

## Compendio, Second Dialogue

The second dialogue features a **Narrator** voice, **Polemarco**, **Carilao**, **Meliso**, and **Eudemio**. **Filandro** arrives late in the conversation. However, there's also a vulgar **Maestro**, who was invited by Carilao to talk to his friends about the “mastery of the art”, as it were (it's no spoiler to say that the Maestro does not come out of this looking good). I've continued to place margin notes as footnotes, clearly labelled. The letter designations Pacheco mentions in his prologue are no longer retained in the margins. If folks want them, I'll add them in a subsequent release.

There are two kinds of footnotes: MARGIN footnotes, and regular informative footnotes. There's little Aristotle happening in this dialogue, so you won't find many ARISTOTLE-specific footnotes here.

Word footnotes are still ridiculous, so you'll see numbers out of order. Sorry about that. Can't be helped with the current layout I'm using.

Finally, a few words on the content itself:

- I am a trained playwright. This second dialogue is far less didactic and far more dramatic than the first, and you can feel it in the text. Maybe it's out of reflex, but I've written the English to match the *sense* of speech more than in the first dialogue, where I made more effort to reflect the words as written. I know written speech – a good play reflects how people talk, in fragments, omitted phrases, double-backing on an idea. I can feel it here, and I've rendered the English in the same way. Pretend you're reading a 20<sup>th</sup> century stage play. Let these character voices take on the vagaries of daily speech.
- Most of the Maestro's dialogue is “teaching” Eudemio by yelling things he should be doing at him. It's part of Carranza's plan to make the Maestro seem bullying and unreasonable, and I'll admit that some of his words woke up old anxieties and fears from bad experiences in martial arts schools. You may find yourself feeling this, too, so be warned.
- Also, the Maestro is made in the original Spanish to speak like the kind of person who pretends to a level of intellect they don't have. I want to preserve that sense as much as I can in the English, so if you see “errors” in the Maestro's speech, it most likely is me trying to mimic the feel of the Spanish. I'll try to footnote those occasions just in case.

DIALOGO  
SEGUNDO, QUE  
TRATA DE LA HI-  
pocresia de los brauos, y de su  
corrupta disciplina.

*Meliso, Eudemio, Filandro, Polemar-  
co, Carilao.*

SECOND DIALOGUE, WHICH DEALS WITH THE HYPOCRISY  
of “brave” men, and their corrupt discipline.

*Meliso, Eudemio, Filandro, Polemarco, Carilao.*

Narrador	Narrador
<p>{33} <b>Despues que Carilao</b> como experimentado en el ministerio de las armas, declaro alguna parte de la verdadera destreza, todos quedaron muy contentos de sus razones, y tornando entre si a repetirlas, deseaban ver ya las demostraciones de la destreza, para seguir el uso de ellas, y con esta codicia de saber, se tornaron a ver en palacio otro día, más temprano de lo acostumbrado, donde levantaron nuevas platicas en admiración de las que habían tenido el día antes, cuando los aparto de aquel pensamiento la venida de un hombre, que aunque al principio</p>	<p>{33} After Carilao, being experienced in the ministry of arms, spoke about some of <i>la verdadera destreza</i>, everyone was satisfied with his reasoning, and taking turns among themselves to repeat it, wanted to finally see the demonstrations of <i>destreza</i>. With this lust for knowledge, [they] agreed to meet in the palace again, earlier than usual, where there arose new talks in admiration of the ones they had the day before – when the arrival of a man distracted them from their thoughts.</p> <p>The man was someone who could</p>

fue a algunos molesto, después que entendieron su humor, {34} holgaron mucho con él, el cual era un maestro de armas, con quien tenía Carilao concertado que viniese por allí, por dar algún contento a sus amigos, que sacudiendo la cabeza, y torciendo la boca a uno y otro lado, y rizando los bigotes, la mano puesta en la barba, y haciendo muchas vueltas, y meneos con la espada, con el paso largo y espacioso.

A los que no lo conocieron espantó, y llegando muy mesurado a ellos, los ojos abiertos, en una extraña postura, el pie izquierdo adelante, les hablo con una gravedad y voz tan hueca, que más admiración les puso.

Y preguntándole Eudemio que quería, respondió arrugando la frente, y torciendo la boca, el sombrero en la mano:

### **Maestro**

Vengo acá, porque se me mando, y soy obligado, principalmente a ver si hay algo de nones, en que podamos servir al señor Carilao.

Arrójeme acá esas manos besárselas, que le debo más que a

annoy people upon first meeting, but once they understood his humor, {34} they [were happy to spend] a lot of idle time with him. He was a master of arms, with whom Carilao had arranged to come visit, to offer some amusement to Carilao's friends.

[As he arrived], the man shook his head, twisting his mouth from side to side, twirling his moustache, hand on his beard, and paced, moving his sword around, with long, spacious steps.

Those who didn't know him marvelled at him, and arriving very cautiously at the [group of friends], his eyes open, in a strange posture, with the left foot forward, he spoke to them with such gravity, and such a resounding voice, adding to the marvel.

And when Eudemio asked what he wanted, the man – wrinkling his brow, his mouth in a twist, with his hat in his hand – replied:

### **Maestro**

I come here because I was requested [to do so], and I am obligated, mainly to see if there's even a small little thing in which we can serve Mr Carilao.

Throw me those hands over here so I may kiss them, because I owe you

mi padre, y que a todo mi linaje, por la rosa abierta, si se ha de decir verdad.

### Carilao

No hay que tratar más en ello, yo os lo agradezco maestro, dijo Carilao; y sabed que este caballero, señalando a Eudemio, os es aficionado, por lo que yo le he dicho que sabéis de las armas.

### Narrador

En esto Polemarco, que le conocía bien, y tenía noticia de su braveza, rogo a Carilao que se fuese de allí, porque el maestro viéndose sin el estaría sin respeto, y hablaría algunas cosas que les diese contento. Y Carilao por agradecerles, se partió de allí, diciendo:

### Carilao

Maestro, mientras yo voy a un negocio que se ha ofrecido, porque no estén ociosos todos, declarad a Eudemio parte de los secretos que en la destreza y valentía habéis {35} alcanzado; y vos Eudemio, pues habéis de ser juez y testigo en esta causa, escuchad bien lo que el maestro dijere, que os hara gran provecho, porque no podrá el engaño que hay en las tretas de estos, concertarle tan artificiosamente, que por alguna parte no se descubran.

more than I owe my own father – my own lineage, by the open rose, if we're to be telling the truth.

### Carilao

There's no need for that, I'm very grateful to you; and know that this gentleman, Carilao said, indicating Eudemio, he is a devotee of what I have told him about what you know of arms.

### Narrador

In this Polemarco, who knew the man well, and was aware of his bravado, begged Carilao to leave, because the maestro, without Carilao there, would be without respect, and might talk of some things that would amuse [the group]. And Carilao, to please them, left, saying:

### Carilao

Maestro, while I leave to tend to some business that's just come up, why don't you spend a little leisure time together, and share with Eudemio some of those secrets of *destreza* and bravado that you've {35} attained; and you, Eudemio, well you can serve as judge and witness in this cause; listen well to what the maestro says, which will be of great benefit to us, because the deceit in these techniques cannot be so well arranged that in some manner they cannot be discovered.

### Maestro

Vaya con Dios, señor mío, respondió el maestro, y no se detenga cantidad: y volviéndose a los que quedaban espantados de ver su talle y habla, dijo a Eudemio: Gentil hombre, ¿sois aficionado mucho a las armas, y al pelear? ¿O sois diestro? ¿Por ventura habéis ganado alguna lición de algún buen hijo en esta vida?

### Eudemio

En mi vida, respondió Eudemio, he tomado lición, y haréisme la mayor honra del mundo en adestrarme, porque siendo de tan buena mano como la vuestra, será grande el provecho.

### Maestro

Creedlo así, respondió el maestro, y lo aconsejo os, porque me parecéis hombre llano, y porque tocáis al buen amigo que se fue.

### Eudemio

Decidme por vuestra vida, replico Eudemio (que no saldrá de entre nosotros, pues ya me tenéis por amigo) ¿sabe algo de las armas Carilao?

### Maestro

No hay que decir en verdad, respondió el maestro, razonable mozo es, bonito, pelea bien, entiende; por allí conmigo ha comunicado algunas cosillas, en fin

### Maestro

Go with God, my good sir, and don't tarry long. Then, turning to those who remained, astonished at his build and form of speech, said to Eudemio: Gentleman, are you very devoted to arms, and to fighting? Or are you a *diestro*? Have you by any chance won a lesson from some good son in this life?

### Eudemio

In my life, I've never had a lesson, and you would do me the greatest honor in the world in teaching me, because with such an adept hand as yours, the benefit will be great.

### Maestro

Believe it, and I will advise you, because you seem an honest man, and because you're an associate of the good friend who's just left.

### Eudemio

Tell me, on your life (which will stay between us, because you now have me as a friend), does Carilao know anything about arms?

### Maestro

There's no need to speak on the truth. He is a reasonable young man, handsome, fights well, understand me. He's communicated a few things here

sabe algo: pero no tengo la mano llena de su destreza:

a los que enseñan en secreto estocadas sin reparo, y a algunos de los maestros, no les parece bien lo que sabe, porque hace allá unas esgrimas por el aire, y quiébrame la cabeza unos que otros que es geometría;

y no lo digo porque lo sepa, que me ahorcare: ¿pero que se me puede dar, acreditado él todos sus negocios conmigo?

He sido su tercero cien mil veces, y lo {36} he levantado del polvo de la tierra, y ahora es muy mi señor, aunque reconoce todavía el buen hijo: dejémoslo, no hay que tratar en ello.

### **Eudemio**

En verdad, dijo Eudemio, que como todos estaba yo engañado, porque me decían algunos que sabía mucho en esto, y que nunca tuvo maestro, y persuadían fea ello, por ver la diferencia que desde el principio hacía su destreza a la de todos.

and there to me, and he knows things. But I don't have a full knowledge of his skill.

Among those who teach in secret thrusts that can't be parried, and among a few other maestros, they don't like what he knows, because he makes some fencing [actions] over there in the air, and it breaks my head, the few other things he does that's geometry.

And I don't tell him this because if he knew it, he'd strangle me, but — what can he give me, when he gains reputation in all our dealings?

I've been his third a hundred thousand times, and I've {36} lifted him up from the dust of the earth, and now he's very much my better, although he still recognizes a man of good birth. Let's leave this, there's no reason to talk about it further.

### **Eudemio**

In truth, like everyone else, I too was deceived, because some told me he knew a lot of things [about arms], and that he never had a teacher, and they were meanly persuasive on seeing the fundamental difference of his skill from that of everyone else.

## Maestro

Así hablase, dijo el maestro, ¿qué puede saber ese mozo, que no sepamos aquí? ¿Todo lo de las armas, no son heridas? Pues heridas se yo, y heridas tengo en esta persona. Contrarios se, golpes de tajo y revés; entiendo que es, por vuestra vida, una en todos, y dan tanto al que bien hila, como al que mal; y todos tenemos un nombre.

## Polemarco

A esto Polemarco le **atajó**<sup>1</sup>, diciendo: Paso, que Carilao no es esgrimidor, no trata de eso, más que por su contentamiento, que para sola su contemplación lo supo, e hizo (sin haber para que) muchas veces en veras y en burlas<sup>2</sup>, con varias gentes, la experiencia de ello.

Y no me espanto de lo que decís, porque sé que la virtud que menos veces se halla, es más estimada de unos, y murmurada de otros: y que seáis vos en eso tan descomedido, como algunos ignorantes, que no

## Maestro

That's what's said: what could this boy know, that we don't know here? Isn't everything about arms, about attacks? Well, I know about attacks, and I have attacks in this self of mine. I know counters, I know cuts and reverse cuts, I understand what is – by your life – one in all, and people give so much to those who can talk well, and to those who can't, and we all have a name.

## Polemarco

At this, Polemarco **interrupted**<sup>1</sup> [the maestro], saying: Excuse me, “that Carilao isn't a fencer,” that's not what this is about, any more than for his own satisfaction, for just its own contemplation that he learned [about it], and performed it (without there being a need) many times – in real fights, and in [pretend] bouts<sup>2</sup>, with all kinds of people – the experience of it.

And what you're saying doesn't alarm me, because I know that the virtue that's least often found is the most esteemed of some, and muttered about of others: and that you are so disrespectful in this, like

<sup>1</sup> *atajó*, interrupted: I've highlighted the term because it's the first time we see the word *atajo* anywhere in the Compendio, and it's describing one character interrupting the speech of another. Not to spoil, but most of the time, when this term appears, it's related to just that: an interruption of one character's speech by another. While it doesn't describe a sword action in any way, I think there's something we can learn about the sword action, given how the term is used here.

<sup>2</sup> *en veras y en burlas*: Literally, “in reals and in [not reals]”. The word *burla* is a complicated one in Spanish that seats itself mainly in deceit, but it can also mean to mock someone, to say things that aren't true (like, make fun of someone). In this phrase, it means, to borrow a contentious HEMA concept, “in da streetz” vs in a training or “friendly” scenario where there are no sharps being used.

hallando faltas que poner en su persona, le han dado ese nombre.

### Maestro

Pues de eso que vos decís, respondió el maestro (si hemos de decir verdad), ni he visto yo lo uno, no lo otro, y otros me lo han dicho a mí.

### Polemarco

A esto, replico Polemarco, Carilao ha ganado el crédito con la gente principal, y con los hombres que saben, y en él esto no es opinión, como en las otras gentes, sino verdad averiguada con la experiencia. {37}

### Maestro

Y no fuera bueno (diga ahora el señor) replico el maestro, que lo viéramos todos, ¿para que no tuviera que decir contra él?

### Polemarco

Bien será, replico Polemarco, si vos y esos que decís lo entendierades; y según vuestro parecer, hizo mal Carilao, la vez que le sucedió alguna cosa, en no dar un pregón<sup>3</sup>, como jugador de manos<sup>4</sup>, para avisar a todos que lo supiesen, y lo viesen; y acertara lo, porque las cosas que ha

some ignorant people, that not finding any faults to put on his person, have given him this name.

### Maestro

Well, about that, what you're saying (if we're going to speak the truth), I haven't seen one or the other of it, and others have told me about it.

### Polemarco

Carilao has won his reputation with the nobility, and with men in the know, and in this it is not opinion, like it is with other people — instead it's truth determined through experience. {37}

### Maestro

And wouldn't it be good (says now the gentleman) that we all could see it, so that we wouldn't have anything to say against him?

### Polemarco

It would be good, if you and those you talk about could understand. And according to your judgment, Carilao did wrong any time that something happened, by not calling out like a town crier<sup>3</sup>, like a puppet show player<sup>4</sup>, to inform everyone, so they'd know, and they'd see; and

<sup>3</sup> *pregón*, town crier: A *pregón* is the actual notice, not the crier, but it felt smoother to render the English as I did. The literal translation would have been something more like “give public notice”, but that felt a bit passive to me; public notice can simply be a written announcement posted somewhere.

<sup>4</sup> *jugador de manos*: Literally, player of hands. It has several meanings, including someone who does sleight of hand, or plays “patty cake”. But it can also mean the person who operates the puppet or marionette in a public show, and given the contexts involved, this is the meaning I've chosen here.



hecho los vulgares, o gente baja, no las hubieran tenido por imposibles.

### Maestro

Dejemos eso, dijo el maestro, que he estado burlando con vosotros: y decid, Eudemio, ¿a qué armas sois aficionado? ¿Por cuál queréis comenzar?

### Narrador

Y como Eudemio respondiese que por la espada sola, el maestro dijo:

### Maestro

Y como que la sé yo bien, pecador de mí. Mas ante todas cosas pensad que no hay nadie que sepa más que vos, ni conocéis quien os pueda contradecir, que esto es para tener confianza que sabéis mucho; y si no lo supieres, os quedareis con la confianza, que es la que más nos aprovecha en las armas.

Tomad pues esa espada por medio<sup>5</sup>, y sabed que esa espada que todos traen, es en todo semejante al cuerpo del hombre.

they would have confirmed it, because the things that the vulgars or lower classes have done, they wouldn't have held as impossible.

### Maestro

Let's leave that aside, I was only joking around with you. And tell me, Eudemio, which weapons are you the most devoted to? Which ones do you want to start with?

### Narrador

And since Eudemio replied he preferred the sword alone, the maestro said:

### Maestro

And to find that I know it well, sinner that I am. Before all things, note that there is no one who knows more than you, and you don't know anyone who can contradict you, because this is what it means to have confidence that you know much; and if you don't know much, you will still have the confidence, which is the thing that benefits us most in arms.

Take, then, that sword there between us<sup>5</sup>, and know that the sword everyone has, is in everything similar to the human body.

<sup>5</sup> *tomad ... por medio*: Literally can mean "take by the middle", but even the maestro isn't that daft. The Real Academia notes that the phrase "por medio" can mean in the middle of things, there in the center. Hence how I've translated the phrase here.

Primeramente, el pomo es semejante a la cabeza y del modo que el hombre sin cabeza no tiene vida, ni sirve de nada, así la espada sin el pomo no es de ningún provecho.

El puño es semejante al cuerpo, y los gavilanes de la guarnición a los dos brazos, porque defienden las heridas: y la guarnición es semejante al vestido, la cual os defiende la mano de golpes y pedradas, como os defiende el vestido del frío, y del calor: así ten todo lo demás que toca.

Sabed más ahora, que de esta {38} guarnición hasta la punta se llama espada, y en la lengua de buenos hijos se nombra hoja. Lo que está entre la guarnición y el pomo, que algunos llaman manzana, llamareis vos puño.

Y notad también, que la espada hiere, y el puño no, ni por pensamiento: y a quien ha sabido aplicaros la espada, y todas sus partes al cuerpo del hombre, llamareis sabio en armas, y único en destreza.<sup>29</sup>

Ahora que sabéis esto, y cuál es el puño: meted la mano en él,

Firstly, the pommel is like the head, and in the way that a man without a head has no life, and serves for nothing, it's the same with the sword that has no pommel, [which has] no benefit.

The grip is like the body, and the quillons of the guard like the two arms, because they defend against attacks: and the guard is like clothing, which defends the hand from blows and snipes, like clothes protect us from the cold and the heat: and bear this same thing in mind with everything else I say here.

Know further now that from this {38} guard to the point is called *sword*, and in the language of the well-heeled, it's called a blade. What's between the guard and the pommel, which some call *apple*, you call a grip.

And note, too, that the sword wounds, and the grip does not — don't even think about it: and the one that knows how to apply the sword and all its parts to the human body, you will call a sage in arms, and alone in skill.<sup>29</sup>

And now that you know this, and which is the grip: put your hand on

<sup>29</sup> This whole section just to say, “hold the safe bit and hit the other guy with the pointy end”. I just ... yeah.

