

Introduction

This is the sword and dagger section (and the short subsequent buckler and rotella section) from Pedro Texedo Sicilia de Teruel's *Escuela de Principiantes, y Promptuario de Cuestiones en la filosofía de la verdadera destreza de las armas* (Primer and summary of questions in the philosophy of the true skill at arms). The dual-language format book was published in Naples in 1678: Spanish on the left, Italian on the right. Naples was under Spanish rule from the early 1500s through the early 1700s.

The text is written in a question-answer format, as if a fencing student is being examined to take on the title of master. The dual-language nature of the text is fairly unique, and after a close reading of the Spanish side, I speculate that at the very least, the typesetter spoke primarily Italian, if he spoke any Spanish at all. The use of commas in the Spanish is excessive, and in many places grammatically incorrect, altering the intended meaning of a given clause. However, the commas sometimes match the pauses one might take when speaking Italian that are *not* grammatical but are part of the prosody of the language. Some Spanish words very similar to their Italian counterparts simply appear in their Italian form. Others are broken up in ways that feel Italian but change the meaning of the Spanish word. Some Spanish words are just entirely wrong (like *y fozeles* for *isosceles* — was the author giving spoken corrections that the typesetter wrote as best he could, or did the typesetter render a word clouded by a long-S as best he knew how?) and were only decipherable based on surrounding contexts.

The translation and transcription that follow are broken up by page, allowing for easier searches if a comparison to the original is needed. I've used modern English punctuation and paragraph breaks for ease of reading. Square brackets generally contain clarifications, explicit inclusions of understood subjects or similar. They are not editorial additions. Spanish is more inflected than English, which relies more heavily on word order, so grammatical components that are conveyed through endings in Spanish may require more explicit rendition in English to be clear.

After the translation is my transcription of the original Spanish into more modern Spanish, with corrected and clarified punctuation. I generally retain the use of *destreza* in the English text because most often it refers specifically to fencing, and not just skill in general.

Some parts of the text are highlighted for quick reference.

This highlight covers how to hold the dagger

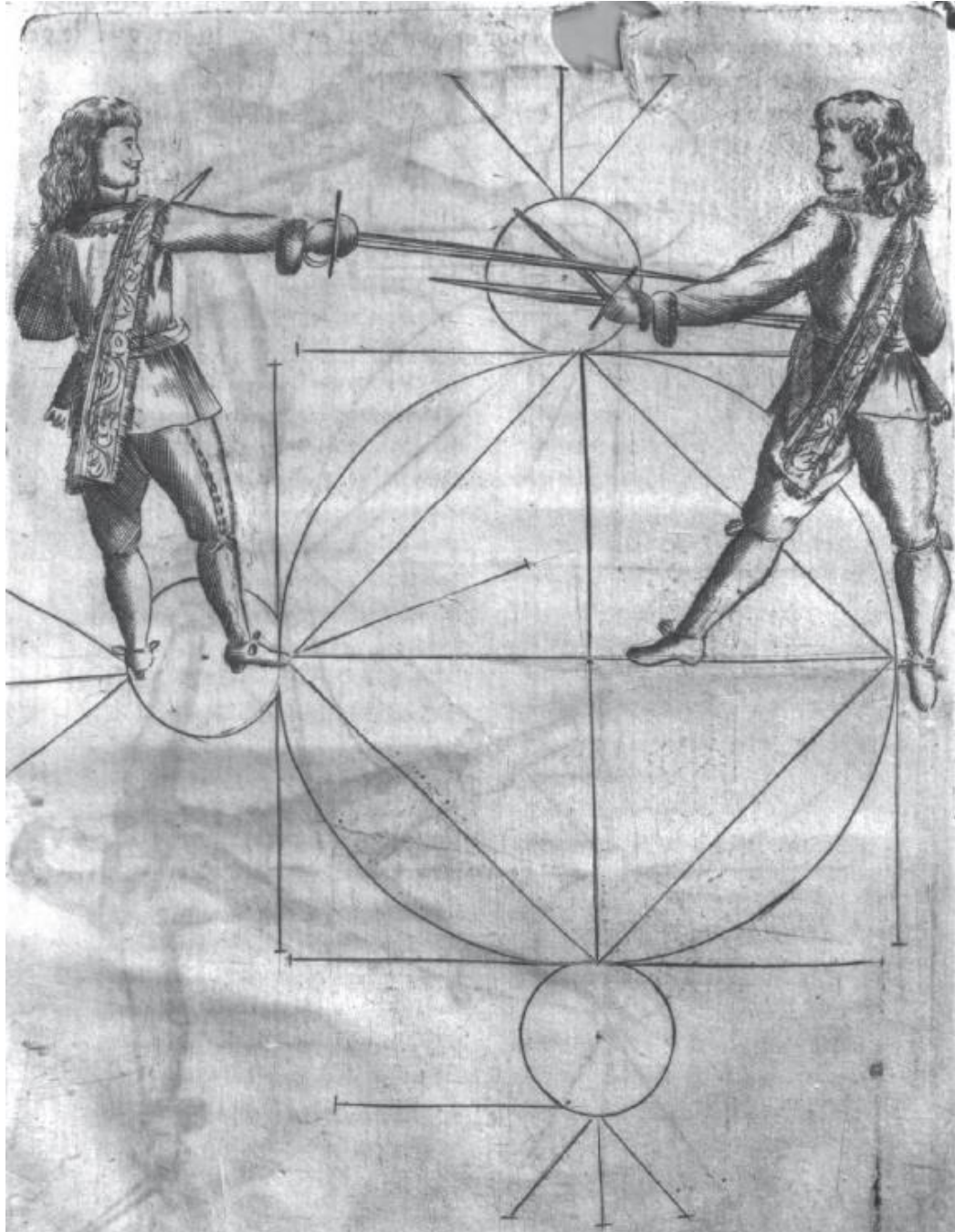
This highlights how to use the equilateral triangle against an Italian posture

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Caption for image on page 71

