

## English translation

Chapters 3 – 6 of the off-hand section, which all deal with use of the sword and dagger. Streamlined modern English (goal is ease of reading for average reader – editorial insertions for clarity are in single square brackets – this represents a best effort at initial translation with little review or revision – footnotes used liberally to comment on text or address concerns over translation). (AGEA Edition pg. 177-197)

## Chapter Three

*Who was the first to use the dagger, why it was invented, and how the dagger alone can persevere against a sword.*

Defence is so intrinsic to human nature that it's easy to believe that at the beginning of the world, because there were no weapons, they fought with tooth and nail (and fists, which I see called 'fist fight', and in Roman times a certain kind of gladiator – *pugiles* – so called because they fought with their fists: *Arma antiqua manus ungues dentesque fuerunt*), and growing malice perverted these weapons and instead humans took up sticks and stones, instruments of little artifice, which even today are used by the barbarians of Ethiopia<sup>1</sup>. Later on, over the passage of time (and in accordance with industry and necessities), they discovered and invented the many diverse kinds of weapons that exist, about whose practice I hope to write elsewhere in an epilogue, so that the Destr<sup>x2</sup> will know how to use them and have a complete understanding of those that are used with two hands.

For now I intend to discuss the off-hand weapons most used in Europe, placing the dagger first, due to its defensive and offensive capabilities, and its quickness and grace, and various other qualities that will be collected in my Aphorisms. This weapon is of such antiquity that the Romans, Greeks, and Egyptians carried it. It is true that there is no written evidence that they used the dagger alongside the sword. Instead they used it for a determined resolution, and a resolute case, like punches [punch daggers?] in the manner of the Kris knives used by the Moors of Asia, or the Gumias used by the Moors of Africa, which are also called Pistorezas<sup>3</sup> (where the Gumias are carried on the belt and the Pistorezas tied to the hand). By this we can conclude that in all the histories, ancient and modern, it was the Spanish who were the first to fight with sword and dagger<sup>4</sup>, and were the first to give precepts, bolstered by natural and self defence, to not risk the [off] hand being empty and collecting blows directed at the body (in much the same way the guard of the sword protects the [main] hand). It also has the great advantage of being offensive and defensive, which other weapons have, which obligates us to use it (in the company of the sword) to parry blows to the body and protect the [off] hand. (Supposedly the Roman phalanxes used sword and dagger jointly without rules or precepts, which is hinted at by various authors because they note that the Romans carried swords like ours, that could cut and thrust, and called them Spanish swords, and they held them in [the main hand]; also, they must have been shorter because they needed to be drawn from the sheath [hanging on the side of the main hand], and what they called a sword hanging on the [off side] was actually a dagger, which they used with the off-hand).

It can also be inferred that the dagger was invented to favour those with less strength against those with greater, to assure [those with lesser strength] against those, confident in their vigour, let themselves fly at their opponents and

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<sup>1</sup> Figgy doth protest too much. Ethiopia was never conquered by a European power. 'Weapons of little artifice'. Pull yourself together, man.

<sup>2</sup> I'm using the gender-neutral here because it takes little effort to be inclusive, and it's a good and important thing to do.

<sup>3</sup> The footnote in the AGEA edition for this word notes that it is not found in any Portuguese dictionary or glossary, current or historical.

<sup>4</sup> This ... this is not solid evidence, Figgy. Not for a claim like this.



attempt to grapple, so that they, favoured by their excess of strength will emerge victorious – something they would not attempt, due to the risk, if they were to fight someone armed with a dagger. A dagger cannot be easily subjected due to its short length, and this is the reason that if by some chance one fights with the dagger alone, they should parry the opponent's sword, [holding the dagger] two palmos<sup>5</sup> from themselves. Not only can [the dagger wielder] defend themselves, they can also offend, since they neither lose confidence, or become discouraged, because the loss of confidence mainly arises from fear, and the one who fears nothing can act and attempt while in peril. Where there is little fear, there is, more often than not, less risk, and the prudent Destrx is always well secured, and since they do not lack the valour and spirit they have when they benefit from the strong of the sword (which is what the dagger is), they keep themselves safe by parrying, deviating, and subjecting the opponent's weapon, who will determinedly come to attack; and the [missing] half, from the mid-point to the point, does nothing more than test<sup>6</sup> and wound.

