

The Essential Elements of the Spanish Fencing Art of *La Verdadera Destreza*;
an Analysis of the Components of the Style Across the Masters

Doroga Voronin

Abstract:

This paper will compare the manuals and treatises of multiple masters of the Spanish fencing style known as *La Verdadera Destreza*. The goal is to show that several specific elements can be traced between these authors, and those concepts are what define this unique fencing style. The most significant commonalities include the use of geometry (seen in the footwork and stance), the way in which distance was measured, the use of the *atajo* as a method of blade control, and the use of the spiraling attacks frequently referred to as the generals. The primary masters whose works are referenced in this paper include Don Jeronimo Sanchez de Carranza, Don Luis Pacheco de Narvaez, Luis Dias de Viedma, Don Francisco Antonio de Ettenhard, and Don Francisco Lorenz de Rada. This paper will detail the similarities across their works to show the underlying martial strategies and concepts that differentiated this fencing style from others.

The Spanish fencing system known as *La Verdadera Destreza* emerged during the late 16th century, yet was written about in fencing manuals and treatises well into the 19th century. The art is enjoying a resurgence in practice and study today, both within the SCA as well as in other historical combat associations, such as HEMA. While this method of fencing was modified to fit the period and the opponents that it faced, there are certain principles that united most, if not all, of the masters who wrote about it. These essential components of the style are what allow their works to be called *La Verdadera Destreza*, which translates as “The True Skill.”

While certain individual elements of this fencing art can be seen in various earlier styles, the father and founder of the system is widely considered to be Don Jeronimo Sanchez de Carranza, typically referred to by his surname Carranza. He completed his treatise *A book by Jeronimo de Carranza Native of Seville, That Deals with the Philosophy of Arms and of Its Art and the Christian Offense and Defense* in 1569 but did not publish it until 1582.¹ In this work he established the principles of the style along with the philosophy that guided the practice which differentiated it from other methods of fencing taught at that time.

The next and most prolific of the Destreza authors was a student of Carranza, Don Luis Pacheco de Narvaez, typically referred to as Pacheco. Pacheco published his first work, *The Greatness of the Sword*, in 1600 and gained wide recognition and renown during his lifetime. He was named Head Master of Arms by King Philip IV of Spain in 1624 and this post allowed him to examine and license new Spanish Masters of Arms.² Through this influence he was able to establish and ingrain the principles and concepts of the style into the Spanish martial culture.

¹ Mary Dill Curtis & R.E. “Puck” Curtis, “The circle and the sword a focus on Carranza and Pacheco de Narvaez in renaissance Spain,” in *SPADA 2 Anthology of Swordsmanship*, ed. Stephen Hand (Highland Village, TX: The Chivalry Bookshelf, 2005), 69.

² Ibid, 72.

It is during the first 124 years (between 1582 and 1705) of the writings on this style that the foundational elements that make it up were firmly established. During that time other authors, such as Luis Dias de Viedma, Don Francisco Antonio de Ettehnard, and Don Francisco Lorenz de Rada, wrote manuals that reinforced and further developed the essential elements that were initially written about by Carranza. There were many other manuals written by other authors during that time and on this style of fencing, but these La Verdadera Destreza masters, who are also some of the most well-known today, best represent the concepts that make up this art.

Many styles of fencing and fighting throughout the world rely on techniques or applied movements to achieve the result of victory. One of the elements of La Verdadera Destreza that differentiates it from other styles is its use of concepts or over arching principles that need to be applied to all aspects of the art. “It [La Verdadera Destreza] was conceived as a complete and closed system that poses and resolves situations that can arise during a combat, based on scientific principles.”³ The scientific principles and concepts which can be charted across most of the Spanish masters include: the use of geometry, the way distance is measured, the *atajo* (the method of blade control), and spiraling attacks which are most frequently referred to by the Spanish masters as “the generals.” While there is some variation in how each master describes these ideas, these four concepts can be found in almost all of the works by the masters and authors that established the foundational elements of La Verdadera Destreza.

The use of geometric concepts is one of the most significant principles that differentiates La Verdadera Destreza from other fencing styles of the period. The use of geometry is seen in

³ Manuel Valle Ortiz, “The Destreza Verdadera: A Global Phenomenon,” in *Late Medieval and Early Modern Fight Books Transmission and Tradition of martial Arts in Europe (14th-17th Centuries)*, ed. Daniel Jaquet, Karin Verelst and Timothy Dawson (Boston: Brill 2016), 324.

how the practitioners understand both stance and circular footwork. These concepts are integrated into every aspect of this art. In his 1675 work, Don Francisco Antonio de Ettenhard spends the entire first of the four treatises that make up his manual describing these geometric foundations that influence all aspects of the style. He goes on to say, “All that has been defined and illustrated are the basic Geometric principles, knowledge of which is as necessary and essential to the person who would teach the true Art as to the one who would learn it because without them the one who would explain cannot teach the terms of this Science with reason and clarity.”⁴

Geometry can also be seen in probably one of the most distinctive aspects of the Spanish style, the stance (how the fighter holds himself). Many other fencing schools of the period, such as the Italian masters Ridolfo Capo Ferro and Salvatore Fabris demonstrated in their manuals a lower stance, bent knee or back, and a lowered, angled arm that is also bent (see figs. 1 and 2).⁵ In contrast, the Spanish La Verdadera Destreza masters dictated that their practitioners stand upright, with their sword arm extended in a straight line, frequently at a ninety-degree right angle, in order to better threaten their opponent while achieving a greater reach and closer proximity to the target.

Carranza detailed the right angle stance in his work, with one of the only six fencing-related plates in his treatise showing the arm and the geometric advantage related to it (see fig. 3).⁶ In his posthumously published work of 1672 Pacheco describes the stance, writing

⁴ Don Francisco Antonio de Ettenhard, *Compendium of the Foundations of the True Art and Philosophy of Arms*, trans. Mary Dill Curtis (Sacramento: Destreza Translation and Research Project, 2009), 9.

⁵ Salvator Fabris, *De Lo Shermo, overo Scienza d'Arme di Salvator Fabris Capo dell'ordine dei sette cori* (Nurnberg: Ludwig Lochner, 1606), 28.

Ridolfo Capo Ferro, *Gran Simulcro dell'Arte Edell'uso della Scherma. Dedicato al srenissimo Sig. don Federigo Feltrio della Rovere, principe dello stato d'Urbino* (Siena: Apresso Saluestro Marchetti e Camillo Turi, 1610), 51.