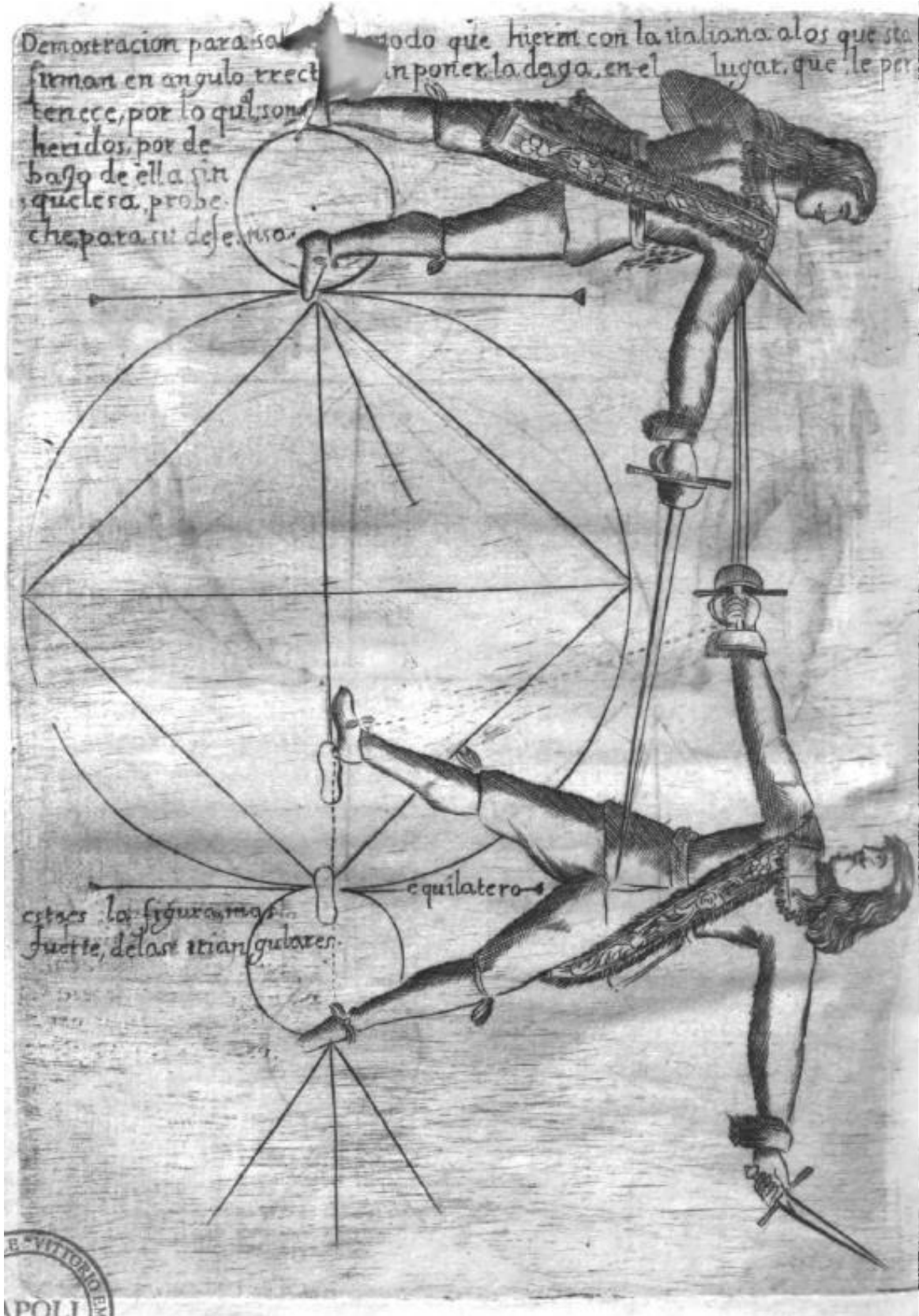
Illustration of the Italian posture, and also the way in which to proceed against this posture by those with false opinions of *verdadera destreza*¹.

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¹ Note how withdrawn the diestro's dagger is (on the left) in this image, and how high up the dagger hand likely is between the waist and the shoulders. This, I believe, reflects a dagger posture that either is, or is close to, Viedma's.

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(caption next page)

Page 72

Caption in illustration

Illustration to know the method by which those using the Italian posture strike those who take on the right angle without putting the dagger in the place it belongs, by which those in right angle guard are wounded beneath the dagger without availing of it for defence.²

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Question:

So how should the true *diestro* stand with off-hand weapons, and, in particular, the sword and dagger, against any category of attack the opponent might use against him?

Answer:

This precisely meets my intentions around what I've mentioned many times: that is, the *diestro* has an obligation to know the methods of fencing of every one of the nations, [in order to] to make progress in their *destreza* according to the demands of those methods by means of this understanding. And thus I say that by means of what I have experienced and verified with some masters of arms and fencers of all nations, I have known the effect that each one can make by their causes and the methods they use, each nation endeavouring to over-estimate its own methods of fencing, guided more by passion, by love of country, than by reason. So, we will see that despite the methods of the Neapolitans and Sicilians being of one same type and category³, they each themselves say

² The implication here is that if your dagger is as high as is illustrated here, you're leaving your lower line open (not availing of the dagger for defence). Keep this in mind when you reach the section where Texedo explains how to correctly hold the dagger.

³ *especie y género*: Destreza authors like to categorise elements of the style into categories and subcategories. If we were talking cars, what's being said here is like model and make.

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their fencing is best due to the methods they use, perceiving some difference between them, even if not in the sound of the voice in which they teach them. Because one voice has a different echo from the other, and their feints and *acometimientos*⁴ are different, even though neither one of these is sufficient cause to laud one above the other, nor say they're better or worse since these methods emerge from beginnings, middles, and ends each the same. The only basis for these differences lies in the resolute method of their fencing, both in the approach, which is to strike first, as it is in the response, which is to draw out an attack from the opponent, wait, and strike in return. And of other nations I could also talk about these particulars, in addition to what's already been said, to make understood that reason and passion are correlative, and that true *diestros* should not base themselves in patriotic love, and fence according to it. It is in the reason and habit of understanding,

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acquired and proven through demonstrations, from which proceed the true principles, means, and ends⁵, because *destreza* founded in truth is and should be one [single entity], and should be so for all nations equally — as it would be, if those nations applied themselves to it as they should.

