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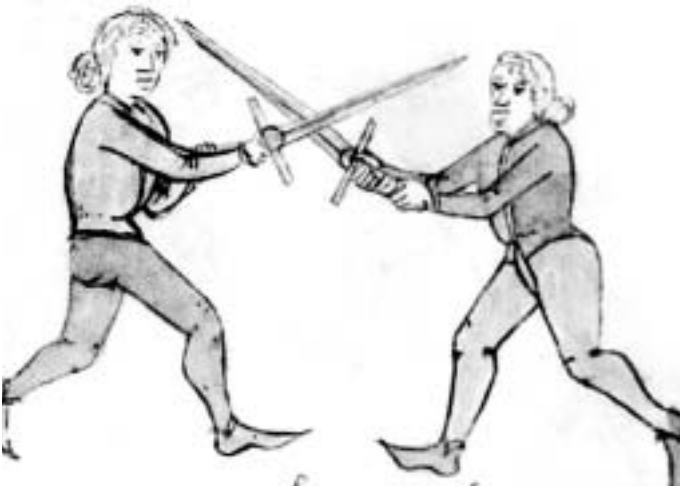
# codex wallersteih bloßfechten



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based on transcription and translation by  
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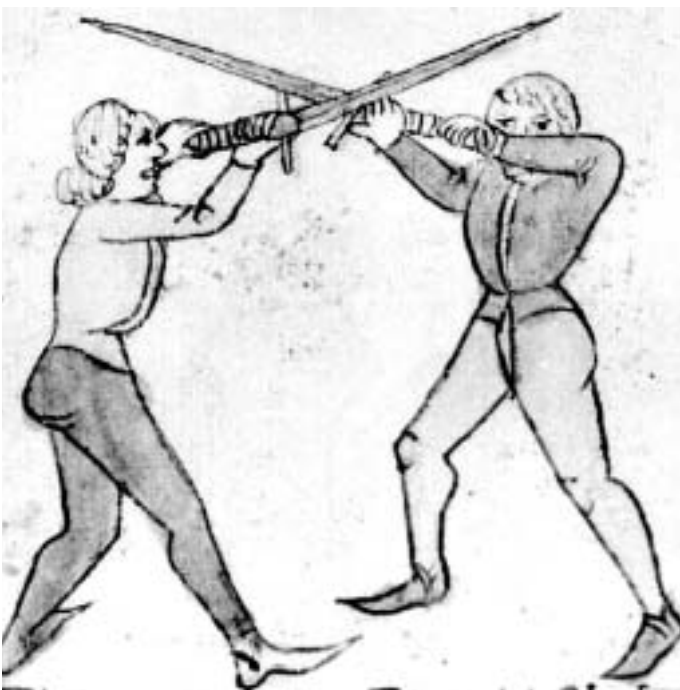
## part i: *winden*



The classical German bind - most probably results from hitting *Zornhaw* against *Zornhaw*, although it is not mentioned *explicite* in the *Codex Wallerstein* text.



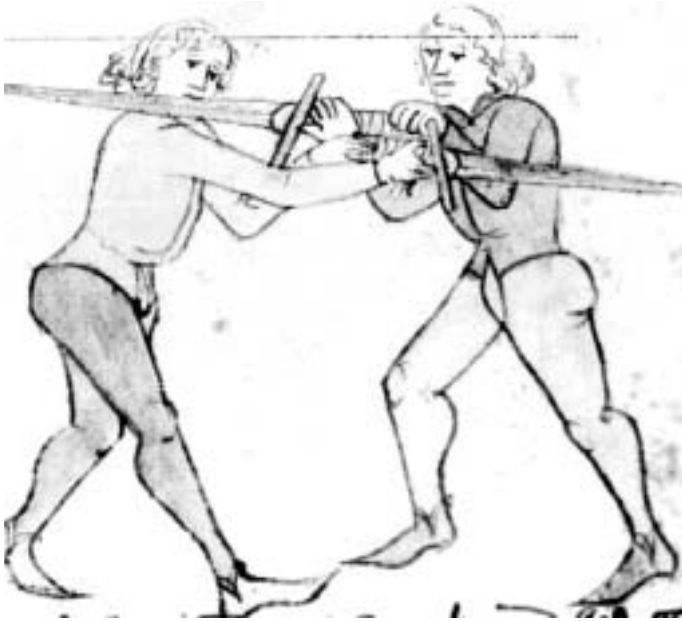
One of the most important techniques in the *Codex* is *winden* - winding. It is considered to be similar to the *atemi* in EMA - a blow which distracts the opponent and allows swordsman to perform another action. Despite the depiction, it is most often executed as a blow with the short edge to the head or to the face. Notice the step forwards with the winding.



