

# **THE HERITAGE OF PASTINHA**

**By A.A. DECÂNIO FILHO**

**Translated by Shayna McHugh**



**SÃO SALOMÃO COLLECTION 3**

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## **TRANSLATOR'S NOTE**

**Shayna McHugh**

Although I believe that all capoeiristas should eventually learn Portuguese and read these texts in their original language, I also believe it important for the words and wisdom of the great Mestres to be accessible to everyone. My goal in translating this work into English is to enable those capoeiristas who are not yet proficient in Portuguese to read and ponder the deep thoughts of Mestre Pastinha and the insightful commentary of Mestre Decênio. The Portuguese version of this book is available for free on Mestre Decênio's website, <http://planeta.terra.com.br/esporte/capoeiradabahia/>

I have tried my best to preserve as much of the original text, wording, and punctuation as possible. However, this work did not translate easily; Mestre Pastinha's writing contains numerous spelling and grammatical errors, oddly phrased sentences, and outdated and slang expressions – it is not “formal” written Portuguese. Thus, some of the sentences in the translation simply sound awkward and are difficult to decipher. Reading requires patience and careful consideration of the ideas.

All the numbered footnotes (1, 2, 3, etc.) are original footnotes in Mestre Decênio's text; all the lettered footnotes (a, b, c, etc.) are my own additions.

I am unsure why, on page 41, the numbering skips from 2.2.61 to 4.6.2. This quirk is present in the original text.

Comments or corrections on the translation are welcome; please e-mail me at [guerreira17@yahoo.com](mailto:guerreira17@yahoo.com)

Enjoy!

Muito axé, camaradas!

Shayna McHugh

## PREFACE

### Raimundo Cesar Alves de Almeida (Mestre Itapoan)

In the 1960s, more precisely in 1964, I started to learn capoeira with Mestre Bimba. Regional took hold of me; the Mestre, more than ever, was the total Master. I lived for long years in the midst of Regional; however, one day I was invited to visit the Academy of Mestre Pastinha in the Pelourinho. There, a small and apparently fragile figure commanded everything. Capoeira Angola flowed tranquilly under the baton of its greatest preserver...

To the sound of the “Angola” toque, Raimundo Natividade, Coice de Mula, Gildo Alfinete, Roberto Satanás, and the Joãos (Grande and Pequeno), among others, showed all the malícia that the Old Mestre taught them through *chapas de frente*, *rabos-de-arraia*, etc.

I approached that man and heard from his mouth deep things of the soul. The Old Pastinha, with humility, was recounting facts of his life. I felt a certain bitterness in his words; however, the richness of his philosophy left a great impression on me.

Later I went to visit him. I found him already blind, very sick, living in a small, poorly-lit room with barely anything in it. When I arrived, he asked who I was, and I said that I was Itapoan, student of Mestre Bimba. Then I heard him say, “Sit down, my son; **how is Manoel doing?**”

I felt in that moment that the rivalry that always existed between the two was only technical and philosophical, never personal. Pastinha had the wisdom of those who were born, took from life the best it offers, and gave of himself to everyone for free! Today upon reading the manuscripts left by him... I am reminded of many conversations in which I *traveled* with him, and I am cheered even today to be able *to travel*...

This work that Decânio now puts at everyone’s reach, “The Heritage of Pastinha,” is of such a great joy that I am certain that it will make many capoeiristas think, compelling them to a new reading of the true Capoeira Angola. Building on top of the phrases and concepts of Pastinha, Decânio has made a voyage through the style of the Mestre in a brilliant way, clarifying the “*secret*” and the cleverness of his style, often surprising me with his ease of arriving where Sir Pastinha wanted to go.

This work commentated by the Mestre definitely respects the original texts and stimulates new interpretations of the philosophy, technique, and vision of he who, without the shadow of a doubt, was the great Guardian of Capoeira Angola.

And long live “*Sir*” Pastinha, camará!

# INTRODUCTION

**Pastinha was the first popular capoeirista to analyze capoeira as a philosophy and to concern himself with the ethical and educational aspects of its practice.**

The divinity that lives deep inside each one of us, including in capoeiristas, appears from the initial pages of his work (perhaps influenced by Wilson Lins), which he wrote with his own hand, on the title page of the manuscript, “Quando as pernas fazem mizerer”<sup>a</sup> with the subtitle “Metaphysics and the practice of capoeira.” His concern with the correctness of human behavior... the feeling of love for one’s neighbor... the importance of social living... and of the organization and legalization of an association for the congregation, practice, study, improvement, moral and civic education, and teaching of the lovers of their art, not to mention the concern with the successive chain of Mestres in time and space.

Pastinha thus transcends humanity, he is transformed into a social agent, he conquers the short duration of the human life, he is perpetuated by his work, transmitting his Dream to a Continuing Student affected by the same Ideal! The nearness of **Bimba** was like the proximity of the Sun: it dazzled, it blinded, it made one crazy. Pastinha was the counterpart of the Giant... the small David to alert us against the aggressiveness of the capoeira Goliath, the shadow friend who protected the roots of capoeira from the heat of Bimba’s geniality.

**Without Pastinha, capoeira would be today just a new martial art in a market dominated by the Eastern arts. Pastinha was the guardian of freedom of creation**, of the innocence of the playful components, of the beauty of the choreography. The genius that he revealed in simple and pure words, the mystic aspects of capoeira (as his friend Caribé expressed with pen and paintbrush) will always be symbolized by the “**Chamada**” with which we cool the heat of the dispute between wills that clash. “**The Helping Hand extended Above**”... remembering “**We are all Brothers in the light of the MESTRE...**” “**The Peace between Capoeiristas of Goodwill...**”

## HISTORY AND ORGANIZATION OF THE MATERIAL

The present work is based in material from two sources: Caribé and Wilson Lins.

The first part of the material that I have arrived in my hands through Caribé, a friend and patient, who kept documents that Mestre Pastinha gave him, including the oil painting canvas “Roda de Capoeira” and a series of notes on free pages of paper. The remaining material, provided by Wilson Lins, is from the “Notebook and Album of the Sporting Center of Capoeira Angola,” which Mestre Pastinha gave him for publication.

The series of notes from Caribé was classified in three groups;

1. Documents referring to the “**Foundation and Registration of the CECA**”<sup>b</sup> with a “**List of names**” of the 68 oldest participants of the club;
2. Six “**free pages**” containing isolated manuscripts;
3. Thirty-nine free pages, numbered and ordered, manuscripts about various subjects, that we join under the title of “**Thoughts.**”

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<sup>a</sup> When the legs do marvelous, incredible things

<sup>b</sup> Centro Esportivo de Capoeira Angola (Sporting Center of Capoeira Angola)

We used Xerox reproductions of the manuscripts, beginning with the open “Notebook and Album,” left and right pages juxtaposed on paper 210 by 297 cm, numbered successively by the alphanumeric system starting from the first page of the text – the left-hand page as **1a** and the right-hand page corresponding to **1b** – with the aim of protecting the originals from the natural damage that results from frequent handling.

From the manuscripts we carried out transliterations in a text processor, to which we will refer during the development of this work. The selected and commentated passages are presented between apostrophes, in bold, with the respective localization (page numbers and initial and final lines), respecting the original writing and attempting to reproduce the spacing and annotations found (punctuation and graphic accentuation) by its relation with the author’s thoughts during its writing.

The reading of the manuscripts requires, besides attention, knowledge of the syntactic, phonetic, and semantic modifications made by the Bahian people to our language,<sup>c</sup> plus familiarity with the customs of our people.

The commentaries alongside the selected passages were made possible by exhaustive repetition of the reading, prolonged meditation on the lessons, the appeal to memories of a past that is already becoming remote, pausing for critique and elaboration, admiring and respecting the honorable mestre’s work, and the valuable help of Isabel, Itapoan, and Caribé.

We emphasize the fact that our commentaries are no more than a personal interpretation, subject to critique and revision. We recognize our limitations and await others who are more capable to take advantage of the original manuscripts and develop better analyses of the inheritance Mestre Pastinha left us.

We hope that the selected passages transmit a more perfect vision of the peaceful capoeira that was developed in Bahia to the rhythm of the toques, songs, and chants of our ancestors, thus promoting the fulfillment of Pastinha’s dream:

**The union of all capoeiristas, regardless of style, school, or lineage,  
in a great roda, playing the capoeira of Bahia!**

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<sup>c</sup> There are frequent usages of slang, misspellings, antiquated words, and unusual sentence structures in Mestre Pastinha’s writings; i.e. it is not “formal” written Portuguese.

# 1- Quando as pernas fazem miserê<sup>1</sup>

## 1.1- ... “Good Capoeiristas”...

### 1.1.1 - ... “A great system of reason”...

**“Friends, the body is a great system of reason; behind our thoughts is thought to be a powerful Lord, an unknown knowledge<sup>2</sup>;...”** (1b, 11-13)

Pastinha proclaims the spirit’s sovereignty over the body and the existence of reason, the presence of the divine that inhabits the temporal material, thus integrating the BEING! For the first time we find a Mestre of capoeira concerned with the spiritual and metaphysical aspects of capoeiristas, opening the door for pedagogical and therapeutic use of our *art-and-skill*. He recognizes the presence of the spiritual part as a component of capoeiristas’ behavior, undoing the stereotypes of troublemaker, tough guy, and disorderly person, with which the dominant class tried to stigmatize and isolate capoeira and its practitioners. **Bahian capoeira** is above all a way of living, a philosophy based in individual liberty, in happiness, in respect, in cooperation, in comradeship, and in the community spirit, thus integrating man in society.

### 1.1.2 - ... “I do not lose my ideas”...

**“... and I do not lose my ideas, I continue strongly with those who accompany me in the fight for victory, the victory of not seeing my idea fail, to be perfect in every sense, sentence by sentence, word by word;...”** (1b, 22-23; 2a,1-4)

The educator shows the value of comradeship, of persistence in the path towards one’s dream, and of personal improvement in all aspects of BEING... **preaching perfection as the natural, permanent, imminent state of each being at each instant!**

### 1.1.3 - ... “I no longer saw it played with viola,”...

**... “speaking of capoeira, I no longer saw it played with viola, why? There are players, but they lost the love for this sport, changed the idea”...**<sup>3</sup> (1b, 19-22)

The presence of the viola in the practice of primitive capoeira indicates its relationship with the group of ludic (playful) social activities originating from the musical nucleus of candomblé.<sup>d</sup> Although Bimba preemptorily refused the use of other instruments in the capoeira roda besides berimbau and pandeiro, Pastinha clarifies the presence of the viola in the orchestra – **“bateria”**<sup>4</sup> in the words of Pastinha – and opens the question of the employment of the **“xequerê,”**<sup>5</sup> of the reco-reco, of the agogô and of the atabaque in capoeira rodas, even as an element of disguise, when practicing capoeira was illegal. The presence of the viola in the **orchestras or baterias** of

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<sup>1</sup> When the legs do incredible, marvelous things.

<sup>2</sup> The spirit, the image and similarity of God.

<sup>3</sup> Speaking of capoeira, why did I no longer see it played with viola? <signal that the viola was part of the orchestra, thus accentuating the ludic (playful) origin of Bahian capoeira and its relationship with the samba santamarense> There are players of viola, but these became disinterested in capoeira <or, the berimbau – simpler, easy to play and to make – became the primary instrument>

<sup>d</sup> Candomblé is an Afro-Brazilian religion in which music and dance play an important role in connecting humans with the *orixás* (deities).

<sup>4</sup> Term used by Mestre Pastinha to indicate the orchestra of capoeira.

<sup>5</sup> Big gourd enveloped by a web of thread, whose mesh contains small beads, used as a rhythmical musical instrument.

capoeira brings to the surface the use, the origin, the concept, and the analysis of the presence of the **chula**<sup>6</sup> in the songs of capoeira... is it a residual element of the **samba de chula**? We remember that the samba de chula found in our recôncavo<sup>e</sup> is a samba characterized by the requirement that the sambista sing a chula – a short improvisation – before his entrance in the roda, counting on the participation of the **viola** in the orchestra.

1.1.4 -... “To be perfect”...

... **“to be perfect in every sense – phrase by phrase, word by word;”**... (2a, 2-4)

A marked trait of Pastinha’s personality: the requirement of behavioral standards framed in the concepts of correction, education, love, and respect for one’s peers, aiming for collaboration, in order to realize a dream, the Ideal of each person and of the community!

**1.2 - “M. C<sup>ros</sup> A<sup>os</sup> e os dimas”<sup>f</sup>...**

1.2.1 - ... “I stay in shape”...

... **“my friends notice me and know that I am a man who does not want to let myself be conquered by age, and I stay in shape”** (2a, 4-11)

The Creole way of praising the maintenance of the body, which is the sacred place of the Spirit, instrument of our Will; to keep the body in shape, to obey the Will and the Perseverance, in the Path of Perfection! The classic “Mens Sana in Corpore Sano”<sup>g</sup> in capoeira dialect! It’s a way of reviving the wisdom of the ancient motto: “If the young person knew... and the old person could!” To put the wisdom of the old person in the strength of youth... the ideal of the capoeirista!

1.2.2 - ... “capoeiristas of today”...

