts of the Art.

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, and the reverse half cut opposes the reverse half cut, and the reverse half cut opposes the half cut, and 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 with distinction in the discussion of the techniques in its proper place.

Third Timing:

This timing 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 and returns to the medio de proporcion, or to one of the proporcionados, seeking to cause by the position of the sword, or the position of the body, a possible inequality with his opponent, because in it exists his safety.

And, following our universal rule, the execution of the techniques reduces to two types, with contact between the swords, or without it, and with attention to these two ends, the Diestro must give a step with his left foot to one or the other jurisdiction and collocate his sword, adhering to the precepts that have been given, and must be observed in this third timing, so that he is able to exit to the medio de proporcion without risk of subjection, and the precepts that will also be given for the first and second timings, which precede this third timing; and what is pointed out here is so that

the Diestro can form a general concept of each of these, leaving the detailed explanation necessary for the advancement of the Diestro to the appropriate places in each of the techniques, to which we refer.

Book Three, Chapter Seventeen

Things the instructor must consider before teaching the student the formation of 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, since it will be easier for him to use it to demonstrate his knowledge, and he must take particular care in becoming very familiar with its significance, so that he can regulate with perfection the movements of the body by means of the steps.

Understanding this figure and seeing explanations of the different ways he can be positioned over the right angle, and explanations of the primary vertical plane and the other planes will do much to advance the student; as will seeing and forming the concept of the three movements with which he can move the body. The first is turning in place, which serves to oppose the steps the opponent gives by the circumference of the maximum orb in order to maintain the medio de proporcion; and it also serves for the Diestro to oppose his particular planes to the those of the opponent. The second movement is that which can be made by the circumference of the circle of the same orb, and by that of the common. And the third is the use of the simple and mixed steps, which have been explained for the use of Destreza.

And it will be of no small importance for the Diestro to be able to explain well the idea of our personal fortress and to know how to remain within it without allowing the opponent to storm it with his steps.

The Diestro should understand all the concepts that pertain to the movements of the arm and sword and be able to carefully explain how to form the pyramids of it, and how the opponent may form them, in the practice of Destreza and, in particular, 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.

And the Diestro should have a good understanding of the explanation of the types of movements and where they are imagined to begin, and he should be well aware of the planes and know in which the wounds are to be executed in, and he should also recognize from the explanation of the idea of our personal fortress, that which touches on the arm and sword by the superior part.

And the Diestro should be capable with the definitions, axioms and the general and particular rules that he has been given and should 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.

Then the Diestro will learn the explanation of how to form the first eight atajos when positioned at the medio de proporcion on the axis of the three main pyramids, which is the same as the right

angle, and how to pass with his steps 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, and he will understand that each one of these involves a movement of the body and another of the arm and sword; and, because these atajos are universal, they will be rigorously demonstrated in the spirit of understanding the techniques that can be performed from each of them; and, 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 the demonstration of them, each of these atajos will be cited so that they can be referred to in order to avoid repetition that would encumber this volume and make it too lengthy, which would delay the pleasure of getting to the formation of the Techniques.

These first eight atajos are followed by another eight, which have been explained, that are used when the opponent is positioned in the eight lines of the first pyramid, whose base is imagined to be two feet in diameter, and, when the opponent's sword is in the lines of this pyramid, the Diestro can, and must, make these atajos with contact.

And these are followed by another eight that are used when the opponent's sword is in the eight lines of his second pyramid, whose base is imagined to be four feet in diameter, and the Diestro should 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.

And these atajos are followed by another eight that are used when the opponent's sword is in the eight lines of his third pyramid, whose base is imagined to be six or more feet in diameter, and the Diestro should 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.

And following these atajos, we explained what to do when the opponent withdraws his arm and sword with a backwards movement, and to what positions they can be withdrawn, and understanding of 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 in some other places.

And when the Diestro has covered all of these subjects and knows them well, particularly the atajos, he will be able to form the techniques from each of them; and, while it may seem like there are a lot of these atajos and that they are confusing, do not be discouraged, because you will find that it will all make perfect sense and you will end up with complete knowledge of all of the positions possible of a man, and none of them will cause you any confusion, nor will you have any difficulty in immediately opposing any of them with the precepts and requirements provided by this Art, which speaks highly of 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 sword of the opponent; the second, the diagram of the atajo in which the first two movements occur; another would be needed for the two movements that are made to enter to wound showing where the body and the arm and the sword of the Diestro and the opponent have to end up; and a fourth showing how to safely exit from danger, when the Diestro is close to the opponent while executing the wound, to the medio de proporcion,

and where the body and arm and sword of the Diestro and the opponent have to end up, and this would make this volume too long; and, since this is fulfilled by a knowledge of the lines of our pyramid and of the three defensive planes, which form the idea of our personal fortress, it seems like these diagrams can be excused, putting before the techniques our universal diagram, which includes, with respect to the two combatants, everything that is needed for the movements of the body on the horizontal plane where the Diestro can regulate them, and the movements of the arm and sword can be regulated by the lines that divide the pyramids; and the Diestro can use the universal diagram to make sense of the techniques, easily citing the letters that declare what is happening in each one, if he wants to; and, if not, by means of the same diagram he can regulate the movements of his steps, and those of the arm and sword by the lines of the pyramid of the jurisdiction of the technique.

Very important advice for the Diestro so that he will be capable of understanding the universality of the atajo and the fundamentals of each of the techniques, maintaining in them the precepts of the Art.

Whereas I have given as a general rule that each technique consists of four movements: two, one of the body and another of the arm and sword, are in order to defend; and another two, one also of the body and another one also of the arm and sword, are in order to attack; and although this rule is true, because the first movements of the body, which are to give a step to the posture of the sword or to the profile of the body, are intended 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, both over the right angle and in the right angle and presenting their right collateral planes in the primary vertical plane that passes between them, and to acquire a new position where the Diestro has an advantage in the opposition of his planes and to attain an inequality sufficient for the type of technique he intends to execute.

And the other movement of the arm and sword is intended to remove the opponent's sword from his right collateral and the primary vertical plane, in which he is supposed to have it, being positioned in the right angle and occupying the common section of this plane, and to place it in the jurisdiction of one of the Diestro's two defensive planes. However, if the opponent has his sword removed from this 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; in these cases, where the Diestro cannot use his own sword to place the opponent's sword on one of the Diestro's defensive planes, the Diestro should proceed without it; that is to say, without contact between the swords, containing it outside of the Diestro's defensive planes that form the bulwark of his safety, which the Diestro will accomplish, if the opponent places his arm and sword on the lines of his pyramids that are included in the upper plane between one and the other jurisdiction, with a position of greater power and potential by diagonally opposing greater degrees of strength of the Diestro's sword, guard and quillons, and with the opposition of his planes according to the requirements that will be given in the explanation of each technique; and if the opponent has his arm and sword held high or low and in the vicinity of any of the lines of his pyramids, the Diestro can also contain the opponent's sword outside of the Diestro's defensive planes by opposing our position of greater potential; whenever the opponent places his sword anywhere in this same vertical plane, the Diestro can diagonally oppose his own sword, with the differences and attention, that it 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, forcing the opponent to lower his sword, or to raise it equally, to free it from the impediment the Diestro has placed with his own sword, making dispositive movements that allow the Diestro to attack at the same time; although this isn't the safest thing for the Diestro to do since it costs the Diestro his position of greater potential.

And the other two movements complete the four movements that occur in every technique: One of the body, as the Diestro gives a step to pass from the medio de proporcion and proporcionales by the posture of the sword and by the profile of the body to the distancias of the medios proporcionados. And another of the arm and sword, if the Diestro has contact with the opponent's sword he should maintain it (when he executes the technique) in one of the Diestro's two defensive planes; and, after having executed the technique, the Diestro should keep the opponent's sword on one of them so that he can safely retreat from the dangerous place of the execution to the medios proporcionales, or to the medio de proporcion, for which 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 another with the body by giving at the same time a mixed lateral and backwards step by the jurisdiction and side by where the technique has been executed; and if, by the execution of it, the opponent's sword is left free when the technique is formed, 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.

And the Diestro must do the same when proceeding with his sword against the opponent who is positioned out of presence, which is the same as being removed from the primary vertical plane, whose opposition will be with free swords, and 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 controlled; and in all of these cases the Diestro must follow the requirements that are explained in their own places to avoid the immediate danger of doing so.

And so all that is mentioned above can be done and worked with scientific knowledge, and with the required perfection, it is very appropriate to explain to the Diestro that the composition and form of the instrument that is the sword is very mysterious; because, in addition to the great correlation it 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 which are for defense, and another two for offense, in this manner: If you divide the sword along its length from the pommel to the point into two equal parts, 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 quillions, which also serve to place and contain the opponent's sword on the defensive planes when moving to execute the techniques of point, and 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.

And in the other half of the sword, from the middle to the point, are found the other two properties that look to attack the opponent: The inferior edge is for the cutting wounds, and the point for the thrusts; with which we have made evident that the first two properties serve for the defense and the other two for the offense.

And 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; and, if the opponent tries, his sword must climb to the greatest degrees of strength of the Diestro's sword if it is in the acute angle; and if this part of the sword is on top, it obligates the opponent to, in order to be freed from the impediment that is caused on his sword, make very large dispositive movements by the superior and inferior part with his guard and the strong part of his sword, which will give the Diestro an opportunity to be able to make other attacks.

And it is very appropriate for the Diestro to be very 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 the battle; and that these four properties of the sword are united with the four movements which, as I have defined, must occur in every technique; such that defense always accompanies offense: For example, the step that 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 it, the Diestro has the superiority of greater degrees of strength; and the step that is given with the right foot from this medio proporcional to occupy with it the opponent's first circle and execute the technique of the quarter circle 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, and the execution of the technique will be with the point; and, 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 movement of the body and of the sword are all done at the same time.

And the Diestro must follow this method for all of the techniques that are executed by either jurisdiction, when he has contact with the opponent's sword and when they are executed without contact, and when thrusting or cutting, and it must always be done with attention; 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; and other times the Diestro will quickly lower his sword after having executed the wound without containing the opponent's sword on his defensive planes for the same reason, which is to impede and cut the plane where the opponent's sword is positioned.

And the Diestro must also observe these two precepts with 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; and with the same swiftness, after having executed the technique, the Diestro will reduce his sword; sometimes to the plane where he has his arm and guard; and other times to impede or cut the plane the opponent's sword occupies and, 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.

And 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 for this reason: In failing to satisfy any of the necessary requirements of these techniques, the desired outcome will not be achieved. And, after executing the technique, the movements, one of the arm and sword and the other of the 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 for 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 the atajo is an impediment that is caused on the opponent's sword, with or without contact, and other types of atajos are predicated upon this defense with some being more potent than others by definition.

The more potent atajo is the one that isolates the opponent's sword more, and the less potent atajo isolates the opponent's sword less, and 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, and those that are made from the medio de proporcion are made with contact between the swords, or sometimes with the quillons; because from this medio none can be done without contact; the atajos that can be done with or without contact are done from the medios proporcionales by the posture of the sword or the profile of the body; and you also make contact with the atajo when in close to make a movement of conclusion on the guard of the opponent's sword; and 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, aided by greater degrees of strength of the Diestro's sword for the execution of the techniques; and these atajos are also the main foundation, each one in their jurisdiction, of the Diestro's safety and defense and, through them, the Diestro will be able to pass with them to attack the opponent if he wishes, as will be explained successively and in order in the techniques of first and second intention.

And because the customary style of teaching any Science or Art is by rules and precepts, the Sciences by certain and unalterable principles, I have followed the same method in the principles I have given in the speculative part and in the rules and precepts in the practical part and, in imitation of those who want to avoid changing things, like the running hunter, the flying bird or the sailing navy whose course is disturbed by changing waves. Those who are employed in these exercises first practice in the easiest way, tossing at one fixed thing to acquire habit and observations that facilitate the more difficult; and, since fighting usually involves rapid movements of the body, the arm and the sword that are subject to contingency, I have arranged it so that our Diestro can practice the exercises and techniques of first intention and make the appropriate observations while his opponent waits in position at the medio de proporcion; and, with the Diestro positioned at this same medio, he will give a step from there, and from the medios proporcionales, to the medios proporcionados while practicing the execution of his techniques pertaining to each one, 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 to practice the techniques of first intention, which are executed by both jurisdictions, by passing directly from the medio de proporcion considering this is risky because the Diestro has little inequality with the opponent in these types of techniques unless they are done perfectly and very quickly; and so the Diestro will begin with the techniques of first intention by passing from the medio de proporcion to the medios proporcionales and, from there, to the proporcionados, beginning by, in one and the other jurisdiction, taking the opponent's sword by the inside and outside part, and by the inferior and superior part, using all of the atajos, both real and virtual, with which the universality of its definition will be known, and 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 keep the requirements with the perfection and swiftness that is necessary for his safety and defense.

Requirements the Diestro must keep 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 and, whether it is of first intention or second intention, following a direct attack [acometimiento] or by waiting, it must be based upon four precepts or universal maxims upon which the success of this science is totally dependent. Two concern the defense of the Diestro and two are directed toward attacking the opponent.

The first foundation is knowing how to oppose your vertical planes to those of the opponent, which is done only by turning in place.

The second is founded upon knowing how to occupy those of the opponent by means of some step that is 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, and this pertains to the defense, and normally applies to 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 that directly corresponds 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 throwing the execution of a technique; and 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. This is a broad topic that applies not only to knowing everything substantial about Destreza, but it is also the fifth essence of it. We 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 following a direct attack [acometimiento].

The first maxim is based on knowing how to contrapose your planes to those of the opponent; which is done only by turning in place; that is to say, when the Diestro and his opponent are positioned in the right angle and over the right angle so that the Diestro's right collateral plane corresponds to the collateral of the opponent; this position provides an opportunity to begin the techniques by the posture of the arm and the jurisdiction of the body, then the Diestro can limit this potential only by turning in place, and the general is made particular; and so, by corresponding his vertical plane of the chest to the opponent's collateral, the Diestro only gives the opponent the ability to work by the jurisdiction of the body and steals from him the opportunity to work by the posture of the arm; likewise, when the Diestro opposes his right vertical plane to the opponent's right collateral plane he takes away the opponent's opportunity 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 should position himself in the three lines of the Diameter, etc.

The second maxim is also based on the inequality of the vertical planes and the Diestro knowing when he should, by means of some step, separate himself from where he finds himself in the common plane so that he can pass to one of the particulars, because he judges that he will have some advantage over his opponent in that place; and since the distance from the medio de proporcion to the proporcionado is usually too great to be able to be covered with only one step without disruption and losing the ability to perform the second action that is necessary to steal something at this distance, without the opponent perceiving it, so that the rest is easily and swiftly worked; 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 heel of the Diestro's right foot to that of the opponent. From there, it is necessary to reach the proporcionado, which Don Luis says is five feet for the atajo at close distance, but when measured from one foot to the other has to be a little less than six feet, and you can see that it is not possible to give this step without disruption; the solution to this is to steal two or three feet of this six feet so carefully that you are not caught stealing it, and then the rest, which will be three or four feet, can be done swiftly and easily without disruption; with which you will remain able to perform the second action.

The third is based on the Diestro considering the pyramids pertaining to his defense and what he should 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 and placing his own sword on the surface of these pyramids so that it completely impedes the opponent from entering that way, and so that the opponent is necessarily obligated to move along a pyramid and not along a plane, and the larger the pyramid the opponent makes the better since it will take longer to make it, and he will never be able to make an executive movement, but only dispositive ones; during which time the Diestro can make executive movements or at least will 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 end to the other; and the steal occurs in this requirement when the Diestro, having a true understanding of the opportunities 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; and 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 it to prepare the fortifications necessary for your defense; when

working with 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; and when in the inferior angle when the guard is in the superior plane and the point is in the middle to near the inferior plane; note that the guard and arm is always on the common vertical plane, that is to say the one that passes between both combatants, whatever it may be.

The fourth 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 along a straight line on the surface of a plane, it follows that for the thrust the sword must be in line and, for the cut, reverse cut, half cut, or reverse half cut the sword must be in one of the corresponding planes that it moves through, and never (if it is possible) by a curved path, unless you can arrange to steal some of the movements needed to form a technique. For example, to form the technique of the quarter circle, which must be executed in the right vertical of the opponent, when the Diestro's sword is in the right angle it will be necessary for the formation of this technique to make a violent movement to cut the opponent's line; then a remiss to set it aside, a natural to subject it, one of reduction to put the Diestro's sword in line and an accidental to wound, which makes five movements in total; however, if the Diestro can arrange it in such a way that he can 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 against it

FIRST COROLLARY

From this it follows that, when the Diestro attempts an attack [*acometimiento perfecto*] with intent to wound in second intention, he takes advantage of the precept of not directing his attack [*acometimiento perfecto*] to the point that is then corresponding and is discovered but, instead, arranges the sword to prepare for the second wound with the distinction that, if it is a thrust, he will use the acute angle instead of the right angle and, if it is a cut or reverse cut, he will use the obtuse angle, making a violent movement, which the opponent judges to be a forward movement; with which the Diestro will have stolen that movement and will have it as an advantage; the same can be done for the half cut and for the reverse half cut if he moves on 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 and places the tip of his left foot in the line parallel to the diameter line, he achieves the advantages of the first and second maxims, which are turning in place, stepping and placing the sword in the diametric plane in acute angle with the guard in the superior plane, and he achieves the advantages of the third and fourth maxims, which are knowing to protect himself with the pyramid of the arm and guard and with the sword, attacking with the point; and so it seems that this medio 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, passing 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 with his own sword on that of the opponent the first atajo by the inside part and from above 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 and giving a transverse step to pass 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 and are very risky because they give the opponent better opportunity 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 heel of the right foot to close off the diameter line; and, 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 pass 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, and 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 with courage, agility and security; and 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 that end 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, and I only advise that all of 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 that were explained in the first atajos. In each of the techniques I will not simply give their requirements, but I will also demonstrate what is appropriate. I excuse the duplication because it is not bothersome.

And, because we have given as a general rule that all techniques must consist of four movements, two of the body and two of the arm and sword, whether they are simple, as when passing from the medio de proporcion to whichever of the medios proporcionales and from there to the medios proporcionados and the execution of the techniques, or mixed, as happens when you immediately enter from the medio de proporcion to execute the techniques of first intention, we say that it is not safe enough to remain in the place from where the technique is executed; and so 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.

And so, for more clarity, we will divide the techniques into three intervals:

The first is when the Diestro passes 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 passes from any of these medios proporcionales to one of the proporcionados appropriate for the technique to be executed.

And the third is when, after having wounded, the Diestro retreats to the medio de proporcion or medio proporcional.

The first interval is when 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 interval, the Diestro contains the opponent's sword on the Diestro's defensive plane, with or without contact, so the Diestro can safely execute the wound.

And in the third interval 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.

The movements of the techniques of first intention, in which the Diestro immediately passes to execution from the medio de proporcion, will be explained using these intervals. These movements include the movements to execute the technique and the two movements that are needed after execution to artfully retreat from danger.

Tables of techniques pertaining to the first atajo follow:

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. Direct thrust to the face [acometimiento perfecto] and, from the parry, a reverse vertical cut.
12. Direct attack [acometimiento] and, from the parry, a half cut.
13. Direct 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 following the bind.
20. Occupying the point under the arm.
21. Occupying the angle and passing with the three actions to the movement of conclusion.

Techniques of second intention from the first atajo moving in close:

22. Direct thrust [acometimiento] and, from the parry, the mixed angle.
23. Direct thrust [acometimiento] and, from the parry, the sagittal.
24. Direct attack [acometimiento] and, from the parry, the reverse diagonal.
25. Direct attack [acometimiento] and, from the parry, the reverse diagonal or vertical cut.
26. Direct attack [acometimiento] and, from the parry, the reverse diagonal or Diving thrust.

Proposition 1 Problem

Given that the two combatants are positioned at the medio de proporción over the right angle, with the Diestro at point II-A and the opponent at point LL-B, with their arms and swords in the right angle and their right collateral planes corresponding to the diameter line, AB, of the common orb, through which the primary vertical plane is imagined to pass, and that the opponent communicates with his sword between one half and one degree of contact:

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, passing from the medio de proporción at point A to the proporcional at point B by the posture of the sword so that he can immediately give a step, arriving with the execution of the thrust to the medio proporcionado of this technique.

Atajo One with the thrust of first intention from afar:

The first thing the Diestro must do is lower his arm and guard directly along the primary vertical plane and sixth line of its pyramid until his guard reaches near the middle horizontal plane and, at the same time, the Diestro will raise his sword to the obtuse angle and second line of its pyramid, which is the same at placing the point of the Diestro's sword at the height of the ninth horizontal plane that passes through the top of the opponent's head, and the Diestro will make 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 and, 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, and 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 the heel of his left foot as well as occupying with it the exterior side, DQ, of the isosceles triangle QDB, whose vertex is at the same point as this medio proporcional.

And, at the same the Diestro gives this step, without losing contact with the opponent's sword and without altering the position of his sword, the Diestro will continue the movement that began with the contact, always containing the opponent's sword on the Diestro's 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 the Diestro enters with his right foot, which will have followed the left, so that the Diestro ends up positioned over the right angle and occupying point 9 with the center of the heel of the right foot. As seen in the diagram, point 9 is on the circumference of the interior circle of the common orb, A-KK-B-OO; and 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 defense necessary to prevent giving the opponent an opportunity to make a direct attack [acometimiento] that the Diestro would be forced to parry, assuming that the Diestro has, as he was advised, kept the opponent's sword on the Diestro's left defensive plane with own sword and, with the step of his left foot, the Diestro will have approached a half foot closer to his opponent and

moved three feet away from the common diameter line, AB, and 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 plane.

And the third and fourth movements that 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 also two feet away from the diameter line, AB, occupying point E, and the first orb of the opponent's sword, with the center of the heel of the right foot, placing it on the same side, DB, of this triangle, as seen in the diagram, or the right foot will be carried as it was placed over the right angle at point 9, crossing the common diameter line, A-B, with only the center of the heel occupying point E, so that it ends up crossing the same diameter line, with the left foot following in the manner taught in the previous exercises (that the Diestro has to have done), where the Diestro was instructed to use the left foot to, as provided by the Art, be able to immediately return to the medio de proporcion if he misses his reach during the execution.

At the same time as the Diestro makes this third movement with the body, giving the above-mentioned step, he must make the final movement by, without hesitation, placing his sword in line without losing contact with the opponent's sword so that, as the Diestro enters with his right foot to point E, this fourth movement is completed along with the forward movement 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 that was 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.

And, 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, with greater degrees of strength against lesser than his own, containing the opponent's sword, as advised, on his vertical defensive plane, I say that this technique will have been performed according to the Art.

The demonstration of this is clear because 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.

Then we will have done what is appropriate; and for further verification of what is mentioned above we will extensively demonstrate these requirements in the following manner:

Demonstration 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 and, 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 that offers 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 and, when the left foot is set down, the right foot follows and turns around the center of the heel so that it ends up positioned over the right angle, as seen in the diagram; and 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 plane of the opponent and, whichever of these is corresponding, the Diestro will find he is able to naturally, swiftly and courageously enter to any of the medios proporcionados of this jurisdiction, as explained in the first atajo, to which refer.

And the other two movements are 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, with the tip of the foot facing the center of the opponent's foot; and, from this position, the Diestro will be able to enter with the same fortitude and courage, or to make the movement of conclusion if the opportunity is given, and to then retreat to the medio de proporcion and maximum orb of the opponent.

And 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 and making the execution of the thrust quicker and with greater force, and allowing the Diestro to immediately retreat.

And the other mixed forward and reducing movement of the arm to give the wound not only seeks to execute it but also, by forming the portion of a pyramid from the ninth line to the plane of the right angle, to place the opponent's sword on the upper and side defensive planes.

And 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 you cannot remain in place without risk after doing techniques other than the movement of conclusion, and also to move the Diestro away from the line by which the wound was executed, which is necessary for his safety, and to have an advantage over his opponent, and to end up positioned over the right angle, which also ensures the Diestro will have the opportunity to re-enter to any of the medios proporcionados that are convenient.

The Diestro must 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 and 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 with his sword between one half and one degree of contact.

How the Diestro will form, by means of the first atajo, the quarter circle thrust passing 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 must be shown how to form this technique of first intention by first making two movements: One of the arm and sword, and another of the body by giving a step to his left side with the 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, with the right foot following this step so that the Diestro ends up in a squared position, or placing 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 plane.

The Diestro will then make another 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, where the sword will end up with direction to where the wound is to be executed parallel to the horizon, between the its seventh and sixth horizontal planes, very immediate to the jurisdiction of the right angle, and 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 and, 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, with the center of the heel of the right foot, which will be rotated so that a line imagined to extend from the point of the foot crosses the diameter line, AB, of the common orb, and when the right foot settles, the thrust will be executed beneath the arm, with the Diestro's sword placed in its first line with respect to the pyramid that is considered in this position and whose vertex is at the center of the Diestro's guard and, so that it is done more safely, the Diestro will do it with his upper quillon in the third line of its pyramid, which is the same as placing the hand so that it is somewhat nails up, with the quillons oblique to the horizon, and the arm also in its seventh line; and these four movements can and must be done so swiftly that is barely possible to distinguish them from each other; and then the Diestro must 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, with the Diestro lowering his sword more to the acute angle, forming a portion of a pyramid so that the Diestro's sword is placed in its fifth line, the Diestro's arm is in the fourth line of its pyramid, and the Diestro's upper quillon is in its second line and, with the line that is imagined to extend 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; and, if this technique is worked according to these requirements, I will say that it has been done according to the Art.

This clearly demonstrates that this technique consists of the four movements that are necessary and 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. Also, the final two movements preserve the

defense that is acquired in the first two, and this defense is also preserved when the Diestro retreats to the medio de proporción after having executed the wound, all of which has been specified in the construction of the technique; and so on and so forth.

Some may find it odd that, in this proposition, the medio proporcionado for execution of the wound beneath the right angle is given as point E, and they might say that to wound from this point the Diestro must be fully in the right angle and, being so, it is not possible to execute it beneath the right angle; to which he is answered: If the Diestro were to put his left foot down behind the right foot a given distance, this would be correct; however, if the Diestro brings his left foot beside the right foot, as we take for granted, then he has an additional half foot of reach; for which reason the objection is overcome and, as experience with these direct thrusts [*acometimientos*] abundantly shows, the body of the one who throws them 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, as well the techniques, included demonstrations of method and reason, as in scientific works, which is how the propositions of Destreza must be explained; and, for this very reason, the thorough way I have explained them is justified; and if, for any reason, it is advisable to look at the demonstrations, the explanations will say so.

Proposition 3 Problem

The two combatants are positioned at the medio de proporción and the opponent is communicating with his sword between one half and one degree of contact.

How the Diestro will form, by means of the first atajo 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, passing from the medio de proporción 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.

Assuming 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 that was explained in the first proposition and, as imagined in it, that the Diestro has his sword in the ninth line of its first pyramid, it is appropriate for this technique that the Diestro continues 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 staying between the second and ninth lines, and the upper quillon also in its second line, with the Diestro's pommel corresponding to the middle plane; and if, in this position 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, which occupies point D on the interior side of isosceles triangle BDQ, which is imagined existing on either side of the common diameter line, II-DD, and 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, 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, and so that he will be able to immediately retreat to the medio de proporcion, as described below; and 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, and the Diestro will form a portion of a pyramid from the superior part to the inferior part with the point of his sword, 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, and 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 plane; and 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, which the Diestro is able to immediately give since he did not place his left foot down when it followed the right foot when it gave the step from point 9 to point E, and the opponent's sword will be kept on the Diestro's same left defensive plane by the Diestro's greater degrees of strength and, if so, I say that this technique will have been performed with the necessary perfection.

Proposition 4 Problem

Given that the two combatants are positioned at the medio de proporcion and the opponent communicates with his sword something between simple touch and one-half degree of contact.

How the Diestro will form the general technique of Estrechar, which is the same a full circle thrust of first intention, by the posture of the sword, taking the opponent's sword by the inside and superior part.

The general technique of Estrechar of 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 of first intention.

Assume the Diestro has made the first two movements, one of the arm and sword, and the other with the body, and that he has placed atajo with his own sword on the opponent's sword from afar, and that the Diestro has correctly positioned his body in this atajo in the manner that has been explained. Given that the Diestro is in this position and that he feels that the opponent is not resisting, the Diestro will then continue the second movement of the arm and sword on that of the opponent through the outside part without losing the contact that has been made with greater degrees of his own strength against the opponent's lesser degrees of strength, and he will carry the opponent's sword by 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; and, 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, which occupies point D. And the right foot will maintain the same orientation it was in when it was placed at point 9 in our diagram, and it will come to rest on side DB of isosceles triangle BDQ with the center of the heel of the right foot occupying point E, which is on the first orb of the opponent's sword, and 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, and 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 plane, and so, 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; and, after the thrust has been executed, the Diestro will retreat without delay to the medio de proporcion, without losing the contact that has been made with greater degrees of his own strength against the opponent's lesser degrees of strength and keeping the opponent's sword on the Diestro's left defensive plane, by giving a mixed lateral and backward step to his left side, which he will be able to give 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 and, if so, then I say that this technique will have been worked in conformity to the Art.

The demonstration of this 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; and another two that 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 proporcion, or to the medio de proporcion, with the appropriate defense, all as explained in the construction.

Proposition 5 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating with his sword somewhere between simple touch and one-half degree of contact.

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 proporcion by the posture of the sword at point D, and that he has subjected the opponent's sword, and that his own sword is in the eighth line of its first pyramid, and the opponent's sword is on the Diestro's left defensive plane. Being 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 and part of the movement of the arm and sword as was expressed in the three previous propositions, and the Diestro will be positioned over the right angle; and, being in 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, passing immediately with 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 and the Diestro's arm is in its third line, and the Diestro's upper quillon is in its second line; and, at the same time, the Diestro will shift the weight of his body over the center of his left heel and, very quickly, he will 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, as is seen in the universal diagram, is on the exterior side, DQ, of isosceles triangle BDQ, which places the Diestro's right foot on the first orb of the opponent's sword, and the Diestro will make another movement with his arm and sword by forming a portion of pyramid and placing his sword in the sixth line of its pyramid with the upper quillon in its second line, wounding the opponent in the closest point on the opponent's right vertical plane such that the thrust is executed at the same time that the center of the heel of the Diestro's right foot lands at point H and occupies the first orb of the opponent's sword, and then the Diestro will 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 more to the acute angle until it is placed in the fifth line of its pyramid and the Diestro's arm is in its third line, and the Diestro's upper quillon is 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; and 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, both in order to prevent the opponent from being able to attack, all of which has been explained in the construction; and after it has been done in this way, it will have been appropriately worked.

Proposition 6 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating with his sword somewhere between simple touch and one-half degree of contact.

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 made the first atajo as in the previous propositions, and has passed to the medio proporcional by the posture of the sword and, without delay, has formed a portion of a pyramid with the lower edge his sword from the outside part to the inferior part and, with his own sword, 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, and then the Diestro will very quickly raise his arm so that it is somewhat in its third line and, 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 the 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 and, 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 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 along a plane that is imagined to pass from the opponent's right eyebrow to his left side and along a diagonal line that is imagined on the opponent's face extending from the right eyebrow to the opposite jawline; and, if either of these cuts are done 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 and, however this may be, the Diestro will end up positioned over the right angle with the weight of his body over the center of the heel of his left foot.

Proposition 7 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating with his sword somewhere between simple touch and one-half degree of contact.

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 passed 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.

And so, with a successive and not discontinuous action, the Diestro will raise his sword to the third line of its pyramid and, without delay, 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 the right heel and orienting the 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 and, 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 that is imagined to pass from the opponent's left eyebrow to his right side and, if it is done according to these requirements, I say that 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, and 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 with his sword somewhere between simple contact and one half degree of contact.

How the Diestro will form, by means of the first atajo, the diagonal thrust to the opponent's shoulder, or face, taking the opponent's sword with his own by the inside part and making on it a movement of diversion through 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 form this technique in first intention.

Assume that Diestro has made the first two movements, the one of the arm and sword, and the other of the body, 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 positioned squared with it, and has subjected the opponent's sword to the middle plane in the manner that was 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 to the outside part with enough impulse that the opponent's sword will stray to the Diestro's right vertical plane of defense; for this diversion to work the Diestro should turn his hand fingernails down and pull his elbow to his right line so that his sword ends up diagonally between the two bodies and his arm is between the fourth and fifth lines of its pyramid, and the sword is in its seventh line with the upper quillon in its eighth line, parallel to the horizon and pointing to the left.

And, 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 the heel of the right foot, such that the right foot is entirely within the opponent's first orb and, 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, and the opponent's sword must be contained on the Diestro's right defensive plane; taking care 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 was explained elsewhere, and 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 backward 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 is worked according to these requirements, then I will say that has been done with perfection.

Proposition 9 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating with his sword somewhere between simple touch and one-half degree of contact.

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 on 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 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 that 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; and if, after executing this technique, the Diestro then immediately retreats from this dangerous place to the medio de proporcion by giving a mixed lateral and backward step while at the same time lowering 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, and the Diestro ends up positioned in our universal posture, then I will say that the technique has been worked in conformity to the Art.

NOTICE

If the Diestro wants to, 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 and 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, adhering to the true precepts, both from afar and in close, as we have shown, beginning them by rule from the atajo and, according to the degree of contact the opponent communicates with his sword, applying the diversion, using in some movements only the pyramid of the hand and, in others, that of the inside of the elbow, with which diversion the opponent's sword is expelled to the right line, and whereas we also leave the diameter line of the common circle, all in order to be farther away from the instrument that can harm us; therefore, all of our actions are established with great security, and 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 passed on to the movement of conclusion.

Proposition 10 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating with his sword somewhere between simple touch and one degree of contact.

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:

Given the same as in the previous proposition, that the Diestro has made the first two movements of the body, and of the arm and sword, and he has placed the first atajo and has ended up at the medio proporcional of the posture of the sword at point D, and that the Diestro has kept 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 the wrist with a movement of diversion on the opponent's sword, passing the point of his own sword from the upper part and ninth line of its pyramid, to the inferior part and sixth line, and the Diestro's arm will be between the 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, for which the Diestro's hand must be turned fingernails down, and the Diestro's sword will be diagonal to his body.

And 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 and, in the time that it is given, the Diestro will form a vertical cut that is executed to the opponent's wrist or arm; and 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; and, if it is done according to these requirements, I will say that it has been done with perfection.

And, 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; and, 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; and, if the opponent places his sword in some other position, the Diestro will place atajo following the requirements that have been explained for each one, and the Diestro will make sure that the weight of his body is over the center of his left foot so that he can promptly move to form a new technique by giving a step with his right foot.

TECHNIQUES OF SECOND INTENTION

Techniques the Diestro can make in second intention from the same first atajo and afar, assuming the opponent communicates with his sword somewhere between one-half degree and one degree of contact.

Proposition 11 Problem

How the Diestro forms the atajo from above and inside of first intention, passing from the medio de proporcion to the medio proporcional of the posture of the sword, when the opponent communicates with his sword one degree of contact.

And how, by means of this atajo, the Diestro can throw a direct thrust [acometimiento] of first intention 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 that he makes with his sword.

And, 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, and 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; and, if the Diestro feels that the opponent is communicating approximately one degree of contact, the Diestro will apply another 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, and the Diestro will have made the first atajo.

And, if the opponent does not alter the contact with his sword, the Diestro will shift his weight over the center of the heel of his right foot 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 the Diestro's left heel, placing his left foot on the perpendicular line, DI, of isosceles triangle BDQ, and the Diestro's right foot will follow, moving from point A to occupy point 9 with the center of the 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, and so that the Diestro ends up over the right angle and squared to his opponent, and so that the Diestro is opposing his vertical plane of the chest to the opponent's right vertical or right collateral plane; and, 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 with the

center of the Diestro's guard 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; and, if it is done according to these requirements, then it will be done with perfection and the Diestro will be able to pass from this medio proporcional to the proporcionado, throwing a perfect direct thrust [*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, and 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; and, 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 that raises the Diestro's guard from the middle, or fifth, horizontal plane to the sixth horizontal plane. The second is 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. And of the other two, that pertain to offense, the first is a movement of reduction that places the point of the Diestro's sword in line with the opponent on the primary plane; and 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; and 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 direct thrust [*acometimiento*] will be perfect with all of the necessary parts to wound the opponent or to disrupt him.

However, assuming the opponent reacts so quickly that he is able to defend himself from the wound without disruption and precisely parries the direct thrust [*acometimiento*], the Diestro can make use of this by, without removing his guard from in front of his body, nor using more movements than are necessary, keeping his sword close to the opponent's, forming a reverse vertical cut that begins at the top of the opponent's head, or the right collateral line of the opponent's back if the opponent reveals it during his parry, at the moment when the swords pass from one line to the other; and, 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; and if it is done like this 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 direct thrust [*acometimiento*] to the opponent's face, 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 and, 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; and, for this technique, we also assume that the opponent quickly parries the direct thrust [acometimiento], giving it as doctrine to the Diestro, who will make use of that parry, or generative act, to form a half cut of second intention that will be directed along a diagonal line on the right side of the opponent's face, without the Diestro involving his shoulder in the formation of cut, because the execution of this technique pertains to the center of the elbow and wrist; with the Diestro's sword staying close to the opponent's sword as it leaves the opponent's sword, and without using any more movements than precisely needed for the perfection of the cut; and, since the Diestro's left foot will have followed his right without being placed down next it, the Diestro will retreat by means of a mixed lateral and backward step to the medio of common privation; with which the half cut of second intention will have been worked in conformity to the Art.

Proposition 13 Problem

Both combatants are positioned at the medio de proporcion and the opponent is communicating with his sword one degree of contact.

How the Diestro will throw the perfect direct thrust [acometimiento perfecto] of first intention to the opponent's face by the posture of the sword and from the first atajo, taking the opponent's sword by the inside part and from above.

And, if opponent parries this direct thrust [acometimiento], how the Diestro forms the sagittal thrust of 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 that have been mentioned.

Also assume for the second part that the Diestro has passed to the medio proporcional of the posture of the sword.

And if the Diestro recognizes that the opponent resists with one degree of contact, then the Diestro will make a direct thrust [acometimiento] to the face, as rigorously and swiftly as possible, with the Diestro turning his hand so that it is somewhat nails up so that his upper quillon goes to the third line of its pyramid and, at the same time, and without delay, the Diestro will give a straight three-and-one-half foot long step with his right foot along the interior side of the triangle, from point 9 to point F, occupying point F and the second orb of the opponent's sword with the center of the right heel, and the left foot will follow until it reaches the right foot.

And, because the rigor of this direct thrust [*acometimiento*] will require 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; and this action will leave the opponent's right vertical plane wide open to the Diestro below the right angle; and the Diestro will, without removing his guard from in front of himself, or from his defensive plane, form a portion of a pyramid describing it with the point of his sword using only his hand, 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 this sagittal thrust, or dart; and, as necessary for the security of this proposition, the Diestro will swiftly retreat to the medio of common privation and maximum orb of the opponent 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 with his sword somewhere between simple touch and one-half degree of contact.

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 that the Diestro has placed the first atajo and has passed to the medio proporcional.

From this medio the Diestro will, without hesitation and without losing contact between the lower edge of his sword and the opponent's, begin a vigorous impulse using only the governance of his hand such that a portion of a pyramid is formed through the outside part and the opponent's sword is carried to the Diestro's right line by this movement of diversion on the opponent's sword, as when forming the general technique of *Estrechar*; taking care that, when the Diestro's sword arrives on the sixth line of its pyramid and the primary vertical plane and begins to leave from between the two bodies, that the upper edge of the Diestro's sword is beneath the opponent's sword; with which the Diestro will have, at the same time, cleared the path to give a straight step from point 9 to point G, which will be occupied with the center of the right heel, and 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.

And, together 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, giving at the same time of the execution a curved step to the left side with the left foot, placing the left foot on the line that is tangent to the opponent's right foot, and then making a

movement of conclusion by the outside part; with which 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 with his sword somewhere between simple touch and one-half degree of contact.

How the Diestro will form the half cut of first intention by the posture of the sword, passing to the movement of conclusion.

The half cut of first intention from the first atajo and in close:

Assume for this technique that the Diestro has placed the first atajo and has passed to the medio proporcional.

Also assume that the Diestro has given a straight step from point 9 to point G and has safely included the opponent's sword in the pyramid of the hand until he has carried the swords to his right line and has left the opponent's sword there; the Diestro will then, with a successive and not discontinuous action, form a half cut along an oblique plane, cutting the opponent's face from the left eyebrow to the right side of his jawline.

For the formation of this half cut, the Diestro will turn his hand somewhat fingernails up, 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 and, 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 and, if so, it will be worked with the perfection asked for by this Art.

Proposition 16 Problem

The two combatants are at the medio de proporcion and the opponent communicates with his sword somewhere between simple touch and one-half degree of contact.

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 that the Diestro has already placed the first atajo and has passed 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; and, 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; and 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 and, immediately afterwards, the Diestro raises his sword to form the diagonal cut, which will be directed to the opponent's face, cutting it from the left eyebrow to the right side of the jawline and, 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; and, 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 and, if so, it will have been worked according to the Art.

Proposition 17 Problem

The opponent communicates with his sword somewhere between simple touch and one-half degree of contact.

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, giving at the same time, so they cannot be distinguished apart, a curved step with his left foot to the tangent 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 with his sword somewhere between simple touch and one degree of contact.

How the Diestro will form by means of the first atajo the technique that is called mixed angle of first intention by the posture of the sword and in the superior angle, passing in close for the movement of conclusion.

The mixed angle from the first atajo and in close:

Assume for this technique that the Diestro has already placed the first atajo and has passed 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 then immediately form a greater portion of a pyramid, whose vertex is at the Diestro's hand, through the outside part and inferior part and, 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, and the Diestro's sword, arm, and upper quillon will be in their third lines; be advised 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, and then the Diestro will very quickly raise his arm and upper quillon to the third line of their pyramids, as has already been said, such that when the Diestro begins to raise them 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, and 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, and, at the same time the travel of the Diestro's foot is completed, the Diestro's body will end up favorably protected behind an almost equilateral triangle that is 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 its pyramid to its seventh line, while the Diestro's arm ends up bent and in its second line and his sword, with respect to the center of the Diestro's hand, will be on the axis of its pyramid, and the point of the Diestro's sword will be directed to the opponent's right eye, or to the closest point on the opponent's face; and, at the same time the Diestro's arm is bending, the Diestro 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 the requirements that have been explained elsewhere; and 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 the degrees of the weak of the opponent's sword falling over the those of the strong of the Diestro's sword.

Proposition 19 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates with his sword somewhere between simple touch and one-half degree of contact.

How the Diestro will form the sagittal thrust of first intention, passing 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 proporcion by the posture of the sword at point D and has placed the atajo according to the expressed circumstances.

Therefore, from this position, if the Diestro does not feel that the opponent has increased the amount of contact he makes, the Diestro will continue with a pyramid of the hand, and the second movement through the inferior part, without stopping the rotation, and including the opponent's

sword, and will raise the opponent's sword 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 and 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 so as to cause a suspension; and 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 immediately execute the sagittal thrust, giving at the same time a curved step to his left side with his left foot to promptly make a movement of conclusion by the outside part; and after the Diestro has wounded the opponent, the Diestro will throw a backwards movement with his sword, withdrawing through the inferior plane so that he can finish the technique with a reverse cut; and if the Diestro does not want to finish with a reverse cut, he can end it with a diagonal thrust passing his sword under the opponent's guard after the sagittal thrust by means of a portion of pyramid to the outside part and the diagonal thrust will be executed when the Diestro makes the movement of conclusion by the outside part, seizing the opponent's guard under the thrust by whatever part he can find; and if everything is done according to these requirements then I will say this technique has been worked according to the Art.

Proposition 20 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates with his sword somewhere between one-half and one degree of contact.

How the Diestro passes 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, with the Diestro positioned in this atajo at the medio proporcional at point D according to the circumstances that are explained for it.

From there, the Diestro will begin the second part, which is, without pressing the sword with more than proportional force, and without losing the subjection that has already been made, to contain the opponent's sword outside of the Diestro's defensive plane; and, 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 which is on the perpendicular of line DI of isosceles triangle BDQ, and 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 and, while the 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, and 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 and, 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 be worked with perfection and the appropriate safety.

Proposition 21 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates with his sword somewhere between one-half and one degree of contact.

How the Diestro will, by means of the first atajo by the inside part and from above, pass 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 passed 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 and, 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 and, 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 which is on the perpendicular line, DI, of isosceles triangle BDQ, and the Diestro will occupy point G with the center of the 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 and, while the step is given, the Diestro will unite his arm with his body and will have occupied the interior angle; and, 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, and 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; and, 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's arm and guard are raised up and to the opponent's inside, and 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 with his sword up to one degree of contact.

How the Diestro passes in close, by means of direct thrust [acometimiento] to the opponent's face, for a movement of conclusion while forming the technique that is called the mixed angle in second intention.

The mixed angle of second intention from the first atajo and in close:

The Diestro, having passed to the medio proporcional by the posture of the sword while observing all the requirements of the first atajo that have been mentioned elsewhere, and having contained the opponent's sword on the Diestro's left defensive plane using proportional force, whether it is intense or reserved, so that the Diestro can quickly respond to the remedies and defenses the opponent offers, will give a straight three-and-one-half foot long step from point 9 to point G and, at the same time the step is given, the Diestro will courageously and violently throw a direct thrust [acometimiento] to the opponent's face without losing contact between the swords, and 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 with the Diestro's body ending up fortified behind the almost equilateral triangle formed by the Diestro's arm and sword such that, if the opponent's sword is missing, the Diestro's sword will be able to cut diagonally across the opponent's face. Given that this rigorous attack [acometimiento] would have wounded the opponent, or at least have caused him disruption, the opponent will be forced to parry against his will and carry 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, without losing contact between the swords, quickly turn his hand 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; and, 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.

And, having done this technique 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 and the opponent is communicating up to one degree of contact.

How the Diestro will, by means of a direct thrust [acometimiento] to the opponent's face, pass 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 passed 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 and, at the same time has, with valiant bravery, swift movements, and without contact between the swords, thrown a thrust to the opponent's face, all with the required precautions.

And, given the opponent has parried this direct thrust [acometimiento] by means of a mixed violent and remiss movement that has carried the swords from one line to another with the Diestro's sword ending up, after these movements, crossing diagonally the imaginary square on the middle of the opponent's face.