And thus, I say that in the case of holding off-hand weapons, the way of holding the sword should not be changed, not even in the procedures for the opposition of stances. The sword should always follow the same rules which are referred to earlier⁶, and the only

⁴ *acometimiento*: A very LVD-specific feint. I couldn't write "feints and feints", and functionally, the *amago* isn't the same as an *acometimiento*, even if it's just an "ew, filthy vulgar!" distinction.

⁵ This is a play on words. The phrase *principios, medios, y fines ciertos* can be *true beginnings, middles, and ends*, or it could be *true principles, means, and ends*. I've chosen the second translation because I think that better reflects the primary meaning of the phrase here.

⁶ In other words, use your sword as if you were using it alone. There is no need to alter any basic principles of sword positioning or use because you've got a dagger.



difference to be found is in how to hold the dagger. This should be done by making with the dagger, arm, and body a triangle of the equilateral kind, formed by putting the wrist of the left hand on the horizontal line between the diameter⁷ and right co-lateral line, that drop from the chest, and putting the point of the dagger obtusely, with its smaller degrees [weak], up next to my sword arm, separated from the guard

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by four fingers, more or less, and that the point of the dagger is in the direction of the upper quillon of my sword.⁸

This makes an imaginary straight line from the point of the dagger to the point of the sword, encompassing the upper quillon, and thus I will have made the aforementioned equilateral triangle without having lost any part of the profile of my body⁹, and I will be ready to respond against my opponent given any category and type of *destreza* and attacks they may make against me, noting that the sword in most cases will anticipate the impediments of the attacks the opponent will make, and then the dagger will meet the enemy sword while my sword takes its own action according to which of the two openings¹⁰ my opponent offers for me to strike. I will always be defended as long as I maintain the triangle, so long as my enemy's sword does not contact it

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to strike me with a thrust. In this case, to impede the attack, it doesn't matter that I break the triangle in the

⁷ In this case, the line that splits the body in half.

⁸ To summarise: this equilateral triangle is made by the sword arm, the dagger, and the chest. It corresponds to the triangle on the fencer on the right on page 80 labelled *equi-latero*.

⁹ This is speculation on my part, but this statement about not losing the profile may be in response to Figueiredo-style sword and dagger which demands a more squared stance. For more on Figgy dagger, see <http://www.storytrade.net/hema/destreza-sword-and-dagger-in-oplosophia/>.

¹⁰ Texedo's not clear here which two openings these are: vertical (middle/upper plane) or horizontal (inside/outside) distinction. I believe he means vertical because he talks about this in more detail later on.



time the sword makes its action¹¹, so long as the dagger hand does not leave the parallelogram¹².

Question:

And if the enemy should take the Italian stance, how and when should the *diestro* use this triangle?

Answer:

The *diestro* should always be safeguarded by it, without altering or diminishing it for any reason, unless one is being attacked. The posture I should take against the Italian stance is corresponding with my arm to the lower rectitude¹³, in accordance with the rectitude my opponent is in, which is in the rear rectitude, and the lower rectitude along with the side¹⁴. And because of what the opponent has beneath the arm I take the acute angle with my arm, and my sword in the obtuse, enacted by the upper part of my wrist, with the point of my sword in such a way that it points to the left eye of my opponent to leave them just one path to

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travel if they wish to strike me. And in this manner I will have made another triangle, formed by two physical lines: the sword, and the upper part of my arm; and the third line from the point of my sword to my right shoulder¹⁵, and my body weighted somewhat over the left foot, but only very little so that when the opponent tries to strike me, I can retake my stance, or shift to my right foot to be ready to strike them, putting both of my weapons in contact with their

¹¹ In other words, it's okay to separate the dagger from the triangle formation as long as it has contact with the opponent's sword during the sword's executive action, and the dagger needs to deviate the oncoming sword point.

¹² The **parallelogram** here is the rectangle formed by the shoulders and hips of the body. In other words, don't move the dagger out so much that it leaves the target box of your torso.

¹³ The lower plane, below the waist but not as low as the floor.

¹⁴ This is describing the opponent being in a withdrawn guard, rear-weighted, with the sword a little off to the side.

¹⁵ He's talking about a triangle formed over the right arm, with the wrist at the vertex between the sword and the arm, and an imaginary line from the tip of the sword (held obtusely) to the shoulder of the sword arm. It's the triangle on the fencer on the right in the image on page 80 labeled *escaleno*.

sword. The triangle should be conserved, even when I am striking. It will also be to my advantage to have my body weighted a little over the left foot, so that when the opponent doesn't resolve to initiate an attack¹⁶, I can find my reach with greater brevity, since I am not in the extreme of having the inside of my right knee touching the left thigh¹⁷. It's true that in this way the right foot will be quicker to perform the will of its operator, because since the body is somewhat weighted over the left foot, the right foot has less weight on it,

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and with much more brevity it can be lifted to move forward, or to either side, according to the most convenient direction, recentring immediately and equally over both feet, to be in balance during the execution [of the attack]. This posture is as represented in the following illustration.