<p>poniendo la espada en la correa, y apartaos de mí: haced como yo hago.</p> <p>¿Sabéis las constituciones de la escuela? Sacad el pie izquierdo, y mano, para que las guardéis lo digo: la mano fuera mejor que la tuvieras atrás, quedando os puesto en <i>talle</i><sup>6</sup>: puesto digo, daos prisa, teneos reparad, aunque temprano para saberlo; cuando da mi espada en esa vuestra, se llama así.</p> <p>Quitaos afuera, a un lado; filo arriba, volved juntad el pie: digo tajo, corred la mano por el filo, las uñas arriba;<sup>30</sup> <i>ta ta</i>, andad por allí conmigo: quedo, recogeos a buen vivir, alzad el pie, poned la mano, cerrad la boca, no me hagáis gestos, tajo a aquella parte, y a esta, revés: así, tirad largo juntaos conmigo, vaciad la espada, torna allí, pasad acullá; desvía<sup>7</sup> esta punta, arrebatad de tajo, arrojaos por cima, sosegaos.</p>	<p>it, putting the sword in your belt, and step back from me: do as I do.</p> <p>Do you know the basics of the style? Step back with the left foot, and the hand, I tell you this so that you keep it safe: the outside hand, it's better that you keep it behind you, you staying ready [with your sword in your belt]<sup>6</sup>. Ready, I say, hurry up, you have to parry, even though it's too soon for you to know it; when my sword strikes yours, that's what it's called.</p> <p>Parry outside, to one side; edge up, again bring your feet together: <i>tajo</i> I say, run your hand along [the blade's] edge, [your] fingernails up;<sup>30</sup> <i>bam bam</i>, come this way with me: be still, come back to a good posture, raise the foot, place the hand, close the mouth, don't frown at me. <i>Tajo</i> to over there, and to this place a <i>revés</i>: like that, throw long [cuts] with me, disengage [your] sword, turn there, pass over there; deviate<sup>7</sup> this thrust, beat with a <i>tajo</i>, throw yourself over [the space you made], calm yourself.</p>
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<sup>6</sup> *talle*: The Maestro might be stretching the meaning of measuring from garment-making to fencing, or he might be using *talle* to talk about the middle of the body, the waist. Given that Eudemio has put his sword away in his belt, and the actions following the statement, I've translated *talle* this way.

<sup>7</sup> *desviar* | deviate: To deviate a thrust means to push the opponent's point off you to one side or the other while the thrust is in motion. From Pacheco's definition of an *atajo*, a deviation is not an *atajo* because your sword isn't over theirs. You can perform a deviation using the side of your blade. A diversion is when you push an oncoming point up so the thrust misses you above your head or shoulders. A parry (*parada* or *quite*) (if you're vulgar) stops *tajos* and *reveses* (any sensible diestrx would use an *atajo* for that purpose — except when adjusting for causes).

<sup>30</sup> ...*corred la mano por el filo, las uñas arriba* | run your hand along [the blade's] edge, [your] fingernails up: Given what I understand from Godinho ("por los filos"), I suspect this action means to thrust in opposition with the opponent's blade locked right up against your guard (your "hand"), along the true edge.

## Eudemio

Por cierto, dijo Eudemio, que si todo es así, que yo quedo molido, sin ningún provecho, y sin gustar de ello.

## Maestro

A esto dijo el maestro: Que poco sabéis, temprano queriades competir con el maestro: ¿decid pecador, si vos gustarades, y yo, que diferencia había entre mí y vos?

Toma esa espada, digo, y no la dejéis otra vez. Tirad un tajo largo, y un revés como el mío a vuestro gusto, {39} más largo, que me dé, así, tened los pies en el suelo firmes, y la espada en la mano, aventad una estocada con el pie izquierdo y cortando salid de revés.

Buen aire tenéis, a un lado, por acullá, haga una rueda por allí; por allí, que es contra rueda.

Gánele el sol a su enemigo, por aquella parte arriba de tajo, debajo de un mandoble<sup>8</sup>, con el mismo pie, y pintaos conmigo, el brazo como yo; alzad esa espada con esta postura, que es para los principios la mejor.

Tentad esa espada, aunque es temprano para ello; basta, apartaos,

## Eudemio

My word, is everything like this? Because I'm exhausted, without any benefit, and without enjoying it at all.

## Maestro

What little you know. Soon you'll want to compete with the maestro. Tell me, sinner, if you're willing, and if I am, what difference might there be between me and you?

Take that sword, I say, and don't set it aside again. Throw a long *tajo*, and a *revés* like mine to your taste, {39} longer, so it hits me, like that, have your feet firmly on the ground, and sword in hand, throw a thrust with the left foot and exit with a *revés*.

You're graceful – to one side, over that way, make a wheeling turn over there; over there, which is a counter-wheel.

Gain the sun on your enemy, on that upper part, *tajo*, then down with a *mandoble*<sup>8</sup>, on the same foot, and arrange yourself with me, the arm like mine; raise that sword with this posture, which is the best one for beginners.

Test [my] sword, even though it's early for [that technique]; enough,

<sup>8</sup> *mandoble*: a technique in which a cutting action is made and then immediately reversed using only the wrist. Literally, "double hand" or "folded hand". Imagine stopping a cut from your outside to the sword leg with a back handed action (*revés*), then throwing a *revés* to the opponent's head using only your wrist. That *revés* may or may not be completed using the false edge.

<p>tornad, cargaos sobre ella, no a mí, ni os lleguéis tanto, alzád un poco la mano, volved la, retiraos, no lo hagáis, andad, si, por acullá digo, afirmaos por lo más largo (que el hará razón) que con esta podéis competir (miradme el gesto) con el primer inventor de las armas, (punta y hoja) y contradecirle.</p> <p>Tenedlas en mucho, que son sacadas de mi cabeza.</p> <p>Tornaos a poner, alzád la espada; trocad los pies, dejaos caer al otro lado, por lo alto digo, no reparéis en ninguna manera: ya vais emendando; no tiréis tan recio, alzád el rostro, columbradme<sup>9</sup> la espada, bajad esas cejas: dad muestras de hombre enojado, abrid los ojos, que aun burlando os tengan miedo, andad a prisa, que el un resuello alcance al otro: llegad esa espada a mí, y sabed que es punta que yo hago, y la que hacéis ahora vos, es contrapunta.</p> <p>Treta afuera, desviaos allá.</p>	<p>step away, turn, now press down against [my sword], not at me, don't even reach that far, raise your hand a little, turn it, retreat, you're not retreating, move, yes, over that way I say, take stance along the greatest length (it will make sense) because with it you'll be able to stand up (look at my gesture) to the first inventor of weapons, (thrust and cut) and countermand him.</p> <p>Hold [these techniques] in very high [esteem], because they're drawn from my own head.</p> <p>Turn to place, raise the sword, switch your feet, let yourself fall on the other side, the high side, I say, don't parry in any way: there you go, getting better; don't strike so hard, raise your face, anticipate<sup>8</sup> my sword, drop those eyebrows: give signs of an angry man, open your eyes, so that even if you're faking it, they're still scared of you, move quickly, so that one hard breath begins where the next one ends: make that sword reach me, and know that what I'm doing is a thrust, and what you're doing now is a counterthrust.</p> <p>Technique to the outside, deviate [the point] over there.</p>
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<sup>9</sup> *columbrarme*: *Columbrar* means to make something out in the distance, perceive something that's not quite in view. But, according to the *Diccionario de Autoridades*, definition 2, it can mean to start to recognize a thing, perceive it and plan for it. I've used the term *anticipation* to reflect this meaning.

## Eudemio

Esperad, dijo Eudemio, que no la tengo bien entendida, qué me parece buena.

## Maestro

Burlando lo diréis, respondió el maestro. Tornaos a acomodar, y miradme acá, poneos; veis como encamino la punta de vuestra espada a mi pecho, por debajo de la espada mía, habiendo os yo llegado a tentar<sup>10</sup>? {40}

Esa es punta, miradme acá, la herida de estocada, que yo ahora envaso, es contra punta: ha sido la treta más enviada del mundo, y más, que mis obras de destreza, no han menester parecer de persona viviente; dígolo porque concurren en mí todas las calidades que un hombre diestrísimo ha de tener, y aun de honra.

Tomad esa espada, tendeos por allí conmigo, volved la mano uñas abajo, juntad el pie, desviaos de mí, sacad, tornad, cargad, tened queda la espada, alzad el brazo con linda gracia, como yo digo, de la manera que yo, hombre, paso a un lado; no tentéis la espada, limpio por acullá: acometed al rostro, tornad allí, poned esa mano izquierda en su lugar; quitadla de allí, pasadla acá, acude a este golpe, tiraos allá,

## Eudemio

Hang on, because I don't really have a good understanding of how this can seem good to me.

## Maestro

Surely you're joking. Turn to settle in, and look at me over here, place yourself. See how I put the point of your sword on the path to my chest, underneath my own sword, having myself arrived to test<sup>10</sup> [your sword]? {40}

That is a thrust, look at me here, the attack of the thrust that I now offer is counterthrust: it's been the technique most envied in the world, and more, because my works of skill have not been seen as lacking by any living person; I say this because concurrent in me are all the qualities a most skilled [swords]man should have, and even more in honor.

Take that sword, extend it out there with me, turn your hand fingernails down, gather your feet, deviate from me, remove, turn, press in, hold still your sword; raise your arm with fine grace, like I say, in the way that I do it, man, pass to one side; don't test the sword, go unopposed over there: strike at the face, turn there, put that left hand in its place; take it from there, pass it here, bring it to this blow, throw

<sup>10</sup> *tentar*: testing, as Tim Rivera has translated the term in his rendition of Godinho's *Common Iberian Swordplay*.

poned la espada baja, sacad el pie; vuelta alrededor, señor mío por un lado digo, por donde yo: sosegaos, teneos, no hagáis meneos; ya podriades saber presto; con otras dos liciones no habrá más que enseñaros.

### **Eudemio**

Pues yo estoy cansado, dijo Eudemio.

### **Maestro**

Pues no me cansare yo jamás, respondió el maestro, porque a lo que con razón sospecho, nací para solo mostrar hombres en este mundo.

### **Eudemio**

Yo lo creo, dijo Eudemio: ¿pero decidme como lo hago? Porque si no soy para ello, no gastare tiempo en esto, y darme he a cosa más fácil: aunque si todo es así, presto lo aprendere.

### **Maestro**

Ahora, replico el maestro, callad vuestra boca, que yo os pondré de manera que no os conozcáis, no hombre en el mundo sepa juzgar en lo que aprenderéis: oíd, miradme al rostro, poneos allí como antes esa espada, salid fuera, venidme a la

[a cut or reverse cut] over there, put the sword low, remove the foot; turn all the way around, my good sir along one side, I say, where I am. Calm down, extend [your sword arm], don't shake your arm around; you're picking it up quickly. Another two lessons and there won't be anything else to teach you.

### **Eudemio**

Well, I'm tired.

### **Maestro**

Well, I will never ever tire, because — as I rightly suspect — I was born only to teach men in this world.

### **Eudemio**

I believe it. But tell me, how do I do it? Because if I'm not born to this, I won't waste time on it, and [instead] turn my attention to something easier. Even though if everything is like this, I'll quickly learn it.

### **Maestro**

Now, shut your mouth, because I'll put you in a way that you won't recognize, and there won't be a man in the world who'll know how to judge what you'll learn. Listen, look at my face, set yourself like you were with that sword, step to the

<p>hoja, vuelta a un lado; acullá, digo, por allí, dende allá, vuelta en rueda.</p> <p>Dios sea con vos, {41} cayóseos la gorra, del maestro no es esa, envid para la lampara; no se olvide lo del sábado<sup>11</sup>, tornaos, ya vais emendado: como tiento yo, bien esta, acometed al gesto de vuestro maestro, digo enemigo, presto, sin temor, reparad, pasad pie, tornad afuera, y venidme a la cara, con tiento.</p> <p>Acometimiento<sup>12</sup> se llama ese, cargad la espada por la mía, al pie mío: tajo, y quedaos con linda gracia en punta, y si se os escapara por gran ventura del tajo, no se os ira en alguna manera del revés.</p> <p>Mandoble se llama el que hicisteis ahora, miradme acá, que no lo suelo decir a todas las gentes: catad, no acullá, con la espada afuera, ya os reparo, salid; salga aprisa, de revés: de medio digo, señor mío, en este muslo, tórnese conmigo.</p> <p>¿Que os parece ignorante? Este si es lición practicada con todas sus</p>	<p>outside, come to my blade, turn to one side – over that way, I mean, over there, from that way, wheeling turn.</p> <p>God be with you! {41} Your hat has fallen, that’s not the maestro’s. Send it toward the lamp; don’t forget about Holy Saturday<sup>10</sup>, turn, there you go, improving: the way I test, it’s good, begin your attack at the gesture of your teacher – I mean, enemy, quickly, without fear, parry, pass your foot, turn outside, and strike at my face, testing.</p> <p><i>Acometimiento</i><sup>12</sup>, it’s called, bring your sword to bear over mine, to my foot: <i>tajo</i>, and end up with fine grace on a thrust, and if I should escape you through the grand venture of a <i>tajo</i>, I won’t escape you in any manner of <i>revés</i>.</p> <p>What you’ve just done is called a <i>mandoble</i>, look at me over here, because I don’t often say this to anyone: anticipate, no, over there, with the sword outside, now I parry you, exit; exit quickly, with a <i>revés</i>: in the middle, I mean, my good man, in this thigh, turn with me.</p> <p>Do I seem ignorant to you? This is indeed a lesson practiced with all of</p>
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<sup>11</sup> No se olvide lo del Sabado: Don’t forget about [the thing about] Saturday. I have no idea what this reference might be. I’m defaulting to Catholic concepts, but even then, there’s nothing that stands out about Holy Saturday (the day before Easter Sunday) that could metaphorically or allegorically be relevant. If you know, please drop me a line.

<sup>12</sup> *acometimiento*: OH NO (less sarcastically, the term *acometimiento* generally describes an action where you make a committed attack, usually a thrust, but you’re not expecting it to hit – though if the opponent doesn’t avoid or stop it, it sure will. That said, there are differing opinions on the term and its meaning, but this is the one that I understand best).



<p>partes; treta herida, golpe para despachar; este es de varón, para guerra y paz, para todas las partes del cuerpo donde diere.</p> <p>Esta es línea o linde, como le llama Carranza<sup>13</sup>, y otra es circulencia<sup>14</sup>, que en lengua cortesana se llama así.</p> <p>Alzad la espada, que por el sentido abajo me viene una rica lición de las que doy a los amigos que mejor lo pagan.</p> <p>Tire por allí un tajo volado, por el filo, digo; no digo así, no quiero: al trocado, medio compas; esperad un poco, sin que lo oigan vuestros amigos.</p> <p>¿Sabéis quien aprenda de mi la rodela, que la se extremadamente, estocada de puño, uñas abajo? Pero ha de aprender secreto, porque si lo saben, no lo habrá menester, ni se le atreverá nadie en su vida.</p> <p>En mal punto, señor, ique me dolió, al maestro cuchillada!<sup>15</sup> No tan largo.</p>	<p>its parts: striking technique, killing blow; this is for men, for war and peace, for all of the parts of the body one might hit.</p> <p>This is a line or a boundary, as Carranza<sup>13</sup> calls it, and another [name] is <i>circulence</i><sup>14</sup>, as it's called in courtly language.</p> <p>Raise the sword, because by the feeling below I gather a rich lesson like the ones I give to my friends who pay me the best.</p> <p>Throw along that way a quick <i>tajo</i>, by the edge, I mean; no, not like that, I don't want that: on switching, half a step; wait a moment, so that your friends can't hear.</p> <p>Do you know who learns from me the <i>rodela</i>, which I know extremely well, and the punch thrust, fingernails down? But they have to learn in secret, because if they know it, it will not fail them, and no one will dare [attack them] in their lives.</p> <p>—Poorly done, sir, that hurt, that cut to the maestro!<sup>15</sup> Not so long on the reach!</p>
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<sup>13</sup> Is it *our* Carranza? I have no idea.

<sup>14</sup> *circulencia*: This is a made-up word, presumably to make the Maestro look foolish. I've made up an equally silly, but still almost convincing, word in English to parallel the Spanish.

<sup>15</sup> There are no stage directions for this dialogue, so you kind of fill in actions after you start reading the words that tell you they've happened. The Maestro got distracted telling Eudemio about his *sooper seekrit* rodela technique and Eudemio walloped him without meaning to.

## Eudemio

Perdonad, dijo Eudemio, que no pensé alcanzaros {42} tanto;

## Maestro

Bueno es eso, respondió el maestro; ya vais emendado: créolo.

Por buen precio lo hare, si quisieredes vos. Bien esta, no digo tal, no aquello.

Mirad lo que hago. Estaos quedo. Ay, ay, bonicamente pagáis al maestro. No tan bravo. Paso, no. Ya vais emendado.

Si, tornaos, bien podéis; no tan recio. Apártate allá, traidor, que me enojare. ¿Si no reparara? Quedo, bien, acullá, por donde yo digo.

Peor es enseñaros a vos, que reñir con un ciento de hombres.

No es eso, ni me entendéis, niego ese compás de pie izquierdo. ¿Sabéis? No, que por eso os enseño yo.

Quedo, a un lado, con el otro pie digo. Quien malas mañas ha. No lo hagáis. Tornad a pintaros<sup>16</sup>. No me entiendo, vuelta digo alrededor; eso

## Eudemio

My apologies, I didn't think I'd actually reach you {42} that closely.

## Maestro

It's all right, [because it shows] you're improving. I believe it.

For a good price I'll do it [teach the *rodela* lesson], if you want. It's good, I'm not saying this or that.

Look at what I'm doing. Stay put. Yes, yes, handsomely you'll pay the maestro. Not so brashly. Don't pass. There you go, improving.

Yes, turn, you're well able; not so forcefully! Move over there, you traitor, or I'll get mad. What if I didn't parry? All right, be still, over that way, where I tell you.

Teaching you is worse than fighting a hundred men.

That's not it, you didn't even understand me, I refuse that left-foot step. You know? No, you don't, which is why I teach you.

Stop, to one side, with the other foot, I mean. What bad habits you have. You're not doing it. Turn to accommodate<sup>15</sup>. That's not what I

<sup>16</sup> *pintaros*: *pintar* + *os*. *Pintar* literally means to paint, but colloquially it can mean to fit in; *aquí no pinto nada* means, roughly, "I don't fit in here at all". Because the maestro is trying to get Eudemio to move the way the Maestro thinks is best ("fit in" to his style), I've gone with that approach here.

es, bien esta, poned silencio a la hoja. Sentaos.

### Eudemio

Decidme primero, pregunto Eudemio, cuando apredere a dar una herida al contrario, limpia, sin que el otro me dé?

### Maestro

¿Cuándo? respondió el maestro, cuando le dieredes por detrás:<sup>31</sup> y entended, que estas tretas ahora pasadas, son de las invencibles, ricas, miradlas bien, que si con cualquiera de ellas hubiere alguno de esos diestros, que me quiera reñir dos reales, arrojadmelos a las manos que yo les hare abatir mal su grado a la hoja y mano diestra.

### Eudemio

Decidme, dijo Eudemio, ¿cuál fue el maestro primero que tuvistes en las armas?

### Maestro

Respondió el maestro, el primero que tuve fue a Mizer Melanbrucho, gentil hombre, borgoñón, francés de linaje, el cual va enseñando a todos su parientes por decendencia, y yo fui de todos el más hábil de las armas, y reglas de germanía<sup>17</sup>; y por

mean – turn, I mean, around [me]; that’s it, well done, silence your blade. Let’s sit.

### Eudemio

Tell me first – when will I learn to attack someone cleanly, without getting hit myself?

### Maestro

When? When you hit him from behind!<sup>31</sup> And understand that these techniques we’ve just done are of the unbeatable kind, rich, examine them well, because with any of these, if there were any of those *diestros* who wanted to fight me over a couple of *reales*, throw them into my hands because I’ll make their reputation drop hard to the blade and the right hand.

### Eudemio

Tell me, who was the first teacher you had in arms?

### Maestro

The first I had was Mizer Melanbrucho, gentleman, Burgundian, French by lineage, who taught all of his descendants, and I was, of all of them, the most able in arms, and the rules of the guild<sup>17</sup>; and through those I came,

<sup>17</sup> *germania*: can refer to the argot of lowly people, thieves, prisoners; and can refer to guilds “germania = brotherhood”. The Maestro’s behavior makes either of these meanings possible (and there may be intentional double-entendre here), but the immediate context draws me to think that he’s talking about the rules of the school or style of fencing he learned – a fencing guild.