**“The capoeiristas of today are a muscular type, not malandros, nor exclusive professionals of capoeira. We are dancers, men who live the art of capoeira, and like true artists we are working in all professions;”**... (2b, 3-11)

The Old Mestre perfectly describes the change in the capoeirista’s body type from the heroic times of slavery to modern times... from the leisure of strong men doing hard work – healthy, cheerful, thirsty for liberty and physical pleasure – to the subtle pedagogy of the spirit’s development through the body’s activity, to the perfection of the mind by the path of physical pleasure, from the egoism of the **fight** to the companionship of the **game** of capoeira!

1.2.3 - ... “He gave to the Center of capoeira”...

**“Pastinha gave to the Center of capoeira: mestre of the field, mestre of songs, mestre of the bateria, mestre of the trainees, archivists, financial mestres, supervisors.”** (2b, 15-18)

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<sup>6</sup> Popular Portuguese dance in which a short improvisation is sung

<sup>e</sup> The recôncavo is the area around the Baía de Todos os Santos (All Saints’ Bay), on which the city of Salvador is located. It includes the towns of Santo Amaro, Cachoeira, and São Felix.

<sup>f</sup> I have no idea what this means. Sorry.

<sup>g</sup> Translation from Latin: a sound mind in a healthy body



The evolution from the spontaneous gatherings in the hours of free time to the organization of a social group defined by a common idea supplied by an appropriate organization of instruments essential to the realization of its “desideratum” ... a lesson of organization and administration of business!

1.2.4 - ... “My workout”<sup>7</sup> ...

... **“Let’s continue: This is my workout, that which I have in my body, it is my art;”**... (4b, 20-22)

Pastinha recognized capoeira as a way to maintain physical fitness and rejuvenate the body, and practiced it in collaboration with others, demonstrating his trust in the system that had developed it and in his disciples. This is to the contrary of the majority of the oldest members of Bimba’s group, who did capoeira in solitary sequence, hidden, guarding secretly, naturally... **“for surprise in an hour of necessity”**<sup>8</sup> like good capoeiristas. The difference in behavior owes itself to the excessive aggression of the **“regional”** style from which the **“oldest”**<sup>9</sup> acquired knowledge of their own mortality and were warned to avoid violence in public, to the part of the **“newest,”**<sup>10</sup> anxious to satisfy their egoism and be promoted.

### **1.3 - ... “History of the Foundation of the Sporting Center of Capoeira Angola” ...**

1.3.1 – “In the beginning of the year 1941”...

... **“On February 23, 1941, I went to that place as I had promised Aberrê, and with surprise Mr. Amorsinho, who was the boss of that capoeira place, said to me, shaking my hand: ‘There is much that was waiting to be handed over to you: to be mestre.’ I even tried to escape apologizing; however, Mr. Antonio Maré said to me, ‘There is no way... no, Pastinha, it is you yourself that will be mestre of this here.’ And I replied: ‘Since you, my comrades, have given me your support, I accept.’”** (3b, 12-23; 4a.1)

1.3.2 - ... “On February 23, 1941”...

**“On February 23, 1941. In the Jingibirra end of Liberdade<sup>h</sup> this Center was born, why? It was Vicente Ferreira Pastinha who gave the name of ‘Centro Esportivo de Capoeira Angola.’**

#### **Founders**

**Amorsinho was the boss of the group, also Aberrê, Antonio Maré, Daniel Noronha, Onça Preta, Livino Diogo, Olampio, Zeir, Vitor H.D., Alemão filho de Maré, Domingo de. Mlhães, Beraldo Izaque dos Santos; Pinião José Chibata, Ricardo B. dos Santos.”**

(4a, 7-18)

1.3.3 - ... “The death of Mr. Amorsinho”...

**“Later, when Mr. Amorsinho died: from that point on the center found itself aimless, because it was abandoned by all the mestres, today they are deserters.”** (4b, 1-4)

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<sup>7</sup> Method of keeping fit, very popular in those times

<sup>8</sup> For use in a moment of necessity, surprising the opponent

<sup>9</sup> The oldest members of the group, supposedly the most skillful

<sup>10</sup> Most recent in the group

<sup>h</sup> Liberdade is a neighborhood in Salvador that contains the largest African community outside of Africa.

In the long trajectory of the CECA we find various periods of inactivity because the abandonment of its participants, successively supplanted by the effort and persistence of Mestre Pastinha, who was always restarting and moving forward. He was an example of perseverance, courage, and strength of will, as he always recommended to his disciples.

1.3.4 - ... “In February of 1944” ...

**“In February of 1944 I made a new attempt to organize the Center; I was sought by many people <to revive the Center>, which I managed to do on March 23 with students and friends, comrades in the Working Center of Bahia, which was also abandoned because of the lack of understanding/agreement.”... (4b, 7-13)**

Yet another failed attempt absorbed by effort and perseverance.

1.3.5 - ...“After two years and several months.”...

**“In 1949 I was sought out by Mr. Ricardo, an ex-instructor of martial arts from the Civil Guard, to reorganize the capoeira Center that was without purpose.” (4b, 7-18)**

The finger of Destiny pointing to the objective of his life... this time with complete success!

1.3.6 - ... “One Sunday,” ...

**... “I was always ready when they looked for me. One Sunday I was in my house when two comrades invited me to go to see a plot of land owned by a soap factory. I raised up capoeira in that space, and the Center entered into a course in which Pastinha intended to take capoeira, to its precious value; with the help of the residents, and all were at my side encouraging me for this desideratum. The first shirts were made in Bigode, in the colors black and yellow. The primary President was Mr. Athaydio Caldeira and the second, Mr. Aurelydio Caldeira.” (4b, 20-23; 5a, 1-10)**

As a fan of “Ypiranga,” a traditional soccer club that was very loved among the working classes of Salvador, Pastinha adopted its colors, yellow and black. This was the cause of a previous disagreement with Mr. P.S. dos Santos, who tried to modify the colors to red and white – reminiscent of the **Botafogo** team of Salvador, Bahia – for the occasion of the Center’s registration, as we will find in another passage.

## **1.4 – ...“Generous instructor”...**

1.4.1 - ...“A generous instructor”...

**“I always had in mind that capoeira needed a generous instructor. Because of the love for the sport and the fight, I established a path for divine fulfillment; it received the name of Centro Esportivo de Capoeira Angola as a sacred inheritance;” (5b, 1-8)**

Pastinha, recognizing his predestination, considered divine the planning of his work to discipline and to endow capoeira with ethical and pedagogical foundations, endowing our youth with a sacred inheritance, today converted into a universal one!

1.4.2 - ... “But do not forget”

**“But do not forget; that the guide was the Old Pastinha, who knew; to know to desire<sup>11</sup> with Will, persistent and legitimate merit:”** (5b, 11-13)

We must maintain the worship of “**legitimate merit**” for the Mestre who “**knew to desire**” with “**Persistent Will,**” bequeathing the fundamentals of the playful and healthy style of Capoeira!

1.4.3 - ... “Capoeira is not just for the elite”...

**“I never took notice of those who are not with me, indeed, because in my opinion capoeira is not just for the elite. The Center is for all who visit, play, and participate. I did not lose heart; I played with all the mestres who visited the Center. I never lost my spirit; I was always cheerful with all who asked about the Center, I did not respond with frankness. Then I tried to reunite various comrades that walked around here instigating problems, but with much difficulty. They are of the best in my opinion, but without love for the sport, always fleeing. I am always seeking, as I seek out and invite people for the complete future of our successors.”**

(5b, 19-23; 6a, 1-12)

Here we have the difference in behavior between Bimba and Pastinha! There is no documentation of the creation of Regional. Bimba was practical, an opportunist: **Regional** arose in layers of growth, induced by successive waves of university students who didn't care about the art's history, because their goal was graduation and learning self-defense. Capoeira was only a side-effect of student life! **Angola** brought a body of doctrine, with the goal of perpetuating a social, **regional, Bahian, Santa Marian** practice, grown from a philosophy that Pastinha wisely injected since its beginnings!

1.4.4 - ... “Courageous resolution”...

**... “A courageous resolution; it is necessary that we are all for one, and one for all,”...**  
(6a, 17-19)

We clearly see Pastinha's role as an educator and philosopher. Capoeira forms a social group ruled by a spirit of fraternity and cooperation, integrating the human being in the physical, spiritual, mental, and social aspects!

1.4.5 - ... “The practice of this science”...

**“It is the practice of this science, my comrades, you yourselves don't know what you have in it. If it is yours, try to perfect the nature it gave you; trust in yourself, love your sport, don't trust in the egoist, and verify the truth. In summary, it is an infinite fight, the general and abstract definition that characterizes every existence, and every being.”**

(6b, 1-5)

Like every mestre, trusting in himself by the *Axé* of capoeira, Pastinha accentuates the enormous interior potential of the human being, emphasizing the duty to improve oneself and develop this potential every day, while he encourages love for the sporting practice and the abandonment of egoism (which is incompatible with mutual cooperation and understanding). Abandoning selfishness is indispensable to the partnership of the game of capoeira. The difficulty of this

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<sup>11</sup> Desire with ardor and persistence

process comes to be exposed in a difficult-to-perceive phrase: **“the truth is an infinite fight”** ... **“general and abstract definition”** <ideal, dream, objective> ... **“that characterizes every existence”** <living body> ... **“and every being”** <body, soul and spirit> ... life is a constant fight for spiritual perfection, the ideal of every being!

1.4.6 - ... “Pure egoism”...

**“The martial art fueled by pure egoism is, as <seen> by the light of reason, violent, ferocious, and brutal.”** (6b, 4-5)

The martial art motivated by egoism is **“seen by the light of reason”** as violent, ferocious, brutal, purely animal, without human refinements: civilization, education, culture!

1.4.7 - ... “The good faith”...

... **“the worst thing that was missing was the good faith to believe in oneself.”** (6b, 14-15)

**The worship of self-trust**, the most important product of the practice of **fight**-capoeira, considered like playful **game**-capoeira, is here “good faith” in the sense of **“faith in oneself,”** the greatest and best faith – trust in oneself.

1.4.8 - ... “Do not breathe”...

... **“comrades, do not breathe a fight against our companions who are wrong or over-ambitious.”** (7a, 3-6)

Understanding **“to breathe”** as to aspire, to long for, the advice becomes very clear. We must engage in **“play”** <cooperate>, not **“fight”** <against companions> driven by ambition or egoism; avoiding physical or moral injuries caused by an erroneous and dangerous conduct: **“wrong or over-ambitious.”** The experienced and knowledgeable person must draw attention to the importance of cooperation, mutual respect, and loyalty among the participants of the capoeira game for safety and personal improvement during capoeira. We must not practice movements that could bring injuries or humiliations in order to satisfy our vanity, ambition, or predominance. Capoeira should be considered and practiced as the integration of two beings, protagonists in opposite but complementary roles, in which **one cannot do his part without the cooperation of the other!**

1.4.9 - ... “Different objectives”...

**“Now the capoeirista aims for different objectives. Also, it would be interesting if everyone never <played> to receive the acclamations of triumph. Without ambition, without spite, without deceptions, without buying the game before one’s turn. If all companions understand to find these errors in themselves, only this way will we be happy.”** (7a, 6-13)

The inclusion of <played> clarifies the sense of the whole passage... we see the **Code of Honor** proposed by Pastinha: 1) to play capoeira for the pleasure of its practice, respecting ritual, **“without buying the game before one’s turn,”**<sup>12</sup> awaiting the permission of the arbiter, of the mestre of ceremonies or mestre of the class, obeying Regulation. 2) To play **without jealousy, bitterness, spite**, vanity or ambition, without seeking vengeance, without the exhibition of

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<sup>12</sup> “without buying the game before one’s turn,” before the right time; interrupting the game to play with one of the partners without the permission of the mestre or whoever is responsible for the roda

supremacy. 3) Never to start out in search of applause, of “the acclamations of triumph.” Avoid humiliating one’s companion. Pastinha points to the path of Happiness and Joy in the capoeira game and lists its participants’ main errors of conduct.

1.4.10 - ... “With rudeness”...

**“The mestres cannot teach with rudeness nor in an aggressive way, no. We should aim to leave them isolated because we can never do without love of the sport.”** (7a, 15-19)

Only love unites and constructs; only love removes aggressiveness, only love brings about politeness, gentleness and delicacy of treatment. **Isolation impedes the capoeirista’s progress!** Without partners we can neither practice nor learn capoeira!

1.4.11 - ... “Never praises himself”...

**“The good capoeirista never praises himself, but aims always to be calm, to reflect with precision what is true. Do not argue with your comrades or students, do not buy the game without it being your turn, in order not to annoy your companions and thus cause a dispute. Teach your students without aiming to show off in an aggressive way or presenting yourself in an impolite way...”** (7a, 19-23; 7b, 1-4)

Calmness is indispensable to reflection, to the correction of movements, to the adaptation of the game between partners, the performance becoming more beautiful and secure. Every capoeirista must be polite, avoiding annoying or irritating his companions, while maintaining his own tranquility!

1.4.12 - ... “Our cause”...

**“... without love for our cause, which is the cause of moralization and improvement of this fight that is as beautiful as it is useful for our physical education; ...”** (7b, 4-8)

Censoring those who do not seek the improvement of capoeira, Pastinha confesses the objective of his life: the transformation of this fight into a spectacle of beauty and physical priming.

