

ANDRE'S DESTREZA GLOSSARY

A General Approach to Concepts and Nomenclature Used in the Iberian Rapier-Swordsmanship

by

DMD André Hajjar Sesé



First Version: December 2017

Last Update: 23rd of November 2021

Retrieved from: <https://destreza.nova.ca/>

This is a *Destreza* Glossary, a compendium of words and concepts from the old Spanish Martial Art of Fencing, not necessary to be just *Verdadera Destreza*, but also *Vulgar or Common Destreza*. This glossary has been done using the treatises of many *Destreza* authors. Sometimes, there is no consistency among them so I selected which I personally believe is more accurate or even simpler at any situation. It is subjected to my bias, and therefore there will be people trying to burn me alive for it (I do not expect less from some despicable individuals), nevertheless the warning is done and my conscience is clear. Notwithstanding this bias, I believe this to be a very good approach to new *diestros* (*Destreza* users), without the need of suffering endless research for a particular word or concept, something that in this art happens very often.

This nomenclature is the one that matches my teachings and can be found in the page of my personal project that I called *Destreza Nova*.

HOW is it written?

Alphabetically, inside each word there are subtypes that are ordered arbitrarily.

In Italic we can find reference to other concepts as well as personal ideas, which can match more or less to the original ones of the Masters. Also in *Italic* there is a Legend that would help you revise from which writer I pulled of the information or inspired me.

Words in “quotations marks” are **literal translations** of such word/s. That being said, I am totally against of using direct translated words for specific concepts, but I understand it can help the users. I learnt the Art in Spanish and Catalan and currently I teach my classes in French and English. I came to realize that people might need assistance to make things less cognitive-challenging and sometimes a direct translation can help.

Except specifically mentioned, all fighters are by default right-handed and female. Furthermore, when referring to the right foot, we understand it as the front foot and the rear as the left one, except specifically mentioned.

Holding a Master title in Healthcare Research would urge me to follow a specific academic writing style. However I did not follow consistently any of the existent ones since I dislike all of them.

Unfinished?

This is like the Never-ending-story. Every week I dedicate 2 or 3 hours to read on fencing, mostly the *good old* treatises. Then, I go back to the glossary and change something that I dislike the way I explained. So, from time to time I add a new version at the website aforementioned, be aware of any changes. New words might be added.

Questions?

If you have doubts about it, requests or just want to insult me, you can contact me easily using the website aforementioned.

Uses

Sometimes people try to encourage me to start selling my many writing of fencing, but I do not think I would make much money out of it, and the benefits of putting publicly are greater than anything else. Therefore, feel free to use it or print it to assist you in learning/teachings, as well, share it with other students if they want it. There is no need to be egoist in knowledge, especially if you got this for free. If possible, credit me (as if I can do something about it). If you ever want to sell it, just contact me, I also like money.

Thank you!

Special thanks for the available translations by Tim Rivera, Alex Basullas and many others who dedicate their time to give out knowledge without asking anything in return, some heroes do not wear capes. I must mention also the passion for the sword I got from Sendo Espinalt and the love towards the art from many of my compatriots. It is worth mentioning as well all those users in social media who give their constructive opinions and support, many nice people that tied the community together and try to avoid the damage of other members that only wish to lower other's work and become social warriors out of jealousy or malice. Quoting Master de Brea, "Many people would gladly fight using words more than actions, and usually those who despise my work they end up stealing it in secret". Be vigilant always for the altright diestros.

As well thank you Jérôme Vigeant for the French Translation-version and to all the clubs in which I have been teaching. The students are my main reason to keep perfecting myself.

Other Acknowledgments: Eric Myers, Ernesto Maldonado.

Finally... I put many hours of my life in fencing, teaching and making clubs and events bigger. In many occasions it happened to me that others take the credit (and the money) for my sacrifice. If you think this has been helpful to you in any way, you can always get me a coffee in the following link:

<https://www.buymeacoffee.com/destrezanova>



Much Appreciated!!

LEGEND:

<i>C</i>	= Jerónimo Schz. de Carranza	<i>CP</i>	= Cruzado y Peralta
<i>dB</i>	= Manuel Antonio De Brea	<i>dR</i>	= Fco. Lorenz de Rada
<i>dV</i>	= Luís Díaz de Viedma	<i>E</i>	= Fco. de Ettenhart
<i>Jp</i>	= Jaume Pons	<i>M</i>	= Miguel Pz. De Mendoza y Quixada
<i>n</i>	= word used as noun	<i>P</i>	= Luis Pacheco de Narváez
<i>Ta</i>	= Nicolás Tamariz	<i>Th</i>	= Girard Thibault d'Anvers
<i>u</i>	= unsure reference	<i>v</i>	= Word used as verb

GLOSSARY

Accidental E: Name for the movement of the sword when it goes forward. I use the Z axis to describe such movement. See *movimientos de la espada*.