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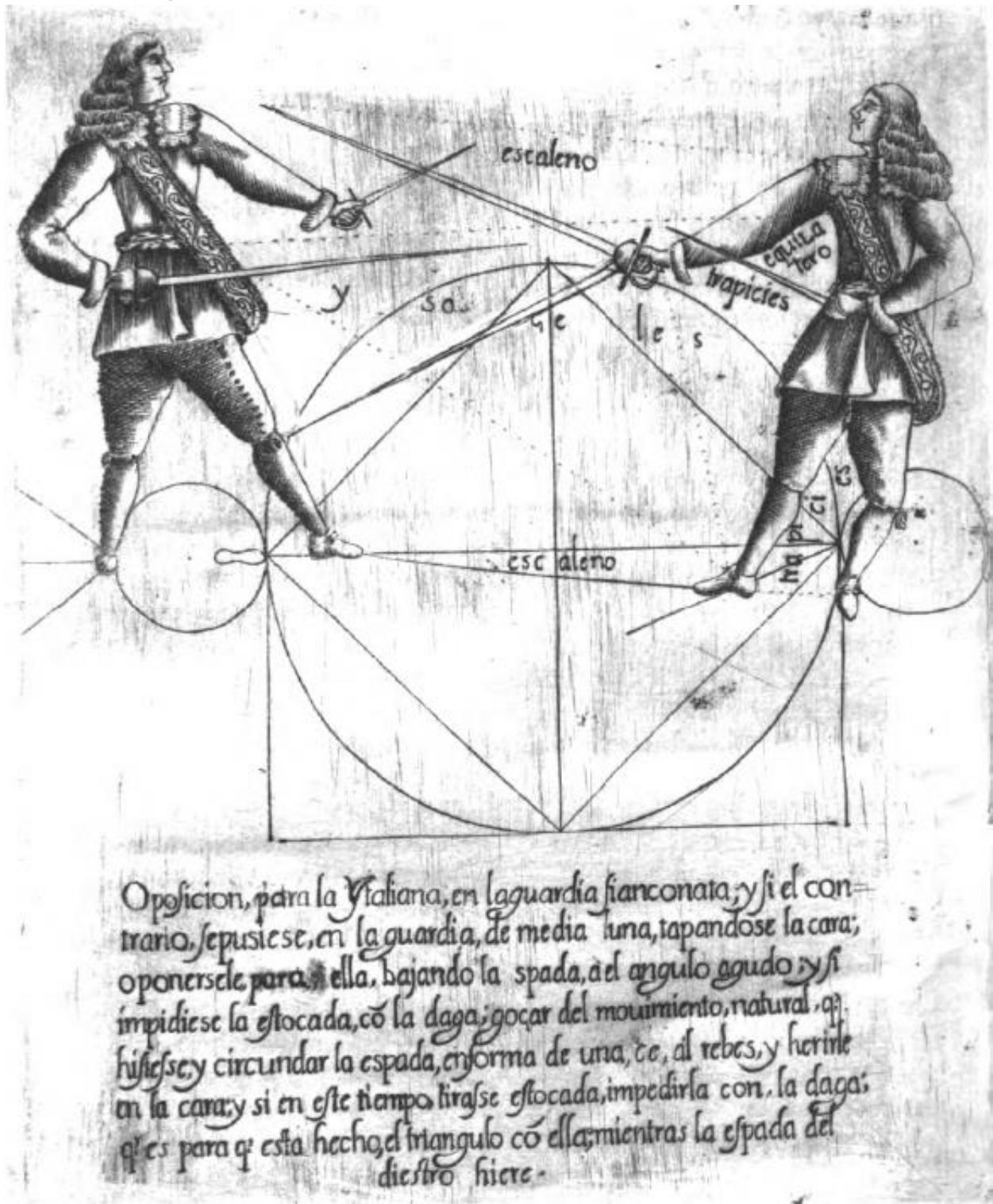
Illustration caption:

How to oppose the Italian who is in the *fianconata* guard. If the opponent were to adopt the *mezza luna* guard, covering the face, oppose them by lowering your sword to the acute angle, and if they should impede your thrust with their dagger, take advantage of the natural motion you just made and circle your sword [around the dagger] in the form of a backwards C, and strike the opponent in the face. And if in this tempo they should thrust at you, impede it with your dagger, which is why the triangle has been made with it, while your sword strikes the opponent.

¹⁶ Acometer: a tricky word. In Destreza, acometimiento can have a specific meaning in terms of acting to provoke a response (the conversation about acometimiento/amago/feint is too big for a footnote). I originally had "feint" here, but Tim Rivera noted that in this case, the more general meaning of *acometer* fits better, and I agree. Cheers, Tim! [3 May 2020]

¹⁷ This was a real headache. The phrase in Spanish is no sea en extremo el doble de la pierna con el muslo, which to me reads literally as 'will not be in extremes the fold of the leg (back of the knee?) with the thigh'. I think Texedo is just reiterating that weight should be placed on the left foot, keeping the right foot mobile, but *not* letting it drape over the rear leg, or making your stance too narrow, or putting too much weight on the left foot. Bugger of a phrase.

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After having formed the two triangles mentioned above, select the *medio de proporción*, measuring it by eye, along the diameter of the common circle¹⁸ in such a way that the point of my sword would be at the upper quillon of my opponent's sword if mine were in right-angle, and theirs as well¹⁹. Then I will make a transverse step with my right foot toward my left side, but only a very short step, because the opponent has their feet far apart. [My foot] should be away [to the left] from the diameter mentioned before by just half a foot, or a little more or less, as long as I have selected the exact *medio proporcionado*, no more and no less. And if, as I move to enter the referred *medio*, my opponent should bring his sword to mine, as they often do in this situation, I should return my weight to be a little over the left foot to deny them reach without moving my sword or altering the triangle made with the dagger, arm, and body²⁰;

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and when the opponent places their dagger on my sword to wound me with their sword, I will take advantage of the movement I have made, resettling myself over the right foot, as referenced above, for the execution [of the thrust]. And in this way I will attempt to strike the opponent, directing my thrust above or below²¹, and every time one path is impeded the other is left open, so I can repeat this until I reach execution, if circumstances allow. And when the opponent's sword comes to strike me I will impede it with my dagger by virtue of the [equilateral] triangle, and without moving it beyond my parallelogram²² more than necessary so they have no open line to my body. Once the *medio proporcionado* is selected, the

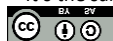
¹⁸ **common circle**: The circle shared by two fencers engaged with each other. The diameter of that circle is the closest distance between the two combatants.

¹⁹ This bit is a rote description of what we generally call "defensive distance".

²⁰ This is the equilateral triangle, not the scalene.

²¹ This is why I think the openings spoken of on page 76 are upper and lower, and not right and left.