<sup>31</sup> This is one my favorite exchanges from this entire dialogue.

ellas alcance por mi gran valor a enseñar a muchos reyes, y he hecho en plaza prueba de mi {43} habilidad, y con ella he ganado toda la honra que tengo, y más, si más se puede ganar, así en la destreza como de valentía, con todos los secretos que guardan los bravos para sí: y demos trabajo a las descansadas hojas, so os parece, gozareis de una admirable lición que me dio escrita el gran Pedro Monte, quien fue el mejor hombre de la manotada que hubo en su tiempo.

Alzad pues esa haldica del sayo delantera, y ponedla en el cinto<sup>18</sup>, haga aquel aire con la espada que yo: ándese por allí conmigo, téngase, bien va, ponga la daga encima del brazo de la espada, desvié esta punta con ella, y luego acuda a herir con la espada, estocada de puño, reparad este tajo con la espada y daga cruzadas, que dé el golpe en medio de ellas.

Un revés, meta el pie, desvié este golpe, cara afuera, con la daga, y hiera con la espada, o con la daga.

through my great valor, to teach many kings, and I've done the public test of my {43} abilities, and with that have won all the honor I have, and more, if more could be won, as much in *destreza* as in bravery, with all the secrets the brave keep for themselves. And let's give work to these rested blades, if that seems good to you, [and] you will enjoy an admirable lesson that Pedro Monte gave to me in writing, who was the best man at open off-hand there was in his time.

Take, then, the front hanging bit from your shirt, and tuck it into your belt<sup>18</sup>, and move lightly like I do with the sword: go over that way with me, take [this dagger], like that, put the dagger over the sword arm, and deviate this thrust with it, and then approach to strike with the sword, punch thrust, parry this *tajo* with the sword and dagger crossed, so the blow hits in the middle of them.

A *revés*, put in your foot, deviate this blow, [your] face to the outside, with the dagger, and attack with the sword, or the dagger.

<sup>18</sup> *Alzad pues esa haldica...*: *haldica* – small skirt, like a peplum; *sayo* – a doublet or a shirt, a roomy tunic-like thing. The Maestro is telling Eudemio to tuck his poofy shirrtails into his belt, more or less.

<p>Lindo por cierto, no sé cómo no se muere el mundo por mí, según tengo buen aire?<sup>32</sup></p> <p>Mandoble con ese otro pie, así, un revés, y un tajo largo, con essotro<sup>19</sup> más largo; esconded la daga, no os la vea, que me dé, que me alcance, que corte una pierna, hombre.</p> <p>O este aire que tengo, ¿quién la pudiera dejar a sus hijos en el testamento?</p> <p>Mirad lo que hacéis, estáis aquí, ¿no? Bonico, no digo tal.</p> <p>Hará reparo con la daga, digo desvió. Aprovecharais mucho.</p> <p>Envase por allí, espere, que mi espada quiere acabar, y desvié luego ganchos en ella, soltádmela, dejad la daga, y dadla a su vaina: quedo, paso, ya, corte, tajo largo: mandoble hasta la punta del enemigo, y estocada embrocada<sup>20</sup>: sus, y contra sus.</p>	<p>Lovely for sure, I don't know how the world doesn't die by me, according to whom I have a graceful air?<sup>32</sup></p> <p><i>Mandoble</i> with that other foot, a <i>revés</i>, and a long <i>tajo</i>, and then another one<sup>19</sup>, even longer; hide the dagger, don't let it be seen that it can hit me, reach me, cut my leg, man.</p> <p>Or this grace that I have, who would be able to leave that to their children in their will?</p> <p>Watch what you're doing, you're here, no? Handsome, I don't say that.</p> <p>Make a parry with the dagger – I mean, a deviation. You'll benefit a lot.</p> <p>Contain [me] over there, wait, because my sword wants to finish [its action], and deviate then hook into it, let it go, put the dagger away: be still, pass, now, cut, a long <i>tajo</i>: mandible until the point of the enemy, and then an <i>imbrocata</i><sup>20</sup> thrust: theirs, and against theirs.</p>
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<sup>19</sup> *essotro* – from *Diccionario de Autoridades*; no longer used. A demonstrative pronoun composed of *esso* (*eso*) and *otro*, which indicates not the first thing, but any subsequent one.

<sup>20</sup> *embrocada*: I refrain as much as possible from interpreting actions, but here I'm doing so to support my choice for the Italian term I've used in the English, because I do think the action described is a *tajo* that brings the point to the outside of the opponent, around the waist or thigh; then a *mandoble* via the wrist, bringing the point to the opponent's point, and a change from fingernails up to fingernails down and a thrust catching the opponent's point in your guard, and your point striking the opponent in the chest or under the sword arm, meaning your point is thrusting from a high position to a lower one. This is my interpretation and could very well be incorrect; I note this here so you can make your own decisions.

<sup>32</sup> Spanish grammar makes it clear that the "whom" the maestro is talking about is "the world". It's difficult to note that distinction in English without rearranging the whole sentence. And honestly, the ambiguity of whether the maestro says he's graceful according to the world or himself is pretty fitting, so I left the English as it is.

Coja el pie, balanza en la espada, saque por abajo, escuse esta punta con una manotada, {44} o brazal.

Tirad un mandoble en mi: Yo os la doy ahora a vos, y cuando acabe la mía, otra vos a mi espada.

Rica, por cierto, juntad los pies; lindo en verdad, sutil, admirable: en todo extremo sois cumplido hombre.

Quietad la hoja, no se nos acabe el aljibe de las liciones: pero es imposible.

### Eudemio

Oídme, dijo Eudemio, ¿cómo se puede hacer, desviar vos mi espada con vuestra daga, y herirme en un tiempo con vuestra espada?

### Meliso

A lo cual respondió Meliso, porque el movimiento que hace de la daga al desviar, es menos que el de la herida; y el movimiento de la espada, quita de su cantidad la parte de su movimiento que hizo la daga en el desvió, y viene a ser lo mismo que un movimiento cumplido.

Lift the foot, balance on the sword, take it out from underneath, get rid of that thrust with your off-hand, {44} or with a bracer.

Throw a *mandoble* against me: I will now give one against you, and when mine is done, you do another at my sword.

Rich, for sure, gather your feet; truly lovely, subtle, admirable: in every extreme you're achieving [this], man.

Calm your blade, our well of lessons won't run dry, it's impossible.

### Eudemio

Listen – how can you deviate my sword with your dagger, and strike me with your sword, in one time?

### Meliso

Because the movement the dagger makes when it deviates [your blade] is less than the one the [maestro's sword] attack makes; and the movement of the [maestro's] sword removes from [the quantity of its motion] the part that was made by the dagger in its deviation, and it comes to be the same as a single completed action.

## Eudemio

A lo cual respondió Eudemio, Habéis de poner la atención de la vista a la herida, o al desvió.

Si miráis a la herida, no acertareis a desviar, sino viene la espada por parte muy cierta; y no es una por donde viene siempre, porque se considera la herida alta, o baja, o media, o por de fuera:

y si miráis al desvió, errareis la herida, y daros ha el contrario; porque la atención de la vista es como la de la memoria para la fuerza, que por otro nombre llamamos intención, o concepto del ánimo, que dura tiempo alguno, y vemos que se ha de aplicar, y poner en una parte, y no en dos diferentes,

y en un mismo tiempo no puedo yo mirar a lo alto, y a lo bajo con atención, porque donde hay muchos intentos, en que se emplee la vista, en ninguno estará fuerte, por estar dividida; luego gastáis tiempo en lo que habéis enseñado.

Porque bien sabéis, Meliso, que el movimiento del desvío difiere en especie {45} realmente del

## Eudemio

You need to keep an eye either on the strike, or on the deviation.

If you're watching the strike, you can't be certain of the deviation, unless the sword is taking a very identifiable path; and it's not one through which it always comes, because that strike can be high, or low, or toward the center, or along the outside.

And if you're watching the deviation, you'll miss with your strike, and give it the opportunity to the opponent, because the attention of sight is like that of the memory for strength, which we call by another name *intention*, or the concept of will, which lasts a certain amount of time, and we see that it should be applied, and placed in one place, and not in two different ones.

In one single time I cannot look at the high and the low both with full attention, because where there are many intentions in which sight is employed, in none of them will it be strong, because it is divided. And then you waste time in what you've shown.

Because you well know, Meliso, that the movement of the deviation is actually of a different species {45}

<p>movimiento de la herida:<sup>33</sup> y lo mismo entiendo de las demás tretas de la manotada</p> <p>y que sirve tanto cansancio y trabajo de cuerpo y espíritu, pudiendo enseñarse la destreza sin tanta fatiga y enfado, principalmente pudiendo hacerse todas esas heridas que vos decís, ¿sin tocar con la mano a la espada del contrario?</p> <p>Dame sospecha, que cuando un hombre se vale de la mano izquierda, contra los movimientos del contrario, que se le acaba la ciencia<sup>34</sup>, lo cual no hiciera, si supiera herirlo, y defenderse limpiamente.</p> <p>En fin, maestro, yo quiero saber de qué aprovecha, ¿hay otro secreto mayor?</p> <p><b>Maestro</b> Que mayor secreto, respondió el maestro, ¿que aprenderlo de mí, y ganar yo dineros con ello? Tienda esa hoja, y tome en la mano izquierda esta daga:<sup>21</sup> haga visaje de</p>	<p>than the movement of the attack:<sup>33</sup> and the same I understand of the other techniques of the open hand.</p> <p>And what good is all this exhaustion and work of the body and spirit, when <i>destreza</i> can be taught without such fatigue and irritation, especially when it allows me to do all of these attacks without touching the opponent's weapon with my hand?</p> <p>I get the feeling that when a man uses his left hand against the movements of the opponent, his science<sup>34</sup> has run out, which is something he wouldn't do if he knew how to hit [his opponent] and defend himself cleanly.</p> <p>To conclude, maestro, I want to know what you benefit from: is there another greater secret?</p> <p><b>Maestro</b> What greater secret [is there] than learning it from me, and I earn money from it? Extend that blade, and take in your left hand this dagger:<sup>21</sup> show your emotion with</p>
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<sup>21</sup> MARGIN: *Octava secta vulgar*. | Eighth vulgar teaching.

<sup>33</sup> Eudemo is using Carliao's genus-species (or category-type) framework (Aristotle!) from the First Dialogue. An attack motion is *intended* to bring your weapon into contact with the opponent to cause harm. A deviating motion is intended to obviate the threat of the opponent's incoming thrust without stopping the forward motion of the thrust. The two motions have different ends, so they are of different kinds, or types.

<sup>34</sup> *ciencia* | science: The modern sense of *science* invokes either a method of discovering and verifying knowledge, or a body of knowledge itself. The 17<sup>th</sup> century sense of science links back to Aristotelian principles. From the first definition in *Diccionario de Autoridades*: *Conocimiento cierto de alguna cosa por sus causas, y principios: por lo cual se llaman así las facultades, como la theologia, filisofia, jurisprudencia, medicina, y otras.* | True knowledge of a given thing by its causes and principles: by which the faculties are named as such, like theology, philosophy, jurisprudence, medicine, and others. || So, in this case, science is



<p>su cuerpo<sup>35</sup>, míreme a mí, aparte el un pie del otro mucho más.</p> <p>¿Reís os? Desviad todo un tiempo con la daga, de punta. ¿Tenéis entendido que suelo decirlo a todas personas?</p> <p>Ni a criatura viviente digo: tiente esa espada, dije acometa<sup>36</sup> uñas arriba, a la cara, que se la lleve de encuentro.</p> <p>Desvié con la daga, meta el pie a la herida; no digo eso, ni que lo hagáis en mí:</p> <p>Muy recio tiráis, no os lleguéis tanto, no sea esto lo pasado.</p> <p>Corra alrededor conmigo; si reparo, tajo al muslo, y luego arrebat, y tajo largo; y la daga en el pecho del pobre mozo.</p> <p>Hienda<sup>37</sup> por medio de las espadas, acometa<sup>38</sup> por de dentro, y por de fuera: por acá por lo alto, y no olvide lo bajo.</p>	<p>your body<sup>35</sup>, look at me, spread your feet out much wider.</p> <p>You laugh? Deviate in a single time with the dagger, with a thrust. You think I say this often to everyone?</p> <p>Not even to any living creature I say this: test that sword – I said, feint a thrust<sup>36</sup>, fingernails up, at the face, so that [the opponent] carries it away in opposition.</p> <p>Deviate with the dagger, step in for the strike – that’s not what I said, nor that you do it against me.</p> <p>You strike too hard, don’t reach so far, this isn’t like the last time.</p> <p>Move around with me; if I parry, <i>tajo</i> to my thigh, and then beat, and a long <i>tajo</i>. And the dagger in the chest of the poor kid.</p> <p>Shallow cut<sup>37</sup> between the swords, thrust<sup>38</sup> on the inside, and on the outside: High over this way, and don’t forget the low.</p>
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addressing a person’s ability to reason; open-hand techniques are relied upon when the fencer has run out of reasonable things to do, and the reason to determine new reasonable things to do in a fight.

<sup>35</sup> *haga visaje de su cuerpo*: *hacer visaje* means to make an exaggerated facial expression when angry, or when doing something distasteful or upsetting. I’ve interpreted this as the maestro telling Eudemio to appear intimidating or angry with his whole body, which is similar to something he’s asked Eudemio to do previously.

<sup>36</sup> *acometa*: I’m assuming he’s using the term in relation to the *acometimiento* meaning, which is why I’ve used the term “feint” in the translation. I note this here because our understanding of *acometimiento* is still broad and fluid and I want to be clear about the decisions I’ve made.

<sup>37</sup> *hienda*: from *hender*. To open a solid object without splitting it in half. Hence “shallow cut”.

<sup>38</sup> *acometa*: The kind of attack isn’t specified, and it’s unclear if this is meant to be a feint (I personally think so). Because *acometa* has appeared before in the context of a thrust, I’ve used the term thrust here. The sense here, I believe, is that you make cutting/sweeping actions when you’re placing your sword between you and your opponent, and you use thrusts when you’re aiming outside your opponent, or on the outside of the inside off-hand, if that makes sense.

No tan recio, no tan fuerte, ¿qué me hare afuera? ¿Habéis me de matar? Hacedlo a espacio: por vuestro provecho {46} lo digo, no se me represente por ventura, que peleamos, y saque el pie, y os mate sin redención, que no será más en mi mano, o al menorete, os envase esta daga por los oídos.

Deteneos.

*Voi tucche, io te facce a mazino, ilfaro micermio, voi sapete parlar questa lengua?*<sup>39</sup>

Ande señor mío, que yo le enseñare todas las lenguas del mundo, tretas de cantidad, Italianas, Toscanas, Napolitanas, Francesas, Portuguesas, Gallegas, y Borgoñonas, mejor que todos los que hay examinados. Y también os enseñare a reñir en Latín.

### **Eudemio**

Y haciendo con la espada en el aire una de sus posturas, le preguntó Eudemio, ¿que era aquello?

Not so hard, not so strong, what would you do to me outside of this palace? Would you kill me? Do this with space. I say this for your own good {46}, it doesn't seem to me to be [a] fortunate [thing] that we fight, and that I bring my foot back, and I kill you without hope of [you] being saved, which would be no great effort by my hand — or at the very least, I sheath this dagger between your ears.

Stop.

*You, whom I face this morning, the light of my lord, do you know how to speak this language?*<sup>39</sup>

Go on, my lord, I'll show you all the languages of the world, techniques in quantity, Italian, Tuscan, Neapolitan, French, Portuguese, Galician, Burgundian, best of all the ones that have been examined. And I'll also teach you to fight in Latin.

### **Eudemio**

Performing one of the maestro's postures with his sword in the air, Eudemio asked: What was this one?

<sup>39</sup> The passage is bad Italian. Intentionally bad, presumably. I think the actual Italian should read: *Voi tu che io te face a matino, il faro [micermio], voi sapete parlar questa lengua?* I have *micermio* in brackets because that's actually Spanish; *micer* is colloquial for "my lord", and *micermio* is, literally "my m'lord". I've also translated *faro* from the Spanish, because as funny as it seems, I couldn't bear to write "the lighthouse of my m'lord". It's bad enough I have to translate colloquialized Spanish, but bad Italian? I didn't sign up for this.

## Maestro

Y respondió el maestro:

Como si me lo pagasdes bien, así lo queréis saber todo: treta es aquella para dar diez, o cuatro tajos, sin llegarse la espada al enemigo, conque le asentareis a uno la pantufla<sup>40</sup>, que se llama treta formada.

## Eudemio

¿Qué quiere decir, pregunto Eudemio, treta formada?

## Maestro

Qué se yo, respondió el maestro; oílo decir a un diestro y si vos apuráis de esa manera, las heridas como los nombres, no habrá diestro que os ose esperar, o responder, sacando a mí.

Toma esa rodela<sup>22</sup>, apartándola del pecho, tirad un tajo, poniéndola sobre la cabeza, no tanto, desviaos, rodela en mí, pie izquierdo tras ella, revés, y rodela por debajo de ella; estocada luego, llegadme a tentar, y si sacare, rodela en su espada, y estocada por lo bajo.

## Eudemio

A donde tengo de dar al contrario, teniendo rodela, dijo Eudemio?

## Maestro

And the maestro replied:

As if you paid me well, you want to know everything: That technique is for giving ten, or four *tajos*, without your sword reaching the opponent, so that you force him to hold his ground<sup>40</sup>, which is called a formed technique.

## Eudemio

What does that mean, “formed technique”?

## Maestro

What do I know. I heard it said by a *diestro* and if you worried the same way about attacks as you do names, there would be no *diestro* who dared wait for or respond to you, except me.

Take that *rodela*<sup>22</sup>, keeping it apart from the chest, throw a *tajo*, placing it over the head — not so much, deviate, [put the] *rodela* on me, follow with the left foot, [throw a] *revés*, with the *rodela* below it. Then a thrust, arrive to test me, and if the opponent removes his blade, *rodela* on his sword, and thrust below.

## Eudemio

Where should I hit the opponent, if he has a *rodela*?

<sup>22</sup> MARGIN: *Novena opinión de las que tiene el vulgo.* | Ninth of the opinions the vulgar has.

<sup>40</sup> *conque le asentareis a uno la pantufla*: This literally means making someone keep their slipper still. I've looked for this as a colloquialism and had no luck, so I've interpreted this phrase as rendered in the text.

### Maestro

En lo descubierto, respondió el maestro. Si tiro aquel tajo, rodela en su espada, y estocada por un lado, y tajo en el aire<sup>41</sup>, y revés de pie izquierdo:

con esta tretilla, {47} que os di, así, salga a esta punta: brazal, y punta en mí, tajo, brazalet: así tiente, acometa<sup>42</sup>; y si reparo, hecho va.

### Eudemio

¿Qué decís? ¿O qué hacéis? dijo Eudemio. ¿No veis que todo eso es disparate?

### Maestro

Digo os, respondió el maestro, que en reparando se concluye.

### Eudemio

¿Y si no repara, dijo Eudemio?

### Maestro

No será ese hombre cristiano, respondió el maestro, si así se deja matar; y si no, no sé qué os diga. Bajad un poco la mano, salid desde el puesto; torne por allí el brazal.

### Maestro

Wherever he is not covered. If [I throw] this *tajo*, *rodela* on his sword, and thrust on one side, and *tajo* in the air<sup>41</sup>, and *revés* on the left foot.

With this little technique {47} that I've given you, like this, exit on this thrust: bracer, and thrust on me, *tajo*, bracer: test like that, then feint a thrust<sup>42</sup>; if I parry, it goes, already made.

### Eudemio

What are you saying? Or, what are you doing? Can't you see that all of this is nonsense?

### Maestro

I'm telling you that in parrying this concludes.

### Eudemio

And if [the opponent] doesn't parry?

### Maestro

That man wouldn't be a Christian, if he lets himself be killed like that. And if not, I don't know what to tell you. Lower your hand a little, leave from this stance. Turn the bracer over that way.

