Fiore dei Liberi Project

Pisani-Dossi Representation
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<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tr>
<td>Abrazare</td>
<td>Unarmed Combat, combines elements of both grappling and striking. As in &quot;with arms&quot;.</td>
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<tr>
<td>Azza</td>
<td>Axe - refers to Poll Axe</td>
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<tr>
<td>Colpi</td>
<td>Blows, as in strikes.</td>
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<tr>
<td>Colpi Fendente</td>
<td>Downward blows. In Fiore's system take the path from the teeth to the knees on an oblique angle.</td>
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<tr>
<td>Colpi Mezzani</td>
<td>Middle/horizontal blows. These are done with the True Edge leading from the right and the false edge leading from the left.</td>
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<tr>
<td>Colpi Sottani</td>
<td>Upward blows. Normally done with the false edge, enabling a quick return with a fendente, but true edge application should not be ignored.</td>
</tr>
<tr>
<td>Coverta</td>
<td>Cover. An action that covers a line of attack enabling the Scholar to move safely behind it to a better position.</td>
</tr>
<tr>
<td>Daga</td>
<td>Dagger. The dagger used in Fiore's texts is a rondel with no discernable edge, therefore most techniques are designed to finish with a stab, not a cut.</td>
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<tr>
<td>Fendente</td>
<td>Downward cleaving blow.</td>
</tr>
<tr>
<td>Gioco Largo</td>
<td>Wide, loose play - done at distance.</td>
</tr>
<tr>
<td>Gioco Stretto</td>
<td>Tight, narrow play. A used to describe technique where the Scholar enters to a close range to seize and grapple the Player or his weapon.</td>
</tr>
<tr>
<td>Guardia</td>
<td>A guard which guards against an attack. Not the same as Posta as Posta is a position that guards and attacks simultaneously. Having said that the term is sometimes used interchangeably with Posta.</td>
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<tr>
<td>Lanza</td>
<td>Spear, when on foot, Lance when on horse</td>
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<tr>
<td>Ligadura Mezana</td>
<td>Middle Bind.</td>
</tr>
<tr>
<td>Ligadura Soprana</td>
<td>High Bind</td>
</tr>
<tr>
<td>Ligadura di Sotto/ Ligadura Sottana</td>
<td>Under Bind</td>
</tr>
<tr>
<td>Mezza Volta</td>
<td>Half Turn. Essentially refers to passing footwork, enabling the Scholar to fight on both sides, in front and behind.</td>
</tr>
<tr>
<td>Posta</td>
<td>Position; a position that is adopted which simultaneously defends from attacks and threatens attacks. A sentinel position of readiness.</td>
</tr>
<tr>
<td>Pui Fortezza</td>
<td>More Strength - a technique described as a dagger defence from the First Master Remedy of Dagger to provide the cover with more strength against an attack.</td>
</tr>
<tr>
<td>Prese</td>
<td>A hold, take or catch. The term is used slightly differently depending on the context in which it is employed.</td>
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<tr>
<td>Punte/Punta/Punto</td>
<td>Thrust or Point depending on context.</td>
</tr>
<tr>
<td>Rebattere</td>
<td>Beat. An action of beating back an attack, usually taking the form of cutting under the opposing weapon and knocking it back towards the Player.</td>
</tr>
<tr>
<td>Spada</td>
<td>Sword</td>
</tr>
<tr>
<td>Spada a Uno Mano</td>
<td>Sword used with one hand.</td>
</tr>
<tr>
<td>Spada a due mani</td>
<td>Sword used with two hands</td>
</tr>
<tr>
<td>Tagli</td>
<td>Cut or Slice</td>
</tr>
<tr>
<td>Tutta Volta</td>
<td>Full/Complete Turn. Footwork where one foot turns about the other in a circular motion.</td>
</tr>
<tr>
<td>Volta Stabile</td>
<td>Stable Turn. Footwork where the Scholar turns on the balls of their feet to face the opposite direction. Enables the Scholar to fight in front, behind and to one side.</td>
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Fiore dei Liberi Pisani Dossi MS Translation

Introduction

Here begins the book on the duel and the combat and is called Flore Duellatorum in armour, without armour, on horse and on foot, composed by me, Fiore dei Liberi di Civiale of Austria of the diocese of Aquileia, been born from Mr. Benedetto of the nobleman house of Liberi.