1.4.13 - ... “We should not try to stay isolated”...

**“... we should not try to stay isolated, because we can do nothing. It is very true the popular saying that says: unity makes strength: ...”** (7b, 8-11)

Pastinha’s team spirit, proclaiming the necessity of congregation around a common objective. Only **“unity makes strength”**; isolation makes one sterile and incapable!

1.4.14 - ... “Our ideal”...

**“...our ideal of a perfect capoeira without errors, of a strong and healthy race that we will give to our beloved Brazil in a near future.”** (7b, 14-17)

The always optimistic view of a man at the end of his life. The confidence, enthusiasm, and idealism of youth, are constants in Pastinha’s words. His timeless ideal transcends people, with the dream of a strong and healthy race in the future, surpassing the limits of his physique, to spread throughout Brazil!

1.4.15 - ... “You of the future”...

**“And you of the future, strong through love for the sport but also through your sporting gentility. It is recommended that we respect the rules and written regulations; an appeal that we act correctly and decently in our lives in society; an appeal that, if we answer it, can enable us to obtain a legitimate advantage in any circumstance;”**

(7a, 19-23; 8a, 1-5)

The responsibility of the youth of the future under the endorsement of the love for the sport, in the preservation of capoeira’s legacy, requires respect to the rituals, regulations and tradition, and rightness of behavior in social life, the ultimate objective of the civilized man’s education!

1.4.16 - ... “Our life in society”...

**... “An appeal that we act correctly and decently in our lives in society; an appeal that, if we answer it, can enable us to obtain a legitimate advantage in any circumstance;”...**

(7b, 23; 8a, 1-5)

Pastinha advises that the rules of good conduct must rule life in society, avoiding exaggerations capable of deforming capoeira’s image, as has occurred in the past. Through correct and educated behavior, we will manage to obtain the advantages of social living. Without them, we find isolation and solitude. Capoeira is an instrument of man’s integration in the social context, not of discord, but a philosophy of living well.

1.4.17 - ... “Technical details”...

**“I want to demonstrate to you more clearly and comprehensively interest in the technical details of the game of Angola.”** (8a, 5-7)

The **technical details** – the applied dynamic, reflexology, descriptive study of movements and maneuvers that the doctors of Physical Education speak of – occupied the old mestre’s dreams and thoughts. His collection of capoeira drawings, his painting “Roda of Capoeira,” and his engravings, show his work on the analysis of movements. The necessity of study, of reflection, and of meditation as the spiritual counterpart of the physical practice of capoeira, comes implicitly in this statement, which surpasses the concepts of movement technique and reaches the spiritual part, so much to the taste of our wise Mestre.

1.4.18 - ... “Excess of free-fighting”...

**“Unfortunately a large part of our capoeiristas have very incomplete knowledge of the rules of capoeira,<sup>13</sup> because it is the control of the game that protects those who practice capoeira, so that it does not tilt towards the excess of free-fighting,”...** (8a, 20-23; 8b, 1-2)

We would say today, **“it is the control of the game”** by the referee, by the rules, by the regulations, by the rhythm of the orchestra, **“that avoids violence and accidents.”** Pastinha reiterated and emphasized the necessity of a code of honor, **“the rules of capoeira,”** without which we could not play, compete, much less judge, decide, evaluate the quality of any capoeirista.

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<sup>13</sup> Ritual of capoeira

#### 1.4.19 - ... “Challenge”...

... **“it is the control of the game that protects those who practice capoeira, so that it does not tilt towards the excess of free-fighting. Note well, I am speaking in the sense of performance, and not of challenge, because it always brings consequences that are sometimes disastrous; it takes away all the beauty and brilliance of capoeira, and the capoeirista loses his capacity by lack of explanation.”** (8a, 23; 8b, 1-8)

Precious warning about the dangers implicit in competitions without rules or regulation – **free-fighting** – ruled or motivated by passion, rivalry, ambition, commercial interest, vanity, or similar feelings. This is an open door for violence, accidents, or death!

#### 1.4.20 - ... “Brilliant capoeiristas”...

... **“we still need brilliant capoeiristas who unite themselves by making friends, reunite their most sincere wishes that formulate their growing progress; this is a personal appeal to collaboration. Why don’t capoeiristas unite themselves in order to understand and strengthen their sport?”**... (8a, 8-14)

Words of the Mestre yet again calling for the union of all capoeiristas, indispensable to the fulfillment of the common goal: the progress of capoeira. **Pastinha did not recognize a difference in values between regional and angola!**

#### 1.4.21 - ... “To learn thoroughly the rules of capoeira”...

**“... all those who want to dedicate themselves to this sport as capoeiristas; who do they want as a referee? They must seek to learn thoroughly the rules of capoeira of angola so that they can speak or decide with authority. Unfortunately a large part of our capoeiristas have very incomplete knowledge of the rules of capoeira, because it is the control of the game that protects those who practice capoeira, so that it does not tilt towards the excess of free-fighting,”**... (8a, 15-23; 8a, 20-23; 8b, 1-2)

Pastinha wisely reiterates the fact that the code of honor must be obeyed by capoeiristas. **“It is control of the game”** by a referee, by the rules, regulations, and **by the rhythm of the orchestra, “that avoids violence and accidents”** ...it is worth the repetition!

#### 1.4.22 - ... “Capoeira comes to be reduced, atrophied”...

... **“and capoeira comes to be reduced, atrophied; when it was violent in the past, many mestres and others called us to attention when it was not in rhythm. They politely explained and educated us in the sport of capoeira; this is why all those who came from the past have a rhythmic game of the body.”**... (9a, 1-9)

The insistence continues on the presence of a referee, arbiter, or mestre of ceremony...

- To accompany the evolution of the game;
- To warn or interrupt the practice before forbidden, dangerous maneuvers, disobedience to the rhythm of the toque, when the athlete tires;
- To guarantee the physical safety of the practitioners and audience;
- To ensure the beauty of the spectacle

#### 1.4.23 - ... “My professional faith”...

..., **“it is my professional faith, I am a capoeirista; I had a good mestre, I have proved it, I only give respect to him, because he has everything that is good...”** (8b, 12-15)

**I am a capoeirista... I had a good mestre!** The gratitude of a true student to the mestre, of the disciple to his guru, **the familial linkage of the spirit of the capoeirista to the Mestre who shaped him...** nothing more expressive, nor more concise!

1.4.24 - ... “When I was born”...

**“and when I was born, I first learned at ten years old;”** (8b,17-19)

The beginning of learning at ten years old defined the young man’s destiny, transforming the young sailor into a capoeira instructor in the School of Sailor Apprentices. And thirty years later, into the Mestre of renowned mestres, the Guardian of the Tradition of Ludic Capoeira!

1.4.25 - ... “Comes to be reduced”...

**...: “and capoeira comes to be reduced, atrophied; when it was violent in the past, many mestres and others called us to attention when it was not in rhythm. They politely explained and educated us in the sport of capoeira; this is why all those who came from the past have a rhythmic game of the body.<sup>14</sup> The masters kept secrets, but they never refused explanation. You must sing with improvised intrigue<sup>15</sup> and this is exactly what I have been instilling in the Center since 1941.”** (9a, 1-13)

The wisdom of the old ones, manifested in the simple tactic of impeding the violence of the unregulated practice of **fight**-capoeira! It is fitting for the mestre to interrupt the game when the movements escape the control of the berimbau rhythm. **“They called us to attention when we disobeyed the rhythm of the toque and they politely explained.”** Pastinha emphasizes the importance of obedience to the berimbau toque, **“rhythm,”** as a key to the **“game of the body,”** agility, escape, malícia. The silence of the mestre in **“keeping secrets,”** knowledge to be revealed on an appropriate occasion, without refusing the opportune **“explanation,”** solicited or not. Yet again the ancient African custom of **improvisation** on the tribal theme, grouping or community, and the identification of the capoeira roda as a cultural grouping!

1.4.26 - ... “It was not with three months”...

**“I tell you, I started to educate myself in this game, by force of will; it was not with three months, or with less, because this is very little time. It is because of this that I leap, I jump, I have agility, I have cleverness, I have the game of the body, I have feints to free me from the aggressor; I take advantage of my feet, of my head,”**... (9b, 1-7)

Very appropriate is the expression “I started to educate myself in this game,” accentuating two very important aspects, the playful and the pedagogic. The old mestre continues, emphasizing the persistence, **“force of will,”** and the time indispensable to the learning. **“It was not with three months,” “because this is a very short time.”** The reward for spending time and sweat is **“agility”** in defense, **“I leap, jump, I have cleverness, feints,”** fakes... **“to free me from the aggressor,”** and the capacity of counterattack, using any part of the body, **“I take advantage of my feet, of my head.”**

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<sup>14</sup> Game of the body, agility, escape, capacity of defense and counterattack

<sup>15</sup> Intrigue, malícia, cleverness



1.4.27 - ... “We have many tricks”...

... **“I have various ways to defend myself from a knife or a straight razor and other things; we don’t use many firearms, because we have many tricks,”**... (9b, 9-11)

*The defensive qualities of capoeira without weapons*, based in tricks, art and cleverness to divert danger remind me that a good conversation can avoid an aggression and physical injuries. **The best personal defense is not to involve oneself in conflicts, the disarming of the spirit, and the deprivation of weapons**, being firearms or of any other nature, accompanied by prudence and humility!

1.4.28 - ... “Why doesn’t this comrade play with alertness”...

**“A friend asked me this question: ‘Pastinha, why doesn’t this comrade play with alertness?’<sup>16</sup> It is because they did not teach him to play by the rules; all mestres must have knowledge of the rules and a great number do not. I know mestres who know as much as me, but they do not teach. Everyone knows that the cat taught the mountain lion, and what happened?”** (9b, 16-23; 10a, 1-3)

Eternal learner that I am, I agree: the perfection of the movements, of the escapes, of the maneuvers, can only be attained by repetition ad infinitum of smooth and delicate movements, **accompanied by the mind in all details**, the **rules and regulations** of Pastinha, restraining violence, obliging the students to play with calm and caution, in safety from accidents.

1.4.29 - ... “On the days of festival”...

**“In each District there was a mestre to teach on days of festival, to teach rules, to take care of things, to show students, show new things, tricks, stories, improvisations, and the mestre in general was classified with a ring, the prize of great value, proof of merit, Angola or Gêge,”** (10a, 5-13)

The teachings by the oldest and most experienced, in the African tribal way, instrument of education, formation of the cultural heritage of the group. The **“ring in the ear”** was not **“decoration,”** it was honor, a medal on the chest! **“Inside the game, everything was secret,”** each apprentice **“caught the money with the mouth,”** took advantage of every word, every gesture. The key to the secret, esoteric learning was reserved for **“the most beloved,” “the sons of capoeira”!**<sup>17</sup>

1.4.30 - ... “Friends, why don’t you sing?”...

**“Friends, why don’t you sing? Capoeira is only beautiful playing, singing, and it only lost its beauty because there was no singing. And the old man gave to the Center mestre of the field,<sup>18</sup> mestre of the orchestra, mestres of archives, fiscal mestres, supervisors,”**... (10b, 1-6)

The old mestre in his simplicity highlights the importance of the chorus in the integration of the participants in the capoeira roda, in a unique field of energy, the song functioning as a true mantra! To appreciate the beauty it is necessary to have calm, concentration, the calm, slow rhythm adopted by the old capoeiristas, conserved in the style of Pastinha, **playing, not fighting!**

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<sup>16</sup> Readiness, agility

<sup>17</sup> The most beloved students

<sup>18</sup> Mestre meaning boss, director, commander

1.4.31 - ... “For toughness”...

**“Do not desire to use capoeira for toughness, but instead, for the defense of your physical integrity, because one day you might need to use it for your defense. Its defense is against any aggressor who comes with razor, knife, scythe and other weapons.”** (10b, 17-23)

The personal defense results from the reflexes developed during daily trainings, depending on time and persistence. It is like the way that the wisdom of the oldest, which is hidden under the whiteness of their hair, arises from who knows where or how, and surprises us in the right moments! Do not learn with violence and lack of control; **hurrying is the enemy of perfection.**

1.4.32 - ... “Depends on time for learning”...

**... “it cannot be said that this fight doesn’t depend on time for its learning.”** (11a, 3-4)

Time is necessary for the apprenticeship of capoeira and the ability to teach. To wait with humility for the diploma<sup>19</sup> of mestre, **by the consensus of the oldest mestres**, never through undeserved appropriation or piracy!

1.4.33 - ... “To know how to sing and respond”...

**“it is a duty of all capoeiristas, it is not a defect not to know how to sing; but it is a defect not to know how to respond, at least the chorus. People who do not respond in the chorus are forbidden in the bateria.”** (11a, 4-10)

The necessity for everyone to participate in the social community of the capoeira roda by singing, by forming a deep cultural philosophy, legendary or mystic, through meetings and periodic essays, in the fashion of the African babalorixás!<sup>g</sup>

1.4.34 - ... “A coin in the center”...