And when the Destrx has only a dagger, or a piece of a sword, against an opponent with a whole sword, they are not truly lost, only needing to adjust their actions according to the precepts of science, because the dagger has the same quality as the strong third of a sword blade, and the same length, so it can just as easily effect *atajos* like a sword, and deviate oncoming thrusts, and can interrupt attacks in the first two circular motions, which require greater larger movements by the sword wielder than the one with the dagger, due to the differences in length between the two weapons. Proceeding from the understanding of distances and angles, the Destrx can, with the dagger alone, make much use of their Destreza. And when the sword-wielder stands in a right angle defence, and refuses to commit to an attack, the dagger-wielder can force the opponent to move by narrowing and aligning, assisted by footwork and the profiles of the body, taking advantage of the interference they can inflict with their other hand, whose usefulness only the valour of Destreza [can grant]. The only solution the sword-wielder has is to support the middle of their sword with their other hand, making the entire blade strong, and this way the sword cannot be assured of resisting the movements of the thrust<sup>7</sup>.

## Chapter Four

*How the Destrx should manage the dagger, and what the dagger itself takes in offending and defending*

All the off-hand weapons help make a person very graceful, secure, and strong, if the person uses them in accordance with Destreza. This is especially true of the sword and dagger, whose excellence is so great that it exceeds all other off-hand weapons not only in its gracefulness, but also in its power as well, because these are the weapons that most frequently and most easily accompany a Destrx. And both are offensive weapons by their nature, with the same kinds of effect, because both can cut, and penetrate, and they don't just serve as a shield for the arm and defence of the body, they serve as a component of formal wear, and the proper dress of all in the military – because a soldier will look imperfect without carrying a sword and dagger (and by obligation [all soldiers] must carry them, from the musketeer to the armoured pikeman<sup>8</sup>, from the sergeant to the general).

And there is nothing that satisfies one's fighting spirit than watching two people engage each other with these weapons, to whom these arms impart greater brilliance using them with the rigor their conditions allow, granting all the blows from their plays with grace and freeness that they require: this is how the gracefulness of motion demonstrates great

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<sup>5</sup> Approximately 40-44 cm.

<sup>6</sup> After Tim Rivera's translation of *tentar*.

<sup>7</sup> Yeah, this is Figgy saying, if you're using a sword against a dagger, half-sword your thrusts. Interestingly, there's at least one Godinho play that also calls for placing the hand on the sword to drive a thrust home against strong deviating opposition.

<sup>8</sup> Armoured pikeman – *cosolete* (*coselete*), a kind of troop in the Spanish military who carried a pike and wore a leather cuirass called a *cosolete* ('corselet').



confidence and knowledge, just as fighting with thorough rigor safeguards the Destrx and terrifies their opponent. And to achieve these ends in everything with particular perfection, I will show how the Diestrx should carry the dagger, banishing the frivolous and impertinent methods that they are vulgarly held, revealing to all a posture that is almost universal, and so proper to display, so assured, and so spirited it seems they have wished to experiment with the greatness of this invention as a result of its novelty, whose power has overtaken them so far that all the Destr@s who attain [this universal posture] should daily laud it with new admirations.