Acometimiento *dB, dR*: "Attack attempt". It is used in the treatises plainly as attack, but unfinished. That is, every time *Acometimiento* is mentioned in the treatises is because the opponent managed to deflect or block the attack, giving us an opportunity to a new movement, or because in the context it does not matter how it ends. Once the attack manages to injure the enemy, some treatises do not talk about *acometimiento* but *herida* that is "injure". Thus, de Rada says that *acometimiento* "is an unresolved movement".

Acometimiento Perfecto *dB, M, dR*: "Perfect attempt". An unfinished attack in which the diestro has clear possibilities of injuring the opponent, that is, the diestro has an open target and is inside the necessary distance to injure her opponent. the distance and control of the situation. The opponent is obliged to come to defend in order to preserve his life. There is a general trend in the treatises, indicating that the *acometimiento perfecto* is aiming the head, but that is unclear.

Acometimiento Imperfecto *dB*: It also is an attack attempt, but, it does not need to be at distance and disposition to injure, unlike *acometimiento perfecto*. For de Brea this is just a *feint* in order to make the opponent react to it. There is also a general trend to assume that *acometimiento imperfect* aims the extremities and not the head as it is presumed for *acometimiento perfecto*.

Acometimiento Circular/de Revés *dB, dR*: The attempt is done by a circular cut or reverse. De Rada mentions that it is a *acometimiento circular* when the diestro tries a *tajo* and switches to *revés* and viceversa.

Acometimiento recto *dR, M*: It refers to attempting the attack with a thrust. Usually is linked to *Perfecto*, at least Mendoza mentions this attack aimed to the head.

Afirmarse *v, P, M*: "Steady on oneself", but it would be more understood as "how to stance, or how to confront", since it refers to handle a situation. Pacheco and Mendoza mention for instance "Como afirmarse contra el turco..." meaning: "How to handle a fight against the Turks".

Agregación *n, Agregar* *v, dB, dR, M*: "Aggregate". It refers to the union of two swords. We seek *agregación* (aggregation) when facing an opponent, because we want to have control on the

movements of the other blade. Note that, aggregation of words does not necessarily mean that one has control over the other.

Ala de perdiz *Jp*: Vulgar wrestling technique. We do it by passing our leg behind one of the other legs of the opponent and pushing him to the floor, sometimes it can be helped with the use of the hand pulling one of the knees, like the careless techniques by Fiore dei Liberi.

Ángulo *dB*: Angle. It usually refers to the position of the blade with the fencer operating it. That way we have different angles.

Ángulo agudo *dB*: Acute angle, the blade points towards the ground.

Ángulo obtuso *dB*: Obtuse angle, the blade points towards the sky.

Ángulo recto *dB*: Right angle. The blade points towards the front. The most defensive and offensive position for obvious reasons, that does not mean that the sword must be held constantly in this position.

Apartar la línea del punto: Literally “to move the line out of the point”. It refers when someone uses his sword to push another sword that is pointing at him.

Atajo *dB, dR*: Specific movement of controlling opponent’s weapon by binding it with ours. Early treatises describe it as: putting the sword on the opponent’s with some pressure. But later on, Masters such de Rada, named atajos in which the diestro’s sword is under the opponent’s. A perfect atajo, obeys three rules: Disposición, Privación and Sujeción, which are explained afterwards.

Disposición: “Disposition”. The action creates an opening in which the diestro can aim an offensive action.

Privación: “Privation”. Our movement creates a wall in between the sword of the enemy and our body, so we cannot be injured by her sword.

Sujeción: “Subjection”. It could be understand with a total blockage of the opponent’s sword and it comes when at the end of the atajo the diestro holds the grip of the opponent.

Atajo virtual *dR*: “Virtual atajo”. See *virtual*.

Aumento (movimiento de aumento) *M*: “Augmentation”. When a blade in contact with another blade moves towards the pointy extreme of that same blade. The user who does *aumento* will gain more strength over the opponent’s blade. It is the contrary concept of *disminución*. See *Grados de fuerza*.

Causa *dB*: “Cause”, but we can refer to ways the swords work against each other. Some early authors like Carranza talk about Aristotelian causes, which have little relation with the technique, therefore I focused only to the use of *causa* in between swords.

Causa libre *dB, E*: “Free cause”. There is no contact among swords, one or both fighters are avoiding the contact among blades. Viedma or de Brea describes many attacks in which they “ignore” the opponent’s blade and walk away to the side while injuring by *causa libre*.

Causa sujeta *E*: “Subjected cause”. It means that the diestro and opponent have their swords in contact. For example, a thrust in *causa sujeta* would mean that the diestro

stabbed the opponent while both swords were keeping the contact. Preferably, Verdadera Destreza seeks always to play by *causa sujeta*.

Círculo *dR*: "Circle". On Verdadera Destreza there are many circles. We walk through the circles by using *Curvo* Steps, see *Compases*. The principal circles to know are:

Círculo Común *dR*: "Common circle". The perimeter of the circle unites both fencers and they share the diameter.

Círculo Máximo *dR*: "Maximum circle". In this one, the diestro is in the perimeter of the circle and the opponent is in the center or viceversa (depending on the point of view). The radius is the *Medio de Proporción*.