<sup>41</sup> *tajo en el aire* | tajo in the air: Performing a tajo to clear any attack that might be coming, not to strike the opponent. Your weapon occupies the space between you and the opponent.

<sup>42</sup> *acometa*: see the relevant footnotes on page 22.

## Eudemio

Para que metáis el brazo, pregunto Eudemio. Por qué según he oído decir, y está en razón, se hace cuando falta la ciencia.

## Maestro

¿No os contenta? Respondió el maestro, pues a mi si, vine la rosa coronada<sup>43</sup>: el tajo largo, caiga el cuerpo, tras del revés atrás.

¿Acuerda os de la cuchillada que di al criado del Veinticuatro, que le abrí la cabeza hasta los dientes, y con ellos me comenzó a mascar la espada, sin hacer garabatos<sup>44</sup>, de acá para acullá, sino trayendo la espada limpia?

## Eudemio

A esto dijo Eudemio, ¿qué es traer la espada limpia? ¿Es huir?

## Maestro

Que ha de ser, respondió el maestro, sino llegarse poco al contrario. ¿Riese? Tire por allí abajo, tiente y torne afuera:<sup>23</sup> cargue la espada más allá, por medio, por allí van allá: y si vaciare, acometimiento<sup>45</sup> por arriba; y si reparare, ¿por lo bajo con él al otro

## Eudemio

Why do you put the arm in? Because according to what I've heard said, and said with reason, it happens when science is lacking.

## Maestro

This doesn't satisfy you? Well, it does me: the crowned rose<sup>43</sup> did come to me. The long *tajo*, the body falls, after the retreating *revés*.

Do you remember the cut I gave to the servant from [number] 24, where I opened his head down to his teeth (and with them he started to chew on my sword), without scribbling<sup>44</sup> from here to there, instead keeping my sword clean?

## Eudemio

What is "keeping your sword clean"? Is it running away?

## Maestro

What should it be, if not just barely reaching the opponent. You laugh? Throw [an attack] down there below, test, and turn outside. Press the sword further, in between, and this way they go that way: and if the opponent should void, *acometimiento*<sup>45</sup> above; and if he

<sup>23</sup> MARGIN: *Decima opinión del vulgo*. | Tenth opinion of the vulgar.

<sup>43</sup> *la rosa coronada*/the crowned rose: I'm going a bit out on a limb here, but I believe this is a sarcastic reference to Jesus as the flower of redemption, the rose crowned with thorns. "Oh, this isn't good enough for you? Well, for me it works as well as Christ dying for our sins", to paraphrase in a more modern form. But, like I said, I'm not completely sure that's what's going on here, so if you have any ideas, please let me know.

<sup>44</sup> *hacer garabatos*/making any scribbles: I'm assuming that the maestro is mocking LVD's reliance on geometry here – the maestro cracked a man's head open without having to resort to trigonometry, more or less.

<sup>45</sup> *acometimiento*: See the footnote on page 14.

mundo? Uñas arriba, y dejas caer sobre el pie.

### Eudemio

Y si tiente la espada, dijo Eudemio, ¿cómo es limpia llegando a la del contrario?

### Maestro

Si señor, respondió el maestro, bien, ¿qué hará para ello? ¿Queréis vos saber más que quien os enseña? Pues sabed que ha de tentar la espada siendo limpia, que si es con pelo, quebrarase<sup>46</sup>, claro está: y así quiero yo que se haga, pues fue inventor de ello.

Torne a tentar, tajo al brazo, y luego arrebate, y tajo en mí.

Aquesta me {48} enseñó un hombre destrísimo, que ya no lo es, porque no quiero que lo sea, o por decir verdad, no querría que lo fuese.

### Eudemio

Por qué razón, dijo Eudemio, ¿si os enseñó lo poco que sabéis?

### Maestro

Yo lo diré,<sup>24</sup> respondió el maestro, porque le han preguntado, si yo se

should parry, go below with him to the next world? Fingernails up, and let your weight fall over the foot.

### Eudemio

And if [my] sword tests, how is it clean reaching the opponent's sword?

### Maestro

Yes sir, right, what's to be done about it? You want to know more than the person who's teaching you? Well, know that the sword should test being clean, because if it has a flaw, it will shatter<sup>46</sup>, this is clear. And that's how I want it to be done, because I was the inventor of it.

Turn to test, *tajo* to the arm, and then beat, and *tajo* on me.

This one, a very skilled man taught me {48}, who is no longer so, because I don't want him to be – or, to tell the truth, because I *didn't* want him to be.

### Eudemio

Why, if he taught you what little you know?

### Maestro

I would say,<sup>24</sup> because they have asked him if I know much, and he

<sup>24</sup> MARGIN: *La envidia y mala intención*. | Envy and ill-will.

<sup>46</sup> *Si es con pelo, quebrarase*: Today I learned that *pelo*, which generally means hair (both singular and plural), can also mean a flaw in forged metal. This sentence made absolutely no sense until I learned that. *Pelo*, definition 12, from *Autoridades*. Also, another example of the maestro being a smartass.

mucho, y ha respondido, que no sabe tal de mí, y cuando mucho lo aprietan, se cierra con que sé poco.

### Eudemio

Estemos a razón, dijo Eudemio, si es mayor el daño que Carilao hacía a la gente, con decir mintiendo, que erades diestro, que el provecho que vos recibades, ¿no os parece (miradlo sin pasión) que lo ha hecho bien, y como se ha esperado siempre de su desengaño?

### Maestro

Extraño sois, dijo el maestro, que luego, entendistes por quien lo dije. Buen mozo es, pero si yo lo tuviera aquí, yo me adelantara más.

Encajad aquí los cinco<sup>47</sup>, que estoy burlando, veámonos muchas veces, que en verdad os digo, que he holgado de conoceros; y ríome de ver que atemorizado estáis.

### Eudemio

No lo tengo de estar con tales engaños, respondió Eudemio, ¿habiendo visto yo algo de la destreza verdadera?

has responded that he doesn't know that about me, and if they press him, he shuts up after saying I know a little.

### Eudemio

This is reasonable, if the harm Carilao did to people is greater by lying and saying you are skilled, than the privilege you would receive. Don't you think (see this without emotion) that he's done the right thing, and that he has always expected this from his disappointment?

### Maestro

You are strange, since you quickly understood who I was talking about. He's a good young man, but if I had him here, I would come out ahead.

Put'em there<sup>47</sup>, I'm just kidding, we'll see many times that, in truth I tell you, I've had fun meeting you, and I laugh at how appalled you are.

### Eudemio

I'm in no mood to put up with that kind of trickery, having seen some of the true skill.

<sup>47</sup> *Encajad aqui los cinco* | Put'em there: I've taken the liberty of using a colloquialism to translate a colloquialism. The maestro literally says "enclose [here] your five". He's asking for a handshake.

**Maestro**

¿Cuál es la verdadera? respondió el maestro.

**Eudemio**

Aquella, replico Eudemio, de quien vosotros decís mal.<sup>25</sup>

**Maestro**

Si no la entiendo, respondió el maestro, ¿no tengo de decir mal de ella, y bien de la que entiendo?

**Eudemio**

Está obligado, dijo Eudemio, el que sabe la buena destreza, ¿a tener tan mal juicio como vos? ¿O ha os de hablar en vuestra lengua para que lo entendáis?

**Maestro**

¿Mal juicio tengo yo? (respondió el maestro muy enfadado). Pues, como sé tanto, y soy vuestro maestro, ¿decid bachiller?<sup>48</sup>

**Eudemio**

Pues sois mi maestro, dijo Eudemio, decidme, ¿qué cosa es tajo?

**Maestro**

Which is the true skill?

**Eudemio**

The one that you speak so poorly of.<sup>25</sup>

**Maestro**

If I don't understand it, would I not need to speak badly of it, and well of the one I do understand?

**Eudemio**

Is the person who knows the proper skill obligated to have such bad judgment as you? Or do you need us to speak in your tongue so that you can understand?

**Maestro**

I have bad judgment? the maestro responded, very angry. Well, since I know so much, and I'm your teacher: speak up, you know-it-all<sup>48</sup>.

**Eudemio**

Well, you're my teacher; tell me, what is a *tajo*?

<sup>25</sup> MARGIN: *El vulgo vitupera lo que no entiende.* | The vulgar vilifies what they don't understand.

<sup>48</sup> *bachiller*: It's the term used to describe a person who has a bachelor's degree, but it can be used as an insult against someone who thinks they know a lot, but don't.



### Maestro

A esto dijo el maestro, parándose un gran {49} rato a pensar en ello, es una herida, que, si acierta en lleno, saca sangre.

### Eudemio

Pues la estocada, replico Eudemio, ¿es herida, y no tajo?

### Maestro

¿Pues qué queréis que os haga? respondió el maestro, ya lo veo, buen discípulo hacéis.

### Eudemio

No es mucho, dijo Eudemio, que tengo buen maestro; más decidme por vuestra vida, todos los diestros que habéis visto, ¿saben destreza de la manera que decís? ¿No hay unos mejores que otros?

### Maestro

Yo soy el mejor de ellos, respondió el maestro, que mis heridas no son como las de otros hombres mortales.<sup>26</sup>

Alzad la espada, tajo os digo redondo, aunque es falso, y un revés a aquella parte, aunque no es menester, poneos las uñas arriba de la mano, sacad el pie derecho, dejaos caer, acometed al rostro, y si desviare, vaciad el cuerpo sobre el

### Maestro

To this, after pausing a great {49} while to think on it, the maestro responded:

It's an attack that, if it strikes the target in full, draws blood.

### Eudemio

Well, the thrust is an attack, but is not a *tajo*?

### Maestro

Well, what do you want me to do about it? I get it, you make a good student.

### Eudemio

It's not much, because I have a good teacher. Now, tell me on your life: all the *diestros* you've seen, do they know *destreza* in the way that you've said? Aren't some better than others?

### Maestro

I'm the best of all of them, because my attacks are not like other mortal men.<sup>26</sup>

Lift the sword, *tajo* – round, I say – even if it's false, and a *revés* to that part; even though it's not common, put your hand fingernails up, draw back your right foot, let your weight fall, strike [with a thrust] to the face, and if [the opponent] deviates,

<sup>26</sup> MARGIN: *La más estimada secta de los vulgares.* | The most esteemed teaching of the vulgars.

pie izquierdo, digo con él se han de dar todas las heridas:

ya veis vuestra espada sobre la del otro, si sacare uñas arriba, golpe de revés a la espada para derribársela con la garatusa, o al muslo y sino, uñas arriba a mi pecho:

corred por allí, tirad sobre el pie derecho siempre, no me reparéis, que es falso, cambiando la espada necesite al enemigo; mandoble por dentro: no metáis el pie izquierdo, que es prohibido, sino juntadlo con el otro, afuera, con el pie derecho.

### Eudemio

A lo cual dijo Eudemio; ¿El pie izquierdo en esta secta de juego, es privilegiado? ¿O déjalo descansar? ¿Porque otros lo cansan tanto, hiriendo con él? ¿Qué más tiene el izquierdo que el derecho para herir? ¿No tienen ambos un mismo movimiento, y están debajo de una causa, y los gobierna una voluntad?

### Meliso

A lo cual respondió Meliso, porque está más cerca la espada de poder {50} herir al contrario, moviendo el pie derecho, y puede seguir con más

void your body over your left foot, and I say with it you should make all your attacks.

You see now your sword over the [opponent's], if he liberates [his sword with his hand] fingernails up, hit with a *revés* [his] sword to knock it to the ground with the *garatusa*, or to the thigh and if not, fingernails up at my chest.

Go over that way, throw [a *tajo*?] over the right foot always, don't parry me, because it's false, changing the sword obligates the enemy; *mandoble* on the inside: don't step in with the left foot, because it's prohibited, instead gather it next to the other, outside, with the right foot.

### Eudemio

In this style, is the left foot privileged? Or is it allowed to rest? Because why do others use it so much, striking with [the left foot forward]? What more does the left foot have over the right for attacking? Don't they both have one same movement, and are subject to one cause, and are governed by a single will?

### Meliso

Because the sword is closer to being able to {50} hit the opponent [by] moving the right foot, and it can more easily follow the movement of

facilidad el movimiento de la espada que no el izquierdo: y aún está más cerca de poder salir de la herida, porque errando la del punto, más fácilmente se restituye en su primer lugar, para proseguir la defensa, que no con el izquierdo, quedando el cuerpo en el con tan poca fuerza, habiendo errado el golpe, por tener causa, y efecto un mismo lugar (si así se puede decir) no pudiendo el hombre herir, no defender, sin preceder movimiento, que valga y ayude al de la herida en tiempo, sin otras razones que hay.

Y sabed, que he visto una cosa muchas veces entre los que tienen nombre de diestros, cuando uno hace una treta con que los puede dar, dicenle que es falsa, para que no la haga, y ellos la coge para sí: y ven que con una postura que el contrario trae, no tienen entrada, aconséjanle que la mude, y que se pongan de manera que mejor le pueda dar.

### Maestro

O que extraños son, respondió el maestro, estos vuestros amigos, prosigamos con la lición, alce quedito, tendeos por allí conmigo; coge otra vez la espada; si la saco,

the sword than can the left [foot]: and it's even closer to being able to leave the attack, because if the thrust misses, [the point] more easily returns to its correct place to enact the defense, than it would be with the left foot [forward], [because] the body is left with such little strength over [the left foot] having missed with the thrust, by having cause and effect in a single place (if we can say it that way), the man, being unable to strike, unable to defend, without preceding movement to assist and benefit the movement of the attack in time, without other reasons that might be.

And know, that I have seen a thing many times between those who are called *diestros*, when one performs a technique that can reach them, they say that it's false, so that [the other] doesn't do it, and they take it for themselves. And they see that with a given posture the opponent has, they have no entry, so they advise that [the opponent] changes it, and that they arrange themselves in a way that it's easier to hit them.

### Maestro

Oh, how strange they are, those friends of yours. Let's continue with the lesson. Raise [the sword] gently, Extend it out toward me, that way, with me; collect again my sword; if

revés, herida, luego al pecho, de punta.

Salid al camino; luego por un lado, bajadme la espada, acometed al rostro de filo, y luego reparadle por lo bajo.

Si tirare tajo, a su brazo vos, al medio tajo, o al rostro, si quisieredes, y si no, dejadlo para otra venida, y luego asentad, haciendo esto con la espada, y diciendo, la gorra en la mano: A maestre<sup>49</sup>, ciudad y señores.

### Eudemio

Todo ha de ser retraerme, dijo Eudemio, ¿y andar al rededor? ¿No me enseñareis esperar?

¿Para qué quiero la destreza, si tengo de huir (maestro) como vos me enseñáis?

### Maestro

Quiero daros, dijo el maestro, una lición {51}, batallada de montante, subidísima, entre los que más lo son en el mundo.

### Eudemio

Deseo saber alguna para reñir, dijo Eudemio, si se ofreciese, que este me parece el fin de los que aprendemos armas.

I disengage, [throw a] *revés*, then throw a thrust at my chest.

Exit as you step; then along one side, lower my sword [with yours], thrust at my head [with true-edge opposition], and then parry along the low line.

If I throw a *tajo* at your arm, on the half *tajo*, or to the face, if you like; and if not, leave it for another pass, and then set yourself, doing this with the sword, and saying, with hat in hand: to Grand Master<sup>49</sup>, city, and noblemen.

### Eudemio

All of this is me retreating and circling around? You won't teach me to wait?

Why do I need this skill if I have to run away (maestro), as you've shown me?

### Maestro

I want to give you a lesson {51}, fought with *montante*, very very advanced among those who are the most advanced in the world.

### Eudemio

I do wish to know a little [about *montante*] to fight, if you're willing, because this [weapon] seems to me to be the end for those of us who learn about arms.

<sup>49</sup> *maestre*: the term in Spanish often refers to the highest rank in a military order, especially a religious one, like an order of knights.

### Maestro

¿Para qué aprendéis? respondió el maestro.

### Eudemio

Para que no falte el arte, replico Eudemio, en la necesidad para que fue inventada.

### Maestro

Poned el montante<sup>27</sup> junto a la punta de vuestro pie, y dadle un toque, y desnudándolo,<sup>50</sup> sacad el pie atrás con linda gracia; tirad una estocada a aquellos, a pie quedo, y metiendo el pie que sacastes a los otros de tajo: y si acudieren los de la otra parte, ceñid el montante al cuerpo de prisa por lo alto, como yo hago; tornad a sacar el pie.

### Eudemio

¿Qué disparate de regla es esa que habéis dicho? replico Eudemio; ¿todo eso es lo que enseñareis? No me digáis más, porque todas deben de ser así. Pero decidme, ¿porque han puesto número a las reglas del montante, siendo infinito lo que en él se puede hacer, como en las demás armas?

### Maestro

Why do you want to learn?

### Eudemio

So my art isn't lacking should the need arise for which it was invented.

### Maestro

Place the [point of the] *montante*<sup>27</sup> next to the toe of your foot, and give it a bump, and unsheathing it,<sup>50</sup> withdraw your foot with lovely grace; throw a thrust at these [opponents] without advancing, and stepping forward with the foot your withdrew, throw a *tajo* at these [other opponents]. Bring the sword to your body quickly with your hands high, like I do. Turn to withdraw the foot.

### Eudemio

What nonsense rule is this you've told me? Is this all you teach? Don't tell me any more, because I'm sure they're all like this. But tell me – why are there numbers to the rules of the *montante*, if there are an infinite number of actions that can be done with it, as with any other weapon?

<sup>27</sup> MARGIN: *Treta vulgar de montante*. | Montante vulgar technique.

<sup>50</sup> This phrasing describes a method attested elsewhere (Godinho, and possibly Figueiredo) to get the *montante* moving. You hold it point down, next to your foot, and you kick the tip to start it swinging upwards. Here the assumption is that the sheath is on it, and centripetal force will draw it off as the blade swings out and up.

## Maestro

Ellas son, respondió el maestro, dieciséis reglas: pero yo sobre Maestre Román, eché dos por contrapunto.

## Eudemio

Dadme a entender, por qué cuando los maestros dan liciones de él, las dan en vacío, ¿y no contra aquellos hombres que dicen que han de reñir con el discípulo? No entendéis que cuando viene el tiempo de probarlas, y se hallan delante algunos hombres con espadas, ¿nunca aciertan a hacer alguna de las reglas que han aprendido, sin defensa?

Y si así todos cuantos riñen, no se aprovechan de la destreza, sino del miedo que ha puesto en el ánimo de los ignorantes la opinión del montante, por moverse con dos brazos, sin hacer {52} consideración de lo mucho que se detiene en las heridas, y de lo que pierde en todos los movimientos, y de lo mucho que es menester para saberle dar el medio de proporción<sup>51</sup>, conforme a su longitud.

## Maestro

There are sixteen rules: But I've thrown in two more than Maestre Román, for counterthrust.

## Eudemio

Help me understand why, when masters give lessons [in the *montante*], they do them in a vacuum, and not against those men that you say should be fighting with the student? Don't you understand that when the time comes to prove [those lessons], and they find themselves before men with swords, they cannot be certain of performing any of these rules they've learned, without defense?

And if it's like this, everyone, when they fight, takes no advantage of skill, and instead of the fear that's settled into their souls by ignorant people [spreading] the opinion that the *montante* [is fearsome], because it needs two arms to move it around — without taking {52} into account how much it gets caught up when hitting an opponent, and what it loses in all of its movements, and of all that's required to know how to give its measure of proportion<sup>51</sup>, according to its length.

<sup>51</sup> *medio de proporción*: measure or mean of proportion, what we usually call in English the *defensive measure*.