The very first counter to the *winden* is to wind against it. This second *winden* is also executed as a strike with the short edge towards the opponent's head.



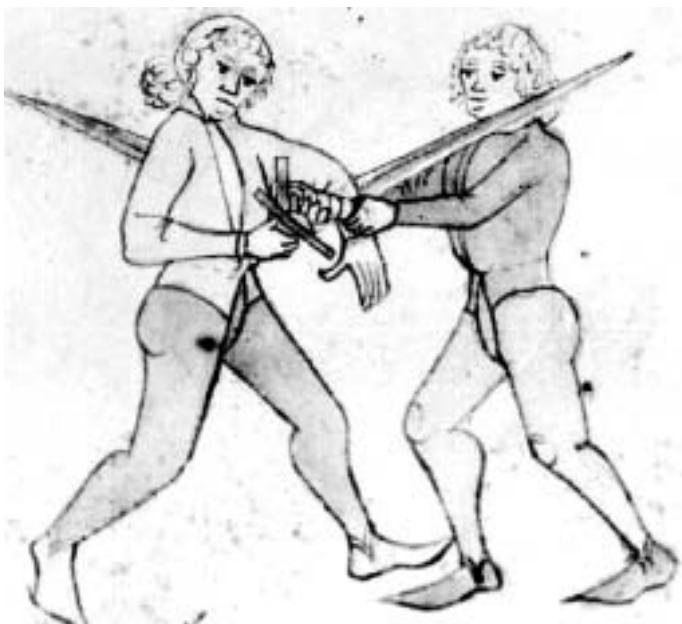
One of the possible defenses against second *winden* is to enter the *Kron* stance (again not *explicite* mentioned in the text) and regaining the strength on the opponent's blade. The opponent however immediately counters that by striking with the shortened strike to the elbow. Notice that the blow is made with the step.



If the opponent defends from the elbow strike, most probably by lowering his sword, swordsman may push away his blade with the hilt, hit him with the pommel in the face and put the sword with the false edge on his neck. This way he can trip the opponent.



Alternatively he can make a feint - step with the right foot forwards and pretend he is striking from another side (probably a horizontal blow), and then strike with the short edge towards the opponent's ear. This blow resembles *Schielhau*.



Another option from the well defended elbow strike would be to turn the sword in such a way that the opponent's blade slides down harmlessly, and to put one's own sword on the opponent's neck and one's left hand between the hands of the opponent. This technique is hard to execute properly.



This is a proper counter to the previous technique. The swordsman on the left, is to let go of his left hand and catch his opponents blade, putting it on his neck and tripping him. Notice the footwork.



This technique utilises *winden* as a set up for the follow up, which is pretty simple. After hitting the opponent in the head, swordsman is advised to set the opponent's blade aside with the pommel and grab his sword with the left hand in the middle to put the blade on the opponent's neck. This is one of the *schwernemen* techniques mentioned in the *Codex*.



