

## FACSIMILE REPRODUCTION NOTES:

This document is an attempt at a faithful transcription of the original document. Special effort has been made to ensure that original spelling, line-breaks, and vocabulary are left intact, and when possible, similar fonts have been used. However, it contains original formatting and image scans. All rights are reserved except those specifically granted herein.

## LICENSE:

You may distribute this document in whole, provided that you distribute the entire document including this disclaimer, attributions, transcriber forewords, etc., and also provided that you charge no money for the work excepting a nominal fee to cover the costs of the media on or in which it is distributed. You may not distribute this document in any for-pay or price-metered medium without permission.

## SPECIAL THANKS

Special thanks to Ken Pfrenger for making this document available to me for republication. Thank you!

## DEDICATION

Special dedication to my lovely and understanding wife Mylinda, my energetic and enthusiastic son Christopher, and my stunningly beautiful daughter Allison.

-Kirk Lawson



DICK'S  
ART OF WRESTLING.

A HANDBOOK  
OF  
THOROUGH INSTRUCTION,

CONTAINING  
A DESCRIPTION OF THE DIFFERENT METHODS OF WRESTLING  
GENERALLY ADOPTED AT THE PRESENT TIME

FULLY ILLUSTRATED BY WELL-DESIGNED ENGRAVINGS,  
EXHIBITING ALL THE aggressive AND DEFENSIVE  
POSITIONS NECESSARY FOR SUCCESS

NEW YORK:  
DICK & FITZGERALD, PUBLISHERS

COPYRIGHT, 1887, BY  
DICK & FITZGERALD.

# CONTENTS.

---

	PAGE
INTRODUCTORY, . . . . .	7
THE WRESTLING RING, . . . . .	9
THE MANNER OF TEACHING, . . . . .	9
GERMAN STYLE OF WRESTLING, . . . . .	10
CUMBERLAND WRESTLING, . . . . .	11
THE HOLD, . . . . .	15
IMPROVING THE HOLD, . . . . .	15
THE BUTTOCK AND CROSS-BUTTOCK, . . . . .	16
TO PREVENT THE CROSS-BUTTOCK, . . . . .	17
THE FORWARD THROW, . . . . .	17
TO PREVENT THE FORWARD THROW, . . . . .	18
THE BACKWARD THROW, . . . . .	18
THE BACK-HANK, OR LOCK, . . . . .	19
IN PLAY, . . . . .	20
THE HANK, OR BACK-HEEL, . . . . .	21
TO PREVENT THE BACK-HEEL, . . . . .	22
HAMMING, . . . . .	22
HANGING TRIPPET, . . . . .	22
TO PREVENT THE HANGING TRIPPET, . . . . .	22
THE PINION, . . . . .	23
THE LEFT-LEG HIPE, . . . . .	23
TO PREVENT THE LEFT-LEG HIPE, . . . . .	24
LEFT-LEG STROKE, . . . . .	24
TO PREVENT THE LEFT-LEG STROKE, . . . . .	25
STROKES COMBINED WITH OTHER MODES OF ATTACK, . . . . .	25
IN CLAMP, . . . . .	26
BACK CLAMP, . . . . .	26

	PAGE
TO PREVENT THE BACK CLAMP, . . . . .	26
LOOSE WRESTLING ("Catch-as-Catch-Can"), . . . . .	27
THE WRESTLING POSITION, . . . . .	28
THE HOLD, . . . . .	28
CROSS-BUTTOCK, ARM ROUND THE NECK, . . . . .	29
TO PREVENT THE CROSS-BUTTOCK, ARM ROUND THE NECK, . . . . .	30
CROSS-BUTTOCK, ARM ROUND THE BODY, . . . . .	30
TO PREVENT THE CROSS-BUTTOCK, ARM ROUND THE BODY, . . . . .	31
THE HEAD IN CHANCERY, AND CROSS-BUTTOCK, . . . . .	31
TO PREVENT THE HEAD IN CHANCERY, AND CROSS- BUTTOCK, . . . . .	32
THROWS OVER THE SHOULDER, . . . . .	33
THE RUSH, . . . . .	35
TO PREVENT BEING THROWN BY THE RUSH, . . . . .	35
FULL-HOLD, . . . . .	36
TO PREVENT BEING THROWN BY THE FULL-HOLD, . . . . .	37
LAYING HOLD OF THE LEGS, . . . . .	37
TO RESIST THE LEG ATTACK, . . . . .	40
TRIPPING-UP, . . . . .	41
ANOTHER WAY OF TRIPPING-UP, . . . . .	41
LOCKS, . . . . .	43
THE SWISS SWING, . . . . .	43
THE STYRIAN WRESTLE, . . . . .	44