<p><b>Maestro</b></p> <p>¿No es muy buena, respondió el maestro? Dejad pasar algo al que os enseña, que yo os daré ahora todas las reglas jugadas por lo alto, y por lo bajo, a lo moderno, y a lo antiguo: ceñidas, y por ceñir al cuerpo<sup>52</sup>. Montantes, y famontantes<sup>28</sup>, con sus presas<sup>53</sup>. Un investir cuatro calles, guardar la capa, defender la moza, huir con grillos<sup>54</sup>, y aun sin ellos, salir sin ninguna lesión de una calle angosta: limpiar una plaza, rendir a dos rodela; hacer que se desdiga otro de montante: meter paz, que esto nadie lo supo hacer como yo; defenderme de los de atrás, y los de delante, con otras mil cosas, al tiempo.</p>	<p><b>Maestro</b></p> <p>Is it not excellent? Let a little pass to the one teaching you, that I will give you now all the rules done from above, and from below, in the modern and in the old style: constricted, and running around the body<sup>52</sup>. <i>Montantes</i>, and <i>famontantes</i><sup>28</sup>, with their pressing attacks<sup>53</sup>. Taking control of an intersection, guarding the cape, defending a maiden, escape with crickets<sup>54</sup>, and even without them, escape a narrow street without any harm: clear out a plaza, take on two [fighters with] <i>rodela</i>; disarm an opponent of their <i>montante</i>, stop a fight, and no one knew how to do it like me; defend myself from those behind, and those in front, with another thousand things, in time.</p>
<p><b>Narrador</b></p> <p>A esta razón había acabado el maestro de declarar todas las opiniones que tienen los vulgares en</p>	<p><b>Narrador</b></p> <p>And with this the maestro was finished declaring all of the opinions that vulgars have about</p>

<sup>28</sup> *famontantes*: Our best clue comes from the 1530 Anonymous Montante Rules. The word *montante* (and its variant *mutante*) can also refer to a rising cut, and in Anonymous 1530, the terms *mutante* and *fas mutante* appear. Because the text differentiates *mutantes* and *fas mutantes* from *mandretes (tajos)* and *reveses*, a *mutante* is a rising cut, and a *fas mutante* is a rising cut with the false edge. Unfortunately, neither term exists in the modern Real Academia dictionary, or in the *Autoridades* (the Real Academia dictionary from the 1700s).

<sup>52</sup> *ceñidas y por ceñir al cuerpo*: *ceñir* can mean constricted or restricted, and is etymologically related to belts, or drawstrings, and the tightening that they do (for example, *ceñida la espada* can mean “sword on the belt”). It can also mean surrounding, encircling, much as a belt does to a body, or a drawstring does to the opening of a sack. *Ceñir al cuerpo* describes moving the sword around the body, or encircling the body, so, since the previous phrases were about opposites, I went with *ceñidas* as keeping the actions of the *montante* very restricted and narrow, instead of occupying space all the way around the wielder. I could be wrong, so that’s why I’m letting you know how I arrived at my translation.

<sup>53</sup> *presas*: In AGEA Editora’s “An Overview of the Iberian Montante”, written by Ton Puey (<http://ageaeditora.com/en/an-overview-of-the-iberian-montante/>), the translation given there for this term is “locks”. However, *presa* can have different senses; it can describe a prey animal, and it can be used to describe a bird of prey diving for a kill. It also can be used in describing what pirates do to other ships – take by force. I feel, when I’m performing some of these *montante* rules, that I’m harrying potential opponents, pressing them back, keeping them from advancing. I’m not saying my translation of *presas* is better, but it more closely matches the feel of what I’m reading the maestro saying, and of what I’ve experienced moving a big honkin’ sword around. However, I may be wrong, so it’s important you know about other approaches.

<sup>54</sup> *grillos*: literally, crickets. Turning it into a verb, *grillar*, can mean the sounds of crickets, or crying. But I have no idea what Carranza means here. I searched for the phrase “huir con grillos” and found nothing. Maybe it means escaping unheard, as in you hear nothing but crickets. However, I don’t think so, because I believe that phrase arose in English and comes from Vaudeville (but I can’t back that up, so it remains speculation on my part).

<p>la destreza, sin faltar ninguna, porque se cumpliese la promesa que hizo al principio, de que no quedaría cosa perteneciente a las armas que no tocase: y así comenzó a decir las tretas de su libro, que son las más ahechadas del vulgo, a su parecer sacadas fielmente de su original. {53}</p>	<p>skill, without missing a one, because he met the promise he made at the beginning: that he would leave nothing regarding arms untouched. And this way he began talking about the techniques in his book, which are some of the most vaunted of the vulgar fencer, and seemingly taken faithfully from their original. {53}</p>
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*Aquí se acaban las tretas, y comienzan las que se entiende hazer tentando le yo, si me acomete.*

*HERE END THE TECHNIQUES, AND BEGIN THE ONES UNDERSTOOD TO BE MADE WHEN I TEST [THEIR SWORD], IF THEY SHOULD COMMIT TO ATTACK ME.*

<p><b>Maestro</b></p> <p>Estando medidas las espadas<sup>55</sup>, le tengo de tentar por medio y tieso el brazo y el cuerpo, volver el brazo uñas arriba, cubierto de mi espada, y darle luego en la cara muy bien dado.</p>	<p><b>Maestro</b></p> <p>With the swords measured<sup>55</sup>, I have to test in the middle [of the opponent's sword], and with my arm and body stiff, turn my arm fingernails up, covered by my sword, and immediately hit him hard in the face.</p>
<p><b>Eudemio</b></p> <p>A qué llamáis<sup>56</sup>, dijo Eudemio, ¿estar medidas las espadas? Y si acaso es una más larga que otra, y el un hombre más alto que otro, ¿perderase esa treta?</p>	<p><b>Eudemio</b></p> <p>What do you mean<sup>56</sup>, “with the swords measured”? And if one happens to be longer than the other, and one man taller than the other, will the technique fail?</p>
<p><b>Maestro</b></p> <p>Afirmados<sup>57</sup> digo, respondió el maestro.</p>	<p><b>Maestro</b></p> <p>Affirmed<sup>57</sup> [against the other], I mean.</p>
<p><b>Eudemio</b></p> <p>Pues en que postura ha de estar el otro, replicó Eudemio, ¿para que se haga verdadera, y no falte afirmados?</p>	<p><b>Eudemio</b></p> <p>Well, in what posture should the opponent be in, so that the technique is true, and no affirmed [stances] are missing?</p>

<sup>55</sup> MARGIN: Primera treta vulgar. | First vulgar technique.

<sup>56</sup> MARGIN: *Objeciones*. | Objections [to the reasoning for the first vulgar technique].

<sup>57</sup> *afirmados*: this term also appears in Godinho, and describes two combatants in guard before each other, ready to fight.

### Maestro

Respondió el maestro, gentil razón de treta.

### Eudemio

Dixo Eudemio: ¿Y por medio tentáis la espada?<sup>58</sup> Veamos como salís de esto. No entendéis que con pequeño movimiento del contrario caerá fácilmente vuestra espada, en la fuerza de la suya; quedando libre, y la vuestra perdida, ¿y os dará más a su salvo herida?

### Maestro

Que no entiendo, ni se lo que decís, respondió el maestro; contentaos con ella, que así han hecho todos: cuanto más, que ha de ser muy de prisa.

### Eudemio

Sea así, respondió Eudemio; pero en que distancia me tengo de poner, ¿para conseguir con esa prisa que decís el fin?

Que sin saber el medio proporcionado<sup>73</sup> que cada especie

### Maestro

The graceful essence of the technique.

### Eudemio

And you test the sword in the middle?<sup>58</sup> Let's see how you get out of this. You don't understand that with a small movement on the part of the opponent your sword will easily fall on the strong of their weapon, leaving his free, and yours lost, and you'll give him greater safety for his strike?

### Maestro

I'm telling you don't understand, nor do I know what you're saying. Be happy with [the technique], because everyone has done it this way: and on top of that, it has to be done very quickly.

### Eudemio

That might be the case, but at what distance should I be so I can secure the end of the technique with that speed you mention?

Because without knowing the proportionate measure<sup>73</sup> that each

<sup>58</sup> The entirety of the section highlighted in light grey is different in Pacheco than it is in the original. Here's the Spanish from Carranza. || **E:** *Pues en que postura ha de estar el otro, replicó Eudemio, ¿para que se haga verdadera y no falte?* || **M:** *Afirmado, respondió el maestro.* || **E:** *Gentil razón de treta, dijo Eudemio, ¿y por medio tentáis la espada?* || **E:** Well in what posture should the opponent be in, so that the technique is true and won't fail? || **M:** In stance, firm-footed. || **E:** Bold/exemplary reasoning for the technique, and in the middle you test [the opponent's] sword? || In Carranza's version, the sense is that Eudemio's being cheeky or sarcastic ("In what posture? Oh, 'in stance'? Okay, sure, dude, solid answer to the question, yeah"). In Pacheco's version, the phrase makes the maestro look even more like a prevaricator and a fool, avoiding answering directly and aping the language used by our main characters.

<sup>73</sup> *medio proporcionado*, proportionate measure: a term in LVD conceptions of distance that is how far you need to be from the opponent to correctly execute your chosen technique. It's a place where both you and your opponent can strike the other in a single action.

de tretas ha de tener, con grandísima dificultad se alcanza.

Y decid, ¿si está el cuerpo tieso, como lo tengo de alcanzar? Si cubierto el rostro, como {54} lo tengo de ver, ¿para darle? Si estoy cubierto, acorto mi espada, y es mayor la del contrario, y no sabiendo en que parte queda, ninguno osará aventarse.

Y porque ha de ser más la herida en la cara, que en el pecho, siendo el cuerpo humano de tanta cantidad, y teniendo tantas partes otras, donde esa herida puede tener fin?

### Maestro

Así me lo enseñaron a mí, respondió el maestro, y la he hecho con muchos, recibid la buena voluntad, y oíd adelante.

Estando medidas las espadas<sup>59</sup>, le tengo de tentar, y a un tiempo meter el pie izquierdo, y el brazo, dándole en la cara de puño<sup>60</sup>, miradla bien, que me tienen por ella respeto.

kind of technique must have, reaching [that end] will be hugely difficult.

And tell me, if the body is stiff, how do I hold it to reach? If my face is covered, how {54} do I see [my opponent], to hit him? If I'm covered, I shorten my sword, so my opponent's is longer, and not knowing where it is, neither one of us will dare to attack.

And why is the strike to the face more than the strike to the chest, given the human body is of a certain size, and has a number of other parts, where that attack can find its end?

### Maestro

That's how it was taught to me, and I have done it with many. Receive this good will and listen on.

With the swords measured<sup>59</sup>, I should test his blade, and in one time put in my left foot, and my arm, hitting him in the face with a punch<sup>60</sup>, note this well, because people respect me for it.

<sup>59</sup> MARGIN: *Segunda treta vulgar*. | Second vulgar technique.

<sup>60</sup> *dándole en la cara de puño* | hitting him in the face with a punch: puño here could either mean a punch, or there's a chance it may be shorthand for *estocada de puño*, a punch thrust. Given the context surrounding a subsequent appearance of the phrase, I've gone with a punch, but note here that this may be a punch thrust as well.

## Eudemio

Tentar, meter el pie izquierdo, y brazo, y darle a un tiempo, no puede ser<sup>61</sup>, dijo Eudemio, porque si tentó, ¿cómo metió el pie? Si metió el pie, ¿cómo le tentó? Y después de todo eso, ¿lo dais, no pudiendo hacerse ninguna herida, sin movimiento particular<sup>62</sup>? Si de puño, ¿cómo queda la espada del contrario, que no os da?

O señor, que sin fundamento de razón henchistes vuestro libro de tretas.

## Maestro

No he menester, respondió el maestro, para hacerlas, fundamento alguno, más que mi voluntad, y más habiendo hecho ventaja con ella a todos los del mundo.

Estando la espada del contrario uñas arriba<sup>63</sup>, le tengo de tentar por defuera la espada, también las uñas arriba, y en sacando por debajo, y dándole una estocada uñas arriba, ha de ser todo uno, metiendo el pie derecho adelante, o juntando el pie con él, y luego sacar el cuerpo, y darle un golpe para derribarle la espada.

## Eudemio

Test, put in the left foot, and arm, and strike in one time, can't be done<sup>61</sup>. Because if I test, how did I put in my foot? If I put in my foot, how did I test? And after all of this, you hit him, when you can't make any attack without particular movement<sup>62</sup>? If [your] attack is a punch, how does the opponent's sword end up, so that he can't hit you?

Oh, sir, how completely unfounded in reason did you fill up your book of techniques!

## Maestro

No fundamentals at all are needed to perform [these techniques], more than my will, and more than that, having made advantages for myself against everyone in the world.

With the opponent's sword fingernails up<sup>63</sup>, I must test it from the outside, also fingernails up, and in disengaging the sword underneath, and giving a thrust fingernails up, it should be [done] all together as one, putting the right foot forward, or bringing it up to the left, and then bringing the body back, and giving a blow to knock the [opponent's] sword to the ground.

<sup>61</sup> MARGIN: *Objeción*. | Objection.

<sup>62</sup> *movimiento particular* | particular movement: Eudemio is calling back to the Aristotelian categorizations and descriptions of actions with the sword presented in the First Dialogue. All attacks are *particular* movements.

<sup>63</sup> MARGIN: *Tercera treta vulgar*. | Third vulgar technique.

## Eudemio

Si cuando vos llegáis<sup>64</sup>, dijo Eudemio, a cogerle la espada, de aquella manera de tentar {55} por defuera, forma el contrario un tajo, estando vos esperando que ha de sacar de estocada por abajo, os dará muy a su salvo, quedando os con la espada en el aire, sin poder serviros de ella: y sino hace el tajo<sup>65</sup>, y os engaña con acometer que la saca, y os hiere por encima de la espada, pareceos que quedareis bueno?

O cogiéndole vos la espada de esa manera, os la coge de la misma, y hace en vos lo que traíades pensado hacer en él.

Y decidme, porque se ha de poner uñas arriba, y no de filo<sup>66</sup>, ¿o las uñas abajo?

¿Es por ventura ordenada de vuestra cabeza esa postura? ¿O es porque hacéis vuestras tretas, contra los que se ponen así?

Si es mejor la postura de uñas arriba que abajo, porque aconsejáis a los con quien habéis de jugar, que se pongan uñas arriba, y que muden

## Eudemio

If, when you arrive<sup>64</sup> to contact their sword, in that manner of testing {55} from the outside, the opponent forms a *tajo*, and you're waiting for him to disengage their sword with a thrust below, he will hit you very safely, leaving you with your sword in the air and not being able to avail yourself of it: and if he doesn't do a *tajo*<sup>65</sup>, and he tricks you by feinting a disengagement, and he wounds you over the sword, does it seem to you that you'll be okay?

Or you engaging his sword in that way, he does the same to you, and does against you what you thought to do against him.

And tell me, why will he be fingernails up, and not on edge<sup>66</sup>, or fingernails down?

Is that posture ordained chance by your mind? Or is it because you perform your techniques against people in these postures?

If the posture of fingernails up is better than fingernails down, why do you advise those that you may fight that they should put

<sup>64</sup> MARGIN: *Objeción*. | Objection.

<sup>65</sup> MARGIN: *Objeción*. | Objection [a second one to the third vulgar technique].

<sup>66</sup> *de filo*: on the edge: another way of saying "fingernails in", of the position in which the true edge faces the ground, with the quillons perpendicular to the floor.

aquella postura, o de filo, ¿o de uñas abajo?

Paréceme que si fuera tan mala como vos decís, os holgarades de verlos puestos tan mal, como es uñas abajo.

Aconsejáis que la muden, y se pongan como vos queréis para vuestras pretensiones; luego mejor está uñas arriba, para derribarle la espada, que es lo que vos pretendéis, que uñas abajo, donde no puede derribar con aquella facilidad: gentil apariencia de verdad.

### Maestro

Pues ohi<sup>67</sup> esta, dijo el maestro, que yo sé que os ha de contentar.

Estando medidas las espadas<sup>68</sup>, le tengo de tentar, y luego quebrarme sobre el pie, metiéndolo hacia dentro, y sacar la espada, dándole en la cara de puño<sup>69</sup>.

### Eudemio

Esperadme, dijo Eudemio, si os quebrastes sobre el pie derecho, ¿para que tentastes?<sup>70</sup> Y si estabades cargado sobre él, como le

themselves fingernails up, and that they modify that posture, or on the edge, or fingernails down?

It seems to me that if it were as bad as you say, you'd want to stop seeing them in such bad position, like fingernails down.

You advise that they change [their posture], and they arrange themselves in the way you want for your needs. Then it's better to be fingernails up, [for you to] knock the sword out of their hands, which is what you intend, than have them fingernails down, where you can't disarm them so easily. Genteel appearance, really.

### Maestro

Well here<sup>67</sup> it is, that I know should satisfy you.

With the swords measured<sup>68</sup>, I must test, and then bend my body over the foot, putting toward the inside, and liberating the sword, hitting him the face with a punch thrust<sup>69</sup>.

### Eudemio

Wait – if you bent over your right foot, why did you test?<sup>70</sup> And if you were weighted over that foot, how did you move it {56} inside, and if

<sup>67</sup> *ohi*: is it a typographical error? Is it an onomatopoeic rendering of a slightly different term? It could be *ahi*. That's how I've translated it in the English. But really? This one's a bit of a mystery.

<sup>68</sup> MARGIN: *Cuarta treta vulgar*. | Fourth vulgar technique.

<sup>69</sup> *de puño* | punch thrust: I'm assuming *de puño* here is shorthand for punch thrust, because punching the opponent, given the described actions, doesn't make sense.

<sup>70</sup> MARGIN: *Objeción*. | Objection.

metistes {56} dentro, y si tentastes, para que quebrastes el cuerpo sobre el pie, estando larga la espada todo lo que sobre él os pusistes.

Si la tenéis junto al cuerpo del contrario con el movimiento primero, ¿para que la sacáis? Si la sacáis, gastáis tiempo, y es inútil el movimiento, y siéndolo, queda libre la espada del contrario para heriros. Pasad adelante con las tretas.

### Maestro

Estando medidas las espadas<sup>71</sup>, le tengo de tentar, y darle de revés en la cara, y en remediándose, revolver la espada por mi cabeza, y darle por defuera en la cara de estocada, metiendo el pie izquierdo. De esta no tenéis que decir.

### Eudemio

Yo os diré, respondió Eudemio, si le dais de revés en la cara, pues apartáis vuestra espada de la suya, como estando tan cerca, ¿no os da?<sup>72</sup> Y dándole de revés en la cara, ¿cómo se ha de remediar? Si se remedia, ¿cómo volvéis vuestra espada por detrás de la cabeza? ¿El otro no ha de hacer nada?

Que la espada de vuestro contrario, mientras vais, estando más cerca de

you tested, why did you bend your body over the foot, with the sword being long, all of what you put on it?

If you have [the sword] close to the opponent's body with the first motion, why would you withdraw it? If you withdraw it, you waste time, and the movement is useless – and being useless, the opponent's sword is left free to hit you. Proceed with your techniques.

### Maestro

With the swords measured<sup>71</sup>, I must test, and hit him with a *revés* in the face, and as he parries, I turn the sword around my head and hit him on the outside with a thrust to the face, putting in my left foot. You have nothing to say against this.

### Eudemio

I do have something to say. If you hit him with a *revés* in the face, then you take your weapon off his, and being so close, won't he hit you?<sup>72</sup> And when you hit him with a *revés* to the face, how does he parry? If he parries, how do you turn your sword around behind your head? The opponent shouldn't be doing anything?

The sword of your opponent, as you're [turning yours], being closer

<sup>71</sup> MARGIN: *Quinta treta vulgar*. | Fifth vulgar technique.

<sup>72</sup> MARGIN: *Objeción*. | Objection.