**“In all rodas or groups of capoeira a coin is put in the center of the arena,<sup>20</sup> and the two players will combat to grab it with the lips.”** (11a, 10-14)

We must maintain the tradition, substituting for the coin some more hygienic object: a sheet, a knot of ribbon, a flower, dedicated to the “madrinha.”<sup>h</sup> These enable the exercise of the traditional ability without the disadvantage of the lack of hygiene. Given the enormous difficulty of this exercise, we believe that, beyond the cultural value, it develops the maneuvers of baiting, cleverness, *mandinga*, the snare, the framing, to hide our purposes while we watch our partner, awaiting the opportunity for the final spring to catch the prize with the mouth, like stealing a kiss from the lips of the madrinha, naturally! This make-believe, pretending, feinting, is the true fundamental of our capoeira!

1.4.35 - ... “With faith and courage”...

**“With faith and courage to teach the youth of the future, I am only looking after this marvelous fight that is left to be acquired by inheritance of the primitive dance of the caboclos,<sup>i</sup> of batuque,<sup>j</sup> and candomblé originated by the Africans of Angola or Gege. Many**

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<sup>19</sup> Oral title, recognized by the community, independently of a written document

<sup>g</sup> Priests of candomblé

<sup>20</sup> Territory, area designated for the game of capoeira

<sup>h</sup> Madrinha = a godmother, or a female patron saint

<sup>i</sup> Of the Brazilian indigenous peoples

**admire this extremely beautiful fight when the two players play without selfishness, without vanity. It is extremely marvelous and polite.”** (11a, 14-23)

To conserve tradition – cultural, mystical, philosophical, and legendary heritage – by meetings, periodic essays, in the way of the African babalorixás – by the chorus in the “street festivals,” capoeira rodas. The importance of the cheerful, friendly, peaceful character of the exhibitions, meetings, and encounters! Pastinha affirms that capoeira, as we recognize it today, is the fruit of the mixture of African culture with the dance of the Brazilian caboclos, of the racial and cultural interchange! A strong argument indicating the Brazilian origin – from the Recôncavo – of Bahian capoeira! **The berimbau of Bantu culture, the Yoruba melody, and the dance of the caboclo met each other and fused in the ports of the Bahian Recôncavo, molding the precious jewel of Bahian capoeira!**

1.4.36 - ... “A series of things”...

**“To mestres who say a series of things that diverge from the purpose of capoeira: do not take away its value; capoeira is agile and clever, it is extremely important for whoever knows to carefully observe beautiful things,”** ... (11b, 1-5)

A very appropriate reprimand! The inventors of new techniques, the creators of new teaching methods, those that christen old movements, “invent trends” in search of self-promotion, commercial promotion... promotion of confusion! A series of nonsense modifications do not improve the teaching method and the techniques, they only complicate, they only compromise the present and the future!

1.4.37 - ... “It is not permitted”...

**“It is not permitted by any mestre, if he is a mestre knowledgeable in the rules of capoeira, to agree to playing in a roda or group without a supervisor. If there is no one who can have control, who helps the field?”** (11b, 13-18)

The safety of capoeira’s practice is the obedience to its rules under the control of a referee, supervisor or mestre.

1.4.38 - ... “All capoeiristas are bad”?!...

**... “all capoeiristas are bad for their companions? But it is not all; indeed, in my Center I have and I know many who are polite and who do not try to irritate their companions: yes, it is because the mestre does not take interest in irritation, and seeks the way that favors learning, the desire to learn rapidly, and not to have bad influence.”** (11b, 6-13)

In capoeira as in all other social groups we find those that sow discord, violence, some because of lack of education, others because of mental sickness... or spiritual sickness?! They are wretched! The majority, youth, is always good, generous, does not suffer the “influences” of the bad guys, said the Mestre!

1.4.39 - ... “It is not permitted”...

**“By any mestre, if he is a mestre knowledgeable in the rules of capoeira, to agree to playing in a roda or group without a supervisor. If there is no one who can have control, who helps the field? One cannot enter in combat without it being one’s turn. All capoeiristas by duty**

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<sup>j</sup> Another dance-fight that used a lot of kicks and trips; practically extinct today.

**must obey the rules of their sport, cooperating to respect, because we are responsible for errors. In the case of a dispute or challenge, seek the authority of a referee.**

(11b, 13-23; 12a, 1)

The insistence of the old mestre on obedience to regulations and rules, on submission to the arbiter during the unfolding of the game, restraining abuses – fruits of enthusiasm, of the heat of the dispute, of personal differences – attains its highest point here.

1.4.40 - ... “Must not be applied”...

**“<Forbidden movements> must not be applied, nor must you force your partner to obtain benefits <advantages>; these are extremely grave errors. This obliges the supervisor to suspend the game.”** (12a, 1-4)

The reinforcement of the referee’s (called **supervisor** here) authority, permitting the interruption of the game to protect the physical integrity of the participants. **“It is an infraction.”**

1.4.41- ... “It is prohibited in the game...”

... **“The use of hits, or tricks,<sup>21</sup> is prohibited in the game and mainly in the low game. Do not use them, it is an infraction. The hits that cannot be applied in Demonstrations: hits of the neck, fingers in the eyes, violent cabeçada, low meia lua, whipping throws, rabo de arraia, closed tesoura, chibata with the heel, chibata with the sole of the foot, turning meia lua, two meia luas in one place, back flip, turn of the body with a blow of the heel, blow of the waist, throws by the hem of the pants, hits of the knee, or tricks.”** (12a, 4-16)

This is a list of prohibited hits, especially in demonstrations or public games, because of the risk of the enthusiasm of the opponents, or because of tradition.

1.4.42 - ... “It is a foul to use the hands”...

**“All the mestres have the duty to make people aware that it is a foul to use the hands on one’s adversary; if one does not do this, one does not prove oneself to be a mestre. Those who are polite prove their decency by playing with their comrade and not seeking to conquer and dishonor him. It’s time to understand, to help one’s sport; it is the duty to moralize, to raise up capoeira, which was already declining.”** (12b, 1-10)

The only difference between the styles of Bimba and Pastinha appears here. Bimba, upon creating a system of teaching capoeira as an instrument of fight, abandoned the tradition of not using traumatic blows of the hands. Permission was extended to balões (throws) and projections, well-accepted and esteemed by the diffusion of Oriental techniques in the social environment in which capoeira existed.

**1.5 - ... “Capoeira is the fight of fights”...**

1.5.1 - ... “Capoeira is the second fight?”...

...**“Capoeira is the second fight? Because the first was that of the caboclos, and the Africans joined it with dance, parts of batuque and parts of candomblé, they created their style.”** (13b, 1-7)

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<sup>21</sup> Floreio, movement simulating attack or flight to confuse the partner

Here is an important historical detail, a direct reference to the roots of capoeira, the dances of candomblé and of batuque. It derived from the movements and the rhythms of candomblé, especially because in batuque – a dance with traumatic, violent tripping movements, considered ambiguously dance and fight – it was expressly prohibited to use the hands! The mestre also cites the dance of the caboclos – a Brazilian element, indicator of the Brazilian origin of capoeira!

1.5.2 - ... “In every parish”...

**“In every parish an African with the responsibility of teaching, to make capoeira his weapon against his oppressor,”... (13b, 7-10)**

This describes the organization of the social group of capoeiristas, their predisposition as a defensive instrument, never as a factor of aggression and perturbation of the public order.

1.5.3 - ... “Improvised songs”...

**... “communication occurs through improvised songs danced and sung; clever things were invented, tricks, jokes, to give turns of the body, hiding the whip, inventing incredible things. The whole body does marvelous things – head, hand, feet – and only manages to do this with cleverness.” (13b, 10-15)**

The African babalorixás met periodically to transmit novelties, to exchange teachings, and to revive traditions transmitted and preserved orally in Yoruba verses recited in cadence, responded to in chorus by those present, in a similar way to that which we do in capoeira, its derivation.

1.5.4 - .... “I learned on the Rua da Laranjeira”...

**“And my good mestre, I learned on the Rua da Laranjeira, and taught on the street Sta. Izabel from 1910-1912, when I abandoned capoeira, and returned, in 1941, to organize the Center of capoeira, the first of Bahia. In the school of Sailor Apprentices of Bahia I was number 110, and I taught my comrades from 1902 to 1909,...” (13b, 15-23)**

Pastinha taught his colleagues in the School of Sailor Apprentices in the square of Conceição da Praia, in a building in which today functions the Naval Command of the East, during the period from 1902 to 1909, and continued teaching on the street Sta. Izabel until 1912. He remained inactive from 1913 to 1941, which explains the statement that I heard from Bimba in the 1940s, that his origin as a mestre was unknown, much like the reference of Aberrê, as an ex-student of Pastinha, also denied by Bimba.

1.5.5 - ... “Where capoeira came from”...

**“When they ask me where capoeira came from, I respond, I don’t know, because the mestres of my epoch do not say. Capoeira has much cleverness. There are capoeiristas on all the beaches and parishes,”... (14a, 5-9)**

The disappointment of not having encountered capoeira in Angola during his trip **“to show capoeira of Brazil!”** confirms the fact that the mestres of his epoch – the beginning of the 20<sup>th</sup> century – ignored its origin. The lack of knowledge of its origin on the African continent, by Afro-Brazilian oral tradition, reinforces the thesis of its appearance in Santo Amaro da Purificação, Bahia, in the port area, in a similar way to how maculelê appeared in the sugar cane fields! Another relevant datum, **“there are capoeiristas on all the beaches,”** confirms the costal

presence of capoeira, contrasting with the lack of oral references to native centers outside the maritime and river centers, a precious clue for future researchers!

1.5.6 - ... “Capoeira is divided in three parts”...

**“note well, friend... capoeira is divided in three parts: the first is the common part; it is that which the public sees. The second and the third parts are kept inside the self of whoever learned, and are kept with secrecy, and depend on time to learn. The proof is in the knowledge of the capoeira of the past and of the present: that of the past was violent, because of malandragem, and that of today is as everyone sees, we praise excellence, because of Democracy, we want enjoyment. And everything else depends on the race of who learns capoeira; and my race has already grown old, I am also traditional, I live in the History of capoeira; and I love it,”** (14b, 8-23)

The three phases of capoeira referenced here are **the exterior manifestation** – apparent, exposed to all present, the game, visible in trainings, the same in the secret callings, in the exhibitions, in the demonstrations, the physical part, corporeal. Yin, as the Orientals would say. **The remaining two are invisible, subtle, subjective**, hidden **“in the self of whoever learned.”** Yang in Oriental terminology, the unconscious and subconscious capoeira, **“instinct”** in the words of Bimba, the secret parts, are **“reserved”** in Pastinha’s words, and thus should be preserved! **One is more superficial**, psychomotor, the reflexes of defense, the cleverness, malícia. **The second is deeper**, philosophical, mystical, the modification of the way of living. The Ialorixá Bebé would say **the Axé of Capoeira!** Lao Tsé would call it **Taoist!**

1.5.7 - ... “Preparing the famous ones of the future”...

... **“because I came from the past, and today I gather <prepare> the famous ones”**... (15a, 1-3)

Pastinha recognizes the ravages of age on his body, and praises his current and important role as an educator, using his wisdom and experience of life in the preparation of the youth, being predicted as the **“famous ones”** of the future!

**1.6 - ... “Talking about the cleverness of capoeira”...**

1.6.1 - ... “Because all are born with capoeira”...

**“Talking about the cleverness of capoeira! I think that all capoeiristas are crafty, because that gives aspiration, teaches to idealize, because all are born with capoeira, both men and women; it is not a novelty in Bahia.”** (15b, 1-5)

We all bring **cleverness** in a potential state, says our Venerable Mestre. Men, women, and children, since **“all can learn, including Generals and Doctors!”** Capoeira only inspires, develops, manifests, and exteriorizes that which comes from the cradle!

1.6.2 - ... “Women who played capoeira”...

**“The women who played capoeira and batuque written in the History of capoeira: Maria, Julia Vulgo Fugareira, and many others that I leave for my comrades to list;”**... (15b, 6-10)

When I arrived in the roda of Bimba, I found three attractive women who played capoeira. As “gaviões” (hawks)<sup>22</sup> cannot see fresh flesh, Bimba earned some godchildren, so he gave up teaching girls. Bimba’s mother was also “good with the legs”<sup>23</sup> in batuque, naturally!

1.6.3 - ... “A trick in their own bodies”...

**“After the blacks became strong with their crafty weapons, it became difficult for the cabos do mato<sup>k</sup> to put their hands on the blacks, why? They slipped away like okra; they applied a trick in their own bodies.”** (16b, 1-5)

Old warrior custom of Africans – Valdemar Santana greased his body with Vaseline to fight against Kimura... **I saw it!** He slipped away like okra. “The crab escaped from the clutches of the guaiamum (another type of crab)” Valdemar would sing... Valdemar **da Paixão** <of passion> if it was embodied!

1.6.4 - ... “Suspicious even of the shadows”...

**“The capoeirista was and is suspicious even of the shadows”...** (16b, 5-6)

The psychological profile of the capoeirista included an attitude of instinctive, subconscious alertness, always ready to escape from dangers. Danger appeared even in the light of day... how much more in the darkness! The plot of life continues the same; Man did not change. We change only the roles, the names of the personages vary, but the plot of life continues the same!

1.6.5 - ... “Keeps faith in what he has”...