First of all, the dagger that a Destrx should use will be two palmos<sup>9</sup> in length in total, which is the third part of a sword, where [the dagger, from] the cross to the point is one palmo and one third (palmo). Any greater length is useless and impeding, because it interferes with perfectly making the circles and deviations [a dagger should make] due to the arm and the sword getting in its way – if the Destrx does not draw in or bend the dagger arm (which itself is dangerous to do out of tempo) they will injure themselves [with the dagger] striking their own sword arm, which will be the better result so long as the opponent does not take advantage of the slowness of the Destrx's deviations. Nor will the application [of the dagger] work as required if the dagger is too short, which will not happen if it is made with the measurements and proportions<sup>10</sup> I've written.

This dagger should be grasped in the off hand firmly, with the thumb resting against the cross of the weapon, holding the arm in such a way that it does not bend in any place and instead held straight, and always with the guard of the dagger covering the Destr@'s centre. The blade shall not be held so perpendicular<sup>11</sup> that [the opponent] benefits from the weak parts of the point, nor so straight out<sup>12</sup> that it impedes the circles of the sword that are made with the wrist of the sword hand<sup>13</sup>. Instead the dagger should be held a little inclined over the guard of the sword in such a way that it does not participate in any extreme positions described previously. I also advise that this method is well disposed to easily achieve its effects in the rigor of live blades<sup>14</sup> (which is the only thing I try to adjust all of my novelties to, due to the pre-eminence that live blades have over the honour and lives of people), that I recommend to all that they study this method to be more securely defended, because, as is customary in any rule of life, that once confirmed over time it reduces down into almost second nature, is it necessary for the Destr@ at the very least to make a habit of the most rudimentary and universal things in Destreza, because when things get real<sup>15</sup>, neither anger will dull them, nor brevity alter them.

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<sup>9</sup> A Portuguese *palmo* is 22 cm; a Spanish *palmo* is 20 cm.

<sup>10</sup> In actual practice this feels so very, very short but a longer dagger does indeed run the risk of getting caught up in the sword or sword arm (which will become clearer below, once the dagger techniques are more directly discussed).

<sup>11</sup> Perpendicular to the plane of the floor – vertically straight, in other words.

<sup>12</sup> Parallel to the plane of the floor – parallel to a sword in right angle guard.

<sup>13</sup> *...que nao impida os circulos da espada, que so com a munheca fizer o contrario*: The pain points here are the comma and the use of the word *contrario*. Either the second part of the phrase applies to the Destrx, in which case we're talking about not leaving your dagger parallel to the ground because it'll screw up your sword cuts made with the wrist (where *contrario* is referring to the sword hand), OR it may mean that the opponent can take advantage of the lack of dagger presence with their own wrist cuts. We're definitely talking about circles by the sword made from the wrist, but whether it's the Destrx or the opponent isn't quite clear to me (that comma could imply that the second half of the phrase is divorced from Destrx as the subject, and implies the opponent as the subject via the word *gozem*, which is, inconveniently, both first-person and third-person future subjunctive. I've gone with the Destrx's wrist circles being impeded because I have experienced this very issue myself, but I acknowledge here that my experience isn't necessarily extendable to a whole group.

<sup>14</sup> *espadas brancas* – 'white swords', or sharps. Black swords, *espadas negras*, are blunt practice swords.

<sup>15</sup> *nas veras*: from the footnote in the AGEA edition: *nas autenticas, numa situacao real*: an authentic moment, or in a real situation. I took some liberty with the translation, but I am confident I've got the spirit of the meaning here.



Those knowledgeable in La Verdadera Destreza (primarily in the sword alone) can rely less on the dagger, holding it how they prefer, with the arm folded and resting against the body<sup>16</sup>, calmly warding off [the opponent's threats] by applying the dagger as needed, with the opponent's actions<sup>17</sup> determining [the actions of the dagger], and the extremes in which the [Destr@'s] sword has been placed in relation to the opponent's, considering that the many attacks that this weapon can make grant great grace<sup>18</sup> to it. These attacks should always be given below one's own dagger, keeping it over the sword and covering the parts that the sword can't because it's passed the limit of the body due to the offline movements of *tajos* and *reveses*.