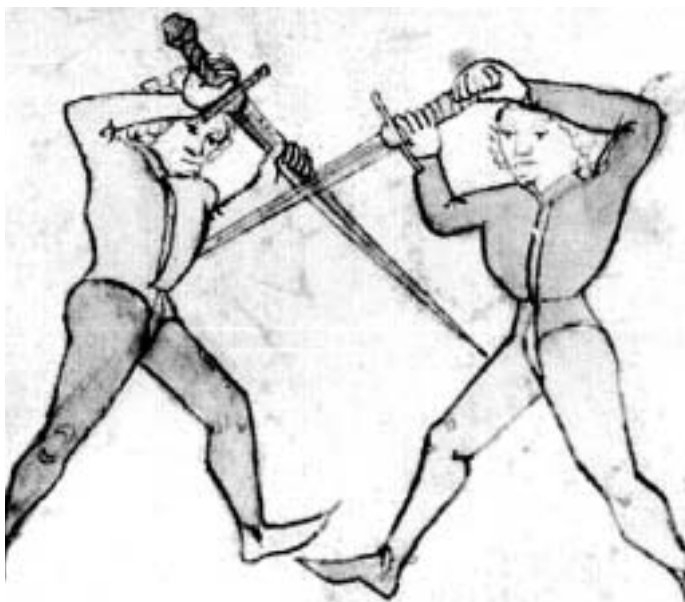
This is another fine example of using *winden* as a setup for further action. This time after winding, the swordsman should catch the hilt of opponent's sword and hit him with the pommel in the face.



Another example of *winden* shows a quick and decisive action: after winding, the swordsman should hit his opponent with the pommel in the face from above, move into half-swording position, put his sword on the opponent's neck and trip him, and finish combat by thrusting into his stomach.



## part ii: counters to *winden*



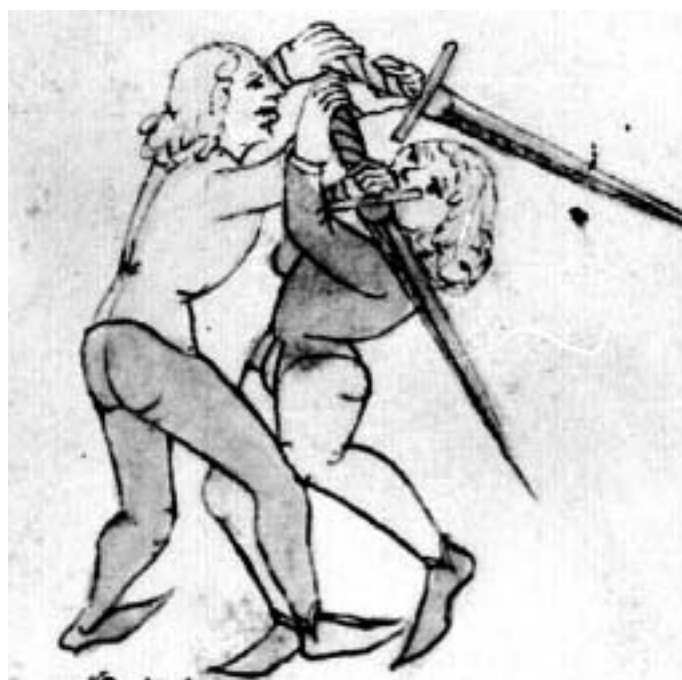
The first counter to *winden* was to wind. Another is to catch one's sword in the middle, simultaneously setting aside the opponent's blade, and thrust from above into the lower openings (or "Dürer" him as some might say). The picture is not clear enough, but swordsman's left hand should lock the opponent's blade.



This counter is very similar to the last technique from the previous part in the terms of finishing. After opponent winds, the swordsman should wind too, hit the opponent with the pommel from above, and with the half-sword put the blade on his neck to trip him.



This technique also starts with double *winden* and is meant only for strong people. After countering opponent's *winden* with his own, swordsman should hit him with both hands in the elbow, so the opponent turns away, and then strike him in the head. This technique is similar to Fiore dei Liberi's elbow push.



This technique is labelled "simultaneously", probably by the very Paulus Hector Mair, the late owner of this manuscript. It is similar to the previous one but instead of hitting opponents in his arms, the swordsman waits for him to make any other actions and then enters right into him, tripping him backwards. Notice the position of right foot.