From this position, the Diestro will make more lively contact on the opponent's sword so as to cause a suspension; and 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, and 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; and, 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.

And, having executed the wound, the Diestro will throw his sword with a backward movement, 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, by means of a direct thrust [acometimiento] to the opponent's face, will pass 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 passed 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 and, at

the same time, has thrown a direct thrust [*acometimient*o] to the opponent's face with valor and ease while maintaining contact between the swords.

And, given that the opponent has parried this thrust [*acometimient*o] and carried the swords from one line to another with the Diestro's sword ending up with more lively contact, clashing in a manner that the Diestro's sword goes across the imaginary square of the opponent's face crossing it from one angle to the other.

From this position, the Diestro will, without removing his guard from in front of himself, make a vertex centered on the hand and, taking advantage of the opponent's parry and keeping the swords close together, form a reverse diagonal cut obliquely across the right side of the opponent's face from the extreme of the right ear to the jawline on the same side and, 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 and following up with the right foot, which will come to occupy the infinite line of the opponent's right foot; and the Diestro will end 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; and 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 in the time they are given.

Having done it according to these requirements it 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 direct thrust [*acometimient*o] to the opponent's face, forming the reverse diagonal cut and Diving thrust of second intention.*

The reverse diagonal cut and Diving thrust 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, and the second part is to make a perfect direct thrust to the opponent's face [*acometimient*o *perfecto*] while at the same time giving a straight step 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 heel.

And, because of the rigor of this direct thrust [*acometimient*o], the opponent will have to parry by the inside part and the Diestro will take advantage of this opportunity and will form a reverse diagonal cut according to the requirements that have been expressed for it elsewhere and, 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.

And, because the opponent will have quickly responded to remove the reverse diagonal cut with a mixed violent and remiss movement by the outside part, the Diestro will be given an opportunity to take advantage of this parry by forming the thrust by the inferior and inside part that is vulgarly known as the Diving thrust; to achieve this, when the opponent parries the reverse diagonal cut, the Diestro will raise and curve his arm so that his guard is raised to correspond with the eight horizontal plane that passes between the mouth and nostrils; and the Diestro will turn his hand fingernails down in a manner that his upper quillon goes to the seventh line of its pyramid and, 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, for greater safety, make a movement of conclusion; and these actions must be formed quickly and vigorously and done in a manner so that they are continuous; and, having executed the wound, the Diestro will throw his sword with a backwards movement, 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 direct thrust [acometimiento] to the opponent's face, 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, and the second part is to make a perfect direct thrust to the opponent's face [acometimiento perfecto] while at the same time giving a straight step 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 heel.

And, because of the rigor of this direct thrust [acometimiento], the opponent will have to parry by the inside part and the Diestro will take advantage of this opportunity and will form a reverse diagonal cut according to the requirements that have been expressed for it elsewhere and, 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.

And, because 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; and, 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; and, 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 his sword with a backward movement until he raises it to the superior plane to finish with a reverse cut.

Book Three, Chapter Nineteen

An explanation of the techniques the instructor can teach to his student that are executed by the posture of the sword from the second atajo in first and second intention, as well as from afar and in close, 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 outside part and from above when the Diestro feels the opponent communicates with his sword sometimes touch, and other times up to one degree of contact.

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. A direct thrust [*acometimiento*] and, from the parry, a vertical or diagonal cut.
10. A direct attack [*acometimiento*] and, from the parry, a reverse half cut to the face.
11. A direct attack [*acometimiento*] and, from the parry, a thrust under the arm.

WITH THE SAME SECOND ATAJO

Techniques of first intention 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, or punching thrust, including the opponent's sword.

WITH THE SAME SECOND ATAJO

Techniques of second intention moving in close:

17. A direct attack [*acometimiento*] to the face and, from the parry, a vertical cut.
18. A direct attack [*acometimiento*] and, from the parry, a reverse half cut to the face.
19. A direct 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, so that the primary vertical plane is imagined to pass through them, and the opponent communicates with his sword somewhere between simple touch and one-half degree of contact.

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, and then the Diestro will form a revolution of a small pyramid around the center of the 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 sword intersect as close as possible to where there is imagined to be equal degrees of strength, and the Diestro's sword will be somewhat in its third line with the upper quillon in its ninth line; and, if the Diestro recognizes that the opponent does not increase the degree of contact he communicates with his sword the, 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 and the Diestro's sword is in its fourth line and is parallel to the horizon with the quillons perpendicular to it, and the Diestro's arm will be in its fifth line.

And, having placed this atajo, if the Diestro feels that the opponent does not change the contact, then the Diestro will pass to the medio proporcional of the posture of the sword at point D by giving a curved step with his left foot, and the right foot will follow and, at the same time, without there being any distinction between them, the Diestro will form a portion of the third pyramid with his sword, including the opponent's sword, from the fourth line until it is placed in the seventh line and, along with this, the Diestro will raise his arm through the plane from its fifth line to the ninth line in such a way that the point of his sword is in the superior plane, or near to it, and the Diestro will immediately reduce 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, and the Diestro will reduce his sword through the plane, placing it with direction to a point of touch; and these two actions must be very carefully coordinated; and the Diestro must take 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, and 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; and the Diestro's left foot will follow, without being set down, so that the Diestro will have greater reach and in such a way that, when the left foot arrives near the right, the thrust will be executed in a manner 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, and 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; and, if it done according to these requirements, then it will be done according to the Art.

And, 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, and the right foot will follow so that the Diestro ends up positioned over the right angle, and the Diestro will keep 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; and, 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 pass 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, and in the rest that follow that are formed by means of the second atajo, 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 with his sword somewhere between simple touch and one-half degree of contact.

How the Diestro will form the technique of the quarter circle thrust of 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, and 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 that is made for this

technique places the first division of the opponent's sword near the fourth division of the Diestro's sword and, 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 the axis and in line with a point of touch somewhere between the opponent's armpit and right collateral plane, and the pyramid of this will be the one that is imagined around the center of the wrist when the arm and sword are in this position and, with this, the opponent's sword will end up outside of the Diestro's left defensive plane; and 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 the right heel so that a line extending from the tip of the right foot corresponds to where the wound is to be executed and so that the Diestro is opposing his right collateral plane; and 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; and the thrust will be executed as the Diestro's left foot arrives near the Diestro's right foot and these actions are completed at the same time with the opponent's sword ending up between the Diestro's sword and lower quillon and outside of it and, if it is done according to these requirements then it will have been done with perfection.

And, 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; and 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; and the Diestro will simultaneously raise his arm so that it is somewhat in the second line of its pyramid and so that the Diestro's upper quillon is in its second line and, 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; and, 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 with his sword somewhere between touch and one-half degree of contact.

How the Diestro will form the technique of Line-in-Cross of 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 of 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; and, if the Diestro feels that the opponent communicates with his sword somewhere between touch and one-half degree of contact, the Diestro will form with his sword a portion of its third pyramid from

the fourth line to the seventh line, including the opponent's sword and, simultaneously, the Diestro will raise his arm obliquely from the fifth line to its ninth line, with his upper quillon in its second line, and with his pommel corresponding to his vertical plane of the chest, and the center of the Diestro's guard will be at eye level so that he remains defended in the superior part, and in the lower, by containing the opponent's sword outside of the Diestro's left defensive plane; and, if the Diestro feels the same contact with the opponent's sword, 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, such that the center of the Diestro's right heel occupies point E and the Diestro is opposing his right collateral plane to the opponent with the line of the right foot corresponding to the opponent's shoulder where the wound will be executed; and the left foot will follow until it is near the right foot; and 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 the second line, carrying it 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; and these actions must be completed at the same time with the opponent's sword contained outside of the Diestro's left defensive plane; and, if it is done according to these requirements, then it will have been done with perfection.

And the Diestro will retreat from the dangerous place by giving a mixed lateral and backward step to his left side with his left foot to the medio de proporcion, and 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; and, if the opponent changes position, the Diestro will oppose with one of the impediments or atajos that have been explained, whichever is necessary.

Proposition 4 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates with his sword somewhere between simple touch and one-half degree of contact.

How the Diestro will from 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. 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 and then the Diestro will 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 and, 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 heel of the right foot; and this will be done so that the tip of the right foot corresponds to where the wound will be directed; and, 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; and 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; and, since the left foot will have followed the right without stopping next to it, the Diestro will 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 opportunity he is given by the opponent.

Proposition 5 Problem

The two combatants are positioned at the medio de proporcion and the opponent communicates with his sword somewhere between one-half and one degree of contact.

How the Diestro will from 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:

Assuming 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; then, without delay, the Diestro will apply with the lower edge of his sword a natural movement on the opponent's sword with two degrees of contact, deviating or expelling the opponent's sword to the Diestro's right line; and 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, and 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 proporcional of this technique, and 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 and so that the Diestro opposes his vertical plane of the chest to the opponent; and, when the step with the right foot ends, the half cut must be executed in the plane that passes 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, and 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; and, if it is done according to these requirements, then it will be done as is necessary.

And, 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, and the right foot will follow so that the Diestro ends up positioned over the right angle, and then the Diestro will reduce his arm and sword to the right angle with the same attention that is advised in the construction so that the Diestro is able to contain the opponent's sword outside of the Diestro's right defensive plane; and, if the opponent changes position, the Diestro will apply one of the impediments or atajos that have been explained elsewhere; and, if the opponent's sword remains still, the Diestro will be able to subject it by the outside part, with the Diestro 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 with his sword somewhere between one-half and one degree of contact.

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 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; and, if the Diestro feels that the opponent communicates one degree of contact with his sword, then the Diestro will apply with the lower edge of his sword two degrees of contact on the opponent's sword, and then he will 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, and 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 and, 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 must be executed to the opponent's shoulder or face with the Diestro's arm and sword in the right angle; and 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; and the Diestro must coordinate the movements of his body and of his arm and sword so that they are completed at the same time; and, if it is done according to these requirements, then it will have been done with perfection.

And, 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, and 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, and the Diestro will keep his arm and sword in the right angle, with the attention that is 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; and, if the opponent changes position, the Diestro will oppose with 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 with his sword somewhere between one-half and one degree of contact.

How the Diestro will form a thrust of 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:

Assuming 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; then, from this position and medio, the Diestro will apply two degrees of contact with his sword and then he will immediately separate his sword from the opponent's so that he can benefit from the violent movement that the opponent will be obligated to make because of this suspension, and then the Diestro will from 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; and, 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 and so that the Diestro is opposing his right collateral plane, and so that the opponent's sword does not have direction to the Diestro's body, and 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; and the Diestro must coordinate these movements of his body and of his arm and sword so that they are finished at the same time; and, if it is done according to these requirements then it will be done as necessary.

And, 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, and 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, and 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; and, 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 with his sword somewhere between touch and one degree of contact.

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:

Assuming 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; then, from this position, the Diestro will, with some violence, make a movement of diversion on the opponent's sword through the inferior part of its pyramid, from the fourth line to the seventh line, so that the opponent's sword comes to a stop in the fifth line of the opponent's pyramid and outside of the Diestro's left defensive plane, and 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, and the Diestro's upper quillon will be in its second line, and, taking advantage of the suspension that 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; and 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 proporcional 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 and, 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 the right heel, and the thrust will be executed with the Diestro opposing his right collateral plane; and 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; and, if it is done according to these requirements, then it will have been done according to the Art.

And, to retreat from the danger of the execution, the Diestro will immediately give a mixed lateral and backward step to his left side and the medio de proporcion, and 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, and the Diestro will keep 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; and, in the case where 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, and 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; and, 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 the Diestro throws a direct thrust [acometimiento] to the opponent's face 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.

And, if the opponent parries this direct thrust [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 passed 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 as quickly as possible, the Diestro will 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 and, 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, and so that the Diestro opposes his right collateral plane to the opponent; and the Diestro will take care that the thrust is executed when the step of the right foot ends and the left foot is brought close to the right foot.

And, assuming the opponent responds very quickly to parry this direct thrust [acometimiento] by means of a mixed remiss and violent movement to his right side, which requires the opponent's sword to move to his vertical plane, the Diestro will be given an opportunity 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; and, since the left foot will have followed the right foot without stopping next to it, the Diestro will retreat from the risk of the execution by giving a backward step to the maximum orb of the medio de proporcion, and 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 easily and quickly respond 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 will throw a direct thrust [acometimiento] to the opponent's face 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.

And, if this direct thrust [acometimiento] is parried, how the Diestro will from 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 passed 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 he will 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 and throwing a direct thrust [acometimiento] to the opponent's face; in doing this, the Diestro will turn his hand so that it is somewhat fingernails down, such that the Diestro's upper quillon will be in its ninth line, and his arm and sword will be firmly and bravely directed to the point of touch and, 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 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; and the Diestro will take care that the travel of the direct thrust [acometimiento] is completed when the step with the right foot ends and the left foot is brought next to the right foot.

And, assuming the opponent responds promptly to parry the thrust by means of a mixed violent and remiss movement to his right side, which will require the opponent's sword to move to the opponent's vertical plane, the Diestro will be given a good opportunity to be able to take advantage of the generative act of the parry by very quickly taking his own sword, along an oblique plane corresponding to its upper edge, to the ninth line of its pyramid and, from there, forming a reverse half cut that will be executed by also reducing the sword along another oblique plane that is imagined to pass through the diagonal of the square that is assumed on the opponent's face from the right eyebrow to the jaw; and, 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, to where 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 will throw a direct thrust [acometimiento] to the opponent's face 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.

And, if this direct thrust [acometimiento] is parried, how the Diestro will from a thrust executed below the right angle of second intention and from afar.

The thrust executed under the right arm of second intention from the second atajo and afar:

Assume the Diestro has passed 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 he will 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 direct thrust [acometimiento] to the opponent's face; and, 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; and the Diestro will take care that the travel of the direct thrust [acometimiento] is completed when the step with the right foot ends and the left foot is brought next to the right foot.

And, assuming the opponent responds promptly to parry the thrust by means of a mixed violent and remiss movement to his right side, which will require the opponent's sword to move to the opponent's vertical plane, the Diestro will be given a good opportunity to be able to take advantage of the generative act of the parry by very quickly freeing his sword by 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, where the Diestro will execute the thrust and, if it has been done according to these requirements, I will say that it has been done with the perfection that is required.

And, 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 the left foot, and 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

Many times, it happens that the direct thrust [*acometimiento*] the Diestro throws to the opponent's face will be parried so thoughtlessly that the opponent will turn his body giving his entire side to the Diestro in such a way that not only can the Diestro free his sword with only a motion around the center of his wrist, but also in such a way that the Diestro can (with a motion of the arm) safely form the punching thrust, or Diving thrust 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.

And the second and third parts are 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 the right heel, placing the right foot in such a way that the point of the right foot faces the center of the common circle, and then the Diestro will immediately give a curved step with his left foot to the tangent that passes through the opponent's right foot; note that, when the Diestro begins the step with his left foot, he must make the movement of conclusion on the opponent's guard, taking it with him and, at the same time, the Diestro must close the four right angles created by the swords, forming the mixed angle while bending his arm, and turning his hand, directing the point of his sword to the opponent's chest or face and, with his arm, uniting his lower quillon with opponent's sword by the outside part so that it is enchainé in addition to the movement of conclusion that is made on the guard, and 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, and 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, by means of the second atajo, the Diestro will move in close for the movement of conclusion, 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.

And, if he recognizes that the opponent does not alter the touch, the Diestro 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 that is 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; and, 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, and 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; and the Diestro will take care that, when the right foot lands, finishing its travel, the swords also finish, ending up forming the four right angles as in the beginning, and then the Diestro will immediately pass to the tangent that passes 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 and, at the same time, the Diestro will close the four right angles formed by the swords to make the mixed angle, 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 enchainé, and 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 and 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, by means of the second atajo, the Diestro will move in close 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 passed 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, and the opponent's sword is in its seventh line, as was explained in the first proposition.

And, if the Diestro feels that the opponent communicates only touch with his sword, the Diestro will form with his own sword a portion of its third pyramid through the inferior part of it, from the fourth line to the seventh line, including the opponent's sword, and raising his own arm obliquely from the fifth line to its ninth line, and the Diestro's upper quillon will be in its second line, and his pommel will correspond to the Diestro's 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; with which the Diestro will have placed the opponent's sword outside of the Diestro's left defensive plane; and the Diestro will take care that, when the swords begin to pass to the Diestro's left side because of this revolution, the Diestro 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, occupying point G with the center of the right heel such that the Diestro 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; and, when this step is finished, the Diestro's arm, quillon and guard must be in the referenced lines and his sword in the seventh line; and, if the Diestro feels the same touch in the opponent's sword, without lacking notice of it, the Diestro will immediately occupy the angle that has been created between the swords, and he will give a curved step with his left foot, placing his left arm above the same angle to throw his hand around, as if forming a C to the right, and seize the opponent's guard and lower quillon by the outside part, with the opponent's blade ending up under the Diestro's arm and close the Diestro's back; and, at the same time the Diestro gives the step and sticks 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; and, be advised that 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 with the right foot following the left so that the Diestro ends up positioned over the right angle opposing his left collateral plane to the opponent; and, if it is done according to these requirements, then it 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 form, by means of the second atajo, 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, with 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 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, and the opponent's sword is in its seventh line, as was explained in the first proposition.

And, if the Diestro feels that the opponent communicates little more than touch with his sword, the

Diestro will form with his own sword a portion of its third pyramid through the inferior part of the third pyramid, from the fourth line to the seventh line, including the opponent's sword and placing it outside of the Diestro left defensive plane, and the Diestro will raise the part of his arm from the elbow to the hand obliquely from its fifth line to the ninth line, and the rest of the arm will be in the fifth line with the Diestro's upper quillon in its second line so that the Diestro remains defended in the superior part; and, 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, and 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, and the Diestro will oppose the vertical plane of his chest to the opponent as much as possible, and 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; and, without delay, if the Diestro feels that the opponent resists with the same touch, the Diestro will give a curved step with his left foot taking care that, during the first half of this step, he must raise his sword through a plane from the seventh line and carry the opponent's sword to the ninth line in such a way that the Diestro turns 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; and the Diestro will also take care that, during the second half in which the step is completed, the Diestro must reduce his sword through a plane and execute the reverse half cut along the diagonal line of the square that is imagined on the right side of the opponent's face and, at the same time, the Diestro will move his left arm underneath of the angle that is created by the swords to make a movement of conclusion on the opponent's guard by the outside part, and 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, and 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; and, if it is done according to these requirements, then the technique will have been perfectly done.

ADVICE

If the Diestro wants, 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; and 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. The Diestro is advised that, in order to execute this technique well, he must make the movements and steps without stopping and, in doing so, it will be recognized that it is very safe and gallant if the feet, arms, hand and sword 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, or punching thrust, of 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, or punching thrust, of first intention from the second atajo and, successively, a reverse vertical cut from in close:

Assume the Diestro has passed 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.

And, if the Diestro feels that the opponent communicates little more than contact with the sword, the Diestro will form with his own sword a portion of its third pyramid through the inferior part of the third pyramid from the fourth line to the seventh line, including the opponent's sword and carrying it to its fifth line and outside of the Diestro's left defensive plane, and the Diestro will raise his arm obliquely from the fifth line to the ninth line, and his upper quillon will be in its second line so that the Diestro remains defended in the superior part; and, at the same time 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 proporcional of this technique, and 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, and the Diestro will oppose his vertical plane of the chest to the opponent as much as possible, and 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; and, without delay, if he feels that the opponent resists with the same touch, the Diestro will give a curved step with his left foot; and the Diestro will take care that, during the first half of the step, he will bend his arm and turn his hand fingernails down so that his upper quillon goes to the seventh line of its pyramid and, with a successive action, the Diestro will lower the point of his sword with a mixed natural and reducing movement in such a manner that it will describe a curved line until it has direction to the opponent's body; and the Diestro will also take care that, during the second half in which the step is completed, he must execute the Diving thrust, or punching thrust, while making a movement of conclusion with his left arm and left hand on opponent's guard by the outside part, and 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; and 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 and, after the wound has been executed, the Diestro will continue with his sword, throwing it with a backwards movement to withdraw it through the inferior plane and then raising it to the superior, forming a reverse vertical cut with the fifth pyramid, and it will be executed 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; and, having done these techniques according to these requirements, they 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 means of the second atajo, the Diestro will throw a direct thrust [acometimiento] to the opponent's face by the posture of the sword, taking the opponent's sword by the outside part and from above.

And, if this direct thrust [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 passed 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 with the lower edge of his sword two degrees of contact on the opponent's sword, and then immediately, and as quickly as possible, the Diestro will separate the swords and bypass the opponent's upper quillon, 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 and, 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 D to point G, which is on the second orb of the opponent's sword and is the medio proporcionado of this technique, occupying 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 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; and the Diestro will take care that, when the step with the right foot is completed and the left foot is placed next to it, the course of the direct thrust [acometimiento] is also completed.

And, assuming the opponent responds very quickly to parry the direct thrust [acometimiento] by means of a mixed violent and remiss movement to his right side, which will require that his sword passes to the opponent's right vertical plane, the Diestro will be given an opportunity 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 and, at the same time the cut is formed, the Diestro will give a curved step to the 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, coordinating the movement in such a way that the actions of the step, and of the cut, and of the conclusion are completed at the same time; and, when the execution of the cut is descending, the Diestro will withdraw his arm until he leaves the point of his sword in front of the opponent's face, which will prevent the opponent from throwing the Diestro over; and, if the opponent is able to very quickly parry during the formation of the Diestro's cut, this action will require the opponent's sword to pass above the Diestro's head, in which case the Diestro will make a movement of conclusion by the outside part and, 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 his sword with a backward movement 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; and, 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 means of the second atajo, the Diestro will throw a direct thrust [acometimiento] to the opponent's face by the posture of the sword, taking the opponent's sword by the outside part and from above.

And, if this direct thrust [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 passed 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 with the lower edge of his sword two degrees of contact on the opponent's sword, and then immediately, and as quickly as possible, the Diestro will separate the swords and bypass the opponent's upper quillon, 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 and, 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 D to point G, which is on the second orb of the opponent's sword and is the medio proporcionado of this technique, occupying 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 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; and the Diestro will take care that, when the step with the right foot is completed and the left foot is placed next to it, the course of the direct thrust [acometimiento] is also completed.

And, because the opponent will have to defend himself from the direct thrust [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 an opportunity 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 that is imagined on the right side of the opponent's face; and, at the same time as the formation of the cut, the Diestro will give a curved step to the left side with his left foot, arriving at the tangent of the opponent's right foot, and the Diestro will put his left arm below the sword, making a movement of conclusion, and 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, and 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; and, if it has been done according to these requirements, then it 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 means of the second atajo, the Diestro will throw a direct thrust [acometimiento] to the opponent's face by the posture of the sword, taking the opponent's sword by the outside part and from above.

And, if this direct thrust [acometimiento] is parried, how the Diestro will form a Diving Thrust, or Punching Thrust, of second intention, moving in close for the movement of conclusion.

The Diving Thrust, or Punching Thrust, of second intention from the second atajo and in close:

Assume the Diestro has passed 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.

From this position, and medio, the Diestro will apply with the lower edge of his sword two degrees of contact on the opponent's sword, and then immediately, and as quickly as possible, the Diestro will separate the swords and bypass the opponent's upper quillon, 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 and, 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 D to point G, which is on the second orb of the opponent's sword and is the medio proporcional of this technique, occupying 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 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; and the Diestro will take care that, when the step with the right foot is completed and the left foot is placed next to it, the course of the direct thrust [acometimiento] is also completed.

And, because the opponent will have to defend himself from the swift and rigorous direct thrust [acometimiento], he must parry by means of a mixed violent and remiss movement to his right side, and the Diestro's left side, which will immediately give the Diestro an opportunity 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, the Diestro will lower the point of his sword with a mixed natural and reducing movement in such a way that it will describe a curved line until it has direction to the opponent's body and, at the same that he is making these actions, he will give a curved step to his left side with his left foot, arriving at the opponent's tangent; and the Diestro will take care that the Diving Thrust, or Punching Thrust, is executed as the left foot lands and that the thrust is executed between the right vertical and right collateral lines, and that the

Diestro makes a movement of conclusion on the opponent's guard, and 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, and 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 and, having executed the wound, the Diestro will be able to throw his sword with a backwards movement, withdrawing it through the inferior plane and then raising it to the superior to form (by means of the 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; and, 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; and, having done it according to these requirements, it 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 medio de proporción 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 or diagonal cut [*tajo*].

Techniques of second intention and afar from the same third atajo:

8. A direct thrust [*acometimiento*] to the face and, against the parry, the reverse diagonal and vertical cut [*tajo*].
9. A direct thrust [*acometimiento*] and, against the parry, the reverse diagonal, diving [*Zambullida*], or punching thrust.
10. A direct thrust [*acometimiento*] and, against the parry, the reverse cut continuing into a thrust.
11. A direct thrust [*acometimiento*] and, against the parry, freeing the sword twice.

Proposition 1 Problem

Given the two combatants are positioned at the medio de proporción over the right angle, with the Diestro at points II A, and the opponent at points LL B, and in the right angle, with their arms and swords in their right collateral planes corresponding to the diameter line of the common orb AB, through which the primary vertical plane is imagined to pass, and assuming 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, passing 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 must do is to shift the weight of his body over the center of his left heel and, without altering the position of his arm, the Diestro will 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; and, 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, and the left foot will follow and be placed behind the right foot and, 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 his second pyramid from the outside part to the inferior part on his right side; and, 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, occupying point K with the center of his right heel and directing the tip of his right foot so that it corresponds to the opponent's shoulder, and 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 and he will end up opposing his right collateral plane to the opponent; the Diestro must carefully, when the step is given, be sure to 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 with such coordination that the step is completed at the same time the thrust is executed and so that the opponent's sword remains outside of the Diestro's right defensive plane, and the weight of the Diestro's body is over the center of his right foot; and, having done it according to these requirements, it 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.

And 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, and 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, and 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; and, if the opponent places his sword in another position, the Diestro will make the appropriate atajo, and will maintain the ability to immediately go with his right foot to wherever the movements of the opponent necessitates.

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.

And, 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 the Diestro's sword, so that the Diestro can recognize the amount of force the opponent communicates with his sword.

And, feeling that the opponent communicates no more than touch with his sword, the Diestro must form the greater portion of his second pyramid from 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, to see that the opponent's sword is placed outside of the Diestro's right defensive plane, and to be able to more forcefully and more safely carry the opponent's sword outside of the Diestro's left defensive plane, and to be able to more violently execute this technique.

And, having arrived at the referred to position with his sword, the Diestro must 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, to see that he places himself at the necessary distance to be able to execute this technique.

And the Diestro must place his right foot, directing the tip of it so that it has correspondence to the opponent's shoulder, which is where the execution must be; this correspondence also facilitates the position that must be had at the end of the technique.

And the left foot must 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; and 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.

And when the Diestro gives the step, he must 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.

And 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; because, if the Diestro tries to execute the thrust before the step is given, he will be in danger; and, if the Diestro completes the step before executing the technique, he will also be in danger.

And the execution of the technique must finish with the Diestro opposing his right collateral plane to the opponent; since, if the Diestro opposes any other to the opponent, he will not be as safe, nor as able to retreat to the medio de proporcion with composure of the body following execution of the technique, as he is able to when opposing this plane to the opponent.

And 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.

In order to retreat from the risk of the execution, the Diestro must 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; and, even if the opponent tries to throw the wound, he will not immediately find the Diestro's body, and the Diestro will have a safer opportunity to be able to respond with a wound.

And the Diestro's right foot must 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 with his body composed without any extreme, and that he is able to immediately give a step with his right foot for a new technique or to wherever the movements of the opponent necessitate.

And 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; and, if the opponent is in another position, the Diestro will make one of the atajos that have been explained, whichever is appropriate for where the opponent positions his arm and sword, always taking care that the opponent's sword remains outside of one of the Diestro's defensive planes.

And, 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 will be able to make the same operation according to the requirements that were 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 of the other requirements remain the same as in the previous method.

Another method of wounding by means of this same general technique of Narrowing [Estrechar]:

The Diestro is also able to make the same operation 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 at the same time giving the step, 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 and, because of the disposition of its formation, it 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 to shift the weight of his body over the center of the heel of his left foot 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 while, at the same time, giving 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; and the left foot will follow and be placed down close to and behind the right foot; and, if the Diestro recognizes that the opponent resists with no more than touch, then the Diestro will form a revolution of the same pyramid from the outside part through the inferior part, and to the Diestro's right side; and, 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 his upper quillon in its second line; and the Diestro will immediately make a movement of increase on the opponent's sword from the common section of both swords to the opponent's greater degrees of strength, and the Diestro will apply two or more degrees of contact to this movement; and, 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, and the Diestro will occupy point N with the center of his right heel, and with it the same orb, such that the tip of the right foot corresponds to the point on the opponent's chest where the wound will be directed, and 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, and he will oppose his right collateral plane; and, when the step is given, the Diestro will make a mixed forward and reducing movement with his sword to place it in line with his arm and sword in the right angle, and 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; having done it according to these requirements, this technique will conform to the Art.

And the Diestro will retreat from the risk that occurs when this technique is executed by giving a mixed lateral and backward step to his left side with his left foot according to the requirements that are 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 must 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.

And, 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 while, at the same time, giving a curved step with his right foot to point 10 so that the Diestro gains advantages and is also able to recognize the strength the opponent applies to his sword.

And, recognizing the opponent communicates no more than touch, which is what is assumed in this proposition, the Diestro must form a revolution of the same pyramid; and, when the Diestro's sword arrives on the primary plane, he lowers 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.

And the part of the Diestro's arm from the elbow to the wrist must be in the seventh line of its pyramid, and the center of the Diestro's guard must 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; and the Diestro must make the subjection with the lower edge of his sword against the opponent's so that it can be done more perfectly.

And the Diestro must make a movement of increase on the opponent's sword from the common section to the opponent's greater degrees of strength, applying two or more degrees of contact to this movement, since the movement is toward the opponent's greater degrees of strength it cannot be lacking in its consistency; and the Diestro will place the weak of his sword on the strongest part of the opponent's sword which, in this case, is not detrimental, but is very useful because of the brief mixed movement that remains to be made in order to wound the opponent; and so that, when the Diestro separates his sword from the opponent's sword, it will cause a type of suspension on the opponent's sword in order for the Diestro to give the step and execute the technique more safely.

And, without hesitation, the Diestro must 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, and the left foot must 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.

And the Diestro must place the weight of his body over the center of the heel of his right foot so that he can wound with more force and then afterwards be able to immediately give a step with his left foot.

And 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.

And the Diestro must oppose his right collateral plane to the opponent since it is safer than if he were to oppose any other plane.

And, when the Diestro gives the step, he must 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; because, if the Diestro gives the step before putting the sword in line, it would be risky; and, if the Diestro puts the sword in line before taking the step, it would also be risky; and so 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.

And 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, to observe the precept that has been given, 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.

And, 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 to shift the weight of his body over the center of the heel of his left foot and, 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 opponent's sword with the lower edge of his own sword, and passing to the eighth line of its second pyramid while, at the same time, giving 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; and the left foot will follow and be placed down near the right foot and behind it; and, if the Diestro recognizes that the opponent communicates no more than touch with his sword, the Diestro will form a revolution of the same pyramid through the outside part through the inferior part and to the Diestro's right side; and 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 sword 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, where 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; and the Diestro will increase the force he applies with his sword a little more, which will be more or less regulated by the 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 proporcional for this technique, and which is located at the intersection of the exterior side or

isosceles triangle BCO with the exterior circle of the first orb of the opponent's sword; and the Diestro will occupy point N, and this same orb, and side, with the center of the heel of his right foot and he will oppose his right collateral plane; and the left foot will follow and be placed next to the right foot; and the Diestro will shift the weight of his body so that is over the center of his right heel; and the Diestro will abandon the opponent's sword outside of the Diestro's left defensive plane; and the Diestro must coordinate these movements so that when the step is completed the thrust is executed with the Diestro's arm and sword in the right angle, and the thrust will be executed to the corresponding point on the opponent's chest; and, having been done in this manner, it will be done perfectly.

And, 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 that have been 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, in which it is assumed 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 the center of the heel of his left foot so that he can immediately give a step with his right foot.

And, 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 while, at the same time, giving 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.

And, if the Diestro recognizes the opponent does not communicate more than touch with his sword, as is assumed in this proposition, then the Diestro must form a revolution of the sword's second pyramid; the Diestro includes the opponent's sword in the revolution for his own safety since the opponent communicates no more than touch with his sword.

And, 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, and to be able to safely apply more force to the end of the revolution.

And, upon completing the revolution and arriving on the ninth, or eighth, line of the sword, the Diestro must 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, and the Diestro will be able to safely execute this technique in that brief moment.

And, at the end of the revolution, the Diestro's arm must 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.

And 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.

And, at the same time the Diestro's applies more force to the opponent's sword at the end of the revolution, the Diestro must give a transverse step to the medio proporcionado of this technique so that the Diestro can take advantage of the suspension that he has caused on the opponent's sword, and the Diestro will place his arm and sword in the right angle and in line with the point where he would wound, in order for his greatest safety.

And the Diestro will also benefit from this medio proporcionado because it is set apart four feet from the diameter line, AB, where the opponent is assumed to be positioned, and because the inequality with the opponent is very considerable.

And the step with the right foot must be followed by the left foot, which will be placed near the right foot, so that the Diestro will have nearly an extra foot of reach to the opponent.

And the Diestro will shift the weight of his body over the center of the heel of his right foot so that he can immediately give a step with his left foot.

And the Diestro's right foot must occupy the first orb of the opponent's sword since the distance of this orb is the required distance for the thrusts from afar.

And the Diestro's right foot must also occupy the exterior side of the isosceles triangle to improve the Diestro's safety, and to remain farther away from the opponent's sword, and to be able to retreat to the medio de proporcion before the opponent reduces his sword.

And the Diestro must 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.

And the Diestro must abandon the opponent's sword outside of the Diestro's left defensive plane to observe the given precept that the Diestro must always ensure the opponent's sword is outside of one of the Diestro's defensive planes.

And the Diestro must 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 he tries to give the wound first, before completing the step, he will also be in danger since he would not receive the benefits of the safety and perfection that he has when completing these movements at the same time.

And, 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 that 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 that the Diestro has passed to the medio proporcional by the profile of the body according to the requirements that have been mentioned for it.

Assuming these two parts, the Diestro will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement; and, 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, and the Diestro's left foot will follow near the right foot so that the Diestro gains greater reach, and to facilitate a mixed lateral and backwards step afterwards: note that, 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, and the Diestro will oppose his right vertical plane, and the tip of the Diestro's right foot will correspond to the point where the wound will be executed, and 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.

And, 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 that are appropriate for this jurisdiction, whichever one the opponent's sword requires, and the right foot will follow the left foot so that the Diestro ends up positioned over the right angle, and so that the Diestro can 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 of 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 passed to the medio proporcional by the profile of the body at point C according to the requirements that have been 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, in which case, after having made the movement of suspension, the Diestro will form with his sword a portion of a pyramid through the upper part and to his right side in the shape of a half circle, and the thrust will be executed in the sixth horizontal plane with the Diestro's upper quillon ending up in its fourth line, with which both quillons will end up parallel to the horizon, and the Diestro will give his step exactly as in the previous proposition, and 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.

And, 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, and also assume for the second part that the Diestro has passed to the medio proporcional by the profile of the body, from where the Diestro will recognize the contact.

And, if the Diestro feels that the opponent does not change the amount of contact they communicate, the Diestro will make a movement of suspension on the opponent's sword and will form a reverse half cut to the right side of the opponent's face while, at the same time, giving a three-and-one-half foot long step to his right side with his right foot from point 10 to point M, which the Diestro will occupy, as well as the second orb of the opponent's sword, with the center of his right foot; and the Diestro will place his right foot in such a manner that it is aimed toward the center of the heel of the opponent's right foot; and the Diestro's left foot will follow his right foot, with the Diestro bringing it close to the right foot without setting it down, and it will be enough for the step to be a little more than three feet, and the Diestro will find the execution to be very easy and, afterwards, to retreat; and the Diestro will oppose his right collateral plane to opponent's diametral line of the chest.

And, 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 already been 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 [*tajo*] in first intention by the profile of the body, taking the opponent's sword from the inside and above.

The vertical cut [tajo] 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 passed to the medio proporcional by the profile of the body.

Having passed 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 and, at the same time, the Diestro will from a portion of the pyramid for the vertical cuts [*tajos*] while, at the same time, 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, occupying point M and the second orb of the opponent's sword with the center of the Diestro's right heel, and the Diestro will place 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, and the Diestro will execute the cut [*tajo*] 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, which it will do and, at the same time as the execution, 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 means of the third atajo, the Diestro will throw a direct thrust [*acometimiento perfecto*] to the opponent's face in first intention by the profile of the body, taking the opponent's sword from the inside and from above.

And, if this acometimiento is parried, how the Diestro will form the reverse vertical cut [*tajo*] or the reverse diagonal cut [*tajo*] in second intention.

The acometimiento from the third atajo and, from the parry, a reverse vertical cut [tajo] or reverse diagonal cut [tajo] 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 requirement mentioned for it.

Also assume for the second part that the Diestro has passed to the medio proporcional by the profile of the body.

And, if the Diestro recognizes that the opponent applies one degree of contact with his sword, the Diestro will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement; and, 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 making a direct thrust [acometimiento] as rigorously and quickly as possible to the opponent's face with a mixed reducing and forward movement; 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 and, at the same time, and without there being any distinction, 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, and 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 foot, and the Diestro's left foot will follow and be placed down near the Diestro's right foot.

And, because of the rigor of this acometimiento, it will be necessary for the opponent to involuntarily parry to the inside part; and the Diestro will take advantage of this to form a reverse diagonal cut [tajo] in second intention, executing it to the right side of the opponent's face while, at the same time, giving a transverse step from point 12 to point 13, which is on the second orb of the opponent's sword, and the Diestro will occupy 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.

And, if the reverse diagonal cut [tajo] is parried, the Diestro will execute a vertical cut [tajo] or diagonal cut [tajo], which will also be in second intention; and, while he is 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 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 the Diestro's right heel, to direct the thrust [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; and, against the parry the opponent makes, the Diestro will from a reverse vertical cut [tajo] and, if the opponent also parries this cut, the Diestro will also execute a vertical cut [tajo] 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 throw a direct thrust to the opponent's face [*acometimiento perfecto*] by the profile of the body from the third atajo.

And, if the direct thrust [*acometimiento*] is parried, how the Diestro will form a reverse diagonal cut in second intention, without executing it, and instead continuing the movement to execute a diving thrust [*Zambullida*] to the opponent's chest.

A direct thrust [acometimiento] from the third atajo 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 passed to the medio proporcional according to the requirements that have been mentioned for it.

And, if the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, the Diestro will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement and, 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 direct thrust [*acometimiento*] to the opponent's face with as much rigor and quickness as possible; and the Diestro will turn his upper quillon to its third line for this thrust; and, at the same time, without there being any distinction, 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, and 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; and the Diestro's left foot will follow his right foot and be placed down near the right foot.

And, because of the rigor of this direct thrust [*acometimiento*], the opponent will have to involuntarily parry on the inside part; and the Diestro will make use of this opportunity by, with reserved force, forming a pyramid as if he were executing a reverse diagonal cut; and, because it is directed to the face, the opponent will have to parry it with a mixed violent and lateral motion through the outside part, with which their sword will pass to its second or primary vertical plane giving the Diestro an opportunity to, without encountering the opponent's sword, continue the pyramid of the reverse cut under the opponent's guard while the Diestro forms 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; and, 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; and the Diestro will take care that the step and the execution of the thrust are completed at the same time: and, due to the Diestro being so far removed from the

common diameter, and 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; and so, being 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, our Diestro must observe the doctrine and know that it will be executed very violently and with the movements of the three parts of the arm, including along with it that of the body, occurring at the same time during the step that is given for the thrust.

And, having executed it, 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, from the third atajo, throw a direct thrust [*acometimiento perfecto*] to the opponent's face by the profile of the body, taking the opponent's sword from the inside and above.

And, if the thrust [*acometimiento*] is parried, how the Diestro will from a reverse vertical cut in second intention, without execution, instead continuing the movement to execute a thrust to the opponent's chest.

A direct thrust [acometimiento] from the third atajo 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 passed to the medio proporcional according to the previously mentioned requirements.

And, if the Diestro recognizes the opponent resists with his sword with one degree of contact, the Diestro will make a movement of suspension on the opponent's sword, causing the opponent to make a violent movement and, 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 direct thrust [*acometimiento perfecto*] to the opponent's face with the required rigor and quickness; 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 the foot to the center of the heel of the opponent's right foot; and the Diestro's left foot will follow his

right foot and be placed down close to the right foot.

And it is assumed that this direct thrust [*acometimiento*] will oblige the opponent to parry from the inside part; and the Diestro will take advantage of that opportunity to, with reserved force, form a pyramid whose vertex is centered on the Diestro's wrist as if to execute a reverse vertical cut; and the Diestro will do this without causing his arm to jump from the axis of the right angle; and it is also assumed that the opponent will parry this reverse vertical cut with a mixed violent and lateral movement from the outside part; and the Diestro is advised to take advantage of the opportunity afforded by the parry to, without the opponent being able to make contact with his sword, continue the pyramid of the reverse vertical cut, escaping it from the outside part to the inside underneath the opponent's guard and, very quickly, with a successive action, the Diestro will execute the 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.

And, 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; and, 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 proporción and maximum orb of the opponent.

Proposition 11 Problem

Both combatants are positioned at the medio de proporción and the opponent communicates one degree of contact with his sword.

How the Diestro will, from the third atajo, throw a direct thrust [*acometimiento perfecto*] to the opponent's face by the profile of the body, taking the opponent's sword from the inside and above.

And, if the direct thrust [*acometimiento*] is parried, how the Diestro will form another thrust to the chest in second intention by means of two portions [TN: was "proportions", which probably is a mistake] 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.

The direct thrust [acometimiento] from the third atajo 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 passed to the medio proporcional according to the previously mentioned requirements.

And, 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; and, with a mixed reducing and forward movement, the Diestro will make a direct thrust [*acometimiento perfecto*] to the opponent's face in such a way that the Diestro's guard is between the seventh and eighth horizontal planes and in the first vertical plane; and the Diestro's hand will be somewhat nails up with the Diestro's upper quillon in the third

line of its pyramid and, at the same time as making the direct thrust [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, and 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; and the Diestro's left foot will follow his right foot and be placed down near it.

And it is assumed that the opponent will parry this thrust to the inside part; and 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 direct thrust to the opponent's face 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 point N and the first orb of the opponent's sword with the center of the heel of the Diestro's right foot; and the Diestro's left foot will follow and be brought close to the right foot so the Diestro will have greater reach; and, 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, and so that the Diestro ends up opposing his right vertical plane with the tip of his foot pointed at the center of the common circle, or close to it.

And, after the execution, the Diestro will retreat with a mixed lateral and backwards step with his left foot to his right side to the medio de proporcion and maximum orb of the opponent.

Advice

If the Diestro wants to execute a diagonal cut [*tajo*], he will make the second direct thrust [acometimiento] on the outside a little higher and to the opponent's right eye to force a bigger parry; and, instead of the thrust, he will form the cut [*tajo*], 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 direct thrust [acometimiento] is made against the opponent by this jurisdiction of the profile, taking the sword from the inside, the opponent naturally turns in place; and it is usually done without the thrust [acometimiento] seeing that the Diestro is trying to form techniques by this part; and, in both cases, opportunity is given to form the 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 and when the opponent communicates somewhere between touch and one or more degrees of contact.

Table of the propositions that pertain 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. Direct thrust [*acometimiento*] to the face and, against the parry, a reverse half cut or vertical cut.
10. Direct thrust [*acometimiento*] and, against the parry, escape with the Sword with a portion-of-circle thrust.
11. Including the sword, a direct thrust to the face and, against the parry, a vertical cut.
12. Including, a direct thrust and, against the parry, a half-circle thrust.
13. Including, a direct thrust and, against the parry, thrust; and, if the opponent parries again, a reverse cut or vertical cut.
14. Using the four right angles, throwing a direct thrust [*acometimiento*] then passing to conclude.

Proposition 1 Problem

Both combatants are positioned at the medio de proporcion and the opponent communicates with his sword no more than touch.

How the Diestro will form and execute in the middle plane and acute angle the general of Line-in-Cross of first intention by the profile of the body, taking the opponent's sword by the outside and superior part.

The general technique of Line-in-Cross of 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 the heel of his left foot; and 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, lowering his sword through the inside part, and passing below the opponent's sword to the outside, avoiding the

opponent's quillons, until the Diestro's sword reaches the second line of its pyramid, where the Diestro 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, and then the Diestro will lower his arm to its sixth line and, if the Diestro recognizes that the opponent is not communicating with his sword more than touch, as is assumed for this proposition, 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, and the Diestro's left foot will follow and be placed behind the Diestro's right foot; at the same time, and without stopping, the Diestro will make a revolution of his second pyramid; taking care that he does not change the position of his arm, the Diestro will, with his own sword, carry the opponent's sword to the Diestro's right side until the Diestro's sword reaches the middle plane, from where the Diestro will continue the revolution of the pyramid 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: be advised that, 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 and then, without hesitation, the Diestro must continue the revolution to the second line of his pyramid, as has been said, and from there, without changing the point of contact that has been made with the lower edge of the Diestro's sword against the opponent's sword, the Diestro will make a mixed natural and forward movement to the Diestro's right side on the opponent's sword, carrying it outside of the Diestro's right defensive plane, and the Diestro's sword will end up in the middle plane, on the axis of the pyramid that corresponds to it, directed to a point of touch; and, 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 proporcional for this technique and is located on the first orb of the opponent's sword, and the Diestro will occupy point K, and this same orb, with the center of the heel of his right foot such that an imaginary line extending from the tip of the right foot corresponds to the point where the thrust will be executed, and 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; and the Diestro's left foot will follow and be placed next to the Diestro's right foot, and the Diestro will shift the weight of his body over the center of the heel of his right foot, and 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 your right defensive plane with your guard and lower quillon; and, having done it according to these requirements, this technique will have been done in conformity to 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, and 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 the left heel while at the same time reducing his arm and sword to the right angle and, 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; and, if the opponent places his sword in some other position, the Diestro will use one of the atajos or impediments that have been explained, whichever is necessary, and with this the Diestro will find himself with immediate disposition to be able 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 of the heel of his left foot 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. 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, in this position, the opponent's arm is closer to his body, according to its organization, he will be less able to oppose the natural movement the Diestro makes to subject the opponent's sword, according to our rule.