And because all the off-hand weapons are used solely to assist the sword, excusing it from certain movements in accordance with the off-hand weapon in question, the Destr@ should not ignore what the dagger is intended to do, which is deviate the opponent's sword toward one side or the other, and to perform some of the minor parries – primarily against *reveses*<sup>19</sup> which are taken when within distance [of the opponent]. The remaining movements are taken by the sword, except strikes and attacks, because sometimes the dagger helps to strike and attack, so that both can be used in [striking and attacking] almost equally, being offensive arms. Footwork can provide reach to make up for the shortness of the dagger, because there are many instances where the dagger and sword exchange roles, according to the situation<sup>20</sup> the Destr@ finds themselves in, the sword serving as the dagger and the dagger serving as the sword, each leaving the other to their own qualities, and accidentally taking on the other's. This exchange is very necessary and expedient in certain conditions of Destreza.

## Chapter Five

*The ways the dagger can interfere with the actions of the [opponent's] sword, and how to apply [these ways] without incurring risk*

The dagger, due to its short size, can be considered to be all strong, along with how it operates close to the centre<sup>21</sup>, which grants such force. Certainly, some of its parts can be considered weak, in relation to the proximity those parts have with the centre of the source of the force (centre of rotation). Because, without moving the dagger itself [in space, as in, toward or away from the body, or to its inside or outside lines], it makes all of its circles best with just the wrist and enough force communicated by the will [of the Destrx], it is likely (in this way) that the Destrx will always properly guide the intents of [the dagger's] application, assuming that the dagger cannot be made to resist and subject the sword without the dagger coming into its own measure, which should be chosen between one's body and one's sword, and between movement and movement, which is a principal foundation of Destreza. So (even if in different parts), there are four ways for the dagger to take on the effects of the sword, when the Destrx doesn't want to use the sword alone,

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<sup>16</sup> Is this referring to Viedma dagger? Need more time to read all the things.

<sup>17</sup> *Perposicoes* – preposicoes? Preposition/proposition? Conversations with Eric have brought us to considering this term in the same way that in some Spanish LVD texts, *treta* describes an attack/executive action.

<sup>18</sup> *Afermoseao*: an obsolete term meaning to make beautiful, graceful. Seriously, the root term's not even in the DRAE (official dictionary of Spain).

<sup>19</sup> I've tried to stay side-agnostic but am keeping the technique reference here. What Figueiredo is trying to say is that the parries the dagger should perform are against attacks made to the sword-arm's inside line.

<sup>20</sup> *Conjunção*: literally, conjunction, the action of joining or being joined. As I understand it, Figueiredo is talking about how the Destrx finds themselves in relation to the opponent. I feel like he's talking about bungled distancing – sometimes you're too close and the dagger's got to take point, as it were.

<sup>21</sup> Centre: in discussions like these, *centre* usually refers to the centre of rotation. The short length of the dagger keeps its blade close to the centre of rotation, granting it rotational strength in terms of deviating and subjecting the opponent's weapon. In this case, I believe its centre of rotation is the wrist, given that Figgy specifies circles made with the dagger should be made by the wrist.



rarely applying the dagger, in the manner described in the previous chapter<sup>22</sup>, which are universal against all of the stances of the opponent.

**The first way**<sup>23</sup> is putting the dagger over<sup>24</sup> the opponent's sword, placing the dagger in the middle of the opponent's blade (marked by the number 5) when the opponent seeks to gain from either side. If the opponent seeks to gain along the outside, the dagger must be above, and the sword below, the opponent's sword, because the opponent's blade is angled and in a superior position, and in this manner the dagger selects its measure between the sword<sup>25</sup> and the body to achieve two things: to deviate [push to the side] the thrusts directed at the Destr@'s face, and in case the opponent tries to take your sword, applying the dagger allows you to offend the opponent during this movement.

