

Memorial
Of the Practice of the Montante
by
Diogo Gomes de Figueyredo

A transcription and translation by Eric Myers
and a history by Steve Hick

Second Edition

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This article presents a full translation of the *Memorial of the Practice of the Montante*, a manuscript on the use of the two-handed sword preserved in the Ajuda Library in Lisbon, Portugal. Written in 1651 by Diogo Gomes de Figueyredo, a renowned general and one of Portugal's national heroes, this work offers the most complete discussion known regarding the use of the *montante*, or Iberian two-handed sword. Far from being a mere curiosity, the *Memorial* offers important clues to the nature of Iberian fencing before the advent of the rapier.

Iberian Fencing

There is a lengthy tradition of fencing, especially with the two-handed sword, within the compass of Iberia – Castile, Aragon, Catalonia, the Balearic Islands, Navarre, Leon, and Portugal. Early evidence of the examination of masters supports the importance of fencing masters to Iberian society. Important personages were official witnesses for the examination of candidates for various teaching roles, including that of master;ⁱ royal fencing masters can be documented from the XIVthⁱⁱ century, to the XIXth,ⁱⁱⁱ and from the XVth century, the Spanish kings appointed senior master examiners (*maestro mayor y examinador*),^{iv} who oversaw the examination of all fencing masters within the kingdom. Records of those examinations, which date from the early XVth century until the XVIIth century, prominently feature the two-handed sword.

Within Iberia, the tradition of fencing can be divided into two periods, dating before and after a single author and a single work: Don Jeronimo de Carranza's *Filosofia de las Armas* (1582). Carranza founded the geometrical school of swordsmanship known as *la Verdadera Destreza* (True Skill), a tradition that lasted from the late XVIth until the mid XIXth century. Before him, there was *Esgrima Antigua* (Old Fencing). Only fragments of works that precede Carranza survive; what we know of them comes from excerpts contained in his work, and that of his immediate successor, Don Luis Pacheco de Narvaez. During Carranza's lifetime and afterward, *la Verdadera Destreza* eclipsed all else; next to nothing was published of the old ways, now called *la Esgrima Vulgar or la Esgrima Común* (Vulgar or Common Fencing). References to this disfavored system of fence occasionally crop up within the

works of the followers of Carranza and Pacheco, and but a single manuscript and one printed work document the style, although it existed in parallel with the geometrical school for perhaps a century more in Spain and Portugal.

There is some evidence that the *montante* may have been the central weapon of *Esgrima Antigua* prior to the mid-XVIth century. Royal masters who taught the use of this weapon can be documented from the XVth century onward, such as the *maestro de jugar á la esgrima con espada de dos manos* (master of the fencing-play with the two-handed sword) present at the court of the King of Navarre in 1414.^v Evidence from fencing treatises offers some support for this theory as well: according to Pacheco, Francisco Román says in the preface to his treatise of 1532^{vi} that the *montante* is the eagle and the foundation, while Pietro Monte in his *Collectanea*, published in Italy in 1509,^{vii} says that the play of short weapons derives from that of the two-handed sword. From other remarks in Pacheco's *Nueva Ciencia* (1632)^{viii} we know that Pedro de la Torre and Jaime Pons in their lost works of 1474 also taught the two-handed sword.

All of this changed with the advent of Carranza. Other than the manuscript that forms the subject of this article, there is no work after 1582 that treats the *montante* or two-handed sword as the primary weapon of the system; that role was assumed by the sword alone, as it was in the rest of Europe, both for *la Verdadera Destreza* and – so far as we know – for *Esgrima Común*. Within the former, it generally is subordinate to the sword alone, is treated in an orthodox way and inherits from the sword most actions. Altogether, it forms a minor element of the school, and is generally treated only in the most cursory fashion. Some authors treat it as also having a special role, and include some plays of the weapon, and recognize the difficulty of dealing with a double-handed weapon, or double weapons:

Its doctrine is more important than that of the single sword or the other weapons, since only the *mangual* (flail) can equal its great rigor; and as for its management, in one of the preceding assertions, it is said that the sword is not the Queen of all the others, because if one had to choose, it would not be preferred to the

montante, since this can deal with all [weapons], even if they are double [weapons], with which one can oppose two or three at a time, whether they are offensive or defensive in nature.^{ix}

The Weapon

A *montante*^x is, strictly speaking, a two-handed sword of specifically Iberian origin, somewhat smaller and lighter than the stereotypical German *Zweihaender* of the XVIth century. It has straight or slightly downturned quillons, and sometimes side rings, with or without a secondary guard, and lends itself easily to the use of what the German school calls “half-sword” techniques in which the blade is gripped with the left hand. The term *montante* was born in the XVIth century, when this type of sword started to come into use. References to it can be found in fencing manuals of the XVIIth century, not only as a sword actually taught in the schools, but also as the “badge sword” for Spanish fencing masters. According to Baron Leguina,^{xi} the Spanish masters wore a large, red *montante* as their badge of charge, embroidered on the left side of their shirt or doublet. They used it both as a symbol and as a tool to control fencing bouts by putting it between the contenders. As will be seen, there is a play within the manuscript translated in this article which covers precisely this scenario. From this ancient custom, modern Spanish retains the expression *meter el montante*; literally, “to interpose the *montante*”, but meaning to intervene in a dispute among other individuals in order to stop it.

In Iberian military literature when there is mention of the *montante*, it is usually in the hands of an officer or an *advanturer* (forward-deployed soldier) rather than troopers who had to fight in formation, where the term is usually *escuadron volante*.^{xii} The *montante* was considered best, “If a man is compelled to defend his life, and to ensure that he is able to secure his person without having regard for anyone else. For this purpose, it is good, or for clearing space [in a crowd].”^{xiii} Baron Leguina^{xiv} tells a story about Francisco Añasco, a fencing master of the *Esgrima Común* who chose that weapon in one instance when he found himself confronted with multiple opponents; the formidable

nature of the weapon helped him to quickly scatter his assailants.

A typical Spanish *montante* is possibly something like the one attributed to Garcia de Paredes at Royal Armories in Spain. This weapon has a blade length of 1140 mm and a hilt length (including pommel and cross guard) of 390 mm, giving an overall length of 1530 mm. The cross guard width is 280 mm and the width of the secondary guard is 80 mm. The blade width is 30mm, with the edges fairly parallel, giving an average blade width up to where the point starts. The distance between the secondary guard and the point is 1060 mm, and the maximum section (diameter) of the cross guard is 15 mm. The total weight of the weapon is 2.250g, and the point of balance from the cross guard is 130 mm.^{xv}

The Author and Historical Context

The manuscript begins with the title, *Memorial of the Practice of the Montante, Including Sixteen Simple Rules, and Sixteen Composed; Given in Alcantara to the Most Serene Prince Dom Theodosio (May God Protect Him) by Field Marshall Diogo Gomes de Figueyredo, his Master In the Science of Arms, on May 10th, 1651.*^{xvi}

Dom Theodosio was the crown prince of Portugal, the prince of Brazil, and the son of the first (though not undisputed) king of Portugal after the Spanish interregnum, Dom João IV (1640 - 1656). Dom Theodosio unfortunately died shortly after the *Memorial* was written and prior to the death of his father in 1653. His brothers ascended to the throne of Portugal instead.

There are two historical figures with the name Dom Diogo Gomes de Figueiredo, a father and son, both natives of Lisbon, who often are conflated. The author is the former. He was likely born around the turn of the XVIIth century, the son of João Gomes Quaresma, and died in 1685. The son, who died in 1684, was general of artillery of the kingdom and dedicated himself to studies of genealogy. Our author, Dom Diogo senior, served variously in the wars of Portuguese restoration as field marshal and general of artillery. Dom Diogo senior was much esteemed by his contemporaries, equally for his military quality as for being a man of letters.

As a professor of fencing, Dom Diogo wrote two works on the use of arms: the *Memorial*, which is the subject of this article, and the *Oplosophia e*

Verdadeira Destreza das Armas (1628),^{xvii} recently recovered in plain sight. Barbosa Machado^{xviii} says that Gomes de Figueiredo had *prompta* (permission) for printing it, Antonio Barbosa Bacellar dedicated a song to it, and Dom Francisco Manuel de Mello in his *Tres Musas del Melodino*, in the part titled *Tuba de Caliope*, has a sonnet entitled “Eulogy to a Book of the Skill at Arms, composed by General Gomes de Figueiredo.”