And 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.

And the Diestro's sword must be on the axis of the middle plane and aligned with a point of touch so that the Diestro can immediately execute the wound.

When the Diestro makes this 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.

And 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.

And the Diestro must choose the medio proporcionado that is on the first orb even though we have assumed this general technique will be executed in the middle plane and with 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.

And 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 and, in doing so, the Diestro will retain his defense and find himself quickly able to impede any movements the opponent makes to attack.

And 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.

And 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 touching point when the step is completed, and the wound is 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, it would have to be by leaning to compensate for the reach that is gained by placing the left foot next to the right, which 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.

And 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 the axis, nor even at the time of execution, because otherwise the opponent would be given an opportunity 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 operation according to the requirements that were explained in the previous proposition except that, when the Diestro completes the revolution of his second pyramid through the outside part to the second line of his pyramid, instead of lowering the opponent's sword to the middle plane with a mixed natural and forward movement, the Diestro must 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, and the Diestro will use his guard and lower quillon to contain the opponent's sword on the Diestro's right defensive plane; and 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 operation according to the same requirements explained in the first proposition up until completing the revolution of his second pyramid through the outside part to his second line; and, place of making the mixed natural and forward movement on the opponent's sword, the Diestro will instead, 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 plan, so that the opponent's sword ends up somewhat in the obtuse angle and the Diestro's sword has direction to a touching point corresponding to the opponent's face; and, 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; and, 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, and 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; and 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; and, 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, with the Diestro making immediate contact with the lower edge of his own sword on the outside of the opponent's sword and passing 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 and, 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; and, 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.

Proposition 2 Problem

Both combatants are positioned at the medio de proporcion and the opponent is communicating with his sword no more than touch.

How the Diestro will form the general technique of Weak Under the Strong in first intention, passing 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 and then, without altering the position of his arm, and then 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, lowering his sword through the inside part to the inferior and then to the outside, avoiding the opponent's quillon, until the Diestro's sword arrives at the second line of its pyramid, from where 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, trying to make the point of contact close to where there is imagined to be equal degrees of strength for both swords, and the Diestro 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; and, if the Diestro recognizes that the opponent communicates with his sword no more than touch, as is assumed in this proposition, 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 medio proporcional at point 10 and, without changing the position of his arm, the Diestro will form a portion of his second pyramid, from the second line to the seventh, carrying the opponent's sword outside of the Diestro's left defensive plane; taking care that, as this revolution begins to pass through the primary plane, the Diestro must raise his arm so that it is somewhat in its ninth line and his upper quillon must be in the second line; and by means of the contact the Diestro makes by not stopping with his sword, if there is sufficient contact, the Diestro 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; and, at this 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, occupying 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), and the Diestro's left foot will follow and be placed next to the right with the Diestro shifting the weight of his body over the center of the right heel; and, 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; and if it is done according to these requirements, then it will be done with perfection.

And the Diestro will retreat from the danger of the execution to the medio de proporcion 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 that was explained in the construction of the first proposition, except that in this case the Diestro's arm and sword will end up on the inside part; and whoever wants to see the reasons for these requirements can find them listed after the requirements are given in the construction of the referred to first proposition.

Explanation of the requirements that occur in this technique:

Most of the reasons for 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 place the opponent's sword outside of the Diestro's left defensive plane so that the opponent's sword is not free and so that it does not have direction to the Diestro's body.

And the Diestro must take care that, during this revolution, when the opponent's sword begins to pass through the primary vertical plane, the Diestro raises 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 so that the upper part of the Diestro's face is covered and to prevent the opponent from being able to wound the Diestro there, or to force the Diestro to make dispositive movements out of necessity.

And, 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 and applying 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.

And the Diestro must immediately with this movement apply two or more degrees of contact to the opponent's sword 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.

And, at the same time the Diestro makes this contact and causes this suspension on the opponent's sword, the Diestro 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; and, as already noted, all of the other requirements of this technique and the reasons for them are explained in the referred to first proposition.

Notice

This technique can also be performed in first intention, omitting the revolution of the greater portion of the small pyramid, with the Diestro immediately making contact with the lower edge of his own sword on the outside of the opponent's sword and with his own sword in the second line of its pyramid and, 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 is communicating with sword no more than touch.

How the Diestro will form a thrust of first intention, making a movement of diversion on the opponent's sword, taking it from the outside and passing from the medio de proporcion to the proporcional, and then immediately to the proporcionalado by the profile of the body, and executing the 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, then the Diestro will form the same greater portion of the small pyramid, as in the previous proposition, until the Diestro's sword is in its second line and he makes 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; and, if the Diestro recognizes that the opponent communicates with his sword no more than touch, as is assumed in this proposition, 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 medio proporcional at point C, and he will form a portion of his third pyramid from its second line to its seventh, including the opponent's sword in it, until the opponent's sword arrives on its fifth line; taking care to, after beginning this revolution, 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; and, when the opponent's sword begins to pass through the primary plane because of this revolution, the Diestro must make the diversion on it in such a way that the opponent's sword comes to a stop on its fifth line and, 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 proporcionalado for this technique, occupying point N with the center of his right heel and placing it according to the same requirements, and opposition of planes, as in the previous proposition; and, when the 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; and the step will be given in such a way that the sword will reach its point of touch at the same time that the step is completed and, without hesitation, the left foot will follow and be placed next to the right foot and, at the same time, the thrust will be executed, leaving the opponent's sword outside of the Diestro's left defensive plane; and, if these actions are completed at the same time, and it is done according to these requirements, it will be done properly.

And 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 that were explained after the construction of the previous proposition, and the reasons for these requirements 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 for this type of technique 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; and, in the first proposition, the requirements are also given for how the step is to be given to the medio proporcionado for this technique, and how the foot is to be placed, and which plane must be opposed, and 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; and 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 come together to complete the execution.

Advice

The Diestro can also form this technique in second intention [Editor's note: This maybe should say first intention], omitting the greater portion of the small pyramid, by immediately making contact with his own sword on the outside part of the opponent's sword, according to the same requirements that have been 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 is communicating with his sword no more than touch.

How the Diestro will form 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 must do is shift the weight of his body over the center of his left heel and then, without stopping, 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 that were explained in the first proposition; and, if the Diestro recognizes that the opponent communicates with his sword no more than touch, 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 medio proporcional at point 10; and the Diestro will very carefully lower 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 where the Diestro will continue the movement of the revolution, including the opponent's sword in it, 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; and, 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; and, 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, and so that the tip of the Diestro's right foot is directed toward the point of touch, and the Diestro is opposing his right collateral plane; and the Diestro's left foot will follow and end up next to the right foot; and 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; and the cut should be executed vertically or diagonally on the left side of the opponent's face along the imaginary plane extending from the left diagonal of the square that is imagined on the opponent's face, leaving the opponent's sword outside of the Diestro's left defensive plane; and these movements of the body, and of the arm and sword are coordinated in such a way that the actions are completed at the same time; and, if it is done according to these requirements, it will be done with the required perfection.

And 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, and the right foot will follow according to the requirements and precautions that were 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, with his own sword in its second line, makes contact with opponent's sword by the outside part.

And the Diestro must very carefully lower the opponent's sword to its seventh line with the Diestro's sword ending up in its fourth line in the middle plane and, 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 so that, by means of this diversion, the Diestro can safely give a step to the medio proporcional of this technique, with the left foot following the right, and to continue the formation of the cut and execute it safely; and I offer this specific advice: The medio proporcional 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*]; being in the middle helps ensure the opponent communicates no more than touch with his sword, and minimizes the opportunity given to the opponent when the Diestro leaves the opponent's sword free in order 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 is communicating with his sword no more than touch.

How the Diestro will form the half cut of first intention to the opponent's face by the profile of the body, passing 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 half cut of first intention from the fourth atajo and afar:

The Diestro will perform the same operation 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; and, if the Diestro recognizes that the opponent applies no more than touch with his sword, 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 medio proporcional at point 10, and the Diestro's left foot will follow and be brought close together with the right foot, and the Diestro will carefully begin the revolution of his third pyramid until his sword arrives on its fourth line and is in the middle plane, and the opponent's sword is in its seventh line and, without stopping, the Diestro will continue the revolution, including the opponent's sword in it, 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, and this must be done so that, when the opponent's sword begins to pass through the primary plane because of this revolution, the diversion is made in such a way that the opponent's sword comes to a stop on the fifth line of its pyramid and, at the same time, the Diestro will give a three 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, 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, and so that the tip of the Diestro's right foot is directed to the point of touch, and the left foot will follow and be placed close together with the right foot; and the Diestro will take care to begin the formation of the diagonal half cut when the step is given and to execute the cut as the left foot lands, and the diagonal half cut should be executed on the right side of the opponent's face along the plane that passes through the diagonal of the right side of the square that is imagined on the opponent's face, abandoning the opponent's sword outside of the Diestro's left defensive plane, and these movements of the body, and of the arm and sword must be coordinated such that the actions are completed at the same time and, with these requirements, it will be done with the perfection that is required.

And 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, and the Diestro's right foot will follow according to the requirements and precautions that were explained in the referred to first proposition.

Advice

If the Diestro wants to, he can also 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 the combatants are positioned at the medio de proporcion and the opponent communicates with his sword one degree of contact.

How the Diestro will form a thrust to the opponent's face, or a quarter-circle thrust to the opponent's chest, of 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 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 and, 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 that the opponent does not change position, nor alter the degree of contact, then the Diestro will place his upper quillon so that it is somewhat in the ninth line of its pyramid, and his sword in its third line, and the Diestro will very carefully give 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, occupying 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; and, when the Diestro's right foot lands, the Diestro will reduce his sword with the center of his wrist and place his upper quillon in its second line, and lower his sword so that the opponent's sword is subjected with a mixed natural and forward movement, and the Diestro will place the point of his sword so that it has direction to a point of touch and, 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, with the Diestro opposing his right collateral plane; and 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; and, if the Diestro thrusts to the face, when he lowers his own sword with a mixed natural and forward movement to subject the opponent's sword, the Diestro will raise the center of his guard through the same defensive plane to the seventh horizontal plane, and the Diestro's lower quillon will contain the opponent's sword outside of the Diestro's right defensive plane; and if it is done according to these requirements then it will be worked with the perfection asked for by this Art.

To retreat from the risk that is threatened by 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 with his sword one degree of contact.

How the Diestro will form 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 passed to the medio proporcional of the profile of the body at point 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; and so:

If 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, occupying point K with the center of the Diestro's right heel; and, 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; and, 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, with the Diestro 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 and the Diestro's quillons are perpendicular to the horizon, and the Diestro's lower quillon will contain the opponent's sword outside of the Diestro's right defensive plane; and, if it is done according to these requirements, it 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 with his sword one degree of contact.

How the Diestro will form a thrust of first intention to the diametral line of the chest, by the profile of the body, taking the opponents sword from the outside part and above.

The thrust of first intention to the diametral 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 that the Diestro's sword is parallel to the horizon.

Assume for the second part of this technique that the Diestro has passed to the medio proporcional of the profile of the body according to the requirements that have been explained; and, in response to the Diestro having passed to this medio, and to avoid being wounded above his sword, the opponent makes a remiss movement with his sword to somewhere between the opponent's right collateral and vertical plane of the chest, and the opponent's sword therefore loses direction to the Diestro's body; at which point the Diestro will try to recognize the contact.

If the Diestro feels the opponent has not altered the degree of contact 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, and the Diestro will give 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, occupying point N with the center of the Diestro's right heel such that all of the Diestro's foot is on the same orb, and in such a way that an imaginary line extending from the point of the right foot corresponds to where the wound will be executed, and the Diestro will oppose his right collateral plane to a plane between the opponent's fourth and fifth vertical planes, and in a plane between the fifth and sixth horizontal planes; and, 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 until the opponent's sword is placed outside of the Diestro's right defensive plane by the Diestro's lower quillon, and is on the opponent's left side; and the same movement of reduction will be made with the Diestro's sword along the same plane and mixed with a forward movement so that the center of the Diestro's guard is in this same defensive plane, keeping the quillons perpendicular to the horizon. And the Diestro is advised that all of 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, and not at several, so that in doing so it will be worked swiftly and with the appropriate vigorous impulse; and, if it is done according to these requirements, it 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 is communicating with his sword up to one degree of contact.

How the Diestro will, from the fourth atajo, throw a direct thrust [acometimiento] to the opponent's face, taking the opponent's sword by the outside part and from above.

And, if the opponent parries this direct thrust [acometimiento], how the Diestro will form the reverse half cut or vertical cut of second intention and afar.

The reverse half cut or vertical cut of second intention following a direct thrust [acometimiento] from atajo four and afar:

Assume the Diestro has passed to the medio proporcional by the profile of the body and that he has placed the fourth atajo by the outside part with his sword in its fourth line and parallel to the horizon, and the Diestro's arm is in its fifth line and is somewhat in the acute angle and in the Diestro's right line.

From this position and medio, if the opponent remained in his, 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 proporcional for this technique, occupying point K, and this same orb, and the interior side, CB, of isosceles triangle OCB, with the center of the right heel; and, at the same time, the Diestro will make a movement of reduction with his arm and sword in line with the point of touch, which will be on the opponent's face; and, 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.

And, assuming the opponent quickly responds to parry this direct thrust [acometimiento] by means of a mixed violent and remiss movement to the opponent's right side, this will give the Diestro an opportunity to make use of this generative act caused by the parry to form a reverse diagonal half cut or vertical cut; and, 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; and, if it is a vertical cut it will be executed to the top, or vertex, of the opponent's head with the Diestro giving for this cut a new step from point K to point M, occupying point M with the center of the Diestro's right heel and placing the right foot so that a line extending from the tip of the foot corresponds to the plane where the wound will be executed, taking 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; and, since the left foot will have followed the right, the Diestro will 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; and, if it is done according to these requirements, it will be done according to the Art.

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, by means of the fourth atajo, the Diestro will throw a direct thrust [acometimiento] to the opponent's face by the profile of the body, taking the opponent's sword by the outside part and from above.

And, if he opponent parries this direct thrust [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 passed to the medio proporcional of the profile of the body and that the Diestro has placed the fourth atajo by the outside part with his sword in its fourth line and parallel to the horizon, and the Diestro's arm is in its fifth line and is somewhat in the acute angle and in the Diestro's right line.

[Editor's note: In order 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 instead of from point C to point K.]

From this position and medio, if the opponent remains in his, and the degree of contact is the same with little difference more or less, then the Diestro will, with supreme caution, give 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 and is the medio proporcionado of this technique, occupying point K, and this same orb, and the interior side, CB, of the triangle with the center of the right foot; and, at the same time, with courageous resolution, the Diestro will make a movement of reduction with his arm and sword in line with the point of touch, which will be on the opponent's face; and when the left foot is placed next to the right, the Diestro will execute the thrust, opposing his right collateral plane to the opponent.

Also assume the opponent, to avoid being wounded, quickly responds to parry this direct thrust [acometimiento] by means of a mixed violent and remiss movement that carries the swords from one line to another, which will give the Diestro an opportunity to, while shifting the weight of his body over his left foot, be able to very quickly free his sword, which the Diestro will do by making a vertex on the center of the wrist and describing with the point of his sword a greater portion of a pyramid, passing under the opponent's guard and arm, from the outside part to the inside part; and, 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 and will place it such that a line extending from the point of the right foot has correspondence to the diametral line of the opponent's chest and, at the same time the right foot is placed, the Diestro's arm and sword will end up reduced to the right angle so that the execution of the thrust will be on this same diametral line or in the plane most immediate to his right side; and 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.

And the Diestro will retreat from the risk of the execution by giving a mixed lateral and backward step and 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 the Diving thrust, or the 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 is communicating with his sword nor more than touch.

How the Diestro includes the opponent's sword to attack with a direct thrust in first intention by the profile of the body, taking the opponent's sword by the outside part and from above.

And, 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 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 passed to the medio proporcional of the profile of the body according to the requirements that have been mentioned elsewhere.

If the Diestro feels that the opponent communicates no more than touch with his sword, the Diestro will form a greater portion of his second pyramid, including the opponent's sword from the Diestro's fourth line through the inferior part until it is in the superior part and the Diestro's second line and, along with this, the Diestro will raise his arm to the axis while keeping his upper quillon in its second line and, immediately afterwards, with a mixed natural and forward movement, the Diestro will direct a thrust with his sword to the opponent's face; coordinating all of these actions so that, when the Diestro begins to place his sword in line, he gives a straight step 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 direct thrust [*acometimient*] by the outside part; and the left foot will come to the right; be advised that 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, and 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, 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 the right heel and placing the right foot such that it is aligned with the plane where the wound will be executed and, at the same time this second step is given, the Diestro will form a vertical cut using his fourth pyramid according to the requirements that have been explained elsewhere; and the Diestro will take care to coordinate these movements with those of the body so that when the right foot lands and the left comes to it the cut is executed: and, having done it according to these requirements etcetera.

Proposition 12 Problem

The two combatants are positioned at the medio de proporcion and the opponent is communicating no more than touch with his sword.

How the Diestro includes the opponent's sword to attack with a direct thrust in first intention by the profile of the body, taking the opponent's sword by the outside part and from above.

And, if the opponent parries the thrust, how the Diestro will form a half-circle thrust of second intention to the diametral of the opponent's chest, gaining degrees of the opponent's profile.

Including the opponent's sword to attack with a direct 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 passed to the medio proporcional by the profile of the body according to the requirements that have been mentioned elsewhere.

If the Diestro feels that the opponent does not communicate more than touch with his sword, then the Diestro will form a greater portion of a pyramid, including the opponent's sword from the fourth line of the Diestro's pyramid through the inferior part until it arrives in the Diestro's second line according to the requirements that were explained in the previous proposition; and then, without separating the swords, the Diestro will make a forward movement to directly attack the opponent's face with a thrust and, 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 the right heel so that a line extending from the point of the foot corresponds to the where the direct thrust [*acometimiento*] will be executed by the outside part, and the left foot will come to the right foot; and, 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 guard, and with the center of the guard at eye level so that the Diestro's upper part remains defended, and the Diestro must coordinate these movements of the body and of the arm and sword so that they are completed at the same time.

And, 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; with which the sword will pass to its second or first vertical plane giving the Diestro an opportunity to, by shifting the weight of his body

somewhat over his left foot, be able to very quickly describe with his sword a portion of a pyramid centered around the wrist, passing the point of the Diestro's sword beneath the opponent's guard from the outside part to the inside part and, 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 and, as the right foot lands, the Diestro will end up having reduced his arm and sword to the right angle, executing the thrust on this same fifth plane; and, 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 and, 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 is communicating no more than touch with his sword.

How the Diestro includes the opponent's sword to attack with a direct 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.

And, 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 and in second intention.

And, 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 of second intention.

How the Diestro, from the fourth atajo, includes the opponent's sword for a direct 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 that 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 passed to the medio proporcional of the profile of the body according to the 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 his fourth line and through inferior part until arriving at his second line in the superior part, and has directed a thrust to the opponent's face by the outside part, giving for this a transverse step from point 10 to point 12, all according to the requirements that were explained in the previous proposition.

Also assume that this thrust of first intention 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, with which the sword is moved to the second or first vertical plane, giving the Diestro an opportunity to, by shifting the weight of his body over his left foot, be able to free his sword and, very quickly forming a vertex around the center of his wrist, describe 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 and, 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, and 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 and, 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; and, 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 executed the thrust of second intention to the opponent's face in the fifth vertical plane and that the opponent wants to parry this rigorous wound; and, because the opponent's sword will be found in his first or second plane, he will need to react with great speed to remove the thrust, and so he will apply greater degrees of strength to his sword since he will be obligated to move his sword to his fifth vertical plane to find the Diestro's sword with his own; and, 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, with the Diestro bringing his left foot to his right foot and opposing his first vertical plane of the right side while at the same time forming a reverse vertical cut to the left side; and, to parry this, the opponent will again have to apply a lot of force to a large dispositive movement and, without allowing the opponent to touch his sword, the Diestro will execute the vertical cut; and, if it is done according to these requirements, then it will be done with the perfection asked by this Art.

And 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 is communicating 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 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 the Diestro has passed to the medio proporcional of the profile of the body at point C according to the requirements that have been mentioned elsewhere.

Having passed to this medio, we assume again that the opponent (to avoid being wounded above the sword, as in the previous proposition) completely removes the direction to their body, making a long remiss movement to his left side to place the Diestro's sword outside of the opponent's left defensive plane; against which the Diestro will be told how to safely pass in close for the movement of conclusion, which is achieved in the following manner:

Feeling that 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 and 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 the portion of an imaginary line drawn through the right foot that leaves from the heel corresponds to point A on the medio de proporcion of the Diestro, and the part 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 the Diestro will make the four angles formed by the crossing of the swords, two obtuse and two acute, become right angles, which is achieved by turning the hand to the right side around a vertex centered on the wrist, with the Diestro making a remiss movement with his sword above the opponent's sword and, 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, with the upper edge and upper quillon of his sword in their second line, and arriving at the subjection with both of the swords at the height of the fifth horizontal plane.

Be advised that all of the actions of the body, the arm, the hand, and the foot have to 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 distinction 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 manner that has been explained, the Diestro will have left the opponent with such limited potential to act that their only choice is to invite the Diestro's movement of conclusion or to despicably retreat with all haste; the Diestro can make this 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 the hand fingernails down so that the Diestro's upper quillon ends up in its eight line, and both quillons are parallel to the horizon, and the Diestro's lower quillon is under the opponent's sword, and it also helps if the Diestro raises the center of his guard until it is at the intersection of the sixth horizontal plane and the primary vertical plane, without creating an angle with the arm; and, 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 trap the opponent's sword, which will be enchained, and the Diestro will, without any cessation, be able to throw a direct thrust [*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 and, 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, 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, with which 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 through the jurisdiction of his left hand, and so the Diestro will make the movement of conclusion by the inside part; and, since the Diestro's sword will end up free between the two bodies, the Diestro will form (withdrawing it through superior plane) a reverse half cut, or vertical cut, or the Diving thrust from below, or the punching thrust; and, 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, and the Diestro will be able to freely throw the punching thrust, which (according to its proper name) is said to be the full circle thrust from in close.

Second Advice

The Diestro is advised that if, while at the medio proporcional, the opponent takes away 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 that is 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, in this case, the Diestro cannot safely move to point M while forming the four right angles; and so 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; and, 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 correct way to execute the wounds passing immediately from the medio de proporcion to the proporcionados.

The Diestro can 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 the reasons that were 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 that the requirements for doing so in those circumstances are to, after 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, immediately, and without hesitation, bring the left foot together with the right and place 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, and to then give a transverse step with the right foot to the appropriate medio proporcionado for the technique that is intended to be executed, working all of the rest that applies to the arm, hand, sword and quillons according to the same requirements mentioned for those techniques when they are done by passing from the medio de proporcion to the proporcional and then, from there, to the proporcionado.

And the four principal movements that occur in the formation and execution of each of those techniques also occur in each of them when they are worked by passing immediately from the medio de proporcion to the proporcionado; and 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, and the first movement of the arm and sword 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.

And so 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 passing immediately from the medio de proporcion to the proporcionado, by means of the atajo, 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

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 will form the atajo by the superior and inside part in first intention so that, by means of it, he can pass 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; and this same action will result in a fourth remiss movement with the point of the Diestro's sword moving to his left side and intersecting the opponent's sword with the lower edge of the Diestro's 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; and, feeling that 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, and with the Diestro's sword moving to its ninth line so that the point corresponds to the top of the opponent's head.

And, without hesitation, the Diestro will bring his left foot together with the right, passing it from point II to point 9 and setting it down to 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, and 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 in its seventh line, the Diestro's 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; taking care that these final movements of the arm, sword and moving the feet together are completed at the same time; and that they are done according to these requirements, etcetera.

The Diestro can pass from the medio de proporción to the proporcionado, throwing a direct attack [acometimiento perfecto] to the most exposed part of the opponent's body, be it with a quarter circle thrust to the right collateral or to the face, observing in the execution of each one the same requirements and circumstances that were given for doing so from the medio proporcional, and these requirements, which are important for safety and brevity, do not change if the wound will be directed to the face.

And, having fixed the left foot 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 first, 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; and, 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: 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; a second, remiss movement that removes the opponent's sword to the Diestro's left defensive plane; and a third movement rotating the quillons around their center so that the upper quillon moves from the second line to the fourth and ends 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; and so, 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 direct attack [acometimiento] will be more rigorous and disruptive to the opponent.

Demonstration 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 that have been previously declared for the atajos and techniques; for which reason we refer to those places since the requirements here are the same as there.

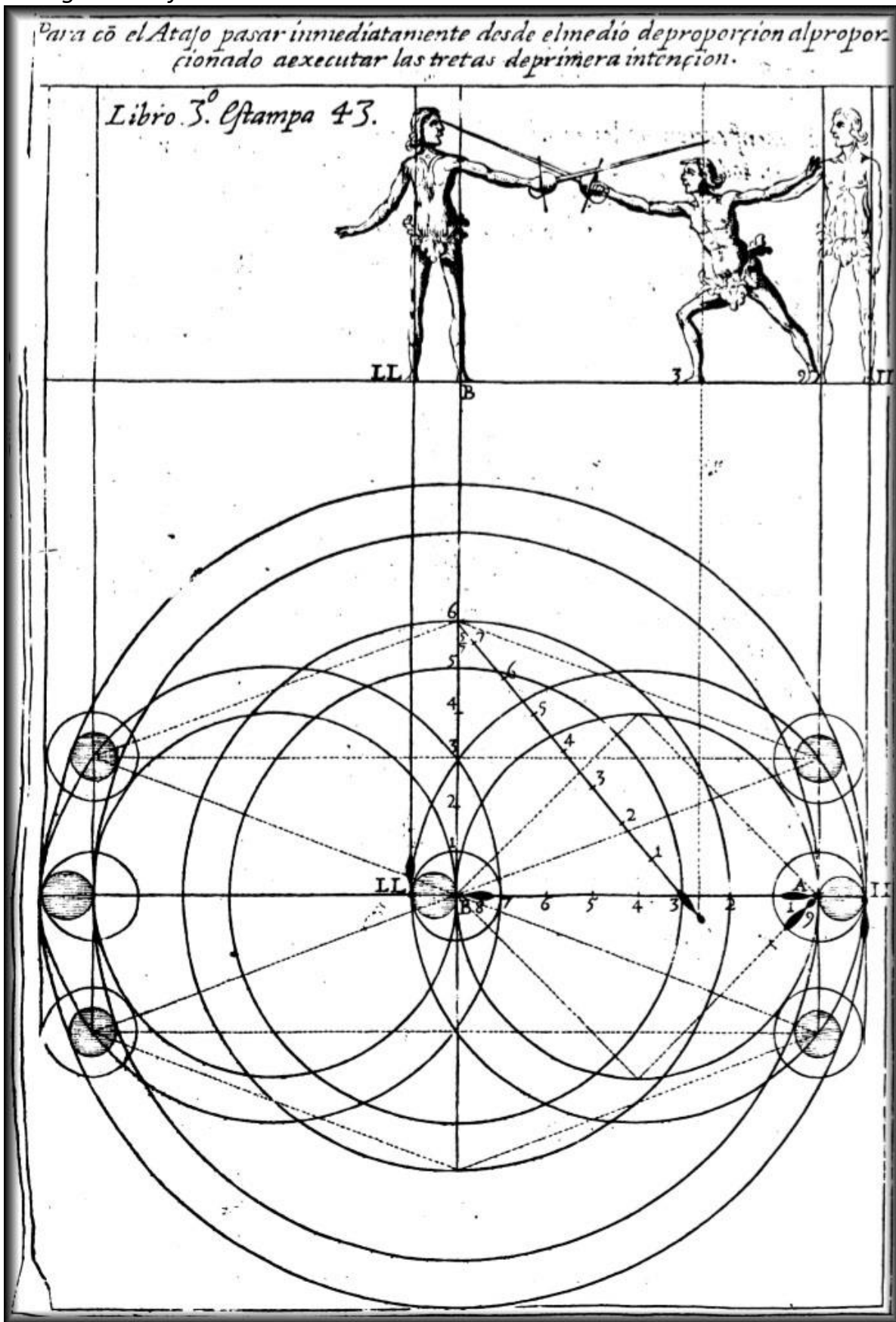
And the requirement to bring the left foot together with the right, placing the left foot such that it forms a 45-degree angle with the right foot, which is on the diameter line, ensures that you can, by means of the security of the atajo, acquire two advantages over your opponent. The first is opposing a stronger plane to a weaker one. The second is having an additional foot of reach if you want to wound from afar, and which also makes it easier to move in close for the movement of conclusion; and not doing so would notably increase the risk and danger.

And the requirement that the step has to be given with the right foot alone, without the left foot following, ensures that the execution can 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; and 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.

And the requirement to raise the center of the guard a little above the plane of the right angle with the quillons perpendicular to the horizon is so that the opponent cannot immediately lower their sword to the lower planes; and so the quillons cover the flanks of the body and defend them, as shown in the Second Book; and 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.

A variety of diseases requires a variety of remedies and, likewise, the diverse imperfections and defects that our nature most often tends toward require a diversity of good advice, which is the remedy that encourages the execution of good work, without which it is impossible to obtain the fruit of defense: Aspiring to that with many truths, all of the instructors must attend to the preservation of their students; it never ceases to amaze me that there are instructors who say 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 gets them students, and once they have begun, because of the greedy promises of the instructors that they should 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; and so, being ensnared, they continue; at that point thinking 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 recognize if it is easy to achieve this science in so little time.

And so that instructors do not begin to teach 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; since they place their students in the greatest danger imaginable, either through malice or, more likely, ignorance. And so you understand 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 by, smug and confident because of his instructor, trying to place atajo on the opponent's sword without having examined the drawbacks placing that atajo may have; and I warn you this can happen to you by placing atajo on the inside and an on the outside; and so that no harm comes to you, I will give you here reason of the causes that 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. And so that you do not believe that 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 with the first cause of harm to the one who places atajo.

Causes of harm to the one who places atajo:

1. The first is by not, from the beginning, creating an impediment with your sword on the opponent's so that if he wants to free his sword by the inferior or superior part he must make a large arc with dispositive movements that allow the one who places the atajo, in either case, 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; and making contact with the lower edge will be more natural and more favorable to your defense, and the subjection will be more perfect and secure, and you will find yourself with better opportunity for successive acts.
3. By leaving the opponent's sword inside of the parallelogram [that represents the body] 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 a direct attack [*acometimiento*] that disrupts you.
4. By trying to march (through the atajo) by the posture of the sword with your right vertical ahead. 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 and, because of this, you cannot make enough graduation nor can you make a subjection; and, 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 wounding without having to make large movements.
6. By not passing 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, and 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 and afterwards the step is given to seize the medio proporcionado.
9. By passing your sword with large dispositive movements and 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 you 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 [moves away] because your own sword wants to make a natural movement and follow the opponent's sword a certain distance.
13. By, at some moment, opening an angle through which the opponent's sword can enter without carrying the tip of your foot to your right side with the tip of your sword online and your guard in front of your body in the plane of the right angle, thus cutting off 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, carrying the tip of your foot, and that of your sword correspondingly 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 following the left foot to the right whenever it moves, or when you turn in place to wait, or to reduce yourself. The steps should be given together.
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 with 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 passes 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 passes 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 that is given to the opponent with sword, as well as the 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 and cross the direction of the point of their foot and not 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; but 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 it, 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, 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; and 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 himself in the acute angle, giving the opponent an opening for the quarter circle thrust in the right vertical plane under the arm; and 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; and, 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, passing 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 and leaving the opponent's sword free; or when running along the opponent's sword from the medio de proporcion. This must be done from the medio proporcionado.
39. By separating 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, making contact with the opponent's sword by the center of the guard, removing your body to the opposite side, or you have to enter well inside so that, in doing so, you have already made intense contact.
43. By placing atajo with too much sword and giving enough so 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, because he may have removed it with motion or movement zero and, if so, you must not run the line along the edge of the sword without being very sure you will reach; because if, at that point, 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 usually using the force and deviation that 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 it 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 thrust to pass. You must only take away their direction and correspondence to your body.

55. By guiding too much the fall of the cuts [*tajos*] and reverse cuts and 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 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 return to place the atajo while simply removing your body from the point where the opponent's sword is directed for the wound, and you must place this atajo with only the wrist, because if it is done with the entire arm you will be wounded.
57. By entering the movement of conclusion having placed atajo by the profile of the body. 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. By having placed atajo by the posture of the sword and 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 pass to the profile of the body and instantly retreat to the medio de proporcion; and 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, and this must be coordinated so that occupying the angle, giving the wound and the movement of conclusion are all done at the same time, because 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, and 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 use the opponent's movements and enjoy the medios apropiados that he is given, the Diestro must consider that the opponent is only able to attack by one of the three paths that correspond to the three vertical planes, which constitute the three diameter lines on the inferior plane. Also, that the forming of any technique must begin by attacking the body or controlling the sword. If by attacking the body, it will be with a straight or circular movement. If 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 that passes between the combatants because we recognize that the opponent's sword cannot reach the Diestro's body without passing 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, from which he must ensure it does not separate.

The Diestro also has to know that he can oppose the opponent's steps in three ways; that is, by the tangent of the common circle to one side or the other, and with a curved step for the movement of conclusion when the opponent attacks directly along the common diameter with a straight step; but if the opponent attacks by any of the transverse lines, instead of a lateral step, the Diestro can give a transverse step to the opposite side, or contrary to that of the adversary, in order to attack the opponent; but if the Diestro only wants to protect himself, he can give a step by the tangent opposite to the side the opponent occupies.

Our Diestro also has to 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 that 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 <i>acometimiento</i>	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	<i>Diving thrust</i>
Reverse cut to the arm, also called <i>codazo</i>	Movement of conclusion
<i>Movimiento cero</i> 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
<i>Acometimiento Diagonal</i>	Vertical cut
Half cut	<i>Acometimiento perfecto</i>
<i>Diving thrust</i>	Thrust of first intention
Weak over the strong	Quarter circle
Quarter circle to the inside	Saggital thrust
<i>Acometimiento Recto</i>	Diagonal technique with a movement of diversion
Transfer	Full circle to maintain the right angle
Full circle	
Half circle	
Punching thrust	
<i>Línea en Cruz</i>	
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; and so 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 that in the preceding demonstrations 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 the Diestro determined according to this what must be done. 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, and 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), 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, and 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 sword of the Diestro; and 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, and these are not easily predicted, in particular 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 that 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) and he can move in many ways: straight, curved or transversally, to one side or the other, backwards and forwards. And being in control, the opponent can choose from the medios proporcionados already known or, less successfully, from another distance that is commonly possible, and 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; and since it is clear that 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 the broad possibility of the work and reducing it to the particular without 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. Assuming the opponent, with the utmost rigor of the Art and the movements it must consist of, perfectly places an 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, our two contenders will be found at this medio with common privation, our patient student below. It will be very easy for our Diestro to escape this subjection, freeing his instrument not only by one path, but by many. The most appropriate, I say, is by means of a remiss movement the Diestro is able to have superior degrees in the values of his sword, 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; and 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 separation in the swords but with constant and proportionate contact, and without deviation he makes use of the natural movement, with only a movement of the wrist, until the Diestro's sword ends up above the opponent's and having atajo and the opponent's sword is below the Diestro's and under atajo. All of this originates from changing the degrees of strength, which creates the opening of the angle by means of the 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 the body from place to place the one who made the superiority lacks the reach to attack the Diestro; and so there will be no risk, unlike the risk there is 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 at the same time the sword is freed; and so be advised, and understand that, at the medio de proporcion, it is very easy to escape the atajo without suffering its effects.

And so that the oppositions of greatest consequence and artifice are not ignored, we will demonstrate the most essential ones; whose propositions and intelligence are as follows:

Proposition 1 Problem

When the opponent is at the medio de proporcion and has placed atajo on the Diestro's sword by the inside part and from above and intends to pass to the proporcionado by the posture of the sword while throwing a direct thrust to the Diestro's face, how does the patient Diestro escape the subjection and transfer the medio to become the superior agent and make the opponent the inferior?

We assume the combatants are positioned at the medio de proporcion and the opponent has properly placed an 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 direct 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 the sword so that there is a relation of forces; and at the same time that the opponent gives his transverse step and begins his forward movement, the Diestro, having his left foot fixed, will give with his right foot a mixed lateral and backwards step to the right side, leaving the first orb of the opponent; and since in this type of step it is forced that the parts follow the whole carrying them after themselves, there is a movement of decrease in the sword of the opponent, and the opponent's degrees of weakness will fall over greater degrees of strength of the Diestro; at the same time, without separating the swords, the Diestro will form with the tip of his sword a portion of a pyramid through the superior plane, as if he were making a "C", to return from there to the inferior, and to place atajo on the opponent's sword, without the natural movement (from that position) being able to defeat the violent; and the more noble movements of the opponent will be overcome by the less noble movements of the Diestro, who will end up placing an atajo on the opponent's sword by the inside part.

It is well recognized that the Diestro has transferred the atajo and become the superior agent by means of what has been explained; and from that position the Diestro can easily occupy the interior angle, with the circumstances that result from the atajo by the inside part, and if the Diestro does not want to occupy the angle, he can throw a perfect thrust [*acmometimiento perfecto*] directly to the opponent's shoulder, or face, giving for this a transverse step to his left side with the right foot, stepping to the second orb of the opponent's sword, so that, with this, he will be safer because he has walked with inequality against the opponent and has separated from the diameter line, and it must always be understood that this line corresponds with the tip of the opponent's right foot, and the Diestro must ensure that the line which is imagined to extend from the point of his own right foot is pointed to where the tip of the Diestro's sword will be directed; and if this direct thrust is deflected 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

From what has been proposed it follows that, with the same operation of the direct thrust the Diestro will be able to close the distance for a movement of conclusion, so that when the thrust is deflected by the opponent the Diestro will form a reverse diagonal cut or, bending the arm by means of the mixed angle, will give a curved step with the left foot placing it on the line tangent to the opponent's right foot, and 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 that have been given for what comes after the atajo by the inside part.

Proposition 2 Problem

Assuming again that the opponent has placed atajo from the inside while at the medio de proporcion with the intention to wound with a quarter circle thrust, how does the Diestro transfer this atajo when the opponent attacks so that Diestro ends up superior and with an opportunity to attack, if he wants to?

It is assumed that the adversary has properly placed an 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 the opponent 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 with his right foot while his left foot remains fixed; while maintaining contact, the Diestro will turn his hand to the extreme of fingernails down while moving his arm to his right line and forming a portion of a pyramid with the point of his sword from the inside to the outside and from 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 throwing a perfect direct thrust [*acometimiento*] to the opponent's face while giving a transverse step with his right foot to his left side; and 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 pass with a curved step with his left foot to the opponent's right tangent line, and 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

For this direct thrust [*acometimiento*] it is very important for the Diestro, for his 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) from which it will result, that the first causes the offense and not the defense; the other, despite being immaterial, the defense and not the immediate offense, and 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 that the opponent has placed atajo by the inside part while at the medio de proporción 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 backward step as in the previous propositions.

How can the Diestro escape the oppression of this atajo, prevent the opponent's direct attack [*acometimiento*] from wounding and be able to make 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 without this step, or the subjection, using less noble movements to divert the opponent's more noble combination of natural and forward movements; at the same time that the opponent, by means of the transverse step and forward movement, throws the direct thrust [*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; and together he will make only with the hand, without drawing back the arm, a remiss movement, bringing the sword to his right line and the arm to his left while giving at the same time a transverse step with the right foot to his left side entering to step with it on the second orb of the opponent's sword; so that the body remains fortified behind the almost equilateral triangle, with his sword having served as a bridge, diverting the opponent's attack [*acometimiento*], with whose security he will be able to give a curved step with the left foot to the third orb of the opponent's sword, stepping with it on the tangent, and the right foot will follow and be placed behind it, crossing the same tangent, making with the left hand a movement of conclusion by the outside part, and at the same time turning the right hand to the extreme of fingernails down, and bending the 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, and these two lines will intersect at the center of the wrist.

Proposition 4 Problem

Finally, assuming again 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 direct thrust [*acometimiento*], and from there attempts to give a curved step with his left foot for a movement of conclusion.

How can the Diestro escape this subjection while limiting his opponent's ability to wound the Diestro as the Diestro retreats to the medio de proporción?

The forms of opposition that we have previously discussed do not allow the opponent to drive the Diestro to the extreme of necessity; instead, with great perfection they frustrate and avoid the atajo from the medio de proporción 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, the opponent does not want to throw the direct thrust [*acometimiento*] unlike in the previous propositions; 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. 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.

And if when the opponent enters the second orb of the sword, completing the transverse step to the medio of the atajo; and 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 and 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 the left side, retreating from the second orb that his opponent will have attained; and 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; and the Diestro must not lose contact between the swords; instead making it more lively so that the two swords will clash against each other such that the Diestro's sword cuts across the parallelogram or quadrangle that is 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, and if he tries to continue closing the distance by completing the step with his left foot, which is in the air, while throwing a direct thrust [*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*], and 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; and so 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 that his opponent will place 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 latitude; and if when the Diestro turns in place he wishes to escape the oppression and free his instrument, 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; in order to achieve this it is advantageous and wise for the Diestro to apply resisting force from the beginning of the atajo so that the Diestro 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 to the right side that he must give with his right foot and at the same time 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 passed with it to the medio proporcional of the profile of the body, and from this medio throws a direct thrust [*acometimiento*] passing to the proporcionado.

*How can the Diestro defeat this thrust [*acometimiento*] and escape the subjection with an opportunity to be able to wound from afar, gaining degrees to the profile?*

When the opponent has passed from the medio de proporcion to the proporcional, with an atajo by the outside part, the Diestro will make with his sword some consistency so that he will have good tact, without changing the intersection of the sword nor losing the opportunity to throw a direct thrust [*acometimiento*] to the diameter of the chest, this will be done while moving from the medio proporcional (or it may be from the medio de proporcion) to the proporcionado and by means of a movement of decrease and forward, and a transverse or straight step, directing the thrust to wound; for whose opposition, not lacking in the Diestro's sword the first consistency, he will 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 opponent's side; and 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; and 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 from the outside part, where it will be found, to the inside where it will be found executing a wound in the opponent's collateral or diametric of the chest, and the travel of the transverse step and the wound should end at the same time, after executing the thrust the Diestro should retreat to the medio de proporcion by means of a step with the left foot, with the right foot following to 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

Returning to the opponent having placed atajo by the outside part and having passed with it to the medio proporcional of the profile and intending to throw a direct thrust [*acometimiento*] while passing to the proporcionado.

*How can the Diestro avoid this thrust [*acometimiento*] and escape the subjection with an opportunity to be able to wound the opponent in the shoulder or face from a distance by the posture of the sword?*

In this second proposition we also assume that the opponent has placed atajo by the outside part and that he has passed from the medio de proporcion to the proporcional by means of a curved step to describe the points of latitude. If the opponent passes 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, and at the same time the opponent directs the thrust over the sword, passing 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; in such a way 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.

And after the Diestro gives the lateral and backward step to the 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 to give a step to the medio proporcionado and second orb of the sword of the opponent, directing at the same time a thrust to wound the opponent in the shoulder or face, raising the guard a little higher than the right angle, making a violent movement of suspension so that the opponent's sword remains between the upper quillon and the Diestro's sword and over the Diestro's guard; and 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 the atajo by the outside part and has passed with it to the medio proporcional by the profile and intends to throw a direct thrust [*acometimiento*] from this medio, and the situation the Diestro finds in prevents him from being able to diminish the reach.

How can the Diestro divert the thrust [*acometimiento*], escape the oppression of the atajo without risk and end up with an opportunity to end the battle with a movement of conclusion?

Assuming that the Diestro is in a place where he cannot diminish the reach by means of stepping back, he will have to skillfully move closer and, 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 and the upper quillon is in the Diestro's third line with the lower quillon in his seventh line, voluntarily giving to the opponent's sword direction to the flank or chest, where he will be interested in directing a wound; and the Diestro will be able to protect the open line he has offered in this way:

When the opponent throws his thrust [*acometimiento*], giving for it a transverse step from the medio proporcional to the proporcionado at 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 the left side with his left foot, passing with it to the third orb of the opponent's sword, and 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; and immediately after making the diversion, without losing contact between the swords, the Diestro will enter his left arm and hand angled above them so that they will be inside because of this selection, and the Diestro will describe with

his hand a "C", grasping the opponent's guard and lower quillon by the outside part with the sword ending up below the arm and against his back; and when the Diestro puts his left hand in, he will turn the right nails down, without separation, until the Diestro's point has direction for a thrust beneath the opponent's arm under the right angle; and 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 operation, 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 direct thrust [*acometimiento*], passes by means of a straight or transverse step, forming the four right angles and, having formed them, throws a wound, giving a curved step for the movement of conclusion.

How can the Diestro escape the danger of this subjection and end up the superior agent with an opportunity to be able to wound from afar, or to move in close for a movement of conclusion?

The final example of these propositions assumes that the opponent has moved from the medio de proporcion to the proporcional and, because he has made a movement of decrease or a remiss movement, does not have his sword aligned for a thrust, and so he gives a straight step to the second orb of the Diestro's sword while forming the four right angles; and from this position he throws his direct thrust [*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; and 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; at this moment the Diestro will make more vigorous degrees of strength with the contact of the swords, so much so that they begin to tremble, while giving a mixed lateral and backward step with his left foot to his right line, and the right foot will follow and be placed next to the left foot: and since the sword and arm will follow the body when this step is given it will cause at the same time a change in the degrees of strength; such that, with the shoulder serving as a vertex, the Diestro will be able to describe through the superior plane with the point of his sword the basis of a portion of a pyramid, carrying both of the 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 defensive plane on the same side, and the Diestro's sword ends up wounding with a thrust to the left collateral, which corresponds to the shortest path, opposing this 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 touches as the step is completed; and when it arrives next to it, the Diestro executes the wound, completing the actions at the same time so that there is not even the slightest distance between the one and the other, and in the end the opponent's sword is subjected with the atajo by the outside part, and is outside 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 must make with his sword the appropriate contact and raise his arm near the plane that passes through the top of the head so that it describes through the superior plane a portion of a pyramid, carrying the sword to his right line; and 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 his body and right groin so that with this both swords will come to fall over the enemy's left arm; and at the same time that he begins the natural movement, the Diestro will enter his left foot, giving a curved step, and make a movement of conclusion on the opponent's guard by the outside part; and if the Diestro is stronger, he is also able to enter the arm and left hand beneath the swords and make a conclusion on the arm of the enemy; and 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 of the techniques that are worked in opposition to those of the opponent by any of the paths of the profile or, or of the posture, the Diestro must first place an impediment appropriate to the line where the opponent's sword is located, always taking into account the opposition of the plane according to the jurisdiction where the Diestro finds himself, and the opportunity that is given, seeking in all of the techniques that the arm does its work, and that its three centers make the movements that are required for whichever 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, and if any of these requirements are lacking it will be an imperfect action that ends at a common distance that leaves the Diestro exposed to being wounded, even if the Diestro wounds his opponent.