**The second way** is without moving the centre of the dagger<sup>26</sup>, and also in *termo proporcionado*<sup>27</sup> (medio proporcionado, proportionate measure), applying it beneath your sword when you take the opponent's weak with your strong from the inside or outside. Because your sword is planted above [the opponent's], the dagger should be placed below, in such a way that the point of the dagger is directed toward the floor<sup>28</sup>, and the dagger wrist is below and beside the sword wrist, with much cunning in feeling the blade, because in this matter the body is better guarded, and you demonstrate more science. It is superfluous to situate the dagger where the strong of the sword is, and with this position, below, the dagger interferes with the opponent's sword from being completely liberated, and it interferes through the novelty of its positioning and application, obligating the opponent to make slower motions, further off-line. This method of applying the dagger is so sublime when the swords are in this arrangement that few will attempt this because they don't understand, or they cannot apprehend how subtle or exquisite it is and fail to attain it. Because of this, one of the things with the least artifice that Destreza with the dagger has is the most secure, strong, and graceful that could ever be invented within it.

**The third way** is to place the dagger to any side<sup>29</sup>, as needs dictate, electing between movement and movement the shorter proportion,<sup>30</sup> as it can be seen when you take the opponent's sword from the inside, that when they liberate without consenting [to remain subjected] to go to strike on the outside you apply the dagger to that place where they

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<sup>22</sup> *Quando o Destrax nao quiera usar so da rara aplicacao, que apontey no Capitulo precedente*: This phrase is killing me. I think there's an unspoken subject hidden in *usar so*, but whether that subject is the sword or the dagger is difficult for me to untangle. Using his clue in the next part of the phrase ('that I noted in the previous chapter'), I've decided here that he's talking about this: 'Here are the four ways you can use your dagger to interfere with the opponent's sword if you're not keen on relying on your own sword and draping your dagger over your chest like I described at the beginning of Chapter Four.' This may not be correct, but we'll see.

<sup>23</sup> I'm just bolding the initial phrase of each of the four ways so they're easier to see. Nothing more.

<sup>24</sup> *Sobre*: There's no two ways about this – the word implies being on, on top of, over, above. Not alongside.

<sup>25</sup> Whose sword? It's not clear from the text.

<sup>26</sup> I'm pretty sure Figgy means *don't move your dagger arm*. Make these actions purely by turning the dagger with the wrist.

<sup>27</sup> *Terma proporcionado* – the word 'terma' in Portuguese carries many of the meanings we see attached to the word 'term' in English, but it's also broader. 'Terma' can mean state, condition, environment. It can also mean 'end' as in the final point of something in space or time. This feels like *medio proporcionado*, and I'm going with that sense until the text convinces me otherwise. I'm using Dr Curtis' *proportionate measure* here.

<sup>28</sup> After discussions with Eric, I'm also of the opinion that 'pointing at the floor' means the dagger isn't perpendicular to it, but it is aiming down at the floor, not down at the opponent's foot or knee. The line made by the dagger needs to be steep enough to intersect the plane of the floor without intersecting any of the planes of the opponent's body.

<sup>29</sup> *Situarse a adaga para qualquer dos lados* – This is more complicated than it looks. 'Qualquer dos lados' can literally mean 'any of the sides'. The word *lado* always means *side*. It's a lateral (hello, Latin root) placement. That said, in Spanish, the phrase *cualquier lado* means 'anywhere'. But *lado* will never mean above-or-below. But if you're right-handed, putting the dagger to the right of your sword is not ideal. So what's going on here?

<sup>30</sup> *Menos proporção* – the second word is 'proportion' (noun), not 'proportional'. *Menos* can be a preposition ('without', here) or an adjective ('fewer', 'less' here). I'll admit the language here is tangled enough that I'm not very confident about my interpretation, but I do believe what's being said here is, 'selecting, between movement and movement, the shorter proportion' or, in other words, shorter distance.



come out with the point of the sword, to impede the effect (the opponent was in the middle of) with the subtlety of this [dagger] application, so that the opponent's sword is so suddenly subjected, and yours so free, than you can select one of many ways to securely attack. And this example serves to show how the Destrx should apply this on the other side, because it's selected in the same way, and the only difference in in the way that your Destreza shows you, for the composition of your attacks<sup>31</sup>.