We do not know why this work was never published, as it is complete, including permission to print from the Inquisition. A thesis^{xix} on the *Oplosophia* offers that it was not published due to the restoration of Portuguese self-rule from the Spanish; as it follows the approved style of Spain, *la Verdadera Destreza*, such expressions would not have been popular in a newly-free Portugal struggling to assert its own identity.

In this earlier work, *Oplosophia*, we learn that Figueiredo was a student of Gonçalo Barbosa, who was the appointed master to the young (royal?) pages (*mestre de armas dos moços fidalgos*) and was well acquainted with *la Verdadera Destreza* (LVD) as well as with fencing’s *Esgrima Vulgar* roots. In the former work we learn some of the Portuguese terms used for LVD concepts, and realize that there is actually quite a bit of LVD in the Memorial. LVD theory is not discussed, but many of the early rules are focused on rather core LVD concepts. But of course there is still a lot of material in the plays which show its *Esgrima Vulgar* roots. It is the nature of the weapon and its use in the various multiple scenarios that obscures the LVD underpinnings. Together both works form a work inclusive of most weapons used at the time, from a heterodox viewpoint that is informed by LVD, but also aware of and slightly inclusive of *Esgrima Comun*.

The general was well known as a literary figure, and even renowned as a poet, though rarely published. Manuel do Galhegos, in *Templo da Memoria* applauds him as such to celebrate the Dukes of Bragança. Barbosa Machado cites one ode that comes from *Memorias Funebres* dedicated to D. Maria de Athaide and a song in *Panegyrico* which pays tribute to the death of Field Marshall André de Albuquerque. It is no surprise that a man who combined such talents was selected to be the Master of Arms for the young crown prince of Portugal.^{xx}

Our author’s long military career lasted from 1626, when he embarked with the royal armada which left Lisbon and shipwrecked on the coast of

Gascony, through the battle of Montes Claros, fought on June 17th, 1665, which was the closing battle of the Portuguese restoration.^{xxi} The “*Guerra da Restauração*” (War of Restoration) lasted 25 years from 1640 to 1665 and restored the kingdom to Portuguese rule, wresting it from the kings of Spain.^{xxii} The war consisted of five major battles and numerous skirmishes. Dom Diogo certainly participated in three of them, and likely all five.^{xxiii}

Dom Diogo is given credit for the victories at Montijo and Linhas de Elvas, and it is recorded that he took part in many other small encounters such as the defense of the town of Almeida. After the battle of Montes Claros, Spain officially recognized Dom Pedro II, the brother of Dom Teodosio as the successor to the Portuguese throne. Little is known of his life after the wars, except that he died on September 30, 1685 and was buried in the convent of Trindade. There does not appear to be any painting known that depicts this important figure.

Thus, at the time he wrote the manuscript which forms the subject of this article, Dom Diogo was in the mid-point of an active military career, operating at the highest levels of command. In addition, he had been active as a fencing master for at least 23 years. His comments on the *montante* are thus of great interest, since he was clearly in a position to know the value of this weapon and the details of its practical use on both the streets and the battlefields of his time.

The Manuscript

The original manuscript is in the Biblioteca da Ajuda in Lisbon, Portugal, signature 49-III-20-nº21. It is an 8 leaf (7 written) manuscript in quarto, written in good XVII century handwriting with very small font and faded ink, although easily readable. The text is arranged in two columns, the first with *regras simples* (simple rules), the second with *regras compostas* (composed rules) with a cover of different paper marked with XIX century script. It was subsequently transcribed, with some errors, by Francisco Viterbo in 1897. (Francisco Viterbo, Marques de Sousa, *A Esgrima em Portugal*, Typographia Universal, Lisbon, 1897. A second edition was printed Manoel Gomes, Lisbon, 1899). Google Books now provides access to a scanned version of the 1899 reprint on the internet.

ⁱ Gabriel Llopart Moragues, *Ideal Caballeresco y*

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- Escuela de Esgrima en Mallorca en el Siglo XV*,
Revista de Historia Jerónimo Zurita, Nº 29-30, 1976-1977, pp. 149-162.
- ii Peter, Anna Cortadellas, *Crònica*, Edicions 62, 1995.
- iii Leguina y Vidal, Enrique, *Bibliografía y historia de la esgrima española: apuntes reunidos*, Fortanet, 1904.
- iv Pérez de Pastor, Cristobal, *Maestros de Armas, Memorias de la Real Academia Española*, La Academia, 1914, Item notes: v. 11.
- v Yanguas y Miranda, José, *Diccionario de Antigüedades del Reino de Navarra con adiciones*, 1840, Item notes: v. 1.
- vi Roman, Francisco, *Tratado de la esgrima con figuras por Francisco Roman natural de Carmona*, Seville, 1532.
- vii Monte, Pietro, *Exercitiorum Atque Artis Militaris Collectanea*, Milan, 1509.
- viii Pacheco de Narvaez, Luis, *Nueva ciencia, y filosofía de la destreza de las armas, su teorica y practica*, En Madrid: por Melchor Sánchez, 1632
- ix “*Es su doctrina mas importante, que la espada sola, ni las demás armas, que solo le iguala por su mucho rigor el mangual, y por su manejo, En una Assercion de las antecedentes se dize no ser la espada Reyna de todas ellas, porque si lo huviera de ser, no la prefiriera el montante, que este lo haze con todas, aunque se valgan de las dobles, e se le opongan con ellas dos, ó tres a un tiempo, aunque sean ofensivas, u de cobertura.*” Pérez de Mendoza y Quijada, Miguel, *Resumen de la verdadera destreza de las armas en treinta y ocho asserciones : resumidas y advertidas con demonstraciones Practicas : deducido de las obras principales que tiene escritas su Autor...*, Madrid, 1675.
- x Marc Gener, personal correspondence.
- xi Enrique De Leguina, *Bibliografía e Historia de la Esgrima Espanola*, 1904, reprinted by Mansfield Centre, Martino Publishing, 2000, p. 35-36.
- xii Javier Ramos, personal correspondence.
- xiii “*Y assisino es un hombre arestada a defender su vida, y ver si puede tomar seguro de su persona sin tener respeto a nadie. Para esto es bueno, o para hazer plaça.*” Díaz de Viedma, Luis, *Metodo de enseñanza [sic] demaestros en la ciencia filosofica de la verdaderadestreza matematica de la [sic] armas*, Barcelona, 1639.
- xiv Enrique De Leguina, *op. cit.* p. 32.
- xv Marc Gener, personal correspondence.
- xvi “*Memorial da Practica do Montante que incluye dezasis regras simplez, e dezaseis compostas dado em Alcantara ao Serenissimo Principe Dom Thodozio q. Ds g.de pello Mestre de campo Diogo Gomes de Figueyredo, seu Mestre na ciencia das Armas. Em 10 de Mayo de 1651.*” *Biblioteca da Ajuda, MS Av. 49-III-20, n.o 2.*
- xvii Academia das Ciências de Lisboa, manuscrito Vermelho nº 91.
- xviii Barbosa Machado, Diogo, *Bibliotheca Lusitana*, Coimbra, Atlantida Editora, 1965-67.
- xix Kawata, Viviane da Cruz, *Manual de Cortesia e Destreza das Armas em Portugal: estudo da obra Oplosophia de Diogo Gomes de Figueireido (1630-1670)*, Thesis – Dept. of History – FFLCH/USP.
- xx Barbosa Machado, *op. cit.*
- xxi *Grande Enciclopedia Portuguesa e Brasileira*, Editorial Enciclopedia, Ltd - Lisboa, 1967.
- xxii This situation resulted from the failure of the House of Aviz to provide a successor in 1581, as the last two kings were clerics (Dom Henrique, 1578 - 1580, Dom António, 1580). King Felipe II of Spain, of the Armada fame, inherited through the maternal line, becoming King Felipe I of Portugal. The Spanish kings ruled Portugal for three generations until the death of King Felipe III of Portugal (King Felipe IV of Spain) in 1640. At that point, Dom João, Duke of Bragança, seized the throne and began the struggle for Portuguese independence. The house of Bragança descended from an illegitimate scion of the house of Aviz, the former rulers of Portugal.
- xxiii Conde da Ericeira, *História de Portugal Restaurado*, vol. II, Porto, Livraria Civilização, Biblioteca Histórica - Série Régia, 1945, p. 56 – 70.