---

## BOXING.

ATTITUDE OF DEFENSE, . . . . .	46
ROUND BLOWS, . . . . .	49
CHOPPER, . . . . .	49
BLOWS, . . . . .	48
GUARDING, . . . . .	50

# LIST OF ILLUSTRATIONS.

---

	PAGE
FIG. 1.—GERMAN, OR FULL-HOLD, . . . .	19
“ 2.—CUMBERLAND HOLD, . . . .	15
“ 3.—CROSS-BUTTOCK FALL, . . . .	17
“ 4.—BACK-HANK, OR LOCK, . . . .	19
“ 5.—HANK, OR BACK-HEEL, . . . .	21
“ 6.—THE LEFT-LEG HIPE, . . . .	23
“ 7.—THE LEFT-LEG STROKE, . . . .	25
“ 8.—THE WRESTLING POSITION, . . . .	27
“ 9.—THE HOLD, . . . .	28
“ 10.—CROSS-BUTTOCK (ARM ROUND THE NECK), . . . .	29
“ 11.—CROSS-BUTTOCK (ARM ROUND THE BODY), . . . .	30
“ 12.—HEAD IN CHANCERY, AND CROSS-BUTTOCK, . . . .	32
“ 13.—THROW OVER THE SHOULDER, . . . .	33
“ 14.—THROW OVER THE SHOULDER (another way), . . . .	34
“ 15.—FULL-HOLD, . . . .	36
“ 16.—LAYING HOLD OF THE LEGS, . . . .	38
“ 17.—LAYING HOLD OF THE LEGS (another way), . . . .	39

	PAGE
FIG. 18.—TRIPPING UP, . . . . .	40
“ 19.—TRIPPING UP (another way), . . . . .	41
“ 20.—TRIPPING UP, “ “ . . . . .	43
“ 21.—TRIPPING UP, “ “ . . . . .	43
“ 22.—THE SWISS SWING, . . . . .	44
“ 23.—THE STYRIAN WRESTLE, . . . . .	44

---

## BOXING.

FIG. 24.—ATTITUDE, . . . . .	46
“ 25.—BLOWS, . . . . .	48
“ 26.—GUARDING, . . . . .	51
“ 27.—GUARDING, . . . . .	52



# DICK'S ART OF WRESTLING.

---

## INTRODUCTORY.

WRESTLING is decidedly one of the most ancient of athletic sports, and has doubtless existed ever since man possessed the attributes of muscle and emulation. In the times of Jacob, the first champion wrestler on record, it was probably employed as a natural method of testing physical strength, agility, and endurance, somewhat after the “catch-as-you-can” style; but we know that wrestling was one of the sports adopted by both Romans and Greeks at their periodical public “games,” and that the contestants, even in those early times, were subjected to rules and regulations specially provided for their “agonizing”—as the Greeks termed all physical contests.

The English, as a nation, have always been fostering patrons of all manly and field sports; and physical superiority and pluck have never lacked the support and encouragement of all classes of society.

Wrestling has long been a prominent pastime

with the hardy, muscular men who dwell in the mountainous region of Cumberland and Westmoreland, in the north of England; and their method, which was codified more than sixty years ago, is still one of the most popular of the present day.

The more barbarous characteristics of the Cornish style, introducing the hug and kick, finds but little favor outside of Cornwall, where it is practiced by the miners and wreckers; as it is generally deemed more fitting for bears and mules than for athletes.

In America there appears to be no specific or national style of wrestling, the Cumberland, German, and Græco-Roman methods being adopted according to circumstances.

At present, the Græco-Roman meets with considerable favor, and the Japanese style has also been introduced by a native of Japan, where successful wrestlers receive unmarked public encouragement. This new importation has tended to give special prominence to the "catch-as-you-can" method, in which agility is one of the chief elements of success.

In the following pages, the different systems at present in vogue in America are referred to in turn, and the various aggressive and defensive positions and movements are described and graphically illustrated.

## THE WRESTLING RING.

Wrestling takes place in a ring about 25 feet in diameter, around which stand or sit those not actually engaged. Turf, in the open air, or a mixture of sawdust and tan, or cocoanut matting, are all that is required to make the falls less painful.

---

## THE MANNER OF TEACHING

varies but little for the different styles of wrestling, and we will therefore give a few hints applicable to all styles. First show the hold, and the correct position for attack or defence. Then go through the whole of the falls described. One man attacks, the other offering all facilities for his doing so. The latter, of course, will then be thrown, or ought to be thrown, if the attacking party sets about it properly.—Having shown the various ways of throwing a man, you show how to stop each mode of attack. One man attacks; the other stops.