⁶ Jeronimo Sanchez de Carranza, *Libro de Hieronimo de Caranca, natvral de Sevilla, que trata de la philosophia de*

“The right angle is seen with the body being straight and over the right angle or over the parallel lines, and he extends the arm straight as it originates from the body, without lowering it nor raising it.”⁷ An example of the Spanish right angle can be seen in a plate from Pacheco’s earlier manual from 1600 (fig. 4).⁸ The science and advantage of this stance rests in the logic that, with the arm extended, the fencer’s blade is closer to the target, will require a shorter action to strike, and thus will always hit first. The second advantage of the stance is that the fencer’s blade is always threatening the opponent, placing them on the defensive. Ettenhard once again speaks about the importance of geometry in relation to the right angle stance that the *Diestro* (the fencer using *La Verdadera Destreza*) must take when he says, “The first thing that one should deal with is the way to form the angles, with the applications of the geometric measurements; and beginning with this I say: That the swordsman forms the right angle when he stands with the body straight and perpendicular; as he naturally falls over the feet, leaving a half foot distance between one heel and the other; and then holding out the arm and sword straightly, as it originates from the body.”⁹

In 1599 a master from another part of the world, George Silver of England, described the very distinctive Spanish fencers and the stances that he witnessed. “This is the manner of

las armas y de su destreza y de la aggression y defension christiana (Lisbonne: San Lucar de Barrameda, 1582), 186.

⁷ Don Luis Pacheco de Narvaez, *Nueva ciencia, y filosofia de la destreza de las armas, su teorica y practica*, (Madrid: Melchor Sanchez, 1672), 30. trans. Mary Dill Curtis and quoted in Puck Curtis and Mary Dill Curtis “From the page to the practice fundamentals of Spanish Swordplay,” in *In the Service of Mars Proceedings from the Western Martial Arts Workshop 1999-2009 Volume II*, ed. Gregory D. Mele (Wheaton, IL: Freelance Academy Press, 2015) 96.

⁸ Don Luis Pacheco de Narvaez, *Libro de las Grandeza de la Espada, en que se declaran muchos secretos del que compuso el Comendador Geronimo de Carranza. en el cual cada uno se podra licionar y deprender a solas, sin tener necessitat de maestro que lo ensene. Dirigido a Don Felipe III., Rey de las Espanas y de la mayor parte del Mundo*, N.S. (Madrid: Herederos de I. Iniguez de Lequerica, 1600), 40.

⁹ Don Francisco Antonio de Ettenhard, *Compendium of the Foundations of the True Art and Philosophy of Arms*, trans. Mary Dill Curtis (Sacramento: Destreza Translation and Research Project, 2009), 13-14.

Spanish Fight, they stand as brave as they can with their bodies straight upright, narrow spaced, with their feet continually moving, as if they were in a dance, holding forth their armes and Rapiers verie straight against the face or bodies of their enemies.”¹⁰ The stance of La Verdadera Destreza was certainly not the norm during this period and was something of a source of controversy, as Don Luis de Viedma, who published his manual in 1639 to help other masters learn to teach, wrote “There have been, and are, many masters that have wanted to maintain that the posture doesn’t have to be straight, saying that they appear to be more secure in that of the obtuse angle (iron gate) and the acute angle (the imagined), and that the sword is stronger, saying that the arm and sword have to be given curved. They live deceived, because that of the right angle is the best and has the greatest reach.”¹¹ The stance of La Verdadera Destreza is one of the most visually distinctive elements of the style. This tactical element survived so long and with very little change across so many masters due to its inherent geometric advantage while in combat.

Another geometric concept that defines La Verdadera Destreza was the use of circular rather than linear footwork. Rather than attacking in a direct line as the Italian tradition or other European fencing styles at the time encouraged (think of the strip seen in modern Olympic fencing), La Verdadera Destreza directed the Diestro to move in a circular fashion and on angles when engaging the opponent.

More specifically, almost all of the Spanish masters utilized a training tool later referred to as the Spanish circle. “The first extant circle presented in the Spanish tradition is illustrated in

¹⁰ George Silver, *Paradoxes of Defense* (London: Edward Blount, 1599), 14.

¹¹ Luis Dias de Viedma, *Method of Teaching of Masters*, trans. Tim Rivera (St. Louis: Spanish Swordsmanship Society, 2013), 8r.

Carranza's text. It includes a number of innovations and incorporates geometry to describe the relationship between fencers."¹² The Spanish circle was something that permitted the Diestro to visualize the battlefield on which they would face their opponent (fig. 5, Carranza's original circle).¹³ "The imaginary circle moves with the swordsmen as they engage in combat. La Destreza is fought in dynamic movement within the circle. The circumference of the circle is in the consciousness of the Diestro."¹⁴ This means that, while a Diestro might train with the circle on the ground, it is a virtual creation in their mind that allows them to use this geometric concept wherever they are engaging in combat.

In his 1582 treatise Carranza provided the circle as a tool to help the Diestro learn to fight scientifically, but he also created the language to describe the learning process. Some of the language he provided and applied to the style included: *Diametro* (diameter), *Circulo Mayor* (greater circle), *Linea Infinita* (lines of infinity), and *Cirulo Menor* (minor circle). Carranza went on to further label the new types of steps that the Diestro would make when fighting, including the *Movimiento Mixto* (mixed movement), *Compas Transversal* (transversal or angular step), and *Compas Curvo* (curved step). He went on to describe not only the steps on and in the circle, but also to detail the movements of the blade. It is this alphabet of Spanish fencing that Carranza created which would give future masters the ability to write and describe the poetry of movement that is La Verdadera Destreza.

¹² Puck Curtis and Mary Dill Curtis, "From the page to the practice fundamentals of Spanish Swordplay," in *In the Service of Mars Proceedings from the Western Martial Arts Workshop 1999-2009 Volume II*, ed. Gregory D. Mele (Wheaton, IL: Freelance Academy Press, 2015) 99.

¹³ Jeronimo Sanchez de Carranza, *Libro de Hieronimo de Caranca, natvral de Sevilla, que trata de la philosophia de las armas y de su destreza y de la aggression y defension christiana* (Lisbonne: San Lucar de Barrameda, 1582), 183.

¹⁴ Ramon Martinez, "The Demystification of the Spanish School Part 1," *Martinez Academy of Arms*, 2012, <http://www.martinez-destreza.com/articles/demystification-spanish-school-part-i>.

Each of the masters used the geometry of the Spanish training circle as a map on which to teach their students how to navigate the battlefield of this fencing style. Pacheco's circle from his first book published in 1600 looked different than Carranza's (compare fig 5 of Carranza to fig. 6 of Pacheco).¹⁵ He simplified it in some ways, yet kept all of the essential elements that were established by his teacher and founder of the style. With his very prolific writing and increased social status, Pacheco helped standardize how these circles were used in future treatises. An example of how he utilized the circle is seen when he says, "At the beginning of all this, which you will have great knowledge of, you will pass from point B, which will be where you will finish the attack, to point C, freeing your sword under his quillons, without curving the arm."¹⁶ You can see in this description how the author is using the circle as a map on which he is providing directions to the Diestro.