Notes on the Second Edition

During the three years since the first edition of this work, the authors have learned more about earlier Iberian fencing systems as well as la Verdadera Destreza and its influence on Diogo Gomes de Figueyredo. For the second edition we have added new content about Iberian fencing, the author, and historical context. The translation received one major change in the first simple rule based on Figueyredo's earlier work *Oplosophia*, to include the concept of "right angle" from *la Verdadera Destreza*. A second major change was made to the thirteenth simple rule, as a review of other works showed the cloak in question to be literal rather than figurative. Elsewhere a number of minor updates were made for grammatical clarity.

Notes on the Translation

In translating this work, I have tried to find a balance between several occasionally conflicting goals. First, I have stuck very close to the grammar and verbiage of the original, with the principal aim of interjecting as little as possible of my own interpretation of the moves described by the author. This has helped preserve the style and flow of the original, but has occasionally sacrificed some readability. As a reader in the original language, I enjoyed working through the occasional puzzle to better divine the author's intent, and hopefully the reader of this translation will derive some pleasure in the same way – there are many details that are simply not explicit in the text, and my hope is that I have preserved the original puzzles without adding any new ones.

Second, I tried to make this a little more readable for the modern audience. Mostly this consisted of adding punctuation, and standardizing the occasional stray verb tense. Also, I chose to use the more direct second person rather than the more distant third person of the original.

Finally, I have tried to identify where idiomatic phrases are used, and translated the meaning rather than the literal word-for-word translation. While this is fairly standard practice for translators, I have not made a study of mid 17th century Portuguese idiomatic phrases, and this shortcoming may be reflected in the translation. If I discover I have missed any, I will make an updated translation available.

There are a few terms which I chose to leave in the original language, not because they are difficult to translate, but because so many people are already accustomed to using these terms in foreign languages. Here is a brief glossary of these terms. A *talho* is a forehand cut, that is to say any cut which travels from right to left, and is analogous to the Spanish *tajo* and the Italian *mandritto*. A *revez* is a backhand cut, or any cut which travels from left to right, and is the same as the Spanish *reves* or the Italian *riverso*. An *altibaxo* is a descending blow, akin to the English "downright blow", the Spanish *altibajo*, or the Italian *fendente*. (The original occasionally uses the spelling *altabaxo*, but I standardized on the more frequent spelling.) Finally, a *montante negro* is a blunt version of the *montante* used for training.

Notes on Interpretation

While this paper is not intended as an interpretive work, the authors realize that many readers will wish to work through the Memorial with *montante* in hand. With those readers in mind, we offer the following advice. First, and foremost, this weapon is very dangerous, and was practiced either solo or between fully armored partners, in which case it was still considered very dangerous and prone to injure; we suggest, in the strongest possible terms, that you avoid all physical contact between the *montante* and any practice partners. Second, there are many changes in direction which are not mentioned by the original author; if you cannot get a rule to make sense or flow smoothly in practice, look at the possibility of turning around and facing a new direction. Finally, Figueyredo was strongly influenced by *la Verdadera Destreza*, and familiarity with the following terms will help you better understand this work. When the *montante* is held "in right angle" it is held with arms and *montante* extended horizontally and directed at the opponent, when held "in obtuse angle" the point is directed above this line, and when held "in acute angle" the point is directed below. Any downwards blade movement is a "natural" movement, while a rising movement is termed "violent". "Dispositive" movements prepare or set up the attack, and the final movement which strikes the adversary is termed the "executive" movement. A step along the "line of infinity" is a step sideways, and a step along the

“diagonal” is a step forwards angled to the left or right.

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Memorial
Of the Practice of the Montante
Including sixteen simple rules, and sixteen composed
Given in Alcantara
To the Most Serene Prince Dom Thodozio (May God Protect Him)
By Field Marshall
Diogo Gomes de Figueyredo, his Master
In the Science of Arms.
On May 10th, 1651.

Simple Rules

I.

This first rule is the one which most reveals the elegance of the *montante*, and whoever performs it well will be able to perform them all. You will place your body straight with the left foot in front, the *montante* with the point on the ground, taken by the cross in the right hand with the thumb down, and you will tap it forward with the right foot, turning the *montante* to set it in place. Then you will give a *talho* from behind, from low to high, moving the right foot forward at the same time, and stopping with the *montante* in right angle in front of the face. From there you will remove the *montante* to give a *revez* cutting from behind with the other edge of the *montante*, also from low to high, and at the same time moving the left foot forward, and stopping also with the *montante* in front of the face. You will undo the rule removing backward the left foot with a *talho* equal to the first, and the right foot with a *revez*, and take heed that the body must always turn toward where the *montante* cuts. At the end of the rule, while standing still, you will give a *talho* to the left shoulder and return the *montante* to again place the point on the ground as at the beginning, and all the rules having to do with the *montante negro* will have this ending.

II.

You will place the body with the left foot forward, and putting in the right foot you will give a *talho*, such that the *montante* ends up with the point forward and the hands high in front of the

Composed Rules

I.

All the composed rules are counterpoint to the simple, and these the basis of the composed. And thus, planting the body with the left foot forward, you will give a *talho* from low to high, which will be accompanied forward by the right foot, stopping with the *montante* in front of the face. Then you will let fall the *montante* to the right to give an *altibaxo* putting in the left foot, and from where the *montante* comes to a stop you will give a *talho* from low to high accompanied by the right foot which you will move forward, stopping with the *montante* in front of the face. And then you will give a *revez* from low to high accompanied by the left foot which you will move forward, stopping with the *montante* in front of the face. Then you will let fall the *montante* to the left crossing the right arm over the left, and you will give an *altibaxo revez* moving the right foot forward, and from where the *montante* comes to a stop you will give a *revez* from low to high accompanied by the left foot which you will move forward, and stop with the *montante* in front of the face. Next, you will undo this rule with the same blows, actions, and steps, retreating backward until you place your body as it began the rule.

II.

You will raise the *montante* with the point forward in front of the right ear, with the left foot forward. Then you will move the right foot forward, and at the same time you will give a *talho*

eyes. Then first putting in the left foot you will give a *revez*, and pulling backward the same left foot you will give a *talho*, stopping again with the *montante* high, and removing the right foot you will give a *revez*, and a *talho* to the shoulder, and return the *montante*.

forward, bringing the *montante* high in front of the face in order to pass it over the head and behind the shoulders, such that it falls over the left arm to give a circling *revez*, and then a *talho* in a manner that you return the *montante* to its position high in front of the face. And from there, first moving the left foot forward, you will give a *revez* forward, ending with the *montante* high with the point forward, and passing it over head you will give a circling *talho* and a *revez*, returning the *montante* to the position in which you began the rule, which you will undo in the following manner: You will first remove the left foot and give a *talho* forward, ending with the *montante* point forward in front of the face, and then a *talho**, and a circling *revez**, and ending with the *montante* in the same place. Then you will remove the right foot backward with a *revez* forward that will stop with the *montante* high, and then a *talho* and a circling *revez*, replacing the *montante* how it started the rule.

*This is the order of the original, but they are likely transposed, and should be *revez* and *talho* instead.

III.

You will place the body with the left foot forward, and give a *talho* from behind while standing still, and another forward putting in the right foot; then a *revez* from behind while standing still, and another forward putting in the left foot. You will undo the rule with a *talho* from behind while standing still, and another forward removing the same left foot, and then a *revez* from behind while standing still, and another forward removing the right foot, to end how you began the rule.

IV.

You will place the body with the left foot forward, and give a *talho* from behind while standing still and another forwards putting in the right foot, readying a thrust over the right arm, which you will give while standing still. Then you will put in the left foot with a *revez*, and removing backward this same left foot with a *talho*, you will ready another thrust that you will give while standing still, and removing backward the right

III.

This rule serves to drive your adversaries before you. You will start by giving a *talho* from behind while standing still, and another forward putting in the right foot and making ready the thrust over the right arm, which you will give forward while standing still, then putting in the left foot with a *revez*, and one and another successive *talhos* to the right side, putting in the left foot, and then the right. Proceed in the rule readying the same thrust again, going forward as necessary until you finish with your adversaries.

IV.

This rule is for fighting with people in front and behind; do it by giving a *talho* from behind with the opposite foot which is the left, and another forward putting in the right foot, readying a thrust over the right arm which you will give to the rear, removing again the right foot. Then the left foot will go with a *revez*, turning the body towards where you gave the thrust. Next you will give a *talho* forward with the same opposite foot, and another putting in the

foot you will give a *revez* to end in the state in which you began the rule.

V.