It is also important to note that you wound 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. And so, these three movements are performed seamlessly to ensure the success of the technique.

It is also appropriate that, in all of the techniques that the Diestro works from afar, by whichever of the two jurisdictions, the posture of the sword or the profile of the body, the Diestro must retreat to the maximum orb after executing the technique, reaching the medio de proporcion with a lateral and backwards step, with which he will move away from the diameter line, which is understood to always correspond to the tip of the opponent's right foot, to have more inequality over his opponent.

ANOTHER NOTICE

It is very important that the Diestro is careful in recognizing the quantity and quality of the opponent's steps so that the Diestro can regulate his own; because the opponent can sometimes step to first orb, and other times to the second, and sometimes the opponent might not reach the first orb and the Diestro needs to provide what is missing or 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; and in this supposed variation the Diestro must adjust his step to the opportunity the opponent gives; and 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 with companions, and every other kind of weapon, discussing each and every thing that can be offered in all of the skills, and by 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, and 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, and 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; and for more clarity in these matters, the student will be consecutively advised of the knowledge the Diestro must have beforehand about how the opponent can respond to the Diestro's actions, how opportunity is given to the opponent, and also how it is taken away and how it is recovered, all of this in the following manner.

The Diestro must be able to anticipate cause and effect and understand how it gives opportunity to the opponent:

In order 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.

What opportunities are created for the opponent by moving the body?

What opportunities are created by the movement of the sword?

What opportunities are created by the position of the sword?

Which opportunities reach the sword?

Which opportunities reach the body?

And which opportunities reach the sword and the body?

And explain how, in battle, these opportunities are given and removed according to the Diestro's intentions.

The opportunity occurs perfectly when the distances of the medios proporcionados are promptly chosen for each type of technique.

There can be in good Destreza distance without opportunity, however there cannot be opportunity without good distance.

The Diestro having opportunity says that the opponent is deprived of it.

The Diestro must always seek exclusive opportunity for himself if he wants to wound.

The opportunity of common distance should never be used, because, by maxim, the one who intends to wound will be wounded since equal potentials yield equal effects.

Whenever the distance and opportunity are common between the two combatants, the one who wishes to safely wound must first make the distance and opportunity particular to himself. This precept must be inviolably kept by the Diestro.

Not having an opportunity is not exactly the same thing as not having the distance, however, not having the distance absolutely means you won't have an opportunity.

The opportunity of common distance occurs in all of the techniques of false Destreza and when they are chosen in true Destreza with imperfection; and whenever you intend to wound without, at least, first depriving your opponent of the ability to wound.

How to take the opportunity from your opponent:

First, with the sword.

With the arm and sword.

With the body, arm and sword.

And with the body by means of a step or by turning in place.

The opportunity can be taken away without changing the distance.

It is also possible to take away the opportunity and the distance together.

When the opportunity 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 the opportunity and the distance away from the opponent while at the same time not having it himself.

The methods of recovering the opportunities 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 the opportunity:

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 with his left shoulder the place between the swords by the inside, or by the outside, placing his sword above or below the opponent's and, in whichever case occurs, it is always to help the movement of the step, causing orderly contact between the swords.

Other times, the Diestro passes from the virtual to occupy with his body the place between the swords 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.

And other times, he does not occupy with the body, or the sword, nor virtually, any of the places referred to.

And other times, you attack 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 recognizes and finds the student capable of freely opposing and contraposing whatever his opponent does, the instructor also tells him 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 in it anything that is possible of man.

Other battles have the same comprehension with communication between the swords. In both battles, the principal 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 the 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, there are those who 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*, that 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 with (let us say it in the first place) the Professors of Fencing: That, of the thirty techniques they have mentioned, in their opinion sixteen are the most important (none of them are) and the most used among them, and it is not possible for the 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 the one who is right-handed against the one who is left-handed; and, speculating further about the limited ability of the one who is left-handed, he says that, regarding the techniques of the Sword and Dagger commonly used in fencing, the 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 the 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 the 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, and this is made impossible for the one who is left-handed because of the inequality in the position of the swords; and 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 the 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 that this is not so and that both contenders are equally able to do everything that can be done in Destreza; and 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. And, to further strengthen the reasons that I have mentioned and demonstrated, I want to convince you (although I judge that you will be 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 that 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 the 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; since, 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, and this will be so whether the opponent's doctrines are false or true (except for our own doctrine) and, 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; and surely, if there is to be any advantage, the 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; this is 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 and, 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; and 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, and at the first center of rotation of the opponent's sword, and such that there is no intersection, or touching, between the swords; and, assuming that 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; and, 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; and, 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, and 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, with the Diestro 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; and, 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.

If, when the Diestro chooses the medio de proporcion and places his body, arm and sword as mentioned above, he knows how the opponent's body, arm and sword are positioned without the visual sense being deceived, the Diestro will find better disposition to wound by the left-handed opponent's inside part, and he will accomplish this by simply turning his hand a sensible amount so that it is somewhat fingernails up and, by means of a transverse step with his right foot to his left side, the Diestro will put 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, while properly carrying the body from the beginning of the technique until he retreats from it, and as close as possible; and, 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; and, 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, positioning himself once again in the stance, or posture, of greater potential.

And, if at the beginning of the battle, the left-handed opponent raises his arm and sword in such a way that the points of the collateral and the face are covered, 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. However, if the opponent raises only his arm, leaving his sword between the bodies, it will be the same as it being 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, there is one particular bit of advice: If the left-handed opponent's sword is found on the inside part then the Diestro will take it from the outside part and from above and will execute the wound 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 flank or chest will be discovered; however, 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 opportunity, giving at the same time a curved step, or a 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, and, if so, the Diestro will be wounded by means of the atajo. If the Diestro does what is 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; and do not remain in place after executing any of the wounds, all of them should be instantaneous.

And, 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, he should try to place his sword on the outside part of the opponent's sword by walking with his body upright and without using any lunges; because, whichever of the two combatants places his sword on the outside, he 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; but whoever throws the atajo from the inside will not be able to avail himself of this triangle; their safest and closest technique is the quarter circle thrust: when this is attempted, 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, and the right foot will follow without stopping there and, at the same time, he 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; and, 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 direct thrust [*acometimiento perfecto*] to the opponent's face or to the opponent's collateral, making use of the triangle so often repeated; and, if the opponent parries the direct thrust [*acometimiento*], the Diestro will be able to make a movement of conclusion while always keeping the opponent's sword subjected, and 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; and, 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 it will result in irremediable harm.

According to 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 that 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 that 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; and it is impossible, according to Quintiliano, to teach everything that Art does, and can do. And 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: Since, 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 using Spanish footwork 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, of which 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 course; because, 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; and he does the same for the cape, buckler, and shield [rodela], by 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; and, 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.

And, 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; 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.

And, in this position, it will also be very easy for the Diestro to begin to work his techniques because the body will be relaxed, and the arms and weapons will be unhindered and able to execute them, as well as many of the exercises that pertain to the Spanish method of sword and dagger with the body upright.

Exercises for the Spanish method of sword and dagger.

With the student positioned in the manner we have referred to as being in the right angle and over the right angle, with the dagger located in its proper place, and with the instructor and student positioned at the medio de proporcion, the instructor will begin to give the student an opportunity, with the instructor 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 that pertain to it, such as the straight steps forward and backwards, as well as the curved and transverse steps by both jurisdictions, without changing anything; except that the instructor will advise the student to, when he forms the cuts [*tajos*] and reverse cuts [*reveses*] and the various half cuts and reverse half cuts, raise the tip of his dagger a little more so that it does not hinder the sword.

And, 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; and, so the student may know how to apply the dagger to each of them, I wish to make the following points:

ATAJO ONE

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 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 from above according to all of the requirements that were advised for the sword alone, the Diestro will pass 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.

And, finding himself with the atajo at this medio proporcional, if the Diestro recognizes that the opponent communicates with his sword somewhere between one-half and one degree of contact, the Diestro will shift the weight of his body over his left foot and, very quickly, he will move his right foot, giving a straight lunge [*paso*] to arrive with it at the appropriate distance of the medio proporcional for this technique and, at the same time, and without any distinction, he will make a movement with both arms; with the left arm the Diestro will apply his dagger over the opponent's sword and, without making a parry on it, he will contain it outside of the Diestro's left defensive plane and, 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; and, 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.

And, 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 pass 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 the dagger changes position, lowering it from its normal position and direction of the obtuse angle and upper quillon of the sword, to the acute angle and direction of the lower quillon; with which it will hinder more the paths along which can be reduced the instrument that intends to attack the Diestro.

And, recognizing that 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 arrive with it at the medio proporcional of this technique; and, 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 pass to the medio proporcional by the posture of the sword following all of the same requirements that were given in the same proposition for the sword alone; and, if the Diestro recognizes that the opponent communicates between one half and one degree of contact with his sword, then the Diestro 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, the Diestro will give a straight lunge [*paso*] with his right foot while, at the same time, directing a half circle thrust to the opponent's right vertical; and 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 pass to the medio proporcional by the posture of the sword; and, 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 with it 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 this full circle thrust, or he can execute it to the opponent's face, narrowing with it to his opponent; and for this the Diestro will give a straight lunge [*paso*] with his right foot to arrive at the medio proporcionado of this technique; and, making the execution, the Diestro will withdraw to the medio de proporcion without losing the subjection or contact that 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 pass to the medio proporcional of the posture of the sword; and, 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 right side of the Diestro, where the weak of the Diestro's sword will end up below the strong of the opponent's sword in conformity with how it was explained for the sword alone; and the Diestro will very quickly make the movements that are necessary to attack; the 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 the other with arm and sword, directing the wound along the shortest corresponding path in such a manner 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; note that, during all of this operation, it is not necessary for the dagger to leave from its proper place; since, during this general technique, the Diestro's sword will be below the

opponent's, hindering those paths, the dagger must take vigilant care to impede the superior part and protect the Diestro's face, and to promptly attend to what it is entrusted to do in the absence of the sword; and, if the Diestro retreats with defense after he has executed the wound, it 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 [*tajo*], expelling the opponent's sword from between the two bodies.
5. And the vertical cut [*tajo*] 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; and 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 is immediately found wherever is appropriate.

Techniques of second intention from the first atajo and from afar.

*How the Diestro applies his dagger for throwing a direct thrust [*acometimiento*] to the face; and if this is parried, to form a reverse vertical cut, or half cut.*

Having placed the first atajo and passed to the medio proporcional of the posture of the sword, the Diestro will lower the blade of the dagger to the acute angle until it is placed below the swords; and, if the Diestro recognizes that the opponent communicates with his sword somewhere between one half and one degree of contact, the Diestro will shift the weight of his body over his left foot and he will give a lunge [*paso*] with his right foot, arriving at the medio proporcionado for this technique; and, at the same time, he will begin the direct thrust [*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.

And, if the opponent parries the direct thrust [*acometimiento*] by means of a remiss movement, this will give the Diestro an opportunity 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 of this to the medio de proporcion.

How the Diestro applies his dagger for throwing a direct thrust [acometimiento] to the face; and if this is parried, to form a sagittal thrust.

Having placed the first atajo and passed to the medio proporcional of the posture of the sword, the Diestro will lower the blade of the dagger to the acute angle until it is placed below the swords; and, if the Diestro recognizes that the opponent communicates with his sword somewhere between one half and one degree of contact, 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, arriving at the medio proporcionado for this technique; and, at the same time, he will direct a thrust [acometimiento] to the opponent's face, uniting the dagger with the inferior part of the enemy's sword; and, if the opponent parries the direct thrust [acometimiento] by means of a mixed remiss and violent movement, the Diestro will be given an opportunity 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 and, after the execution of this, to 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 passed with 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 the hand and without losing contact between the swords; and this pyramid will begin through the outside part with the inferior edge and, with it, a movement of diversion on the opponent's sword until it arrives on the right line as when forming the general technique of narrowing [Estrechar]; and the Diestro will make sure, when his sword begins to leave from between the two bodies, and the primary plane, that the upper edge of his sword is below the opponent's sword, with which the path for giving a straight step to the medio of the atajo will be unhindered; and, with a successive action, the Diestro must continue the formation of the reverse diagonal and, at the same time, applying the dagger through the inferior plane and from beneath the opponent's sword, the Diestro will give a curved step to his left side with his left foot; arriving with it to the line tangent to the opponent's right foot; and, 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 more impossible for the opponent to avail himself of his dagger; and, 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 passed 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, where the Diestro will abandon the opponent's sword and, with a successive and not discontinuous action, the Diestro will form a half cut through an oblique plane, cutting across the opponent's face, for which the

Diestro will give a straight step, arriving with it to the medio of the atajo. And, because this formation is made with the hand somewhat fingernails up, after the Diestro executes it, he must curve his arm turning the hand fingernails down, leaving the point of the sword near the opponent's face and, at the same time, the Diestro will apply the dagger to the sword through the inferior plane, and he will give a curved step with his left foot, arriving at the tangent of the opponent's right foot; and, 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 [tajo] of first intention expelling the sword.

Having placed the first atajo and passed to the medio proporcional of the posture of the sword, if the Diestro does not recognize any contact in the sword, the Diestro will, without delay, form a portion of a pyramid with his own sword, such that the point describes a "C" to the right, whose 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 and, when the sword begins passing from one line to the other, the Diestro will give a straight step, arriving with it to the medio of the atajo; in such a manner that the travel of the step and the movement of diversion are completed at the same time; and, immediately after, the Diestro raises his sword, forming his diagonal cut [tajo], and applies his dagger to the sword from below in the same moment of this formation, in order to impede that path, and the Diestro gives a curved step with his left foot, arriving at the infinite line on the opponent's right side; and, because this diagonal cut is executed with the hand fingernails up, it prevents the dagger from being applied; and so the Diestro will turn his sword hand to the extreme of fingernails down while curving his arm and keeping the point of his sword near the opponent's face. [Translator's note: turning the hand fingernails down is probably done after the cut is executed to make room for the dagger to be applied as in the previous technique.]

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 passed 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 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, to where the Diestro will direct the diagonal thrust, applying his dagger to the sword at the same time, and giving 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 passed to the medio proporcional of the posture of the sword, if the Diestro does not recognize contact in the opponent's sword, then the Diestro will include the

opponent's sword in the pyramid of the hand until the swords are carried to the Diestro's right line; and 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, and then the Diestro will 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; and, since the Diestro's hand will end up fingernails up, the Diestro will quickly turn it to the extreme of fingernails down and, at the same time, the Diestro will give a curved step to his left side with his left foot and apply his dagger to the opponent's sword from the outside part and from 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 passed to the medio proporcional of the posture of the sword, if the Diestro does not recognize contact in the opponent's sword, the Diestro will continue his pyramid of the hand and, without stopping the rotation of it, the Diestro will include the opponent's sword and raise 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 and, at the same time that he forms this portion of a pyramid, he will give a step with his right foot to the medio of the atajo, and 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 and, immediately after, the Diestro will lower his arm and sword to execute a thrust under the opponent's arm, giving at the same time a curved step to his left side with his left foot, and promptly applying the dagger with 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 his sword with a backward movement, withdrawing it through the inferior plane until it is in the superior and then finish the technique off with a reverse and, if the Diestro doesn't want to finish with a reverse, he can finish it off with diagonal thrust, passing his sword under the opponent's guard and arm, after the execution of the sagittal, to the outside part to execute the diagonal thrust and, for all of this, the Diestro's body does not stop and is always moving toward the opponent's right hand to 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 the Diestro will, without losing the subjection that he made in the beginning, contain the opponent's sword outside of the Diestro's defensive plane and, 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 and, 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, and the Diestro ends 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 passed 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 the Diestro will subject the opponent's sword with a mixed natural and remiss movement, keeping it outside of the Diestro's left defensive plane and, 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 and, at the same time, he will give a step with his right foot to the medio of the atajo and, when this step is given, the Diestro will unite his right arm to his body and physically occupy the interior angle and, having occupied it, the Diestro will, without hesitation, give a step to his left side with his left foot to occupy the tangent of the opponent and, at the proper time when the curved step is given, 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 so that, with this action, the opponent's arm and guard are moved aside and carried to the opponent's inside part, with which the Diestro will bring the guard and pommel of the sword closer to his left collateral, and will 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 direct thrust [acometimiento] in first intention; and, if the this is parried, how to reapply it to form the mixed angle in second intention.

Having placed the first atajo and passed 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; and, 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 and, without losing the subjection, the Diestro will very quickly and gallantly throw a direct thrust [acometimiento] to the opponent's face, at the same time giving for this a straight step to the medio proporcionado of this technique, ending up at the end of it with the Diestro's body favorably behind the triangle.

And assuming that, because of the rigor of this direct thrust [acometimiento], the opponent parries it and carries the swords from one line to the other, the Diestro will take advantage of those actions, or parry and, without losing the union and contact between the swords, since he will have his right hand fingernails up, he will quickly turn it to the extreme of fingernails down while curving his arm so that, with this, the point of his sword is directed to the opponent's right eye and, at the same time, the Diestro will give a curved step with his left foot, arriving at the line tangent to his opponent's right foot, applying the dagger above and from the 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 direct thrust [acometimiento]; and, if this is parried, how to reapply it to execute the sagittal thrust in second intention.

Having placed the first atajo and passed 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; and, 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 direct thrust [acometimiento] to the opponent's face, all of this with brave gallantry and swift movements.

And, given that this direct 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's sword will end up imaginarily cutting diagonally across the opponent's face; from which position the Diestro will make more lively contact on the opponent's sword so as to cause a suspension; and, having done so, the Diestro will very quickly abandon the opponent's sword leaving it on the mixed high and right line of the Diestro, who will 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 and, at the same time, the Diestro will give a curved step to his left side with his left foot, quickly applying the dagger fingernails up and diagonally to that the opponent's sword is impeded and is not able to attack the Diestro's face or body if the opponent tries to do it; and in all of the rest of this technique, the Diestro will observe the previous doctrine.

How the Diestro applies his dagger to throw a direct thrust [acometimiento]; and, if this is parried, how to reapply it to execute a reverse diagonal in second intention.

Having placed the first atajo and passed to the medio proporcional of the posture of the sword, the Diestro will lower the blade of the dagger to the acute angle, placing it under the swords; and, if the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, the Diestro will contain the opponent's sword outside of the Diestro's left defensive plane and, without losing the subjection and contact, he will throw a direct thrust [acometimiento] to the opponent's face with gallantry and ease, giving, at the same time, a straight step with his right foot to the medio proporcionado of this technique; and, given that this direct thrust [acometimiento] is parried, carrying the swords from one line to the other, the Diestro's sword will end up resisting with more vivid contact in such a way that it cuts imaginarily across the square of the opponent's face obliquely from one angle to the other; from which position, the Diestro will form a vertex with the center of his hand and, taking advantage of the opponent's parry, he will form, as tight as possible, a reverse diagonal cut without removing the guard from in front of himself and, at the same time, the Diestro will apply the dagger from the plane below the sword and give a curved step with his left foot, with the right foot following, until he arrives to occupy the infinite line of the opponent's right foot; note that the curved step, the execution of the reverse, and the application of the dagger from below are to be with actions that are so uniform that it is impossible to perceive any distinction between them, nor in the time that they are given.

How the Diestro applies his dagger to throw a direct thrust [acometimiento] and, if this is parried, how to reapply it to from a reverse diagonal, and diving thrust [Zambullida] in second intention.

Having placed the first atajo and passed to the medio proporcional of the posture of the sword, the Diestro will lower the blade of the dagger to the acute angle, placing it in the inferior plane; and, if the Diestro recognizes that the opponent communicates up to one degree of contact with his sword, the Diestro will contain the opponent's sword outside of the Diestro's left defensive plane and, without losing the subjection and contact, he will throw a direct thrust [acometimiento] to the opponent's face, giving for this a straight step to the medio proporcionado for this technique.

It is assumed that, because of the rigor of this direct thrust [acometimiento], the opponent must parry, and the Diestro will take advantage of this opportunity to form a reverse diagonal according to the circumstances that have been expressed for it, giving at the same time a curved step to his left side with his left foot and applying the dagger through the superior part of his same sword.

It is also assumed that the opponent quickly responds to remove, or parry, the reverse with a mixed violent and remiss movement giving the Diestro an opportunity to be able to take advantage of this parry to form, through the inferior plane and to the inside, a diving thrust [Zambullida], or punching thrust, that is directed under the opponent's arm; and, at the same time, the Diestro will raise his left arm to the obtuse angle for his protection, placing the dagger across in a 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 direct thrust [acometimiento] and, if this is parried, how to reapply it to form a reverse diagonal cut [tajo], and vertical cut [tajo] in second intention.

Having placed the first atajo and passed 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; and, 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 and, without losing the subjection, he will throw a direct thrust [acometimiento] to the opponent's face, giving at the same time a straight step with his right foot to the medio proporcionado of this technique; and, because of the rigor of his direct thrust [acometimiento], the opponent will have to parry to the inside and the Diestro will take advantage of this opportunity to form a reverse diagonal according to all of the requirements that have been expressed for it, giving at the same time a curved step to his left side with his left foot so that he can apply the dagger below his sword.

It is also assumed that the opponent quickly responds to remove, or parry, the reverse diagonal from the inside part; and the Diestro will make use of that generative act that is caused by the parry to very quickly and gallantly form a vertical cut [tajo] while, at the same time, raising 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 pass to the medio proporcional of the posture of the sword without removing the dagger from its proper place and, if the Diestro recognizes that the opponent only communicates with his sword somewhere between simple touch and one half degree of contact, 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, while, at the same time, giving a straight lunge [paso] with his right foot to the medio proporcionado of this technique; and, 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; and 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 guard, which the

Diestro will raise a little more from where it touches the plane of the right angle with the dagger applied to the inside part of the opponent's sword without deflecting it; and, 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, with the Diestro 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:

Assuming the Diestro has passed 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 with his sword somewhere between simple touch and one half degree of contact, 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, where the Diestro will execute the thrust, leaving the opponent's sword with only contact outside of the Diestro's left defensive plane; and, at the same time that 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 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 without removing the dagger from its place, and the superior plane, where it will hinder and stop any of the attacks that are attempted from tangent line to the top of the head while the sword impedes everything lower; and, having executed the wound, the Diestro will quickly withdraw his right foot while, at the same time, carrying the opponent's sword with his own to the Diestro's left side, always containing it outside of the defensive plane on this same side, with which it will be worked without risk.

How the Diestro applies his dagger to execute the general technique of Line-in-Cross [Linea en Cruz], by means of the second atajo:

Having placed the second atajo and passed 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 the Diestro will include it in the revolution of a portion of a pyramid, carrying it from the right line, where it will be with the atajo, until it is contained outside of the Diestro's left defensive plane; and, feeling the same contact there, the Diestro will give a straight, two-and-one-half foot long lunge [*paso*]; taking care that, 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, with the point of the Diestro's sword in line with the point of touch, which will be the opponent's face, where the thrust will be executed with the aid of the movement of the step in such a way that their travels end at the same time; and, at the same time the step and the wound are in operation, 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; and, 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 passed to the medio proporcional of the posture, if the Diestro recognizes that opponent communicates no more than touch with his sword, 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 upper primary plane and 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 and, 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 proporcional; and, at the same time that 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; and 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; and, 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 passed to the medio proporcional of the posture of the sword, if the Diestro recognizes that he has only contact with the opponent's sword, then the Diestro will include it in the revolution of a greater portion of a pyramid, carrying it until he makes a movement of diversion on the opponent's sword with some violence, from the right line, where it will be with the atajo, to the left, where the Diestro's sword will end up beneath the opponent's sword; so that the opponent's sword is immediately contained outside of the Diestro's left defensive plane as soon as it arrives there, the Diestro will quickly apply the dagger, impeding the opponent's ability to reduce his sword to the right angle, and the opponent's sword will end up trapped between the weapons of the Diestro, who will take advantage of the suspension that will be caused on the opponent's sword by the movement of diversion to very quickly reduce his own sword by 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 in line with the point where he will wound, which will be the opponent's shoulder; and the Diestro will take care that, when he begins the aligning movement, he must 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 that are executed from this second atajo and afar, such as the half cut of first intention, expelling the opponent's sword from between the two bodies; the thrust that is executed

in the high right angle, or to the face, expelling the sword from between the two bodies; and the thrust in the low right angle, also expelling the sword, no application of the dagger is necessary since it is the sword that performs all of the operations without requiring the aid of the dagger; and so, 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 direct thrust [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 passed 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; and, if the Diestro recognizes that the opponent communicates between one half and one degree of contact with his sword, the Diestro will apply, with reserved force, up to two degrees of contact and then immediately and very quickly separate the swords and bypass the opponent's upper quillon; and the Diestro will 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; and, at the same time that the arm and sword are reduced, the Diestro will give a straight lunge [paso] to arrive at the medio proporcional 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 direct thrust [acometimiento] by means of a remiss movement, the Diestro will have an opportunity to take advantage of the beginning of that generative act to be able 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 direct thrust [acometimiento] to the opponent's face and, if the opponent parries it, to execute a thrust below the right angle.

Having placed the second atajo and passed 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 and bypass the opponent's upper quillon while reducing his own arm and sword to the right angle with direction to the opponent's face where the wound is to be directed and, at the same time, the Diestro will give a lunge [paso] with his right foot to the medio proporcional 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 and 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 a clear opportunity to take advantage of the generative act created by the parry, and the Diestro will be able to quickly free his sword by describing with the point a portion of a pyramid whose vertex is centered at the Diestro's wrist,

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; and, 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 proporción.

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 he will make a movement of decrease with his own sword on that of the opponent, until the point of contact forms four right angles, using for this no more than a motion of the wrist; and, at the same time, and without any delay, the Diestro will give a straight step with his right foot to arrive at the medio proporcional of this proposition and, immediately after, the Diestro will give a step with his left foot placing it on a line tangent to the opponent's right foot; be advised that, 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, and the Diestro will form the mixed angle by bending his arm and turning his hand fingernails down, directing the point of his sword to opponent's face, and the right foot will follow and be placed behind the left foot; with which the Diestro will remain quick and agile with his body and weapons and will be able to work according to the disposition of 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 passed to the medio proporcional of the posture, and without removing the dagger from its proper place, if the Diestro recognizes that the opponent communicates only touch with his sword, then the Diestro will, without separating the swords, form with his own sword a portion of a pyramid, including the opponent's sword in it, and the Diestro will carry the opponent's sword from the Diestro's right line, where he placed the atajo, to the Diestro's left line; taking care that, 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 proporcional for this technique, and, 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, and 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; and, 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,

coordinating 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 direct thrust [acometimiento]; and, if it is parried, how to apply the dagger to form a vertical cut [tajo vertical] of second intention, or a reverse half cut of second intention.

Having placed the second atajo and passed 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; and, 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 and bypass 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; and, at the same time that 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 proporcional 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 direct 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 an opportunity 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; and, at the same time as the formation of this cut, the Diestro will give a curved stop with his left foot to his left side to arrive at the line tangent to the opponent's right foot; and, for more security, the Diestro will raise his left arm from the inferior plane to the superior, and the obtuse angle, with the shell of the dagger in front of the enemy and the blade of the dagger going diagonally across 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, coordinating the manner of these movements so that the actions of the curved step, the formation of the vertical cut [tajo vertical] and the application of the dagger are completed at the same time; and when the execution of the cut falls with a natural movement, the Diestro will shrink, or withdraw the 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 [tajo vertical] 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 direct thrust [acometimiento] and, if it is parried, how to apply the dagger to form a Diving thrust [Zambullida] of second intention, or a punching thrust of second intention, from in close.

Having placed the second atajo and passed 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 the Diestro will, with reserved force, apply up to two degrees of contact and then, immediately and very quickly, separate the swords and bypass 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; and, 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, and this will immediately give the Diestro an opportunity 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; and, 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; and the other action will be for the Diestro to give a curved step with his left foot and to his left side to arrive at the line tangent to the opponent's right foot, coordinating 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; and, 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 for his proper defense; and, at the same time 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 the arm, or his hand close to the chest, be advised that enough space will be opened up to the uncovered point for the Diestro to be able to quickly put in his sword and bravely throw a rigorous thrust with such alacrity that the opponent will find it difficult to react with his dagger to prevent the wound; and, 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 since, when the opponent's dagger is in such a parallel line position, it isn't doing anything and can't do anything immediately, but it 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 and, 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 opportunities the opponent gives; and, 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 the 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 the 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; and, if the Diestro recognizes that the opponent communicates no more than touch, then the Diestro 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; and 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; and, 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; and, 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 proporcional of this general technique; since, in this operation, the opponent is hindered in the superior part by the sword, and in the inferior part by the dagger, the Diestro must bring his dagger close under his own arm, between the elbow to the hand, without hindering the body, and he must present his right collateral plane throughout this technique.

The Diestro must be particularly careful that 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; and, if it

is done according to these requirements, then this general technique will be done according to the Art; and, 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, lowering underneath 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; and, 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 the Diestro will give a curved step to his right side, with his right foot, from the medio de proporcion to the proporcional; and, 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; and, 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, and the Diestro will immediately apply two or more degrees of contact to the opponent's sword; and, at this time, the Diestro will give a transverse step with his right foot to his right side to the first orb of the opponent's sword, which is the medio proporcionado of this technique, and, 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 movement, or it can be mixed, 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, coordinating these movements in such a manner that they are completed at the same time; and this must be done as quickly as the Diestro is able and, so that he is not at risk after the execution, the Diestro will promptly retreat to the medio de proporcion; and, if it is done according to these requirements, it 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 pass to the medio proporcional of the profile of the body and, without removing the dagger from its proper place, if the Diestro recognizes that the opponent communicates only touch with his sword, then the Diestro 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; note that, during this revolution, when the swords begin to pass through the primary plane, the Diestro will end up making the diversion to the Diestro's left line and, at the same time, the Diestro will give a transverse step to his right side, with his right foot, to the first orb of the opponent's sword and, when this step is given, the dagger will leave its proper place with a remiss movement, or it can be a

mixed movement, to impede and hinder the immediate place through which the opponent can reduce his sword to attack the Diestro and, along with this, the Diestro will very quickly reduce his arm and sword to the right angle, placing it with direction to the opponent's shoulder; and this will be done in such a manner that the step and the execution of the thrust are completed at the same time; note that 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; and, 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 passed 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 the Diestro 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; note that, 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, and the Diestro's sword, without wasting its motion, will form a vertical or diagonal cut, and the Diestro will give for this a transverse step to his right side, with his right foot, to the first orb of the opponent's sword, and the Diestro will coordinate these movements of the body, and of the arm and sword, in such a manner that the actions are completed at the same time; and, after the execution, the Diestro will quickly retreat to the medio de proporcion and, if it is done according to these requirements, then it 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 passed to the medio proporcional of the profile of the body, 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 the Diestro 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) and, 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 for this a straight step with his right foot to the first orb of the opponent's sword, which is the medio proporcionado of this technique and, at the same time, the Diestro will place the 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; and 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 passed to the medio proporcional of the profile of the body, 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 the Diestro 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 and, at the same time, he will make a movement of reduction, using only his wrist and without altering the position of his arm, aligning the sword with a point of touch on the opponent's diametric line of the chest, and 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; and, if it is done according to these requirements, then it will be done with the necessary perfection; and, 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.

Assuming the fourth atajo has been placed by the outside part and above, and that the Diestro has passed to the medio proporcional of the profile of the body then, 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 the Diestro will subject the opponent's sword with a natural movement until the Diestro's sword ends up parallel to the horizon with direction to the diametric line of the opponent's chest, well below the tangent.

Assuming also 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 between the right collateral and vertical planes of his chest, as we say, that the Diestro will try to recognize the amount of contact; and, if the Diestro feels that 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 to his right side, with his right foot, to the first orb of the opponent's sword, which is the medio proporcional of this technique; and, 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, and 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; and 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 and the execution of the thrust is completed at the same time, and not separately and, in this way, it will be performed with the swiftness and vigorous impulse that is appropriate; and, 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 direct thrust [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 passed to the medio proporcional of the profile of the body, 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 the Diestro will give a straight step with his right foot to the first orb of the opponent's sword, which is the medio proporcional of this technique; and, 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, and the Diestro will place his dagger below his arm; and, assuming the opponent, to avoid being wounded, quickly responds with his sword to parry the direct thrust [acometimiento] by means of a mixed violent and remiss movement that carries the swords from one line to the other, then this will give the Diestro a subsequent opportunity to take advantage of this generative act that is created by the parry to form a cut [tajo], or reverse half cut and, during its execution, the Diestro will not commit all of his force to the

sword, 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 direct thrust [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 passed 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 and participating in the acute angle and the right line, 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 the Diestro 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 and, 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 direct thrust [acometimiento] to the opponent's face.

Assuming the opponent, to avoid being wounded, quickly responds with his sword to parry the direct thrust [acometimiento] by means of a mixed violent and remiss movement that carries the swords from one line to the other, then this will give the Diestro a subsequent opportunity 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, 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 side, then the thrust can be directed to the diametric line of the chest while, at the same time, the Diestro gives a curved step to his right side, with his right foot, to the same first orb of the opponent's sword; and, to retreat from the risk of the execution, the Diestro will give a mixed lateral and backwards step to his left side, with his left foot, to the medio de proporcion and the opponent's maximum orb.

How the Diestro places his dagger to throw a direct thrust [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 [revés].

Having placed the fourth atajo by the outside part and above, and having passed 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 the Diestro will include the opponent's sword in the greater portion of a pyramid from the fourth line, through the inferior part, until it reaches the second line and, along with this, the Diestro will raise his arm to the right angle; and, making a forward movement, he will attack with a direct thrust to the opponent's face without separating the swords, giving for this, and at the same time, 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, 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, and the left foot will come to the right foot; and, with the 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, which will give the Diestro an opportunity to make a movement of his wrist to describe a portion of a pyramid with his sword, passing the point beneath the opponent's guard from the outside to the inside and, at the same time, the Diestro will give a curved step to his right side, with his right foot, to the same first orb of the opponent's sword; and, 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; and, 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 the execution of 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, who will not allow the opponent to make contact on it, and the Diestro 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; and, 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; and 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, then this will give the Diestro a subsequent opportunity 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 the techniques by the profile of the body than to work them by the posture of the sword because the opponent's dagger will hinder thrusts directed to the opponent's side or chest; and, particularly, those that pertain to this fourth atajo are hindered more, and 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, and to place it securely, recognizing the degree of contact that the adversary communicates with his sword so that, in doing so, the Diestro can choose the technique that he must execute; because, 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; and 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; and

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; unless the Diestro recognizes that he is equal or superior in strength, then he may reinforce his contact with intense force, or with restraint, to be able to take advantage of those moments before the trembling, and when the swords are leaving the primary plane, to form the technique with which he will discover the greatest opportunity and safety; and in all of the direct thrusts [*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; and, if he sees any difficulty, he must not throw it foolishly and fearlessly without hesitation; the direct 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, as when the opponent wants to achieve a movement of diversion and the Diestro is able to end up with the same atajo; and, if the parry is made 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 direct thrust [*acometimiento*] and goes with his dagger to stop it, or divert it, he will not achieve it because the Diestro has made the direct thrust [*acometimiento*] as a feint, and with restraint, remaining in the atajo; and, 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; however, if the Diestro realizes that he is late with his movements, then he should stay with the safety 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 leave the subjection, then the opponent can do so either by forming a cut [*tajo*] or reverse half cut, by freeing his sword through the inferior plane to his opponent's inside part, or by means of a movement of decrease with his sword to transfer the atajo.

If the opponent tries the first, which is to leave the subjection with the formation of a cut [*tajo*] or reverse half cut, the Diestro will immediately be given an opportunity 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 inside part, intending to wound with a thrust, it will place the opponent in great danger; because 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 and, 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 and, 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, and he will be able to accomplish this very safely if his movements are quick; and, 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 which point, the opponent's sword will end up between Diestro's weapons, with the Diestro's sword 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; and then the Diestro's sword can safely return to execute a wound under the opponent's arm by describing a portion of a small pyramid through 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; and, when they 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 he 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; which 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

In which follows the Spanish method of sword and dagger and a discussion of the techniques of first intention, beginning with the sword free.

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 techniques of Verdadera Destreza, and 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 agreement I have had for that particular purpose; and it is for this precise reason that 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, with the Diestro's dagger in the obtuse angle and its point directed along the shortest path to the upper quillon of the sword, the first thing the Diestro must do will be to shift the weight of his body over the center of his left foot and, 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 a distance of four finger widths by bending the elbow, and forming with the point of his sword a portion of a small circle, whose vertex is centered on the hand, 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, as well as with 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; and the Diestro will take advantage of this vacillation, or uncertainty, if he recognizes that he has discovered an opening on the opponent's outside part, 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 and 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; and so that he wounds with perfection, the Diestro will not profile his body, and will instead

present his right collateral plane forward, and the Diestro will make 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.

And, 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; and 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, and 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, and a good understanding of, and a lot of practice with this technique, so that you are not lacking what the Art requires, you will have good success; and, 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); and, in this way, he will remain completely safe; and, 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 is the distance from the face to the position below the arm, which we say is the lower right angle; and, if there is an impediment there, then the Diestro will wound between the vertical and diametric planes of the chest: however, be advised that, to wound in this part, you must proceed to pass to the degrees of the profile to safely wound and be defended.

Given that the opponent, when the Diestro begins his attempt to wound, places his sword by the outside part, raises his arm with excessive force, and leaves his sword somewhat in the acute angle, then the Diestro will oppose this by making a movement of decrease on the opponent's sword, by graduation of numbers and, at the same time, and not as separate actions, he 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, as said, by the outside part, and giving a curved or transverse step to his right side, with his right foot, 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 the Diestro's left; by means of this, 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, but instead, after having shifted the weight of his body over his left foot and 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; and, having made the capture, the Diestro wounds with a thrust to

the opponent's diametric line of the chest, unless the subjection required for this thrust is lost during the forward movement of the thrust, which is a requirement for this technique to be worked without risk.

If the Diestro has properly placed his sword for a thrust to the opponent's outside with the appropriate rigor, and in such a way that the Diestro's upper quillon ends up on the inside part of the opponent's sword, and his point is on the inside part of the opponent's quillon then, when the Diestro has done this, he is permitted to reinforce his arm and sword so that he can, with his left arm and dagger, which will be in that hand, from a half circle, taking the enemy's sword by the inside part; and, by means of a mixed natural and remiss movement, without losing contact, carry the sword to the low line; and, 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 and, if not, the Diestro's sword leaves, by means of a forward movement to wound, or at least tries to; and, if the adversary places his dagger by the inside part of the Diestro's sword, nothing changes, except that it increases the chances of the opponent dropping it from his hand; and, if the opponent tries to resist, the Diestro passes to the opponent's infinite line, without making a backwards movement with his sword and dagger, instead making a forward movement, with which the opponent's arms will be crossed, doing so much damage to them, that it will be good to drag out both weapons.

This science also offers a promise of victory to the one who executes it, and that is, that if the Diestro's sword has executed a wound on the opponent as described on the outside part, then the dagger can, since it will be on the inside part of the enemy's sword, carry it with a remiss movement to his left side; and, along with this, at the same time, the Diestro gives a curved step to his left side, with his left foot, until the Diestro can hit the opponent in the back with his dagger; and the Diestro's sword does not lack the required strength to push against the opponent's body and, when done well, to break the opponent's right arm.

For the final part of this rule, the Diestro is permitted, when he has placed his sword by the outside part, since the opponent's point will end up over the Diestro's guard, to limit this with his dagger below the opponent's sword, and pass in close under the angles, executing a punching thrust to the opponent which, in our doctrine, when done from in close, is called the full circle, without failing to meet any of the requirements that have been given; with respect to limiting with the dagger 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, on passing under the angles formed by the intersection of the weapons, the Diestro is able to leave the dagger in the manner of a crescent; meaning that the arm is raised, and 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, without touching it. The other consideration is that the dagger can be placed on the inside part of the opponent's sword, turning the hand 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 the dagger to carry the opponent's sword with the formation of the greater portion of a half circle until it is forcefully subjected near the Diestro's left thigh and, not lacking the relation of force in the sword, to make a movement of suspension on the opponent so that, by means of this contact, the Diestro can safely pass under the angles by 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; and 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; and 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), but 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.

And 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 continue with the true execution of this technique; although, with respect to 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, and their daggers are also 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, and the Diestro's dagger in the acute angle with the 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 and, 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 forming with the point of his sword a portion of a small circle, whose vertex is centered on the hand, 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, as well as with 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; and the Diestro will take advantage of this vacillation, or uncertainty, if he recognizes that he has

discovered an opening on the opponent's inside part, by trying to describe a portion of a circle, as quickly and with as much velocity as possible, from where it is located below the opponent's sword until the Diestro can direct his sword through the superior plane to the discovered opening to execute a thrusting wound to the opponent's face, which 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; and, at the end of 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, with which 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. Be advised that, in order to catch the opponent's sword with your upper quillon on the outside, as has been said, 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 must be applied below the opponent's sword, without making a parry on it; make contact with whatever portion of the opponent's sword you can reach without losing the composure of your body so that you can wound along the shortest path without removing the weapons from their proper places; and, for greater perfection, the step that is given for the execution of the wound must be a transverse step with the right foot to the left side alongside the common diameter line; and the tip of the right foot must be directed to point where the wound will be directed; and the wound and the step have to begin and end at the same time, and one cannot be before or after the other; and, if done this way, 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, 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 an opportunity to wound with a thrust to the opponent's side, and the vertical line where it is considered to be, which requires no more effort than to make a movement of decrease on the opponent's sword; and, having made the movement of decrease, direct a quarter circle thrust to the opponent's side above the sword while subjecting it and applying the dagger from below; and, 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 [*revés*] or half cut (which is said to be of first intention), including the opponent's sword in the revolution of a circle, carrying it through the inferior plane to the outside part where it will be left, and the Diestro's sword, without stopping its movements, will climb to the superior plane to descend with the execution of the reverse cut [*revés*], or half cut while, at the same time, the Diestro gives 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 [*revés*] 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 very straightly when he makes the direct thrust [*acometimiento*] by the inside part and, when the opponent makes his parry, the Diestro can move in close very quickly and, with his dagger, execute a wound to the opponent's right shoulder or face; since the opponent's sword will have passed to the Diestro's right line, the opponent will be completely open and unprotected; and 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; for which it is necessary for the Diestro to be certain his hands and feet promptly obey their orders.

If he doesn't act with the appropriate promptness, then the Diestro can, when the opponent parries, and the sword pass from one line to the other, bend his right arm to wound with his sword by means of the mixed angle and, 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 goes 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, with prudent attention, considers these solid fundamentals, 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 apply knowledge of one way of doing something to the other ways that it can also be done; 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, for the perfect formation of this technique, it is suitable for it to be so; and so, for this purpose, we once again assume that the two combatants are at the *medio de proporción*, 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 the 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 and right vertical, taking the opponent's sword by the inside part at the time of execution.

Having chosen the medio de proporcion, assuming the opponent has placed his arm in the right angle and his sword is acute, and the Diestro's sword is reasonably in the right angle with his dagger in the acute angle with its point directed along the shortest path to the lower quillon of the Diestro's sword, then 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; and the Diestro will contract, or withdraw, his arm along the inside of the elbow a sensible amount, forming with the point of his sword a small portion of a circle 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. And, if the Diestro recognizes that the opponent remains with his sword in the right angle, then the Diestro will have an opportunity to wound with a quarter circle thrust; and the Diestro 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; and, at the same time the Diestro begins to lift his foot for the step, the Diestro will describe with the point of his sword a portion of a circle from below the opponent's guard (which is where it will be) until it is placed above and, 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, and 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 and occupying the path along which the opponent could free his sword to the Diestro's outside part, and 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; and, if the opponent remains there, then the Diestro can, having his sword firmly thrust 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; be advised that, 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; the Diestro will have to

turn his hand to the extreme of fingernails down to allow the opponent's sword to be carried in this way; because of the rigor of the wound and the twisting of his hand, the opponent will be forced to open his grip and his sword will fall to the ground. If this trick is done with the necessary quickness, it is possible the opponent will not be able to open his hand because of his index finger and middle finger being inside the cross (this is if he wields the sword properly) and, if so, it will cause such fierce pain in his hand and arm that he will not be able to continue to resist.

Returning to the beginning of this rule and conceding 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; then, if so, the Diestro will oppose this by trying to, when the opponent opens the angle, make a movement of decrease on the opponent's sword to from the intersection of four angles such that the Diestro's interior angle can be occupied, move into the interior angle and, 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 and, 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, with the Diestro's dagger placed 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, and the Diestro will be able to safely wound, or move in close, or throw a reverse cut [*revés*] 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 wander from the irrational error they support 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 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, and their daggers are also 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 it 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, below the base of the opponent's guard, without crossing or touching it, and 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 point 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, next to the diameter line and, at the same time, the Diestro will describe with point of his sword a portion of a circle from where it is located below until it is placed in the superior plane and, 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, and they must begin and end uniformly; and, 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 parry the wound of the thrust by means of a movement of diversion; and, 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, and 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, try to make the four angles (two obtuse and

two acute) formed by the crossing of the two lines become right angles, which the Diestro can achieve by making a very small decrease with his sword on the opponent's sword and, 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, and his right hand will be 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 that he will have placed on the opponent's sword, and proportionate force, he is able to give a curved step to wound above the opponent's arm with his dagger; this is if the adversary doesn't make a 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, and also in what the Diestro must do when the angle is opened so much that the Diestro's sword is left without an aligning movement. The Diestro must see that manner of atajo with total foresight so that he will not ignore that which he must do.