Círculo Propio *dR*: "Individual circle". Circle around the fencer. Strictly speaking the center is in the forward foot and the perimeter in the back one. With pivoting *curvo* steps you can walk "around yourself".

Codazo *P, CP*: "Attack to the elbow". Attack consisting in attempting an attack towards the inside of the opponent. When this one comes to her defense, the attacker will disengage and attack the exposed elbow. Common Destreza.

Compás / Compases *dB*: "Compass (Measure)". It refers to the movements done with the feet in order to transport oneself to one place to another. We can find different ones. There is some trouble between step, compass, or movimiento. *By default I use the names as a whole body movement, whereas I talk about "single step" when I want to refer to the movement of only one of the foot.*

Recto *E*: Moving forward. The front foot moves first and follows the rear one.

Doble Recto: Doble forward. In this occasion, the rear one starts the movement, bypassing the right one, then the right one bypasses the left one moving also forward. Pacheco just mentions that is twice the length of a Recto. *This way described here is how I learnt in the Asociación Española de Esgrima Antigua (AEEA), and it totally suits to me.*

Extraño *M*: Moving backwards. The rear foot starts the movements and is followed by the front or right foot.

Doble Extraño: Doble backwards. In this occasion, the front one starts the movement, bypassing the right one moving backwards, then the left one bypasses the left one moving also backward. Pacheco just mentions that is twice the length of an extraño. *This way described here is how I learnt in the Asociación Española de Esgrima Antigua (AEEA), and it totally suits to me.*

Trepidante *M*: Moving horizontaly. The first foot moving is the one of the side we are moving, then the other one moves. Right-Left when doing trepidante right, and left-right when moving left.

Transversal *M*: Moving diagonally forward, it can be towards the left or right.

Curvo (Curbo) *M*: "Curved steps". The steps move following any of the *Círculos*, adjusting the position of the body at each step.

Mixtos: Mixtures of different compass.

Concavidad, del cuerpo *dB*: "Concavity of the body". It refers to pull back your belly, while advancing the upper part towards the opponent to keep the balance. Viewed from the side, the body does some sort of "C". De Brea uses it when deflecting thrusts that come to lower part of

the torso, giving momentum to react. It can be done by stepping backwards with the front foot and keeping this one with raised heel.

Conclusión M: “Conclusion”. It refers to disarm, specifically is the action of a total block of the sword of the opponent using the free hand, holding the sword by the base of the blade, hilt, cup, ring knuckle-bow or pommel (less usual and effective).

Continuado: See *Cuchilladas*.

Cuchilladas: *dR*, *P*. “Edge attacks”. Generally divided in two depending on the side that are executed, see *Revés* and *Tajo*, but there are other subtypes to consider.

Continuado: *dR*, *dB*. Edge attack that the diestro starts executing but, when the enemy is going to block it, the diestro pulls the sword towards herself and executes a thrust under the defense.

Convertido: *dB*.

Reducido: *dB*.

Revés, E: “Reverse”. Edge attack that the diestro makes creating a circle, making the blade move towards her right, passing through the outside part of the body, over her head, coming from the internal/left side and executes in front of her, striking at the right side of the enemy.

Medio Revés M. E.: “Half reverse”. Instead of a full circle the blade is pulled from the internal side (if needed) and executes the attack in the same side.

Tajo E: “Cut”. Edge attack that the diestro makes creating a circle, making the blade move towards her left, passing through the inside part of the body, over her head, coming from the external/right side and executes in front of her, striking the left side of the enemy.

Medio Tajo M: “Half cut”. Instead of a full circle the blade is pulled from the external side (if needed) and executes the attack in the same side.

Curvo P: “Curved”. A step that moves the diestro over the circular lines, see *Compás* or *Paso*.

Cuts: See *Cuchilladas*.

Destreza: “Dexterity”. It makes reference to the Historical Spanish Martial Art of using the Sword or just fighting with weapons. There are several schools, such *Destreza Gitana*, but the most common ones are the following:

La Verdadera Destreza: Roughly translated by someone as “True Skill or true Skill”. Based principally in geometry, ideal movements and postures, seeking perfection and good / honorable practice among the users.

Destreza Vulgar: It was unfairly called so by all those who practice the *True Skill*, better known for **Common Destreza**, since it is the one practiced by the villagers and not the scholars. Vulgar is a less “refined” style. More intuitive and less attached to the geometrical principles. *For some Diestros, any system outside of Verdadera Destreza is just Vulgar, which is an ignorant statement, but also can be a good comment to joke around.*

Desvío (n) / Desviar (v) dB: Deflect the sword of the opponent. It is usually against a thrust. See *diversion*.

Diámetro Común: “Common Diameter”. The line between two fencers. *I would chose the base of the neck to draw the line, since it is the least mobile and deceptive point of the body of a fencer who continuously moves and it is the most consistent as well to determine where an opponent is placed in space.*

Diámetro Particular: “Particular diameter”, or individual diameter. Strictly speaking it is when one of the fighters owns and controls the common diameter to the detriment of the opponent. *For me, in order to understand it easier I would add new meaning, giving a diameter to everyone of the both fencers by the position of body-arm-sword. In a fight the objective is to have the Diámetro Propio aligned with the diametro común and achieve it while the enemy has both diameters (Common and particular) disaligned.*

Diestro: “Skilled”. The name that receives the practitioner of Verdadera Destreza. See Vulgar.