You will ready a thrust over the left arm planting the body with the right foot behind, and after removing it while standing still, moving the right foot forward you will give a *talho*, forming at the end of it another thrust over the right arm. Then you will put in the left foot with a *revez*, and while standing still you will give another thrust readying it over the left arm (for that is where all those that originate from *revezes* are formed). You will exit backward with the left foot with a *talho*, ending it with another thrust, that you will give while standing still (and all those that are formed from *talhos* are readied over the right arm), and exiting with the right foot you will give a *revez*, to end with your body as it was at the beginning of the rule.

VI.

This rule is called the Battle of the *Montante*, and is just one entry that you can use when encountering another *montante*. You will give a *talho* from behind while standing still, and another putting in the right foot to end in position, and with this stance you will always move towards the adversary, deflecting the opposing *montante* with a *revez* to the outside, assisted by a step that you will give forward, you will give a *talho* to the closest leg, recovering once again the stance. And thus advancing, you will again deflect to the same side to give a *talho* blow on the right arm of the adversary recovering again the stance of the feet, taking heed that all these *revez* deflections are done with the false edge.

VII.

This rule serves to deter people in a street and impede them moving from one end to another. Give a *talho* forwards in the direction where the people are, with a step forwards, in such a manner that you cross the road, and walking forth, when

right foot readying the same thrust, which you will give with the right foot to the rear, and successively a *revez* entering with the left foot, and then the two *talhos* starting again with the opposite foot, all corresponding to the opposition against you.

V.

Placing the body almost profiled with the left foot forward, you will ready a thrust over the left arm, which you will give without taking a step. Then a *talho* from behind while standing still, and another forward putting in the right foot, readying a thrust over the right arm, which you will give while standing still. Then in the same manner a *revez* from behind and another forward putting in the left foot, readying the thrust to exit with a *talho* from behind and another forward removing the left foot, from which will originate another thrust. You will finish with a *revez* from behind, and another forward removing the right foot.

VI.

Although rarely does one *montante* meet with another, when it happens, you should value your knowledge about the nature of all movements, both the steps of the feet as well as the blows of the *montante*, all of which are derived from the movements of the sword. Based upon those of the sword, you can know the qualities of those for the *montante*, their weakness or their strength, with the single difference that all the deflections, parries and attacks of the *montante* must be helped by the movements of the body. In responding to the adversary, you must be prepared to act in accordance with the greater force required by the blows of the *montante*. This generalization will suffice for those who have the knowledge of the true skill of the sword, which is the foundation of all the arms that have been invented.

VII.

You will give a *talho* with the left foot from low to high, and a *revez* also towards the same end of the street, and from low to high putting in the right foot, and then another *talho* and *revez* in the same manner, and always you will stop the *montante* in

moving the same foot forward you will give another *talho* like the first. Turning to cross back over the road, you will face the same direction again, giving a *revez* with the right foot, and with the same foot following it with another. If the road is wide, in order to take it all, you will give more *revezes* or more *talhos* in the same manner.

VIII.

This rule serves against shieldsmen. While standing still, you will give a *talho* from behind leaning the body, and another forward putting in the right foot and circling with the *montante* such that the face ends up turned towards where you gave the first *talho*, and then giving a *revez* while standing still and another putting in the left foot, circling around to the right side with the *montante*, and with the face towards where it was at the beginning. You will undo the rule exiting with a *talho* and another removing the left foot, circling again, then with a *revez* and another removing the right foot. Next you will give a *talho* from behind while standing still, and another putting in the right foot, and another removing backward the left foot and a *revez* while standing still, and another putting in the right foot and another removing the same right foot in return backward. These final blows are of the sixteenth composed rule, which after given, you can also insert into this rule the fourteenth simple rule.

IX.

This rule serves to fight in a narrow street. You will do it by giving a *talho* from low to high moving the right foot forward, and then letting the *montante* fall to the same right side you will give on that side an *altibaxo*, coming to situate a thrust with the pommel of the *montante* on the right shoulder, which you will give putting in the right foot, and you will commence the rule again, facing the other direction, with the same blows until it becomes necessary to turn about.

front of the face. And if you want to turn about to the same place from where you started the rule, you will (after giving the last *talho*) give in the same direction a *revez* with the right foot, and then a *talho* with the left foot, and in each step you must give a blow, always from low to high, alternating *talho* and *revez*, until the people stop.

VIII.

You will give a *talho* forward putting in the left foot, and another putting in the right foot, and circling, then a *revez* putting in the right foot, and another putting in the same right foot and circling also. Next a *talho* putting in the left foot, and another putting in the right foot and circling, then a *revez* putting in the right foot and another putting in the left foot and circling, then a *talho* putting in the left foot, and another putting in the right foot, and successively another putting in the same right foot to turn around when you want to return to the other direction, starting the rule again, with the steps wide and fast.

IX.

Placing the body profiled with the left foot forward you will give a *talho* from low to high putting in the opposite foot which is the right, and next, with the opposite foot which will then be the left, a *revez*. Then with the right foot you will make a *talho* attack from low to high, coming to ready a thrust over the right arm, which you will give removing the right foot backward towards where you started the rule, and next you will ready a thrust such that the pommel is on the right shoulder, which you will give moving the right foot forward. And with the face turned you will start the rule again in the other direction if necessary, with the same postures, blows, steps, and thrusts that have been shown.

X.

This rule is called Guarding a Lady, presuming that she hides behind your shoulders, and you wish to defend her. You will place the body square with the compass of the feet a little wide, and you will give a *talho* moving the left foot one palm width forward, looking in the direction the *montante* goes, and stopping with in in front of the face; and you will give a *revez* moving the right foot the same way, and a *talho* moving the left foot, and then a *revez* moving the right foot according to the same theory. Then you will give a *talho* while standing still and a *revez* removing the right foot, and a *talho* removing the left foot, and another *revez* removing the right foot. Here could come into play the two *talhos* and two *revezes* that are given while standing still and with the left arm held firmly against the body, which are commonly called Fly-Swatter and belong to the thirteenth composed rule.

XI.

This rule is called Galley Gangway, and you do it giving forward a horizontal *talho* while standing still, and another putting in the right foot stopping with the *montante* in front of the face with the feet in the same position as at the start of the rule. Next you will give a horizontal *revez* while standing still, and another putting in the right foot. Then with the left foot forward, you will ready a thrust on the right shoulder, that you will have to give moving the right foot along the gangway, such that you end up facing the other direction, and you will start the rule in the opposite direction.

XII.

This rule serves to fight with people in front and behind, and thus you will give a *talho* with the contrary foot, which is the left, readying a thrust over the right arm, which you will give while standing still. Then you will put in the left foot with a *revez*, and after circling through the right side with it, you will give a *talho* while standing still, readying in the same manner as the first

X.

You will plant the body square and you will give a *talho* forward moving the left foot forward and angled to the left side, and from there you will turn to ready a thrust over the right arm that you will give with a step of the right foot towards the right side along the diagonal of the square. From there you will give a *talho* like the first moving the left foot along the left diagonal, and you will give a *revez* from low to high, moving the right foot along the right diagonal, and in a manner that from it you prepare a thrust over the left arm, which you will give it to the left side moving the left foot along the left diagonal, then you will turn to give a *revez* from low to high moving the right foot along the right diagonal. You will undo this rule removing the right foot with a *talho* readying a thrust over the right arm, that you will give while standing still, and while standing still another *talho*, and then a *revez* launching outwards the left foot to ready a thrust over the left arm which you will give while standing still, and then also while standing still a *revez*, and a *talho* launching outwards the right foot, and a *revez* removing the left foot.

XI.

You will place the right foot forward, and you will give a horizontal *talho* towards the left side, moving the left foot forward, and you will come to ready a thrust over the right arm, which you will give moving forward the right foot; then you will give another horizontal *talho* like the first moving the left foot forward and another thrust like the first moving the right foot forward with it. Then you will put in the left foot with a circling horizontal *revez*, which you will give while standing still, and from it you will give a *talho* moving the left foot, and starting the rule in the other direction, with the same movements already mentioned.

XII.

You will place the body square, and you will give a *talho* moving the left foot a little forward, accompanied by the right foot such that the stance is moderate, and you will ready a thrust over the right arm, which you will give moving the right foot along the line of infinity on the right side, accompanying it with the left. Then you will put in the left foot with a circling *revez*, and you will give

another thrust, and after giving it while standing still, you will again put in the left foot with a *revez*, and you will follow the rule starting with the *talho*, moving always over the right foot when turning around.

XIII.