Fiore Friulano dei Liberi of Civiale of Austria of the diocese of Aquileia, son of Sir Benedetto, to all those who want to learn the game of arms on foot or on horse I wish health in the name of the Lord and a prosperous realization of their desires. Being naturally inclined, since the earliest times of my youth, to warlike actions, I applied myself very diligently, with the passing years, I desired to learn the many abilities of this art, with the sword, the spear, the dagger, and not less the plays of unarmed on foot and on horse: of which, thanks to God, I have received all the knowledge by means of various examples of expert masters and the doctrines of Italians and Germans and above all, from Master Giovanni, called Suveno, who was a Scholar of Master Nicholai of Tabbam of the diocese of Metz, and also from many Princes, Dukes, Marquises and Counts and from other numberless and various places and provinces. However, already having a declining desire for this exercise, and so that much military service did not become lost negligently, so that it supplies in war or any other commotion, a most valid subsidy to the expert men, I have decided to compose a book with regard to the things most useful in this splendid art, placing in it several figures and with examples of those methods of attack and defence and parries which the astuteness of the squire or the boxer can themselves be served. Therefore every man of generous mind loves and hides this our work nearly like a treasure, so that it is never divulged in no way among the rural men which, in fact, Heaven created of oblique sense and inadequate agility, and in order to carry weights like beasts of burden. Therefore, I decree that of this precious mystery they must reject and to the contrary to it Kings, Dukes, Princes and Barons must be invited, and also the courtiers and the others skilful in duel, mystery they must reject and to the contrary to it Kings, Dukes, Princes and Barons must be invited, and also the courtiers and the others skilful in duel, secondly to those that said “the Majesty of the Emperor not only must be adorned of arms” etc. And that nobody believes that in the present volume is some muddily false or error; that I have eliminated the ambiguous or the unclear words, to those things seen and discovered and tried by me are only described to you.We begin therefore to expose our purpose with the aid of the omnipotent, whose name is blessed and praised through the centuries. Amen.

Other prologue

Of 1409 of the 10th of the month of February I begin, me, Fior Furlano dei Liberi di Civiale of Austria that I of Sir Benedetto of the House of dei Liberi from Premergiago, this exposition which delivers the facts of armed fighting, that badly he can remember without books and writings as it is a ligadure and breaking and dislocation of arms and legs and torsions and (gripping) guards of all arms and plays and covers and striking and prese and from diverse provinces and also things found by ourselves: also the holding of military service, I have decided to compose a book with regard to the things most useful in this splendid art, placing in it several figures and with examples of those methods of attack and defence and parries which the astuteness of the squire or the boxer can themselves be served. Therefore every man of generous mind loves and hides this our work nearly like a treasure, so that it is never divulged in no way among the rural men which, in fact, Heaven created of oblique sense and inadequate agility, and in order to carry weights like beasts of burden. Therefore, I decree that of this precious mystery they must reject and to the contrary to it Kings, Dukes, Princes and Barons must be invited, and also the courtiers and the others skilful in duel, mystery they must reject and to the contrary to it Kings, Dukes, Princes and Barons must be invited, and also the courtiers and the others skilful in duel, secondly to those that said “the Majesty of the Emperor not only must be adorned of arms” etc. And that nobody believes that in the present volume is some muddily false or error; that I have eliminated the ambiguous or the unclear words, to those things seen and discovered and tried by me are only described to you.We begin therefore to expose our purpose with the aid of the omnipotent, whose name is blessed and praised through the centuries. Amen.
We will find thrusts of the lance and one lance against the other on horse and one short lance with long and the others leaving also sword against lance in diverse ways.

We will find sword at sword and strikes of the sword one man against the other and disarms of the sword and throws from the horse on diverse ways for the good and the contrary.

Also we will see plays of arms in diverse ways.

Also we will see one that wants the other to go to ground with the horse as well.

Also we will see one that wants to pull the other’s bridle.