**The fourth and final way** is applying the hold of the dagger in the movements made toward the outside of the dagger by the body of the opponent in the midst of an attack, and also in the committed attacks the Destrx makes by having their body in distance, and their [sword] point deviated [off-line to the side, not above], and the dagger serves to parry, to test [see Tim Rivera's use of the term in his Godinho translation], and to persuade the opponent's sword [to take an action you prefer] whether it's still or in motion.

And all the other ways of applying the dagger, and deviating<sup>32</sup> with it, are summarised above, and only in a few actions does the spirit inform the dagger with more determination, respective of what the form requires, and of the material cause of what it intends to achieve, or the distances in which the efficient causes move, while never granting the dagger so much force for deviations, that it leaves the weak of the sword, because a small application of will (because the parts of the sword that the dagger can resist are weak) is so effective that it will deviate the sword very far.

And this will not be the case when the Destrx knows that the opponent's motions come with great strength, because by means of their providence will apply the dagger when it is most convenient. Since the movements in Verdadeira Destreza have more part, it's certain that they will; resist those that have fewer, and thus it's necessary (preceding this understanding) to apply doubled force to defeat the opponent, understanding that one should not hold the dagger too tightly or too loosely with the hand, and never deviate further that the limits of the body<sup>33</sup>, because that is [too far] off-line, and harmful.

## Chapter Six

*How the dagger enters with the sword, and how its movements are different from the sword's*<sup>34</sup>

Many are the prepositions the dagger has against the sword, entering with it, helped by footwork, profiles of the body, and angles of the sword and the arm: to better expand the movements of the opponent or impede his effects by understanding the principles, and over *atajos* offend securely. For this we should consider the movements that strike, and the ones that are not formed for this purpose, and which ones help to strike, because there are in Destreza some actions that serve only to increase the value of others, that they're adjacent to.

It will be unnecessary and even damaging to supply the Destrx with applications which declare their intentions and uncover the place they mean to strike, because it is no less risky in Verdadeira Destreza to be one who anticipates, as one who, without understanding, ceases equalising force against force, and adjusting movement with movement.

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<sup>31</sup> DAMMIT FIGGY. Okay, this is what I understand from this passage. If you take an atajo on your inside and the opponent disengages to liberate, you go from dagger up to dagger down, catching their sword on the outside of your dagger and when you feel that contact YOU STRIKE.

<sup>32</sup> Specifically, moving the oncoming point to one side or the other, not up or down, where your dagger blade is to the side of the opponent's sword.

<sup>33</sup> Don't move the dagger further outward than the confines of your own body.

<sup>34</sup> This is the result of untangling some knotty grammar, but I'm pretty sure the title basically means 'how to use the dagger with the sword and how its actions differ from the sword's when you get into a fight'.





The dagger also enters with the sword meeting the sword's weak with the length of its strong<sup>35</sup>, going always united with its own centre without moving it; and applied to the weak of the sword, putting it where the body can make an angle in those movements (a general rule for any kind of weapon), and the dagger next to where the opponent's sword disengages to execute an effect.

The dagger can also enter in circular movements, since the first action formed is violent, continuing with the movements of the dagger so that, always united with the sword comprises all the others, and the opponent cannot make anything, or even form angles, and with this prevent at once all the deceptions the opponent might try, and movements they might make.