²² It's the same parallelogram as at the end of page 77.



majority of attacks should be aimed at the face, and if they try to impede you, you should proceed as explained above. In this *proposición*²³ or form, I will have covered the angles²⁴ that my opponent would want to execute their thrusts, since from the posture they are in, they

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cannot form any other attack without changing posture. And should they resolve to attack by deviating²⁵ my sword with their dagger, regardless of where they want to hit me, I should go to the opposite place, to take up [with my sword] the line left unoccupied by my opponent's dagger, as the situation requires, making sure that these occupations or directions are done only by the wrist in curved motions; and that the [equilateral] triangle remains conserved from when my opponent throws the thrust, which must by force pass [somewhere] through the opposition of my dagger and the space above, which I can easily impede [with the dagger]; and the sword will commit its action in whatever way is most convenient, taking particular care to ignore the feints²⁶ they make, knowing that they are not perfect. And if you should react to a feint, do it with both weapons without moving them from their primary triangular formation, and should you lose that form, recover it as quickly as the situation requires. This way

²³ **proposición**: Literally, proposition. However, in the text it's clear that Texedo is talking about how to arrange yourself to defend against the opponent. I've seen a similar thing in Figueiredo, but not similar enough to make me jump to conclusions. I've left the original here with this footnote for clarity.

²⁴ **lineas de tocamientos**: In geometry, a *tocamiento* (literally, 'touchment') is the point at which two lines meet but do not intersect. In other words, the vertex of an angle. Lineas are lines (in this case, the arms of an angle). Texedo is talking about closing the line.

²⁵ **Desvio, desviar**: a term that describes one blade moving another blade off-line, but only to one side or another, and not up or down.

²⁶ **acometimientos**: They can be perfect or imperfect. A perfect acometimiento (feint) is aimed at the face; an imperfect one is aimed at the extremities (usually the hands or arms).



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you stay in the same time that the opponent wishes to execute, and can take away their disposition with a little motion over the centre²⁷ with just turning the toes of the front foot so that they make an isosceles²⁸ triangle with the left foot, and a mathematical line from the point of one foot to the other, as shown in the following illustration.

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Caption

True demonstration to know the way in which one should proceed in opposition to the Italian, or in rearmost²⁹ posture, with the *diestro* remaining defended by virtue of the triangular arrangement useful against all kinds of off-hand weapons and the different ways they are used in the skill at arms of other nations.

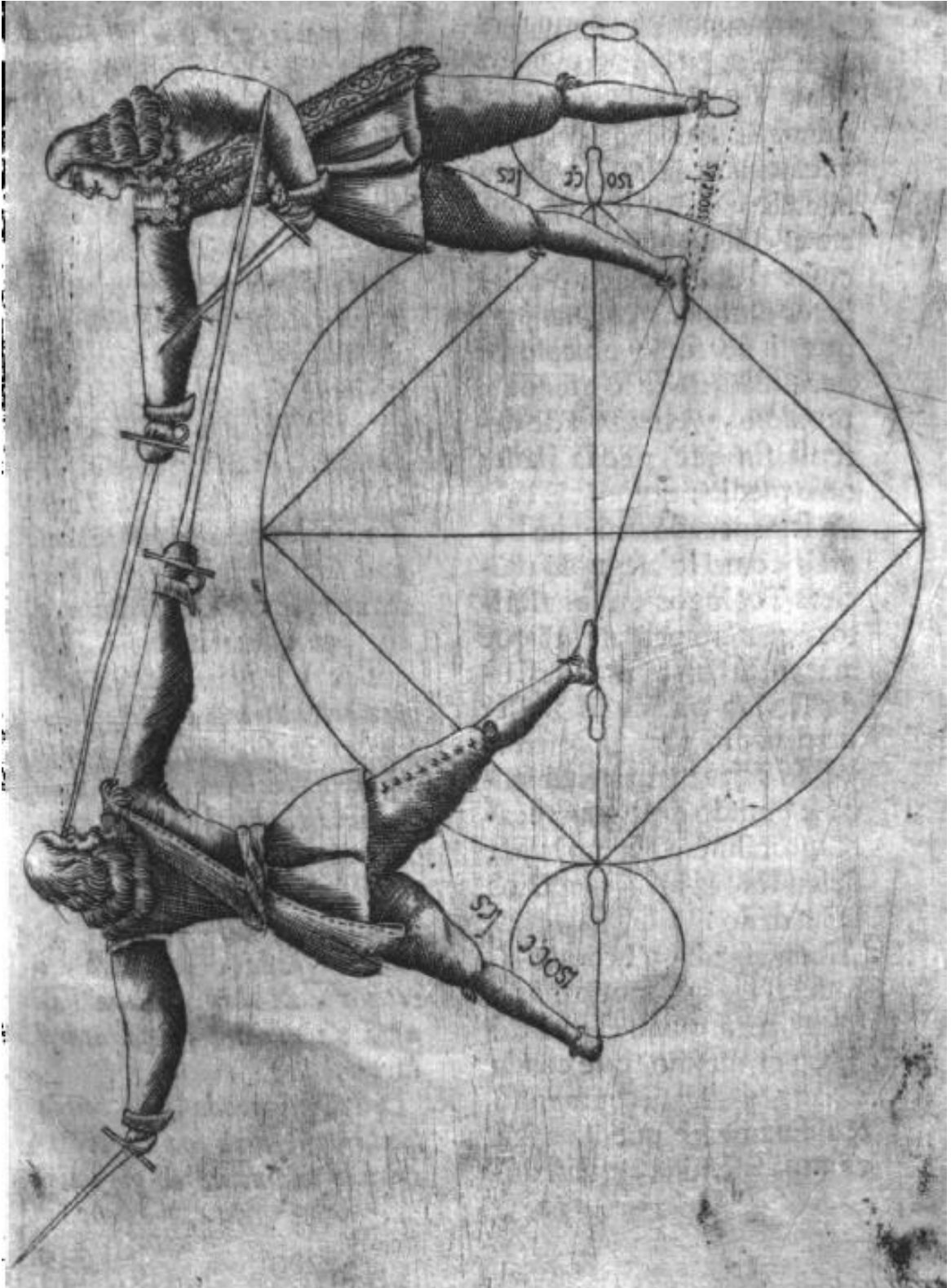
²⁷ The diestro's centre. Texedo is asking you to reorient your body subtly to get your far side out of the way. It's not quite increasing the profile, but it does work. Try it with a partner, or in front of a mirror, and see what happens.

²⁸ Adventures in translating time! This is how the term appeared in the original printed page: *y fozeles*. The line went, "...haga un triángulo y fozeles con el siniestro...". Cue me looking up *fozer*, wondering if some broken Portuguese got dropped in here, wondering if the initial *f* was a long *s*. It was following that idea, and cross-checking against the Italian, that confirmed the term was actually *isosceles*.