We must also assume, when the opponent makes the parry, or after having made it, that the opponent is able to form any of the techniques pertaining to that particular position; and 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

So far, the Diestro will have recognized that the doctrine for the sword and dagger differs from the sword alone no more than 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; and 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 impossible for the opponent to make use of the dagger, and 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 which 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 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 it is over the right angle or with the tip of the right foot turned to the inside part.

Assuming 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 also positioned over the right angle, or has turned the tip of his right foot to the inside part, then the Diestro will proceed to pass to the medio proporcional of the jurisdiction of the sword, or the Diestro can execute from the medio de proporcion by bringing his left foot next to the right for greater reach, then Diestro will direct the technique that is executed in the quarter part of the 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 must step with the center of his heel precisely between the first and second orbs of the opponent's sword; and for the other, the Diestro must 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; and the Diestro will ensure that 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.

However, 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, but he can in the right collateral and, in this case, it will not be necessary for the transverse step to be very far from the diameter line of the common circle; and the Diestro can also begin with the sword the general technique of Weak Below the Strong, 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 by the jurisdiction of the left arm in the collateral line on that side; and this must be done with an instantaneous act, regarding the ability to turn the body and the sword; however, if by the degrees of the profile the Diestro has gained, and those that the opponent has given by turning the tip of his foot to the outside part, 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; and therefore 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 side of the body, and puts in his right foot to do so, then the Diestro will be able to do two things: place atajo on the opponent's sword, if it comes through the inferior plane, and give another step with his right foot farther along the circumference than the first, and form a vertical cut without stopping with the left foot, instead retreating with it by giving a mixed lateral and

backward step, therefore, the cut [*tajo*] must be an instantaneous act; note that the atajo that is placed must also be; because, if the Diestro persists in it, the opponent's dagger will impede the technique by means of the step of 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 referred to.

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 in his right foot to do so, the Diestro is also 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, and making a movement of conclusion on the opponent's left hand, and the Diestro will place his sword on top of it, crossing the 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 the Diestro will not move from that distance; but if the Diestro wants to torture both of the opponent's arms, then he will continue with a mixed natural and remiss movement and put in his left foot so that the opponent is kept subjected without wounding him; and 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 to their side, with the feet in parallel lines, which is called the Iron Gate, curled stance, or ultimate position.

Assuming the opponent is positioned with his arms open and bent, and each of his weapons is somewhat in the high line to their side, and his feet are in parallel lines, in which position one cannot go by the sword, nor with the sword, nor to the sword, nor to the dagger; and, in this case, the Diestro must give a curved step with his left foot to his left side, arriving at the medio proporcional, and continue with a straight step with the 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, with which he will have made a perfect direct thrust [*acometimiento perfecto*], with parts proportioned to wound in the right eye, and the Diestro will carry his body squared behind a triangle with two physical sides and one mathematical side; that is to say that one of the lines is all of the contingent line from one shoulder to the other; the second line is all of the arm; and the third line, which is mathematical, is from the pommel of the sword to the Diestro's left shoulder and, for this technique, it is necessary to enter that third side; and, when the Diestro's steps in with his right foot, he must turn the tip of it to the outside part when he sets it down; and this direct thrust [*acometimiento*] will force the opponent to, for his defense, come down with a mixed remiss and natural movement to subject the sword; and then the Diestro will, without permitting the opponent

to make contact, be able to form a reverse vertical cut; and, having executed it, 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 direct thrust [*acometimiento perfecto*] to the opponent's left eye, or contingency line and left collateral, and 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 and, without stopping with the left, the Diestro will retreat with a mixed lateral and backwards step; this wound must be instantaneous since the opponent's sword will be free; and the Diestro puts his right foot in to reach; and, if the Diestro's retreating step is not given in time, then the Diestro should immediately turn in place and 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 abandons the execution of the cut and immediately continues 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 the opponent is positioned with his left foot and dagger in front, and his sword is 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 must give a step to his right side with his right foot, with his body always profiled, and he must place the weak of his sword under the guard of the opponent's dagger; and, if the opponent does not move his arm or body, then the Diestro will wound with a thrust to the jurisdiction of the arm in the left collateral line; and, 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; and also, if the opponent tries to parry or subject with his dagger and wound 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 an atajo and form a vertical cut, or reverse half cut, if the opponent's dagger is lowered; and if the thrust is through the superior plane, then the Diestro will form the same cut with a movement of diversion; and 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, and his body can be either profiled or squared, against which the Diestro will give a curved step with his right foot, and he will place the point or weak of his sword under the opponent's dagger; and, if the opponent remains in that position, as if the Diestro has formed the general technique, he will be able to wound the opponent by the jurisdiction of the left arm; and it is the same if the opponent tries to subject or deflect with the dagger; and, if the opponent tries to wound with the sword, then the Diestro will place an atajo or make a movement

of diversion executing the wounds that were described in the previous section; and the Diestro can also give a curved step with his right foot, of a distance that is a little less than for the general technique of Weak Below the Strong, to form the technique *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 is 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 and he will place the weak of his sword under the guard of the dagger; and if the opponent does not move, or tries to subject or deflect with his dagger, then the Diestro will wound with a thrust to 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, and he can also commence the general technique of Narrowing [*Estrechar*], and wound him in the right angle; and the Diestro can also place an *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, place 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; and 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; and if, at the time of its execution, the opponent tries to parry with his dagger, the Diestro will continue stepping farther along circumference to wound the opponent with a thrust under his left arm; and this will be 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. And, 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 in his left foot, then the Diestro will also put in his left foot and, with the formation of the general technique of Narrowing [*Estrechar*], the Diestro will make a movement of conclusion on the opponent's dagger hand, and he will cross 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 retreat, but will instead reduce his sword to thrust in the left vertical. The Diestro can also give a curved step to his right side with his right foot 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; and, whichever of these the opponent does, the Diestro will be able to wound with a thrust to 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; and, if the opponent leaves with his dagger, then the Diestro will not execute the vertical cut, but will instead immediately wound with a thrust to the left vertical; the cut must also be immediate, if it is executed.

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 pass to the medio proporcional of the posture of the sword by means of a curved step with his left foot; with which he will move away from the common diameter line, leaving it off to his right side, and the Diestro will give a transverse step to his left side with his right foot, turning the tip of the right foot to the outside part; and, placing his body behind the triangle, the Diestro will make a direct thrust [*acometimiento perfecto*] to the opponent's right eye, 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; and, 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 pass 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 direct thrust [*acometimiento perfecto*] to the opponent's left eye while carrying his body profiled; which will force the opponent to lower his dagger and, repeating the step further along the circumference, without allowing the dagger to find his sword, with only a movement of the wrist, the Diestro will free his sword when the opponent comes down with a natural movement, and the Diestro will wound the opponent with a thrust to the left eye, immediately attacking over the opponent's arm, and then the Diestro will retreat with a mixed lateral and backward step; and, 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 while 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 direct thrust [*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; and, 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, with which he will from the general technique of Narrowing [*Estrechar*], 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 direct thrust [*acometimiento*] to be to the contingency line because the semi-circle the Diestro's sword makes to

subject the opponent's sword will be more brief; and the same thing must be done when the opponent's sword and dagger are in parallel lines, which was the first position discussed; and the same applies to the second, which is the 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; and, 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, and puts in his right foot 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; and, if the Diestro does not want to do this, then he can first subject the opponent's sword when it comes down, 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 and place 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 in his left foot 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, with it, 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; or, when the Diestro doesn't have the opponent grabbed 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; be advised that this must be done while the opponent's left foot is being put in, and before the right foot is restored next to it; because, with this, and in completing all of the actions at the same time, 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 his right foot, or his left (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 and place the weak of his sword under whichever of the opponent's weapons is farther forward; and, when the opponent reduces to subject and wound with a semicircular motion of the wrist, the Diestro will wound with a thrust to the closest part of the opponent's face, or form a vertical cut [*tajo*] while giving a mixed lateral and backwards step.

IT FOLLOWS

Everything taught up until now was, and must be understood as, 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 the Diestro 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; and, if the opponent takes the step, and tries to wound with his sword, 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; and, if the Diestro wants to form a vertical cut, and 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; and, therefore, 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 and, 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; and, 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; and, 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 allowing the opponent to put in his left foot to reach with his dagger, therefore, it is advisable for this wound to be made with an instantaneous act.

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 a step to his left side with his right foot, as much as the location permits, 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, and the Diestro will wound the opponent's right collateral, with which the opponent will not have reach with his dagger, and even less if the wound is executed to the opponent's throat or face.

And considering this place, for example the aisleway of a galley, and everything that has previously been said, the Diestro is able to make the movement of conclusion on the opponent's wrist and, putting the sword in the opponent's face or throat, the Diestro can pull the arm to the opponent's right line, while applying pressure to the wound toward that side, and pin the opponent's back against a gun port of the galley; or on 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; and, 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; and, 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 with a backwards step of his left foot, not very far, and forming a vertical cut [*tajo*], not to execute it, but to get the opponent to parry with his dagger; and, if the opponent does this, then the Diestro will wound with a thrust to the opponent's left vertical with a semicircular motion below 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, and the Diestro will also turn the tip of his right foot to the outside part; and, 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 [*tajo*] 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; or, if the Diestro does not wish to execute it, then the Diestro can reduce his sword, thrusting to the opponent's face and left eye: but, 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 enough so that 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 and, 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; and, if the angle is less, then the Diestro can wound in the left vertical; and all of this must be done with instantaneous actions.

Important: 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; and, 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 [*tajo*], which will be formed from under both of the opponent's weapons; but, if the opponent goes to parry, then the Diestro will, with a semicircular movement of the wrist, thrust, 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, with which the medios and some of the opportunities that the Art has established as necessary requirements are lacking; let it not be said that the Science and the Art are discredited; and this is important: because 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; and 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; and the opponent's ability will be limited, and he will be given only one part where he can direct his attack, which is accomplished in this manner:

Important: The Diestro will place his sword diagonally across his body so that it is somewhat in the left line, and he will 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; and, if he attacks with a thrust, placing his right foot in, then the Diestro will make a movement of diversion, and form a cut [*tajo*], without raising the sword from his chest, and the Diestro will place an *atajo*, which is the method of removing the sword from the dangerous place; and this is understood to be when the opponent has positioned himself in the high line and to his right side, or in the left line; and, finally, where, whether it is with a natural movement, or with a mixed reducing and forward movement, the opponent directs his sword through the plane above the Diestro's sword, 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*, and 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 is subjecting the opponent's sword, whether it is from the inside part or from the outside, in first intention, or in second intention; and, once it is subjected, it is always necessary for whichever action that is taken to be made by the opposite side; as in, 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, without first subjecting or making contact with the opponent's sword, is 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; and, to accomplish this, he places his arm and sword diagonally across his own body and turns the tip of his right foot to the inside part in such a way that an imaginary line extending from the tip of the same foot crosses the diameter of the common circle, forming two obtuse and two acute angles with it, 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; and this will force the opponent to, as previously stated, 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.

And, 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 that the opponent makes.

If the Diestro wishes to conclude, he will change the type of obtuse angle, which corresponds to him in the acute, until giving the curved step with his left foot; and, 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; and both things can be done, even against two weapons, as long as the one in the left hand does not impede the thrust to the right collateral.

And, 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, and 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, with which the opponent will be forced to attack to the inside part. And, by virtue of the described triangle, the Diestro will be able to wound the opponent in the right collateral, reducing the technique to the one of first intention; and, to execute this, the Diestro will turn the tip of his right foot to the position of the

right angle, or he will place atajo for this same 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 [*tajo*], choosing the appropriate medio proporcionado required for each one. And these methods of limiting the potential of the opponent are understood to be against the sword alone; and, with anything in the left hand, whenever the opponent is positioned with his right foot forward, and if he has 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 [*tajo*]; instead, when the opponent makes his parry, the Diestro will direct a thrust and give a wound in the left vertical; and, 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, 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, be it straight down, or the tip of the dagger pointing to his right side; and this position is of the same type as the technique that is called inviting; against which the Diestro will give a step to his right side with his right foot, making a perfect thrust [*acometimiento perfecto*] to the opponent's left eye, forcing the opponent to parry; and, 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 [*tajo*] 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; and either one must be with an instantaneous act.

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 with an instantaneous act; and, 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; and, at the time of its execution, he will return it 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, instead, he only parries to defend himself without complicating the Diestro's attack.

If in this narrow place, or even when steps can be given to one side and the other, the Diestro wants to wait, he can do so in one of two ways, limiting the opponent's potential:

The first requires the opponent to attack from the inside part; and, 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, or a little bit in the right line, with his guard in front of the opponent's chest; and, 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 [*tajo*]; 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 from the position in which it is assumed to be 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, and his sword will have direction to the opponent's diametric of the chest, opening up the Diestro's right collateral line; and, if the opponent directs a wound there, the Diestro will place atajo from the outside part; and, along with this, with a forward movement, the Diestro will wound with a thrust in between the opponent's diametric line and left collateral; and, if at that time, 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, and his dagger high, above his right arm and to his right side; and, 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, making a perfect thrust [*acometimiento perfecto*] above the arm to the opponent's left eye, and the tip of the Diestro's right foot and his sword will correspond to parallel lines; and, 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 [*tajo*], directing it to the opponent's wrist, with whose execution he might remove the dagger from the opponent's hand; and, when the Diestro forms the 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.

And 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, and 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 that the Diestro can proceed with the necessary knowledge in battle, putting everything in its proper place.

When equipped with it, the buckler's place is determined by the weather and the time of day:

The Diestro can find himself equipped with it 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 that 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.

As 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 shield 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, but 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, and 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, to detain, to hinder, or to wound the opponent.
4. Fourthly, with the buckler, it will be easier to work in close with cuts [tajos] and reverse cuts to the legs; in which case the Diestro can often carry the buckler less profiled; it should be profiled enough to not impede your 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 the atajos from below and, if there is not much contact, then the Diestro will be able to wound by giving a step to the same part; and, if there is a lot of contact, the Diestro will place himself above the opponent's sword and work on it according to the opportunity.
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; and 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, and puts his left foot in to wound with the buckler; and 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 the opponent is forced to parry with his sword, making contact with the Diestro's sword, then the Diestro can immediately enter to wound with his buckler by the outside part; and, 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. And 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; and, 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; and, 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 can be made to his face from the inside part, and he will parry the attack with his sword; in which case, the Diestro forms the mixed angle, bending his arm, and entering to wound with the buckler; be advised that, when he enters, the Diestro must take advantage of the almost equilateral triangle so that his face is protected by the guard of his sword; and, 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, rob him of strength, and take away much of his reach with the sword; and so, 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 an opportunity to safely wound the opponent; and the Diestro will also be given an opportunity 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 and, if this is done with the perfection and swiftness dictated by Art, 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 a direct attack [acometimiento] by the superior part, and the outside, so that the opponent reduces his sword to the right angle and, at the same time, the Diestro will apply his buckler beneath the opponent's sword; and 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, and he will execute a thrust to the discovered point under the opponent's arm, or between the arm and buckler; and, 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 direct attacks [acometimientos], and 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 that is 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, and he will then immediately apply his buckler to contain the opponent's sword on the Diestro's left defensive plane; and the Diestro will form a vertex with his wrist to escape his sword to the inside part and give a thrust to the chest, or face, or to wherever there is an opening, putting in his right foot to do so; and, 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, having it in the horizontal plane; instead, he should, in the same plane, bend his elbow so that the guard of his sword 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 buckler 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 the atajos from above and below, but he can also do what has been instructed for the sword and buckler; and, 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; and so the Diestro must lower or reduce his body from its natural stature so that the shield, or buckler, protects most of it and also so that the opponent has fewer places where he is able to direct his wounds; and, so that the Diestro can perfectly achieve what is appropriate, he 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; and the Diestro will fully extend his left arm so that it is parallel to the horizon at a height equal to the tangent line that passes 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; with which the opponent's cuts, vertical cuts, and reverse vertical cuts will have no effect; and the other half of the buckler will defend the inferior part from the shoulders to the vicinity of the knees; and the Diestro will apply the buckler on edge, looking directly along the handle and middle of the rim of the buckler; with which 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 posture 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 bend the right knee; and, at the same time, the Diestro will very quickly and vigorously throw a thrust directly at the shadowy silhouette of the opponent; and, throughout all of this, the Diestro will not remove his buckler from where it is well positioned, because it must always be kept in front of the Diestro like a fortification, or shield, for the Diestro's defense because, when the buckler is not in its proper location, the opponent will be able to attack the Diestro's body; and, 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; and, in all that the Diestro executes, the Diestro will try to oppose his right collateral plane to the opponent, with which he will be defended by the buckler; and, although in this case the Diestro will lessen the reach of his sword some, it is very little, and it is compensated by bending the right knee; and, 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 the Diestro will wait in his regular stance and firm guard, and well defended by his buckler; and the Diestro will watch with vigilant attention so that when his opponent arrives at a distance from where he is able to strike, if he does so, his attempt will be fruitless; because the Diestro has his buckler profiled, held firm, and well placed he cannot be attacked by any of the five methods of attacking; and, assuming the opponent makes the most noble, 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 and, without removing it from there, the Diestro will respond with another thrust, which he will quickly direct at the opponent with force; and, 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; and, having fired the thrust, executed 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 and, 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 and, 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; and the Diestro will carry his body behind his arm and sword as much as possible (without turning his back); the Diestro will experience that, when the opponent wants to strike, or fires his thrusts, they 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 is apparent of the opponent not only hindering himself, but also of him being wounded in the face or chest, whether the opponent's

thrust is thrown above or below the Diestro's sword; if it is thrown from below, the Diestro will be given an opportunity to place atajo; and if it is thrown above, the Diestro will be given an opportunity to parry; and 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 [tajo] in the corresponding line, retreating after the execution to the medio de proporción, 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, enabling the Diestro to form a vertical cut [tajo], 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; and, 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; and, 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 turn to 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; and also a demonstration of what the medio de proporcion and the medios proporcionados are in this doctrine so that, with this information, you will be able to position yourself in the perfect stance and guard so that you may begin the principal exercises and movements that must be observed with the body on 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; and 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; for 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; 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, 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; and, if they have wanted to satisfy the public, it has been with dressed up, rhetorical reasoning, and by pleading their feigned deceptions by 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 the 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; and, 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, without giving 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; and, 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; which is enough of the offered endeavor that I cannot be accused of deception, if not worthy of appreciable esteem.

And, so that no one judges the demonstrations that must be used for the understanding and explanation of these doctrines of position, they are produced in our own manner according to methods of our liking, and we must ensure that everything that is done is founded upon certain and known principles, deducing 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 position, 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 intelligence 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 positions in case some people want to have all of the calculations in one place.

I will begin by listing those measurements that are necessary for you to understand how the diagrams that have been used here, as well as in all 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 there is one that is considered the most perfect (which painters and sculptors call the natural height) and 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; and, 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.

In this same manner, we must examine the other measurements of the body, as well as the measurements of all the circles and lines of Destreza. 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 being six feet high, the arm, without mentioning the hand, will measure two feet, which is $\frac{1}{3}$ 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 $\frac{1}{6}$ 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 [should this be 48?] fingers; the greatest depth is $\frac{1}{6}$ 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 $\frac{5}{4}$ 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 that passes through the feet and the tips of the hands when the arms are raised to place them at the level of the head; and 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 $\frac{3}{4}$ feet, or 60 fingers.

This measurement is equal to the $\frac{5}{4}$ 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; because 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, in which is recognized the great correspondence and proportion of this instrument with the one who rules and governs it.

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; and the sword itself not only determines the orb of the Diestro, but when accompanied by the arm, is equal to his height.

Another property, or excellency, that is discovered in the sword, is that its length determines 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.

Because of the aforementioned, 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, and from there to the armpit is another foot, which makes two feet; and, 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 $\frac{4}{3}$ varas, which makes 4 feet, and multiplying 16 by 4 makes 64 fingers for the length of the sword from the pommel to the point.

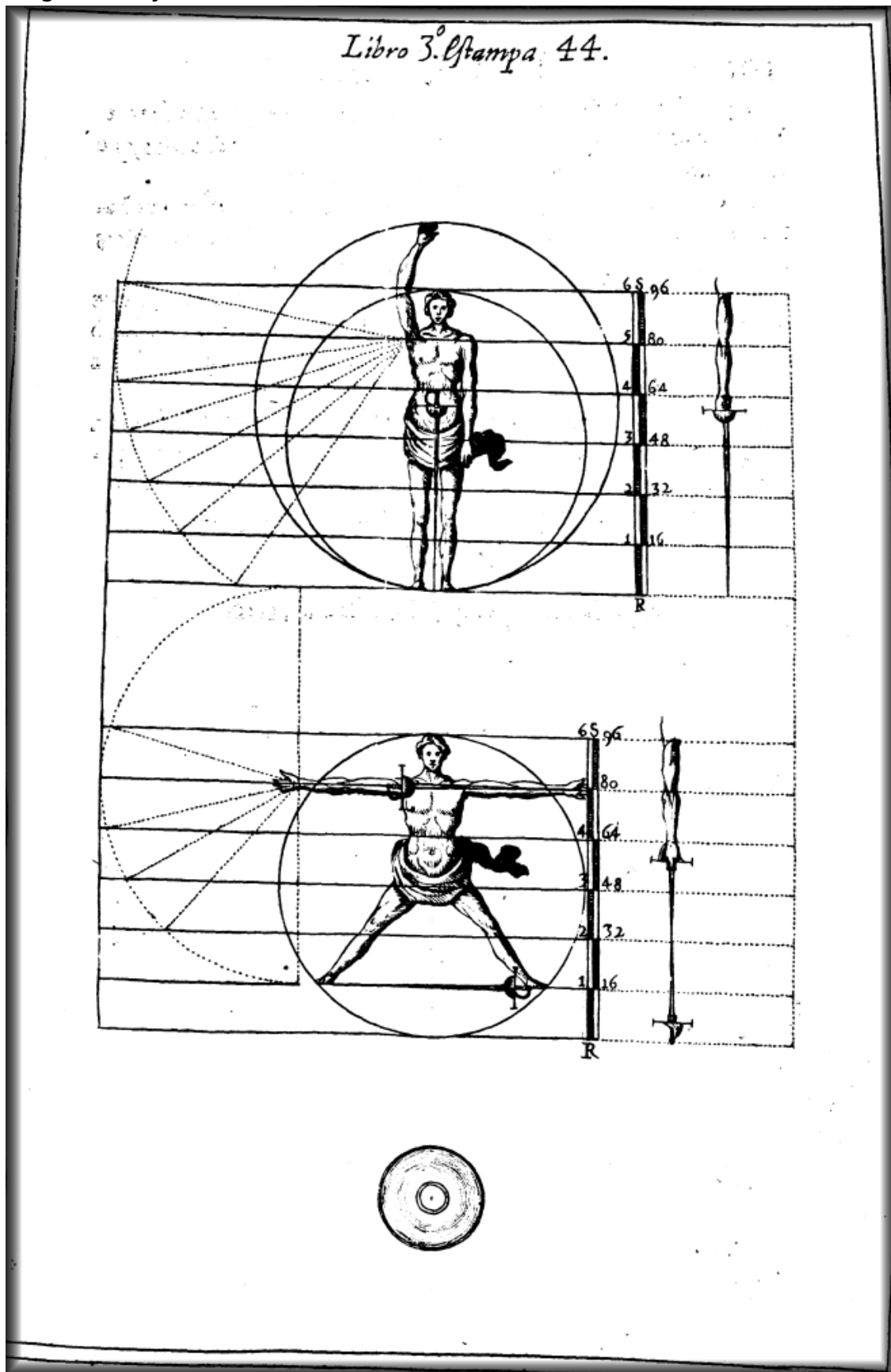
As has already been said above, the arm from the wrist line to the shoulder equals two geometric feet, and the sword is four feet; with the grip of the sword in the hand, the pommel will be placed at the wrist line; adding the 64 fingers of the length of the sword to the 32 fingers of the length of the 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 $\frac{1}{4}$ foot.

The dagger measures two geometric feet from the pommel to the point, which is $\frac{1}{3}$ of the length of the body, or $\frac{1}{3}$ 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 of the appropriate works, it is precisely necessary that the instrument is of the recommended proportions so that it can be controlled.

According to the sculptors and painters, the most perfect stature of a man is two varas, or six geometric feet in height; and, with respect to such proportioned symmetry, the sword is, in its length or measure (from the cross to the point, of 5/4 varas or, measured from the point to the pommel, of four geometric feet), 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; because a skinny Diestro with a heavy instrument does not have the proportion to be able to achieve the ends of his defense and attacking the opponent; and so he does not choose a sword of impractical weight, it will be proportionate to his strength so that he can wield it with vigorous courage; however, it cannot be so weak 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, as well as for combat, that is the most comfortable and sure, and that is 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 weak 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 seeking the security of life; it is appropriate to instruct the student in the manner of placing the sword in the hand, in 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; and 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; and 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, alongside the bottom of ricasso in such a way that they are in front of the cross; and the ring and little finger are between the cross and pommel, gripping the handle; and 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; and do not squeeze the sword too much, or

clench the 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 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 and refer 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 those 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, and 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 its center to the wrist line; and, 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 counterweight hits them in the legs and hurts. And, because the Diestro avoids extremes, he will employ a dagger that is, as we say, two feet from the pommel to the point; and, therefore, 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; because in many propositions it is not convenient to place the thumb over the ricasso, and its tip remains equal to the cross, such as when it is necessary to hold it out straight, or to wound with it, etcetera; and, in other cases, if it were placed on the ricasso, it would hinder or impede good ease of handling.

Since we have been given an understanding of the most proportionate and fair measurements of an entire man, and his parts, according to the best symmetry, along with those of the arm and sword, according to the mark of these Kings, and that which the dagger, guard and quillons, which are called the cross and cup, must have, and also how these instruments must be held in the hand, it would be good to advise the Diestro of the great harmony that arises from the divisions of the arm and sword with the inferior plane in choosing the medios proporcionados, going on to determine the jurisdiction that the diameter line of the common circle must have, as well as the medio de proporcion and the proporcionados, for understanding the distance that one combatant must have to another: whose manifestation was demonstrated in the First Book of Science, as well as in the Second Book of the Art of controlling the instrument of war that is the sword; and 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 reasons.*** Also, definition 3 of this same book, which says: ***Reason 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 reason and proportion, contrary to Euclid's sentiment, or intention; and so, 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; and so, 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 that concur in a technique, of movements, steps, angles, and lines, 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 between two quantities, or numbers, that are equal; and, in Destreza, is the medio de proporcion between two equal weapons, and the medio of common privation.

Proportion of inequality is between two quantities, or numbers, that are unequal; and, in Destreza, 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; and, in Destreza, is the medio de proporcion of a short weapon against a long one: and when, for the techniques of the degrees of the profile, we separate a little from the common diameter line, 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: and, therefore, this is the distance where, when their bodies are upright and their arms and swords, or whatever weapons, are given full extension, the opponent's weapon does not pass the Diestro's guard.

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 that approach at such a distance that is not so close to the square that they can receive considerable damage, nor must it be so far that it costs them a lot of time to make the approach.

The same applies to the medio de proporcion; whose distance is a certain middle between the two extremes, such that it isn't so close to the adversary that the Diestro is able to be wounded with a short movement, or so carelessly far that the Diestro cannot attack the adversary.

The medios proporcionados are found in different places, and we show which are for the thrusts, which are for the cuts [*tajos*], reverses, half cuts, and half reverses, and which are for the movement of conclusion. For better understanding, I refer the curious to the referenced book; here, I will only give what is 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, and it is as follows:

How to describe a geometric figure with some straight lines and circles that represents 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 line segment, XV, that is one foot, and line segment VB, which is two feet; 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; and, because the points move with the line, each one of these dividing 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, and which 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 verticals, and diagonals, and 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 a lot of 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, and the left foot will follow until it is next to the right; however, it can be done more quickly if you leave 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 proporción 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, and it is proved in this manner:

The first two figures of Diagram 45, which are in the Spanish stance, prove that the medio de proporción 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 the thrusts from afar because, when the opponent is positioned according to the Spanish doctrine, with the center of his right foot on the circle, he reaches the circumference of this exterior orb with his sword and arm, as is seen in the figure, in which the measure of line segment Ae is one geometric foot from the shoulder to the elbow, and the line segment ed is another foot from the elbow to the wrist line and the pommel of the sword; and, together, these two feet represent the length of the arm from the shoulder to the wrist line; and the 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, if the Diestro is also positioned according to the Spanish doctrine at points XV, and it assumed that everything is equal with his opponent, when the Diestro steps with the center of the heel of his right foot to point B on the circle of this exterior orb, he also has a point of touch on his opponent, who is similarly positioned at point A with his right foot; and, if the opponent brings his left foot close to the right foot, he will have a quarter of vara, or palmo [approximately 21cm], 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; with which 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 to determine the medio de proporción 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 is demonstrated in the Spanish doctrine serves as a corollary in the doctrine of lunges to, by that means, regulate the reaches through an understanding of the medio de proporción and proporcionados, which we have shown, 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 proporción, where he has the weight of his body fixed over the center of his left foot, and he marches with his right foot along the common diameter line until he has placed it three geometric feet away from his left foot, which is the distance from the maximum orb, or medio de proporción, to the first orb of the proporcionados, and the center of the heel of his right foot steps on its circumference at point B, as shown in the second figure of diagram 45, which is labeled with the number 2, 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 the right knee and throwing his body over it in such a manner that the shoulder is perpendicular over the heel of his right foot 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, whose proof is found in that the distance from the Italian's right shoulder to that of the Spaniard, according to the figure, 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 8.3 US 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; and this is if he doesn't want to march another half foot, which he can easily achieve without difficulty or awkwardness: with which 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: and this is even if he marches with it a geometric foot farther, leaving a gap of four orbs, measured from heel to heel, that is the possible amount a body of proportioned stature can be opened: and the proof of this is demonstrated in this form:

Assume the Spaniard is at the center of the figure at point A, and the Italian is in the stance, guard, and defense that is shown in figure 4 of 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 the heel of his right foot 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, which is from the first orb at point B, stepping to the second orb at point a, ending up with his body upright and equally over both feet, and one heel four geometric feet from the other; with his arm and sword reasonably close to the right angle, profiled, and achieving his greatest reach, all of which is shown in 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 that are imagined to extend down through the back and chest, from there is appreciably over a half foot of additional distance to the right

shoulder, from the beginning of which a perpendicular line falls to the inferior plane, touching it at point 6, one half foot from the orb of the medios proporcionados, all of which is verified by figure 4 in diagram 45.

From which it follows that, 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, the Italian who opposes a Spaniard and observes the doctrine of remaining equally over both feet, 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.

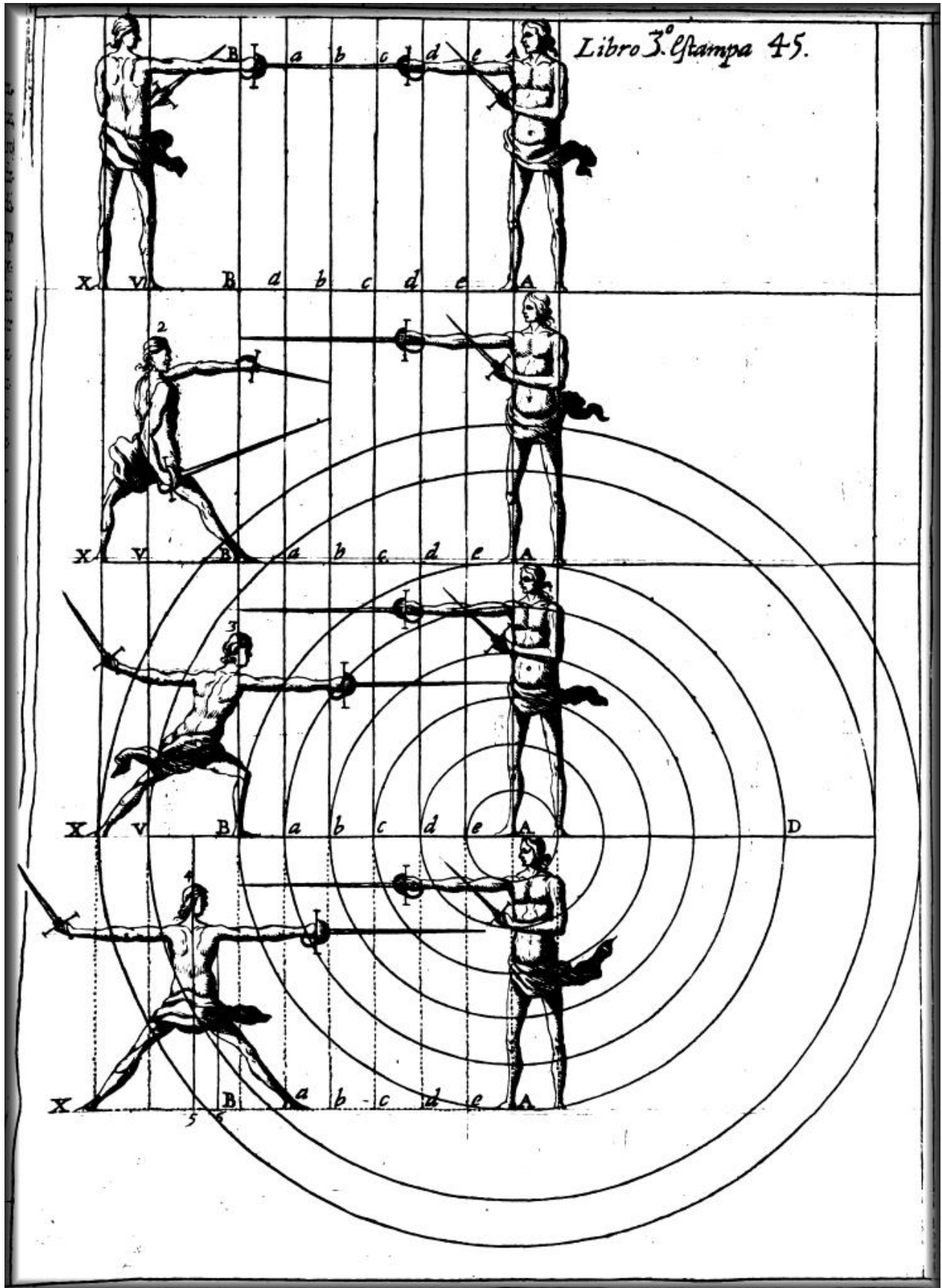
Also, if this first orb were farther away, a step that is greater than the mentioned four feet would be necessary to reach the orb of the medios proporcionados, and the possibility of it being given is not conceivable.

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 it is of the Spanish doctrine, or the Italian, whether for defense or for offense: and, for this reason, the name of medio de proporcion is given to this orb; and, 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, in wanting to follow the Italian doctrine in opposition to other doctrines, observe (in the form of marching and how the body is left in the act of shooting) the same principles 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 the medio de proporcion, against one who is positioned with his body upright in the Spanish doctrine; since, when the Italian shoots at him from that distance, he cannot be wounded by the Italian, even by the briefest 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; 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: and, 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.

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 proporción, and the proporcionados between Italians.

Having discussed the medio de proporción, and the proporcionados, and given the reason of their foundations, and reaches, according to the Spanish and Italian doctrines; and that it is not appropriate for the medio de proporción 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 that the position of the combatants in the perfect stance and guard of the Italian doctrine, which we will frequently have to place them in, is chosen on a whim, we will adjust the demonstrations with science, art, and experience so that is recognized that the same order and method are used as in the examination of the propositions of Destreza, knowing before everything else what in all of my writings has been advised, demonstrating 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, in the Italian doctrine, the medio de proporción and the proporcionado, 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 proporción and the proporcionado in the Italian doctrine, as well as the requirements that have to be observed in order to position yourself 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 proporción 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; with which the radius of the outermost circle is five feet, and 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 10 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 $\frac{1}{4}$ 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.

Although it was not possible to show the entire bases of the cylinders in this diagram, due to the side view, they have been included, for more clarity, 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; with which 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 the 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, and its base, LOM, represents the inferior plane; and the base, NIP, represents the superior plane; and 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, that is divided into eight equal parts, with four diameters, AB, CD, EF, GH, that cross at the center of the diagram at point O, and 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, and 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, and 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, and 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, and the one represented by OH, is the right collateral of the back. The correspondence these planes have with each other is that, keeping the names of the verticals, the ones that are 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 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 it will be the tip of the left foot that is 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 so that they're standing over the right angle, which is the perfect posture for the feet to have; and, 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; and, 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; and, 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, close to 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, or between the weapons) 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 so that the quillons are 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; with which its length covers the entire side 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; and, 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 opponents in a stance crouched down from their natural height or stature by the amount of approximately one foot and having their left legs and thighs forming an angle at the back of the knee with the right extended, as shown in Figure 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 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 with 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; into which position the combatants go 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; with which 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 which it occurs that 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 bodies 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; and the other combatant also must advance one half foot, moving his point of touch from point a to point i, where it will be on

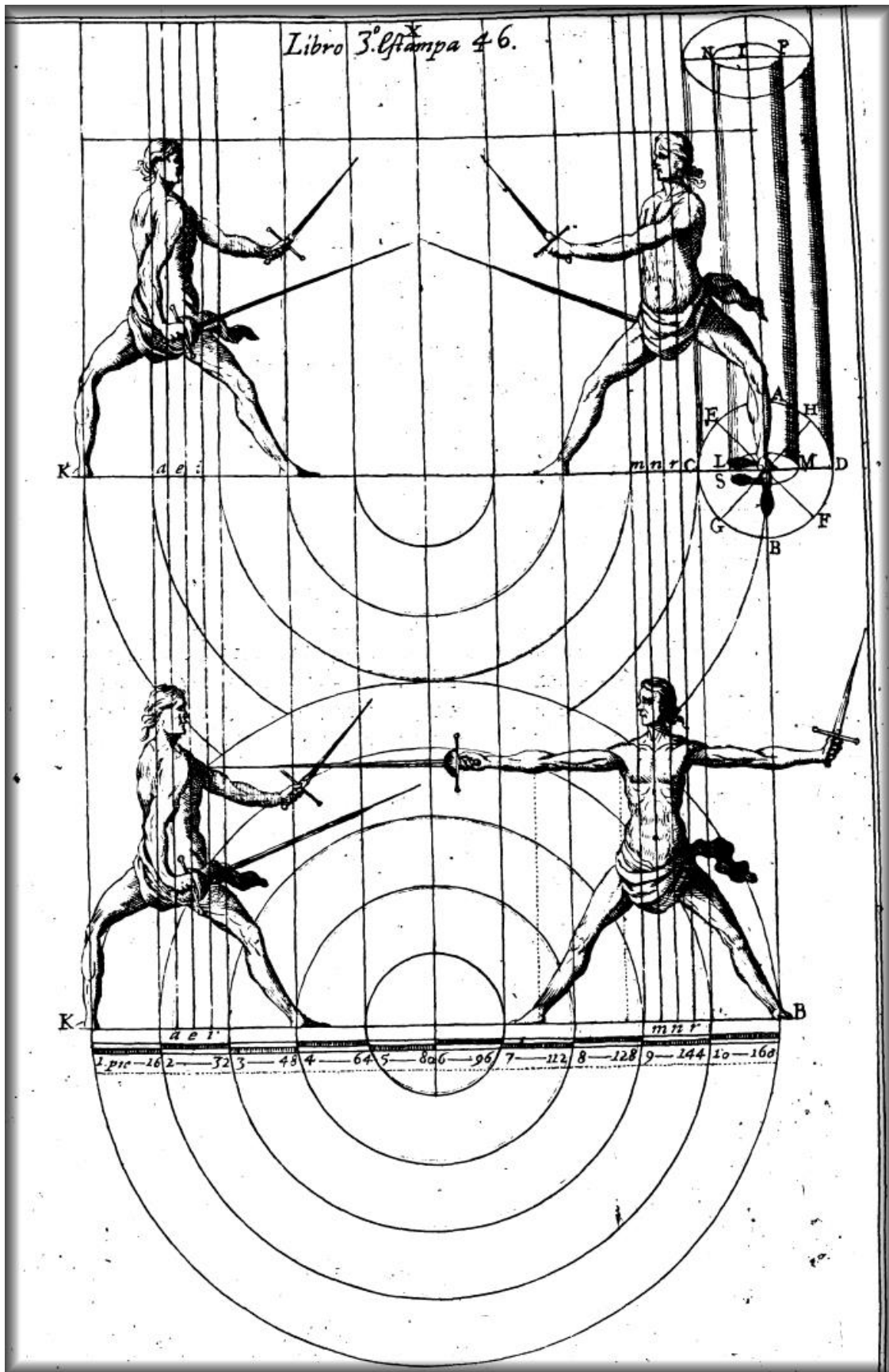
the chest; and the perpendicular lines through points m and i are three-and-one-quarter feet from the center of the diagram, with which the shortest distance between the combatants is six-and-one-half feet; as anyone can recognize from the figures that are present in the diagram, each of the combatants 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, and the first to take advantage of occupying it without the other preventing it will achieve victory.

To achieve this, we always consider the left feet of the combatants to be found firm at a distance of ten geometric feet from the center of the heel of one to the other; and thus, the distance that is found between the bodies is the true medio de proporcion that has to be chosen by anyone who strives to be able to move to the proporcionado with the composure, strength and speed that he is able to enjoy in the perfection that 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; and, assuming 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 the 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; with which 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 the shoulder; and there will be, as there are, six geometric feet from this shoulder to the point of the sword, and this will be found to be sufficient reach for a point of touch on the opponent's chest, from which it follows that this is the true medio proporcionado which, in the precepts of the Italian doctrine, is required for this type of thrusting technique that they use; and the distance that 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 that is 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, airy and 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 make it as close to normal as possible following the precepts of science, and to provide both medios, or distances, with enough strength and capability to propel yourself forward, and to the side, as well as to resist the drives and assaults of the opponent without awkwardness, or falling backward, or forward, or to one or the other side, in awkward postures with little or no suitability for Destreza, such as has been observed in the practice of the doctrines of foreign nations.

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 defense of 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, as well the most suitable *medios de proporcion* and *proporcionados*, that the reason of this science has manifested for the security of life.

So that the student does not ignore any 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; and, 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.

We now begin with the exercises that pertain to the first guard, which we assume that the student has positioned himself in on the lower plane, 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, so that he may make use of it, and of the other lines that are shown in the construction of Figure 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 that 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, which are 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.

Draw another circle with a radius of one foot, so that it doesn't encumber the diagram, 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 that is given along the 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 step that is given along the line H-5, retreating, is called a backward step.

The step that is given along the line H-2 is called a transverse step to the right.

The step that is given along the line H-8 is called a transverse step to the left.

The step that is given along the line H-3 is called a lateral step to the right.

The step that is given along the line H-7 is called a lateral step the left.

The steps that are given along the line H-4, and line H-6, are called lateral and backward 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 and 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 airy posture than any other; 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 and the same divisions are shown in both the plan view and the side view with a perpendicular line falling from each of the points in the side view to its corresponding point on the inferior plane in the plan view, with the same letters, as you can clearly see.

Because the exercises for all of 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.

Be advised that, 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; with the instructor considered to be positioned with his left foot at point A and his right foot at point D, and the student is now positioned with his left foot at point S and his right foot at point P with a distance of three geometric feet between the center, or heel, of one foot to the other; and his 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 and, 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; with which the student will end up perfectly in his stance and guard just as he was before having made the movement; and 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 and, 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; and 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, and this will be done with either a single step or in two consecutive half-foot steps; and having placed the right foot, the student will withdraw or back his left foot up from 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, and this is 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.

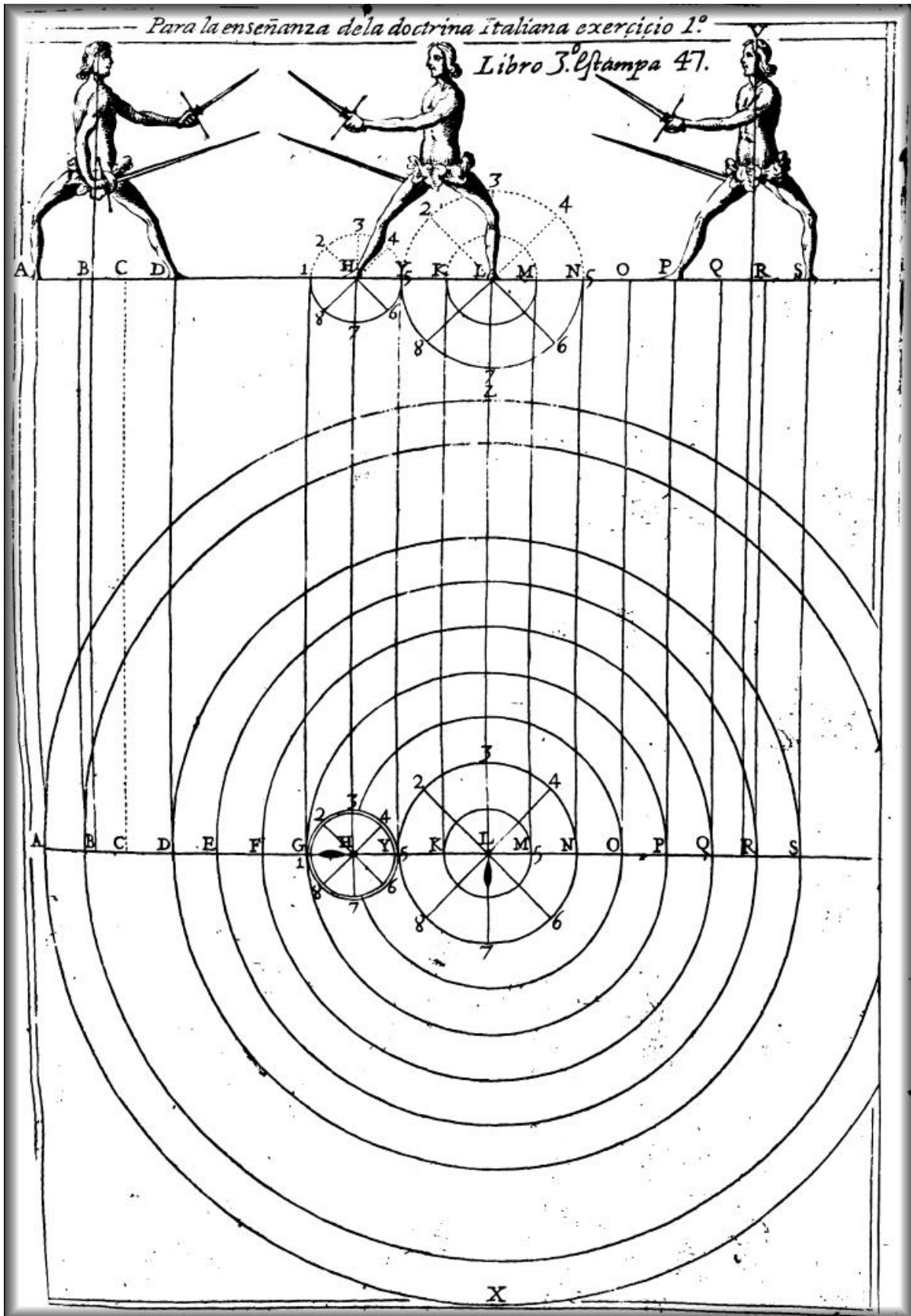
Once the student understands how these forward and backwards steps are practiced, he will be able to begin the other exercises, with the instructor demonstrating all of them so that the student can imitate them, adjusting the amounts by which they are given, until the student can perform them while making 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, they will obey his will in battle.