This rule is called Guarding a Cloak, because it is used to defend one which has fallen to the ground, or which was deliberately dropped at your feet so as not to hinder you. You will plant the body in a wide stance, and give a *talho* while standing still, then another putting in the right foot, and another again putting in the same right foot, walking like a screw over the left. You will undo the rule by giving a *revez* while standing still, another putting in the left foot and another also putting in the same left foot. For the *revezes* you will move always over the right foot, which you will not remove from its place, likewise with the left when you give the *talhos*, which then serves as an axis for the body.

XIV.

This rule serves against thrown weapons, or against hafted weapons for two hands. Planting the body firm with the *montante* in obtuse posture, the body a little inclined, and ready to give a *talho* on the weapon that is hurled at you or that is thrust at you, you will deflect it to the left side. Then giving a large jump while turning around, another *talho* that reaches the person who threw it; or else deflect with a *revez*, according to which side the opposing weapon is aimed, to give another *revez* with another jump with the body turning around and making a circle, in such a manner that you offend the adversary with a blow.

a *talho* while standing still, and another removing the left foot backward, and another moving forward the right foot. Then you will ready a thrust over the right arm, which you will give moving forward the left foot, and a circling *revez* removing backward the right foot; and when circling always move forward the left foot, and if necessary you can start the rule again as described.

XIII.

This composed rule is done in the same manner as the simple, only after you give the first three *talhos* turning about the left foot, with the body stopped and firm, you must add a circling *revez* and a circling *talho*, and successively another *revez* and *talho* also circling like Fly-Swatter. And at the end of the three *revezes* that you give turning about the right foot, add again a circling *talho* and a circling *revez*, and successively another *talho* and another *revez*, with the left hand low and against the body to be more firm, and so the blows will be executed with more force.

XIV.

This rule has two universal postures, the first is to place the body square with the right foot in front, the *montante* in obtuse angle along the right diagonal, such that the right hand rests in front of the belt to deflect the thrust aimed at the left breast with a *talho*, and immediately another with a jump, as described in the simple rule, and finish with a *revez*; or after you deflect with the first *talho*, ready the thrust over the right arm and give it moving the left foot forward and then the right, and finish putting in the left foot with a *revez*. The second posture is to place the right foot forward, and the *montante* in obtuse angle along the left diagonal to deflect by *revez* the thrusts aimed at the right side, and successively give another *revez* with the jump as described in the simple rule; or else after deflecting the thrust with the *revez*, to ready the thrust with the pommel on the right shoulder, which you will give moving the left foot forward followed by the right, and then finish putting in the left foot with the *revez*. In the first posture, if the adversary's blow is aimed below the belt, you will

deflect it with the *montante* moving in acute angle along the left diagonal, shifting the body with a moderate step along the line of infinity towards the right side, and letting fall the *montante* to the left side with the hands exchanged, you will put in successively the left foot, and following it the right foot with an *altibaxo* to ready the thrust over the right arm, and give it moving the left foot forward, to finish giving an *altibaxo revez*.

XV.

This rule serves to separate people who are fighting. You will place the body almost square with the left foot a little forward, and you will give a *talho* to the left side from low to high, ending with the *montante* extended in front of the face, and moving the right foot forward; then you will give a *revez* from low to high, to the right side putting in the left foot, such that the *montante* again ends in front of the face. You will proceed giving a *talho* in the same manner as the first, and a *revez* in the same method as the first, and then a *talho* moving the right foot, such that the body ends up facing towards the left side, and successively another *talho* turning the body to where you started the rule putting in the right foot, and ending with the *montante* in front of the face on the left side. You will continue in the same way you began, if necessary.

XVI.

This rule is for fighting in a wide road with people in front and behind. You will give a *talho* from behind while standing still and another forward putting in the right foot, readying the thrust over the right arm, which you will give forward while standing still. Then sensing people behind, you will ready from the thrust that you gave another with the pommel of the *montante* on the right shoulder, which you will give putting in the right foot toward the direction from where you started the rule. This gives rise to a *revez* which you will give putting in the left foot, and circling with the *montante* you will remove the right foot, and you will start the rule again.

XV.

You will place the body with the left foot forward, and you will give a *talho* from low to high moving the right foot forward, bringing the *montante* to stop high in front of the head on the left side, in obtuse line along the diagonal, and from there you will give an *altibaxo* along the same left side circling the *montante* by the left shoulder; from there you will give a *revez* from low to high to the right side moving the left foot forward and ending with the *montante* high along the right diagonal in an obtuse line, then from there you will give an *altibaxo* circling the *montante* with the right arm. Then you will again give a *talho* like the first with your *altibaxo* in the same form, and a *revez* like the first with your *altibaxo* of the same method, and moving the feet in the same manner as the first steps; and wanting to turn about you will give a *talho* putting in the right foot, and another *talho* again putting in the right foot towards the side from which you began the rule, and begin it again with the face turned as at the beginning.

XVI.

You will plant your left foot forward and you will give a *talho* raising the *montante* over the head to come to circle on the right side and you will give it while standing still; and then another *talho* putting in the right foot and another removing backward the left foot. Then you will ready a thrust over the right arm, which you will give while standing still, and another thrust with the pommel on the right shoulder which you will give moving the right foot forward. Then the left foot will go with the *revez*, which you will give removing backward the right foot, and another *revez* moving the left foot forward, from which will originate a thrust over the left arm which you will give while standing still, and from that a *revez* removing backward the right foot,

ending in the first state in which you began the rule,
and so you may proceed again, if necessary.

These Practices of the *Montante* are training for the real thing, for these thirty-two rules will not only facilitate all the movements of the body, but in a manner they will cultivate an agility equal to a natural one in all fights. One who is well exercised in them could never find strange the place of the fight or the opposing arms, or even less the number of adversaries, assuming he has valor, skill, and fitting strength for the *montante*. With the admonition that no swordsman necessarily should do this or that rule, but rather he should take from them all what he best understands and that serves him to defeat his adversaries, linking one rule to another with such prudence that neither haste will confuse the memory he should have of them, nor lack of vigor reduce the activity with which he should perform them.

And to better achieve this perfection in practice, it is necessary that the swordsman knows (as a universal rule) that all the blows of the *montante* have to be given such that the body is steady at the end of the natural movement, which is the one used for offense, and the means of execution, because if the body is moved (since this weapon is used with two hands, and thus requires you to apply a certain force because of its weight) you could dangerously fall, either for not being well and firmly planted, or by missing, due to a deflection, the object to which you directed the effect.

Also you should know that all the thrusts which are readied over the right arm originate from the end of *talhos*; and from *revezes* all that are readied over the left arm, and also from *revezes* all those that are formed with the pommel on the right shoulder.

And that from the thrusts readied over the right arm can also originate those that are readied on the right shoulder, and originate the *revezes* putting in the left foot or the *talhos* removing it. And from the thrusts that are readied over the left arm can originate those that are readied over the right arm, or the *talhos* putting in the right foot, or the same *talhos* removing the left foot, and also the *revezes* from low to high removing the same left foot. And that ultimately from *talhos* are born other *talhos*, and from *revezes* other *revezes*, and from these, *talhos*; and from *talhos*, *revezes*. All of this is helped by the steps made with the feet, so as not to create mishap during the transition from one rule to another when it matters, initiating at the end of any rule, be it simple or composed, the one you wish to perform next. And with these admonitions which you should keep in mind, from all these thirty-two rules you can weave together one as general proof of the perfection of so excellent, graceful, and superior a weapon as the *montante*.

Memorial
Da Pratica do Montante
Que incluye dezaseis regras simples, e dezaseis compostas
Dado em Alcantara
Ao Serenissimo Principe Dom Theodozio q. Ds. G.^{de}
Pello Mestre de Campo
Diogo Gomes de Figueyredo, seu Mestre
Na ciencia das Armas
Em 10 de Mayo de 1651

Regras simplez

I.

Esta primeyra regra he a que mais descobre o ayroso do Montante, e quem bem a obrar se pode prometer conseguir os termos de todas, e assy se porá o corpo direyto com o pé esquerdo diante, o Montante com a ponta no chão, tomado na cruz com a mão dereyta com o dedo polegar para baxo e se tocará para diante com o pé dereyto, tornando o a assentar, e se dará hũ talho por detras, de baxo para sima, metendo no mesmo ser para diante o pé dereyto, e parando com o montante em postura recta defronte do rosto. E dali se tirará para dar hũ revez cortanto por detras com o outro gume do Montante, e de baxo para sima, e no mesmo ser metendo o pé esquerdo diante, e parando tambem com o montante defronte do rosto. E desfazerseha a regra tirando para tras o pé esquerdo com hũ talho igual ao primeyro, e o pé direyto com hũ revez, e advirtasse que se ha o corpo de virar sempre para a parte por onde corta o Montante, no fim da regra se dá a pé quedo hũ talho para o hombro esquerdo e hua volta ao Montante para o tornar a por com a ponta no chão como ao principio, e este rematte terão todas as regras fazendosse com o montante negro.