²⁹ *postura extraña*: In LVD, *extraño* is the term for anything that moves backwards. *Compás extraño* is the term for a step that moves directly away from the opponent. I've used the phrase *rear most posture* even though it's not the most accurate phrase because it sticks to the Spanish *and* the Italian closely, and because I don't know a formal term for the dagger-thrown-back arrangement we see our Italian taking in the illustration.



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I will have reduced for my opponent, with this triangular arrangement, all of their broad ability of effecting an action to attack into specifically being able only to defend. And according to the situation I will be able to proceed against them, maintaining, above all, compliance with laws divine and human, because unless it is necessary, one should not harm another. When defending, [harm should not be done] unless there is no other way, in which case it would not be a sin, not even a venial one. Many theologians³⁰ assure us that no sin is committed by the one who kills another in self-defence, and should the defender let themselves die while being able to defend themselves, they will have sinned mortally for not protecting the life God gave them.

Question:

And with sword and buckler, or rotella, how should the *diestro* stand, and fight?

Answer:

With the same arrangement as with the sword and dagger, except that only the dagger is both an offensive and defensive arm,

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and the buckler and rotella are only defensive, because with the dagger there will be times when one can attack with it in the time the sword subjects the opponent's, when in *extremo propincuo*³¹. The same triangles the dagger makes should be formed with the other arms, as long as [the diestro] is not squared to the opponent, and instead diagonal. The edge of the buckler should be where the last third of the dagger

³⁰ Citation needed, Don Pedro! Given how referenced so many of these works are, this lack of referencing stood out to me. Presumably, these theological stances were commonly understood at the time, but proving it is a bit of rabbit-hole research for later.

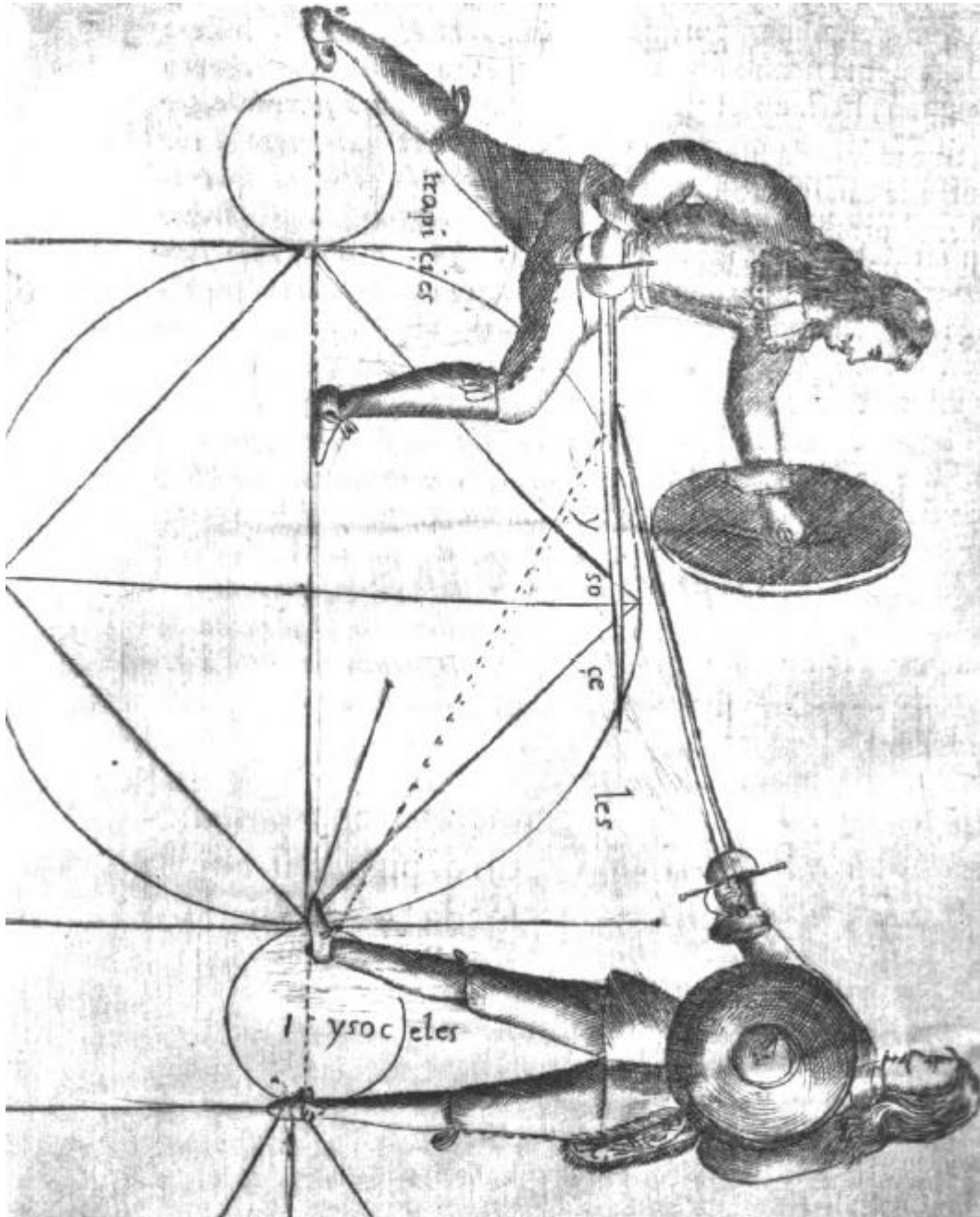
³¹ *extremo propincuo*: This is the formal LVD term for the distance you're at when you commit a movement of conclusion, which is a grappling action to the weapon or weapon arm to control it when the opponent is within reach and their weapon is secured by your own.

would sit, and your sight is not impeded by the upper edge of the buckler, as shown in the following illustration, following all of the rules of the dagger.

Caption for illustration on page 88

Illustration showing the stance for holding the sword and buckler or rotella.

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Begin Spanish transcription

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Caption for image on page 71

demonstración del modo que se afirman a la italiana, y también del modo con que quieren proceder contra ella con opiniones falsas de verdadera destreza.