NOTICE

In the Spanish doctrine, because the body is in an upright and natural position and the centers of the left and right foot 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; with which 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, and 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, and 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, with the leg and thigh straight, it will be very difficult, so the student is permitted to walk by forming as obtuse an angle as possible with the back of the right knee; with which all of his steps will be relaxed and given with ease, as is verified by the bodies of the combatants, the right legs of which are not at all points straight; and 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 the steps given by his opponent along the circumference of the maximum orb.

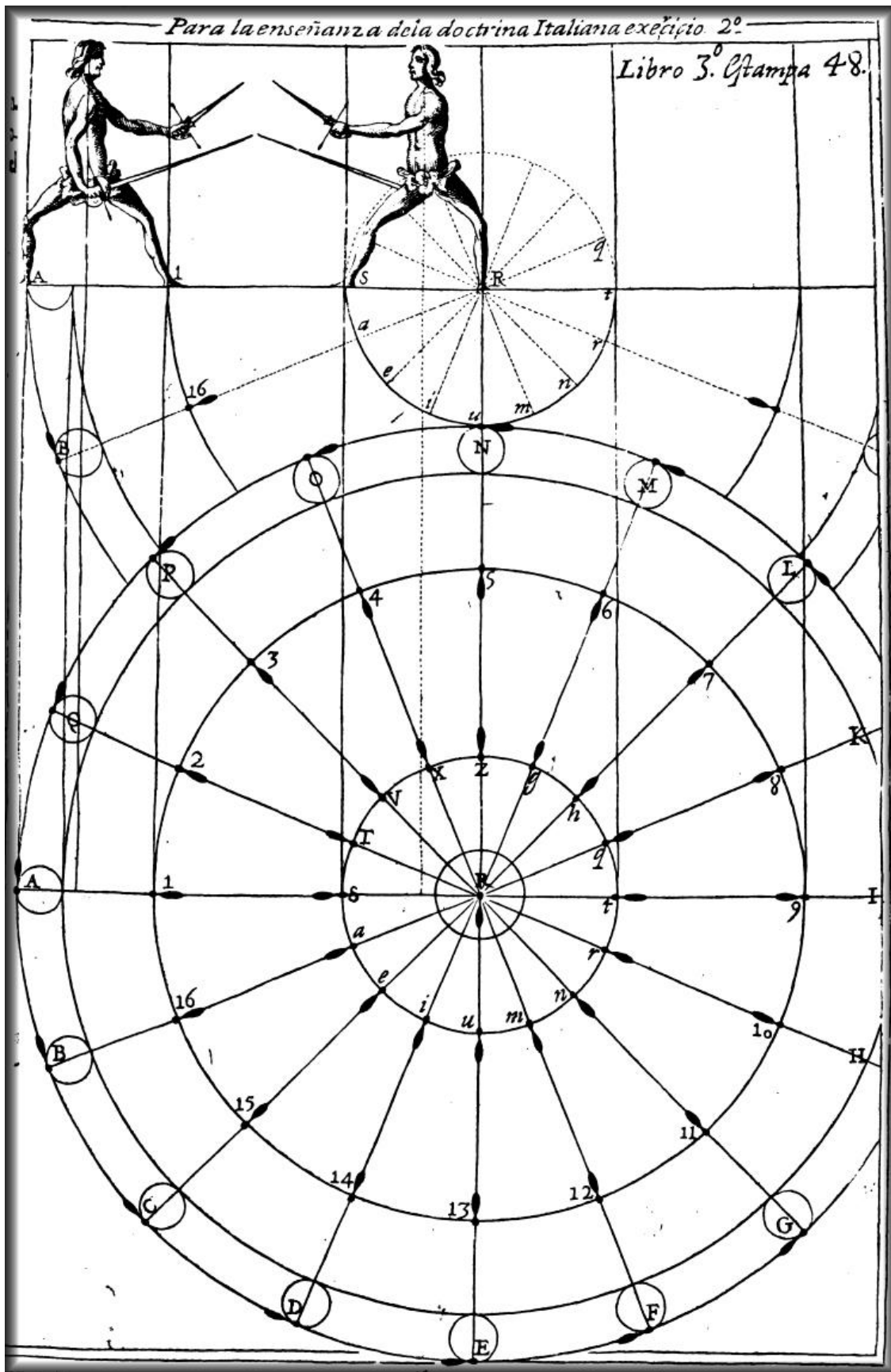
It is given that the circumference of circle ANIE, which represents the castle position, fortification, or jurisdiction of the medios de proporción, is divided by two diameters, AI and NE, and that the entire figure is divided by 16 radii, as depicted in diagram 48; and the student is positioned with the heel of his left foot on point R at the center of the diagram, and 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 in this way positioned over the right angle as depicted by the figure shown in the plan and side views of diagram 48, which also illustrate for better understanding the position the feet must be in in order 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; and, 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.

Assuming 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 then, 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 the tip of it from radius RE to radius RF, occupying this radius; and, 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, 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, with the student always striving 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, which represents how the student can maintain the right angle while turning in place over the center of his right foot in opposition to the steps of his opponent that are given along the circumference of the medios de proporción.

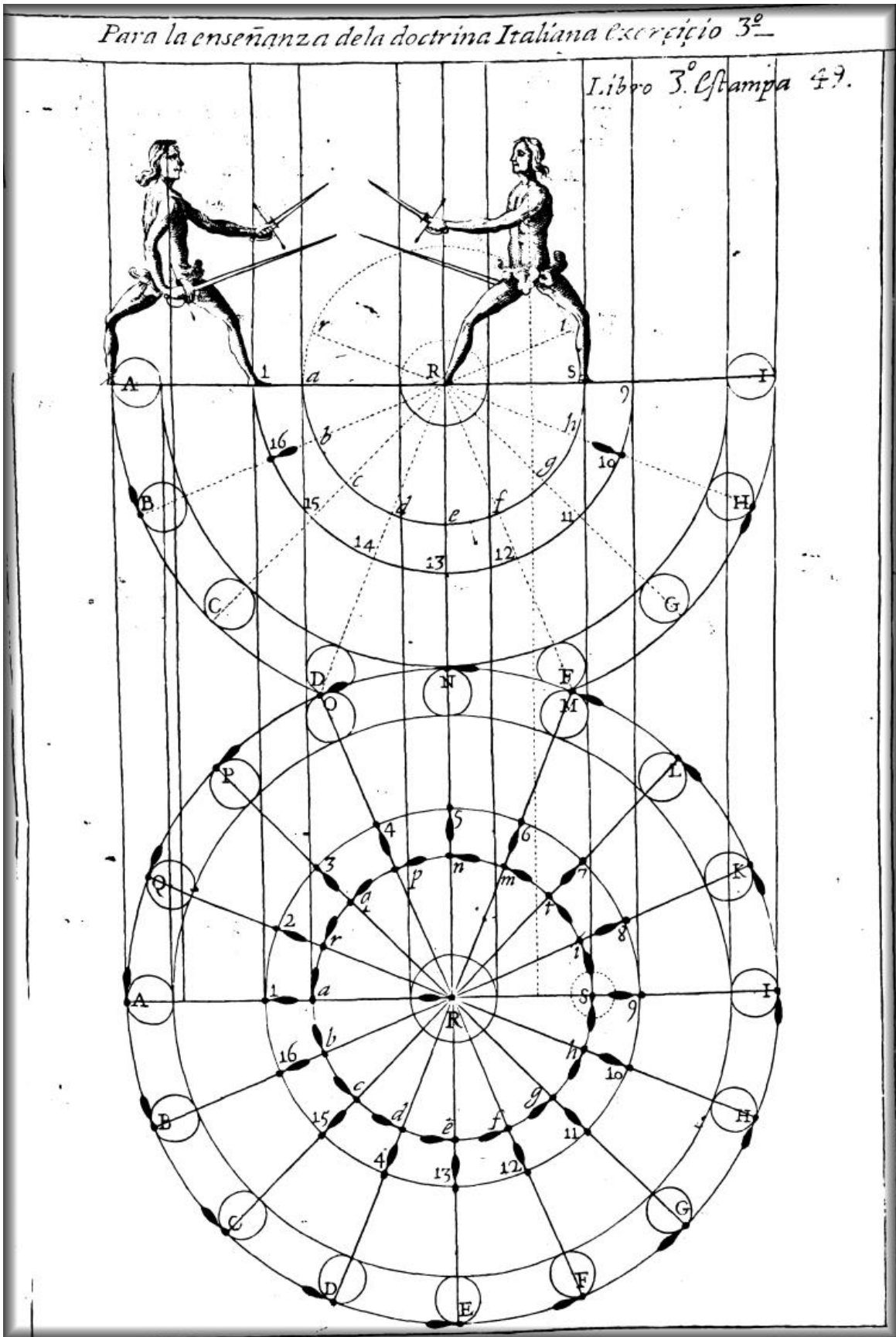
Given that circle ANIE is divided by two diameters, AI and NE, and the entire circle is divided by 16 radii, as shown in figure 49, and the student is positioned with the center of his right foot in the center of the figure at point R, with the length of his right foot over radius RA, and his left foot 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, such that, in this manner, he is positioned over the right angle.

Also assuming that the opponent, or instructor, is at the medio de proporción 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 and, 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.

Assuming 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, then the student must, 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, where it is found, to radius RB, where it must be found; and, at the same time, the student will pick up his left foot, carrying it along the circumference where it is found from point S to point i, where it ends up crossing the same diameter B, over which the right foot is placed, and so that, by having the same correspondence as at diameter AI, it also forms a right angle.

The Diestro will continue to oppose 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 also 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

By which the student is taught how, from his perfect stance and guard, he must practice in order to learn how to correctly shoot, or throw, the thrust according to the method and circumstances required by the Italian rules and precepts, without whose advice he will proceed blindly to the exercises of the wall, or breastplate, as well as all of the rest necessary to his perfection.

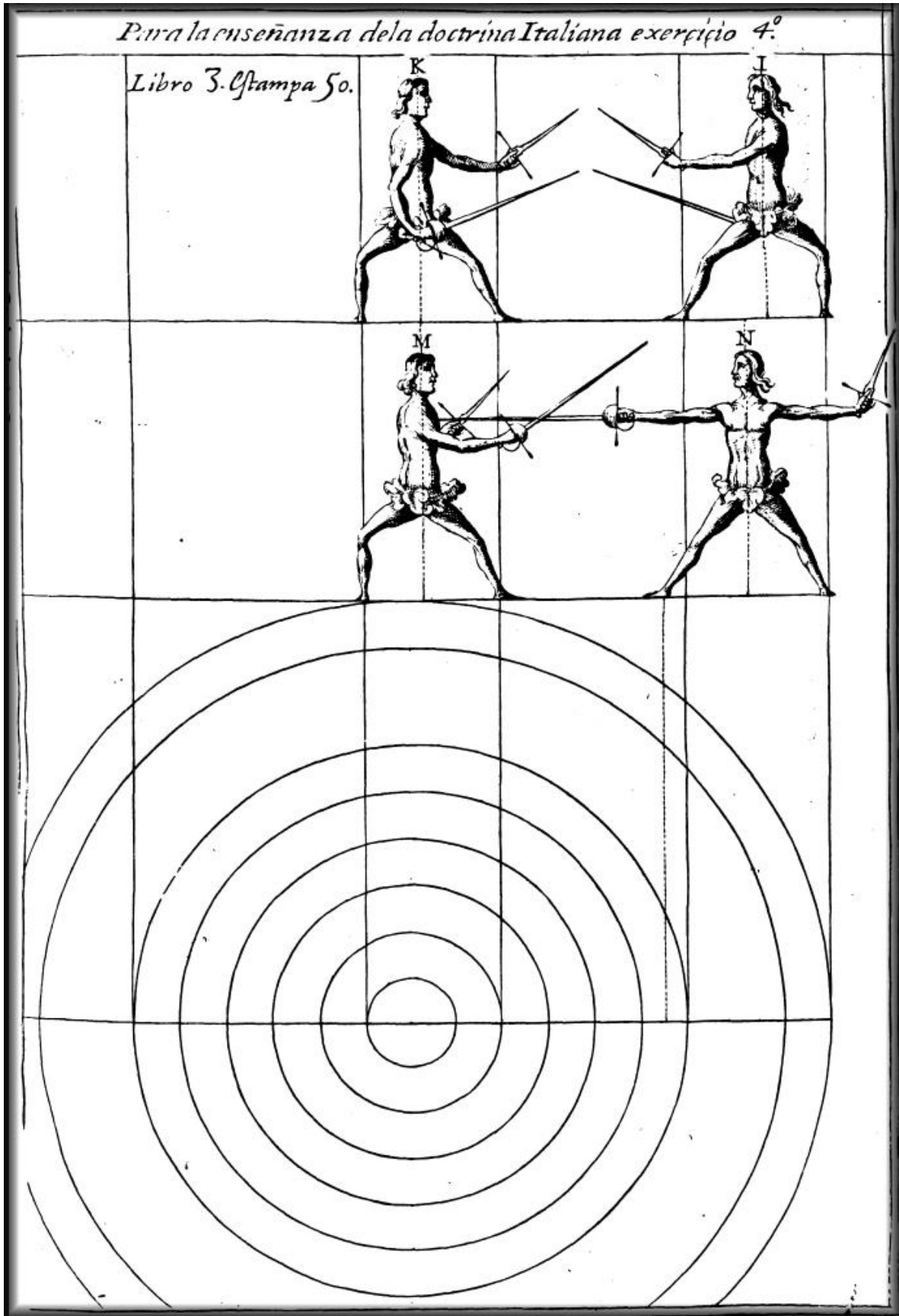
The student is firmly positioned in his perfect stance, and his weapons are well placed, with his dagger in its first guard, and without offering more than one point, which is determined and voluntarily given, as is depicted by the figure labeled I; the instructor has placed himself at the proportionate distance, and is positioned in the same guard as the student, as shown by the figure labeled K, in which position he offers between the two weapons a point between the diametric and right collateral; thus, with the student positioned in his perfect and 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 and, 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; and 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 distinction 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, with his dagger, which will be in front, he will make a mixed remiss and backwards movement, trapping the thrust of the sword between the two weapons as shown by the figure labeled M, so that he takes the direction by the shortest path and without impediment and, having taken the student's sword, the instructor will see if the student is looking directly at the point where he directed his wound, as well as if the student's body, arm, sword, dagger, legs and feet are working their actions with perfection, and if the student ends up well positioned with his body profiled behind the arm, and the arm behind the sword; and the instructor will correct any mistakes the student makes.

Also, from this position that the bodies are in, the instructor will tell the student to quickly return his body from the vertical plane and profile that he is found in, having fired his shot, restoring it to the squared stance that it was in before the thrust, and presenting the diametric plane of his chest; and, 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; and the student will coordinate these actions in such a way that they are done at the same time, without one being before the other; and the student will end 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; and when he is told to shoot, he will fire another shot, or thrust, according to the same circumstances and requirements as for the first; and 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 the thrust and recovery of his stance; and, having fired the necessary shots, the instructor will tell the student to rest and then repeat the exercise; and 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, or forms, of throwing the shot of the thrust against the wall, or breastplate, and learn how to pass it 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, it is arranged that one of the students wields a dagger in his left hand in the manner discussed in the beginning, and 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 presents his chest forward and, with his feet positioned in his stance, he gathers his right arm behind his body and extends 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, ending up in the first guard, which is called open scissors, leaving open a point along the inside part on the diametric of the chest, as shown by the figure labeled O in diagram 51.

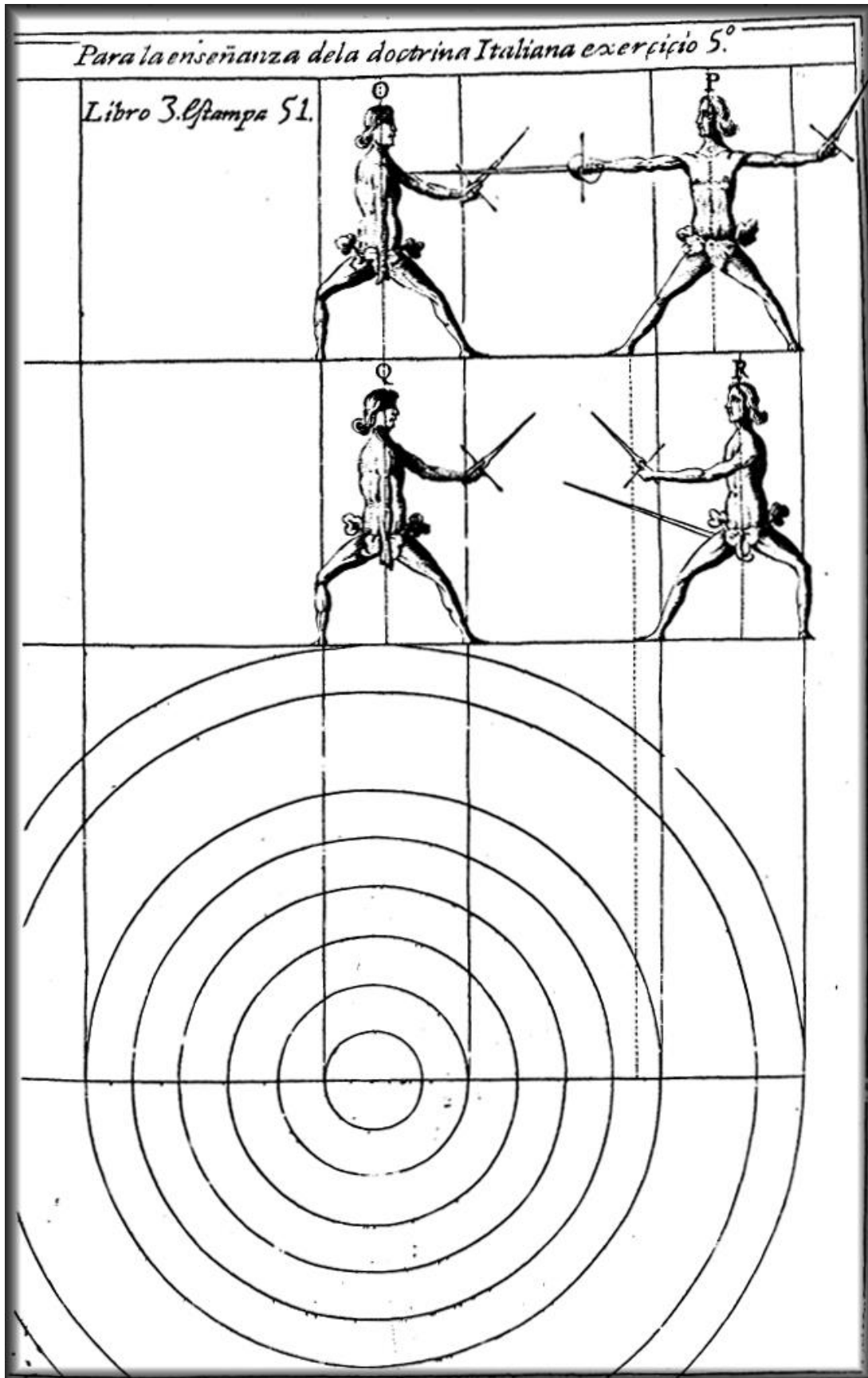
For the exercise of learning to thrust, the other student will take up a sword and dagger and wield them as has been explained, with his body positioned correctly and his left foot placed at the medio de proporcion; from this position, he will extend his right foot along the common diameter line until the center of his right heel is three and one half feet from the left, and his body is equally over both feet, and his arms will be aligned with the horizontal plane in such a manner that they form a right angle with his sides, and making with point of his sword an accurate touch 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 this form: 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 that is 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; and 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, and 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, delineated, as when he takes the measure, or reach; all of this is executed as was explained in the previous exercise and, so as to not duplicate, or say the same thing many times, those circumstances will not be repeated; and, 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 forward 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; and 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, and the student will end up contained in the right angle, as shown by the figure labeled with the letter C in diagram 52; and the instructor will trap the student's sword between his own weapons, as shown by the figure labeled with the letter D, and 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 and, 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, again be at the distance of the medio de proporcion, from where he will continue to fire another shot; and 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; and, having fired in the referred to manner five or six blows, they will go back again, retreating along the same line to the places they were in at the beginning of this exercise, which they will achieve with perfection by following what is shown by the figures in diagram 52 and what is explained below.

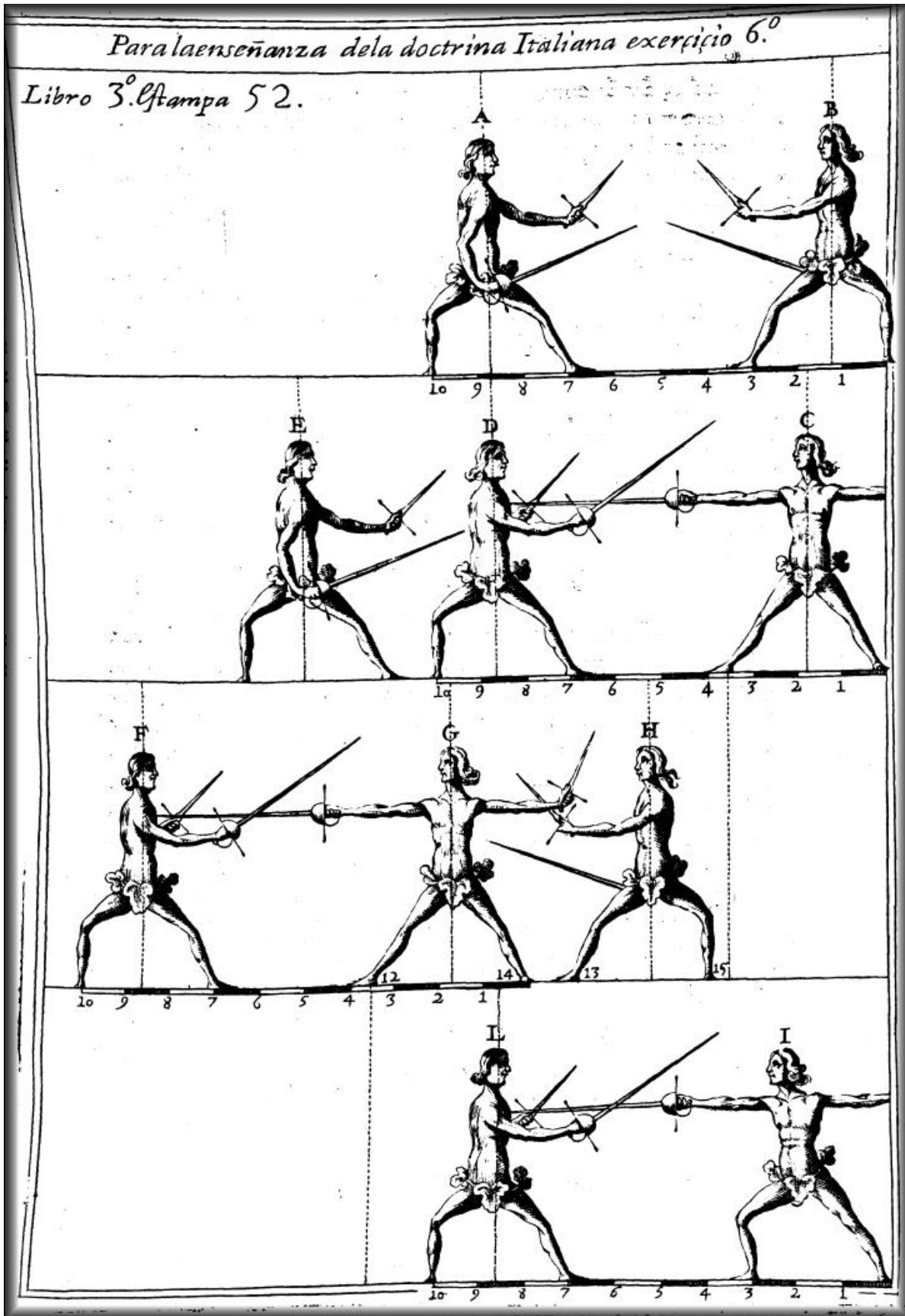
Assuming the instructor has retreated until he has arrived at the position indicated by figure F in diagram 52, and the student has fired his shot and has ended up profiled behind his arm and sword, as shown by the figure labeled with the letter G in diagram 52, then the student will immediately retreat 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, where his right foot is found, to point 13, where it must be found, without removing his arm and sword from their line and greatest reach, and afterwards he will pull back his left foot, withdrawing it also from point 14, where it is found, to point 15, where it must be found and, 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, with which 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 and, 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 and

tell the student to retreat to the medio de proporcion and recover his united and perfect stance and guard; and 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 labeled with the letter I in diagram 52, who shot at the instructor, whose position is represented by the figure labeled with the letter L in the same diagram; and 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 also to spring back, if necessary, withdrawing at once 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 gets used 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.

Given 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, positioned firm and immobile in his stance and guard, as depicted by the figure labeled with the letter A in diagram 53, and that 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 that the student is positioned in his guard and stance at the medio of common privation, and let that also be 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; and, upon arriving at the medio de proporcion, he will very precisely go to his best stance, girding himself in the most closed guard: and, very cautiously, he will 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, considering and noticing if it is sufficient for the student to resolve the shot of the thrust and cleanly retreat without the instructor responding in second tempo; and 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, uniting 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; and, immediately after the arm has given its full extension, the student will retreat, with his sword straight and defending his body, to the medio of common privation where he will end up having recovered his firm stance and guard, as shown by the figure labeled with the letter D in figure 53, and this is without taking into account 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, who will attend to firing his tempos, or shots, without breaking the distance appropriate to his greatest reach so that he can promptly retreat to the safety of his firm guard, from where 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; and this exercise will continue with the same order, providing it with moderate reason, until the student achieves perfect form and knows how to achieve it safely.

NOTICE

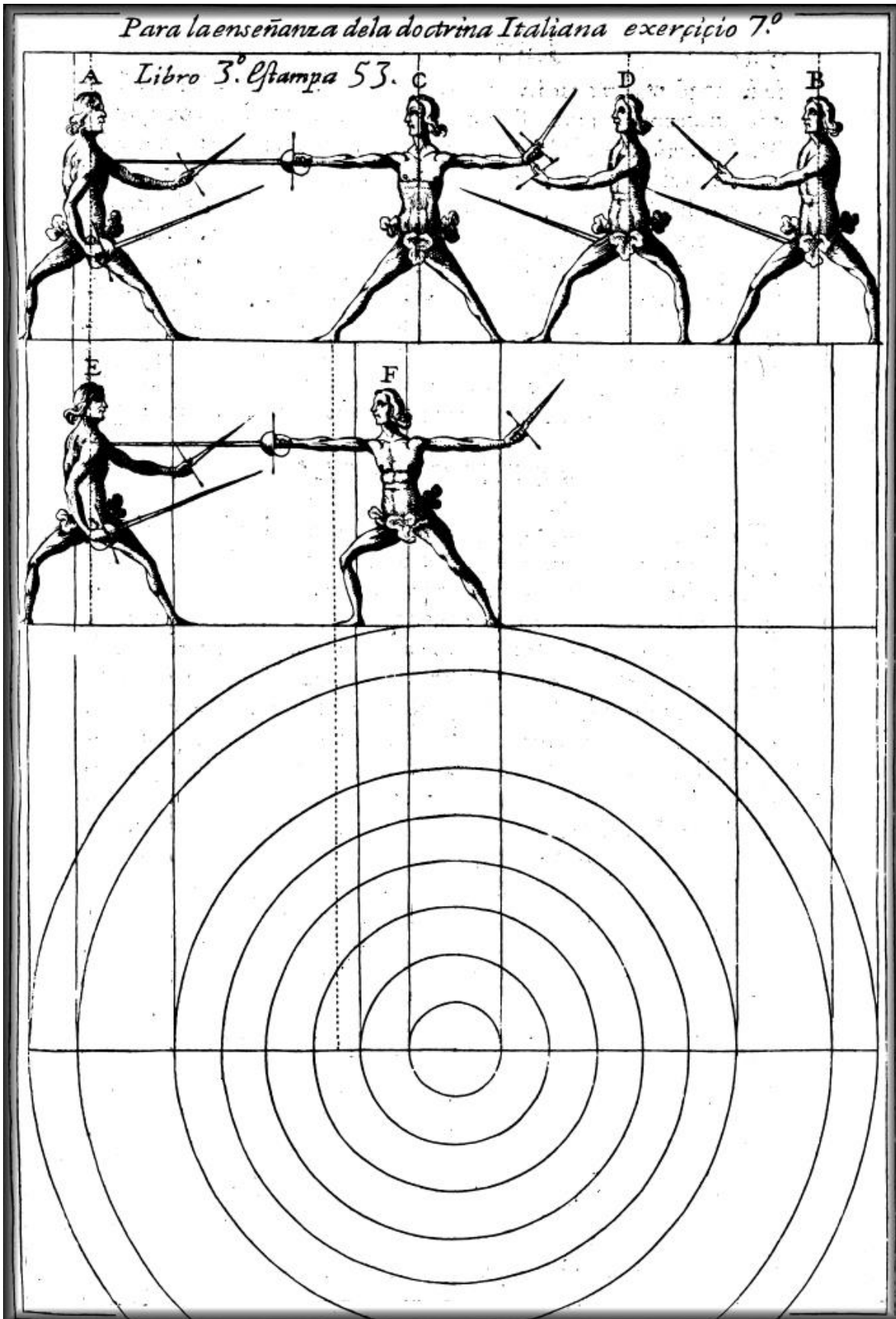
If the point voluntarily offered to the student by the instructor is deemed insufficient to throw the thrust, the student will seek another with art, be it with a deception of foot, or of hand, or of voice, or all together, threatening an attack to one side or the other, above or below the dagger so that, 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; and, if the student discovered was 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 the removal; and 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 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, who has fired at his opponent, whose 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 in battle of the time that is given to him, and so that, waiting with calm spirit, he is enabled and taught to shoot the thrust from his stance against an opponent that is marching and seeking the distance from which he can attack the student.

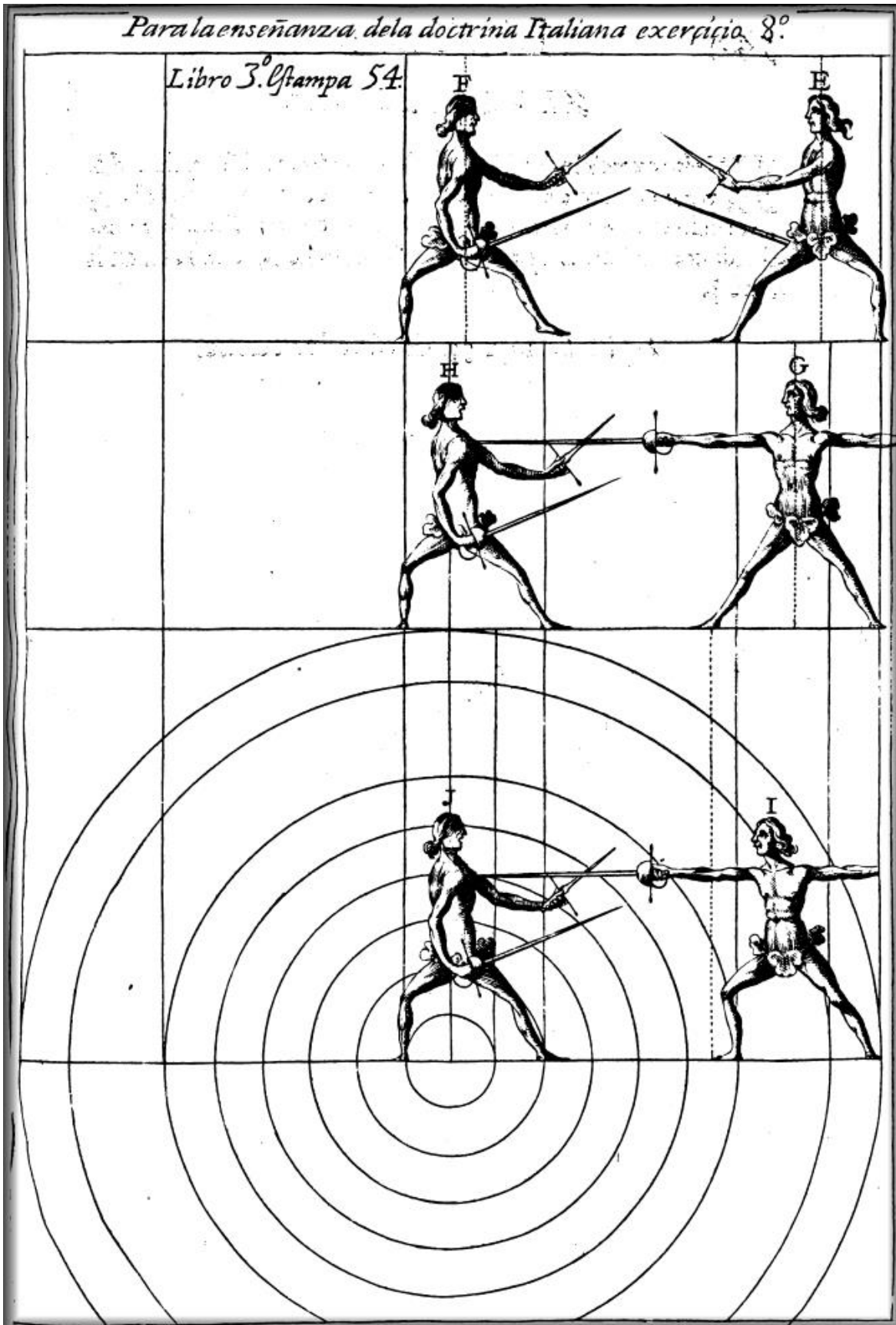
For this exercise, it is assumed the student is firm and well placed in his guard, from which he wishes to take advantage of the courageous action of waiting, deliberately offering only one point where his opponent is able to direct a wound, as shown by the figure labeled with the letter E in diagram 54.

It is also assumed 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 which the student will, with great skill, attention, and careful insight, watch and see when the instructor is close to reaching the medio de proporcion; and, 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, at the same time walking with his right foot, throwing the dagger back, and straightening the left leg, all of which is done with the quickness, freedom, composure and uniformity of movements that is required for this instantaneous throw of the Italian thrust; and 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; and 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 account, practicing in this exercise the good precepts of knowing how to recognize and take advantage of the final action, or movement, of the opponent electing the medio de proporcion and stepping to the distance of the proporcionado, with the student successfully firing a thrust and 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, who has fired his shot at the opponent, who 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 the student is enabled to, with courageous action, safely remove the thrust and shoot his own in second tempo, or second intention.

For this exercise, we again 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, and the instructor is positioned on the line of circumnavigation at the position depicted by the figure labeled with the letter I in diagram 55, and 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, wearing a breastplate and equipped with a sword that is one quarter, or one foot, lesser in length than the sword of the opponent that he is fighting against.

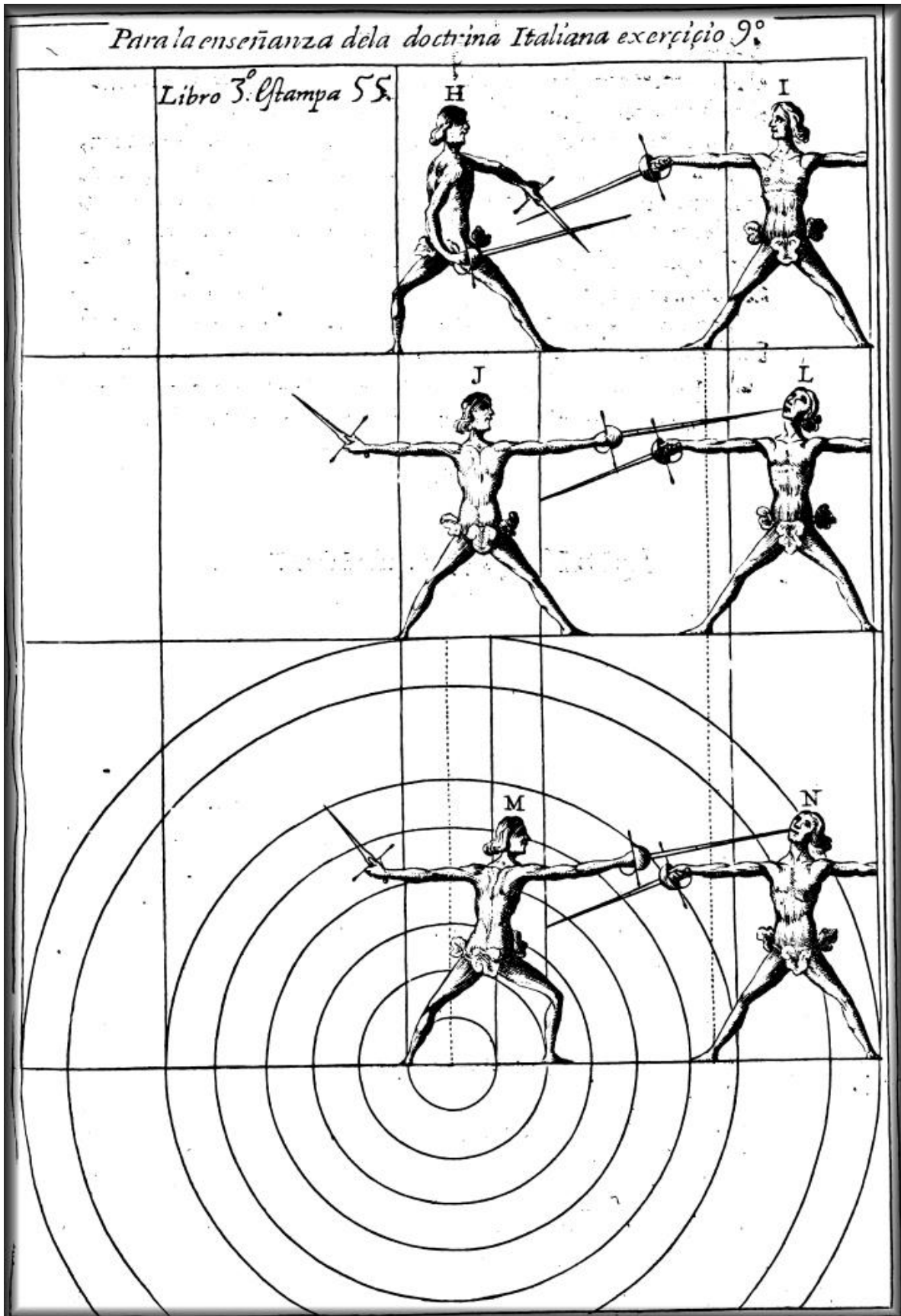
It is given that the instructor will, from his position at the medio of common privation, march directly toward the student by means of straight steps, seeking the distance from where his able to wound in first tempo; and, assuming he has arrived at the medio de proporcion, he recognizes the point voluntarily offered by the student; and, having recognized it, he will step to the medio proporcionado, making an attack by thrusting in first intention with the appropriate and necessary parts; and 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, and 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 L, which represents the Diestro, and figure M, which represents the instructor, in diagram 55; and the student will 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; this is because, 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, and will end up ready to continue firing in second intention; and thus the instructor will proceed, once again seeking the distance to shoot at the student in first intention, and this will be removed by the student with his dagger; and 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; and, in this order and manner of removing and shooting, the exercise will be continued until the student does it with perfection.

Be advised, 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; and the use of the short sword is so that the one who shoots in second intention does not harm the other with his response; and, with these precautions, they can courageously fire their shots in one and the other tempo with resolve.

Also be advised that this exercise must 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, who has shot at his opponent, whose position 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 the *Diestros* in opposition to the French and Italian doctrines without having found, until now, any demonstration that assures them of the certain safety of this 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); whose simple delusion 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; and with double weapons, diverse effects of those that have been seen up until now, because of not failing in handling the 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 only placing the *Diestros* in the position I will explain and positioning the body crouching, with the right collateral forward, their opponents have found themselves cut off and disadvantaged in any of the lines they wished 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.

And so that, with the clear lights of science, art, and experience, of which our Spanish doctrine consists, the bastard fog of ignorance is totally dispelled; 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, since I have achieved the joy of revealing it through diligent investigation of its causes, to not omit the introduction of its existence, so that it does not remain sepulchered in the caliginous caverns of oblivion; assured of its solidity, which I have examined many times in the crucible that dispels illusion, with varied experiences, contending in the theoretical and practical in infinite acts with men of other nations; therefore I will, in a brief volume, as much as I am with limited sufficiency able to in a short discussion, squeeze out the most substantial of that which I have discerned of this stance, naming it, so that it's known by its name, *Bella Española* because it follows all of the precepts and lacks nothing except in the position of the body; and 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, and agreed with the evidence prevalent in a doctrine 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 and that this stance, or method of positioning yourself, (the fountain from which everything flows), is the most precious and esteemed jewel that this science has discovered against foreign arrogance; and in 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 that involve a predicament where it is necessary to have extreme care; and, in the event that, by particular opinions, they would not confess to me the infallible reality of my demonstrated stance, it was not substantial enough for them 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, on this, reason is a strict judge and rules to its credit), I can assure you that, not ignoring the true knowledge of this doctrine, along with the favor of ordinary practice (which is the means to the consummation of what is professed), the aficionado will reach the summit 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; because, when the Diestro positions himself in it, it is miraculous and leaves useless any other doctrine; and so, for many reasons, we can say (about what is done by means of it) that it is miraculous Destreza; because while the propositions of those 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 when the occasion asks it. It is the one that 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; and, 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; it's greatness merits universal applause since the Diestro is led by means of it to the throne of greater superiority, embraced in the most transcendental silo of science; and I now demonstrate its reality and infallible certainty, moved only by the great 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, 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; and, 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 the wretchedness of worldly vanity nor 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; and I only hope (not for my brief credit, but for mercy, which I will place in the archive of gratitude) to have as reward for my exhausting work the applause of the scientists along with the benevolent admission of the dispassionate men in whom exists, at their core, virtue, prudence, courage, knowledge, and every single perfection; and, if there is any or some that, in the celsitude of this stance or in any of its rules, find something to impugn and they want to correct themselves, I

will satisfy the doubts that they have with reason and evidence, exposing myself in doing so to theoretical questioning 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 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; and 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; and the worst has been when (judging themselves mighty Briareos [*TN: a mythological many armed giant*]) they have wanted to flaunt their self-importance in the 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 indigestible confusion have not ceased, nor cease to entangle their imaginations; this has been the occurrence that has caused, and causes in their understanding, the great abundance of fantastical dreams that they have fomented.

If, to them, it seems necessary to position their body and sword in any of the positions used by foreign nations, particularly the French and Italians, in order 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 wicked 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; assuring them that, recognizing the negative effects of their methods, which they have experienced, they will confess (renouncing errors) that our rules are infallible, and clear, and must be crowned with the supreme, glorious, triumphant laurel; with their illusions dispelled, they announce it in veritable echoes, those who vainly dared to send into battle the broken substance of their burnished tenacity, which they recognize as failed, seeing that the maxims of our doctrine, quite different than those they have seen or devised until now, have prevailed. In short, they have our stance as prelude to the total ruin of that which they had until then made use of; with which 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; and so that, at any time, he can perfectly balance the theoretical part with the practical according to reason, and secure the port in the greatest storm, it is appropriate, by means of practice, to adjust the actions of the feet, body, arm and hands, making them obedient to that which understanding determines and wishes to be voluntarily done; for whose practice it is necessary 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 begin to 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, when he finds himself in contentious battle with swords, by himself, in the public arena, where it is appropriate or where he is obligated to attack his adversary, that it must be 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; and, in order for the Diestro's propositions to be safe and achieve their desired effects, it is necessary that, when he arrives at the chosen medio de proporcion, he walks with great clarity, sense, and circumspection, discovering the dangers in those

places where traps seem to have been set; and, 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; and it is very advisable to probe carefully before arriving at the specified distance for any of the medios proporcionados, because reaching such a medio poses the greatest risk and, for that reason, the Diestro must be wary of the shoals where he can be shipwrecked before reaching the port; do not rush in foolishly, because 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 you are in danger of losing your life, though fortune may acquit you; and, 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 the understanding of that which must be done and, informed, easily determine the technique of first intention to be executed; because, after having made a knowledgeable choice, clear resolution facilitates 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 of having 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; and, when the Diestro is not obliged, or willing, for some particular reason, to use the daring and courageous action of attacking, he uses 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 or, 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; and, since the Diestro must defend himself against his opponent's movements, and attack if appropriate, always taking advantage of the other's actions as pertains 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, noting the manner and over which part the opponent has chosen to place the weight of his body so that, in doing so, the Diestro knows the distance from which he 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, whether it is 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, which type of step must be given for it, the length, and with which foot, which line he must occupy on the ground, and of which type must be the angles that he is able to form, either physical or mathematical, in all three of the planes; thus, the Diestro will not ignore the precautions and cunning with which he must come to the point of his pretension. For these techniques of second intention must voluntarily determine and offer a single point so that the opponent cannot pretend another, and 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; and do not always offer the same one or the opponent will recognize the same technique a second time; mix it up so that the opponent walks in darkness and is confused about what he should do; because variation of the techniques will cause in the opponent admiration, novelty, and privation; and, for this, it is required that there is clarity in everything, because it is the soul of knowing how to work the propositions, it is perfection, and the ornate of this science, it supposes boldness, and ease, and even adds perfection; without it, every

technique is obvious; in summary, it is transcendental valor. 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 that none of them are lax, because 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. And, 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 destined center of his happiness, which is to execute a wound upon his adversary, and to defend against that which his opponent intends to give him; and whenever, in contentious practice, the Diestro's sword is above the other, there will 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; but, in transversality, do not lack subjection and always make it by leaning a half foot with the body in such a manner that the body forms a concave line with the horizontal; and, when the Diestro's sword is carried transverse and below, he does not put in much of the 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; and, when underneath, you do not have to make the lean with the body as when above, instead, you have to balance over the left foot in such a manner that the weight of the body falls closer to the heel of the mentioned left foot, which is the one that must support the body, and not the right, as seen in the first figure of diagram 56; and 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 previously advised, and his body with composure and calm authority because, in order to succeed, it is assumed the Diestro performs with art and courage; therefore, the seriousness and composure he has in this science will be majestic, and the Diestro will allow his actions to go cloaked in a transcendent and imperious sovereignty, marching with his body as one who walks along the street, not with haste, but with proper restraint, and satisfaction of that which must be done, without scandalizing the imagination with reckless doubts, nor displaying any fear, with intrepid spirit and calm courage, his limbs swift to obey and having prompt agility in the execution; and, in having chosen the medio de proporcion, if they carry the sword low, seeking to overcome the greater excellence, the Diestro will take advantage of leaning with his body, balancing himself to diminish the distance that the opponent takes, or wants to take, for the execution of some technique; and 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 previously crossed; and he will achieve the freeing of it, and the voiding of the 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 able, in the position where he ends up, to examine the body, arm, and sword of his adversary; and, having examined, be able to determine with clarity one of the four rules of Bella Española, which will be explained later, and he will execute the one he finds most appropriate and safe; because the adversary must be subject to precisely one of these rules; and, upon determining the technique to be executed, he will do so with the required promptness, as has so often been advised; and all of the advice that has been given, and any advice that will be given in the future, will not matter if the Diestro's heart is still in the execution of the techniques, because it will all be impotent if it is weakened by his 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 that it is very essential and

appropriate for the understanding of this doctrine, and is of much consideration to the defense of the aficionado; thus I give beginning to the rules, the beginning of them being to advise how you must position yourself 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; and, to satisfy the educated, whose support is the key to success, we will explain the rules and precepts that 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. Between Neapolitans, these precepts are precisely observed; between Sicilians and the French, they aren't as rigorously maintained; in order to have the body more comfortable and ready to move from place to place quickly and skillfully, they somewhat bend the right knee, forming an obtuse angle in the back of the knee; when they extend their right foot, the Italians and French also collocate their arms in their proper places according to their practice of their doctrines.