Also we will see one crowned Master on foot with a Boar’s Spear in hand and that which he can do with the Boar’s Spear he can do with a lance with a stick and also with a sword namely that this Master expects three on horse the first carries the lance under the hand, the second carries the lance set on a rest, the third wants to throw his lance against this Master, which Master is sufficient of doing his plays that he knows namely two plays.

We will find a crowned master on horse with a lance set on the rest that goes against another for doing a thrust with the lance which said master one has a rope that is tied to his lance and enter the said rope within the saddle of his horse even as the rope he wants his long well worst arm or more and with this lance he wants to strike the companion or to throw the said lance to the neck of the companion so as to drag him from the horse.

We will find one crowned master with a dagger in hand that expects to go against two companions with sword one by one and you can see his plays.

You will see a finish of sword against dagger that he does well that he intends to take easily for the words written above namely for the exposition.

We will find one axe single much cautious and labours in this way that the first blow that is struck to the face the companion suddenly receives the blow loses sight in this way that he shall have great trouble to see anything.

Also we will see a crowned master with an axe in hand that throws a rope with a wrenching of his axe that has a heavy weight or more around the legs of the companion pulling his axe summoning the companion to ground. And above all these plays named above there shall be made their writing with its drawing so I declare that it is intended to be very easily understood. I, the aforementioned Fior, prays my Sir Marquis who the book is recommended to because he cannot find one equal of this because he cannot find Masters that know to make books nor also means in the book little or nothing and moreover for the long time that I profuse state I cannot make it profuse for wanting more no one of so great quality and this that for my faith I profuse abide half a year to make it that I do not want more of this trouble for I have become old. God watches Sir Marquis Nichollo from Este gentleman of the city of Ferara of the city of Modena of the city of Parma and of the City of Reço.

If the activities of arms you want to know, friend, have with you all that that the poem shows. Be audacious with force and mind and not be old. Have no fear in the mind; show you are brave, you can make it. The woman is an example of this; fearful, never will she wait for the naked sword, taken with panic. Therefore a frightened man is the same as a woman worth nothing So he also lacks all if he lacks the audacity of the heart; Audacity is the virtue that makes this art.

Who intends to see of armed fighting one beautiful song Study this book that is made by the Scholar Fior This book is called Flower of Battle. Which will recite of armed fighting of every type, Namely of spear, axe, sword, dagger and of Abraçar On horse and on foot, in armour and without, even as he does; And you will see prese, covers, ligadure and breaks And for fighting in the barriers these plays and these measure. And of other thing that in the book you will see To be able to study well believe the important ones; That for fifty years in such arts I have studied; Who in such a time knows more is not a good liar.
Let us first begin in the name of God and of Saint George with abraçare on foot so as to gain the prese. The prese are not gained if they are not with advantage. But we 4 Masters are looking for prese of advantage with the postures you see drawn.

**Posta Longa**
In order to earn the prese I am prepared
If I do not deceive you, you will have a good deal.

**Dente di Zenghiar**
Of the changed fight I look to make
And with this to ground I will make you go.

**Porta di Ferro**
If with cunning you will not conquer me, I believe,
That with my strength I will make you ill and worse.

**Posta Frontale**
With the arms I come with them well forward
In order to win the prese in every way.
First Play
With this presa to ground I will make you go,
Or I will dislocate your left arm.

Second Play
With your mouth I will make you kiss the earth
Or to the under key I will make you enter.

Third Play
And you I will make fall to ground on your back
And I will not let you rise without pain.

Fourth Play
If you were a master of abraçare,
I will make you go to ground with this prese.

Fifth Play
With the prese that I have above and below you
I will turn your head into the ground.

Sixth Play
The hand he holds to the face is well placed
So that of other prese I will show to you.
Seventh Play
Because my head that I have placed under your arm
To ground I will make you go with my little effort.

Eighth Play
Because of the thumb that I hold under your left ear
I see that the presa that you had fails you.

Ninth Play
From behind you grabbed me with great treason
And this presa will send you to ground without failing.