II.

Porseha o corpo com o pé esquerdo diante, e metendo o pé direyto se dará hũ talho, desorte que fique o montante com a ponta para diante com as mãos altas defronte dos olhos, e logo metendo primeyro o pé esquerdo se dará hũ revez; e tirando para tras o mesmo pé esquerdo se dara hũ talho, parando tambem com o Montante alto, e tirando o

Regras compostas

I.

Todas as regras brigadas são contraponto das simplez e estas o fundamento das compostas, e assi plantado o corpo com o pé esquerdo diante se dará hũ talho de baxo para sima, a que acompanhará o pe dereyto diante, parando com o montante defronte do rosto, e logo se deyxará cair o Montante pela parte dereyta para dar hũ altabaxo metendo o pé esquerdo, e da parte donde veo o Montante a parar se dará hũ talho de baxo para sima acompanhando o pé direyto, que se meterá para diante parando com o montante defronte da cara. E logo se dará hũ revez debaxo para sima acompanhando o com o pé esquerdo, que se meterá para diante parando com o Montante defronte da cara, e logo se deyxará cair o montante pella parte esquerda cruzando o braço deryeto sobre o esquerdo, e se dará hũ altabaxo de revez metendo para diante o pé dereyto, e da parte donde ficou o montante se dará hũ revez de baxo para sima, acompanhado do pé esquerdo que se meterá diante, e parando com o Montante defronte da cara. E logo se desfará a regra com os mesmos golpes, acções, e compaços, saindo para traz até por o corpo como se principiou a regra.

II.

Levantarseha o Montante com a ponta para diante defronte da orelha direyta com o pé esquerdo diante; e logo se meterá diante o pé direyto, e no mesmo tempo se dará hũ talho por diante trazendo a situar o Montante alto de frente do rosto para o passar por sima da cabeça as espaldas de sorte que caya sobre o braço esquerdo para dar hũ revez

pé direyto se dará hũ revez, e hũ talho ao hombro, e volta ao Montante.

III.

Plantarseha o corpo com o pé esquerdo diante, e se dará hũ talho por detraz a pé quedo, e outro por diante metendo o pé direyto; logo hũ revez por detraz a pé quedo, o outro por diante metendo o pé esquerdo, e desfazerseha a regra com hũ talho por detras a pé quedo, e outro por diante tirando o mesmo pé esquerdo, e logo hũ revez por detraz a pé quedo, e outro por diante tirando o pé direyto, para ficar como se principiou a regra.

IV.

Porseha o corpo com o pé esquerdo diante, e se dará a pé quedo hum talho por detras, e outro por diante metendo o pé dereyto, armando hũa estocada sobre o braço dereyto, que se dará a pé quedo, e logo se meterá o pé esquerdo com hũ revez, e tirando para tras este mesmo pé esquerdo com hũ talho, se armará outra estocada que se dará a pé quedo, e tirando para tras o pé dereyto se dará hũ revez para ficar no estado em que se começou a regra.

cingido, e logo hũ talho de maneyra que se torne a situar o montante alto defronte do rosto, e dali, metendo primeyro diante o pé esquerdo, se dará hũ revez por diante situando o montante alto com a ponta para diante, e passandoo por sima da cabeça se dará hũ talho cingido e hũ revez tornando a situar o montante como se começou a regra, que se desfará na maneyra seguinte: tirarseha primeyro o pé esquerdo e se dará hũ talho por diante, a situar o Montante com a ponta para diante defronte do rosto, e logo hũ talho, e hũ revez cingido, e tornar a situar o montante na mesma parte, e logo se tirará o pé direyto para tras com hũ revez por diante que parará situando o montante alto, e logo hũ talho e hũ revez cingido, tornando a por o montante como se começou a regra.

III.

Serve esta regra para levar os contrarios por diante. Principiasse dando hũ talho a pé quedo por detras e outro por diante metendo o pé direyto armando a estocada sobre o braço dereyto, que ser dará para diante a pé quedo, metendosse logo o pé esquerdo com hũ revez, e hũm e outro talhos sucessivos para a parte dereyta, metendo o pé esquerdo, e logo o dereyto, e proseguir a regra tornando a armar a mesma estocada, indo para diante o que for necessario até acabar com os contrarios.

IV.

He esta regra para brigar com gente por detraz e por diante, obrasse dando hũ talho por detras com o pé contrario que he o esquerdo, e outro por diante metendo o pé direyto, armando a estocada sobre o braço direyto que se dará para tras tornando a tirar o pé direyto, e irá logo o pé esquerdo com hũ revez virando o corpo para onde se deu a estocada e logo se dará hũ talho por diante com o mesmo pé contrario, e outro metendo o pé dereyto armando a mesmo estocada, que se dará com o pé dereyto para traz, e sucessivamente hum revez entrando com o pé esquerdo, e então os dous talhos começando outra vez com o pé contrario, conforme a opposição que se fizer ao que tras o Montante.

V.

Armarseha hũa estocada sobre a braço esquerdo plantado o corpo com o pé direyto de tras, e depois de retirar a pé quedo, metendo o pé direyto diante se dará hũ talho formando do fim d'elle outra estocada sobre o braço dereyto; e logo se meterá o pé esquerdo com hũ revez, e a pé quedo se dará outra estocada armandoa sobre o braço esquerdo (que nelle se formão todas as que nadem dos revezes) e sairseha com o pé esquerdo para tras com hũ talho, nascendo delle outra estocada que se dará a pé quedo (e todas as que se formarem dos talhos se armão sobre o braço dereyto) e saindo com o pé dereyto se dará hũ revez, para ficar o corpo como no principio da regra.

VI.

Esta regra se chama a Batalha do Montante; e he só hũa entrada do que se pode obrar topandosse com outro, para o que se dará hũ talho por detras a pé quedo, e outro metendo o pé dereyto para ficar em postura, e com ella se irá sempre partindo para o contrario, e desviando de revez o montante contrario pela parte de fora ajudado de hũ compaço que se dará para diante se dará de talho, na perna mais chegada recolhendo outra vez o compaço, e indo assi partindo se tornará a desviar pela mesma parte para dar hũ golpe de talho no braço dereyto do contrario recolhendo outra vez o compaço dos pés, advertindo que todos estes desvios de revez se fazem com o fio falso.

VII.

Serve esta regra para deter gente em hũa rua e impedir que não passe de hũa parte para a outra. Dasse hũ talho por diante para a parte donde está a gente, com hũ compaço para diante de modo que se atravessasse a rua, e indo andando ao lancar o mesmo pé se dará outro talho na conformidade do primeyro, e para a mesma parte se virará tornando a atravessar a rua dando hũ revez com o pé dereyto, e com o mesmo pé segundando com outro; e se a rua for larga para a aver de tomar toda, se darão pelo mesmo modo, mais revezes, ou mais talhos.

V.

Posto o corpo quazi profilado com o pé esquerdo diante, se armará hũa estocada sobre o braço esquerdo, que se dará estando firme com o compaço, e hũ talho por detras a pé quedo, e outro por diante metendo o pé dereyto, armando a estocada sobre o braço dereyto, que se dará a pé quedo, e assi hũ revez por detras e outro por diante metendo o pé esquerdo, armando a estocada para sair com hũ talho por detras e outro por diante tirando o pé esquerdo de que nacerá outra estocada e acabarseha com hũ revez por detras, e outro por diante tirando o pé dereyto.

VI.

Ainda que raras vezes se encontra hũ montante com outro, para quando succeda, se deve valer o que tiver o montante do conhecimento da natureza de todos os movimentos, assi dos compaços dos pés como dos golpes do montante, que se alcanção pella subordinação que tem a todos os movimentos da espada, para conhecer por estes a qualidade daquelles, sua fraqueza ou mayoria, só com hũa diferença que todos os desvios, atalhos e acometimentos do montante hão de ser ajudados com os movimentos do corpo, conforme o contrario se dispuzer para obrar, em razão do mayor impulso, que pedem os golpes do montante, e esta generalidade basta para quem tiver conhecimento da verdadeyra destreza da espada, que he o fundamento de todas as armas inventadas.

VII.