Viedma followed Carranza and Pacheco's earlier works when he published his manual in 1639, one year before Pacheco's death in 1640. He removed the diagonal lines within the circle that were present to outline where the transverse steps would occur (see fig. 7 for Viedma's circle).¹⁷ Instead he moved those lines outside the circle and to the bottom. Viedma also goes into detail on the measurements of his circle and how to create it, along with the need for various letters which must be used as landmarks. "This whole circle must be twenty-four feet around, all of which is divided into steps of three feet, makes eight steps in all its circumference. These

¹⁵ Don Luis Pacheco de Narvaez, *Libro de las Grandeza de la Espada, en que se declaran muchos secretos del que compuso el Comendador Geronimo de Carranza. en el cual cada uno se podra licionar y deprender a solas, sin tener necessitat de maestro que lo ensene. Dirigido a Don Felipe III., Rey de las Espanas y de la mayor parte del Mundo*, N.S. (Madrid: Herederos de I. Iniguez de Lequerica, 1600), 58r.

¹⁶ Don Luis Pacheco de Narvaez, *Book of the Greatness of the Sword, part III*, , trans. Tim Rivera (St. Louis:Spanish Swordsmanship Society, 2013), 98v.

¹⁷ Luis Dias de Viedma, *Método de enseñanza de maestros en la liencia filosófica de la verdadera destreza matemática de los armas* (Barcelona: Sebastien and Jamie Matevad, 1639), 9r.

steps are distinguished with letters, placing one letter at each step, as is seen in the first step from letter A to letter B, and from letter B to letter C...”¹⁸ Similar to how Pacheco utilized his circle as a map, it is with this language and foundation that the master Viedma also helps the reader and student understand the footwork of the style when he says, “Direct him to give curved steps on the circumference to the right side from point A to point B, and point C, and point D, until returning to point A where he left, having the body profiled, the arm straight to the opponent’s face”.¹⁹

With varying degrees of complexity, almost all of the Destreza masters modified and personalized the Spanish circle that they presented in their treatises, but they all used the circle in a similar fashion - as a tool to teach the student how to better understand the footwork and geometrical movement of the style. It was this understanding of geometry that influenced these masters and their students when learning how to stand and move within the style. The right angle stance, circular footwork, and off line attacks of La Verdadera Destreza all begin and end with a greater understanding and tactical use of geometry.

Another aspect of La Verdadera Destreza that differentiates it from other fencing styles of the past and present is the way it divides distance between the opponents. This understanding of distance between the fencers began with the blade. While authors in other traditions, such as the Italians, divided the blade into the strong and weak, Carranza broke the measurement down further with a numbering system for the blade that permitted a greater amount of information when describing engagements and leverage.²⁰ You can see the measurement system of

¹⁸ Viedma, *Method of Teaching of Masters*, 11r.

¹⁹ Ibid., 12r.

²⁰ Curtis, “From the page,” 89.

Carranza's in fig. 8 where the blade tip starts at 1 and the numbers gradually increases along the length and up the arm all the way to 14.²¹ Viedma also included a similar diagram in his manual that covered the sword from 1-10 as seen in fig. 9.²² Just as they used the circle as a map for the feet, this system of measurement permitted a greater discussion and further analysis of the fight and education in the art, such as when Viedma says, "Thus they will be understood in this form: when the opponent places his sword on point 2, the diestro will place it on point 4, because as the scale makes ounces at the beginning, and then pounds, and arrobas, the sword, having gained degrees from one point to another, will be of greater strength."²³ Here you can see a master using a scientific approach and map of the distance upon the blade to describe leverage.

After the divisions of the blade, the Spanish masters would further utilize two and sometimes three distance labels to describe the space between the fencers that are engaged in combat. The two measurements initially established by Carranza were the Measure/Mean of Proportion (*Medio de Proporción*) and the Proportionate Measure/Mean (*Medio Proporcional*). The third distance that was only occasionally used and came between the first two is the Proportional Measure/Mean (*Medio Proporcional*). It should be noted that the only two authors to use the proportional mean were Francisco Lorenz de Rada and Alvaro Guerra de la Vega who were both natives of Cantabria, in the North of Spain.²⁴

The measure of proportion was the place that is closest to the opponent from where you are still able to act and react to his movements safely. Pacheco suggests using the relationship

²¹ Carranza, *Libro de Hieronimo de Caranca*, 178v.

²² Viedma, *Método de enseñanza*, 15r.

²³ Viedma, *Methods*, 15v.

²⁴ Charles Blair, "Que llaman estar nerbado: the Spanish Response to the Italian Fencing tradition, 1665-1714," in *Acta Periodica Duellatorum* 3, no. 1 (2015), accessed January 9, 2017, <https://www.degruyter.com/view/j/apd.2015.3.issue-1/apd-2015-0003/apd-2015-0003.xml>

between the two weapons as a guide for this measurement and advocates setting this distance so that when the opponent extends his arm to full reach, the point of his weapon reaches no further than the hilt of your own.²⁵ Ettenhard describes it as “To choose the measure of proportion is to determine a proportionate and convenient distance from which the swordsman can recognize the movements of his opponent...”²⁶ While the first was considered more of a defensive location, the second distance defined by Carranza, the Proportionate Measure, was an offensive place and where the attack ends. The third or Proportional Mean is described as one of two positions, one on either side of the common diameter, between the Mean of Proportion and any of the Proportionate Means.²⁷ While not used by many of the masters in their works, this third medio is very valuable when demonstrating and teaching the art. It provides a landmark that is a middle point between where a technique begins, at the measure of proportion, and where it ends, at the proportionate measure. These distances and the method that the Spanish fencing masters used to measure them for combat are one of the defining features of this style.

After the distance on the blade and the distance between the fencers, the method of blade control called *atajo* is one of the other defining features that crosses almost all of the masters’ works. A way to describe this concept would be to say it is the way the Diestro positions his weapon to close a line of attack, and depending on the author it can occur with contact (referred to as “real”), and without contact (referred to as “virtual”).²⁸ Pacheco goes on to say that “*Atajo*, according to our definition, is when one of the weapons is placed over the other (not in any of its extremes nor with any of its extremes) and with equal or some degree of strength subjects it and

²⁵ Curtis, “From the page to the practice,” 121.

²⁶ Ibid, 120.

²⁷ Blair, “Spanish Response.”

²⁸ Sebastien Romagnan, *Destreza Historical Fencing*, (Annemasse: Uberti-Jourdan, 2015), 150.

makes it so that the technique that can be performed by the opponent must be done with more movements and the participation of more angles than those that its simple nature requires.”²⁹

What Pacheco is describing is that when an atajo is placed the Diestro is using leverage to obtain a greater degree of advantage over the opponent, while also making the opponent’s blade less of a threat.