This *schwertnemen* technique is also a counter to *winden*. If the opponent winds, the swordsman should catch both blades with his left hand and pull to his left side. If this is not sufficient to take the sword away, he should then push down with his hands and turn to the right.

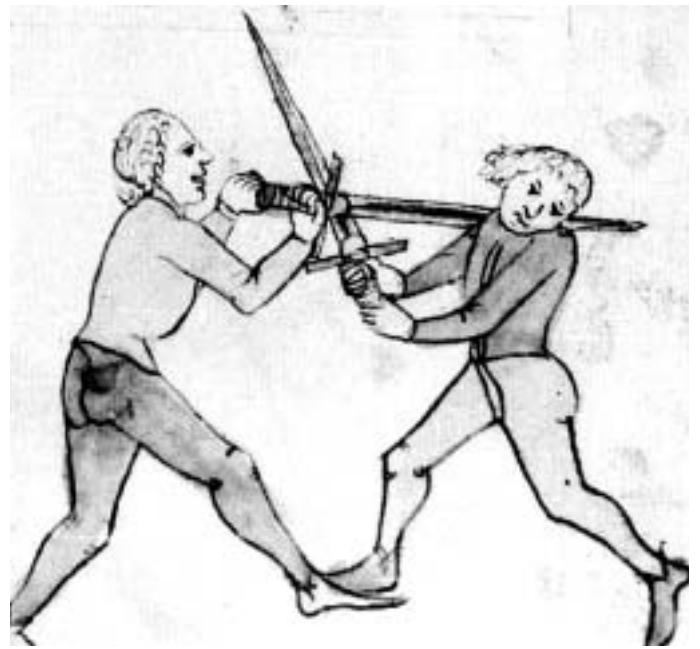


This technique, similar to the first technique on part 4, is a counter to *winden*. When the opponent winds, the swordsman should remain in the low position and beating the opponent's blade aside, he should hit with the pommel between his hands. Then with the half-sword he should hit him in the head.

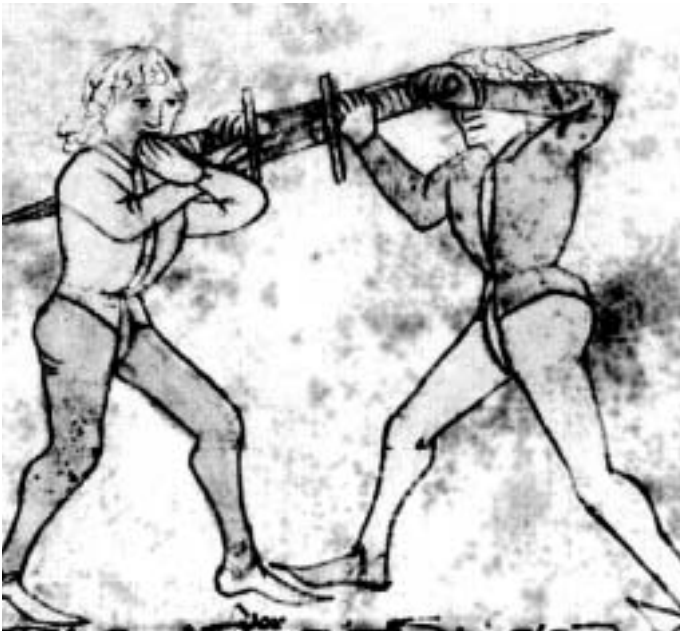
### part iii: Liechtenauer's principles



*Codex Wallerstein* contains several techniques labelled with the names of Master Liechtenauer's fighting principles. The names were probably given by Paulus Hector Mair, and we don't know whether the original author of the *Codex* came from Liechtenauer's tradition. This technique is named *schwech* (weak) and advises the swordsman to beat aside the opponent's blade if he is weak at the sword. It is similar but not identical to *Mutiren*.