The dagger enters with pre-eminence against the movements of thrusts when they arrive straight, and the dagger uses circles of which is included in itself with advantage the right (straight) line when it is in action, or in the act of forming it; it impedes with greater ease the beginnings of circular movements that the opponent can make because, since the opponent can't know the beginning of the circular movement of the dagger, they can't see where the action is meant to conclude (because these privileges are not included in the science), and it will be difficult for them to know well through where they should liberate their sword. Moreso, they will not be able to escape the many circles the dagger can make one after the other when the body enters, striking, with advancing footwork, which will make the opponent strike while stepping back, rushing to liberate.

From this we can infer how well interrupting the thrust movement removes the effect from all the things that arise from that movement, and the reason is that because the thrust is almost always produced from an *accidental* movement, and carries one single start in all of its movements, generated separately and executed one after the other, they perfect the movement before finalising the act. Every time this beginning is interrupted, it puts the rest in disarray, because when the motions are straight, the effects are made with the point of the sword, which governs all of its numbers. This isn't the case in circular motions, because with whatever part of the sword that lands, it can wound, a little or a lot, commensurate with the force used to reach the target, and the [upward] distance of the violent motion.

This means that against circular motions of the sword, the dagger will be ineffective due to risk, because circular motions [end] with strong, natural movements, and the dagger alone cannot impede them, because – despite being almost all strong, its length is short and cannot resist. All other the actions (not the circular ones) of the sword can be contested by the dagger, due to its universal proportion<sup>36</sup>. But in those times the Destrx can't bring their sword to bear, circular blows can be received on the dagger as long as it's in the centre of the blade, without uncovering the dagger arm.

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<sup>35</sup> I am not at all sure I have this right.

<sup>36</sup> 'Proportion' is spelled incorrectly in the original text but there's no such word as *porproção*, so it's 'proportion'. As for 'universal proportion'? I'm not entirely sure. There's significance tied to 'universal' and 'general' and 'particular', but I still don't have the best handle on that.



## Aphorisms

- The dagger was naturally invented for the defence of the off-hand<sup>37</sup>.
- The proportion of the dagger is universal.
- The centre of the dagger is the origin of the off-hand arm<sup>38</sup>.
- The dagger, in its applications, should never move the centre.
- The dagger, within the measures, can wound<sup>39</sup> just as well as the sword.
- The dagger is most suitable for people who are not strong.
- The dagger deviates<sup>40</sup>, *atajos*, and serves in some parries within the measures.
- The dagger cannot be subjected well sue to its short length.
- The dagger enters with *atajos* and *deviations* at the start of circular motions of the opponent's sword.
- The movements of one who only has a dagger should be supported by footwork, and the profile of the body.
- The dagger resists the sword on the sword's weak parts.
- The dagger, without moving the centre, can make all its circles with just the wrist.
- The dagger should always be applied in deference to the sword.
- In every angle in which the dagger is controlling the sword, the body can enter.
- The dagger will always be applied in the moment and place where the opponent begins to liberate their sword to strike<sup>41</sup>.
- The circles made by the dagger interfere with the opponent's thrusts.
- Against the circles made by the opponent in the proportion of the sword, it is dangerous to apply the dagger.
- The dagger cannot resist the natural movements of the sword on its weak parts.
- The dagger arm should only very rarely be curved or bent.
- The dagger should be held in such a way that its guard covers the centre of the dagger arm.
- The blows<sup>42</sup> given with the sword and dagger should be made below the dagger.
- The dagger is obligated to cover for the swords faults [in other words, the dagger saves the destrx's bacon when the sword screws up]
- The dagger is better than the rodela when within the measures.

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<sup>37</sup> Figgy says 'left hand', but we're being hand-agnostic here.

<sup>38</sup> Origin: 'nacimiento', literally *birth*. Where the arm emerges.

<sup>39</sup> Wound: 'ferir'

<sup>40</sup> *Desvía*: deviate – push the opponent's oncoming thrust or point to the *side*, not up, and not an *atajo*.

<sup>41</sup> Strike: 'ferir'

<sup>42</sup> Blows: 'golpes'