The right arm is not fully extended and is placed between the forward and rear lines with the elbow bent and the hand fingernails up, with the sword angled somewhat in the high line.

The left arm is also bent at the elbow enough to form an acute angle in it, 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 that are directed to the face or chest; and, for more clarity, and so the Diestro is capable of all that is mentioned, this is demonstrated by the figure that is 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 they are trying to wound, they attack in first intention, without worry that they can be wounded, by throwing themselves at a point they see open; for which they will keep their left foot fixed and march with the right foot until there is a distance of three feet between them, keeping the weight of the body perpendicular to the right foot and knee, which will form an angle with the back of the

knee, and they will end up profiled behind the arm and sword without any other precept protecting their life, relying on the brevity and quickness that they have acquired with long practice.

When, for some particular purpose, they intend to wound in second intention, they wait in the stance and guard that has been mentioned with the sword angled; and, if their opponent wants to attack, assaulting them with a thrust along the inside, or the outside, they try to parry and, 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 in order to position himself in the stance of Bella Española and follow its precepts.

In the Bella Española doctrine, and 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 colocation, 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 that 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 proporción as easily, nor as valiantly, as when you are upright, nor is it possible to pass to all of the medios proporcionados of one and the other jurisdiction without a lot of 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 in the eight atajos that were explained for each of the lines of the three principal pyramids; and so that this can be seen, the stance shall 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 a right, isosceles triangle, reduce this configuration to another one with more sides which, in geometry, is called a trapezoid; for which the Diestro bends his left knee in such a manner that it forms an angle with the back of the knee and, fixing the left foot in place and centering yourself 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 your feet (this distance isn't exact because the statures of men are not equal) and, from the point when the right foot is extending until after it has been extended, you will keep yourself over the 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; and there is not 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; with which you will be positioned in a crouch, and quickly able to immediately march to wherever is appropriate. Hold your body comfortably without placing your head in any extreme position, neither up or down, nor to one side or the other, so that your insightful vision is not obstructed in any way: this is the stance of Bella Española.

You shall 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, with the Diestro at points II-A, and the opponent at points LL-B, and they are positioned in the perfect stance of Bella Española, and their arms and swords are in the middle of all the lines, and they have them in the horizontal plane, presenting their right collateral planes forward and corresponding to the diameter line of the common orb, through which the primary vertical plane is imagined to pass.

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 shall 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; and, 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, in the same manner as in the doctrine of the atajos with the body upright, without altering any of their requirements here, in order to remove the direction of the opponent's sword, and so that the Diestro is able to pass 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 he finds to be safest; 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, with only the precaution of, against these raised postures, not lowering his arm from the axis of the right angle; instead, keeping his arm there, the Diestro will, bending his wrist, raise his sword to the obtuse angle required to be able to place atajo on the opponent's sword, as is shown by the sword labeled number 3 in diagram 56, cutting off 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; and, if the opponent changes position, the Diestro will change his atajos, which he can more easily do because he has to move less than his opponent.

If the opponent's sword is somewhat in the acute angle, declined from the right angle 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 shall, 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 cutting off 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; and, if the opponent changes position, the Diestro will change his atajo, which he will be able to do more easily because he has to 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; note that, in all of the postures the opponent can place his sword in away from the right angle and in the superior part, and 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; and, 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 manner that has been previously explained; with which he will impede the inferior and superior planes; and, following what has been explained, the Bella Española Diestro will always contain the opponent's sword outside of the Diestro's defensive planes, and he will always find himself able to keep himself defended, and be able to attack when it is 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 pass by means of them to the formation of the techniques that pertain to each one, leaving 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; because, 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; and the Diestro of Bella Española practices these atajos and techniques until he remembers how to work them in battle for his own defense, as well as in attacking his opponent, if it is necessary or appropriate to wound him.

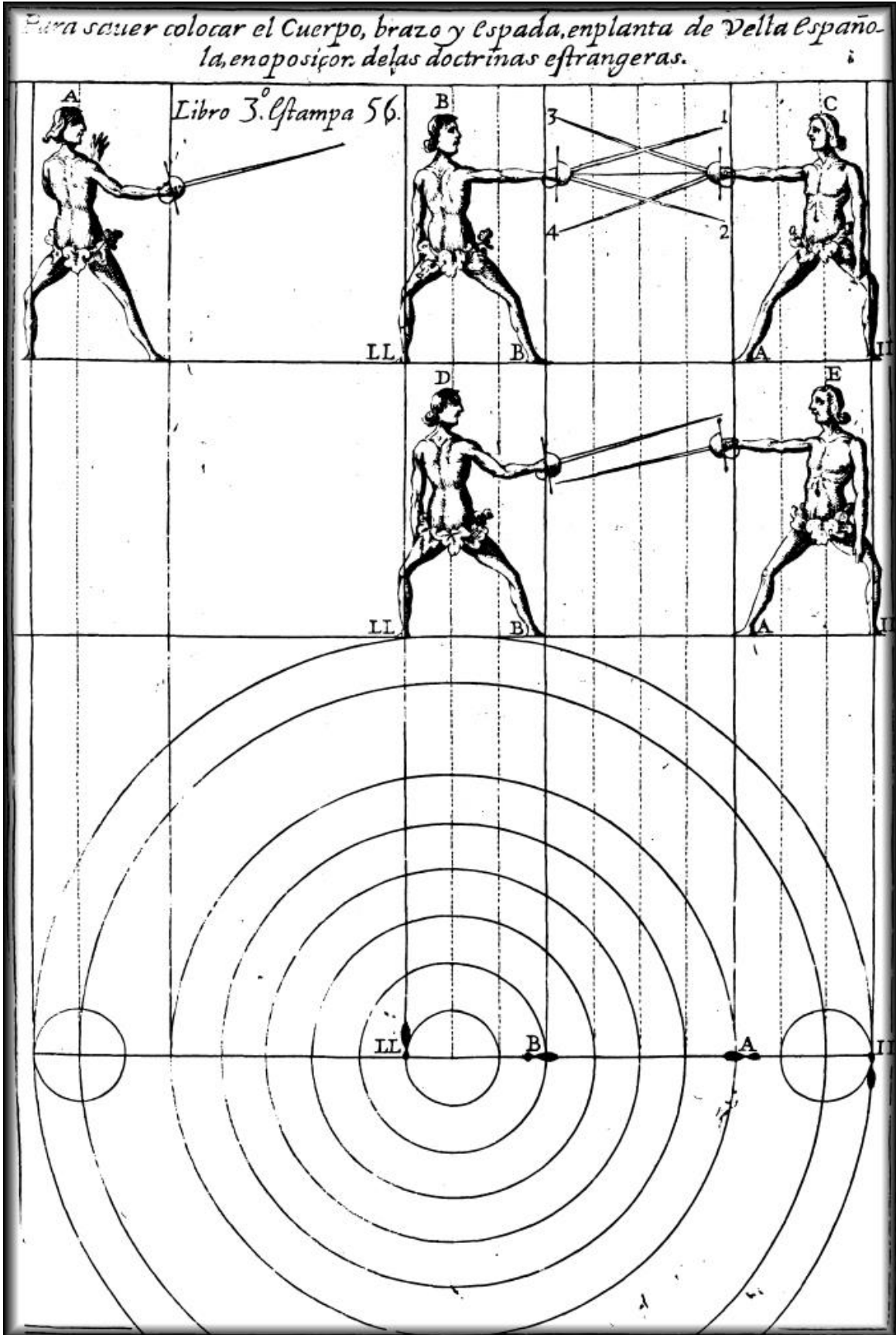
Regarding the methods of working with the sword free, which is called free fencing, which also exist in Destreza in addition to the atajos with communication between the swords, it is possible to do them crouched as well as with the body upright; it is therefore appropriate to explain to the Diestro 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; and, to make this more clear, we shall first explain to him how to place the sword; which will be shown by means of another figure in diagram 56, which has been labeled with the letter E; and later, for each of the propositions, figures will be placed in other diagrams showing the ways of putting in the sword to execute the wounds.

How to place the instrument that is the sword to bring it free.

After having placed himself in the stance of Bella Española, 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 line), formed the general technique of weak under the strong, taking great care not to place too much length under the opponent's sword; instead, very little, the amount that is sensible, which is easily achieved by bending the inside of the elbow a little, placing the point of the sword under the center of the opponent's guard (if the opponent has placed his arm having it 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, and there is 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; and, even if he tries, he will not achieve it because the greatest degrees of strength of his sword is over

the least degrees of that of the Diestro and, therefore, unable to apply any strength; and, because of this, he will need to remove the distance before choosing the medio, because afterwards it will be very difficult to try to apply atajo, make contact, or parry, and seeking the sword will be uncertain (except for our atajos from below) because a 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; and 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; which is almost always on the right collateral, or face, which are the points closest to the greatest reach of the right angle; and 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; or he will move in close and make a movement of conclusion in the manner described later; and so that he does not ignore that which he must do in positioning himself, and how the swords should end up when he has chosen the medio de proporcion, it is shown by the two figures in the following diagram, in which the figure labeled with the letter D is the one who is positioned in the stance of the French or Italian doctrine, and 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; or 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 leaning 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; from this position he will crouch down with his body, balancing himself over the 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 stance of Bella Española 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; and, in this position, he will march toward his opponent with ease and gracefulness, carrying the feet as do those who follow the Italian doctrine, during all of which the Diestro's sword will be in the lower plane and transverse to the opponent's sword until the Diestro reaches the perfect distance of the medio de proporcion, where 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 opposes the adversary's weak, and the quickness of the Diestro's point opposes the adversary's strong; by means of which it is not possible for the opponent to defend the superior part, the inferior part, and the latitude of the body with only his guard; 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 velocity of the point of the sword, he will make some small portions of a circle, which will serve as deceptions to confuse the opponent so that the adversary will not see where the Diestro's point is below, and the opponent will make uncertain parries without knowing where they should be placed; and the Diestro will take advantage of this moment to occupy that which 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.

Because it is assumed here that the wound must be by the outside part, and with sufficient point so that the sword enters, we advise the Diestro of Bella Española to, without the visual sense being deceived, anticipate how he will find the body, arm and sword of the enemy when he arrives at the medio de proporcion; and, when he makes the deceptions with the point, he will place his hand somewhat fingernails up to envelop with the greater degrees of strength of his sword, the lesser of the opponent's weak, and he will raise it to the obtuse angle, putting in his own 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; it is understood that if, when the Diestro's sword enters with the thrust to that of his enemy, if it is in a right angle, the Diestro will expel it with his upper quillon to his left line, not with an impetuous blow, because he

only has to deflect it an amount that is enough for the sword to enter to wound in the right angle, or so that it is somewhat obtuse, and in such a manner that, upon execution, the Diestro's upper quillon has to end up on the inside part of the opponent's sword with the opponent's sword over the Diestro's guard; note that when the sword begins its movements to execute the wound, the Diestro will have his left foot fixed and will give a transverse step with his right foot to the left, alongside the diameter line of the common orb, the distance of a half foot, more or less; in such a way that all of these movements of the body, and of the arm and sword are completed at the same time, and after they are executed, the Diestro will end up with his right knee bent and 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 is where the wound is given to the opponent by the outside part; and, after having executed it, 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 after having made the execution to the medio de proporcion, where he will return to end up positioned in the stance of Bella Española as he was at the beginning of the endeavor; if it is 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 Diestro of Bella Española 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, and 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; and it is understood that, in that position, it will be the same to subject, or divert, as to make a parry; and, 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, whereupon the Diestro will take advantage of the first prelude of movement the opponent makes for the parry and, by means of it, the Diestro will form from afar a reverse-half-cut, or a diagonal cut [*tajo*], that will be very rigorous and difficult for the opponent to remove because the Diestro will be crouched and, 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 stance of Bella Española, with which the wound will be very rigorous, and the body will once again be ready to wound.

If the Diestro does not want to use the techniques that consist of circular movements then he can, when the opponent places atajo on the sword, or parries it, try to use the semicircular movements by describing with the point of his sword a greater or lesser portion of a semicircle 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, making a very short march along the common diameter to do so, or by throwing his body a little farther over his right knee; and it is understood that this is if the Diestro's left foot remained fixed; however, if it has followed the right foot and stopped next to it, then the Diestro can make a curved or transverse step to his

left side when he directs the wound; and, having executed it, the Diestro will retreat to the remote extreme.

It is conceded to the Diestro that it is often necessary, having put in the sword 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, for the Diestro to very quickly return the balance of his body over his left foot to remove the distance and free the sword, placing the point beneath the opponents guard and then, without any delay, using only a motion of the wrist, the Diestro will describe with the point of his sword a semicircle beneath the opponent's arm, freeing the sword to the inside part to execute a thrust to the opponent's right collateral, or face, which will be accomplished by giving a step of increase with right foot along the diameter line while the left foot remains fixed.

Now we move on to the parry, once again assuming the Diestro has, from the Bella Española stance, directed his sword for a thrust as previously described, and the opponent, because he does not wish to be wounded when the Diestro executes his thrust, 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 which the Diestro will make a movement of decrease on the opponent's sword; and, 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; and 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 flank and head will be discovered where the Diestro will be able to safely execute a vertical cut [*tajo*], or reverse-half-cut to the opponent's right cheek, and it is possible (and has happened many times) that the opponent's sword will fall from his hand because of the rigor of the blow. Note that, 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; and, if for some reason, the Diestro does not want to work from afar, then he will move in close for a movement of conclusion, which is done according to the following explanation:

Once again, we assume the opponent is positioned in his stance and guard and the Diestro is in the Bella Española stance, and the Diestro has put his sword in from afar by means of a transverse step with his right foot without failing any of the requirements that have been previously explained; and, with it having been put in, the opponent, not wanting to be wounded, tries to parry or place atajo on the Diestro's sword; and the Diestro takes 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 way; and they are called: the vertical cut [*tajo*], 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 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 while, at the same time, forming a vertical cut; and, without ending the execution of the cut over the head, the Diestro will keep cutting until he reaches the ground; and, arriving there, he will

throw the sword backwards to the superior plane and finish with a reverse cut, leaving the point of his sword near the opponent's face; and 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; and, 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:

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 and, if the opponent parries, or places atajo, the Diestro will give a curved step while, at the same time that is given, turning his hand fingernails down until the point of his sword has direction to the lower right angle; and, having it, the Diestro will direct a thrust, recovering the hand; and, having executed it, the Diestro will throw his sword until he finishes with a reverse cut, and he will make a movement of conclusion; and 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 the movement of conclusion 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 that have been explained for the step, or any of the others; and, when the opponent makes his parry, or tries to place atajo along 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; and, 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, and in such a way as to avoid them; as if forming the letter "C" to the right, the Diestro will make a movement of conclusion, with which 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 referred to here can be executed by the Diestro from afar as well as in close as long as the opponent does not remove the distance before the chooses the medio de proporcion because, if it is removed, it also removes the opportunity; and, if it is removed, the Diestro can immediately recover it once again by means of steps of increase; and, if the opponent removes the distance again, the Diestro should not pursue if the dispute does not require 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, and 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 and firing, with the sword free, executed by the inside part.

PROPOSITION 3 PROBLEM

It is given 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, while 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, comports his body, arm and sword without perverting any of the requirements that have been previously mentioned; and, 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 while, at the same time, making 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; and 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 must be given from the inside and that there is an open point where the wound may be directed, however, the Diestro is advised to recognize the opening, and see the position the opponent's body, arm, and sword will be in upon arriving at the medio de proporcion; and, when the Diestro makes the small portions of a circle underneath, he will place his hand somewhat fingernails down so as to envelop with the greater degrees of strength of his own sword, the lesser degrees of the weak of the opponent's while, at the same time, putting 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; and 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, and that, 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.

Note that, at the same time the sword begins its movements for the execution of the wound, the Diestro's left foot will be fixed and, having his strength over 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, and with his body behind his arm and sword and protected by its shield, or guard, 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; and, if it is performed according to these requirements, it will be done in conformity with the art; and, after it

has been executed, the Diestro will promptly retreat to the medio de proporcion; and, if the right foot is quickly recovered, it will be performed with the perfection that is required of 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 doctrine with 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 extract what is appropriate, precise, and necessary, we must enter 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, and both from the inside.

The opponent placing atajo or parrying the Diestro's sword as it enters for the thrust always gives opportunity 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; and, 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, describing with the point of his sword, from under the adversary's arm, a semicircle, or greater or lesser portion of a circle, freeing the sword to the opponent's outside part and executing a thrust to the shoulder or face, making for this a short march along the same common diameter, or throwing his body a little farther over the right knee; this is understood to be if the Diestro's left foot has remain fixed; because, if it has followed the right foot and stopped next to it, then the step has to be transverse and to the Diestro's left side when he directs the wound; and having executed, the Diestro will retreat to the remote extreme.

Also, it is conceded to the Diestro that it is often necessary, having put in the sword 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, for the Diestro to very quickly return the balance of his body over his left foot to remove the distance and free the sword, placing the point beneath the opponents guard and then, without any delay, using only a motion of the wrist, the Diestro will describe with the point of his sword a semicircle beneath the opponent's arm, freeing the sword to the outside part to execute a thrust to the opponent's right collateral, or face, which will be accomplished by giving a step of increase with 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; for which it is appropriate for the Diestro to, when the opponent makes the parry, protect his body behind his arm and sword while having his left foot in the air and ready to move, passing under the angles that are formed by the crossing and intersection of the swords, giving a curved step to arrive at the adversary's infinite line; and, at the same time, without there being any distinction, the Diestro will form a reverse diagonal cut, directing it to the opponent's right cheek; and, if he does not want to from 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; and it is understood that these three actions, which are 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; and, at the end of the technique, the Diestro will end up in the equality of equal aspects with his left shoulder next to the opponent's right shoulder.

Also, it is reflexive for the opponent to, when he makes the parry, combine the remiss movement with the violent, 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; which the Diestro will instantaneously oppose with a sagittal thrust, straightening his sword from the obtuse angle the opponent has carried it to, until the Diestro leaves it, falling with a thrust to the chest, thereby opposing the natural movement to the violent; and 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; and it being done, the Diestro will pull the sword, drawing it out with a backwards movement through the inferior plane until it returns 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 there will not be in the execution of this rule, nor in the first rule, the opponent's sword ending up between the Diestro's upper quillon and sword, and over the Diestro's guard; however, the Diestro will have better opportunity 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, and with any direct attack [*acometimiento*] the Diestro makes, the opponent will be obliged to reduce himself to the longest posture, which is the right angle; and, 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 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, and the Diestro 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 in Diagram 57 by the figure labeled with the letter C, 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 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; and it is assumed 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 while, at the time, making some quick and brief movements with his body, both of which serve as deceptions, as if the Diestro wants to attack, so that the opponent is placed in doubt as to when he will be attacked, as well as to where he must bolster his defense; and 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 must 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 recognize the opening and see the position the opponent's body will be in, and that the opponent's sword will be somewhat acute as the Diestro arrives at the medio de proporcion; and, when the Diestro 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, he will, doing it without hesitation, direct a thrust to the right vertical above the opponent's sword, subjecting it as he wounds, and giving for it a transverse step with his right foot to the left side a distance of a little more than one-half foot, and 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 the outside part during its travel and, 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 47, 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.

The Diestro is also permitted by the art to remain in place, having wounded with the quarter circle, for as long as the opponent's body remains in the place where he was taken by the execution of the wound; and, 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, with his left hand, very quickly grab the opponent's sword from underneath and carry 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 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 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 of 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 to shift the weight of his body over his left leg and free his instrument and then, immediately after, he must throw himself, marching over his right knee, while, at the same time, throwing a direct attack [acometimiento] to the opponent's left eye, 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, or half cut, from afar, or 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 opportunity.

The second consideration is if, when the Diestro directed his sword for the quarter circle thrust, giving a step with the right foot, the left foot followed and was set down behind the right foot, and the opponent has defeated the execution by means of a parry, then the Diestro must turn above the opponent's sword, making a movement of decrease on it, graduating his own sword well, and immediately give another transverse step with his right foot to his left side while, at the same time throwing a diagonal line to the opponent's left eye, making use of the almost equilateral triangle for this; with which he safely obliges the opponent to make a parry; the cost, if the opponent does not do it, is 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, by means of a curved step with his left foot, move to the opponent's back, forming a reverse diagonal and making a movement of conclusion by the outside part on the opponent's guard, or grabbing the opponent by the scruff of the neck and throwing him to the ground on his back, and the Diestro can do any of these 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, and that the opponent is where the figure labeled with the letter E is depicted in Diagram 57, and 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 E is depicted in Diagram 57, and 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, and the Diestro is assumed to be where the figure labeled with the number 4 is shown in Diagram 57, from where he will also march directly toward his opponent, well situated with his orderly stance and guard; and, 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, both of which serve as deceptions, as if the Diestro wished to attack, to manipulate the opponent and place him in doubt of knowing where he will be attacked or where he needs to bolster his defense; and 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 must be between the right collateral and the diametric of the chest, taking the sword by the outside, however, the Diestro must recognize the opening and see the position of the opponent's body and that the sword will be somewhat in the acute angle and in the opponent's left line when the Diestro arrives at the medio de proporcion; and, when the Diestro 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, he will do it without any hesitation, directing a thrust between the right collateral and the diametric of the chest above the opponent's sword and while subjecting it; for the 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 flank or chest; and the tip of the Diestro's right foot will be directed to the point where the wound will be directed with the Diestro ending up after the execution 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, so 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, which depicts the opponent being wounded by the figure labeled with the letter E.

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); and, 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 has to defeat, or catch this thrust during its travel, or execution; for which we also assume that the opponent has, because of how quick he is, or because of 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), and move backwards with his body and sword to shift the weight of his body over his left foot, freeing his instrument and, immediately afterwards, marching

with his right foot and throwing himself over his right knee, attacking [*acometiendo*] 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 that, 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, to give a curved step to his left side with his left foot, which will be in the air, like the one that was given to pass from the medio de proporcion to the proporcional; with which the Diestro will discover the entire jurisdiction of the opponent's arm and will be able to wound him above it with a thrust, giving for it a transverse step with his right foot, which the left foot must also follow; and, having executed the wound, the Diestro will retreat to the remote extreme, maintaining throughout all of the requirements that were 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, but to work up close and make a movement of conclusion, then it is appropriate, when the opponent moves to parry the thrust and before he completes the action, for the Diestro to try to put in his left foot and make a 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; and, if he is not quick enough, then, since his sword is above, he will be able to make use of a direct attack to the face [*acometimientto perfecto*] according to all of the requirements specified for the last technique pertaining to the fourth atajo placed from the outside and above, gaining degrees to the profile of the body.

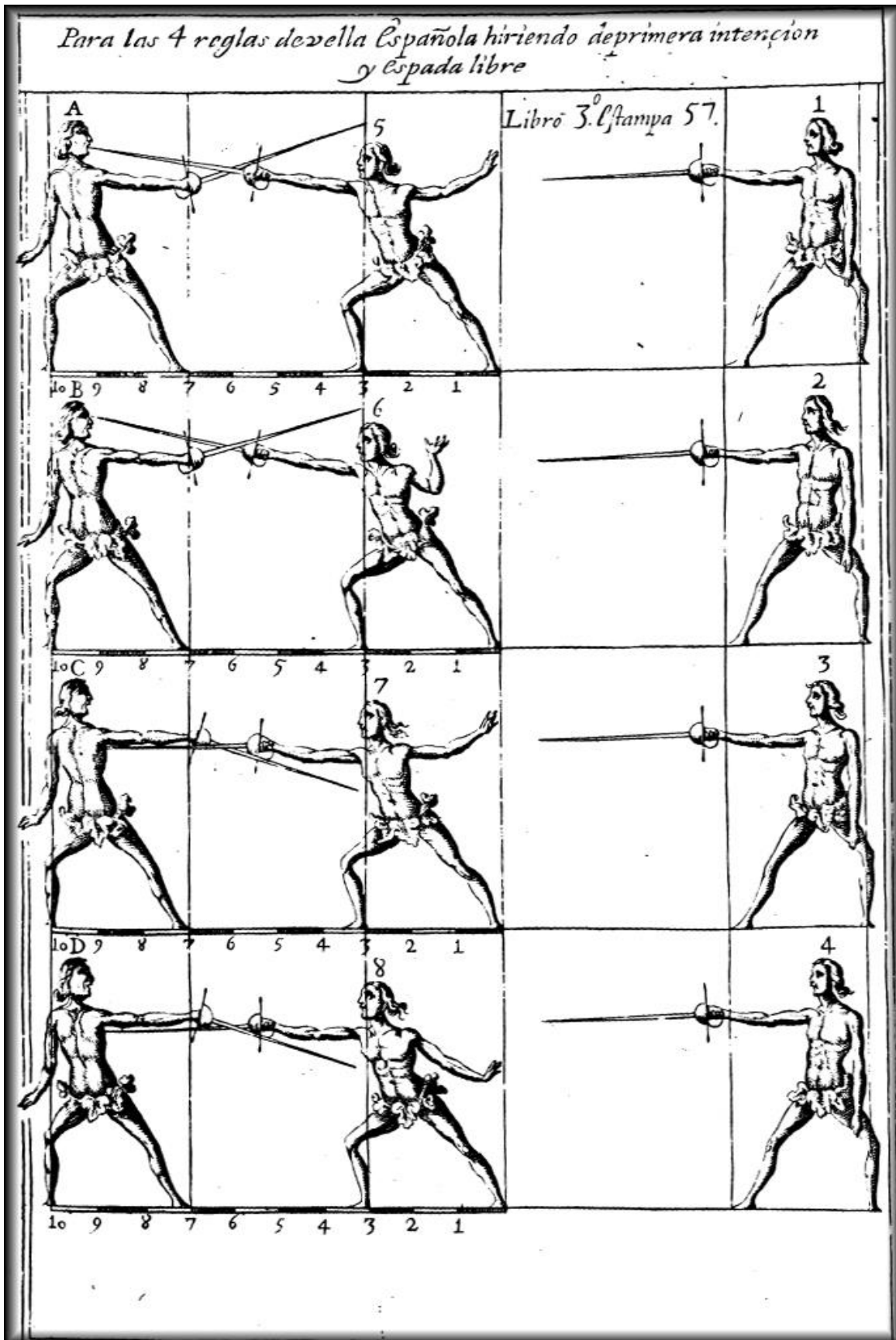
Let us now come (albeit it in passing) to the contentiousness of these four rules of first intention and the sword free, which have been detailed and demonstrated in the diagram that follows at the end of this explanation; let us assume that, when the Diestro chooses the medio de proporcion to work any 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 disposition to be wounded by the Diestro; whereupon the Diestro is advised that, if the opponent's sword is set aside to any part, then the Diestro 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 somewhat fingernails down, 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 that are found between the opponent's right collateral and diametric, without losing subjection of the adversary's sword throughout all of this; or, when the trap is made and the arm is curved, the Diestro should know by touch that the enemy's sword is not missing so that he can safely throw the direct attack [*acometimientto*] to the opponent's face; with which the opponent is forced to make a parry, and the swords will move

above the Diestro's head, and to the jurisdiction of his left hand, and the Diestro will combine this with a movement of conclusion, which will be finished off with a punching thrust, or full circle thrust.

Finally, for these four rules of *Bella Española* worked in first intention, the aficionado is advised that, for obvious reasons, whenever he is to 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, the sword being composed of two edges and two planes; and the plane that touches the inside part pertains to the general technique of Narrowing [Estrechar]; the plane of 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; and the four rules that we have referred to in *Bella Española* correspond to the four points that have been described; which the Diestro must observe and adopt 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 to arrive in close; because 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; and so, for the endeavors to be undertaken, let the Diestro likewise know the strength of his courage and combine it with the skill that he has acquired and, with great subtlety test the opponent's ford and, at the time of the endeavor, measure his depth, weighing the opponent's current against his own so that, with this, he will always perform without hesitation that which must be done; uncertainty in the execution is an obvious mistake because actions that are taken in doubt are dangerous and, for this reason, more likely to fail. Working this way, the aficionado carries satisfactory resolve and imagination, without uncertainty or doubt about that which he must do; because the 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 it lacks clear understanding of this science and art, will produce unhappy results; an endeavor that is not fully conceived cannot be good if it is already condemned by confused doubt in a chaos of perplexities; so that our aficionado does not rush into such a noxious abyss before he is able to execute these rules of *Bella Española* in second intention with total freedom, promptness and certainty, we shall begin their instruction following a demonstration of these four rules, which shows how the Diestro's body must end up 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; and knowing how to wound in Destreza by various methods is even more gratifying, because its principal and noble purpose is the natural defense; and its various paths for wounding the one found in opposition, and for defending yourself, must be held in grand estimation; and this is not just by one direction, but by many diverse, and they are worked with such measure and skill that it causes admiration; and its aficionados are of such opposite temperament and tastes that some will be more inclined to wound in first intention than in second, and others more in second than in first; and each executes that which he is more fond of with more air and 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 of all, 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 initiated by the opponent, and the Diestro wants to wait; the second is when the opponent wants to transfer the same medio proporcionado that is chosen by the Diestro; the third is because the opponent remedies, or makes a parry, or 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 opportunity; just as not everything is to be given to him; instead, he must be offered a particular point he is looking for as a target to wound, and to which there seems to be no impediment; and he has to put the sword in a line that allows the opponent to proceed by it, or with it, because, if the opening is one the opponent is looking for, it will bolster his confidence that he has discovered it in the carelessness of the Diestro; it is better to give the opening with forewarned caution since the remediable danger will be better prevented the better it is known; for which it is appropriate to have a perfect understanding of all of the impediments, or real and virtual atajos, which have been documented, by one and the other path, along with the opposition of the planes because, 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 his retreat by a single remedy, taking it as good and favorable that he is able to do so without risk, or to at least limit the opponent's potential with the atajo such that he is unable to attack unless it is where the Diestro wants, so that the Diestro is better able to defend himself, and to wound; and, for verification of this truth, the examples will serve as doctrine, and the 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; and, being chosen, 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; and 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, making a vertex of the wrist, he will gather his

sword to the opponent's and make use of any of the four atajos, either in the superior angle or inferior and, having placed any of those, he will use the valorous action of waiting and, with forewarned caution, he will offer the opponent one point, voluntarily given, so that the opponent might seek to wound there, and nowhere else, even if he wants to; and the Diestro, being vigilant, will oppose the movements the opponent makes, defending himself against them, and attacking if it is convenient to do so and, so that the method of acting in second intention is not ignored, the Diestro is given the following rules:

The first rule of Bella Española in second intention by the outside part.

For the artificial 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; and, 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 which 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.

Whichever technique the opponent forms, the Diestro will be able to wound him according to the precepts and rules of Bella Española without any risk; it will be appropriate for the Diestro to act during the time his adversary spends in the formation of his techniques, which we will here assume is the most noble, which is the thrust, by means of a straight or transverse step; against which, 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; and, at the same time the Diestro removes the distance, he will carry his sword as if making a backwards "C", making contact with the opponent's sword and aggregating it, without allowing any separation between them, as if they were pinned together, until they 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 the potential, and the visual sense, if he has an opportunity 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 appropriated the distance; and, 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; and 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; and, in this way, the Diestro will be able to choose the most appropriate response for his own safety.

If the opponent, because he wants to, or because he ignores 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, the execution of which shall have been given in the air, which (if the cut has not been formed with very proportional force, and the intention and extension of the force of the formation is not properly adjusted) may cause the sword to point to the ground; and, at that time, the Diestro may safely wound before the opponent can reduce to the longest posture; however, if the opponent adjusts 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 an opportunity for him to be immediately wounded by one of the four rules of *Bella Española*, to which he always remains subject.

As always, the techniques are concepts of the understanding, and for the purpose to which they are directed, beloved of the will, there are various way to seek different paths for the same achievement; to facilitate this difference, the Diestro will 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 an opportunity to place *atajo* by the outside part and offering him an opening on the contingency line of the chest; and, 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; and the Diestro will have the movement of diversion as an effective and safe protection against this; with it, he will corrupt, destroy, and defeat the forward movement of the thrust; for his perfection, the Diestro is advised to apply resisting force that fights against the opponent from the beginning of the *atajo*; and, when the opponent directs the thrusting wound above the sword, the Diestro will use the movement of diversion, carrying the swords with a mixed remiss and violent movement to his left line and, at the same time, he will remove the distance by shifting his balance from where it is, over the right foot, until the weight of his body is over his left foot 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's before the other's; this being so, the weak of the opponent's sword will end up over the strong of the Diestro's, from which 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 was explained for this technique by the inside 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 enough that it becomes contact while turning his hand fingernails up in such a manner that the quillons of the Diestro's sword imaginarily part the contingency line, or tangent line, that touches the upper convexity of a circle imagined on the chest into obtuse and acute angles, voluntarily giving the opponent an opening on the diametric of the chest where he can direct a wound; and the Diestro will be prepared to defend there so that, when the opponent throws the *acometimiento*, it will be parried by means of a mixed violent and remiss movement while, at the same time, the Diestro balances 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 with his thighs, legs, and the base that is considered to be between the heels, a pentagonal figure; from there, without any hesitation, but with great alacrity, the Diestro will put in his left foot, giving a curved step, and make a movement of conclusion while withdrawing his sword through the superior plane to form a vertical cut, reverse half cut or, through the inferior plane, a punching thrust, which we call the full circle thrust, and for other considerations is called the thrust of temerity in this doctrine; be advised that, the greater the step that the opponent gives with his

right foot at the time of the forward movement of the thrust, the more he gives up the medio proporcionado for the Diestro to take the sword from his hand by means of the parry; and, if the opponent gives it with his left foot, then he will either encounter the sword that 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 force 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 the opponent is positioned in the longest posture, and the Diestro is positioned over his right foot, which is separated from the left, and the Diestro has placed atajo on the opponent's sword by the inside part, from the medio de proporcion, obliging with the subjection that the opponent forms 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 most careful, which is the thrust that the opponent directs through the inferior plane to the opening that was offered on the Diestro's right collateral, or face, for which the opponent will give a straight or transverse step with his right foot to his right side; against which, when the opponent's sword describes a portion of a circle, and he gives the step with intent to execute the wound, at the same time, so that it is indistinguishable, the Diestro will carry his sword as if to make a "C" to the right, following the opponent's sword, until his own ends up transverse and below the opponent's, and the Diestro's body will move to take away the distance, balancing himself over his left foot, until he ends up with his body, arm and sword in the Bella Española stance, finishing all of his actions as the opponent completes his own; and, from this position or posture, 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, graduating (for better success) the sword well and, at the same time, shifting his body from the Bella Española stance until the weight of his body is over his right foot, finishing up the execution as shown by the figure in the previous diagram (57), worked in first intention by the inside part.

Let us also differentiate this same rule for when the opponent is assumed to be the superior agent from the beginning; for which it is appropriate to know that any posture must be chosen for one of two purposes: to attack against, or to wait resisting; and, if the Diestro shall use the latter, we must assume that he is positioned at the medio de proporcion and has balanced himself over his right foot, and that the opponent has placed atajo by the inside part of the Diestro's sword, and 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; and the opponent, wanting to seize that opportunity, throws a direct thrust [*acometimient*o] from the subjection, by means of a forward movement and a transverse step, directing it to the opening offered by the Diestro; and, at

that moment, making 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 whose action the parts are forced to follow their whole, carrying themselves after; 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 and place 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 [*acometimiento perfecto*], shifting the weight of his body over his right foot to do so and, if this is parried, the Diestro will from a reverse cut, or half cut; and, when the sword moves downward with 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 will make use of the movement of diversion; for which it will be necessary, since the opponent has placed atajo by the inside part as described above, for the Diestro to reinforce the contact so that, when the opponent throws the direct thrust [*acometimiento*], it will be parried by means of a mixed remiss and violent movement; and, 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 with his base, thighs, and legs a pentagonal figure; and, 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 and make a movement of conclusion; and 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 end up wounding 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, and 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 which, 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 distinction in the times, 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, while

at the same time returning the balance of his body over his right foot, ending up at the finish of the technique 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 appropriate 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; and, if the opponent describes a portion of a circle with the point of his sword to leave the subjection and free his sword through the inferior plane to the outside part of the Diestro, giving for this 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, in this same moment, and without there being any distinction, the Diestro will endeavor to remove the appropriate distance the opponent takes to wound, which the Diestro will achieve 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 so that, from that position, by pushing with his left foot, straightening his left leg, and throwing his body over his right knee in such a manner that a perpendicular line falls from his right ear to his right ankle, he directs at the same time a thrust to the chest above the opponent's sword while subjecting it; the actions of shifting his balance over the right foot and delivering the wound are completed very uniformly so that it is no possible to distinguish which was done before the other and, during the execution, the Diestro turns his hand somewhat fingernails down in such a manner that the Diestro's upper quillon is somewhat in its ninth line with his body closed off and well situated as seen in the previous diagram (57), which depicts this technique when executes 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 opponents 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 cord 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.

When the Diestro finds himself balanced over his right foot and 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 to through the inferior plane to wound with a thrust then, in this same moment, the Diestro will fall over his left foot, taking away the distance and, with a very short movement that is made with his sword, it will be found in the superior plane so that it returns to 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 make contact and

aggregate the swords, causing both swords to form some pyramids, or revolutions of circles, moving as if they were pinned together, with strong aggregation, 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 discussion of the contest, or battle; however, it would not further the course followed by the rules of Bella Española, for which reason I will move on to give notice of what the Diestro must do to work with the dagger, when it accompanies the sword.

Introduction to the Bella Española stance, 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, we have explained, as the Spanish Diestro will recall, that the two Italian combatants are positioned with one of them at the center of the figure in the castle of our imaginary fortress, and the other is on the line of circumnavigation, which is the medio de proporcion of the diagram, and they are found to be positioned in a plane that is lower than that which corresponds to their natural stature, without their swords crossing or touching, and placed in the rear line; and, crouching with their legs apart, they enter, looking for each other squared with their dagger in front so that, with it, they can hinder the thrusts that are directed to the width of their body, or chest, and direct their own, without contact, to the point, or gap, that they see open. By means of these precepts, stances, and guards, it is demonstrated to the understanding, as well as the experience, that the potential for working is common to the two combatants since they are both presenting to each other the entire width of their body, or chest, with their diametric planes opposed, and the primary vertical plane, or common plane that is imagined between the two, passes through their diametric planes and, as a natural consequence, both of their particular planes will have equal potency; and, these particular planes being equal, and the primary, or common plane, being 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 are able to be wounded at the same time is occasioned by the position in which they are found to have co-located their bodies and extremities because, from their postures, 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 recognize with certainty from the rear line in which their swords are found the strength or weakness of the plaza, or opponent, who is assumed to be in the center, 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 matters little when exposing a castle to have an open gap that can be assaulted if the attacks that 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 directions the sword has to his body. These precepts and maxims cannot be observed by the Italians as a result of the position of their doctrine because, in this position, 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; and everything operative about the Italian doctrine consists of this rule, in terms of the choice of techniques of first intention, which they call first tempo, as well as those of second intention, which tend to have some diverse parity; because, if the dagger (since it serves as a bulwark) can achieve what is required by the attack that is made by 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 since he has hindered with his dagger the directions of the opponent's sword, and enjoys with his own the appropriated medio that it gives him; and I assure our Diestro that, even in these propositions of second intention, the necessary security is not found since 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 alter the one who would remove it and, once altered, resolving the thrust elsewhere; in which case the dagger cannot have a fixed determination to achieve the removal.

Even having knowledge that the thrust will be straight, without any fiction, 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 mentioned dangers are known, and many others that have not been stated, we must now seek the remedy for these well-known inconveniences the Italian doctrine brings with it when found in opposition to another using the dame doctrine; since they each have reciprocal points to the other such that they can, at the same time, throw the same lines and their operations in order to be able to attack are equal.

These are the reasons that, as I will now demonstrate, the Spanish Diestro will work so strongly, without failing 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 such a manner that closely follows the precepts of the Italians while, in the posture of the arms, and weapons, observing the Spanish science, art, and experience, achieving the preservation of his life.

The perfect manner of positioning yourself with sword and dagger in the stance and guard of Bella Española, 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 move, bending his left knee until an obtuse angle is formed by the back of the knee and, keeping his left foot and the center of his body fixed, he will extend his right foot straight forward until there is a distance of two-and-one-half feet between his heels and, the gap being opened this amount, 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 is to be relaxed, without the head held in any extreme, neither high or low, nor to one side or the other; the face should be firm; your gaze quick and insightful, and in no way suffering any interposition.

The right arm should be extended in such a manner that it is not given full extension, but should be withdrawn a sensible amount by bending the elbow and, 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 the middle of it, from the elbow to the hand, in front of the body, prolonged from the left collateral to the right, with the hand ending up separated from the body by a distance of a half-foot at the height of the sixth horizontal plane, as was explained in the Spanish doctrine, so that the dagger is in a somewhat obtuse angle with the point looking along the shortest path to the tip of the upper quillon of the Diestro's sword, laying diagonally to the quadrangle of the chest with the shell facing the opponent.

With which the Diestro will end up, with the sword as well as the dagger, cutting off imaginary and real lines, trusting and securing the manner of his defense to one and the other weapon; from this position, the power of *Bella Espanola* to impede any Italian thrust will be experienced, whether it is with a parry or a subjection that is made with the dagger or the sword, hindering, impeding, destroying, and corrupting the forward movement of the thrust, which is the sole confidence of the Italian doctrine for attacking the Spaniard.

So that our Spaniard satisfies the visual sense, and does not suffer from errors, ignoring any of the requirements for positioning his body in the *Bella Española* stance and guard, and positions his weapons in their proper places, and properly opposes the stance and guard of the Italian fencing, I will provide different diagrams with figures, some of which show the Spaniard having his sword transverse and below the opponent's sword so that he can make use of the powerful movement of diversion against the thrust; and other figures show how, in *Bella Española*, the Diestro has 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 reason why the sword of the Bella Española Diestro cuts off the Italian opponent's sword diagonally is so that it is quickly able to parry or subject all the directions the Italian can try to use to direct his sword to the Diestro's body; and, 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 he makes some other mistake, his dagger is co-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 of the thrusting attacks the Italian tries to direct to the Diestro's body.

Therefore, by means of this Bella Española position, or stance, and the co-location of the sword and dagger instruments, the Spanish Diestro assures his personal defense and has disposition to complicate the rigorous attacks of his opponent in the event he has reason to defend himself appropriately; all of these advantages originate from the Diestro finding himself with his body in the perfect guard of Bella Española, positioned over the right angle and presenting his right collateral to the opponent, with which he will find better and much more natural disposition than in any other plane, and with immediate promptness will be able to form any of the operations of Verdadera Destreza in order to defend, as well as to attack, in both jurisdictions; and to make a direct attack [*acometer*], and to wait, and to more lightly retreat, and to stand 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: in his right vertical plane, where he finds the greatest reach and is most weak; in the vertical, or diametric of the chest, where he has his greatest strength and least reach; and in his right collateral plane, in which his body is considered to be positioned in the Bella Española stance, and which is in the middle of the extremes of the other two planes, benefiting from the reach of the one, and the strength of the other; from which it follows that this posture is the most natural of all for men of valor, and is the most relaxed when he marches seeking the opponent.

If the Diestro marches with the posture of the profile in the right vertical plane, it is less safe by offering 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 proporción, offers the entire width of the body, to which points of touch the adversary to which he finds himself opposed will be able to direct his attacks earnestly, and with ease, placing the Diestro who positions himself in it 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 bolster any of the extremes; because, if the Diestro has to move 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 Italian thrust; and, finding disposition to wound with a thrust by the profile, the opponent's move to reduce his

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, and the Diestro will quickly retreat to the medio de proporcion.

If the Diestro is to move from his right collateral plane to make use of the diametric plane of the chest, it will be after having made with sword, which has to have been above the opponent's, a natural movement to place atajo on the firing of the shot of the Italian thrust; and, 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 where he will occupy with his left foot the tangent of the opponent's right foot.