**“The capoeirista who keeps faith in what he has, because he perfected himself. He does not accept insults that don’t interest him; if he accepts, he enters into the fight, which does not change the fact that he will do incredible things, whether the fight is low or high, one can observe the legs doing marvelous things.”** (16b, 18-23; 17a, 1)

Capoeiristas, aware of their strength and power, calm and educated, must ignore provocations, which are wretched things of the provokers! Be crafty, aware of sudden nonsense attacks, always alert!

1.6.6 - ... “To live in society”...

**“And capoeira is trying to enter and exist in society; the capoeirista from now on is respectful and decent. The doubts vanish from the minds of the capoeiristas, who are learning to gather together and to trust each other in the Will and in the hope of Believing!”...** (17a, 1-7)

Capoeira assumed its citizenship; it penetrated all the social layers without losing its authenticity. Yesterday it was banned and today it is a national sport, integral part of our culture, pride of our people, instrument of education. Capoeira tempers the character and rehabilitates physical, mental, and moral health!

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<sup>22</sup> Conquistadors, players

<sup>23</sup> Skilled player of batuque, samba or capo

<sup>k</sup> Cabos do mato = corporals of the scrubland; those who were sent to recapture escaped slaves

## 1.7 - ... **“In May of 1955”...**

1.7.1 - ... “We installed temporarily in the Pelourinho N° 19, ”...

**“Upon leaving Brotas, we installed temporarily in the Pelourinho Number 19, when I invited the member and friend Daniel Angelo dos Reis to work together for the growth of the C.E.C.A.”... (17, 9-11)**

This is the beginning of the final phase of Pastinha’s fight for his ideal.

1.7.2 - ... “Daniel Angelo dos Reis”

**... “a very dedicated friend... he undertook the task of resolving all the affairs of the Center, and also the contracts for Performances”... (17a, 11-23; 17b, 1)**

Pastinha shows his gratitude to those who fought to preserve our traditions.

1.7.3 - ... “Many things” ...

**... “many things happened thanks to the efforts of Vicente and Daniel and our members who fought for this art; there are also a very few old people who suffered for not collaborating. It is being brought about by the friends of the sport: Dr. Wilson Lins, Dr. Tancredo Teixeira, Snr. Alfredo Alaim Melo. Mario Cravo, and Caribé, Geraldo Reis Lessa, and the Presidency was given to Mr. Wilson Lins.” (18a, 9-20)**

In the same way as a single swallow does not make summer, a single capoeirista does not make an association. Pastinha united illustrious names from all of Bahian society, without discharacterizing capoeira or restricting it to the elite!

## 1.8 - ... **“History of biography”...**

1.8.1 - ... “Biography of the C.E.C.A.”

**“Climbing the hill of the plaza I met with Mr. Ricardo and Mr. Paulo Santos Silva. It was on this occasion that I had the opportunity to meet Mr. Paulo S. Silva; in his house we had a meeting and we elected Mr. Paulo as President in September of 1952. Yes, the Sporting Center of Capoeira Angola was founded on February 23, 1941 and not on October 1, 1952 as the Statutes say. Mr. Paulo S. Silva even says in the same Statute that he is the Idealizer Founder – pardon me, Mr. Paulo, but the legitimate founders are: Amorsinho, Aberrê, Antonio Maré, Zeir, Daniel Noronha, Livino Diogo, Vitor H.U, Olampio, Onça Preta, Alemão, Pompilio dos Santos, Domingo do Magalhães, Athalydio Caldeira President, Aurelydio Caldeira Vice President, and Vicente Ferreira Pastinha, the idealist who gave it the name of C.E.C.A. I chose the colors for the shirts, which I made. I’m sorry, Mr. Paulo, but you forgot the proposal; you held a meeting to change the colors of the shirts from black and yellow to white with a red shield? And it was not accepted by anyone: yes, I delivered everything to you already ready to register the center, as Mr. Paulo S. Silva can confirm that which is in the record. Although Mr. Paulo made a mistake, the truth did not die.” (19b, 1-23; 20a, 1-9)**

Here is Pastinha’s contribution to the history of capoeira, clarifying obscure points of the CECA’s foundation and giving justice to the founders.



## 1.9 - ... “Official demonstrations”...

### 1.9.1 - ... “First demonstration”...

**“The CECA has the pleasure of inviting Bahian society, Authorities, the Press, and the general public to watch the First Official Demonstration of Genuine Capoeira Angola, to occur on the 24th day of the current month, at 23:30 hours in the headquarters of the sport Brazilian Club in the Oceania-Barra Building. 20 Cruzeiros entrance fee.**

**Vicente Ferreira Pastinha, P.S Silva**

**I do not have knowledge of the income.”** (20b, 1-11)

This shows Pastinha’s honesty, his preoccupation in protecting his honor.

### 1.9.2 - ... “First time”...

**“On July 5th of 1957 we were hired to give a demonstration in Bahiate (Abaeté). Both we and regional capoeira were confirmed, the first encounter of the two: Vicente Pastinha and Bimba”** (20b, 14-19)

The first encounter of Pastinha and Bimba at the Lagoa de Abaeté – **Bahiate** – contradicting the statement of “**Atenilo**” that Bimba had met with the “*angoleiros*” in the 1930s proposing the creation of the Regional Fight, a proposal refused by the “*angoleiros*.” Before the foundation of the C.E.C.A., the origin of this denomination of “angoleiro” came across as peaceful and respectful, a dignified example of being respected each day.

## 1.10 - ... “Questions and answers”...

### 1.10.1... “The three weapons of the blacks”...

**“What were the three weapons of the blacks? Batuque, candomblé, and the fights of the caboclos,”...** (21b, 1-3)

The nearness of the caboclos and the Negroes, forced by the colonizers, promoted a cultural exchange that Pastinha considered to be one of the generative factors of capoeira. **Candomblé** provided the rhythm and the basic movements – the swing, the turns, and the swaying of floreio. **The caboclos**, the indigenous people, basically hunters and warriors, were necessarily dedicated to martial arts and simulation of battles; the hunt teaches the value of dissimulation and surprise in success. **Batuque**, a dance of physical shocks in a rhythm derived from the musical nucleus of candomblé, certainly influenced the development of the tripping maneuvers – rasteira, dourada, banda traçada. Another mark it left was the prohibition of the use of the hands – **“it is a foul!”**

### 1.10.2 - ... “What is the berimbau used for?”...

**“What is the berimbau used for? It is not just to indicate the game. It is because in the key hour the berimbau is dangerous. It is dangerous in the hands of whoever knows how to handle the berimbau or a similar thing.”** (21b, 4-8)

In the moment of physical danger we appeal to the tool to which we are most accustomed. The machete in the sugarcane field, the razor of the barber, the scythe of the farmhand, the berimbau of the capoeirista!

1.10.3 - ... “Why do we train to pick up money with the mouth?”...

**“Why do we train to pick up money with the mouth? It is not with interest in the money, which has Monetary value; it is for the hour of pressure, a trick is applied, and the aggressor may or may not be fooled.”** (21b, 10-13)

The first students of Bimba had the custom of mocking the practice of picking up money with the mouth, as if it were the sport of begging, collecting money in exchange for a circus spectacle in a public square. Initially I accompanied them, but later I came to be sorry after perceiving the difficulty of the maneuvers necessary to distract the other player and manage, during an *aú* or the turn of a *meia-lua de compasso*, to lower the head safely and catch the prize!

1.10.4 - ... “Why do they sing with cleverness?”...

**“Why do they sing with cleverness? Improvising? It is so that when strange people or mestres arrive in the roda, the improvisation tells the roda whether or not it should continue, or whether it should liven up.”** (21b, 15-17)

The cleverness of the songs is the “**cultural foundation**” of the group. Facts, myths, and personages are recorded in the community’s oral tradition. An ancient custom of our African ancestors, the improvisation attests to or manifests the community’s knowledge. A signal identifies the stranger, permits the recognition of citizenship, and ensures the right to participate in the game... at the judgment of the mestre, naturally!

1.10.5 - ... “Why did they divide capoeira?”...

**“Why did they divide capoeira? The first is the capoeira of the public square, in the performances; the second is the <defense> from the aggressor, it is secret; the third is the hits, blows and others.”**<sup>24</sup> (21b, 18-20)

In its purely material aspect, capoeira presents three divisions: the **public** part, which could be demonstrated; the **secret** part, the personal defense, developed from the first part and disguised in its apparently innocuous movements; and the **secret training** of attack and defense, unarmed, with weapons, against weapons.

1.10.6 - ... “Capoeira does not have blows”...

**“Why do they say that capoeira does not have blows? If capoeira does not have blows, then the caboclos did not fight, the Nago people did not improvise in batuque, in the dance of candomblé. Batuque is fight, and candomblé is giving turns with the body. As they said: ‘ginga my son, to escape from the clutches of the aggressor.’ And the rest is no longer with me.”** (21b, 21-23; 22a, 1-6)

Pastinha leaves the cultural root of capoeira very obvious in these lines, especially between the lines. Candomblé taught the *ginga*, the *esquiva*, the slyness, the *mandinga*, the game of the body, which the Old Mestre calls “**to escape.**”

**1.11 - ... “Dear sir”...**

1.11.1 - ... “Big article”...

**“Dear sir**

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<sup>24</sup> Fight, “course of specialization” in the terminology of Mestre Bimba

**Today I read a big article about capoeira in the State of São Paulo newspaper.”** (23b, 1-3)

Pastinha received from São Paulo the appreciation that he did not get in his birth land. Capoeira in São Paulo spread like fire in dry brush. Today São Paulo contains the greatest number of practitioners and the greatest number of specialized sporting centers among all the states of the Union.

1.11.2 - ... “Great admiration”...

**...“I always had a great admiration for capoeira and a great desire to learn this art of defense and attack, but in this capital I never heard much news, however much I sought a good or bad capoeirista who had a school where I could learn capoeira.” ...** (23b, 10-16)

The admiration of the Paulista for capoeira continues, but they do not lack schools and mestres!

1.11.3 - ... “The search is great”...

**... “The search for schools of this style is great on the part of young men who want to practice the great national sport, and never let capoeira be forgotten”... (24a, 3-7)**

And they succeeded!

1.11.3 - ... “Sincerely,”...

**“Sincerely,  
Ruy Vieira d' Almeida  
Rua Groelândia nº 1717  
Jardim Europa  
São Paulo.  
1156612 13-11-56”** (24a,15-20)

With the permission of Esdras (**Damião** by Bimba’ baptism), and of Suassuna, the disciple of the Mestre in São Paulo, besides “D’Almeida,” we could say that Sérgio Vieira kept the word of his relative. Capoeira was recognized by the Olympic Committee and consecrated as a national sport.

## **2 – PENSAMENTOS (THOUGHTS)**

**2.1 - ... “End of the first” ...**

2.1.1- ... “Do not believe in everything”...

**... “do not believe in everything that is said, do not let yourselves be deceived, try to see with the presence of Angola. Ask your mestre for explanations, even if he will not tell you everything, because he has secrets!”... (68a, 3-5)**

Advice very appropriate to the contemporary capoeiristas, who are harassed by a torrent of changes that are not always appropriate, of doubtful utility – some fruits of vanity, others self-promoting, many harmful, all requiring deep analysis and approval by a consensus of mestres, the only way to conserve unity!

2.1.2 - ... “Seeking the best Mestres”...

**“Thus Pastinha, seeking the best Mestres such as Aberrê, Antonio Maré, Daniel Noronha, Onça Preta, Zeir, Geraldo Chapeleiro, Recardo Batista dos Santos, and many others, gathered a group on February 23rd 1941: they gave me this place and made me the general mestre. I gave the academy the name of Center of capoeira angola and it was accepted.”**  
(68a, 8-15)

The form changes, but the truth remains! Pastinha was chosen as general mestre among renowned mestres! A sign of the cultural interchange of the great mestres... “academy”... baptism of Cisnando to Bimba’s roda... **“center”**... by the Confirmation of Decânio! Springing from the subconscious of Pastinha, reunited in the creation of Capoeira Angola!

2.1.3 - ... “I sought a friend”...

**“And in 1952 I sought a friend to register <the center> and Ricardo Batista indicated Paulo Santo Silva to me.”** (68a, 15-17)

During the period from 1941 to 1952, Pastinha and his companions, for obscure reasons, did not manage to register the CECA until they found Mr. Paulo Santos Silva, to whom they entrusted the project.

**2.2 - ... “My outlook on capoeira”...**

2.2.1 - ... “Competent in capoeira?”...

**“The friend wants to know if I am a capoeirista competent in capoeira? No. To the world of physics, it fit me to be less unknown; in this science of capoeira, it is and will always be necessary to think about men of good sense, and goodwill, which was surprising to those who abandoned it, why? I am based in those who want to support and learn in good taste.”**  
(68b, 3-10)

At the same time as he responds negatively to the question about competency, Pastinha states that in capoeira it is necessary to have good sense and tolerance, **goodwill** with one’s comrades. The success, surprising to those who abandoned their contract, depended on the trust of those who supported him and of the students who learned **of good taste**. Pastinha did not pass **“unknown”** in the world of capoeira!

2.2.2 - “...It is a revolution in the way that is destined”...