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[illustration]

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Caption on image (bits in grey italics are not present due to a tear in the page, but are what I think is most likely to be there)

Demostración para *saber el modo* que hieren con la italiana a los que se afirman en ángulo recto *sin poner* la daga en el lugar que le pertenece, por lo cual son heridos por debajo de ella sin que les aproveche para su defensa.

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P. Pues como se debe el verdadero diestro afirmar con las armas dobles, y en particular con la espada y daga, para contra cualquier género de herida que le tire el contrario?

R. Muy adecuado viene³² a mi intento lo que he referido muchas veces; y es que tiene el diestro obligación de saber el modo de obrar en cada una de las Naciones, para proceder en su destreza, conforme pide el modo con que obran en ella mediante este conocimiento; y así digo, que mediante lo que yo he experimentado y comprobado con algunos Maestros de armas, y diestros de todas Naciones, he conocido el efecto que cada una puede hacer por sus causas y

³² Literally “very adequately comes”, but likely more in the flavour of “this conveniently leads into the heart of something I’ve said many times”.

modos con que obran, procurando cada nación estimar en más su modo de proceder en destreza, guiados más de la pasión, por el amor de la patria, que de la razón; pues vemos, que siendo de una misma especie y género, el modo con que obran los Napolitanos y los Sicilianos, de por sí dice

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que es mejor su destreza por el modo con que la obran; pareciéndoles que hay alguna diferencia: aunque no sea si en el sonido de la voz con que la enseñan; porque tiene diferente eco la una de la otra; y también se fundan en que los amagos, o acometimientos, son diferentes, siendo así que ni el uno ni el otro no es causa capaz para poder darle mas lauro a la una, ni la otra, no que digan es mejor ni peor puesto³³ de ella procede de unos principios, medios, y fines, iguales ambas; y tan solamente tiene su fundamento en el modo resolutivo de obrarlas, así en razón de propuesta, que es tirar primero, como en el de esperar y herir de respuesta, que llaman³⁴; y de otras naciones pudiera decir también en este particular, más basta lo dicho, para dar a entender que la razón y la pasión son correlativas; y que el verdadero diestro no se ha de fundar en el amor de la patria, para proceder conforme a ella. Si en la razón y hábito del entendimiento

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adquirido y comprobado por demostraciones que es de donde proceden los principios, medios, y fines ciertos³⁵; porque la destreza en razón de verdadera es y ha de ser toda una; y debiera ser para todas naciones con igualdad, como lo fuera si se aplicaran a ella como deben; y así digo, que en cuanto al modo de poner las armas, siendo dobles, que en el de la espada no se ha

³³ Pretty sure this is meant to be “pues”.

³⁴ I think *llaman* here refers to the act of *llamar*, to draw an attack. It is not a feint. (See Pacheco's thirteenth vulgar treta, *llamar*.) I've used the phrase *draw out* in the English to reflect this sense.

³⁵ This is a play on words. The phrase *principios, medios, y fines ciertos* can be *true beginnings, middles, and ends*, or it could be *true principles, means, and ends*. I've chosen the second translation because I think that better reflects the primary meaning of the phrase here.



de alterar, ni en el procedimiento en la oposición a las posturas; que siempre se ha de llevar unas mismas reglas, como quedan referidas en su lugar, y solo se halla la diferencia en el poner la daga, que ha de ser, haciendo con ella y el brazo y cuerpo un triángulo de especie equilátero, que se forma poniendo la muñeca de la mano siniestra en la línea horizontal entre la diametral y la colateral derecha, que bajan del pecho; y poniendo la punta de la daga obtusa arrimada por sus grados menores al brazo de mi espada, apartado de la guarnición

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de ella cuatro dedos, poco más o menos, y que la punta de la dicha daga este en dirección del gavlán superior de mi espada, haciendo una línea recta imaginada desde la punta de la daga a la de la espada, comprendiendo a el gavlán dentro de a dicha línea, y en esta forma tendré hecho el referido triángulo de especie equilátero sin haber perdido de el perfil de mi cuerpo cosa ninguna, y estaré para proceder contra my contrario en cualquier género de destreza y heridas que se me tiraran, con la advertencia de que la espada en las más ocasiones se anticipe a los impedimentos de las heridas que el contrario me tirase, y luego la daga se agregue a la espada enemiga, mientras la mía hace la operación, según en la parte que se ofreciere de las dos, en que puede querer ofender el contrario; y yo estaré siempre defendido con el cuidado de conservar el triángulo, si no fuese en caso que la espada enemiga se agregue a ella

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para venir a herir de estocada; que entonces para hacer el impedimento no importara que pierda su forma en el tiempo que la espada hace su operación, como no sea apartándose del paralelogramo la mano de la daga.

P. Y si el enemigo se afirmare a la italiana, como le ha de valer el diestro de ese triángulo, y en qué ocasión?

R. Siempre he de estar amparado de él, sin alterar ni disminuir en razón de cosa alguna, si no es cuando le esté hiriendo, y la forma con que me he de portar contra la referida postura es correspondiendo con mi brazo a la rectitud baja, conforme en al que se halla mi contrario, que es en la de atrás, y la baja juntamente con la del lado; y por lo que tiene debajo el brazo me pongo en ángulo agudo con el mío, y con mi espada en el obtuso, que se causa por la parte superior de mi muñeca, puesta la punta de mi espada de forma que esté dirigida al ojo siniestro de mi contrario para dejarle solo un camino por donde pueda

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caminar a querer herir; y en esta forma tendré hecho otro triángulo, causado de dos líneas físicas, que son la espada y el brazo por la parte superior, y otra matemática desde la punta de mi espada a mi hombro derecho, y el cuerpo algo cargado sobre el pie siniestro, pero que sea muy poco para que cuando quiera herirme, volverme a afirmar, o reconcentrar sobre el pie derecho para herirle, agregándome a su espada con ambas armas; y que el triángulo equilátero esté conservado, aún si puede ser cuando esté hiriendo; y me aprovechara también el estar cargado sobre el pie siniestro un poco para cuando el adversario no se resuelva a acometer, buscarle el alcance con más brevedad, pues como no sea en extremo el doble de la pierna con el muslo, es cierto, que de esta forma estará más pronto el pie derecho para hacer la voluntad del operante, porque como el cuerpo está algo cargado sobre el siniestro está con menos peso el derecho,

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y con mucha más brevedad se levanta para caminar adelante, o a los dos lados, según a la parte que

conviniere; reconcentrándose luego sobre de ambos, para poder estar con igualdad en la ejecución; y dicha postura es como lo representa la demostración siguiente.