Dignidad, grados *Ta.:* “Dignity, degrees of Dignity”. It refers to techniques, moves or concepts that have different degrees of *importance* inside the Destreza. The top ones are the *medios Universales* (see *Universales*), followed by *Tretas Generales & Tretas particulares*.

Disminución (Movimiento de disminución): “Decreasing movement”. When a blade in contact with another moves along the other decreasing its degrees of strength. See *Grados de fuerza*.

Distancia común: “Common distance”. Distance in which both fighters can hit each other.

Diversión *dB:* “Diversion”. A sort of defensive deflection done with your sword in which the sword of the enemy keeps moving but towards an unintended way of what she pretended (away of the purpose of the injure). Nowadays in many circles, the use of *diversion* is when a sword attacks or pushes over the other blade and the diestro raises the hilt and lowers the blade to one side, opposing little resistance but deflecting the other blade.

Duplicación *M.:* “Duplicate”. When we repeat a same type of attack (usually an edge attack or *cuchillada*) in order to execute an injure after breaking a defense. It can be a cut after a cut or a reverse after a reverse or even a cut after a reverse.

Embebida: *P:* Flexion of the arm, retreating the sword with an *extraño* movement in order to free it from the control of the opponent’s blade, sometimes it precedes an *Estocada de Puño* or a Punching thrust. Common Destreza.

Empanada *P:* “Pie”. Vulgar technique with sword and dagger. The two blades will make a “sandwich” trapping in the middle the opponent’s blade blocking it while we can change the angulation of our sword and thrust. It is also possible to use the hand/cape in substitution of the dagger.

Enarcada *M:* Movement of the arm changing from nails-up to nails-down when the opponent pushes the sword of the diestro from the inside. The pronation of the wrist change the direction of the blade, so if the sword was previously aiming away from the enemy, the enarcada places it towards her. *Personally I use also the enarcada from the inside, switching from nails-down to nails-up.*

Encadenada *P:* “Chained”. Use of the quillons and helped with the blade to trap and block the opponent’s blade using both aforementioned points as fulcrums. Also it is a combination of blocking the blade of the enemy using a dagger and a rapier.

Encuentro *dB.:* “Encounter”. Encounter is when both fencers injure each other in the same action, a double hit.

Engavilanada *P*: Use the lower quillon (front one) to move aside the blade of the opponent and thrust from a new diameter.

Estrechar *V*: It consists in doing an evolving circle counter-clockwise of your sword against opponent's sword contacting that one for the inside. It is made with the intention of gaining control of the opponent's sword. Sometimes it is not necessary to finish the full circle, especially if the enemy disengages with *libramiento* or *formacion*.

Expulsión *P, M*: "Expulsion". Push strongly the sword of the opponent, with a sharp and fast movement, it usually comes from a *desvio*, responding the movement of the other fencer. Angelo¹ calls it *cross the blade*. Such actions are very stereotypical of Italian school such Marozzo and, in fact, it was considered as Common Destreza by Pacheco (1629) and Mendoza (1675). There are 3 movements considered as *Expulsión*. Those are: *Golpe a la Espada*, *Remesón* and *Garatusa*.

Exterior del cuerpo, also **por la parte de afuera or postura de la espada** *dB*: "Exterior part of the body, external side, or side of the sword". It makes reference to the part of the body that goes from the operating arm towards the back of the fighter, considering all the back of the person as well. For the other side of the coin see *Interior*. Nails and hand positions made use of such concepts.

Extremo (estremo) *M*: "Extreme", it makes reference to a body position but it relates to the need of such body position to be at the *maxium distance* to injure your enemy or the *minimum distance*, thus the use of such wording.

Extremo Remoto *dR*: "Remote extreme". It refers to adequate distance and body position for executing an injure. Lorenz de Rada describes the position in straight angle and right leg advanced, so only the point of the sword is touching the enemy, other authors describe edge attacks as well. Mind that the definition includes distance and feet position.

Extremo Propincuo *M*: "Close extreme". The position is described with left foot in front and right one in the back. *Extremo propincuo* will be used for techniques such *conclusion* or disarm. Mind that the definition includes distance and feet position.

Estocada: "Thrust".

Estocada de círculo completo *dB*: "Full circle thrust". The blade describes a full revolution movement on a vertical plane before or while thrusting the target.

Estocada de cuarto de círculo *M*: "¼ Circle thrust". The blade describes a quarter of a revolution movement while or before thrusting.

Estocada de medio círculo *dB*: "½ Circle thrust". The blade describes half a revolution movement while or before thrusting.

Estocada de puño *dB*: "Punching thrust". A thrusting attack made by the extension of the arm.