<p>vuestro cuerpo, que la vuestra del suyo, por fuerza os ha de herir de estocada, ya que no puede de tajo, ni revés: porque constan de dos movimientos forzosos. Son ya tan malas estas opiniones, que no se pueden sufrir.</p>	<p>to your body, than your [sword] is to his [body], by force he must hit you with a thrust, because he can't with a <i>tajo</i> or a <i>revés</i>, which are made of two forceful movements. These opinions are already so bad that they cannot be suffered.</p>
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*Aqui se acaban las tretas, q̄ se entiendē de hazer tentãdole yo; aunq̄ quedan otras muchas, y empieçan las q̄ se entiēdē hazer de hurtado.*

HERE END THE TECHNIQUES THAT ARE UNDERSTOOD TO BE MADE WHEN I TEST THE OPPONENT; AND EVEN THOUGH THERE ARE STILL MANY LEFT, [HERE] BEGIN THE ONES UNDERSTOOD TO BE DONE IN VIA [IN OTHER WORDS, ON DEVIATING THE ATTACK]

<p><b>Maestro</b></p> <p>Estando medidas las espadas,<sup>74</sup> si lo viere alto, tengo de meter el pie por debajo de su espada, y darle en los pechos, repujándole<sup>78</sup>.</p>	<p><b>Maestro</b></p> <p>With the swords measured, if I see him high, I need to put my foot forward under his sword, and hit him hard in the chest, embossing<sup>78</sup> him.</p>
<p><b>Eudemio</b></p> <p>Si no estuviese {57} alto,<sup>75</sup> respondió Eudemio, si al tiempo que llegáis con esa intención se baja, mudando postura; ¿pareceos que os haría provecho un buen golpe?</p>	<p><b>Eudemio</b></p> <p>If he weren't {57} high,<sup>75</sup> if at the time you arrive with that intention, he lowers, changing posture — does it seem to you that a hard hit would be of benefit to you?</p>
<p><b>Maestro</b></p> <p>Tales los he dado yo con ella en esta vida, dijo el maestro, es muy linda, y holgariades os de hacerla: osad vos, y sobre mi anima vaya, si os mataren.</p>	<p><b>Maestro</b></p> <p>I've hit a lot of people with that strike in my life, it's very good, and you refrain from doing it. Dare to [use it], and it'll be on my soul if they kill you.</p>
<p><b>Eudemio</b></p> <p>Pareceme, dijo Eudemio, que no ira sino sobre mi cuerpo, y vida; gracias opiniones son esas.</p>	<p><b>Eudemio</b></p> <p>It seems to me it'll be more on my body and life. Amusing opinions those are.</p>
<p><b>Maestro</b></p> <p>Muy lindas, digo, replico el maestro.</p>	<p><b>Maestro</b></p> <p>Very lovely, I say.</p>

<sup>74</sup> MARGIN: *Sexta treta vulgar*. | Sixth vulgar technique.

<sup>75</sup> MARGIN: *Objeción*. | Objection.

<sup>78</sup> *repujándole* | embossing him: Hyperbole, I expect? Hit the opponent so hard you leave a dent in his chest.

Estando afirmado con el contrario,<sup>76</sup> me tengo de dejar caer sobre el pie izquierdo, y en viendo venir al contrario a mí, tengo de darle una estocada debajo del brazo.

### Eudemio

Si yo voy, dijo Eudemio, a la espada, en ese punto se pierde la treta:<sup>77</sup> y si os pongo la espada junto al pecho, que podre muy fácilmente, estando vos en tan cansada postura, y os desvió afuera; no será mucho haceros caer, por tener vos toda la fuerza en el pie izquierdo. ¿Pareceos que es donosa treta?

### Maestro

Ahora callad, respondió el maestro, que no hay treta que no tenga su contrario, ni olla sin cobertera; y más si la treta va hecha a espacio, luego entiende el contrario lo que hacéis.

### Narrador

Eudemio pidió al maestro que pasase adelante, y concluyese su libro, el cual prosiguió así. {58}

In stance against the opponent,<sup>76</sup> I need to throw my weight over my left foot, and in seeing my opponent come at me, I need to give him a thrust under the arm.

### Eudemio

If I go at the sword, at that point the technique is lost:<sup>77</sup> and if I put my sword next to your chest, which I could easily do, with you in such a drained posture, and I deviate your blade outside, it wouldn't be much to make you fall, with all your weight over your left foot. Does that seem like a good technique to you?

### Maestro

Now shut up, because there's no technique that doesn't have a counter, nor pot without a lid. And even moreso if the technique is done with space, the opponent soon understands what you're doing.

### Narrador

Eudemio asked the maestro to carry on and conclude his book, who then proceeded as asked. {58}

<sup>76</sup> MARGIN: *Séptima treta vulgar*. | Seventh vulgar technique.

<sup>77</sup> MARGIN: *Objeción*. | Objection.

*Aquí se acaban las tretas y estocadas, y  
empieça los tajos, y en estas tretas no se  
ha de aguardar a medir las espadas.*

HERE END THE TECHNIQUES AND THRUSTS, AND BEGIN THE TAJOS, AND IN THESE  
TECHNIQUES ONE SHOULD NOT DELAY IN MEASURING THE SWORDS.

<p><b>Maestro</b> Yéndome a poner con mi contrario,<sup>79</sup> tengo de arrebatarle la espada por el filo<sup>103</sup> y darle de tajo, quebrando el cuerpo, y metiendo el pie derecho.</p>	<p><b>Maestro</b> Moving to put myself against my opponent,<sup>79</sup> I must beat his sword with my true edge<sup>103</sup> and hit him with a <i>tajo</i>, bending my body and stepping in with the right foot.</p>
<p><b>Eudemio</b> Sin tener vos señalado en que distancia,<sup>80</sup> pregunto Eudemio, habéis de comenzar esa treta, y sin saber dónde queda desviada la espada del contrario, ¿la comenzáis?</p>	<p><b>Eudemio</b> Without you telling me at what distance<sup>80</sup> you should start the technique, and without knowing where the opponent's sword is after deviating it, you still begin the technique?</p>
<p><b>Maestro</b> Sí señor, respondió el maestro, y muy descansadamente.</p>	<p><b>Maestro</b> Yes, sir, and I am not troubled.</p>
<p><b>Eudemio</b> Ahora pues, replico Eudemio, ¿cuál es el mayor movimiento, el del tajo que le dais, o el desvío que hacéis?</p>	<p><b>Eudemio</b> Well now, which is the bigger movement, the <i>tajo</i> you give him, or the deviation you make?</p>
<p><b>Maestro</b> El tajo, respondió el maestro. ¿No está claro que es muy grande, y más recio?</p>	<p><b>Maestro</b> The <i>tajo</i>. Isn't it clear that it's bigger, and done with greater force?</p>

<sup>79</sup> MARGIN: *Octava treta vulgar*. | Eighth vulgar technique.

<sup>80</sup> MARGIN: *Objeción*. | Objection.

<sup>103</sup> *arrebatarle la espada por el filo* | beat [his] sword with the true edge: I suspect this is like an expulsion. The impression I get is that *por el filo* here is like running your true edge along the opponent's weapon. *Arrebat* is always to beat, to forcefully eject the opponent's sword from what LVD folks call the diameter. This is speculation on my part, but it informs my translation, so I wanted to make you aware.

### Eudemio

Luego teniendo el, replico Eudemio, desde donde le desviáis la espada, menor movimiento, sin comparación con vuestro tajo, imposible sería darle, aunque menor fuese.

### Maestro

Por eso, respondió el maestro, soy examinado con honra, para lo imposible.

Yéndome a mi contrario,<sup>81</sup> tengo a un tiempo de meter el pie derecho a un lado, y darle en la cara.

### Eudemio

El contrario, pregunto Eudemio, ¿tiene espada?<sup>82</sup> Si la tiene, para ver lo que ha de hacer con ella, o en que postura se ha de poner, os habéis de parar por fuerza; principalmente si muda la postura en que primero lo visteis, poniendo la espada en otro lugar diferente, o adelante, cierto esta que es ya un tiempo, habiendo os ya parado.

Meter el pie derecho, bien se puede hacer, pero no en todas posturas, ni después de haber metido el pie, darle en la cara {59}, porque los desvíos penden de vuestro descuido, y de la defensa voluntaria del contrario: y sabed, maestro, que aunque me he dejado engañar de algunos, que no soy de los que fácilmente se persuaden al engaño.

### Eudemio

Then having that, from where you deviate the sword, [which is] a lesser movement, incomparable with your *tajo*, it will be impossible to hit the opponent, even if [the tajo] were smaller.

### Maestro

That's why I passed my examination with honors, because of the impossible.

Moving toward my opponent,<sup>81</sup> I must in a single time put in my right foot to one side and hit my opponent in the face.

### Eudemio

The opponent, he has a sword?<sup>82</sup> So that if he does, to see what he should be doing with it, or in what posture should he be, so you may stop him by force; mainly if he changes the posture in which you first saw him, putting the sword in a different place, or forward, it will surely already be one time, with you having already stopped.

You can well put in the right foot, but not in all postures, nor after having put in the foot, hit [the opponent] in the face {59}, because deviations hinge on your carelessness, and on the voluntary defense of the opponent: and know, maestro, that although I've allowed myself to be deceived by some, I am not one of those easily persuaded to deceive.

<sup>81</sup> MARGIN: *Novena treta vulgar*. | Ninth vulgar technique.

<sup>82</sup> MARGIN: *Objeción*. | Objection.

### Maestro

Esta, aunque os pese os contentara, respondió el maestro.

Estando medidas las espadas.<sup>83</sup>

### Eudemio

Y si no quiere el contrario que se midan, respondió Eudemio, ¿y me tira muchas cuchilladas a prisa?<sup>84</sup>

### Maestro

Reparadle, dijo el maestro, a prisa, y dadle luego.

### Eudemio

Bien decís, respondió Eudemio; pero hasta hacer el reparo, y cual, y como, y a que tiempo, y en que sitio, y con que ángulo, es la dificultad.

### Maestro

Estando como digo, prosiguió el maestro, las espadas puestas, me tengo de derribar, para que se venga, y alzar de punta la espada, llevándole los ojos de encuentro, y luego meter el pie derecho, quebrándome sobre él, y darle de tajo en la cabeza.

### Eudemio

Que donoso hombre, dijo Eudemio, si primero le lleváis los ojos de encuentro, ¿para qué le habéis de quebrar la cabeza con el tajo?

### Maestro

Que se yo, respondió el maestro, si trae espejuelos de acero<sup>85</sup>.

### Maestro

This one, even if it irritates you, will satisfy you.

With the swords measured –<sup>83</sup>

### Eudemio

And if the opponent doesn't want the swords measured, and he throws a lot of cuts at me in a hurry?<sup>84</sup>

### Maestro

Parry in a hurry and hit him right after.

### Eudemio

Well said, but only up to the parry. Which, and how, and when, and where, and at what angle is the hard part.

### Maestro

Standing like I said before, the swords measured and in place, I have to lower mine so the opponent comes in, and lift the point of the sword, taking out his eyes as he arrives, then put in my right foot, charging against him, and hitting him in the head with a *tajo*.

### Eudemio

What a generous man! If first you take his eyes as he comes in, why should you want to break his head with the *tajo*?

### Maestro

What do I know? He might have steel eyeglasses<sup>85</sup>.

<sup>83</sup> MARGIN: *Décima treta vulgar*. | Tenth vulgar technique.

<sup>84</sup> MARGIN: *Objeción*. | Objection.

<sup>85</sup> *espejuelos de acero* | steel eyeglasses: Were there steel perforated goggles at that time? Or is the maestro just being a smartass? Not sure.

### Eudemio

Cómo se podrán quebrar ambos ojos de un golpe, pregunto Eudemio, ¿sino es matando al contrario, no hay más que escribir tretas, y enseñarlas, y decir mal de lo que no entendéis, sin saber si es bueno o malo?

### Maestro

No sé qué os diga, dijo el maestro, para que alguna cosa os contente.

Estando de firme a firme, tengo de acometerle al rostro,<sup>86</sup> las uñas abajo, y en reparando, meter el pie izquierdo, dándole de estocada en los pechos.

### Eudemio

Si cuando os desvía, replico Eudemio, os da algún tajo, formando su herida de vuestro movimiento,<sup>87</sup> pensareis que {60} os ha desviado, iréis luego a darle la estocada, y heriros ha con su tajo, antes que vos lleguéis con ella: porque los desvíos en esa especie, y los principios de los tajos, no difieren entre sí en el origen; antes son en gran manera semejantes, porque la desigualdad está en los fines, y así me parece que vais a peligro manifiesto.

### Maestro

Para eso, respondió el maestro, es el ánimo del hombre, y ejercicio de los pies.

### Eudemio

How can you hit both eyes in one blow? If it's not killing the opponent, there's nothing more than to write techniques, and teach them, and speak ill of what you don't understand, without knowing if it's good or bad?

### Maestro

I don't know what to say so that something satisfies you.

Standing firm-footed against firm-footed, I must threaten his face,<sup>86</sup> fingernails down, and when he parries, put in my left foot, hitting him in the chest with a thrust.

### Eudemio

If, when you deviate [the opponent's sword], he makes a tajo, forming it from your movement,<sup>87</sup> you'll think {60} you've deviated his blade, and you'll go straight to give him the thrust, and he will hit you with his *tajo* before you arrive with your thrust. Because deviations of this type, and the beginnings of *tajos*, are no different from one another at their start. Early they are greatly similar, because their inequality is in their ends, and so it seems to me that you are moving into manifest danger.

### Maestro

That's what the will of man and the exercising of the feet is for.

<sup>86</sup> MARGIN: *Undécima treta vulgar*. | Eleventh vulgar technique.

<sup>87</sup> MARGIN: *Objeción*. | Objection.

Estando afirmado con el contrario,<sup>88</sup> le tengo de dar una manotada, y darle una estocada uñas abajo en los pechos.

### Eudemio

Eso no es buena destreza,<sup>89</sup> dijo Eudemio, sino gran barbaría, porque saber dar una manotada, el que más rustico fuere la dará, y la estocada con ella: maestro, esa no es arte, sino disparate.

### Maestro

A mi enemigo, respondió el maestro, no solamente le tengo de desviar su espada con la mano para herirle, sino con los dientes, si fuere menester.

### Eudemio

No os niego yo eso, replico Eudemio, pero es no tocando en destreza: y pudiendo hacerse esa estocada, sin llegar la mano izquierda a ella con gran artificio, paréceme que es gastar tiempo en enseñar cosas, antes se habían de echar a mal como superfluas, porque si comienza vuestro contrario a mover la espada para daros herida de tajo, al punto que quería llegar vuestra manotada para desviarle la espada, daros ha buena herida, porque vuestro golpe, y la manotada, no se hacen con un mismo movimiento; y siendo así van en diferente tiempo, el uno primero que el otro, de lo cual se seguirá tardanza y daño grande, si se yerra la manotada.

Standing affirmed with the opponent,<sup>88</sup> I must beat his weapon aside with my open hand, and give him a fingernails down thrust to the chest.

### Eudemio

That's not good skill,<sup>89</sup> that's great barbarity, because knowing how to give an open-hand beat, the most backwoods yokel would do it, and the thrust with it. Maestro, that's not art, it's nonsense.

### Maestro

Not only do I have to deviate my opponent's sword with my hand to strike him, but with my teeth, if required.

### Eudemio

I don't deny you that, but it has nothing to do with skill. And being able to do that thrust without the left hand reaching it with great artifice, it seems to me it's wasting time in showing things before they're thrown out as trash for being superfluous, because if your opponent begins to move the sword to hit you with a tajo, at the point where you wanted your off-hand beat to land to deviate his sword, he'd give you a serious injury, because your blow, and the beat, are not made with one same movement. And being so, they go in different times, one before the other, from which comes delay and great harm if you miss with the beat.

<sup>88</sup> MARGIN: *Duodécima treta vulgar.* | Twelfth vulgar technique.

<sup>89</sup> MARGIN: *Objeción.* | Objection.

Y decidme, si la espada del contrario está en {61} parte donde vuestra manotada no puede alcanzarla; paréceme que es inútil ese desvió, y más si el contrario tira tajos y reverses, donde no tienen entrada las manotadas:

cuanto más el hombre no puede estar con atención mirando a la punta de la espada, porque perderá sus ocasiones, y la espada es muy ligera, y su movimiento no se puede comprender bien con la vista: así que es cosa perdida, y de hombres que les falta la ciencia del camino verdadero.

Y pensáis que yo no he visto alguno ir a dar una manotada, y quedársele de industria asida la espada en la mano y darle al otro en el rostro una gran herida, diciendo el vulgazo, que cruel estocada le dio?<sup>104</sup>

### Maestro

Las armas, respondió el maestro, (a lo que yo he aprendido), todas son engaños, y por eso es muy buena la manotada, que es el mayor de todos.

### Eudemio

De ahí vino, dijo Eudemio, si las armas son engaños, que todos los que tratan en ellas, son engañadores: al fin ello es de gente

And tell me, if the opponent's sword is in {61} a place where your off hand can't reach it, it seems to me that this deviation is useless, and even more so if the opponent throws *tajos* and *reveses*, where there's no entry for the beats.

What's more, a man can't have his attention looking at the point of the sword, because he will miss opportunities, and the sword is very light, and its movement can't be well understood by sight. Therefore, this is a lost cause, and of men who lack the science of the true path.

And you think that I haven't seen someone go to give an off-hand beat, and through such great ability end up with the sword seized in their hand while hitting the other hard in the face, with the super-vulgar fencer saying "what a cruel thrust he gave"?<sup>104</sup>

### Maestro

Weapons (from what I've learned), they're all deceptions, and because of that the off-hand beat is so good, because it's the best [deception] of all.

### Eudemio

That's where it came from. If weapons are deceptions, then all who deal with them are deceivers. In the end, he's the sort of person

<sup>104</sup> Because sarcastiquotes aren't a thing at this time, and because the verb *asir* means to grab or seize, I can't be sure of this interpretation. But I really feel like this paragraph is saying "and you think I haven't seen someone try an off-hand beat and end up, through 'skill', with the sword 'seized' in (read: stabbed through) the hand and hitting the other in the face with a great strike, with the super-vulgar fencer saying 'oh what a cruel thrust he gave me?'" In other words, the super-vulgar fencer tries for a beat, gets stabbed in the hand, and then blames the opponent for being cruel after having thrust the living daylight out of the opponent's face.



que sabe tan poco como los que meten el brazalete.

¿Habéis notado, Polemarco, el disparate en que dieron los ignorantes de reparar con el brazo?<sup>90</sup> Y que viniesen a tanta perdición en Sevilla, que hubo hombres que traían para el efecto un medio brazal de acero entre la ropa y el brazo, y otros una tabla de madera.

### Maestro

El maestro, **atajando**<sup>91</sup> sus razones dijo a Eudemio:

¿Queréis que os ponga las reglas de montante señaladas, para lo que cada una es, por lo alto, y por lo bajo, a lo moderno y a lo antiguo?<sup>92</sup>

### Eudemio

Pensais, respondió Eudemio, dárme las, estando dos o tres espadas delante, para saber por dónde tengo de comenzar esas reglas, conforme a las posturas que {62} tuvieren los contrarios y de manera que las sepa aplicar, conforme a los movimientos que hicieren,

porque si me las habéis de enseñar en el aire, como todos las han aprendido; no las quiero, porque son las que de esta manera se aprenden, para no menester, y yo

who knows so little, like the ones who use the bracer.

Have you noticed, Polemarco, the nonsense in what the ignorant people give in parrying with the arm?<sup>90</sup> And they came to such a bad end in Seville, that there were men who carried a half bracer of steel between their clothes and their arm, and others a plank of wood, for this effect.