**“It is not to alienate the sport of Angola among the other sports: the appearance of a well-studied work like this present one is a revolution in the way that is destined. The Center brought a new light to the sporting world of capoeira; if it was not accepted before... today it is already well-accepted with goodwill: ...”** (68b, 10-17)

“A well-studied work like this” beings to light a new facet of capoeira: it will be well-received by the sporting world for which it is intended, as the metaphysical fundamentals, indispensable to the pedagogical and therapeutic applications, will grow!

2.2.3 - ... “Capoeiristas who do not have support”...

**“...there are many varieties: capoeiristas who do not have support, who divide themselves into unimportant classes, by ignorance, by pride. This is nothing good; see it and do not accept it...”** (69a, 3-6)

Pastinha criticizes those who, because of ignorance and pride (not to mention commercial interests) divide capoeira into trivial categories – like **regional and angola** – and do not accept the true capoeira – **the game of capoeira** – from which arise the two styles created by the two greatest mestres of capoeira, Bimba and Pastinha

The first students of Bimba, even those of the elite class, did not differ in style from those of Pastinha during the inside game and the low game. Dr. Jayme Tavares, Dr. Newton Salles, Dr. Ruy Gouveia, Dr. Cisnando Lima, Dr. Delsimar, Fouche Dalton, Zulfredo, Dr. Jairo, Brasilino, Delfino, Atenilo, Manoel Rozendo, Maia, Edvaldo “Rosa” (son of Bimba), and myself as well would be able to participate in games with any **angoleiro** without leaving the style! The difference was a product of the rules, which prohibited certain movements in Pastinha’s style that were tolerated and encouraged by Bimba’s style. **Regional** in Pastinha’s words **is the same capoeira Angola; “there are no changes that made it lose its precious value.”** I firmly believe that games reuniting the two styles are not only possible – since the fundamental rules described by Pastinha would be respected – but would also be very beneficial to the current practitioners of Bimba’s style, which is disfigured by the over-acceleration of the rhythm!

#### 2.2.4 - ... “To destroy false principles”...

**“...I accept nothing that makes me destroy established theories; it is a duty to destroy the false principles that do not constitute teaching: ...”** (69a, 6-10)

Wise warning to those who aim to innovate without respecting the traditions, without knowing the reason for the rituals, without knowing the culture of the people who brought the musical and mystic fundamentals of capoeira. It is essential to study capoeira’s evolution, starting from the African oral traditions preserved in our culture by their descendents until our days, in order to protect their **precious value**.

#### 2.2.5 - ... “Seek the good mestres”...

**“All must be wise, seek the good mestres, and go become equal to them, because they are not apprentices of false teachings. They do not possess vanity or pride, because everything that they teach is not erroneous: they have experience and they are observing.”**  
(69a, 13-17)

Seek good mestres so as not to learn false principles nor serve the pride and the vanity of the false mestres!

#### 2.2.6 - ... “Bad thoughts”...

**“Do not judge others by the bad thoughts of capoeiristas who the law of fluids<sup>25</sup> affects, and perturbs even the best ones of goodwill, and comes by the effects of attraction. It was and is because of this that the capital Salvador lost the primacy of capoeira; ...”**  
(69a, 18-22)

Misunderstanding among Bahian capoeiristas damages them through the effects of malevolent thoughts. The lack of unity among Bahian capoeiristas resulted in Salvador’s loss of supremacy.

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<sup>25</sup> Spiritual energy

### 2.2.7 - ... “Mestre Aberrê’s action”...

**“: Mestre Aberrê’s action was timely: to seek his knowledgeable mestre of good action, to give him his merit, and to seek men of good sense to teach the students who intend to be the mestres of tomorrow.” (69b, 1-5)**

Pastinha was aware of his predestination, his value, and his responsibility to transmit the fundamental noble feelings of capoeira to the future mestres, thus protecting its moral and spiritual values. It is interesting to accentuate the use of the expression “mestre of good action” to symbolize the figure of the capoeira mestre, in good agreement with the importance of the capoeira mestre as an educator!

### 2.2.8 - ... “All sports are useful”...

**... ;“All sports are useful and good for whoever learns them; however, they are useless to those who are spiteful.” (69b, 9-10)**

Yet again Pastinha shows himself to be profoundly knowledgeable about the human soul! The pedagogical advantages of capoeira and the many other sporting activities do not manifest themselves when the character of the practitioner is defective or **“spiteful.”**

### 2.2.9 - ... “Where he can train”...

**... “this is why a capoeirista should not judge himself to be superior. Instead he should seek the place where he can train, where he can breathe well, and where he feels confident in himself,” ... (69b, 11-14)**

Judicious observation: the true capoeirista **does not judge himself to be superior**, does not distance himself from his companions, but instead seeks to train where he feels happy and confident, stays in shape, and preserves his health!

### 2.2.10 -... “To destroy capoeira”...

**“to destroy capoeira is to destroy the capoeiristas, and to destroy their learning,”... (69b, 14-15)**

The **individual** capoeirista makes up part of the capoeira **community**, the roda. The part does not survive without the whole; to destroy the whole is to destroy the part. To abandon the capoeira community is to destroy the roda... **and the capoeirista! It is to destroy oneself!** as Pastinha would have completed.

### 2.2.11 - ... “Balance”...

**“Capoeiristas, how does one achieve ultimate balance? By being true to your roots and to the duties of this center, this academy, or in other associations, or groups; having a mestre and contra-mestre; being on one’s guard against the irradiations of perversions; and also overcoming errors and the <negative/malevolent> influences of the environment.” (69b, 20-24; 69a, 1-3)**

The correct social behavior – **balance** – requires knowledge of the group’s origin, of the regulations and ethics depending on one’s organization, and the presence of a mestre and contra-mestre. It requires self-management, education, and the desire to avoid errors and to impede vicious influences – **“the irradiations of perversions”!**

2.2.12 - ... “Fill their mouths”...

... **“a great majority, or even the minority of false <mestres> who do not understand anything of capoeira fill their mouths; they want to take the conviction of that which they do not have,”**... (70a, 3-7).

The **Mestre** warns against false prophets. The false mestres fill their mouths with nothing – illusory methods, deceptive novelties, lie, falsehoods, propaganda, and big lies – with little shame! Announcing and selling what they don’t have and don’t know, **they carry water in a bag of cloth!**

2.2.13 - ... “About spirituality”...

**“Are you a capoeirista? Then all have the right <obligation> to meditate: to think at least once, genuinely, about spirituality.”** (70a, 8-10)

The necessity of all capoeiristas to assess spiritual values by meditation, **at least once!**

2.2.14 - ... “The capoeirista is a human being”...

..., **“the capoeirista is a human being, tending to be carried away by influences, forgetting about the undeniable influences of the spirit that he is a capoeirista; this is the true reason for his failure.”**... (70a, 16-20)

Every capoeirista, every mestre, is human and fallible. The failure of the capoeirista, of the human being in general, **is the neglect of our undeniable spiritual obligations**, said the **Mestre!**

2.2.15 - ... “Capoeira was failed!”...

**“In truth, capoeira was failed! It was failed by the capoeiristas. But capoeira did not die, because it will not die. Capoeira lives in all beings, spiritual humans,”**... (70a, 21-23; 70b, 1)

Capoeira, by being alive, makes up part of Life, of all human and spiritual nature. **Life cannot die, to be in the essence of its own life! Liberty... Joy... Movement... Happiness!**

2.2.16 - ... “Capoeiristas clarify”...

...;**“capoeiristas clarify themselves. Let’s begin to enter into facts, into the true knowledge of oneself, studious and desirous of knowing capoeira. It comes from gazing upon the truth that was not denied by the Negro creators. The manner of doing the gestures differed in each Negro. Friends, they have a secret, and it is very confusing, only with time <is it learned>.”** (70b, 1-8)

The secret of capoeira is individuality – **“The manner of doing the gestures differed in each Negro..”** The manifestation of the personality in the movements – **“gestures”** – and in behavior – **“manner.”** The **“very confusing”** secret of capoeira, **“the knowledge of oneself”** was not denied by the **“Negro creators.”** Only **“TIME”** teaches... **“only with time”!**

**SELF-KNOWLEDGE IS THE WISDOM OF LIFE!**

2.2.17 - ... “Capoeira has to move forward”...

**“I believe that capoeira has to move forward, but how? It can move forward with goodwill, if the capoeiristas abandon the ignorance within themselves. In this way, we can move**

**forward: indeed, you do not know the paths that you have within reach. Be on guard against inferior <acts> outside the principles that are practiced; verify, in all rodas or groups, because it is a science, that they have their laws perfectly defined; they cannot be altered, it is indeed training, I gave demonstration it is not teaching or challenge.”... (70b, 14-23; 71a, 1)**

The progress of capoeira depends on the progress of each capoeirista: obedience to the rules, discipline, education, respect, correction, participation. Capoeira is science and art, study and meditation, ability and behavior, eternal improvement, in search of Happiness!

2.2.18 - ... “A sport in which man breathes better”...

**“There has not come into this world a sport in which man breathes better, moves the joints of the body, and strength, to be healthy. They are strong, also, they have their marvelous splendor. In the majority of capoeiristas there is a superiority, there is an opposition that settles around him. There are acts of value practiced by honored men who observe those who merit it. I leave errors to the side, I penetrate the reality of capoeira, I do not distort the truth of facts; I recognize that there are no effects without a cause, being spiritual or physical. This light of reason is already coming, among the tourists from everywhere observing capoeira with their eyes, and I believe that there is no illusion because of being an exhibition; capoeira is extremely dangerous and very impressive.” (71, 1-17)**

A doctor specializing in physical education would say with fairness that there still has not appeared in this world a sport that better develops <“**breathes**”> the man, moving the whole body, the articulations <“**joints**”> and the muscular system <“**strength**”>, making him healthy and strong, a marvelous spectacle in the majority of capoeiristas!

Pastinha recognizes that truth is supreme. He recommends pardon – “**I leave errors to the side**” – because only through actions of goodwill and understanding – **the cause** – will we be able to achieve physical and spiritual well-being – **the effect** – of our sportive community! We highlight the spiritual side pointed out by the Old Mestre.

2.2.19 - ... “To neutralize the bad people of capoeira”...

**... “we must remember that it is not possible to neutralize the bad people of capoeira without speaking clearly to the capoeiristas in order to combat ignorance, which is the greatest enemy of themselves and of their sport; have you considered this?” (71b, 3-7)**

Dialogue, explanation, and tolerance are necessary – **basic understanding** as Sérgio Vieira would say – among capoeiristas to avoid dissensions, quarrels, and discords, which are fruits of ignorance and lack of discipline, the game of suspicion... “**the ignorance that is their greatest enemy of themselves and of their sport; have you considered this?”**

2.2.20 - ... “I seek to know”...

**“I seek to know if capoeira is science. If it is, vast and deep, it provides me with knowledge about spiritual man but also physical man, and the teachings of moral or intellectual order,”... (71b, 23; 72a, 1-4)**

This is a perfect description of the thought of the true capoeira master, concerned with the profound knowledge of his art, with the effects on the body, mind, and spirit... without ceasing to simultaneously sow the moral and intellectual teachings.



2.2.21 - ... “Turns of the body”...

**“Let us now try to see our exhibitions of turns of the body that gives one marvelous impressions without knowing if it is or is not <fight? dance? gymnastics? acrobatics?>, if it is samba, because at the same time it is seen, <it has> the impression of a fight: the action of the body has relationships with its <the body’s> nature. I know that science exists in capoeira; it is the fruit of our intelligence, it is everything that surrounds you: the environment and the atmosphere.” (72a, 5-13)**

Beautiful and perfect! The integration of capoeira in human and environmental nature... “It is the fruit of our intelligence, **it is everything that surrounds you: the environment and the atmosphere.**”

2.2.22 - ... “Build for the infants<sup>26</sup>”...

**“It is a duty to build for the infants a personality worthy of admiration. The rules of discipline, civility, of respect for courtesy, good disposition, good mood, solidarity, loyalty, and the love of the truth must not be lacking. These are the foundations that will give stability to the moral structure of the being,”... (72b, 17-23; 73a, 1)**

It is the duty of all people to leave for our successors a tradition, capable of improving and balancing men, and society... **“the foundations** that will give stability to the moral structure of the being”; **“the rules of discipline, civility, of respect for courtesy** <etiquette, good manners>, **good disposition** <tolerance>, **good mood**, solidarity, **loyalty**, and the love of the truth” – Creole philosophy and poetry!

2.2.23 - ... “Duties as a capoeirista”...

**“What I think about duties as a capoeirista is to do meditations, to demand an attitude, a gesture, at each step a word that is involved in the fulfillment of the duty, indeed, without damaging the morale of your comrades or creating problems. No one should subtract themselves <avoiding serving one’s duty>; this is harmful. The ends of capoeira are great, <the duty> being justly given to the center. And in the academy: the capoeirista should discipline and execute a series of obligations <that> make up an integral part of the way of each academy. One’s duty is to be honest with oneself; it is to respect oneself and to act with a clear conscience. All duty served represents the rescue of an obligation; it is a forward impulse in the sense of evolution;”... (73b, 9-23)**

...without comments!

2.2.24 - ... “Responsibility”...