Porción Mayor de círculo *M*: "Major portion of circle". It refers to a thrust that does more than half a circle revolution but less than a whole revolution

Porción Menor de círculo *M*: "Minor portion or circle". It refers to a thrust that does less than half a circle revolution, but more than ¼ revolution

¹ Angelo – The School of Fencing. Pg. 53

Sagita *dB, V*: “Arrow”. A direct thrust extending the arm, similar to a punching thrust, the extension of the arm should push away the sword of the enemy. Viedma says that it must be done with the full profiled body and it is useful for countering the *Línea en Cruz*.

Falso: See *filo Obtuso*.

Filo: Edge. When summarizing the attacks, Manuel de Brea says there are only two, thrusts and edge attacks.

Agudo, filo *dR*: Acute edge. The one which is in the “front” of the sword. In some other disciplines is called true edge.

Obtuso, filo *dR*: Obtuse Edge. The one which is in the “back” of the sword. Sometimes called false edge.

Final *P*. From Common Destreza. An attack that starts with the swords contacting the inside. The attacker raises his sword by the hilt and going in Obtuse angle. Then, the blade will do almost a whole circle counter-clockwise under the other sword, and thrust towards the chest in almost an acute angle, doing it at the same time that the pushing sword by the outside.

Flaqueza *Ta*: Literally “weakness” or “weak”. It refers to the last portion of the blade, the pointy extreme (the weak side).

Flaqueza bajo la fuerza *dB*: “Weak under strong”. When the point of the blade is right under the hilt of our enemy or under the strongest part of the opponent’s blade. This position allows the Diestro to be quick in doing actions of *Libramiento*.

Flaqueza sobre la fuerza *dB*: “Weak over strong”. Same as “under strong”, but in this case our point of the blade is over the hilt of our enemy or strongest part of the blade.

Formación *dB*: “Formation”. A sort of disengaging, pulling the sword with a circular move towards us. This sort of *movimiento dispositivo* opens the opportunity for the diestro to cause injury with *cuchilladas*. Linked to *Diversión*.

Fuerte *dB*: “Strong”. It refers to the strong part of the blade, that is the one close to the hilt.

Fuerza: “Force”, power, energy.

Fuerza operante *dR*: When two swords are contacting, it refers to the force of the sword on top, using the gravity to help.

Fuerza resistente *dR*: The force of the sword that resists the *Fuerza operante*.

Garatusa *P, M*: Subtype of *Expulsión*. Pushing away the sword of the opponent with a strong *Remiso*.

Girata (tutta) *dB*: This is a step in which the left (and backward foot) moves describing a *curvo* towards the right side, passing behind the right foot (which becomes the pivoting area). De Brea describes the concept and uses in some actions despite not putting a special name. Fiore called it *Tutta Volta*, but eventually became to be called *Tutta Girata* probably by more modern Italian.

Grados de fuerza *dB, dR, Th*: “Degrees of Strength”, measure. The blade can be divided in numbers as an indicator of the difference degree of strength it applies by the lever law. There are many scales depending on the author. *My favourite one is applying number 1 at the point of the blade and 10 at the hilt, which is used by Francisco de Ettenhart among others.*

Grados de perfil *dR*: “Profile degrees”. Lines that measure and divide the frontal/Internal (*Interior del cuerpo*) side of a person. *Moving or going through the grados de perfil would be moving to the internal side of the enemy.*

Herida: “Injure”. The word is used in case of a *successful attack* (see *Acometimiento*). It needs to be placed as a concept, since there are many types described inside the books and each one refers to a determined way of doing it so. *For me the important ones to highlight are:*

Herida antes/durante/ después de tiempo *dB*: “Injure before, during, or after tempo”. It relates to the moment in which the *Diestro* injures his opponent in relation to the movements the latter was doing.

Herida permanente *dR*: “Permanent injure”. That type of injure in which the opponent cannot counter attack or escape once injured. I understand it as Fatality.

Igualdad de aspectos iguales *Ta.*: “Same equal aspects”. It is a situation in which one fencer is at the side of the other, right shoulder with left shoulder, both facing the same way. *It can be done after executing an injure, specially a tajo/cut (see cuchilladas), seeking to get away of the sword of the enemy, since the left side of her body should be the least dangerous one. Also when it is said to seek igualdad de aspectos iguales does not literally mean to achieve it, but the search for it causes troubles in the opponent's defense.*

Imbia, movimiento *M.*: “Imbia movement”. Placing the sword with the point aiming to the opponent in the most direct way, can be considered a synonym of thrusting, see *estocada*.

Intención *dB*: “Intention”. It is mentioned many times as *primera intencion* “first intention” or *segunda intención* “second intention”. The first, does not need reaction from the opponent, whereas the second one is a reaction to the reaction of the opponent. That is = diestro does action + opponent does reaction → diestro does second intention.

Interior del cuerpo, also por la parte de adentro *dB.*: “Interior part of your body, internal”. The side of your body that passes from the operating arm towards the chest and until the other arm (the front part of a body). Walking towards profile degrees would mean you walk towards the left of your opponent. See *Grados de perfil*.