Similar to tailoring the circle to their works, the various masters would adapt the atajo to their teachings. Viedma would sometimes refer to other techniques, like the spiraling attacks called the generals, as an atajo because of the similarity in their initial actions of blade control. “He will also bring him to understand that the general of line in cross [one of the generals] is a type of Atajo.”³⁰ Later authors, such as Don Francisco Lorenz de Rada, went on to alter the way in which the atajo was defined. Rada expanded on the options available to create a list of eight ways to place an atajo. This list incorporated not only a successful closing of the line, but also what the student should do if the initial placement fails.³¹

As with the circle and the general concepts related to it, the atajo was another conceptual tool. It was created and described by the masters through a mathematical understanding of distance and it was designed to allow the student the ability to dominate their opponent both scientifically and martially. Alvaro Guerra de la Vega described it best in his 1681 manual when he said that, “ there is no posture that is not subject to atajo...”³²

One more of the commonalities that can be found across multiple *La Verdadera Destreza*

²⁹ Pacheco, *Nueva ciencia*, 365,. quoted in Curtis “From the page,” 126.

³⁰ Viedma, *Methods*, 20r

³¹ Curtis, “From the page,” 133.

³² Alvaro Guerra de La Vega, *Comprehension de la destreza por el Cappitan Don Alvaro Guerra de la Vega, Caballero del Orden de Santiago*, (Seville: E. Rasco, 1895), 35, as quoted in Blair, “Spanish Response.”

masters are the actions and attacks known as “the generals.” These spiraling techniques allow the Diestro to control the opponent’s blade and, instead of parrying or deflecting, are designed with the intention of striking.³³ Pacheco describes these generals, saying “After the three universal methods in which consists a man’s defense, the general techniques rank highest...The names that we imposed on them (without obliging ourselves to defend their correctness, since it is not necessary for them) are the line in cross, narrowing, weak under the strong, and weak over the strong.”³⁴ Here Pacheco explains the importance of these concepts when compared to simple movements and attacks made with the blade, such as thrusts and cuts, that are present within this and many styles.

The number of generals that exist can vary depending upon the author. Pacheco defines at least four of them and Viedma identifies seven. Viedma includes the original four along with three others that are combinations of the originals. The additional generals defined by Viedma include a “low general” which is composed of the general line in cross and weak below the strong, a “high general” which is composed of narrowing and weak above strong, and his seventh General Atajo is a version of the general line in cross performed to the other side of the sword.

Similar to the other scientific concepts discussed as the foundation of the style, the masters used the generals as a language to help the students and readers understand what to do. “Having made atajo of the general of general line in cross with the requisites that touch the art, giving a step from point A to point B, the master’s sword will be still and he will say to the disciple, that he takes a step from point B to point C on the circumference to his right side,

³³ Curtis, “From the page,” 143.

³⁴ Pacheco, *Nueva ciencia*, 442,. quoted in Curtis “From the page,” 143.

making a perfect attack to the face above the master's sword..."³⁵ What appears to separate "the generals" from other techniques within the style, such as cuts and reverse cuts, is that they are not just separate movements. Instead they are farther reaching concepts to be applied to multiple situations. Viedma goes on to disparage other authors that try to add new techniques that they call generals and talks about this topic when he speaks about Pacheco's work, "There is no blow of such principals, and in many parts of the Book of the Greatness of the Sword it says they are no more than a class of movement, as said. But following his own nature, they make and form false techniques."³⁶ Here Viedma is describing how the generals are so much greater and should not be confused with the simpler movements.

These general techniques and concepts easily flow between each other as the Diestro moves around his opponent on the virtual circle, waiting for an opening. They judge their distance using the previously discussed blade length and the various conceptual medios. An atajo typically precedes an attack in order to close the line on the opponent and it is at that point that "the general" is applied to the situation with an angular step and victory is assured.

Jeronimo Sanchez de Carranza's construction of the terminology as well as the concepts by which to guide it are what allowed the style of fencing known as La Verdadera Destreza to last. "From the very beginning the intention was that the Destreza be considered one among the sciences. Pacheco thus stated it in his aphorisms: 'Life pleasant, the enemy a strong man, danger ordinary, defence natural, the science to achieve it infallible, its study obligatory and practice Necessary.'³⁷ The use of geometry, unique distance measurements, the atajo, and the use of the

³⁵ Viedma, *Methods*, 22r.

³⁶ Viedma, *Methods*, 5v-6r.

³⁷ Pacheco, *Nueva ciencia*, 732, as quoted in Manuel Valle Ortiz, *The Destreza Verdadera*, 326.

general techniques are the essential elements that can be tracked across the masters. The language and the concepts established by Carranza, ingrained into the martial culture by Pacheco, and further advanced by the other masters to fit the unique time that they fought in, are what permitted the fencing art and science of La Verdadera Destreza to last so long and span so many masters.

Bibliography

- Blair, Charles. "Que llaman estar nerbado: the Spanish Response to the Italian Fencing tradition, 1665-1714." *Acta Periodica Duellatorum* 3, no. 1 (2015). Accessed January 9, 2017. <https://www.degruyter.com/view/j/apd.2015.3.issue-1/apd-2015-0003/apd-2015-0003>
- Capo Ferro, Ridolfo. *Gran Simulcro dell'Arte Edell'uso della Scherma. Dedicato al srenissimo Sig. don Federigo Feltrio della Rovere, principe dello stato d'Urbino*. Siena: Apresso Saluestro Marchetti e Camillo Turi, 1610.
- Carranza, Don Jeronimo Sanchez de. *Libro de Hieronimo de Caranca, natvral de Sevilla, que trata de la philosophia de las armas y de su destreza y de la aggression y defension christiana*. Lisbon: San Lucar de Barrameda, 1582.
- Curtis, Mary Dill & Curtis, R.E. "Puck." "The circle and the sword a focus on Carranza and Pacheco de Narvaez in renaissance Spain." *SPADA 2 Anthology of Swordsmanship*, edited by Stephen Hand, 69-75. Highland Village, TX: The Chivalry Bookshelf, 2005.
- Curtis, Puck and Curtis, Mary Dill. "From the page to the practice fundamentals of Spanish Swordplay." *In the Service of Mars Proceedings from the Western Martial Arts Workshop 1999-2009 Volume II*, edited by Gregory D. Mele, 85-156. Wheaton, IL: Freelance Academy Press, 2015.
- Ettenhard, Don Francisco Antonio de. *Compendium of the Foundations of the True Art and Philosophy of Arms*. Translated by Mary Dill Curtis. Sacramento: Destreza Translation and Research Project, 2009.
- Fabris, Salvator. *De Lo Shermo, overo Scienza d'Arme di Salvator Fabris Capo dell'ordine dei sette cori*. Nurnberg: Ludwig Lochner, 1606.
- Martinez, Ramon. "The Demystification of the Spanish School Part 1," *Martinez Academy of Arms*. 2012. Accessed January 9, 2017. <http://www.martinez-destreza.com/articles/demystification-spanish-school-part-i>.
- Narvaez, Don Luis Pacheco de. *Libro de las Grandeza de la Espada, en que se declaran muchos secretos del que compuso el Comendador Geronimo de Carranza. en el cual cada uno se podra licionar y deprender a solas, sin tener necessitat de maestro que lo ensene. Dirigido a Don Felipe III., Rey de las Espanas y de la mayor parte del Mundo*. Madrid: Herederos de I. Iniguez de Lequerica, 1600.
- Narvaez, Don Luis Pacheco de. *Book of the Greatness of the Sword, part III*. Translated by Tim Rivera. St. Louis: Spanish Swordsmanship Society, 2013.