Darseha hũ talho com o pé esquerdo debaxo para sima, e hũ revez tambem para a mesma parte e debaxo para sima metendo o pé dereyto, e logo outro talho e revez da mesma maneyra, e sempre parará o montante defronte do rosto; e se se quizer virar para a mesma parte donde se começou a regra terá (depois de dar o ultimo talho) de dar para a mesma parte hũ revez com o pé deryto, e logo o talho com o pé esquerdo, e em cada compaço se ha de dar hũ golpe, sempre debaxo para sima alternativamente talho e revez, até que a gente se detenha.

VIII.

Esta regra serve para contra Rodelyeros; e assi se dará a pé quedo hũ talho por detras quebrando o corpo, e outro por diante metendo o pé dereyto e cingindo com o montante de maneyra que fique o rosto virado para a parte donde se deu o primeyro talho, e logo dando hũ revez a pé quedo e outro metendo o pé esquerdo cingindosse para a parte dereyta com o montante, e com o rosto para onde ficou a primeyra vez. E desfazerseha saindo com hũ talho e outro tirando o pé esquerdo e tornando a cingir, e com hũ revez e outro tirando o pé dereyto, e logo se dará hũ talho por detras a pé quedo, e outro metendo o pé dereyto, e outro tirando pellas costas o pé esquerdo, e hũ revez a pé quedo e outro metendo o pé dereyto, e outra tirando o mesmo pé dereyto em volta por detras, cujos ultimos golpes são da regra decima sexta brigada, que despois de dados se pode tambem meter nesta regra a decima quarta singella.

IX.

Serve esta regra para brigar em rua estreya, Dispoem se dando hũ talho debaxo para sima metendo diante o pé dereyto, e logo dexando cair o montante pella mesma parte deryeta se dará por ella hũ altibaxo, para vir a situar hũa estocada com a maçam do montante no hombro dereyto que se dará metendo o pé dereyto, e começarseha de novo a regra com o rosto para a outra parte, com os mesmos golpes até tornar a virar se for necessario.

X.

Esta regra se chama a guarda Dama, supondosse que anda pegada ás espaldas de quem tem o montante, e a quer defender. Se porá o corpo em coadro com o compaço dos pés hũ pouco largo, e se dara hũ talho metendo para diante hũ palmo o pé esquerdo, vendo por donde vay o montante, e parando com elle diante do rosto, e darseha hũ revez metendo na mesma forma o pé dereyto, e hũ talho metendo o pé esquerdo, e logo hũ revez metendo pello mesmo teor o pé dereyto;

VIII.

Darseha hũ talho por diante metendo o pé esquerdo, e outro metendo o pé dereyto, e cingindo, e hũ revez metendo o pé dereyto, e outro metendo o mesmo pé dereyto e cingir; Hum talho metendo o pé esquerdo, e outro metendo o pé dereyto e cingir, hũ revez metendo o pé dereyto, e outro metendo o pé esquerdo, e cingir, hũ talho metendo o pé esquerdo, e outro metendo o pé dereyto, e outro succescivo metendo o mesmo pé dereyto para virar quando se querya voltar para a outra parte, começando de novo a regra com os compaços largos, e apreçados.

IX.

Darsehá pondo o corpo perfilado com o pé esquerdo diante hũ talho de baixo para sima metendo o pé contrario que he o dereyto, e logo com pé contrario que então será o esquerdo hũ revez, e com o pé dereyto se fará debaxo para sima hũ acometimento de talho, para vir a situar hũa estocada sobre o braço dereyto, que se dará tirandosse para tras o pé dereyto para donde se começou a regra, e despois se armará hũa estocada de modo que fique a maçam do montante no hombro dereyto, que se dará metendo o pé dereyto para diante, e com o rosto virado se tornará a principiar a regra para a outra parte se necessario for, com as mesmas posturas, golpes, compaços, e estocadas que se tem mostrado.

X.

Plantarsehá o corpo em coadrado e se dará hũ talho por diante metendo o pé esquerdo para diante inclinado à parte esquerda, e delle se virá a armar hũa estocada sobre o braço dereyto, que se dará com hũ compaço com o pé dereyto para a parte dereyta pella diagonal do coadrado, e della se dará hũ talho como o primeyro metendo o pé esquerdo pella diagonal esquerda, e se dará hũ revez de baxo para sima, metendo o pé dereyto pella diagonal dereyta, e de maneyra que delle se situe hũa estocada sobre o

e então se dará hũ talho a pé quedo, e hũ revez tirando o pé dereyto, e hum talho tirando o pé esquerdo, e outro revez tirando o pé dereyto. Aqui podem entrar os dous talhos e dous revezes que se dão a pé quedo, com o braço esquerdo firme ao corpo, e junto delle os quaes vulgarmente chamão dabanamosca e pertencem a regra decima terceyra composta.

XI.

A esta regra se chama coxia de galé, e fasse dandosse por diante hũ talho horizontal a pé quedo, e outro metendo o pé dereyto parando com o montante defronte do rosto ficando com os pés como se começou a regra, e então se dará hũ revez a pé quedo tambem horizontal, e outro metendo o pé dereyto e que fique o esquerdo diante, e armarseha hũa estocada no hombro dereyto, que se ha de dar metendo o pé dereyto pella coxia, para se ficar virando o rosto para a outra parte, e principiarseha a regra pello outro lado.

XII.

Serve esta regra para brigar com gente por detras e por diante, e assi se dará hũ talho com o pé contrario que he o esquerdo armando hũa estocada sobre o braço dereyto, que se dará a pé quedo, e metendo o pé esquerdo com hũ revez despois de cingir com elle a parte dereyta se dará a pé quedo hũ talho, armando na mesma conformidade que a primeyra outra estocada, que despois de se dar a pé quedo, se meterá outra vez o pé esquerdo com hũ revez, e seguirseha a regra principiandosse com o talho, andando sempre sobre o pé dereyto ao redor.

XIII.

Chamasse esta regra a guarda capa, por que se faz para defender a que acazo se lança no chão, ou de proposito por não embaraçar se poem aos pés.

braço esquerdo, e se dê para a parte esquerda metendo o pé esquerdo pella diagonal esquerda, e se tornará a dar hũ revez de baxo para sima metendo o pé dereyto pella diagonal dereyta, E se desfará a regra tirando o pé dereyto com hũ talho armando a estocada sobre o braço dereyto, que se dará a pé quedo, e a pé quedo outro talho, e logo hũ revez lançando fora o pé esquerdo para armar a estocada sobre o braço esquerdo que se dará a pé quedo, e logo tambem a pé quedo hũ revez e hũ talho lançando fora o pé dereyto, e hũ revez tirando o pé esquerdo.

XI.

Porsehá o pé dereyto diante, e darseha hũ talho horizontal para a parte esquerda, metendo o pé esquerdo para diante, e virseha a armar a estocada sobre o braço dereyto, que se dará metendo para diante o pé dereyto, e logo se dará outro talho horizontal como o primeyro metendo o pé esquerdo para diante, e outra estocada semelhante á primeyra metendo com ella para diante o pé dereyto, e logo metendo o pé esquerdo com hũ revez horizontal cingido, que se dará a pé quedo, e delle hũ talho metendo o pé esquerdo, e começando a regra para a outra parte, com os mesmos movimentos que estão ditos.

XII.

Porseha o corpo em coadro, e se dará hũ talho metendo para diante hũ pouco o pé esquerdo, o que acompanhará o pé dereyto, para que o compaço seja moderado, e armarseha hũa estocada sobre o braço dereyto, que se dará metendo o pé dereyto pella linha infinita do lado dereyto, acompanhando o esquerdo, e logo se meterá o pé esquerdo, com hũ revez cingido, e se dará hũ talho a pé quedo, e outro tirando o pé esquerdo para tras, e outro metendo para diante o pé dereyto, e se armará hũa estocada sobre o braço dereyto, que se dará metendo para diante o pé esquerdo com hũ revez cingido, tirando por detras o pé dereyto, e cingindo sempre metendo para diante o pé esquerdo, e se poderá sendo necessario tornar a começar a regra como se disse.

XIII.

Esta regra brigada he da mesmo maneyra que a singella, só se lhe ha de acrescentar despois de se darem os tres primeyros talhos ao redor do pé

Plantasse o corpo com o compaço largo, e dasse hũ talho a pé quedo, outro metendo o pé deryto, e outro tornando a meter o mesmo pé deryto andando como em parafuzo sobre o esquerdo, e desfasse dandosi hũ revez a pé quedo, outro metendo o pé esquerdo, e outro metendo tambem o mesmo pé esquerdo. Para os revezes se andarã sempre sobre o pé deryto que não tirará de hũ lugar, como o deryto quando se derem os talhos que então serve de eixo ao corpo.