Libramiento (n) / Librar (v) *dB*: “Disengage” the sword passing the point under the opponent’s hilt / blade, with minimal movement of the hand and fingers.

Línea en cruz *V*: “Line in cross”. Pushing the sword of the enemy by the external side, doing an evolving clockwise movement with the blade. It can be the an antonym of *Estrechar*.

Línea Receta (Rasceta) *dB*: “Rascette line”. Line at the wrist, a good sword for Destreza should not have the pommel passing such line.

Manotada (also Manotazo) *P, CP.* “The Hand”. Technique in which the user displaces the opponent’s last part of the blade with her own hand, it is usually done with a quick tap. Common Destreza Technique.

Medio: “Medium”. It refers to relative situations/distance/positions with very particular characteristics. Thinking of them of just DISTANCES is a misconception. *The principal ones are the first 3. Many of these concepts can overlap and co-exist at the same time, whereas others are “opposite” and cannot work with the presence of the other.*

Medio de Proporción *dR*: “Mean of Proportion”. Swords get measured with both fencers using straight angle position. The point of each sword reaches until the hilt of the other. Many times the exercises, if not specified, start at this mean.

Medio Proporcional *dR*: “Proportioned mean”. Distance to reach and injure the enemy, with the control of the opponent’s blade or with the TOTAL security that he cannot injure the *diestro*.

Medio Proporcional *dR*: “Proportional mean”. The distance is closer than the “medio de proporción” but there is not yet enough reach to injure the enemy. Usually it is the first curvo step in the *Círculo Común*. This one is in between *Medio de Proporción* and *Medio Proporcional*. This concept did not have a particular word assigned in the early Destreza treatises. A diestro should not pass forth this mean without controlling the sword of the opponent.

Medio Común *dR*: “Common Mean”. See *Distancia Común*.

Medio Particular *dR*: “Particular Mean”. Distance chosen by the Diestro when executing an injure made by any of the *Tretas Particulares*.

Medio Privativo *dR*: When the Diestro manages to block movements of the opponent, usually using *atajo*.

Medio transferido transferido *dR*: “Transferred Mean”. When the opponent controls your sword in the medio proporcional or proportional and the Diestro manages to change the situation in her favour, controlling the sword of the opponent by gaining *grados de fuerza* and pushing it to the contrary side.

Movimientos de la Espada *M*: “Sword movements”. There are many, and they can be easily defined by 2 types of movements in each of the 3 axis of the 3 dimensions, up/down, right/left, forward/backward. They can be divided in two categories as well.

Movimiento Dispositivo *dB*: “Dispositive movement”. Movement that goes away from the center, it can be done to create an attacking action (as a bow pulls the arrow before letting it go). It is better understood when practicing the movement while having a sword covering the center. The three *Dispositivos* are:

Remiso *dB*: When the sword moves at right or left, out of the center. Axis X in the 3D Cartesian coordinates.

Extraño *dB*: When we pull the sword backwards. Axis Z in the 3D Cartesian coordinates.

Violento *dB*: Moving up, against gravity. Axis Y in the 3D Cartesian coordinates.

Movimiento Ejecutivo (executivo) *dB*: “Executive movement”. Towards the center and/or objective. We find the 3 same contrary movements than the executive, same directions but different ways.

Reducción *dB*: When the sword moves towards the center, from the right or left. Axis X in the 3D Cartesian coordinates.

Natural, movimiento *dB*: When the sword moves down, following gravity. Axis Y in the 3D Cartesian coordinates.

Accidental *dR*: The sword moves forward, towards the enemy. Axis Z in the 3D Cartesian coordinates.

Natural: See *Movimientos de la Espada*, Movement of the sword (blade).

Obligar *u*: “Oblige”. In Pacheco, mentioned by Viedma, *Obligar* seems to be an action between *flaqueza* and *Line in Cross*, but the use I know it for nowadays is the following:

A continuous and long push to the sword of the enemy, as if it was an *atajo* to the *exterior de la espada* or a *linea en cruz* but ends up pushing the sword to the back of the opponent, obliging her to rise the hilt.

Orbes *dR*: “Orbs”. It refers to the different distances inside the circles. They are described by Lorenz de Rada, and you can find different *tretas particulares* depending on the orb you find yourself in.

Paso: “Step”. It refers to the movement of a single foot. We can find the same as *Compases*.

Potencia *dR*: Possibility. It refers to situations found in the fight.

Potencia activa *dR*: The diestro holds the sword of the enemy in *Medio proporcionado* and can injure without being injured.

Potencia pasiva *dR*: The point of the view of the enemy when the diestro is in *potencia activa*.

Potencia universal *dR*: When the diestro managed to do *Conclusión* and can decide the end of the fight.

Privación *dR*: “Blockade”.

Privación absoluta *dR*: It refers to *Conclusión*.

Privación común *dR*: When none of the fighters has any means or enough distance to injure the other.

Privación particular *dR*: When the diestro blocks attacks from the opponent.

Proporción: See *Medios*.

Remiso: See *Movimientos de la espada*.