Tenth Play
This is a gambarola of abrazare
That of the five, one does not succeed

Eleventh Play
This is by agreement a wonderful presa
You will find it difficult without defense.

Twelfth Play
In the testicles I will make such a blow to you,
That you will have all your strength removed.
**Fiore dei Liberi Pisani Dossi MS Translation**

**Abrazare Plays Thirteen to Sixteen, Bastoncello Plays One and Two**

**Thirteenth Play**
In your nose I fashion much pain and sorrow,  
So to leave quickly you will want to go.

**Fourteenth Play (Contrary)**
It is that from such a prese I have left you  
And with this contrary I will ground you.

**Fifteenth Play**
Under the chin I fashion for you sorrow and grief,  
So that to the ground with your back you go quickly.

**Sixteenth Play (Contrary)**
With the hands on the face you make me mad,  
And with this contrary to the eyes I make you more mad.

**Bastoncello First Play**
With a small stick I have tied your neck  
If I do not put you to ground I am worthless.

**Bastoncello Second Play**
If you do not go to ground with this small stick,  
I will not believe that this art is true.
I am the First Master of dagger full of deceit
And with the left hand I take your dagger from your hand
And also other plays I can make in truth
And my scholars do this with guile

For sure victory I represent, so I carry the dagger,
With this hand raised see my gesture.

With this hold I avail above all that fight with me
Truly this hand elegantly carries broken arms

To beat the arms of all seen fighters,
So they will not consider extending safely their right hand,
Now I happily carry two keys in my hands.

You ask why I gloriously crush these people under my feet
The reason is I overcome all of them in combat
The palm of victory expects to be in my right hand.

First Master First Play
I am the First Master of dagger full of deceit
And with the left hand I take your dagger from your hand
And also other plays I can make in truth
And my scholars do this with guile

First Master Second Play
With my dagger I will turn around your arm
And in your chest I will strike and it will not be taken from me.
First Master Third Play
Your right arm is held under my left;
I can make it bad for you and keep you held.

First Master Fourth Play (Contrary)
Because you have held my arm this way,
I will put you in the Under Key with such holds you become mad.

First Master Fifth Play
If I can turn your arm
In the Middle Key I will make you suffer.

First Master Sixth Play (Contrary)
In the Middle Key you will not make me suffer,
Because with this contrary you find it better to let me free.

First Master Seventh Play
For to send you to ground and I am well clever and placed:
If the contrary you do not have I toast myself well.

First Master Eighth Play (Contrary)
I have done the contrary in this way
And I will want to strike you [so] well I know.
First Master Ninth Play
For More Strength I cross in this finish;
Of all these remedies before I desire to do to you.

First Master Tenth Play (Contrary)
With this contrary those plays before you will fail:
With my dagger I will hurt you, such turns I will make you do

First Master Eleventh Play
Because the presa of the Master does not fail me
That I will break your arm over my shoulder.

First Master Twelfth Play (Contrary)
You will not break my arm over your shoulder,
But for this contrary to ground you will be thrown.

First Master Thirteenth Play
Your dagger will be very quickly taken from you
With this hold your elbow will be turned.

First Master Fourteenth Play (Contrary)
The dagger shall not be taken from me with your turn,
Also with mine I will hurt you without fail.
Fiore dei Liberi Pisani Dossi MS Translation

Daga First Master Plays Fifteen to Twenty

First Master Fifteenth Play (Contrary)
I do the contrary of the first king of dagger
And as can be seen I have injured his arm

First Master Sixteenth Play (Contrary)
Of the First Master the contrary I govern
With such a cover I make them bad and worse

First Master Seventeenth Play (Contrary)
With the contrary that says I make you bad and worse
By that I then govern you as is here

First Master Eighteenth Play (Contrary)
By that tie to make it does not pain me
And with it I can strike your back

First Master Nineteenth Play (Contra-Contrary)
The contra of the contrary I do for the first master
Because of the contra contrary this master is finished

First Master Twentieth Play (Contra-Contrary)
For the first King I make the counter to the contrary
First I take his dagger without variation

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To make you fall it is not any trouble to me,
But to rise you will have great difficulty.