... **“each capoeirista responds to his duty, knowing the responsibility with the duty. They increase the growth of their knowledge: the friend, before associating himself, does not promise to produce more than his ability permits. Do not vacillate among your possibilities, and only promise what is at your reach to do. This is why one must always be prepared and vigilant, always alert, always attentive in one’s duties, always convicted to obey the center, academy, one’s particular group.” (73b, 23; 74a, 1-10)**

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<sup>26</sup> Referring to the youth

**“Each capoeirista responds to his duty.”** The awareness of responsibility and of the fulfillment of duty leads to personal growth. The appointment of each person must correspond to his/her ability, both inside and outside the **“academy.”**

2.2.25 - ... “What is reasoning?”...

... **“what is reasoning? It is a faculty of the spirit <that> we must use to carry out an action. If the capoeirista believes in reasoning, he sees a force that has the function to clarify, gives liberty to thought and the conviction of the truth. For good fulfillment, one must have knowledge of how the forces act through the intuitive faculty. He who does not know should learn,”**... (74a, 12-20)

Intelligence, reasoning, **“and the conviction of the truth”** of reaching the conclusion must be the motive of action.

...**“for good fulfillment, <the duty, the capoeirista> must have knowledge of how the forces act through the intuitive faculty. He who does not know should learn””**...

2.2.26 - ... “The action of thought”...

... **“we must know the action of thought, for it is the power of will. It is my desire to evolve; I am obligated to pass through the phases: infancy, youth, and at my age I want to be very attentive, always a strong and active agent, and always capable, ready, and prepared. This is the phase of old age. I want to be cheerful with the comrades that seek me, ready to learn their arts.”** (74a, 23; 74b, 1-7)

After passing through the various phases of life, having reached old age, we should be always joyful and prepared to face the arts and cleverness of younger companions who seek us in search of the treasures that life left us – experience, wisdom, **tradition!**

2.2.27 - ... “Overcome with faith in God”...

... **“to overcome with faith in God, he is the lord of truth, he gave me the necessary resources for me to overcome; he removed from me all the causes of my difficulties, and showed me the path to follow”**... (74b, 11-15)

...verses from the Psalms of David?!

2.2.28 - ... “The preparation for tomorrow”...

**“, our lessons are strong; they are the preparation for tomorrow:”** (75b, 1-2)

Each day is a lesson, an ascending degree towards the Future, a step forward in the path of Perfection.

2.2.29 - ... “A simulation is done”...

**“Have you considered this? That in capoeira a simulation is done; the positions that the capoeiristas learn are useful, if it becomes a popular trend it is spoiled, only in the moment of necessity. And the rhythm must be with confidence in oneself, to hide what is good; it is disguised in performances, to develop our bodies. The capoeirista is not yet a professional, not with three months. I go to the past, in my time it was not just the blacks and the street kids; back then the students who today are graduated were learning capoeira. Many do not**

**know me, in the republics in the cross of São Francisco, in the entrance of Maciel, and street of Bispo,”... (75b, 7-21)**

The bitterness of ingratitude – **“the students who today are graduated” “many do not know me”** – does not obstruct the lesson! **“<all> the positions that the capoeirista learns are useful”** – it is prudent to disguise, “to hide what is good,” to use **“only in the moment of necessity,”** malícia, **“if it becomes a popular trend it is spoiled”**

2.2.30 - ... **“Everything that is thought to be good in life”...**

... **“capoeira has the potential for everything that is thought to be good in life.” (76b, 9-10)**

Capoeira can be used in a thousand different ways; it has infinite potential!

2.2.31 - ... **“I did not invent”...**

... **“I did not invent;”...**

... **“I saw and thought it good”...**

... **“and I learned in a circle of chairs,”...**

... **“in order to learn the inside game...” (77a, 11, b13)**

All of us see, we think it to be good, we learn with the oldest! Pastinha accentuates the importance of closeness between the partners in the game of capoeira. The old mestres used obstacles – a circle of chairs, tables, or both – to develop the agility and “hit of sight” (ability to mark the blows) indispensable to the practice of capoeira, especially in the inside game, which simulates the fight with cold steel weapons!

2.2.32 - ... **“To live alone”...**

**“Why do capoeiristas want to live alone? It is because they don’t want the capoeira to leave from their feet. This is not useful, it is a waste of time,”... (76a, 9-11)**

Isolation is the product of selfishness, the brother of being overbearing. It impedes interchange, the exchange of ideas, of teachings; it delays the evolution of the individual and of the community!

2.2.33 - ... **“Passion for good and for evil”...**

... **“all capoeiristas have a passion, for good and for evil. Selfishness is between good and evil; we win nothing, only sufferings. This is the capoeira life, this evil has come from far away, and I work to cover this evil; this disrespect is the seed of the rancidness that I have vomited.” (76b, 1-6)**

The difference between good and evil is born of selfishness! Capoeira is one of the paths of exit from selfishness, as Pastinha demonstrates, each word, each sentence – **“sentence by sentence,” “word by word.”**

2.2.34 - ... **“No one can define it”...**

**“Today capoeira is common; it is a sport and art of the people, and even today no one can define it. Capoeira is full of malícia, it is art and skill, it has the potential for everything that is thought to be good in life.” (76b, 6-10)**

**The whole cannot be defined by the part.** Just as water takes the form of a vase, the multiple aspects of capoeira manifest themselves according to the context. In training it is aerobics, in festivals it is a dance, in art it is choreography, in tradition it is folklore, in battle it is a martial art, in the danger of life it is self-defense, in life it is philosophy, in medicine it is therapy, in education it is pedagogy, in childhood it is playfulness, in old age it is wisdom, in the army it is military art, in stress it is relief, for neuroses it is balance... **what else?**

2.2.35 - ... “The absence of the Africans”...

... **“because of the absence of the Africans, capoeira was declining. Naturally, the mestres retreated, and capoeira remained diminished. Many others were spreading capoeira, while it was overshadowed, and it took São Feliz, Cachoeira, Santo Amaro,”**... (76b, 13-18)

A phase of delay that passed. The Brazilian youth took capoeira in their arms and elevated it to points never before reached, in all levels. Pastinha took pride in the fruits of the seed that he helped to spread.

2.2.36 - ... “Capoeira’s error and delays”...

... **“I only concern myself with pointing out capoeira’s errors and delays, and I point out the path that we must unite ourselves to save capoeira, the path they wanted to put under our feet,”**... (76b, 22-23; 77a, 1-2)

The walk of salvation is organization, regulation, union of all around a common ideal.

2.2.37 - ... “It can be seen in the best professor or instructor”...

... **“, it can be seen in the best professor or instructor that he is dangerous, he is not falsified, to deceive, he is active, he has the best ginga, he is the most crafty, he is very skilled, and he teaches to sit down, to lie down, if it is possible he lays down to be able to apply the right <blow>. Very few know how to teach, I say this and I know, because I had a good mestre, and I did not invent; I saw and thought it to be good, and I learned the inside game in a circle of chairs,”**... (77a, 5-3)

Only the body-to-body teaches the “inside game” – the most subtle, the finest, the most difficult, the most beautiful, the most fertile part; the most useful part in personal defense... **“I learned the inside game in a circle of chairs”!**

2.2.38 - ... “Students”...

... **“I made students from 1910 to 1912, then I stopped teaching and returned in 1941. And I am teaching until today, I have various trainees that I made, and I am making the mestres of tomorrow.”** (77a, 14-18)

Pastinha was inactive since 1912. So if Bimba began to teach in 1918, how could he know Pastinha as a mestre? As a capoeirista? How could one deny Aberrê’s training? Pastinha clarifies the doubts of a son of Bimba!

2.2.39 - ... “I am making the mestres of tomorrow”...

... **“I have various trainees that I made, and I am making the mestres of tomorrow.”** (77a, 16-17)

Pastinha's great concern was the continuity of capoeira's technical teaching and ethics, the guarantee of his school's continuity and survival – the preparation of successors!

2.2.40 - ... “That is the reason for this evil!”...

... **“I say that to defend capoeira is to defend capoeiristas, and to be one for all. But the worst thing is that all are not for all, and that is the reason for this evil!”** (77b, 14-17)

A cruel truth of that era, a truth that continues, dividing capoeiristas even today, damaging the evolution of all capoeira, of its body of doctrine. It is a disease and shame of our community!

2.2.41 - ... “Be equal to me”...

... **“I want all to be equal to me. That is with you,”**... (77b, 1-2)

Caribé, who was white but black, Argentinean but “Bahian,” told me, “Man is an eternal imitator.” I say, **“would that all capoeiristas copied the virtues of Mestre Pastinha!”**

2.2.42 - ... “To defend capoeira”

... **“I say that to defend capoeira is to defend capoeiristas, and to be one for all. But the worst thing is that all are not for all, and that is the reason for this evil!”** (77b, 14-17)

SELFISHNESS!

2.2.43 - “Capoeira is a workout<sup>27</sup>”..

... **“whatever the best professors or instructors, military or civilian, say about capoeira, it is a workout,”**... (77b, 19-22)

As a method of physical enablement, capoeira it is better than Cooper's method to achieve physical fitness because it engages all the body's muscles, all the systems – skeletal, respiratory, circulatory, nervous, and the mind – with additional advantages: it can be practiced in any environment (including at home) at any time, independent of weather conditions, and the assaults and dangers of traffic!

2.2.44 - ... “What treasure?”...

... **“you see, I knew that capoeira would pour out its treasures wherever it was spread, what treasure? Yes, its fame of the academy and the Center, is the richness of capoeira.”** (78a, 1-4)

**The richness of capoeira is infinite – love, passion, dreams, ideals – in the heart of each capoeirista!**

2.2.45 - ... “Destined by nature”...

**“Friend I was destined by nature, made of dust, to be a capoeira player. I learned to have strength of will, joy, and not <to live> with sadness.”** (78a, 6-10)

Man was made of dust, says the Bible, to live with joy and strength of will – in capoeira, supplements **Our Mestre!**

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<sup>27</sup> Aerobic workout.

2.2.46 - ... “I love capoeira”...

**“Capoeira for me is much more important than other sports. I love capoeira; I do not hate what is foreign. And all are strong, and healthy, it is your personal defense. Only capoeira exists for me: outside of me, my extremely precious capoeira Angola itself. It is beautiful, that which I learned, and I really loved it,”... (78a, 10-17)**

Profession of faith! **“May all be equal to me.”**

2.2.47 - ... “Self-control and strength of character”...

**... “since 1941 Vicente Ferreira Pastinha has marched on with ability, self-control, and strength of character, seeking the best potential action for an academy and a center of capoeira Angola that enriches one’s spirit and wins the fight in the strength of will that supports my spirit to conduct good success. It is with my force of will that I overcome discouragement, my achievements; it is in effort and decision, the force of will, it is fortitude for each capoeirista who loves their sport. It is through the awareness of oneself, in one’s legitimate value. There is no vain exaltation; there is value in acting with simplicity and respecting your peers. All are equal, in the same course of evolution;”... (78a, 22-23; 78b, 1-15)**

The saga of Pastinha, the destiny of all men, the democracy of evolution!

2.2.48 - ... “Satisfaction in life”...

**... “man needs to have a certain quantity of satisfaction in life. But I already reached things that prove for capoeira: they tried to deprive by the lack of knowledge of what they wanted to introduce in the little groups of the mestres and capoeiristas and learning.” (78b, 17 23)**

The victory over the little groups – **“the resentments, the jealousies”** – obstacle to his divine mission – was Pastinha’s **“satisfaction in life.”**

2.2.49 - ... “Do not turn your eyes away from the values”...

**“All capoeiristas whoever you are, whatever your class or your category, do not turn your eyes away from the values. Become excited in the richness of your sport, and don’t make a mess;”<sup>28</sup> (79a, 9-12)**

Never lose sight of capoeira’s spiritual values, our true wealth, the final objective of human existence!

2.2.50 - ... “Pastinha says”...

**“Pastinha says: I think that capoeira depends on the dignity of capoeiristas to be decent; yes, those who love, and not those who are vain. The vain ones end up impeding their own progress. Each self-aware capoeirista seeks to be where he is most comfortable and where he has a future; only in the Center,”... (79a, 16-23)**

**Capoeira is what the capoeiristas are;** those who love capoeira must be worthy of this love; they should unite in the centers. The future depends on the combined effort of individuals.

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<sup>28</sup> Not to devalue capoeira

2.2.51 - ... “17 years of care and strength of will”...

... **“we now celebrate our anniversary of 17 years of care, strength of will, and love of the Sport. I have faith that the feet of ignorance will not return, it is the notion of truth. It was thus God who allowed me to leave this book. It was February 23rd of 1957 that I managed to celebrate, but note well: it was rude, hard, and bitter, but I did not take notice, in the facts, it was more strength, intelligence, more will, opinion became clear to me. From 1941 to 1958 think well, why did they leave me alone?!”** (79b, 17-23; 80a, 1-5)

The leader’s bitterness because of the abandonment by his companions did not suppress the call of the ideal that drove the old man to reach the dream of his youth. Yet another lesson left for today’s youth... we highlight the examples of perseverance and pardon of human weaknesses!

2.2.52 - ... “The world is a school”...