Remesón *P, M*: Vulgar movement, subtype of *Expulsión*. The sword of the diestro, while in contact of the opponent, moves in a motion of *Natural/Remiso* towards the opponent’s sword/*Accidental*. All those movements must be done at the same time, causing the expulsive motion of the blade of the opponent.

Reducción: See *Movimientos de la espada*.

Reparo *M*: Blocking move. Nowadays is used in some groups to describe parries against *cuchilladas*.

Reparo universal: *Conclusión*.

Recazo (Recaço) *C*: “Ricasso”. The part of the blade of the rapier inside the cup. That part is usually surrounded by 3 fingers of the diestro or less, depending on the author.

Revés *E.*: See *Cuchilladas*.

Sagita: See *Estocadas*.

Tajo *E.*: See *Cuchilladas*.

Torneada *u*: Technique in which the user holds her own blade as half-sword and turns herself counter-clockwise while approaching the enemy, pushing the opponent's blade for the inside and stabbing the objective with the blade still held in half-sword. Common Destreza Technique.

Treta: "Techniques". A combination of movements destined to control the sword of the enemy and (possibly) cause injure afterwards.

Tretas Generales *V*: "General Techniques". Movements to gain control of opponent's sword and attempt the injure, they are under the umbrella of the Universal tretas or better called tools. There are different number of *tretas generales* depending on the author (Díaz de Viedma talks about 7), but it is easier to stick to the 4 of Carranza: *Flaqueza bajo la fuerza, flaqueza sobre la fuerza, estrechar* and *línea en cruz*.

Tretas Particulares *E*: "Particular techniques". Strictly attacking movements with very **particular** target, "specific". In here we can count 3: *Tajo, revés* and *estocada* (cut, reverse and thrust), also we can add 2 such (half-cut and half-reverse).

Transferencia, movimiento *dB*: Movement of transference or just "transference". A defensive movement of the diestro to regain the control of the sword after an opponent had gained it by an atajo or other biding movement. It is usually done by a collection of movements: usually doing *aumento + reducción* and *remiso*. In short, it would be done by changing the angulation of the sword (to gain strength) and place it to the other side where it had been on control of the enemy, that action would allow the diestro to re-gain the diameter line among the fencers.

Universales, medios *V, P*: Called sometimes *tretas universales*, but I prefer translating it as Universal tools/movements or means, since tretas are more with the intention to injure the enemy, which it is not a necessary option for the Universal movements. The 3 universal means are: *Atajo, Conclusión* and "right angle". They are the movements of top dignity or *Dignidad*.

Uñas *dB*: "Nails". It is used to indicate the position of the hand operating the sword, they are very similar to the ones described by Agrippa (*prima, secunda*). The positions are the ones that follow:

Uñas abajo *dB*: "Nails-down". The palm of the hand is looking down, the true or front edge of the sword is facing our external side.

Uñas adentro *dB*: "Nails-inside". The palm looks inside. Front edge faced towards the floor. It can be considered standard position.

Uñas afuera *dB*: "Nails-outside". The palm looks outside. Front edge is facing towards the sky.

Uñas arriba *dB*: "Nails-up". The palm looks up. Edge to the inside.

Participio uñas abajo *dB*: "Participle of nails down" or "mid nails-down". Position of the palm between *nails down* and *nails inside*.

Participio uñas arriba *dB*: "Participle of nails up" or "mid nails-up". Position of the palm between *uñas arriba* and *uñas adentro*.

Violento: See *movimientos espada*.

Virtual *dR*: Usually referred to movements or determined concepts that are done without the contact of the sword as opposed to the standard concept explanation. For example *Atajo virtual* would be an *Atajo* done without contacting the sword of the enemy.

Vulgar: Fencer who practices the *Destreza Vulgar*. Sometimes it is referred as mocking to anyone who does not have the knowledge and skills to practice *La Verdadera Destreza*. Again *Vulgar* should be related to “common” rather than just as a disrespectful adjective.

Zambullida CP, dR: An attack consisting in a change of nails/hand position, surpassing the defence in the diameter line by the opponent. Cruzado y Peralta (and many others) described it as a Common School Technique, with the possibility of stepping with left and using dagger or hand. The version of de Rada goes clearly to the opposite side, thrusting in nails-out to the chest and walking with *trepidante*, *curvo* or *transversal* to the right side.

Entries: 176

Remember to check more information related to Destreza knowledge/ techniques in destreza.nova.ca and feel free to contact me if you think you can help in making this glossary better.