With which, 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 wound, and to once again retreat from there; because, the Diestro being positioned at the medio de proporcion in this posture, he will be able to give a step with his right foot an amount of one-half-foot, of one foot, and of more; according to the stature and organization of each one, maintaining strength in the movement, which always forms a right angle with a line extended from the left foot; and, as anyone can experience, this step is given without awkwardness, in such a way that the right shoulder corresponds to the right knee and the center of the heel of the right foot; and this is without removing the left foot from the medio de proporcion; and this is because, when the step is given with the right foot, the heel of the left foot will be lifted a little, just enough to shift the weight of the body a little closer to the heel of the right foot, and the Diestro will still be immediately ready to retreat the body, after having executed the wounds, to the medio de proporcion, ending up in the same posture that he was in at the beginning; and, 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 in which the Diestro can be found 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 and throwing themselves, profiled, upon seeing some uncovered point, confident in the quickness they have acquired through long practice; and so 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; the other nations do not have the same requirements as Destreza for the manner in which they work, therefore, when they wound, they are always able to be wounded, and 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, because 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 exercises with the dagger are the same ones practiced by the Italian Diestro, and 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; he will move with great account and reason, and without deception, firing his thrusts; and 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, against which 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 part of the dagger; the instructor is in his guard and stance, moving and shooting his thrusts at the offered opening, against which 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 where he will fire the shots of thrusts above the Diestro's sword and the Diestro will remove them by means of a parry.

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 and 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 transvers and above the instructor's with contact by the inside part of 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 at the medio de proporcion, positioned in his stance and guard; the instructor will, without any deception, shoot his thrust above the sword at the student's chest and the student will defeat it by means of a parry; after having made the parry, 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; for 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; and, without losing the subjection, the student will make a direct 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 so that the movements intercept each other with the Diestro's movement winning with sufficient power to defeat the opponent's movement and so 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, with the Italian Diestro positioned in his perfect stance and guard, as shown by the figure labeled with the letter A in diagram 58, and the Spaniard is comfortably situated in the perfect stance and guard of Bella Española, in the manner demonstrated by the figure labeled with the letter B.

When the Italian fires the shot of his thrust, how the Spaniard defeats it, taking away its direction by means of a movement of diversion and ends up with the potency to be able to wound, by the outside part, and the inside part as well.

By what was demonstrated in the precepts and exercises of the Italian doctrine, it is recognized how the professor of that doctrine seeks his adversary, approaching with the body squared and the sword in the rear line, avoiding any contact with the other sword, and the dagger in front so that it can hinder the wounds that can be directed to his width, or chest; and, by means of this hindrance, and the satisfaction that he has in his dagger, through incessant practice, in being able to parry, and to recover, and to subject the sword that tries to attack him, the Italian approaches to seize 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; and, 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; and, at the same time, without there being any distinction, he will march his right foot a distance of one-half foot, also straightening the left leg and thigh, and withdrawing the 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, making 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 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 ignorant of what the Italian is capable of doing; and the actions of it will be recognized by the mind and senses if it is done in regular time or, if irregular, by only the senses; because sight works in an instant with the other senses following (respectively) in time; thus the scientific Diestro, not consenting to the breaking of the medio de proporción, will know by the posture of the opponent's sword that which can proceed from it; it is also assumed that the Spanish Diestro is positioned on the circumference of the maximum orb of the medio de proporción, 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, by which means he will be found to be cutting off, with the sword as well as with the dagger, 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; with which 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; and, perhaps frustrated by not finding the Diestro's sword in a place where he wants it to be, the Italian will put his dagger in to make a parry, removing it from its proper place and regulated guard, and hindering his own sword, which will give the Spaniard an opportunity to, taking advantage of the beginning of the parry the Italian has been forced to make with his dagger and arm, form a vertical cut directed at the opponent's wrist, the execution of which is capable of removing the dagger from the opponent's hand; and, at the same time as the formation of the cut, the Spaniard will withdraw his right foot a distance of one foot, removing his body and drawing it out over his left foot, with which, even if the opponent tries to wound with his sword along with his parry, he will not succeed for lack of reach and opportunity, due to the Spaniard's dagger being in front of his chest, ready to aid his defense if necessary; and, if the Spaniard doesn't want to form a cut, then he is advised that, when the Italian puts his dagger under his sword, this action forces the weapons to become crossed, with the sword above the dagger, and the Spaniard will, without wasting any time, taking advantage of the beginning of the parry, without allowing the Italian's dagger to encounter or touch the Spaniard's sword, 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; with which the Spaniard will wound with his defense assured and the opponent's weapons nullified.

These, and many other risks, are well anticipated and recognized by the professors of the Italian doctrine; for which reason, if they do not see sufficient security to decide to throw the thrust to the

Spaniard's right collateral, or face, then they make use of stratagems, and deceptions, and make 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 the other part; and, assuming the Spaniard doesn't lack the necessary knowledge, and has practiced enough to have mastered that which it is appropriate to 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; and, at the same time, 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; and, if the Italian doesn't fire it, and feints, then the Spaniard's body will not be disordered, nor will his weapons be removed from their proper places more than a small distance, which is reputedly negligible, with respect to allowing the same defense as before having made it, and being able 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 the right foot and forward movement of the arm, which will be his most direct threat, and 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 advised once again, as he has been before, to pay insightful attention to the opponent's actions so that, knowing the movement of the lunge, he can take advantage of that tempo, and be able to easily frustrate his attempt, which the Spaniard will achieve using the movement of diversion, which is powerful for this purpose; this will be done as quickly as possible by means of a remiss movement, mixed somewhat with the violent, to the Spaniard's left line so that the firing of the Italian's shot is defeated by taking away the direction that enables it to wound, as is 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; and, if he finds it appropriate to complicate the offense, he has after the movement of diversion the choice of two considerations, which are as follows:

The first consideration, 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 and, 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; and, at the end of the execution, the opponent's sword has to end up between the Diestro's upper quillon and sword, and over the Diestro's guard which, at that moment, will remain raised a little higher than what would be considered the right angle; and the dagger will remain along the inside part of the opponent's sword, without making a parry 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: and, to have success in what he attempts, which is to wound, the Diestro's body, arm, and weapons will end up as shown by the

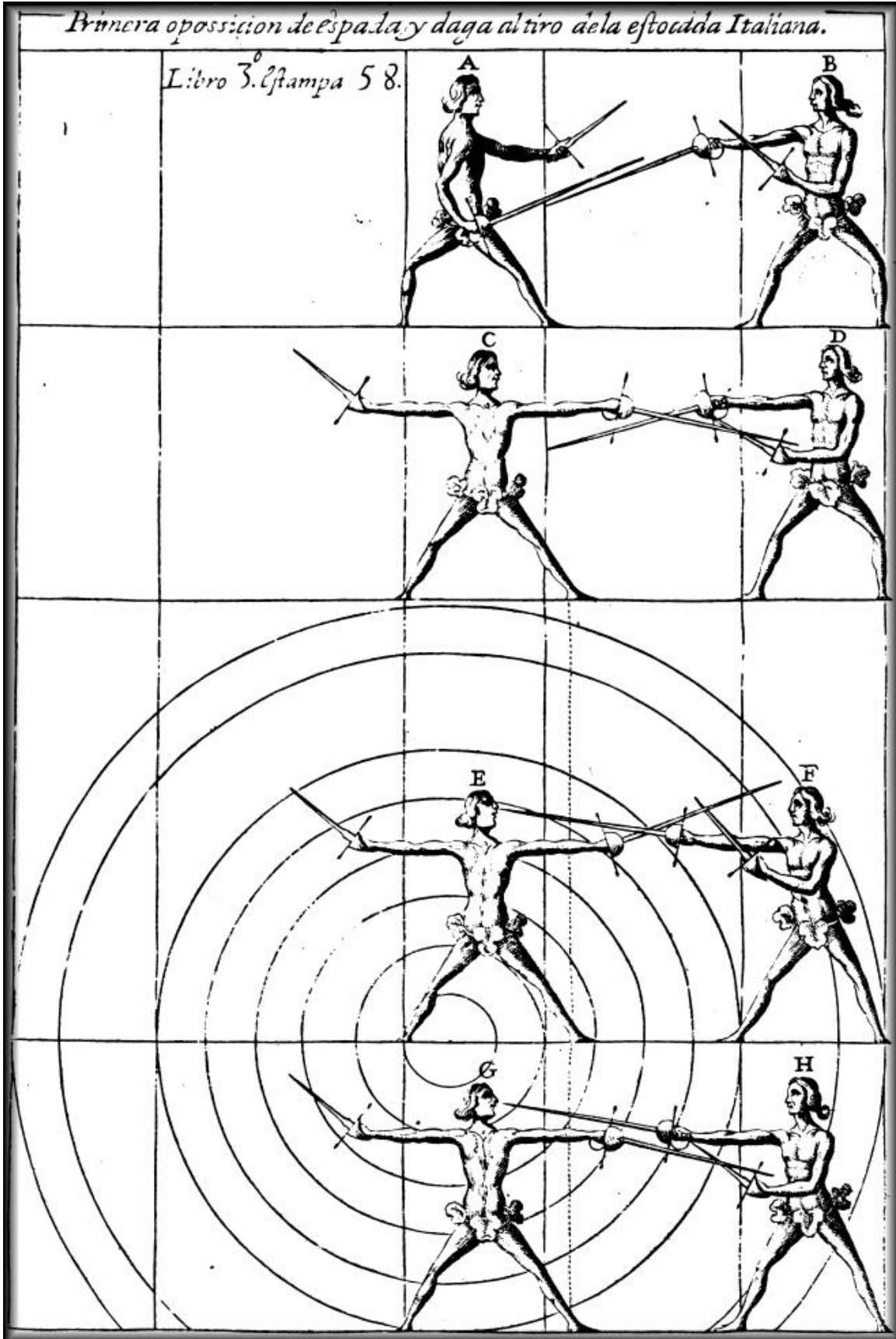
figure labeled with the letter F in Diagram 48, which wounds the Italian opponent, who is shown by the figure labeled with the letter E.

The second consideration, after the movement of diversion.

The second consideration is, if the Italian turns his hand fingernails down when he fires his shot so that he is not wounded by his inside part, then it will be precisely necessary for the Spaniard, after having made the movement of diversion, to attempt to, without any hesitation, have his dagger aggregated along the inside part of the opponent's sword, containing it outside of the Spaniard's left defensive plane; and, at the same time, the Spaniard marches with right foot a distance of a half foot, freeing his sword below the opponent's, with a movement of the wrist, describing with his point a portion of a circle, until it has direction to execute a thrust in the right collateral, or face; and, at the moment of 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, as is seen 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 proporción, 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 the two combatants are found at the medio de proporcion, with the Italian Diestro positioned in his perfect stance and guard, as shown by the figure labeled with the letter I in Diagram 59, and the Spanish Diestro is in his Bella Española stance, making contact with his sword on the Italian's by the outside part and from below, as shown by the figure labeled with the letter J in Diagram 59.

How the Spaniard defeats the Italian's shooting of the thrust, when it is thrown, by means of a movement of diversion, and ends up with the potential to be able to wound by throwing his body over his right leg.

We leave explained in the Book of Science, as well as in the Book of Art, that the center of gravity of any body is that point which always hangs perpendicular to the center of the entire universe whenever it is able to hang freely.

When man, by his perfection, stands upright in Spanish Destreza, we necessarily consider him (when he is positioned over the right angle) in a certain line that is called upright, or straight, which occurs when he is arranged in such a way that all of his principal effective parts proportionally constitute a straight line perpendicular to the global plane of the horizon, and this will be the same as the line that is given the name "line of direction"; which we consider to fall in the middle of the distance between one heel and the other, always such that the Diestro's body is positioned equally over both feet and perpendicular to the horizon; and, in this way, and according to his corporeal form, he stands, and his upright line and line of direction are located in equal angles over the circumference of the terrestrial globe and, in this circumstance, are concurrent.

We also leave explained that, for the body of a man to be sustained, or supported, in the manner referred to, it is required that the line of direction that is imagined in him does not leave the base that is formed with the feet.

In the stance of this doctrine, as we now explain, the distance from one foot to the other is longer, and the line of direction also has greater extension from the center of the left foot to the tip of the right foot; within whose limits the Diestro is granted the ability to avail himself of the balances the body is able to make in contentious practice, carrying 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 the Spaniard is also in his Bella Española stance; from this position, the Spaniard is not only able to make use of the balances of the body, shifting the line of direction of his body sometimes over the

left foot, other times over the right, and other times in between these two distances, working in this method according to the purpose that he has, whether to wait, or attack, according to the opportunity that his adversary gives; however, 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 the Italian will not only be deprived of the ability to use his dagger, but his general potency to work with the sword will also be limited and reduced to the particular so that he is only able to fire the shot of his thrust above the Spaniard's sword and, if he does not want to shoot, and frees his sword from the outside part to the inside, he will discover the same impossibility because the Spaniard will give to him an impediment placed by the inside part, and the Italian will also end up voluntarily reducing his general potency to work to the particular of not being able to immediately thrust by the other part because of being 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, without freeing or passing his sword from one part to the other, either after making a feint or without it, fires the shot of his thrust above the sword as in the previous proposition, then the 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 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 parried and defeated the Italian's throwing of the thrust, with the parry given as shown by the figure labeled with the letter M in Diagram 59, which demonstrates the movement of diversion by means that leaves the Spaniard with his defense assured and, if appropriate, the option to attack, having after the parry the choice of the two considerations of the previous proposition, in this manner:

The first consideration, after the parry.

The first is that, if the movement of diversion is united, as it will be united, with one 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, instead as quickly as possible, the Diestro will straighten his left leg and march a distance of half a foot with his right foot, throwing his body forward until the weight of his body is over the center of his right foot, ending up with his right kneed bent; and, at the same time, without any distinction, 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 who is shown by the opposite figure labeled with the letter N.

The second consideration, after the parry.

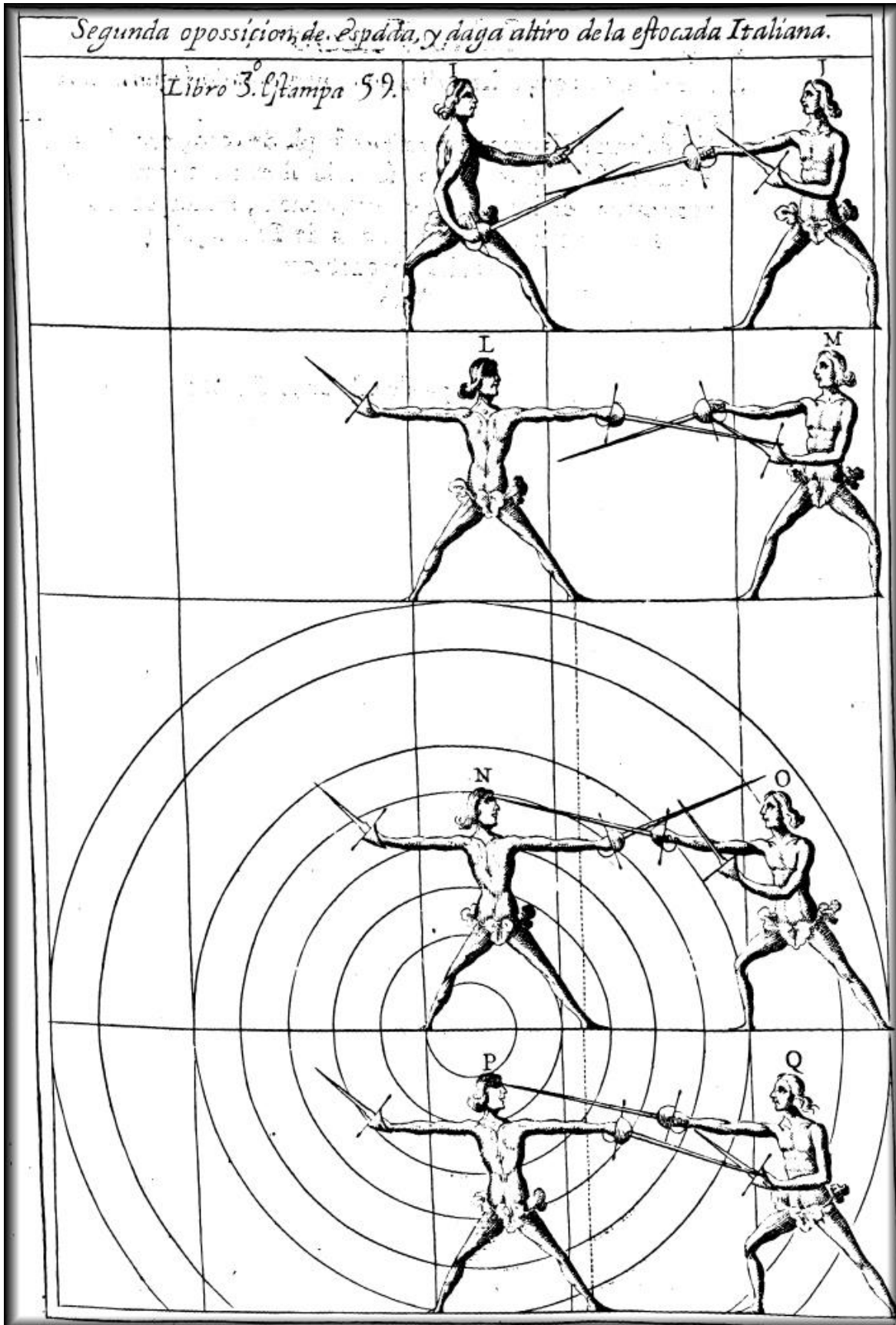
The second consideration is, if the Italian turns his hand fingernails down when he fires the shot of his thrust so that he isn't wounded by the outside part, then it will be necessary for the Spaniard, after having made the parry, to try to, without any delay, contain the opponent's sword outside of the Spaniard's left defensive plane by having his dagger aggregated with opponent's sword by the inside part; and, at the same time, the Spaniard will march a distance of half a foot with his right

foot, throwing his body forward until the weight of his body is over the center of his right foot while, at the same time, freeing 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 and is 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 lunge using the Bella Española doctrine.

PROPOSITION 3 PROBLEM

It is given the two combatants are found at the medio de proporcion, with the Italian Diestro positioned in his perfect stance and guard, as shown by the figure labeled with the letter R in Diagram 60, and 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 the Spaniard defeats the firing of the Italian's shot by means of a natural movement, when it is thrown, and ends up with the potential to be able to wound 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 in his stance and guard according to the precepts of the practice of his doctrine, and 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 the suitable instruction 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 making contact between one and the other sword; which will be achieved 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 a 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: and, from this same action, the result will be that the point of the sword will have made the quarter movement remiss to the Spaniard's left side, and the opponent's right side, so that the Spaniard's sword ends up with the appropriate transversality for the purpose that the Italian is not able to engage his dagger from his stance and guard without disorderly awkwardness: and, even if he tries to, 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 affect the Italian, not only placing him in doubt so that he does not know when the Spaniard will attack, but also making him irresolute that he will be 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: and so, 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 while, at the same time, making 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, who will end up placing a real atajo on the sword that fired the thrust; and, 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 is able to work everything that was explained in the two propositions previous to this one: 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 parried the opponent's sword, form a vertical or diagonal cut [tajo], retreating to medio de proporcion after the 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 form of his defense from one and the other weapon, and by the quick movements he has to work with, as well as by the quality of their speed, and the naturalness of them with respect to the longer and slower movements of the Italian, which you can recognize by the demonstration of the figures labeled with the letters R and S in Diagram 60, which are found at the medio de proporcion.

From whose positions we leave assumed 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 the right foot, and the rest of the circumstances, all performed with the fortitude, strength and velocity that can be enjoyed in the perfection the rear line is capable of, according to the precepts that he observes in 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 and make with it a natural movement mixed with a remiss movement to his left side, with which he will place a real and physical atajo on the forward movement of the Italian's thrust, ending 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.

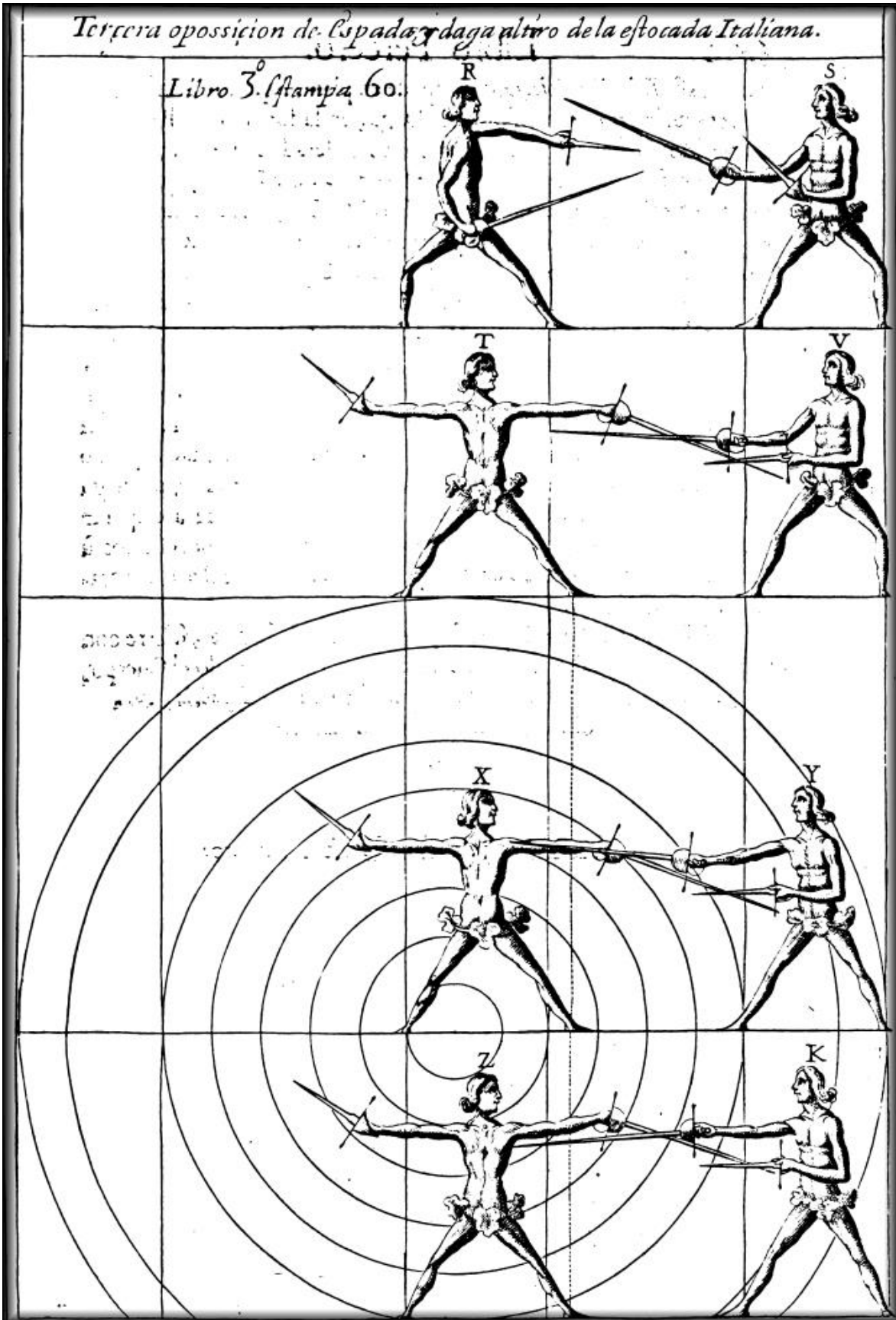
Since the Spaniard ends up with his body in a position where has a subjection, he finds himself assured of his personal defense and with disposition to be able to make a rigorous attack on his opponent, if appropriate, at the same time applying his dagger over the Italian's sword, without separating 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 that touch upon defense will be violent, with the guard rising from the plane of the belt to very near that of the right angle; the second, remiss, with it separating to the Spaniard's left defensive plane; and of the other two that touch upon offense, the first is of reduction, with which the Spaniard puts his sword in line in the primary plane; and the other is forward, with which he wounds with a thrust to the shoulder or face of the Italian, taking care that this must be at the same time as he completes the movement of the body, marching with his right foot a distance of a half foot and straightening the left leg and thigh in such a manner that all of these movements of the body, the arm, and the sword are completed at the same time and he ends up at the end of them 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, he will impede in such a way that he cannot be wounded in the right collateral or face, however, will give disposition to be able to be immediately wounded with a quarter circle thrust in the right vertical, where the Spaniard will direct his thrust, finishing the execution of the wound as is recognized 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 with his sword in a superior plane, transverse, and beyond the reach of the dagger in the manner that has already been explained, 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 at the same time above the other sword, directing his attack to the opponent's face, turning his hand somewhat fingernails up in doing so, with his arm and sword in the right angle; with which the Italian's sword will end up contained outside of the Spaniard's left vertical plane of defense without any direction to the Spaniard's body: and, because the Spanish Diestro has practiced the necessary exercises, conditioning himself to the shooting of his thrusts, if he directs them with the necessary requirements to his perfection, and takes advantage of the moment of catching the opponent in his action, he will come out 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 it 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 the two combatants are found at the medio de proporcion, with the Italian Diestro in his stance and guard, as shown by the figure labeled with the letter A in Diagram 61, and the Spanish Diestro in his Bella Española stance with his sword transverse and above the Italian's, making contact by the inside part, as shown by the figure labeled with the letter B in Diagram 61.

How, when the Italian fires the shot of his thrust, the Spaniard defeats it by means of mixed natural and remiss movement to his left side, placing atajo by the inside part, and ends up able to attack with a thrust by throwing his body over his right foot and knee.

Assuming the same as in the previous proposition, that the combatants are found at the medio de proporcion, and the Spaniard ends up using the valorous action of waiting in careful anticipation of the forward movement of the shot; and 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, and is forced to direct it below and to the inside of the sword of the Spaniard, who is waiting with insightful attention to take advantage of the beginning of the Italian's forward movement; removing his body a short distance and, at the same, because he will have it above and in contact with the Italian's sword, he will make with his own sword a mixed natural and remiss movement to his left side, placing atajo on the Italian's sword by the inside part, the final movement of which 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 an appropriate disposition to be able to throw a direct thrust [acometimiento] to the Italian's right shoulder or face, he will direct it above the Italian's sword as quickly as he is able, marching for this a distance of a half foot and throwing his body over his knee and right foot in such a manner that the weight of his body is over the center of his right foot; and, while his in the act of wounding, his body, arm, and sword will end up 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, he will impede such that he cannot be wounded in the right collateral or face, however, he will give disposition to be able to be immediately wounded with a quarter circle thrust to the right vertical, where the Spaniard will direct his sword, ending up in 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 but, in the rest of the precepts, there is no difference between them.

I well believe there will be no lack of curious persons who will say with acuity 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 movements of the Spaniard and that, if he also does not want to attack, they will become equals with neither having won or been defeated; and, if the Spaniard were obliged to satisfy himself, he would not succeed, to which I respond 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 whichever of the two positions that have mentioned, either above or below, with his arm bent at the elbow a little, not giving it's full extension.

Assuming that he carries the sword transverse and below, he will go describing below the opponent's sword some small portions of a circle while, at the time, making some short and quick movements with his body, all of which serve to affect or disarrange the opponent from his good guard, or at least make it so that he doesn't know when or where he will be attacked; and, taking advantage of the Italian's alteration, or uncertainty, the Spaniard will be able to, courageous gallantry, direct a thrust by the outside part of the Italian's sword to the right collateral or face, marching for this with his right foot and keeping his left foot fixed, trying to be so skillful in his movements that there is no distinction between the actions of choosing the *medio de proporcion* and having moved to the *proporcionado* with the execution of the wound, favoring the right angle in the performance of it, containing himself behind the sword and, without remaining in the wound, he will retreat afterwards to the remote extreme, recovering his *Bella Española* stance and guard.

If his sword was above the opponent's, then he will make with it, and with his body, some short and quick movements that also serve to alter, or make the Italian uncertain, so that he doesn't know when or where he will be attacked; and, taking advantage of the uncertainty, the Spaniard in the *Bella Española* stance will be able to direct a thrust to the right collateral or face, which will be done by means of a march of his right foot while keeping the left foot firm, working everything with courage, quickness, strength and all the rest necessary to the perfection of the thrust; and, 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; and, whether or not his execution is successful, the Spaniard will quickly retreat to the *medio* of common privation where he will end up with *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, locating his sword arm in the middle of the distance between the forward and rear lines and the dagger as we have explained, or so that some portion of it comes to fall over the cup of the sword, with which 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 the weapons in this position, in addition to the sword being out of reach of the Italian's dagger, the Spaniard will have two known advantages. The first is that, if the Italian fires the shot of the thrust against him, he will find himself immediately able to bolster his necessary defenses either with a

parry or with a subjection that is made with the sword, or with the dagger, disrupting and corrupting the forward movement of the shot; and, having parried or subjected, he will have prompt disposition to be able to attack with the edge and point. The second is that he is able to very rigorously, and more quickly than the Italian, throw his thrusts because of finding himself with his arm in a higher plane and having to walk half the distance less than the Italian and, even more so, is in an opposition of weapons that is so firm, strong, and unites that, without doubt or yielding to fear, he can wait for any of the enemy's attacks and defeat them with sword, with the dagger, or with both weapons aiding each other; and, if by accident, the Spaniard is slow or careless in making the parry 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, and 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, for it; and, 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.

With the body upright

If the Spanish Diestro finds that he does not have the agility necessary for the *Bella Española* doctrine or, because of some impediment, is unable to crouch down, and he is capable and well-practiced in the precepts that we have explained for the upright body, and he must oppose the Italian doctrine by means of them, then it will be necessary, having to defend himself and attack, if doing so is necessary for the purpose of defending himself, to carry his sword transverse to the other, opposing it with virtual *atajos* from above and below; and, by means of them, move himself off the common diameter line, to one side or the other, in this 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, and walk cautiously while presenting his right collateral plane to the front and leaning forward with his body a little; and, since he will have placed his sword transverse and above, 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; and the Spaniard will proceed to march to the *medio de proporción* by the posture of the sword; and, having arrived where he has chosen, he will move to the *proporcional* of this jurisdiction by means of a curved step with his left foot to his left side; and, if the Italian has remained seated in his stance and guard, the Spaniard will be able to, fixing himself over his left foot, continue with the right foot giving a straight step to the first orb of the opponent's sword while, at the same time, directing a thrusting wound to the 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 are imperceptible; and, after the execution, the Spaniard will very quickly withdraw his right foot, retreating to the *medio de proporción*.

However, if the Italian does not want to allow the Spaniard to begin to work his proposition and, at the moment when the Spaniard moves to the *medio proporcional*, fires the shot of his thrust (be it

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, with which he will place a physical atajo on the accidental movement of the Italian's shot; and, from the position that he ends up in, the Spaniard will apply his dagger over the Italian's sword and, at the same time, without separating his sword from the opponent's, he will direct a thrust to the right collateral or face; and, if these points have been covered, then the wound will be the quarter circle to the right vertical, taking care that, 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 go walking 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; and, if the Italian remains in his position without making a movement, the Spaniard will be able to, having his left foot fixed, give a step with his right, directing a thrust to the right collateral or face; and, 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 others; that being so, the Spaniard will have parried and defeated the shot of the Italian's thrust.

From the position that he ends up in after the parry, if he sees an opening on the outside part of the Italian, the Spaniard will, without losing the union of the swords, graduate his own sword very well, making a movement of reduction and directing a wound to the discovered point while, at the same time and without there being any distinction, giving a straight step with his right foot the distance necessary to have reach, without removing the left foot from its place so that, with this, entering for the wound and retreating will be quicker.

If the Spaniard, after having made the parry, 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 with his sword a portion of a circle, below the opponent's sword, until it has direction to the Italian's right collateral or face, where he will execute a thrust, giving for it a straight step with his right foot the necessary distance and, after the execution, he will quickly withdraw it, retreating to the medio de proporcion. If, in these actions, the Spanish Diestro keeps to the requirements and circumstances for them, as he has been advised to, they will be performed with appropriate perfection and safety.

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 and, presenting his right collateral plane forward, carry his sword transverse and above, making with it some short and quick movements while keeping it outside of the reach of the Italian's dagger, move to the degrees of the profile, and the medio proporcional of this jurisdiction, by means of a curved step with the right foot to his right side; from this medio, with cautious care, and careful intention, the Spaniard will make a direct attack [*acometimiento*] between the two weapons to the line of contingency, and right collateral, giving for this a transverse or curved step to the same side; and, if the Italian's dagger goes out to subject or parry the Spaniard's sword, the Spaniard will respond by describing with the point of his sword a semicircle, centered around a vertex at the wrist, to wound with a thrust along the jurisdiction of the left arm, giving another curved step with his right foot and, without the left foot stopping, retreating 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 his thrust to reach a wound; and, if the Italian fires it, the Spaniard will turn in place, placing atajo over the Italian's sword momentarily, and form a vertical cut [*tajo*], continuing the wound of the thrust with an instantaneous act in the mentioned 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, who will place atajo on it and give another step with his right foot farther along the circumference than the first, and form a vertical cut [*tajo*]; the Spaniard's left foot will not stop next to the right, instead he will retreat, 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 because, if you linger in it, the Italian's dagger will be able to impede the technique and he will have time to respond with a 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 with the point some short and quick movements, move from the medio de proporcion to the proporcional of the profile of the body, the diameter line remaining to his left hand side; and, at the medio proporcional, he will continue his movements with the point of the sword and, by means of a transverse step to his right side with his right foot, he will throw a direct thrust to the contingency line with reserved intention; which will require the Italian to go with the dagger to parry, and 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, attacking [*acometiendo*] above that arm instantaneously, then retreating with a mixed lateral and backwards step; and, for this, the left foot must not stop next to the right.

Be advised that if, at the beginning of the thrust [*acometimiento*], the Italian's dagger finds the Spaniard's sword, then the Spaniard will form a vertical cut [*tajo*], 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.

The Spaniard can also carry his sword transverse and below, giving 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; and, if the Italian doesn't move his limbs or body, the Spaniard will give another curved or transverse step and direct a thrusting wound along the jurisdiction of the arm, that will be executed in the left collateral; and if, at this moment, the opponent tries to wound with his sword, firing his thrust, the Spaniard will be able to, if the Italian's thrust comes through the inferior plane, place atajo on it and form a vertical cut [*tajo*]; and, 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 [*tajo*]; and the Spaniard will not remain in place after 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; that is, 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 and, if he does it, then the Spaniard will give a curved or transverse step with his right foot to his right side and make a semicircle with his sword to wound with a thrust to the Italian's left collateral or in they eye on that side, or he will form a vertical cut [*tajo*] that removes the dagger from the Italian's hand; however, if the opponent tries to fire the shot of his thrust, and he does this above the sword, the Spaniard will make a movement of diversion on it, and apply his dagger where it is able to detain or hinder, wounding with his sword instantaneously, 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; and, if this is hindered, he will, immediately upon the parry, form a vertical cut [*tajo*], and retreat with a mixed lateral and backwards step to the medio de proporcion.

ADDITIONAL ADVICE

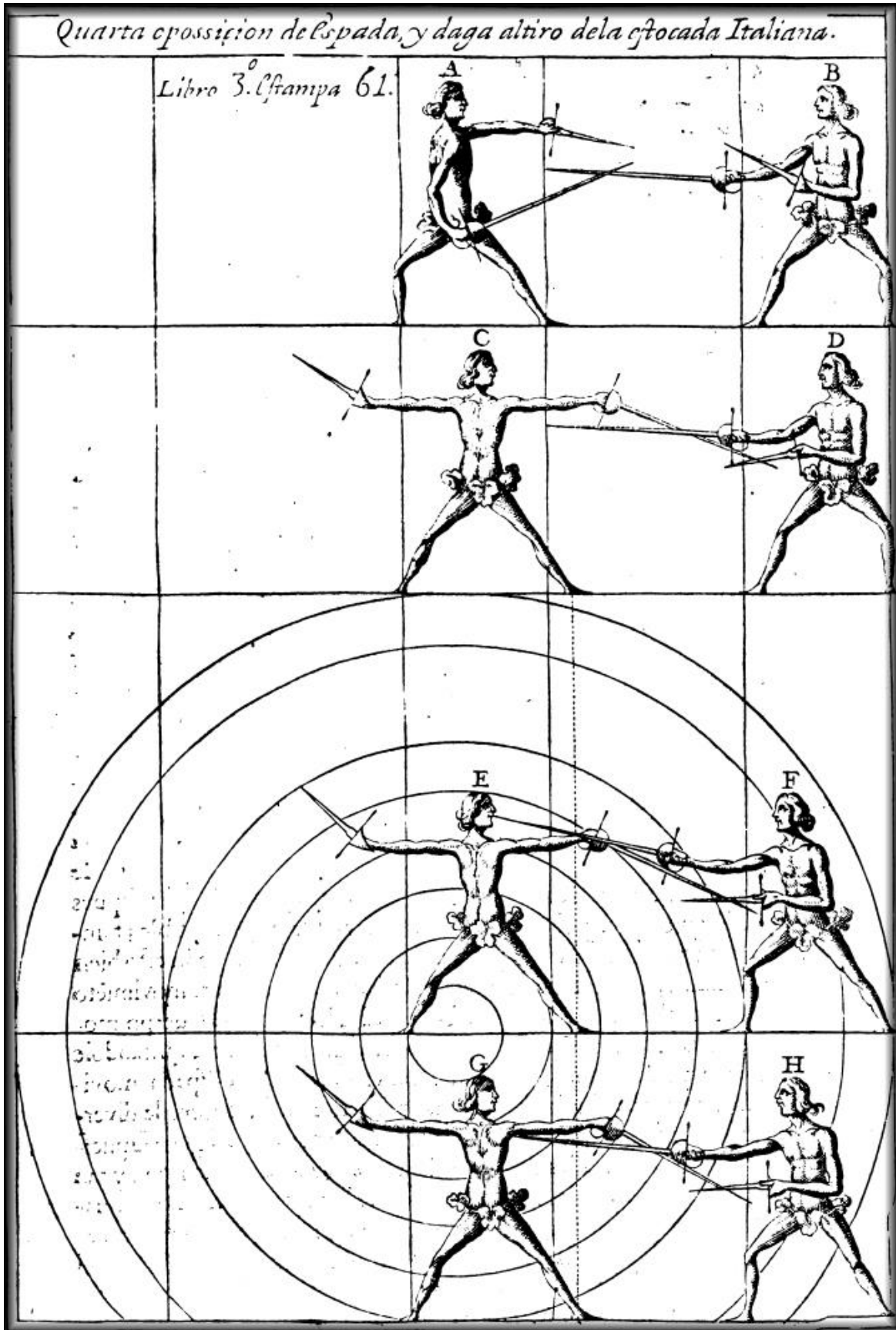
The Spaniard is also advised that, in all of the oppositions that have been explained, he must take great care that the Italian's dagger does not come to be placed in contact with the Spaniard's sword from above, nor shall the Spaniard allow the Italian's dagger to make aggregation with it because, at the same time that he parries (since the arms are separate agents), he will fire his shot; however, if by some accident the Italian parries or subjects 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, exposing their entire body to the Italian frankly firing his shot, which will not be allowed; nor will the Spaniard remove his dagger from its proper place, so that it defends what the sword cannot.

These rules are the most essential that have been discovered for opposing the Italian, that adhere to the good ordination of the art, and are the ones that are most often used; and, from the many times I have experimented with this material, I 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 that I have declared for the sword alone, as well as accompanied by the dagger.

It seems, given the oppositions I have mentioned, that the strange apprehension of the thrust or shot of the Italian, thrown in first tempo, or first intention, appearing to them to be irremediable and impossible to remove or defeat, will have vanished; and those who profess the Spanish doctrine who consider the Italian thrust infallible go against the core of our doctrine. Oh, what great nonsense! What an affront to the Art! It is a discredit to the Science! To say that he who is attacked is left as a spoil of Death, and if both attack at the same time, as is very possible, 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, be it in tempo, be it in response, or be it clashing against anything of first intention, has more value in itself, and is more difficult, or even impossible, to remedy if one knows how to take advantage of the tempo, and the medio proporcionado that the enemy chooses, in such a way that the actions of the Diestro are completed at the same time as those of the opponent; since the one who attacks first reduces his movements and steps in acting, his opponent is able to recognize them and follow them, and has no one to follow his own if, as has been said, they end at the same time; and though the actions of the opponent who begins shall be known, he will be encumbered with his own and unable to, with the same actions, make immediate opposition to the technique that is made against him without being forced to corrupt them until they cease to be, and to make others in a new tempo.

Moving on to the greatest declaration of the folly of the Italian shooters, we say the Spaniards, with our immutable Destreza, presupposing that the Italian wants to execute the throwing of the thrust to the Spaniard's body in first intention, or first tempo, wants to defeat the thrust by means of the subjection, or parry, so that he can immediately wound the Italian in second intention; I will advise them that, although the thrust of the Italian consists of only a forward movement of the arm mixed with a violent movement, another three actions are seen at that time; the first is the march of the right foot; another is the straightening of the left leg; and the other is of the body reducing itself from squared to profiled; and, although these 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; and this progress has a beginning where it commences, a middle through which it passes, and an end where it stops since no movement is performed instantly, but is in time, and every time is divisible; and everything that is done in divisible time has a duration that is comprehensible and, being comprehensible, it is remediable, since it is not possible to go from one extreme to another without passing through the middle; the first extreme is the medio de proporcion where the Italian must always position himself and, from there, he must begin to throw his thrusts; the other extreme is where they are executed, arriving at the proporcionado; and the middle of those two extremes is the distance from the point of the sword that must wound to the body upon which it is executed, whose distance is close to four feet in length; who would deny this distance to be measurable, divisible, and perceptible? Also, in equal times it is possible to do equal things; all of this 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 and taking away a half foot of reach and, at the same time, he will make a natural movement with his sword, if it is found in a superior plane; and, if it is below, he will parry in the manner that has already been explained; with the sure assumption that the 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, who would 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 ignoring any of its three parts: Science, Art, and Experience. There are many who are good Diestros, and of great rigor in battle, because they have personal qualities that are very advantageous; others who are unable to execute in battle, because they lack the personal qualities, are able to be scientific Maestros; and so it would be good, if it were possible, that he who would come to such an honorable occupation should have the one and the other, however, if such a person cannot be found, then he who understands SCIENCE must always be chosen, for it is communicable to the student and can be given, and taught. However, strength, greatness of the body, great reach, liveness, 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 with all perfection is not, for that is reserved to the Almighty; therefore, whoever has these advantageous qualities may, in the rigor of battle, perform and execute very well but, in the matter of teaching, not understand the science; these Diestros should be called skilled in battle, but not Maestros; and so, 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; and, having such superior qualities, as I have said, there should be no doubt that the favorable effects of this science will be achieved by virtue of the Maestro's wisdom in it; however, if the one would teach me has the other superior qualities that were mentioned, he would perform rigorously in battle, with as much rigor as possible, and would end up victorious in it, but he would not give me the scientific reason for it 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, and the rest, Diestros who are skilled in the handling of weapons, without resorting to vulgar fencing, but with scientific fundamentals, as 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 a Maestro has been selected, have him present one of his students in whom he demonstrates 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 liveness cannot be taught; 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 and the practical pertains to the operations of the body. The first consists of a variety of terms, definitions, and divisions that informs the mind of what is known; and so, with this information, the will deliberates with its authority the best

resolutions that can be scientifically made, and must make evident demonstrations of what of the universally whole is essential, and of its parts, when divided into members.

And so, 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 the experience and practice of 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 sure 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 professions looking, not absolutely, but respectively, like man; the theologian considers man a creature of God, capable of grace and of glory; the physician considers man, as he is, healable, corruptible, and alterable; the philosopher, as a moving entity; the mathematician, as divisible into continuous and discrete numbers; one who studies geometry, of the sort that can be enumerated; the scientific Diestro, as one who can attack and defend himself, without this truth being opposed to the principles of Aristotle's philosophy, nor to the philosophy of arms; others; that the books, thinkers, teachers, academies, and universities do nothing else but give precepts of knowledge; because the truth of any point or question is deduced from other antecedents, and is not limited there, but 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 progenitors that are seen; so, if their inventors returned to the world, the belief is that they would discover that which is desirable to learn. In military matters, this is often seen; If Greek poetry did not have in the first place Homer, Sosaes, or Pindar, nor the Latins Virgil and Horatio, and if Aristotle had not admired the greatness of his teacher Plato, nor had Aristotle himself not simplified and enlightened with his admirable science, then those following that age would not have progressed from there. It could well be said that art would not be eloquent were it not for Demosthenes and Cicerone. If this is evident, then of what inferior quality would the skill of arms be? Its philosophy, which is based on geometric principles, has the same philosophical foundation and, from its very fine inception (as is plainly seen), is no less noble for being both practical and speculative; consequently, it requires all of the pondering reflection and practice of a man if he is to differentiate himself from the many; because it is well known that one who studies the sciences to profit from partaking in them, or for the interests of greed, offends them, and vilifies them. Like the dim-witted farmer Saint Thomas rebukes in his first Epistle to the Corinthians; and only the princes and lords are able to avenge the sciences for the injuries they receive from those who are born poor, and their virtue and noble thoughts guide them to the summit of the fruit of the doctrine, which is not brief happiness.

As Aristotle said: We judge that we know when we estimate that we know things by their causes, whatever the thing, whatever its cause, and that this cannot happen otherwise. And elsewhere: What is proper to one thing cannot accidentally be suitable to another. Whoever opposes these truths would try to persuade that the blind can have a vote in the distinction of colors, and that the

powers of the soul should wrongly mix up their operations so that they would hobble the mind and disobey the will. Man has on his forehead that superscript of intelligence, derived from the divine number, which differentiates him from the beasts in the external and corporeal senses. The shortcomings of man, where he is inferior to the beasts of the field, are noted by one who is curious, 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 the distances, since he diminished those senses and deprived him of the claws, nails, teeth, antlers, and strength that he gave to the beasts; and 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 the truth. From self-contemplation is born philosophy, and from philosophy knowledge, which is the excellent pasture that sustains and delights the mind (whose being is understanding) [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; and, if he knows, some mistake 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 the one without the other would be like a body without a soul, or a statue with a voice; the mind, the tongue, and the hands, are required to sustain the words that strengthen the discourses, all of them working for their owner, who must carry out his own obligations, and, while greater, they must be more, to employ everything in the service of God, of his Catholic religion, and of his king, and of his homeland.

Praise God.