Narvaez, Don Luis Pacheco de. *Nueva ciencia, y filosofia de la destreza de las armas, su teorica y practica*. Madrid: Melchor Sanchez, 1672.

Ortiz, Manuel Valle. "The Destreza Verdadera: A Global Phenomenon." *Late Medieval and Early Modern Fight Books Transmission and Tradition of martial Arts in Europe (14th-17th Centuries)*. Edited by Daniel Jaquet, Karin Verelst and Timothy Dawson. 324-353. Boston: Brill, 2016.

Romagnan, Sebastien. *Destreza Historical Fencing*. Annemasse: Uberti-Jourdan, 2015.

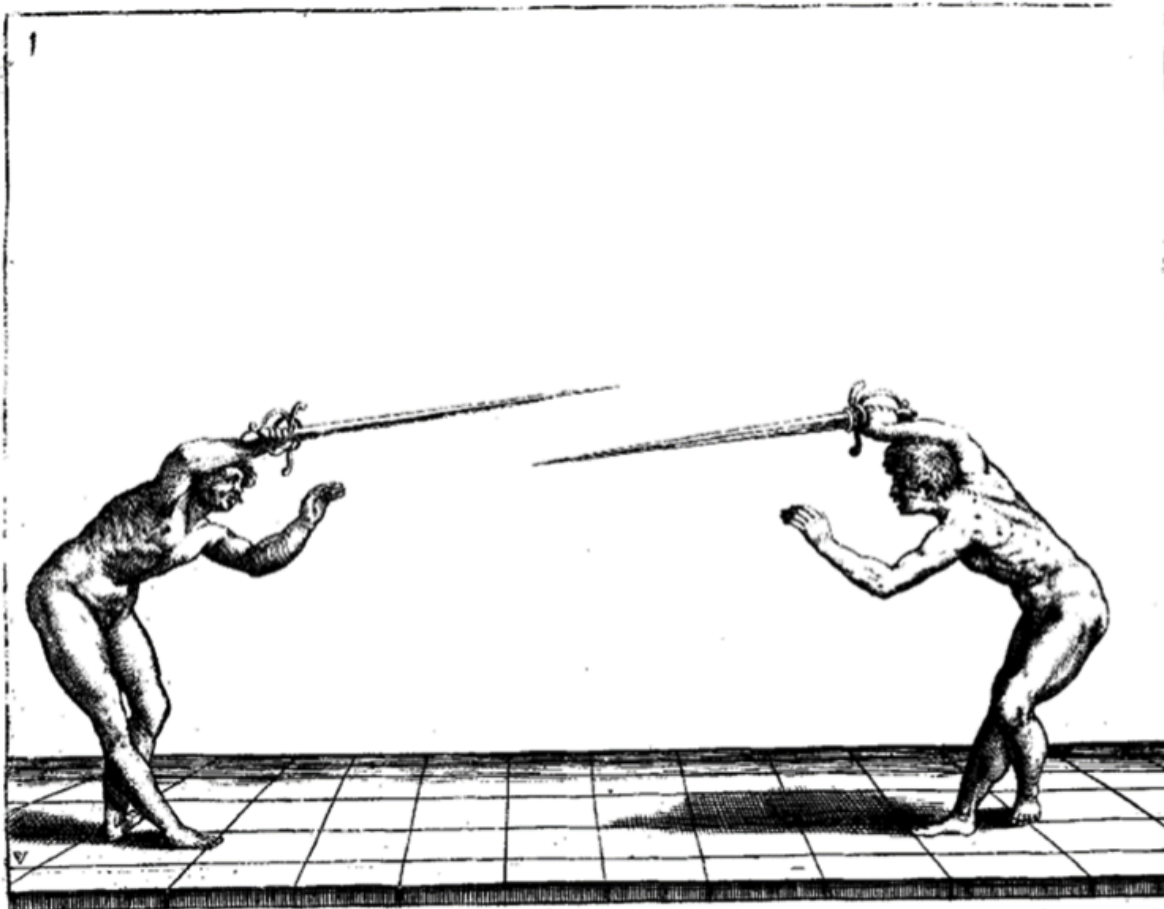
Silver, George. *Paradoxes of Defense*. London: Edward Blount, 1599.

Viedma, Luis Dias de. *Método de enseñanza de maestros en la liencia filosófica de la verdadera destreza matemática de los armas*. Barcelona: Sebastien and Jamie Matevad, 1639.

Viedma, Luis Dias de. *Method of Teaching of Masters*. Translated by Tim Rivera. St. Louis: Spanish Swordsmanship Society, 2013.

Figure 1

Fabris, Salvator. *De Lo Shermo, overo Scienza d'Arme di Salvator Fabris Capo dell'ordine dei sette cori*. Nurnberg: Ludwig Lochner, 1606. 28.



DE CHIARATIONE DELLA PRIMA
guardia ben situata.

Figure 2

Capo Ferro, Ridolfo. *Gran Simulcro dell'Arte Edell'uso della Scherma. Dedicato al serenissimo Sig. don Federigo Feltrio della Rovere, principe dello stato d'Urbino*. Siena: Apresso Saluestro Marchetti e Camillo Turi, 1610. 51.