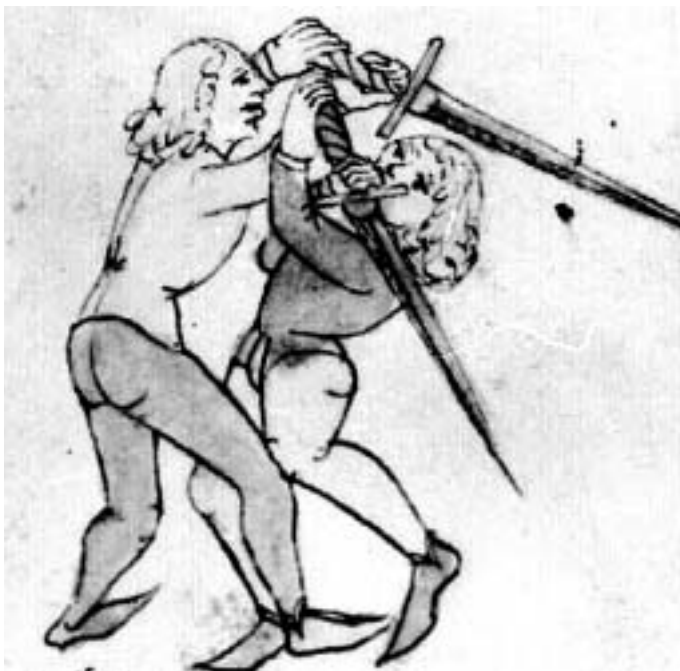
This technique is named *sterck* (strong) and advises the swordsman to find the weak part of the opponent's sword and wind him with the short edge in the neck. Interestingly, it is possible to trip the opponent in this way.



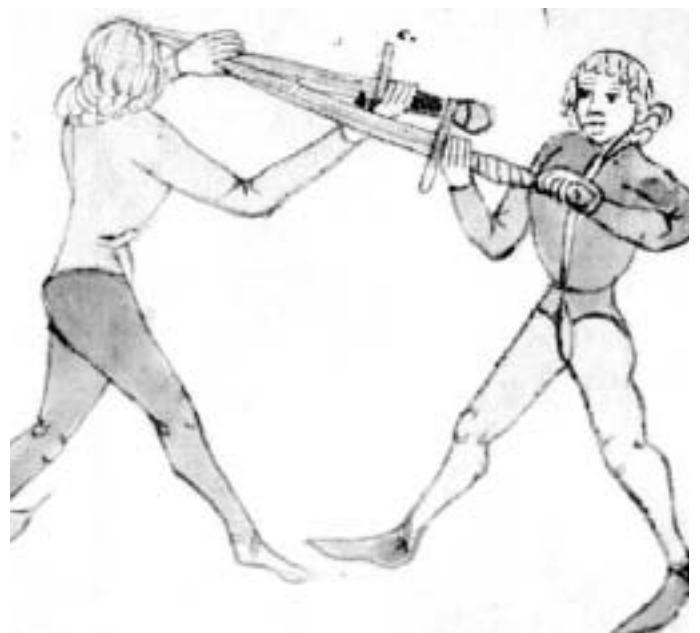
This technique is labelled *vir* (before) and it depicts quite well the timing issue of the offensive principle. We can also see one of the *Meisterhawen* in works - *Krumhaw*. Although the text is not clear in this matter, we believe that the swordsman should displace the *Zornhaw* with *Krumphaw* in the flat, and provoke his opponent into action by stepping in. Before he strikes, though, the swordsman should place his sword on the opponent's shoulder and cut off his ear.



Being a twin of the *vor* technique, this one, labelled *nach*, is to be executed, when the opponent is quicker and strikes the swordsman from the other side before he can lay his sword on the opponent's shoulder. In this case, the swordsman should strike the opponents sword with the short edge to hit him in the ear or the back of the head. This second blow is similar to Liechtenauer's *Schielhaw*.



*Inndes* technique (simultaneously) was described in part II of this handout.



This *schwertnemen* is the one found in Liechtenauer's teachings. After the bind the swordsman is advised to bear aside both blades and enter with the hilt below the opponent's sword, pulling to the right.