XIV.

Serve esta regra contra armas de arremesso, ou contra as de duas mãos que tem hasteas. E assim plantando o corpo firme com o montante em postura obtuza, o corpo hũ pouco inclinado, e pronto para dar hũ talho na arma que se arremessa, ou que vem a dar o bote, desviandoo para o lado esquerdo, e dando hũ salto largo em volta outro talho que alcance na pessoa que atirou ou desviar de revez conforme o lado a que se dirigir a armas contraria para se dar outro revez com outro salto com o corpo em redondo e fazendo come elle circulo, e de maneyra que se offenda o contrario com golpe.

XV.

Serve esta regra para apartar gente que anda brigando, para o que se porã o corpo quazi em coadro cõ o pé esquerdo hũ pouco diante, e se dará

esquerdo, com o corpo parado e firme hũ revez e hũ talho cingidos, e sucecivamente outro revez e outro talho tambem cingidos como dabanamosca; e no fim dos tres revezes que se darão ao redor do pé deryto, acrescentar outra vez cingidos hũ talho e hũ revez, e sucesivamente outro talho, e outro revez, com a mão esquerda baixa e junto ao corpo para estar mais firme, e serem os golpes executados com mais forsa.

XIV.

Duas posturas universaes tem esta regra, seja a primeyra, pôr o corpo em coadro com o pé deryto diante o montante em angulo obtuso na diagonal deryta desorte que fique a mão deryta defronte da sintura para desviar o bote que se tirar ao peyto esquerdo com hũ talho, e logo outro com o salto como se disse na regra simples, e acabar com hũ revez; ou despois de se desviar com o primeyro talho, armar a estocada sobre o braço deryto e dalla metendo diante o pé esquerdo, e sucessivamente o deryto, e acabar metendo o pé esquerdo com o revez; e a segunda postura seja pôr o pé deryto diante, e o montante em angulo obtuso pella diagonal esquerda para desviar de revez os botes que se tirem ao lado deryto, e successivamente dar outro revez com o salto como fica dito na regra simples, ou despois de desviar o bote com o revez armar a estocada com a maçam no hombro deryto, que se dará metendo o pé esquerdo diante, seguindo com outro compaço o pé deryto, e logo acabar metendo o pé esquerdo com o revez. Na primeyra postura se o golpe contrario for tirado da sintura para baxo, se desviará com o montante metendoo em angulo agudo pella diagonal esquerda, recurrando o corpo com hũ compasso moderado pella infinita do lado deryto, e deixando cair o montante para a parte esquerda trocadas as mãos se meterã seccessivamente o pé esquerdo, e tras delle o deryto com hum altibaxo para armar a estocada sobre o braço deryto, e dalla metendo diante o pé esquerdo, para acabar dando hũ altibaxo de revez.

XV.

Porseha o corpo com o pé esquerdo diante, e se dará hũ talho debaxo para sima metendo o pé deryto diante, levando o montante a parar alto

hũ talho para a parte esquerda debaxo para sima, ficando o montante defronte do rosto tendido, e metendo o pé dereyto diante, e logo se dará hũ revez debayxo para sima, para a parte dereyta metendo o pé esquerdo de sorte que tambem fique o montante defronte do rosto, e proseguirseha dando hũ talho da mesma maneyra que o primeyro, e hũ revez do mesmo modo que o primeyro, e logo hũ talho metendo o pé dereyto, de maneyra que fique o corpo virado para a parte esquerda, e sucessivamente outro talho virando o corpo para onde se principiou a regra metendo o pé dereyto, e ficando o montante defronte de rosto para a parte esquerda, e se proseguirá na mesma conformidade que se começou se for necessario.

XVI.

Serve esta regra para brigar em hũa rua larga com gente por detras o por diante, para o que se dará hũ talho por detras a pé quedo e outro por diante metendo o pé dereyto armando a estocada sobre o braço dereyto que se dará para diante a pé quedo, e logo sentindo gente por detras se armará da estocada que se deu outra com a maçam do montante no hombro dereyto que se dará metendo o pé dereyto para a parte donde se começou a regra de que nacerá hũ revez metendo o pé esquerdo, e cingindo com o montante tirandosse fora o pé dereyto e se começará outra vez a regra.

defronte da cabeça para a parte esquerda, em linha obtusa pella diagonal, e dali se dará hũ altibaxo pella mesma parte esquerda cingindo o montante ao hombro esquerdo, donde se dará hũ revez debaxo para sima para a parte dereyta metendo diante o pé esquerdo e ficando o montante alto na diagonal dereyta em angulo obtuso, para dali dar hũ altibaxo para vir a cingir o montante com o braço dereyto, e se tornará a dar hũ talho como o primeyro com seu altibaxo na mesma forma, e hum revez como o primeyro com seu altibaxo do mesmo modo, e metendo o pés na propria conformidade dos primeyros compaços, e querendo virarse dará hũ talho metendo o pé dereyto, e outro talho tornando a meter o pé dereyto para a parte donde se começou a regra, e começalla com o rosto virado como no principio.

XVI.

Plantarseha o pé esquerdo diante e se dará hũ talho levantando o montante por sima da cabeça para vir a cingir pello lado dereyto e se dará a pé quedo, e logo outro talho metendo o pé dereyto e outro tirando por detras o pé esquerdo, e armarseha a estocada sobre o braço dereyto, que se dará a pé quedo, e outra estocada posta a maçam no hombro dereyto que se dará metendo para diante o pé dereyto, e logo irá o pé esquerdo com o revez, que se dará tirando para tras o pé dereyto, e outro revez metendo para diante o pé esquerdo, de que nacerá hũa estocada sobre o braço esquerdo que se dará a pé quedo, e della hũ revez tirando para tras o pé dereyto ficando no primeyro estado em que se começou a regra para se tornar a proseguir, se necessario for.

Ensayo são estas Praticas do Montante para as veras, porque nesta trinta e duas regras não só se facilitão todos os movimentos do corpo, mas de maneyra lhe habituão hũa como natural agelidade em todas as batalhas, que não poderá nunca o que for bem exercitado nellas, estranhar nem os lugares da pelleja, nem as armas oppostas, e menos o numero dos contrarios tendo valor, destreza, e forsas convinientes ao Montante. Com advertencia que nenhum destro precisamente deve fazer esta, ou aquella regra, senão, tirar de todas o que mais entender que lhe serve para vencer os contrarios, com tal prudencia, encadeando hũas nas outras, que nem a pressa confunda a memoria, que se deve ter dellas, nem a remissão desmaye a actividade com que se devem obrar.

E para melhor se conseguir esta perfeycão practica, convem que o destro sayba (como regra universal) que todos os golpes do montante se hão de dar, achando o corpo firme no fim do movimento natural, que he o da offensa, e o termo da execução, porque se o corpo for movido (como esta arma he de duas mãos, e se lhe applica naquelle ponto particular forsa por sua gravidade) pode perigosamente cair, ou por não estar bem, e firmemente

plantado, ou por lhe faltar com qualquer desvio, o objeto aonde se dirigio o effeyto.

Tambem se deve conhecer que todas as estocadas que se armão sobre o braço dereyto nacer do fim do talhos; e do revezes todas as que se armão sobre o braço esquerdo, e dos revezes tambem todas as que se quizerem formar com a maçam no hombro dereyto.

E que das estocadas que se armão sobre o braço dereyto podem tambem nacer as que se armão no hombro dereyto, e nacer os revezes metendo o pé esquerdo ou os talhos tirando o. E das estocadas que se armão sobre o braço esquerdo podem nacer as que se armão sobre o braço dereyto, ou os talhos metendo o pé dereyto, ou os mesmos talhos tirando o pé esquerdo, e tambem nacer os revezes de bayxo para sima tirando o mesmo pé esquerdo. E que ultimamente do talhos nacer outros talhos, e dos revezes outros revezes, e destes, talhos; e dos talhos, revezes; tudo isto ajudado dos compaços dos pés, para não fazer novidade o entrar de hũas regras em outras quando importe, procreandosse do fim de qualquer, ou seja simples, ou composta aquella que se quizer proseguir. E com estas advertencias que se devem ter na memoria, de todas estas trinta e duas regras se pode tecer huã que seja geral para exame de perfeyçaõ de tam excellente, ayrosa, e superior arma como he o Montante.