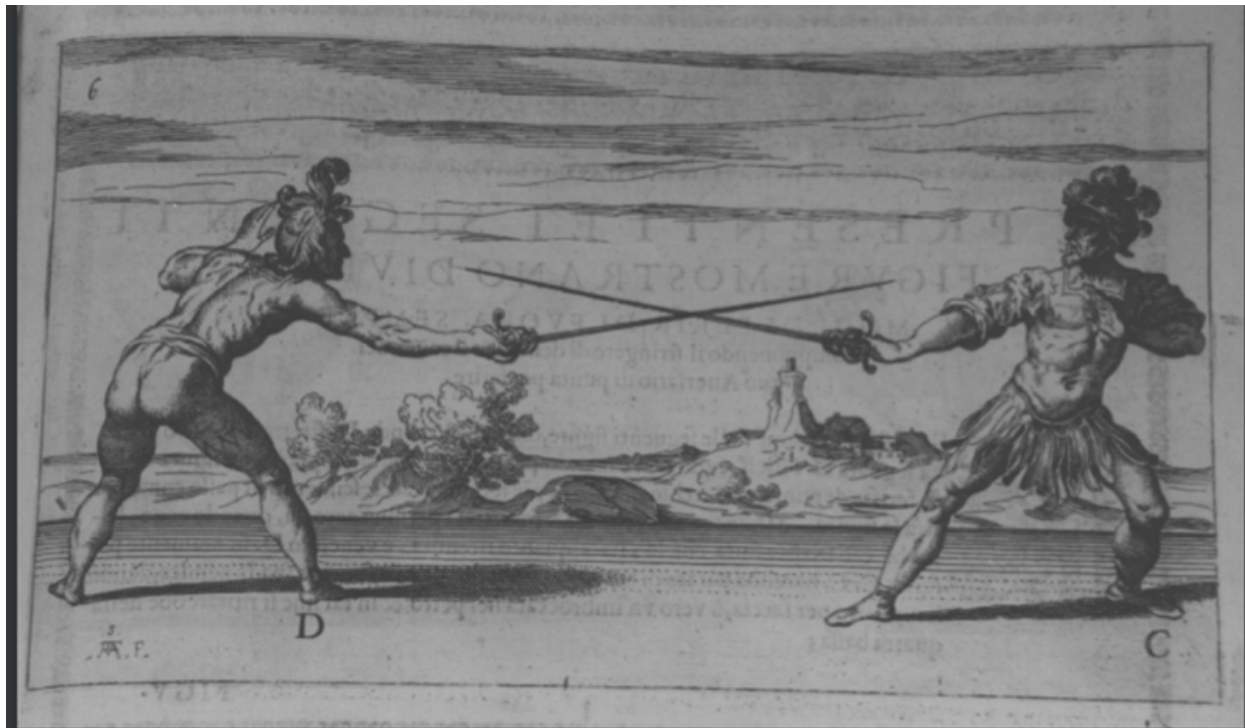


Figure 3

Carranza, Don Jeronimo Sanchez de. *Libro de Hieronimo de Caranca, natvral de Sevilla, que trata de la philosophia de las armas y de su destreza y de la aggression y defension christiana*. Lisbon: San Lucar de Barrameda, 1582. 186.

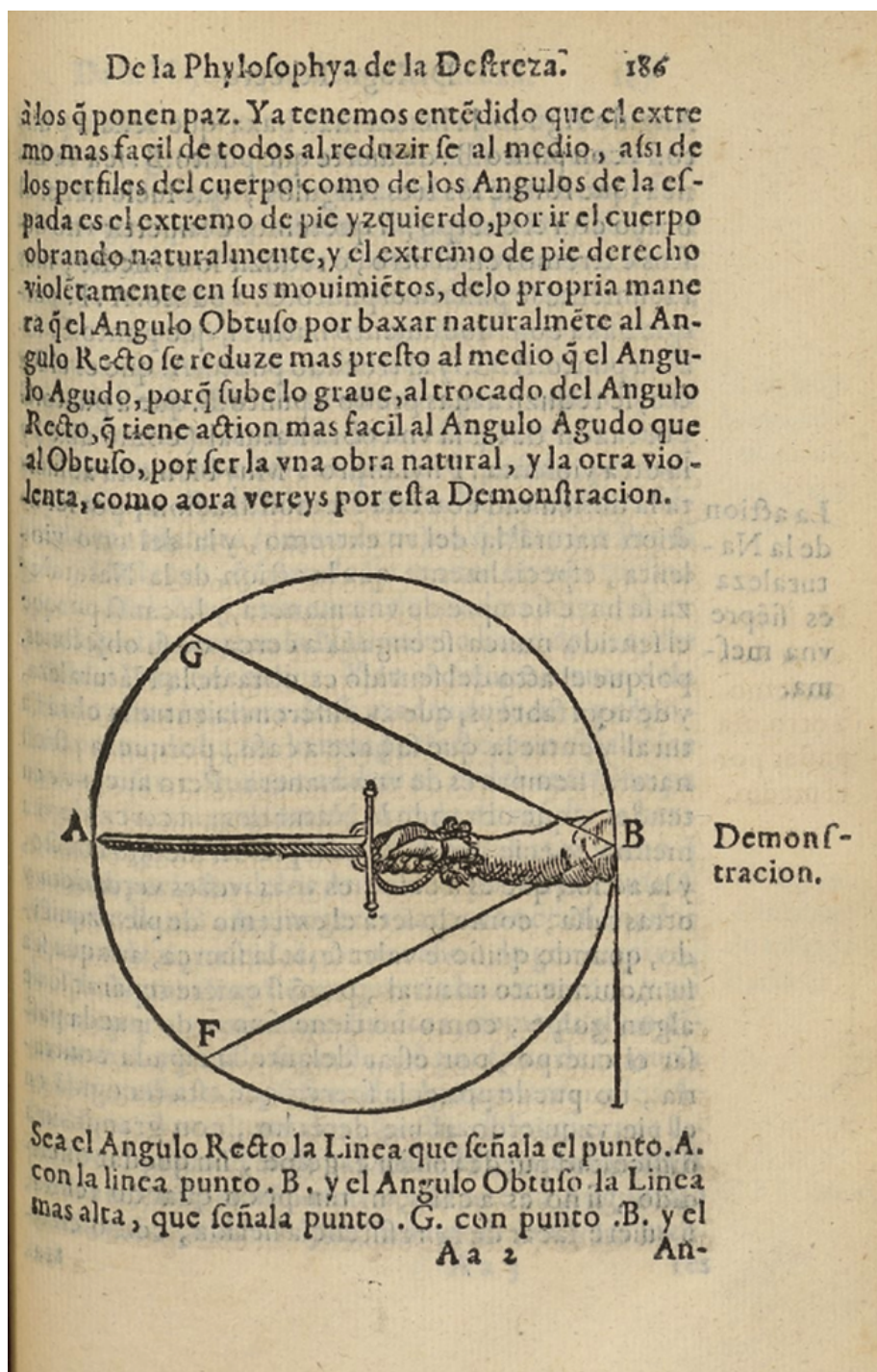


Figure 4

Narvaez, Don Luis Pacheco de. *Libro de las Grandeza de la Espada, en que se declaran muchos secretos del que compuso el Comendador Geronimo de Carranza. en el cual cada uno se podra licionar y deprender a solas, sin tener necessidad de maestro que lo ensene. Dirigido a Don Felipe III., Rey de las Espanas y de la mayor parte del Mundo.* Madrid: Herederos de I. Iniguez de Lequerica, 1600. 40.