I take the dagger, dislocate and also I bind
And I put you to ground all these things I can do

Of going to ground I want nothing of this
That with this presa I will take all your strength.

And I cover with the arms crossed
And I can do all the plays that have gone before with it
And by those of the other hand I will not be damned
That I can do them all one by one

The plays before nor those of the other hand
Because of this contrary your safe cover is broken

I take the dagger, dislocate and also I bind
And I put you to ground all these things I can do

Of the four things not one thing he can do to me
Also with this contrary to ground I will want to throw you

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Fiore dei Liberi Pisani Dossi MS Translation

Daga Third Master Plays One to Six

Third Master First Play
Here begins the plays of the other hand, strong plays
With these plays I do not know how many died
And these plays my scholars follow
And so of the other side we begin

Third Master Second Play
For the play of the Master the dagger has been acquired,
And of striking you I make a large bargain

Third Master Third Play
Here you go to ground so I believe
By the strength I use on you I make it worse

Third Master Fourth Play
You go to ground because you know little
and in armour more follows if I can hold fast

Third Master Fifth Play
And with this fall I will put your arm out of order
In the way you feel that I hold you and do it to you

Third Master Sixth Play
To dislocate the arm is not trouble
And I can take your dagger without trouble
This is another strong dislocation
And with your dagger I can give death to you

I take your dagger this I want to do
And I want you in the key where I can bind you

Turning your dagger over my left arm
and suddenly in the under key I will make you suffer

This is called strong under key
and of the perilous bind of death
What bind without anybody lying
He who enters badly then he can escape

I know to do this the contrary of the master of the other hand
and with this presa to ground I will make you kneel
Fourth Master First Play
I am a master that does the presa with two hands
And above and below I can make offence
If I turn your shoulders and do not leave go your arm
In this way the first scholar will do this to you

Fourth Master Second Play
My master said the truth without fail
The dagger I can take from you and you cannot leave

Fourth Master Third Play
In order to send you to ground I am well prepared
If you do not break the head you won’t have a good deal

Fourth Master Fourth Play
This is another way to send you to ground and bind
And there is nothing against such a presa and the body is well secured

Fourth Master Fifth Play
I see that you will suddenly go to ground
Of this I am quite sure and you will not get up

Fourth Master Sixth Play
Also in this way to ground I will put you
When you are on the ground I will do worse to you
Fiore dei Liberi Pisani Dossi MS Translation

Daga Fourth Master Plays Seven to Ten, Fifth Master Plays One and Two

Fourth Master Seventh Play
To your dagger I will make a turn
For with that quickly it shall be taken from you

Fourth Master Eighth Play
If I lift your dagger behind your elbow
You perceive that it shall be quickly removed from you

Fourth Master Ninth Play (Contrary)
Of the master that makes this presa with two hands
This contrary I do for my defence

Fourth Master Tenth Play
With the right hand I have done this motion
That your dagger I make you thrust in the thigh

Fifth Master First Play
I want that everyone of my master knows
That the collar presa no-one can defend
For the strike that I do to your elbow
I feel your arm dislocate very quickly

Fifth Master Second Play
With this strike against your elbow it is better to leave me
And quickly I will come to find your dagger

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Fifth Master Third Play
Against your fist I strike or over the elbow
Dislodge your choke deep and you quickly leave me

Fifth Master Fourth Play
For reversing you to the ground I try in this way
If I cannot do this I will do another play

Fifth Master Fifth Play
Of you going to ground I am certain and sure
And of your dagger I care little or nothing

Fifth Master Sixth Play
You feel that over my right shoulder
To break your left arm I will not fail

Fifth Master Seventh Play
In the way that I grabbed you and I have held you
With the shoulders spread to ground you will go

Fifth Master Eighth Play
For I take your dagger with this cover I make
And with other plays I will make you mad
Fiore dei Liberi Pisani Dossi MS Translation

Daga Fifth Master Plays Nine to Twelve, Sixth Master Plays One and Two

**Fifth Master Ninth Play**
If I can turn this arm of yours
To the under key I will make you to enter

**Fifth Master Tenth Play**
If from under or from above you pull me to you
You will loose your dagger with this crossing

**Fifth Master Eleventh Play**
For your arm that with two hands I will hold
From your hand I will take the dagger from you as is worthy