ABOUT THE AUTHOR

André had always a passion for martial arts. Why am I talking in third person?... I did judo as a kid, and later on Kung-Fu Korean style until green belt. However my life did not come really interesting until I entered in a Historical Fencing club called “Associació Esgrima Antiga de Santpedor” in 2008, linked to the “Asociación Española de Esgrima Antigua”, the biggest Historical Fencing Association of the world at that time. There, I learned the *Verdadera Destreza* Rapier Sword style from Aleix Basullas, a great sage master specialized in the treatise of Lorenz de Rada, probably the most detailed work about *Verdadera Destreza*. His attention to such detail and obsession in the Art made my passion grow into the community. As well, I had in there a great Master called Sendo Espinalt, he is a free-styler and taught me the will of the warrior that cannot be learnt in any book, he pushed that passion that already was born. In a few years I already started teaching the newcomers. In 2015 I co-founded the club *Associació Esgrima Antiga Catalunya Central AEACC* with Aleix and Sendo’s blessing and my fencing career started having his highlights. I participated in many International tournaments: *Swordfish*, *Halsbschwert*, *Villeneuve*... which put me in the #1 position of HEMA Ratings in my country in Rapier for some time. However I do not consider tournaments to be a good system for measuring someone’s knowledge in fencing, very far from it. Alongside of my competitions records I started giving workshops in International events. I traveled and shared my knowledge in places like China, USA, Mexico, Canada... In 2016 I moved to Canada where I switched along different clubs as student and instructor. I am currently teaching *Verdadera Destreza* at *La Compagnie Médiévale*, a club in which I collaborated with to create the *Montreal Sword Meisters*, a very ambitious project of tournaments and Workshops in order to bring the most awesome fighters of the world in a single event.

If you find me and want to cross steel I will surely be glad to pick up the glove.

REFERENCES

- Agrippa, Camillo. *Trattato di scienza d'arme, et un dialogo in detta materia*. A. Pinargenti. Venice, 1568.
- Angelo, Domenico. *The School of Fencing with A General Explanation of the Principal Attitudes and Positions peculiar to The Art*. Angelo. London, 1787.
- Brea, Manuel Antonio de. *Principios universales y reglas generales de la verdadera destreza del Espadín segun la doctrina mixta de franceas, italiana y espanola dispuestos para instruccion de los caballeros seminaristas del real seminario de nobles de esta corte*. Imprenta Real. Madrid 1805.
- Carranza, Jerónimo Sánchez de. *Filosofía de las armas y de su destreza y de la agresión y defensión christiana*. San Lucar de Barrameda. 1582.
- Cruzado y Peralta, Manuel. *Las tretas de la vulgar y comun esgrima de espada sola y con armas dobles, que reprobó Don Luis PACHECO de Narvaez, y las oposiciones que dispuso en verdadera destreza contra ellas, redvelas a compendio, anadiendo algunas notas, y advertencias muy esenciales, y le dedica Alex. Mo. Senord. Antonio Martin Alvarez de Toledo, Duque de Alva, y de Huescar*. Zaragoza, 1702.
- Ettenhard y Abarca, Francisco Antonio de. *Compendio de los fundamentos de la verdadera destreza, y de la filosofia de las armas*. Antonio de Zafra. Madrid, 1675.
- Fiore dei Liberi, Furlan. *Fior di battaglia*. 1405.
- Mendoza y Quixada, Miguel Pérez. *Principios de los cinco sujetos principales, de que se compone la philosophia, y mathemática de las armas practica, y especulativa*. Martin Gregorio de Zabàla. Pamplona, 1672.
- Pacheco de Narváez, Luis. (Alternative autor: Carranza, Jerónimo Sánchez de.) *Compendio de La filosofia y destreza de las armas, de Geronimo de Carrança / por Don Luis Pacheco de Narvaez*. Luis Sanchez. Madrid, 1612.
- Pacheco de Narváez, Luis. *Modo Facil Y Nuevo para examinarse los maestros en la Destreza de las Armas y entender sus cien conlusiones, o formas de saber. Dirigido al Senor Wolfgango Guillermo, Conde Palatino del Rhin*. Gabriel Nogues. Barcelona, 1643.
- Pacheco de Narváez, Luis. *Nueva Ciencia y Filosofia de la Destreza de las Armas, su teórica, y práctica. A la Magestad de Felipe quarto, y Senor Nuestro, de las Espanas y de la mayor parte de Mundo*. Melchor Sanchez, Madrid. 1672.
- Pérez de Mendoza y Quijada, Miguel. *Resumen de la verdadera destreza de las armas: en treinta y ocho aserciones*. Francisco Sanz. Madrid, 1675.
- Rada, Francisco Lórenz de. *Nobleza de la espada, cuyo resplendor se expresa en tres libros, segun ciencia, arte y experiencia*. Vol. II and III. Imprenta Real. Madrid, 1705.
- Tamariz, Nicolás. *Cartilla, y luz en la verdadera destreza, sacada de los escritos de D. Luis Pacheco y Narvaez, y de los Autores que refiere*. Thomàs Lopez. Sevilla, 1696.
- Thibault d'Anvers, Girard. *Académie de l'espée, ou se démontrent par reigles mathématique, sur le fondement d'un cercle mysterieux, la theorie et pratique des vrais et jusqu'a present inconnus secrets du maniemment des armes, a pied et a cheval*. Leyde, 1628.

- Viedma, Luis Díaz de. *Método de enseñanza de maestros en la liencia filosófica de la verdadera destreza matemática de los armas*. Sebastián and Jaime Matevad. Barcelona, 1639.