**“Capoeiristas have to learn. The world is a school in which we learn; it is nature that gives us pleasure, and we seek the elements of goodwill, which offer lessons for the well-being we desire,”** (80b, 20-23; 81a, 1)

We learn the capoeira movements in the Sporting Center, **we learn wisdom in the roda of life.** The greatest pleasure is in the **“reencounter with the interior nature!”**

2.2.52 - ... “The risk of errors”...

... **“, it is our duty to try hard to make our character worthy, with the aim of reducing the risk of errors to the minimum. Do not think differently, it sullies your class. Observe that soon you will obtain your knowledge of that truth. Taking care for yourself is striving to educate the will for good, with the strong purpose of keeping the value of our duties, with ideas of progress. Do not provoke misunderstandings among friends, do not feel attacked by addictions.”** (81a, 6-15)

“Educate the will for good” – capoeira as a modeler of character!

2.2.53 - ... “For the young people of tomorrow”

**“If the friend is a capoeirista? If he is a mestre of today, we must give good sense; for the young people of tomorrow, to develop good behaviors so as not to annoy your comrades,”...** (81a, 18-22)

It is fitting to all capoeiristas, especially mestres, to proceed correctly, to develop good feelings, avoiding addictions and abuses, transmitting the **art and skill of good living, the most pure essence of capoeira**, to the youth of the future!

2.2.54 - ... “I am not the best”...

... **“I say to the mestres that I attain things through education, explanations, and good sense because I am not the best, I am not mestre number one, I have good observers and good capoeiristas with me, and others that others who are in the reserves, and who support the Center as an academy,”...** (81b, 1-6)

An evasion of vanity with the counterattack of humility, the praise of collaboration, the gratefulness to companions... a paradigm for eternity!

2.2.55 - ... “In the self of each one,”...

... **“capoeira is spiritualized and materialized in the self of each one,”**... (81b, 7-8)

Each one of us, each capoeirista – student, mestre, young, old – is a spark, a flame, heat, life, of capoeira as **AXÉ!**

2.2.56 - ... “One’s duty is to be honest with oneself”...

... **“one’s duty is to be honest with oneself, it is to respect oneself, it is to act with clear awareness. All the duty served represents the rescue of an obligation, a forward impulse in the sense of evolution;”**... (82a, 16-21)

Duty accepted with freedom and awareness comes to integrate one’s own Being. The fulfillment of duty makes up part of the fundamental necessities of the personality, indispensable to well-being, to happiness; a natural and spontaneous process, like breathing or loving!

2.2.57 - ... “Each capoeirista responds to his duty”...

... **“each capoeirista responds to his duty, knowing the responsibility with the duty. They increase the growth of their knowledge: the friend, before associating himself, does not promise to produce more than his ability permits. Do not vacillate among your possibilities, and only promise what is at your reach to do”**...  
(82a, 21-23; 82b, 1-5)

Complete and perfect! Nothing needs to be added or removed.

2.2.58 - ... “What is reasoning”...

... **“Regarding thought: a great part of capoeiristas prefer that others think in their place. What is reasoning? It is a faculty of the spirit <that> we must use to carry out an action: if the capoeirista believes in reasoning, he sees a force that has the function to clarify, gives liberty to thought, and the conviction of the truth: for good fulfillment, one must to have knowledge of how the forces act through the intuitive faculty,”**... (82b, 8-17)

To weigh the consequences before acting: this is the science of good living!

2.2.59 - ... “Never lose from sight”...

... **“Never lose from sight the particle of intelligent force.<sup>29</sup> To imagine responsibilities of good, or evil, we must know the action of thought and the power of the will.”**...  
(82b, 23; 83a, 1-3)

The Intelligent Force, capable of distinguishing Good from Evil, of recognizing and controlling Thought by the power of Will – **it is Conscience!**

2.2.60 - ... “I pass thorough my phases”...

... **“I pass through my phases: infancy, youth, and now? In the last phase, old age, one must be very alert, always an active agent, strong and capable of helping the progress of the sport, which is inside me and comforts my spirit.”**... (83a, 8-13)

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<sup>29</sup> This refers to conscience



The certainty of fulfilled duty is the comfort of old age.

2.2.61 - ... “Only obtained by study”

... **“everything in your nature and your relationships with the environment of capoeiristas is only obtained by study and attentive observations. It is a fruit of our intelligence, result of our work to satisfy; it is necessary to prove, incessant aspiration of our selves:”...**

(83a, 16-21)

Each one of us constructs an interior world, a mirror of the external world, with the ideas that we receive or create. **However, it is necessary to prove and confirm at each instant, incessantly, the merit of each idea!**

4.6.2 - ... “Your moral support”...

**“Since the legitimate capoeira cannot be ignored, it is your duty to recognize it and to lend your moral support, which has the goal of cultivating the feelings that instill in you the effective force of culture and of improvement.”...** (93a, 9-13)

**“The legitimate capoeira”** is one, indivisible. It is in the blood of all men, without distinctions of race, color, sex, social class, or age! It is the freedom, the joy **“of the game of capoeira”** – not regional, nor angola, but purely **CAPOEIRA!** Only the greatness of the mestres and the difference of the rhythms justify the permanence of the two styles.

4.6.3 - ... “Revoke contrary dispositions”...

... **“The first article is dedicated to the feelings and virtues that love helps to awaken and develop in the capoeirista’s heart, contributing to bonding and solidarity. The second article: Revoke contrary dispositions.”** (93a, 9-17)

Decree of Pastinha consecrating his whole ideal, that of a simple and pure man, truly Christian... spiritual paradigm of all capoeiristas!

4.6.4 - ... “Much wider”...

**“Capoeira produces much wider effects than can be imagined: so I promise you, now I know until what point goes the trust and consideration that you merit, your high standard of moral conduct.”** (93a, 19-23)

**The deepest effect of capoeira**, its highest and most pure objective, **is in the modification of conduct**, in the correct proceeding, in all the acts of human life... **“your high standard of moral conduct.”**

4.6.5 - ... “Have courage to defend”...

... **“If you intend to learn capoeira, have confidence in yourself and have courage to defend your integrity tomorrow;”...** (93, 1-3)

The path of capoeira learning passes through the entryway of self-confidence, crosses the limits of self-esteem, perfects the instinct of self-defense!

4.6.6 - ... “It is the kindest”...

... **“Capoeira among the martial arts is the kindest that exists in the world <that> God destined to be pure and beautiful:”...** (93b, 3-6)

The regulated, disciplined practice of capoeira is kind – **“the kindest that exists in the world <that> God destined to be pure and beautiful.”**

4.6.7... “Forget doubtful habits”...

... **“But we must forget doubtful habits, and instead collect satisfactions, honor and joy.”**... (93b, 6-8)

**“Doubtful habits,”** fugitives of Full Awareness, bring about distastes to authors and to their companions; the correct behavior produces **“joy, honor, satisfactions.”**

4.6.8 - ... “To guard well the streets of our souls;”...

... **“we must learn to guard well the streets of our souls so that we do not fall prisoner to the ambushes of Satan;”**... (93b, 8-11)

Nascent acts of selfishness – violence, jealousy, lack of discipline, aggressiveness – everything that prejudices one to one’s companions – attract danger and attack the liberty of others! They form a web – **“the ambushes of Satan.”** The prayers of “São Salomão” in the “cults” of the capoeira roda will guard **“well the streets of our souls”!**

4.6.9 - ... “He who is famous, the people tell him so”...

**“The good capoeirista waits; the ambitious one gets agitated and acts rashly. He who is famous, the people tell him so.”** (93b, 20-21)

**Words of a Mestre!** Ambition prejudices the ambitious person, insofar as in the precipitation of action, taking away the ability to see the blows, stealing the sense of opportunity! Upon acting before the hour, without reaching the longed for objective, the ambitious one is exposed to counterattacks, to unfortunate accidents, or death!

4.7 - ... “Mumblings in the midst of capoeiristas”...

**“There are still mumblings in the midst of capoeiristas, they who dream that capoeira is theirs do not feel sad, and that they should disconnect from nature, to live and be created by the heat of their beautiful artificial pleasure. Go from hope.”**... (94a, 1-5)

Critique for those who **“dream that capoeira is theirs,”** modifying the good pleasure, innovating by lack of good sense, of their own value as mestre. In expectation they go to receive by what they sell, without having that to deliver, **without respecting Tradition, without knowing the teaching of the Ancestral Ones!**

**4.8 - ... “Extremely beautiful martial art”...**

4.8.1 - ... “Look at that extremely beautiful martial art”...

**“I ask you to look at that extremely beautiful martial art, which has sparked the curiosity of the people in all public festivals. You also read about it in the newspapers and magazines; it shows as much beauty as danger. It took part in the war with Paraguay”**... (94b, 1-5)

This **extremely beautiful martial art shows as much beauty, in all public festivals, as danger, in fights, in the war with Paraguay.** The concept is perfected in the Creole's simplicity – dance, music, choreography, fight, technique, tactics – perfect in peace and complete in war!

4.8.2 - ... “Lived with joy”...

... **“the capoeiristas made themselves brave, lived with joy, and also in the hour of pain: when they were playing they respected the mestres and also their companions. Improvising movements and songs, the chorus responding, with clapping;”**... (94b, 7-12)

As we see, we continue in the same way... **lacking only the improvisations of the singers.**

4.8.3 -... “Want to be famous and promote violence?”...

... **“And those who want to learn like this, those who want to be famous and promote violence? To be the most knowledgeable, the most and the best efficient capoeirista, it is not only to sing, to play instruments, and to play the game; among the three ends, what is the most necessary? Which is it that defends one's integrity?”**... (94b, 12-18)

While we “play” life in the “charm” that it brings, **“the game is life itself”...what more?**

4.8.4 - ... “To be good, it is necessary to be complete in the fundamentals of your sport”...

... **“to be good, it is necessary to be complete in the fundamentals of your sport. When a person asks you for an explanation, don't respond with things that cannot be good; make your action professional. All have the right to teach, but not to disrespect whoever is already visible in public”**... (94b, 20-23; 95a, 1-2)

Strong in respect for the past, for tradition, for those who we already find in the field, mestres and students must not **“buy the game without it being their turn”** in the roda or in life. By disrespecting a capoeirista, we disrespect capoeira!

4.8.5 - ... “The criticisms are mine.”...

... **“The criticisms are mine. The victorious smiles are not mine, they are yours, or belonging to those who know nothing, and want for all ways, the profit of ambitions.”**<sup>30</sup> (96b, 7-10)

Pastinha knew as few do! **The pains belonging to the fighter**, the smiles at the audience, glory, and the parroting to the opportunists. He did not give up, in the name and for the profit of the youth of the future. He persisted and overcame. His prize does not belong to Our Kingdom, but to Eternal Glory!

4.8.6 - ... **“But I am not an amateur in capoeira, I am conceived by nature.”**... (96b, 7-12)

Conceived by nature, chosen by Destiny, not as an **“amateur”** or false prophet, but as a Messiah... **the light, the path, the truth, of the capoeiristas of good will!**

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<sup>30</sup> To take away profit of ambitions

## 4.9 - ... “In the old days”...

### 4.9.1 - ... “Men without faith”...

... **“My friend, in the old days a roda of capoeiristas was painful. They were men without faith, one against another, only thinking about promoting hate to their companions, against their own prophecy.”...** (97. 1-3)

Here is the motive of Pastinha’s fight, **the recuperation of the Christian moral values** in the midst of capoeira!

### 4.9.2 - ... “The destiny of the capoeirista”...

... **“the capoeirista learns to impede the enemy <from doing evil> with the spirit of sacrifice and one’s discipline, to defend our rights, and not to practice toughness against personal integrity. <He who proceeds like this> is not a hero; instead he is blind to his own dignity. Little by little, I see those who <speaks> badly or well about me. I see day and night, joy and grief, hiding your brilliant destiny, to be the best in any way, your discouragement always fighting against your exhaustion:”...**<sup>31</sup>(97, 18-24)

Pastinha summarizes the path, the profits, the lessons, the sacrifices, the effort expended, and the greatness of the final picture, amazing until the end of his journey, the destiny of all capoeiristas as men of faith! Neither emotion, nor feeling, nor reason, can add to or comment on the words of the **“Grande Pequeno”** of the rodas of capoeira! **“Grande”** he was... **“Pequeno”** I am!

### 4.9.3 - ... “Capable to undertake the mission”...

... **“I became capable to undertake the mission with which God entrusted me. I understood that there must be conviction to combat the evil in capoeira. It was and is the greatest necessity of conserving life: everything that I learned is in my soul.”...** (97, 3-7)

We see that the Mestre was a Messiah. A type of idealism appears: **“the greatest necessity of conserving life.”** **What human force can deter a predestined being?** After death, he remains active through his **manuscripts**, reviving at each instant, by the magic of his students, by his sayings, by his rites, by the words, by the rhythms, by the memories of all the **“Joãos of Life”**... **“Great”**... **“Small”** ... and the **“Nobodys,”** eternal anonymous followers, like myself...

**May God keep your name!  
In a pigeonhole of the heart  
Of the goddess of Youth!**

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<sup>31</sup> I hope that the inclusions in <brackets> represent the words that, in my view the Mestre did not write, and I hope that they only clarify, without corrupting his precious thoughts