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[illustration]

Caption:

Oposición para la italiana, en la guardia *fianconata*; y si el contrario se pusiese en la guardia de media luna, tapándose la cara, oponérsele para ella bajando la espada al ángulo agudo, y si impidiese la estocada con la daga, gozar del movimiento natural que hiciese, y circundar la espada en forma de una C al revés, y herirle en la cara; y si en este tiempo tirase estocada, impedirla con la daga, que es para que esta hecho el triángulo con ella, mientras la espada del diestro hiere.

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Después de haber formado los dos triángulos que quedan referidos, elegirle el medio de proporción, mensurándolo con la vista, y electo en la línea diametral del círculo común, de suerte que venga a estar la punta de mi espada si estuviera recta con el gavlán superior de la enemiga, si lo estuviera también, y luego daré compás transversal con mi pie derecho a mi lado siniestro de cantidad muy corta por causa de que el contrario se pone muy abierto de pies; apartado de la línea del diámetro referida medio pie poco más o menos, con que habré electo medio proporcionado cabal sin faltar a lo necesario, ni sobrar en lo superfluo; y si yendo a entrar en el referido medio mi adversario metiese la espada a la mía, como lo suelen hacerse en tal caso, me he de devolver a cargar el cuerpo sobre el pie siniestro para quitarle el alcance sin mover la espada por entonces, ni descomponer el triángulo que está hecho con la daga, brazo, y cuerpo;

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y cuando meta su daga a mi espada para herir con la suya, gozare del movimiento que hiciere, reconcentrándome sobre el derecho, como queda referido, para la ejecución; y así le procurare herir, dirigiendo la estocada por la parte superior, o inferior, y todas las veces que me impidan camino me deja desocupado el otro, y así se puede repetir hasta conseguir la ejecución, si conviniere; y cuando la espada enemiga me viniere a herir se lo impediré con mi daga por la virtud del triángulo; y sin apartarla de mi paralelogramo más de lo que baste para que no tenga dirección con mi cuerpo; y después de electo el proporcionado se le ha de tirar la mayor parte de las heridas a la cara, y si hiciere impedimentos proceder como queda referido; y en esta proposición o forma, tendré tapadas las líneas de tocamientos³⁶ en que mi contrario había de querer hacer su ejecución con sus estocadas; pues de la postura en que se halla

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no pueda formar otra cosa si primero no corrompe aquella en que está afirmado; y si se resolviese a tirar haciendo desvío con su daga a mi espada por cualquiera parte que quiera herir, se ha de ir a la parte contraria, a ocupar el lugar que ha desocupado la daga enemiga, como queda referido, según la ocasión requiera; procurando que estas ocupaciones o direcciones se hagan con solo la muñeca con su excéntrico; y que el triángulo se esté conservado desde que el contrario tire la estocada, que habrá de pasar por fuerza por la agregación de mi daga y parte superior; con que lo podré impedir con facilidad; y la espada hará su operación como convenga, teniendo particular cuidado de no hacer caso de los acometimientos que hacen conociendo que no son

³⁶ **tocamiento**: "Contacto de dos líneas en un punto sin cortarse"... "ángulo es el rincón que se causa del tocamiento de dos líneas"... | Martín, Francisco Javier Sánchez. 2009. *Estudio del léxico de la geometría aplicada a la técnica en el Renacimiento hispano*, doctoral thesis, pg 178.

perfectos; y si se fuere a alguno sea con ambas arma sin descomponerlas de su primera forma triangular; y si la perdiere, volverla a formar con la brevedad que requiere; y así

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mismo se quede al tiempo que el contrario quisiere ejecutar quitarle la disposición con una poca de moción sobre el centro con solo volver la punta del pie derecho de forma que haga un triángulo [*y fozeles* is in original, and it should be *isósceles*, yikes] isósceles con el siniestro, y una línea matemática desde la punta del uno a la del otro, como lo representa la demostración siguiente.

Caption for full-page illustration on pg 85

Demostración verdadera para saber del modo que sea de proceder en oposición a la italiana, o postura extraña, quedándose defendido el diestro en virtud de la forma triangular para contra todo género de armas dobles, y diferentes modos con que proceden en sus destrezas las demás naciones.

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[illustration]

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Le habré reducido a mi contrario con esta forma triangular toda su potencia general de obrar en razón de ofensa, a potencia particular en razón de defensa; y según el caso podré proceder contra él, llevando ante todas cosas el cumplimiento de las leyes divinas y humanas; para que si no fuese en caso de necesidad, no se le ofenda al próximo, y en razón de defensa sin que pueda haber otro medio; que en tal caso no será pecado, ni aun venial; como lo aseguran muchos Teólogos en sus escritos, que no pecara el que matare a otro por defenderse, no pudiendo hallar otro medio para su defensa; y si se dejare matar, habiéndose

podido defender, pecará mortalmente por no haber defendido la vida que Dios le ha dado.

P. Y con espada y broquel, o rodela, en qué modo ha de obrar y afirmarse el diestro?

R. Con el mismo que con la espada y daga, exceptuando tan solamente que la daga es arma ofensiva y defensiva,

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y el broquel y rodela solo son defensivas, porque la daga habrá ocasiones en que pueda herir en el tiempo que la espada sujeta a la contraria, hallándose en el extremo; y se deben formar con ellas lo mismos triángulos que con la daga, procurando que no estén de cuadrado, si diagonales. Y que el cerquillo del broquel este en la parte donde han de estar los últimos tercios de la daga, y que por la parte superior quede la vista desembarazada, como lo significa la siguiente demostración, siguiendo en todo las reglas que con la daga.

Caption

Demostración para el modo de afirmarse con espada y broquel o rodela.