PLI:

Figure 5

Carranza, Don Jeronimo Sanchez de. *Libro de Hieronimo de Caranca, natvral de Sevilla, que trata de la philosophia de las armas y de su destreza y de la aggression y defension christiana*. Lisbon: San Lucar de Barrameda, 1582. 183.

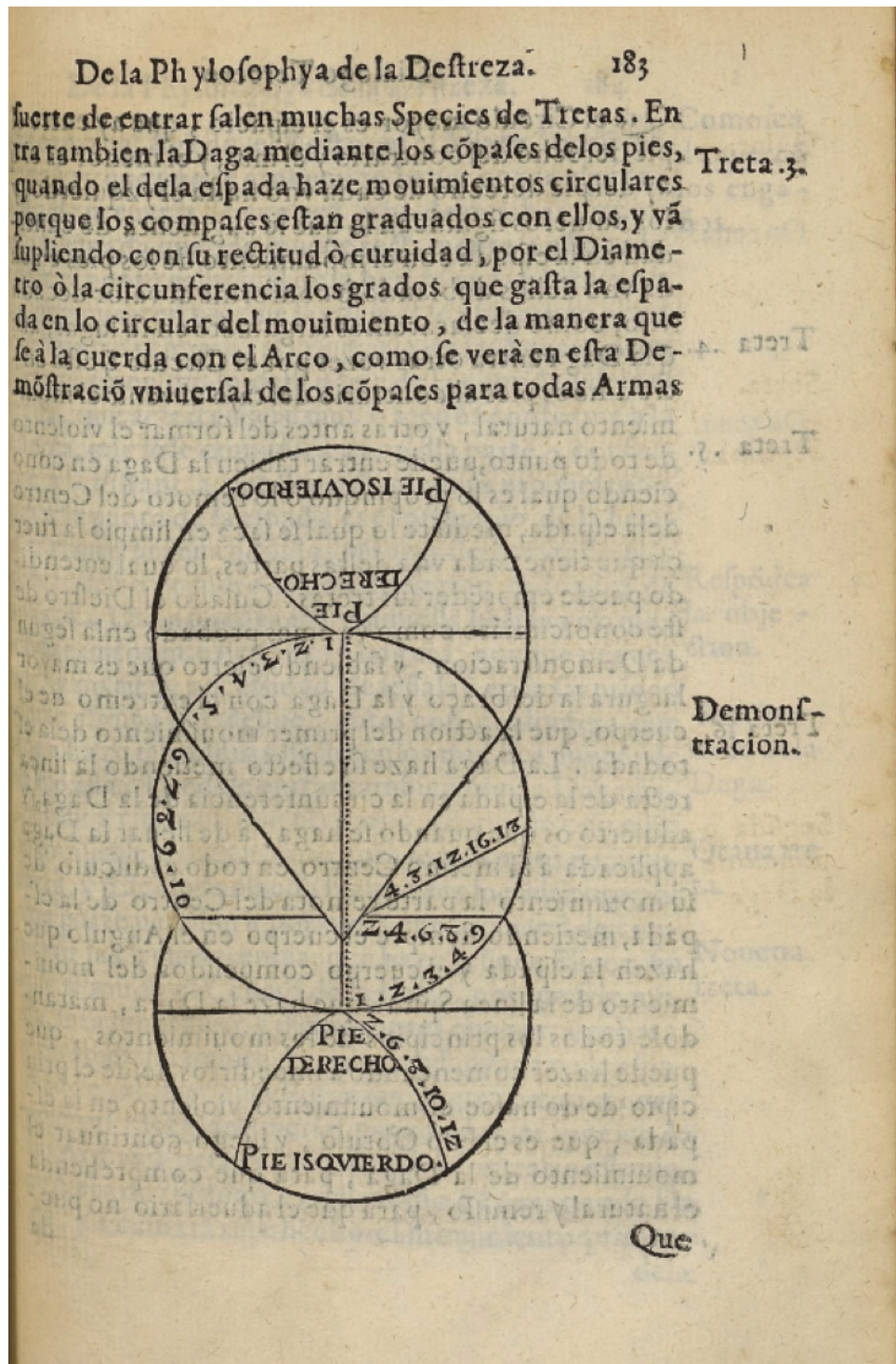


Figure 6

Narvaez, Don Luis Pacheco de. *Libro de las Grandeza de la Espada, en que se declaran muchos secretos del que compuso el Comendador Geronimo de Carranza. en el cual cada uno se podra licionar y deprender a solas, sin tener necessitat de maestro que lo ensene. Dirigido a Don Felipe III., Rey de las Espanas y de la mayor parte del Mundo.* Madrid: Herederos de I. Iniguez de Lequerica, 1600. 58r.



Figure 7

Viedma, Luis Dias de. *Método de enseñanza de maestros en la liencia filosófica de la verdadera destreza matemática de los armas*. Barcelona: Sebastien and Jamie Matevad, 1639. 9r.