### Maestro

The maestro, **interrupting**<sup>91</sup> Eudemio's reasons, said to him:

Do you want me to lay out the rules for *montante*, showing what each one is for, on the high line and on the low, in the modern and in the ancient style?<sup>92</sup>

### Eudemio

Do you think to give me them, standing two or three sword lengths in front of me, so that I know from where I should start these rules, according to the postures {62} my opponents might have, and in a way so that I know how to apply them according to the movements my opponents make?

Because if you're going to show them to me in the air, like everyone's learned them, I don't want them, because these rules are the ones learned this way, with no

<sup>90</sup> MARGIN: *Brazalete*. | Bracer/vambrace.

<sup>91</sup> *atajando*: Bolded for emphasis. Again, the word *atajo* appears and has nothing to do with any sword action.

<sup>92</sup> Pacheco doesn't mark it with a margin note, but this second offer to teach *montante* is the thing that Eudemio objects to as noted in the next footnote.

las quiero para el menester puntual.<sup>93</sup>

Y decidme, si hay tres hombres contra mí, y están apartados el uno del otro, y cada uno hace herida diferente, conviene a saber, el uno tajo, el otro revés, y el otro estocada; y si con cuatro, y está el uno afirmado, haciendo todos los demás sus movimientos, y todos me alcanzan, aunque yo sea diestro, de todas esa prolijidades de montante, que vulgarmente se enseñan, ignorando el punto, por donde tengo de comenzar a defenderme y huir; poco me parece que aprovechara esa carga de reglas, porque las que se han de hacer en las veras, no han venido a vuestra noticia, ni aun sabéis que cosa es veras, según sois docto en las burlas.

### Maestro

Queréis, pues, dijo el maestro, ¿que pongamos las de espada y capa, y sabréis como habéis de reparar con ella, y como la habéis de revolver al brazo<sup>105</sup>, para encapar al enemigo, y desviar con ella?

### Eudemio

Qué diferencia hay, replico Eudemio, ¿entre espada y capa, y entre la rodela, brazal, espada y daga, montante, bastón, pica, y

[external] need, and I want them for the need in the moment.<sup>93</sup>

And tell me, if there are three men against me, and they're standing apart from each other, and each one does a different attack, it's useful to know that one does a *tajo*, one a *revés*, and the other a thrust. And if there are four, and one of them is affirmed, and all the others are performing their [noted] movements, and all of them reach me, even if I'm skilled in all of that *montante* wordiness that's vulgarly taught, ignoring the point through which I need to begin to defend myself and flee — it seems I'd benefit very little from that load of rules, because the ones to be done in a real fight haven't come to your attention, and you don't even know what a real fight is, according to how learned you are in bouts [with blunt weapons].

### Maestro

Well, then do you want to do the rules of sword and cape, and you'll learn how you should parry with it, and how you should turn it over and around the arm<sup>105</sup>, to tangle the enemy, and deviate with it?

### Eudemio

What difference is there between sword and cape, and between the rotella, bracer, sword and dagger, *montante*, stick, pike, and small

<sup>93</sup> MARGIN: *Objeción*. | Objection. It's unclear why Pacheco didn't footnote the *montante* part (which I've done), because this objection is in relation to the maestro's teaching of the *montante*.

<sup>105</sup> Fun fact: Figueiredo is *adamant* in his sword and cape instructions to *only turn the cape around your arm once*, noting that many vulgars wrap it two or three times. Godinho isn't that specific, but from his description of how you prepare the cape, it seems he's fine with it being draped once over the arm, and not necessarily wrapped.

broquel chico? ¿Y qué proporción tiene la espada sola con ellas?

### Maestro

Son muy buenas armas, respondió el maestro; al menos la rodela, y la espada y daga: y algunas veces la capa.

### Eudemio

Decidme pues, dijo Eudemio, ¿con la capa reparáis? Habiades de hacerlo cuando el adversario os alcanza con la punta de la espada, veríades como escapavades por la capa.

### Maestro

Tengo de {63} meter el pie izquierdo con estocada en su cuerpo, respondió el maestro.

### Eudemio

Pues porque, replico Eudemio, se ha de reparar, ¿más con la capa, que con la espada? ¿Y cuando son buenos estos reparos, y desvíos, y en que tretas y posturas? Dadme ya una razón que me contente, porque al punto me daré por satisfecho, y dejemos a una parte estos disparates a los diestros.

### Maestro

Esperad, dijo el maestro, que yo os diré lo que conviene —

### Narrador

— pero lo atajó la venida de Filandro, que sabiendo la farsa que allí pasaba, aunque tarde, quiso hallarse presente en ella.

buckler? And where does the sword alone fit in with them?

### Maestro

They're very good weapons, at least the rotella, and the sword and dagger. And sometimes the cape.

### Eudemio

Tell me, then, you parry with the cape? You should do it when the opponent reaches you with the point of the sword, you'll see how you'll escape by the cape.

### Maestro

I must {63} step in with the left foot with a thrust in his chest.

### Eudemio

Well why should one parry more with the cape, than with the sword? And when are these parries and deviations good, and with which techniques and postures? Give me now a reason that will satisfy me, because at that moment I will declare myself satisfied, and we will leave aside this nonsense to the skilled.

### Maestro

Wait, because I will tell you what's best —

### Narrador

— but he was interrupted by the arrival of Filandro, who, knowing the farce that was happening, wanted to be there, even if late.

**Maestro**

El maestro, llamando a Eudemio aparte, le dijo:

¿Ese gentil hombre es amigo?

**Eudemio**

No lo conocéis, respondió Eudemio, ¿ni lo habéis oído decir?

**Maestro**

No, dijo el maestro, ¿quién puede ser ese mozo? Si es diestro, o valiente, que para serlo no haya sido menester acreditarse conmigo, ¿y pagar la patente<sup>106</sup> a los buenos hijos que yo señalaré?

**Eudemio**

Es un hombre, respondió Eudemio, que está mal con los diestros charlatanes, en todo género de valentía, y ellos con él; y él se huelga de ello.

**Maestro**

A lo cual dijo el maestro, muy alterado,

yo me quiero acoger, que se me acuerda un inconveniente, y está lejos el lugar.

**Eudemio**

Ea, dijo Eudemio, no os vais, que es muy temprano, pasad adelante con la lición que tratabades; verá Filandro que bien prácticas y sabéis la destreza.

**Maestro**

The maestro, calling Eudemio aside, said:

Is that gentleman a friend?

**Eudemio**

You don't know him? Nor have you heard of him?

**Maestro**

No, who might that young man be? Is he *diestro*, or a *bravo*, because to be one it wouldn't be required to accredit himself with me, and pay for the patent<sup>106</sup> to the noble sons I indicate?

**Eudemio**

He's a man that is on bad terms with charlatan *diestros* in all kinds of bravado, and them with him. And he refuses to participate in it.

**Maestro**

To which the maestro said, very angry,

I need to take my leave, I've remembered a prior engagement, and it's far from this place.

**Eudemio**

Hey, don't go, it's very early, proceed with your lesson that you were addressing. Filandro will see how well you practice and know *destreza*.

<sup>106</sup> *patente* | patent: Like letters patent. The maestro is talking about an accreditation, a legal document that denotes its bearer as, presumably, an examined fencer.

**Maestro**

Alto, respondió el maestro.

Ya veis como están medidas las espadas,<sup>94</sup> y como os tiento; ya veis que estáis tentado; notad como cojo vuestra espada uñas arriba, alzándola en lo alto, que es acometimiento, y meto la espada, dejando la del otro allí, y le doy con la mía en los pechos, o un revés en los {64} costados, rica, miradla bien, que esta es la con que gané nombre de dar más afectadamente un revés y tajo, que hombre de los nacidos.

**Filandro**

Queréis, pues, dijo Filandro, ¿que diga en esa treta mi parecer?

**Narrador**

Como el maestro respondiese que sí, Filandro pidió la espada a Eudemio, de lo cual turbado el maestro replico:

**Maestro**

¿Pues con la espada lo habéis de decir?

**Filandro**

Bueno sería, dijo Filandro, no tenerla, teniéndola vos.

**Maestro**

Diga, diga, lo que quisiere, replico el maestro, que para guerra, y para paz estoy aquí aparejado.

**Maestro**

Stop.

You see how the swords are measured<sup>94</sup>, and how I test you; you see that you're tested; note how I take your sword fingernails up, lifting it to the high line, which is *acometimiento*, and I put in the sword, leaving the other's sword over there, and I hit him with mine in the chest, or a *reves* on the {64} flank, rich, look well, because this [technique] is the one with which I won the name of giving a more effective *reves* or *tajo*, than a man in a nobleman's employ.

**Filandro**

Would you like me to tell you what I think of that technique?

**Narrador**

Because the maestro responded affirmatively, Filandro asked for Eudemio's sword, at which, disturbed, the maestro replied:

**Maestro**

You'll say it with a sword?

**Filandro**

Wouldn't it be good to not have it, while you do.

**Maestro**

Say it, say whatever you like, because for war and peace alike I'm here.

<sup>94</sup> This is the technique, unlabeled by Pacheco in his margin notes, that Filandro objects to further on.

### Filandro

Lo que quiero, es preguntaros, dijo Filandro, de aquella treta, que poco ha distes a Eudemio, que yo digo que no se puede hacer, porque es falsa.

### Maestro

O pobre mozo, respondió el maestro (como espantándose de su ignorancia) ¿que a mí me quiere enseñar? Dolor de estas manos.<sup>107</sup>

### Filandro

La razón es, prosiguió Filandro, que el acometimiento no ha de ser de mayor movimiento<sup>95</sup> que el que tiene la herida, porque la porción de la línea, que hay desde donde acaba este acometimiento, hasta donde se ha de dar la herida, es menor que fue la del contrario.

### Maestro

De los de líneas es, dijo el maestro, ¿y no nos avisara? Aquí tendemos grita, aun el diablo me trajo acá.

### Filandro

Respóndeme, dijo Filandro, a lo que os pregunto, no habléis entre dientes, que no os valdrá nada conmigo,

porque al hacer el primer movimiento en la espada contraria,<sup>96</sup> es violento, y queda lo remoto de vuestra espada más

### Filandro

What I want is to ask you about the technique you just gave to Eudemio, that I say can't be done, because it's false.

### Maestro

Oh, poor young man, the maestro said (as if he were alarmed by his ignorance), that you want to teach me? Pain of these hands.<sup>107</sup>

### Filandro

The reason is that the *acometimiento* should not be a greater movement<sup>95</sup> than what the attack has, because the portion of the line that stands between where the *acometimiento* finishes, to where the attack should land, is less than that of the opponent.

### Maestro

You're of the lines, are you, and you didn't let us know? Here we have an argument, even the devil brought me here.

### Filandro

Answer the question I asked you, don't talk through your teeth, which won't get you anywhere with me.

Because on making the first movement on the opponent's sword,<sup>96</sup> it's violent, and the remote part of your sword is further away

<sup>95</sup> MARGIN: *Objeción*. | Objection. Again, Pacheco doesn't indicate with a margin note what the objection is refuting, but it's the technique that Filandro walked in on above.

<sup>96</sup> MARGIN: *Objeción*. | Objection. A further objection from Filandro against the aforementioned technique.

<sup>107</sup> I looked up this phrase, believing it was a colloquialism, and came up with very little. However, there is a phrase that makes sense here: *Cada dolor de estas manos han valido la pena*. Roughly, "every pain of these hands has been worth it". If we choose that meaning here, then it's as if the maestro is saying "it'll be worth whatever you give to show you how much a fool you are". But this is conjecture.

apartado del cuerpo del contrario, y su movimiento es agudo, y hácese en menor espacio, y teniendo tan largo camino en el círculo menos principal y accidental, cuando se forme el movimiento agudo, siendo tan {65} largo, y teniendo la espada del contrario tan pequeña porción de línea, desde la punta a vuestro cuerpo, vendrá con facilidad a entender el fin de vuestro movimiento, y heriros a su salvo.

### Maestro

¿Qué es lo que ha dicho? respondió el maestro, ¿este señor es francés, o borgoñón? Declárese, para que lo entendamos: rogásele vos, desengañaremoslo; y enseñaremosle a hablar en destreza.

### Eudemio

Yo voy rastreando con el entendimiento, dijo Eudemio, y me suena bien lo que propuso: y vos que sois maestro lo entenderéis mejor, por eso dad la razón de ello.

### Maestro

El maestro, que no se agradaba de oír cosas que no entendía, respondió.

Estamos aquí, ¿no? Ella es muy buena, no tenéis que hablar, porque lo digo yo, y porque sí, y porque no puede ser otra cosa: y porque siendo maestro lo sabe mejor que vos.<sup>97</sup> Habéis visto, Eudemio, ¿con cuanta presunción viene a hablar en griego?

from the body of the opponent, and his movement is acute, and made in less space, and having such a long path in the circle (except for the initial and backwards when forming the acute), being so {65} long, and the opponent's sword having such a small portion of the line from the point to your body, they will easily come to understand the end of your movement, and strike you safely.

### Maestro

What is it that you've said? Is this gentleman French, or Burgundian? Tell us, so that we may understand. I beg of you, let's come to truth; and we will teach you to speak in skill.

### Eudemio

I'm following with his understanding, and what he's proposed sounds good. And you who are a maestro will understand it better, so tell us the reasoning of it.

### Maestro

The maestro, who did not like hearing things he didn't understand, responded:

We're here, no? This [technique] is really good, you have nothing to say, because I say so, and because this, and because it can't be anything else. And because I'm a maestro I know this better than you.<sup>97</sup> Have you seen, Eudemio, with how much presumption he comes to speak in Greek?

<sup>97</sup> MARGIN: *La razón del vulgo*. | The reasoning of the vulgar.

### Filandro

Vos sois diestro, dijo Filandro, ¿y maestro de armas? Mas lo parecéis de palabras; esperad quitarme el herreruelo<sup>98</sup>, y veré lo que sabéis.

### Maestro

A lo cual respondió el maestro muy mesurado: Si señor, que lo soy, y examinado por mano de Achile Marozzo, boloñés, maestro general, hombre destrísimo en todo género de armas, como un esmerejón<sup>99</sup>.

### Filandro

¿Ganáis de comer a este oficio? pregunto Filandro.

### Maestro

¿Porque lo dice? respondió el maestro; ¿parece que hay en el mundo quien como yo lo entienda?

### Filandro

¿Que decís? respondió Filandro, ¿estáis en vos? Yo creo que hemos de reñir. Pues porque os pregunten, si ganáis de comer al oficio, ¿habéis de hablar tan largo?

### Maestro

Mas quiero yo, respondió el maestro (con más deseo de irse, que de estar allí), que {66} estemos a razón, que a pendencia, que también lo deseo yo; y como ha de ser, dígame, con las blancas, o con las negras<sup>100</sup>?

### Filandro

You're skilled, and a master of arms? You seem more a master of words. Wait while I take off my cape<sup>98</sup>, and I'll see what you know.

### Maestro

To which the maestro responded in a very measured way:

Yes sir, I am, and examined by Achille Marozzo, Bolognese, general master, most skilled man in all kinds of arms, like a merlin<sup>99</sup>.

### Filandro

So you earn a living from this work?

### Maestro

Why do you ask? Does it seem to you that there's anyone who understands things like me?

### Filandro

What are you saying? Are you in your right mind? I think we should fight. Because why do you talk so much when people ask if you earn a living from this?

### Maestro

I want [to fight] even more, the maestro responded, with more desire to leave than to be there), {66} we're in agreement we're in quarrel, and I too want it. And how shall it be, tell me, with the white or the black<sup>100</sup>?

<sup>98</sup> *herreruelo*: a kind of long cape with no capelet, just a raised collar.

<sup>99</sup> *esmerejón*: merlin (falcon). Also the name of very small caliber artillery.

<sup>100</sup> *blancas o negras* | white or black: In Iberian fencing parlance, white weapons are live weapons, with sharp points and edges. Black weapons are blunted for practice.



### Filandro

Con las blancas, replico Filandro, para que se apoquen los charlatanes.

### Maestro

No sea, ni con las negras, dijo el maestro, porque quiero examinaros, para ver lo que sabéis, y luego argüir de práctica.

### Filandro

Tomad esa espada, dijo Filandro, enfadado de él, como hombre que no sufría aquellas locuras, que mejor será darnos sendos porrazos.

### Maestro

Os daré, diréis, en esa cabeza, respondió el maestro. Desviaos, dije, haciéndose hacia atrás. Pasó, no os quitéis, Eudemio. Ay, ay; ¿mal haya yo, que es esto? ¿Reñimos? Teneos Filandro, basta ya, y agradece que esgrimís en latín, que de otra manera pasará.

### Filandro

Tornad, dijo Filandro, a tomar la espada, no la soltéis, pensáis que nosotros que callamos, ¿no sabemos?

### Meliso

O, dijo Meliso, que mal hecho, así tratáis, Filandro, ¿a los maestros examinados? Pues aún en la sepultura no os tengo por seguro de él. Esperad vos, Maestro, veamos si hay sangre, que según el golpe fue recio, creo que estáis lastimado.

### Filandro

White, so that charlatans will shrink back.

### Maestro

No, not even with black, because I want to examine you, to see what you know, and then argue through practice.

### Filandro

Take up that sword, said Filandro, furious with him, like a man who didn't suffer such craziness, because it will be better to give each some hard blows.

### Maestro

I'll give them to you, you'll say, on that head. Deviate, I said, moving himself back. You went too far, don't move from there, Eudemio. Hey, hey, badly I am, what's this? Do we fight? Hold, Filandro, that's enough, and be grateful that you fence in Latin, because any other way you'd be overstepping.

### Filandro

Turn to take the sword, don't let it go. You think that those of us who stay quiet know nothing?

### Meliso

Oh! How poorly done, Filandro, is that how you treat examined masters? Well even in your grave I wouldn't be sure if he's safe from you. Wait, Maestro, let's see if there'd blood, because given how hard the blow was, I think you're hurt.

### Maestro

Que no es nada, respondió el maestro, no hay para que verlo, que todo es un poco de vinagre tinto, dejadme, yo me entiendo: guardaos, vuelta digo.

De que os reis, Filandro, ¿no os metí cantidad de espada por las narices?

### Filandro

¿A mí? dijo Filandro, ¿cuándo? Aquí están Meliso y Polemarco que lo vieron, y vuestro discípulo, que sin prevaricar puede advocar por los dos.

### Meliso

Soseguémonos, dijo Meliso, y argúyase de práctica, y el que convenciere al otro, pida juego, y perdonad la igualdad, Filandro.

### Maestro

Ahora bien, respondió {67} el maestro, puestas las manos en la cabeza, y quejando del golpe: Eso merece quien juega quedito y no por matar; y para que no nos revolvamos más, ninguno de nosotros lo ha de pedir.

Yo quiero preguntarle, de la manera que me examinaron a mí: ¿Cual parte del cuerpo está en más peligro cuando el hombre riñe? preguntó el maestro.

Aquí lo tengo hecho un ovillo de hilo, Eudemio, grita en el que no lo sabe pues que se calla, ahora es ello.

### Maestro

This is nothing, there's no reason to look at it, it's just a little red vinegar, leave me, I know myself. On guard! Turn I say.

What are you laughing at, Filandro? Didn't I stick a good length of sword past your nose?

### Filandro

My nose? When? Here are Meliso and Polemarco who saw, and your disciple, who without lying can advocate for both.

### Meliso

Let's calm down, and argue about practice, and the one who convinces the other asks for a bout, and forgives the equality, Filandro.

### Maestro

Well and good, the maestro responded, {67} hands on head and complaining of the blow. That's what a person deserves who plays gently and not to kill. And so that we don't come to blows again, neither of us should ask.

I want to ask in the way I was examined: What part of the body is in the most danger when a man fights?

Here I've made a tangled ball of thread, Eudemio, the one complaining that the one who doesn't know should shut up, now it's him.