**Fifth Master Twelfth Play**
The Scholar that is before cannot do his play
And I demonstrate taking the dagger in his place

**Sixth Master First Play**
Of dagger to dagger there is no man that knows more
In armour and without I will injure him greatly
And of fighting in barriers this is my delight
That everyone I will conquer with such close plays

**Sixth Master Second Play**
Because of the cover that is done by my master
In this presa and cover I make you sad

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**Sixth Master Third Play**
Because of the cover of the master that is so perfect  
With a half turn I have struck you in the chest

**Sixth Master Fourth Play**
Because of the cover of the master with a half turn outward  
I can strike and bind and also take the dagger

**Sixth Master Fifth Play**
The left hand I have placed for such a defense  
That this contrary will quickly make offense to you

**Sixth Master Sixth Play (Contrary)**
With the left hand I will make you turn or uncover  
And with such a contrary I can hurt you well

**Seventh Master First Play**
Being armoured I want to take this cover  
And quickly into the Middle Key I want to enter  
And with this the battle is finished  
And against it there is no defence will go

**Seventh Master Second Play (Contrary)**
I am not entering in the middle bind  
Also I am striking you as you make a turn
If you were armoured and I was armoured
You see that quickly in the hand I have thrust you

With the turn that quickly I have made you make
Hurting you I will make you go to ground

In armour this is a strong crossing
Because from above and from under I can bind him
This goes to the under bind
And the one from above goes to the middle

If I turn the dagger for towards your elbow,
Your dagger it will be mine, of this I have no doubt

Not leaving the presa I pass under your arm
From behind your shoulders I will make you mad
If to your arm I can give a half turn
In the under bind I will remove your life

In this way to you I can dislocate the arm
Also in the under key I can bind you

With this my master's first scholar
He can take the dagger and he can make this play

Although this play is not often used
It is done very well by he who has practised it

We are blows that are made
sotani
That always try to wound the hands
And through the knees is our manner
And coming back with a fendenti we are king

We are fendenti and our manner is
To cleave through the teeth in a straight line
We are not slow in the wounding
And come back on guard from step to step
Mezzani
We are the Mezzani blows we go across
From the knees upwards we damage
And we beat the thrust out of the way
And we redouble the wounding blow easily
And we are of the middle blow between the Fendente
Also with such blows we execute hundreds

Punte
Thrusts we are of the greatest offence
And of all blows we make issue
Venomous we are more than a snake
And more than all blows we kill hundreds
And we thrust at the blows we say
Not many throats are not sewn like a needle

First Play
For throws of the sword and cuts and thrusts
With the guard that I have nothing troubles me
Come one by one to the contrary I want to make
That with all I stand against you
And he who wants to see covers and strikes
Taking the sword and binding without failure
Watch what my scholars can do
If they do not find the contrary he has no equal

Second Play
With a step I have made a cover with my sword
And suddenly it has entered your chest

Fiore dei Liberi Pisani Dossi MS Translation
Spada Cuts and Spada a una mano Plays One and Two

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To wound you also with this thrust
I have added the left hand to the sword

And here I have struck your head
Because of the cover that I have made so quickly

Because of the hand that I have placed under your hilt
If your sword does not go to ground I will be grieved

Because of the way I uncover you I can strike you with a thrust
For I punish you of every neglect and offence
Seventh Play
Again I have struck your head without stepping
Because of the good cover that I know to make

Eighth Play
Because of the way I have caught your sword
I take it from your hand into my care

Ninth Play
With my left arm I have bound your right
And I will be ready with many strikes

Tenth Play
With the left hand I will make you turn
And in that one great blow I want to give you
Eleventh Play
Because of the turn that with your elbow I have given to you
I think I have cut the middle of your throat

Twelfth Play
This is a good break of the thrust to ground
And it will go to the close in this way

Thirteenth Play
Of putting you to ground I have thought
And so uncovered I can possibly strike you

Fourteenth Play
Either your sword is bent or it is broken
And with mine I can strike you from high and from low