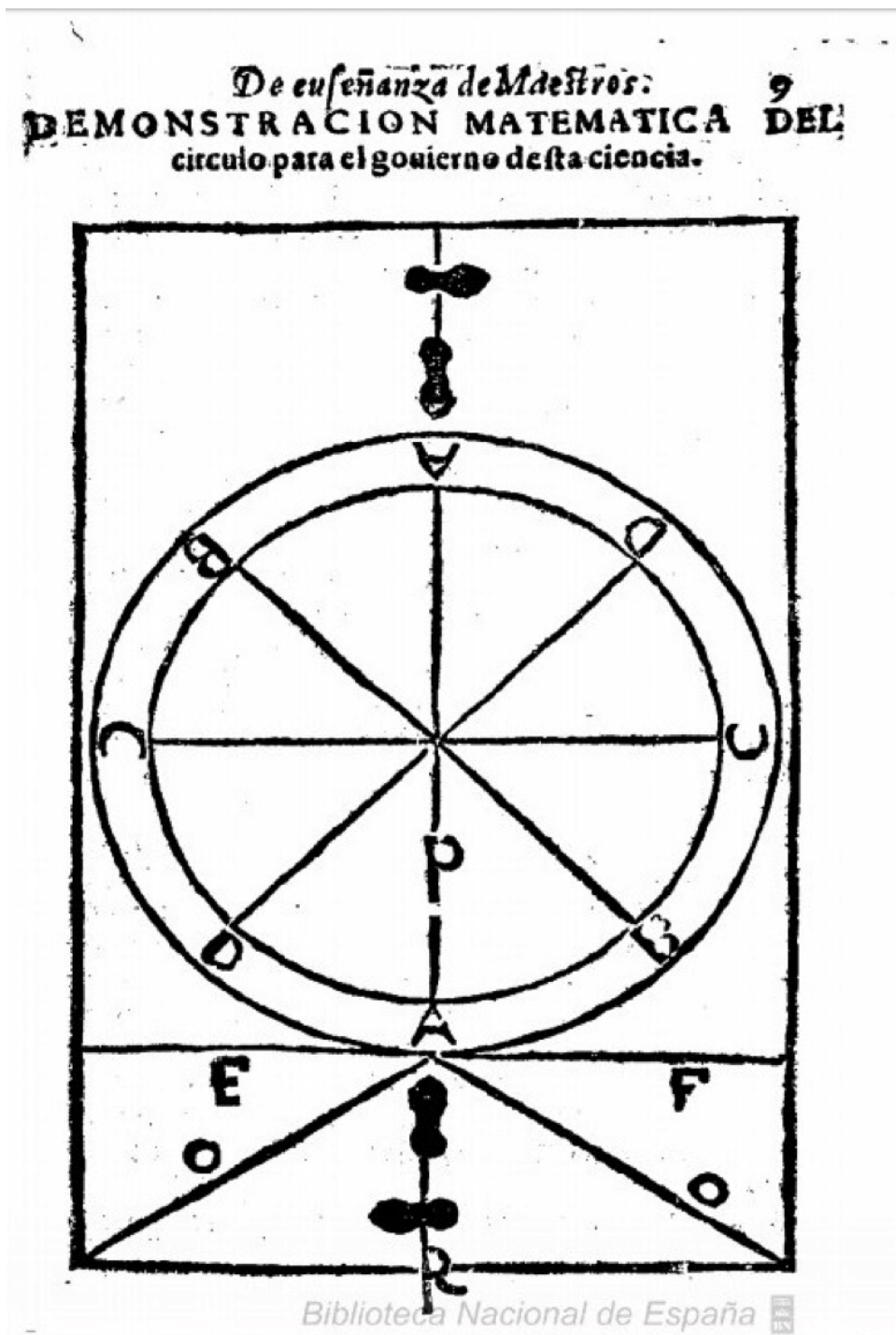


Figure 8

Carranza, Don Jeronimo Sanchez de. *Libro de Hieronimo de Caranca, natvral de Sevilla, que trata de la philosophia de las armas y de su destreza y de la aggression y defension christiana*. Lisbon: San Lucar de Barrameda, 1582. 178v.

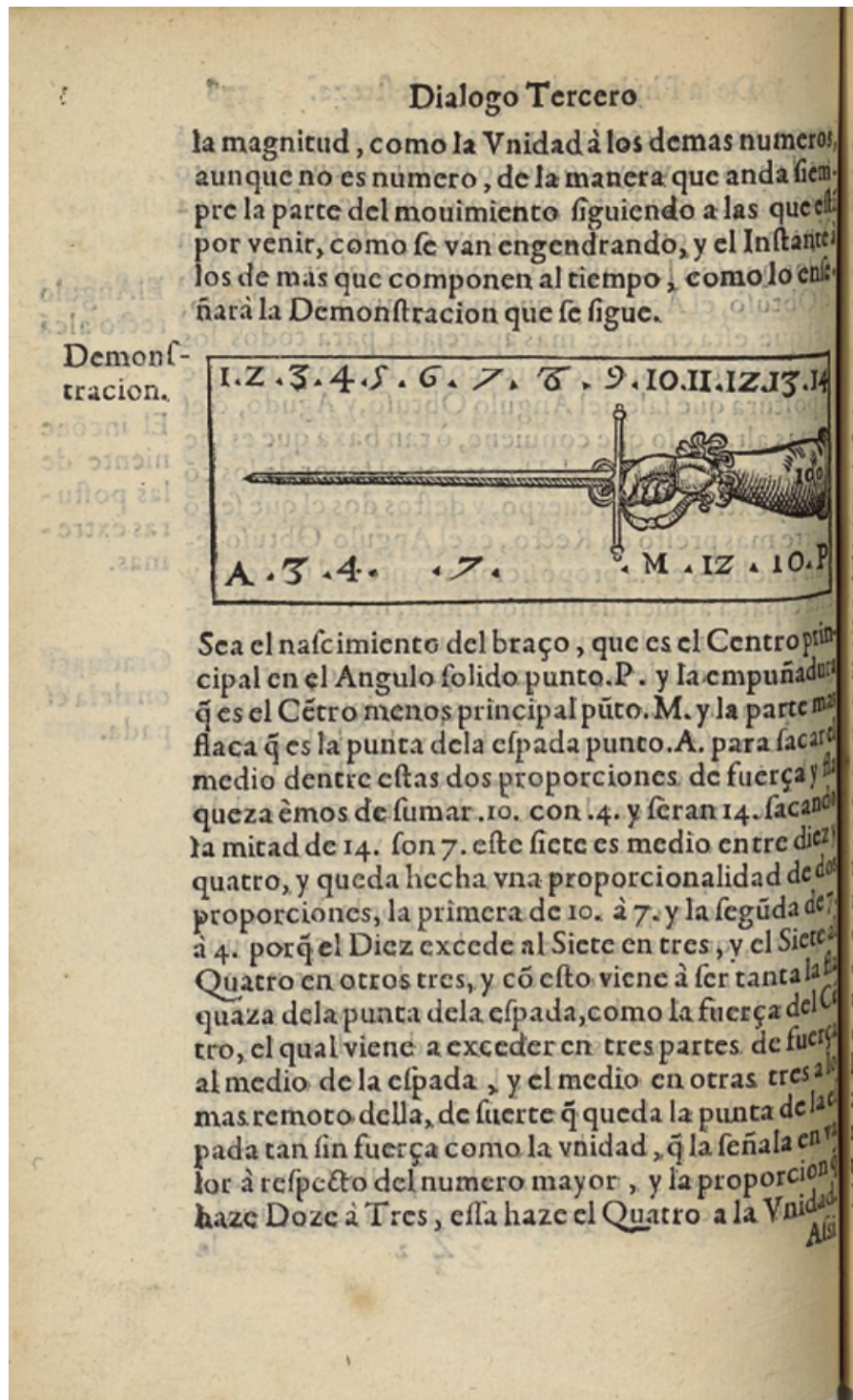


Fig. 9

Viedma, Luis Dias de. *Método de enseñanza de maestros en la liencia filosófica de la verdadera destreza matemática de los armas*. Barcelona: Sebastien and Jamie Matevad, 1639. 15r.

De enseñanza de maestros.
Demostracion matematica de las espadas. 45