### Filandro

¿De qué dais voces? respondió Filandro enojado, ¿estáis en vos? Donosa es la pregunta, es el muslo o el brazo según el perfil que tuviere el cuerpo o la postura de la espada, porque son las partes que se hallan más propincuas<sup>108</sup> a la espada del contrario.

### Maestro

Niégo, replico el maestro, muy alegre, que no dice bien, porque había de decir están más cerca.

### Narrador

Riéronse todos mucho de ver las cosas en que paraba el maestro.

### Filandro

Y Filandro no pudiendo contener la risa, respondió:

Eso quise decir, menester será hablaros en necio, para que me entendáis, aunque no hablaba con vos.

### Eudemio

La culpa es vuestra, no os tornéis a enfadar, dijo Eudemio, porque estáis obligado a usar de aquellos nombres que los más usan, para ser entendido.

### Maestro

Hola Eudemio, le pregunto el maestro, ¿es examinado por vuestra vida? ¿Tiene carta? ¿Reís os Filandro? Quiero que me digas ¿qué treta haréis de tentado? Ha cuerpo

### Filandro

What are you talking about? Are you in your right mind? The question is generous: it's the thigh or the arm according to the profile the body might have or the posture of the sword, because those are the parts that are found in propinquity<sup>108</sup> to the opponent's sword.

### Maestro

I deny it, replied the maestro, very happy, you speak incorrectly, because you're supposed to say they're closer.

### Narrador

Everyone laughed to see the things the maestro called out.

### Filandro

And Filandro, unable to hold his laughter, replied:

That's what I said, it must be a requirement to talk in stubborn, so you understand, even if I wasn't talking to you.

### Eudemio

The fault is yours, don't go back to angering him, because you're obligated to use words that are the most common, to be understood.

### Maestro

Ah, Eudemio, has he been examined in his life? Does he have a certificate? You laugh, Filandro? I want you to tell me, what technique you would use if tested? Given a

<sup>108</sup> A real word in English, conveniently. I needed the *propincuo*-like term for the maestro's response to makes sense.

de tal, aquí es el salir por el gollete, o si le llego a tentar uñas arriba, y le acometió, o si le acometió sin tentar.

### Filandro

Daros de esta manera en el movimiento que gastáis tiempo sin provecho, dijo {68} Filandro, dándole una recia estocada en los pechos, que lo lastimó bien.

### Maestro

Ay, pasó, respondió el maestro, no deis tan recio, no sea esto lo pasado; o que colérico sois: acuerde os que estoy preguntando, y no peleando: ¿o hacéis lo porque he ganado?

Que habiades de responder, que se ha de reparar el acometimiento para acertar.

### Filandro

A esto replico Filandro: No tenéis razón, y sean jueces estos señores, por dos cosas:<sup>101</sup> la una, porque la confianza de vuestra treta esta puesta en el desvío que el otro ha de hacer al acometimiento, y sino acude a lo que queréis, perderéis la herida, y daros ha el contrario, pues tiene tiempo, y quedáis atemorizado para no osarla hacer adelante con otro alguno: y habréis sido como los ignorantes, que ponen toda la felicidad de su destreza en tentar la espada, para que el contrario la hurte, y no sacándola, que se dan sin haber hecho nada, perdiendo el

body like this, here is where you exit by the neck, or if I arrive to test fingernails up, and I committed to an attack against him, or if I committed without testing.

### Filandro

The opponent would hit you like this in the movement in which you waste time to no advantage, said {68} Filandro, giving him a hard thrust in the chest that hurt him quite a bit.

### Maestro

Ow, you went too far, don't hit so hard, don't let this be like the last time. Oh how choleric you are. Remember that I'm asking, not fighting. Or did you do it because I won?

What will you answer, that the committed attack must be parried to make it true?

### Filandro

You are without reason, and these gentlemen will be judges, for two things:<sup>101</sup> One, because the assurance of your technique relies on the deviation the other should make at the *acometimiento*, and if he doesn't accede to your intent, you'll lose the attack and give it to the opponent, because he has time, and you'll be too apprehensive to dare proceed with anything else. And you'll have been like the ignorant folk, who put all the good fortune of their skill in testing the sword, so that the opponent steals it away, and doesn't disengage, that

<sup>101</sup> MARGIN: *Objeción contra todas las tretas de acometimiento.* | Objection against all the techniques of *acometimiento*.

pensamiento primero, con la ejecución de la treta contraria.

La otra causa es, que las tretas que están en la voluntad del contrario, son todas falsas, y el fin de ellas es vario, y raras veces se alcanza, porque pende el suceso de la voluntad ajena, por lo cual no tenéis razón; porque si os doy primero que llegue vuestro acometimiento, para que lo tengo de desviar, ni reparar la herida, no siendo menester?

Porque lo hace todo incierto, cuando se pierde algún movimiento, y se quebranta algún punto de la proporción.

### **Eudemio**

Razón tiene Filandro, respondió Eudemio, porque cuanto en menor tiempo es mejor, y más presto se hace el movimiento de la treta.

### **Filandro**

Perdonad Eudemio, si os contradigo, dijo Filandro, porque {69} no se llama treta lo que yo hago, no constando de tres movimientos suyos, o míos principales.

### **Maestro**

¿Vos también sois contra mí? dijo el maestro a Eudemio. Tomad ese discípulo, no te lograras: eso

[these ignorants] get hit themselves having done nothing, losing the first intent with the execution of the counter technique.

The other cause is that the techniques that rest in the will of the opponent are all false, and their ends are varied, and are rarely achieved, because their success depends on the will of the opponent, by which you have no reason. Because if I hit you before your *acometimiento* arrives, why do I need to deviate it, or parry the attack, if it's not necessary?

Because you do everything without certainty, when you lose a given movement, and some point of proportion is broken.

### **Eudemio**

Filandro is right, because [acting] in less time is better, and more quickly the movement of the technique is made.

### **Filandro**

Apologies, Eudemio, if I contradict you, because {69} what I do is not called a “treta” [technique], not being composed of three principal movements, mine or his.

### **Maestro**

You're against me, too? said the maestro to Eudemio. Take that disciple, it won't make any

merece quien hila, y pone en estaca ajena<sup>102</sup>.

### Eudemio

Vos no veis, respondió Eudemio, ¿qué tiene razón en lo que ha dicho?

### Maestro

Aunque lo fuera, no habiades vos de decirlo, replico el maestro, sino publicarla por muy mala, como lo es; y oíd la razón mía, que no es de las de por ahí luego.

Dadme una estocada en el pecho, con reparo, como todos los esgrimidores públicos y secretos enseñan.

### Filandro

Que poco sabéis, dijo Filandro, no es mejor la que os di sin reparo, ¿y con menor movimiento? Ea, preguntad adelante, sino se os acaba el caudal.

### Maestro

No se os acabe a vos más presto el de las respuestas, respondió el maestro.

No sabe la esgrima el amigo, Eudemio, mal está en ella.

Y vos, Filandro, pensáis espantarme con hablar de líneas, no con leñazos? Porque vos engañáis, que no solo vos lo sabéis, que yo conozco uno que dice, que hace un

difference. That's what a person deserves when they spin thread and put it on someone else's spindle<sup>102</sup>.

### Eudemio

You can't see the reason in what [Filandro] said?

### Maestro

Even if he did, you shouldn't say so, and instead say publicly that it's very bad, like it is; and listen to my reasoning, that's not one of those of that sort over there.

Give me a thrust in the chest, with a parry, like all the public and secret fencers teach.

### Filandro

How little you know; isn't the one I gave you without parry better, and with less movement? Eh, ask your questions, if your inventory hasn't run out.

### Maestro

Not that your inventory of answers should run out sooner.

This friend doesn't know fencing, Eudemio, he's bad at it.

And you, Filandro, you think to scare me with talk of lines, and not with heavy hits? Because you deceive, and not only you know, that I know one who says he makes

<sup>102</sup> *hilar*, y *poner en estaca ajena* | spin thread and put it on someone else's spindle: This apparently was a saying at least as far back as the 1500s and appears in a book called *Refranes or proverbios en romance*, collated by Comendador Hernan Nuñez, most eminent professor of rhetoric and Greek in Salamanca. The earlier edition is 1555. A reprint appeared in 1621. Do either of them explain the saying? NO. So you have my best guess here: "talk me up, and then stake yourself to another's name". *Hilar* can mean spinning thread, or talking a lot in a fast-talk kind of way, thematically similar to the English "spin a tale".

libro de armas, en que pone la medida que hay por líneas, desde la mano al codo, y del codo al nacimiento del brazo.

### Filandro

Que gran disparate, respondió Filandro: ese no sabe, ¿que la especie humana no tiene límite señalado en la largura de los cuerpos y que son muy varias las estaturas de los hombres? Y no entendéis que ese diestro no lo dice por otra cosa, que porque lo loen, pareciéndole que pensarán todos, que sabe ya ella la teórica de las armas, porque lo dice?

### Eudemio

Declaradme, dijo Eudemio al maestro, porque siendo la punta de la espada, lo más flaco que hay en ella, da con más {70} fuerza la herida, que los recazos, habiendo de ser al contrario, pues por tener mayor fuerza, la había de dar mayor. Sepamos bien la causa de esto que siempre se ha ignorado de los diestros.

### Maestro

Eso es fácil cosa, respondió el maestro muy aprisa, tiene gran fuerza el golpe que da, y menos fuerza el golpe que no da, ni llega.

Esta sí, es respuesta que jamás se ha imaginado. ¿Que os parece Eudemio? ¿De que se ríen esos señores? Si no me creéis con ser vuestro maestro, dígalo Filandro; y

a book of arms in which he puts the measurement that's found by lines, from the hand to the elbow, and the elbow to where the arm meets the body.

### Filandro

What utter nonsense. Does he not know that the human species doesn't have a limit designated in the length of bodies, and that the heights of men are highly varied? And you don't understand that that *diestro* doesn't say it for any other reason than to be lauded, seeming to him that everyone thinks that he already know the theory of arms, because he says so?

### Eudemio

Tell me, Eudemio said to the maestro, why, if the point of the sword is the weakest part of it, it strikes with more {70} force in an attack than the ricasso, when it should be the opposite, because by having greater strength, the ricasso should hit harder? We know well the cause of this that's something of the diestros which has always been ignored.

### Maestro

That's an easy thing, the maestro replied hurriedly, the strike that hits has great force, and less force the strike that never hits, or even reaches.

This one is definitely an answer that he could never imagine. What do you think, Eudemio? Why do those gentlemen laugh? If you don't believe me because I am your

sino os contenta, no me espanto, porque no sabéis lo que os hacéis.

### **Narrador**

Y volviendo Polemarco a hablar a Filandro, le rogó que tratase aquello de suerte que pudiese él entender algo.

### **Maestro**

A lo cual dijo el maestro: Preguntáíslo adrede, para que yo no hable? Pues señor Eudemio, traté mucho de eso, y no se deshaga de lo que dicen, que a fe que si Carilao no entrara ahora, yo respondiera de otra suerte.

### **Narrador**

Y viendo a Carilao que volvía entonces, le hablo, y regocijó su venida.

### **Carilao**

Huelgo de ver os, ¿que os habéis hecho mucho ya? Y decidme, ¿de que esta el maestro alterado?

### **Maestro**

Yo, señor, respondió luego el maestro, no tengo de que en verdad: aquí está mi asiento.

### **Carilao**

¿Que es esto, dijo Carilao, sentados estáis con las espadas en las manos?

### **Filandro**

He gozado del maestro, y de su delicada destreza, respondió Filandro.

teacher, tell Filandro; and if it doesn't satisfy you, I'm not scared, because you don't know what you're doing.

### **Narrador**

And once again Polemarco spoke to Filandro, begging him to answer in a way that the maestro might understand some of it.

### **Maestro**

To which the maestro replied, do you ask him on purpose, so that I don't talk? Well, Mr Eudemio, I've dealt much in that, and he can't get away from what they say, that on faith if Carilao wasn't entering right now, I'd respond in another way.

### **Narrador**

And seeing that Carilao was returning, he spoke and delighted at his arrival.

### **Carilao**

Haven't seen you in a while, have you done much yet? And tell me, why is the maestro so upset?

### **Maestro**

Me, sir, I have no reason to be, really. Here's my seat.

### **Carilao**

What's this, sitting with swords in hand?

### **Filandro**

I've enjoyed the maestro, and his delicate skill.



### Maestro

Yo no de vos, dijo el maestro, ni de la vuestra en mi conciencia, no de lo que habéis practicado, que en verdad no os entendiera yo, si estuviera muy atento, cuanto más mi discípulo.

### Eudemio

Ha nos dicho, dijo Eudemio a Carilao, parte {71} de lo mucho que sabe Filandro de las armas, y acabado de abrir el camino que comenzastes para entender lo mucho que son, y ha dado tan buenas razones, y han satisfecho de tal manera, que ha espantado al maestro y discípulo.

### Maestro

A vos diréis, que os ha espantado, respondió el maestro, que de todos os espantáis: pues también lo que yo os enseñaba era así.

### Eudemio

De eso, yo me espantaba, porque era tan malo, y de esto otro, porque es tan bueno.

### Maestro

Mirad Carilao, dijo el maestro, decidles que hablen en romance, y veréis si se me van por pies, aunque sea en una plaza; y si se responder, aunque sea delante de un Pesquisidor.

Ha hablado aquí una hora en Latin cerrado, que no lo entendiera el primero que me huyo en esta vida, que era un águila.

### Maestro

I haven't enjoyed you or your skill, on my conscience, not of what you've practiced, which in truth I would never understand [even] if I were very attentive, even moreso my disciple.

### Eudemio

He's told us part {71} of the great amount Filandro knows about arms, and just finished opening the path that you began, to understand just how great [weapons] are, and has given such good reasoning and satisfied in such a way, that he's startled the teacher and his disciple.

### Maestro

I ask you, what has startled you, if out of everyone you are startled: Because what I taught you was also like that.

### Eudemio

I was startled by that because it was so bad, and by the other, because it's so good.

### Maestro

Look, Carilao, tell them they talk in romance, and you'll see if they run away, even if it's in a plaza<sup>109</sup>; and I know how to respond, even if it's before a Catholic inquisitor.

He's spoken here an hour in closed Latin, that the first thing that fled from me in this life wouldn't understand, who was an eagle.

<sup>109</sup> Implying they would run away from a fight in full public view, which would be embarrassing and cause a loss of honor.

### Carilao

Pues sabed, dijo Carilao, que Filandro entiende bien las dos partes de armas, así de Teórica, como de práctica.

### Maestro

Entienda ese mozo, respondió el maestro, que si yo quisiera acabar de enojarme, según comencé, que le aprovechara poco todo eso: que mira? Mal me conocen.

Pero quierome acoger, que tengo un inconveniente que hacer. En tiempo me tomara vuestra merced señor Carilao, o Carilargo, que viniera al entierro de sus amigos, y no a verlos. ¿Bueno lo he parado, conmigo se tomaba?

### Filandro

Buena me parastes la espada con el cuerpo, respondió Filandro: ¿y pensáis ir os sin desdeiros del nombre de maestro? ¿No habéis de cumplir la palabra? ¿Esa es la honra que profesáis?

¿Yo no he ganado? Aquí esta esta Eudemio, que jurará como me debéis el título de diestro, y que es tan mío, cuan vuestro el engaño. {72}

Ea, decid, tomad esa espada por medio, la guarnición hacia abajo, y los ojos levantados al cielo. Yo el maestro Ciudad, titano de la valentía y publico usurpador de la destreza, convencido de la verdad,

### Carilao

Well, know that Filandro understands well the two parts of arms: theory, as much as practice.

### Maestro

That young man should understand that if I wanted to finish getting mad, according to how I started, that all of this would be of little benefit to him. What's he looking at? You all don't know me.

But I must leave, because I have an appointment to keep. In time I will take your mercy, Mr Carilao, or Carilargo, who would come to the burial of his friends, and not to visit them.

I well stopped him when he tried things with me.

### Filandro

You stopped my sword well with your body: and you think to leave without renouncing the name of maestro? Shouldn't you keep your promise? This is the honor you profess?

I haven't won? Here's Eudemio, who will swear how you owe me the title of *diestro*, and it's as mine as the deceit is yours. {72}

Hey, take that sword by the middle, the guard toward the bottom, and eyes lifted to the heavens. "I, the maestro [of this] City, titan of bravado and public usurper of *destreza*, convinced of the truth,

me desdigo públicamente de toda la valentía, y reniego de toda la destreza, y de todos los que me han hecho en creyente que soy diestro; y mal hayan cuantos me han loado, y Dios no se lo perdone al primero que me metió en este oficio: y tórnome siervo de los buenos, y vasallo de vuestras mercedes.

### Maestro

Esto tengo de decir, dijo el maestro, ¿de las cosas que en este mundo me han dado más honra y estimación? Pido os que calléis, y aconsejo os lo, porque a fe que si tornamos a enfrenar lo pasado, que ha de haber truenos, y relámpagos, y que tengo de caer como rayo; más yo me entiendo, y quedarse para mejor tiempo la muerte de alguno, y no me cogerán otra vez desapercibido.

Yo me voy, señor Carilao, yo soy su mozo, para todo lo que le cumpliere, y mándeme; beso pies, y manos, y pues no pierdo, antes gano, álzome a mi mano; y a ellos digo mancebitos veámonos a lo ancho.

### Carilao

¿Como no habléis más a esos señores? dijo Carilao. Mal cumplís con lo que debéis a buena crianza, y a la amistad de tantas horas.

### Maestro

No hay para que, respondió el maestro, ya les he hablado harto claro, pero con todo eso (a traidor

renounce myself publicly of all bravado, and deny all of the skill, and all those who have made me believe I'm skilled; and may those who have lauded me find themselves poorly, and may God not forgive the first who put me in this profession: and I become servant of the good [people], and vassal of your mercies.

### Maestro

That's what I have to say of the things that in this world have given me the most honor and esteem? I ask you to shut up, and I advise you, because I swear that if we take the brakes off what just happened, that there will be thunder and lightning, and I'll strike just like it. Moreover, I know myself, and should I stay longer [there'll be] the death of someone, and I will not be taken unawares again.

I leave, Mr Carilao, I am your servant, for anything you want done, and you send for me. I kiss feet, and hands, and so I don't lose before I win, I raise my hand. And to them I say, "little boys, we'll see each other – from very far away."

### Carilao

Why not talk longer with these gentlemen? You've hardly complied with what you owe to good upbringing, and the friendship of many hours.

### Maestro

There's no need for it, I've already spoken very clearly, but with all that (oh, traitor that I am – I am,

de mí, soy en fin de buena casta, no lo puedo negar) mándenme los amigos, que con las entrañas<sup>110</sup> abiertas para todo género de favor me hallaran puntual, y me recomiendo a la señora vuestra.

### **Narrador**

Y dicho esto se fue con tanta {73} prisa que parecía que iban atrás de él, dejando a todos con mucha risa de su miedo, y fanfarronería, los cuales habiendo dicho a Carilao lo que Eudemio había pasado con el maestro, y Filandro con ambos, aplazaron para el día siguiente, con esperanza de mayor desengaño.

after all, of good breeding, I cannot deny it), send me your friends, who will find me punctual with my heart<sup>110</sup> open to all kind of favor, and I send greetings to your wife.

### **Narrador**

And with this said he left with so much {73} speed that it seemed like they were chasing him, leaving them all laughing at his fear, and bluster, which having been told to Carilao, all that had happened with Eudemio and the maestro, and Filandro with both, they left to return the next day, looking forward to more enlightenment.

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<sup>110</sup> *entrañas* | heart: Literally, entrails. But the word can also mean, metaphorically, the interior of the soul, its affects, its passions (*Diccionario de Autoridades*, meaning 4).