Only when your pupils have thoroughly mastered the various movements necessary in throwing and stopping, you allow them to wrestle with each other, confining them at first to two or

three modes of throwing, until they are fit for voluntary practice.

As a rule, none should be permitted to wrestle until they have reached some proficiency in ordinary gymnastics.

---

### GERMAN STYLE OF WRESTLING.

This style is saddled with most restrictions, for you are not permitted to touch your antagonist below the waist; to throw him by tripping up

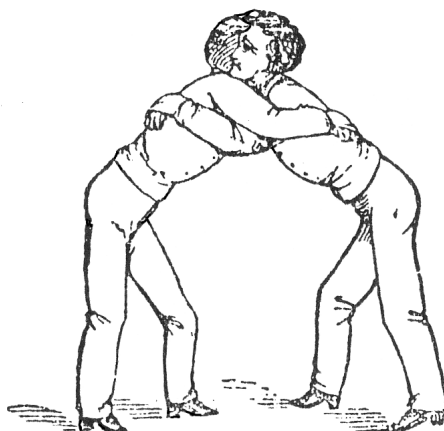


FIG.1.

and similar manœuvres; nor to turn your back toward him. A distinction is made between full hold and half hold. In the former both your arms pass below those of your antagonist; in the latter

one arm passes below, the other above, as in Fig. 1. The former hold offers a great advantage, but in the latter both wrestlers are on a footing of equality. Sometimes the wrestlers start with half hold; sometimes they start facing each other, and each endeavors to gain the full hold; but, in both cases, each man is permitted to improve his hold by passing one or both arms underneath those of his antagonist. The hands are not required to remain locked, as in Cumberland style. A man is thrown if both his shoulders touch the ground.

You throw your antagonist by first lifting him off the ground, and then forcing him down backwards (pressing with your chin upon his shoulder), or by swinging him round sideways. Brute strength is mainly decisive in this style of wrestling. The back should be bent, to prevent the antagonist from hugging you close. The guard against your antagonist obtaining the full hold is shown Fig. 15.

---

### CUMBERLAND WRESTLING.

This style of wrestling is general in the greater part of England. The rules of this style of wrestling are restrictive, but not as much as those of the German style. At the same time, it should

be observed that the principal falls and stops of which a Cumberland man avails himself are available also, on being modified in a suitable manner, to the loose style of wrestling; and some time devoted to the Cumberland style, is therefore not lost, even in the case of those whose predilections lead them to the other style.

We first of all give the English rules:

I. When two men cannot soon agree in taking hold, the umpire shall place them at such a distance as the size of the men may render necessary for ulterior proceedings. He shall then cause them to square their shoulders, and the higher part of their breasts against each other, in such a manner that the right and left shoulder-blades of both are perfectly level, and the arms stretched out so that the hands are in line with the nipple of the breast. He shall then direct one of them to take hold without shrinking his right breast and shoulder underneath his opponent's, and so as to preserve a perfect equality in the use of the right arm; when this is the case, making proper allowance for contracting the arms by grasping the back of his opponent, the hold will be something below the level of the nipples. If the umpire is satisfied the hold is fair, he shall cause the other to take hold likewise without shrinking, or swerving to either side; which being done, shall immediately give the word. If the umpire perceives that either party is striving for an advantage, or

will not take hold, he shall decide the fall against him; and if neither party will implicitly obey his directions, he shall cross them both out without further loss of time.

II. If the man who takes the latter hold makes play at the same time and either throws his opponent, or obtains such an advantage by it as, in the judgment of the umpire, occasions the ultimate termination of the fall; or if the first taker-hold strike before it can be clearly ascertained that the other has hold, and obtains a similar advantage by doing so, the fall shall be wrestled over again; and if the same conduct be repeated, the offender shall lose the fall (this rule provides against a “Snap,”—viz., when one man begins to wrestle before the other has a fair hold and is ready for him).

III. If, when wrestling, the men get disengaged by their hands slipping over each other's head, and they remain opposite each other on terms of perfect equality, it shall be in the option of either party to leave go, and take hold again, as at the first meeting; but if one of the parties only lose his grasp, it shall be deemed perfectly fair for the other to continue the wrestle till he does so likewise, or the fall terminates. If both the parties during a struggle become disengaged, if one throw the other before they remain stationary or fronting each other, it shall be deemed a fair fall.

IV. After the men have both taken hold, if either of them quits it, either in endeavoring to save himself, by accident, or by attempting to throw his adversary, he shall lose the fall, provided his adversary retains his own hold, and does not go down by that effort or manœuvre, which is the immediate occasion or object of quitting the hold; but if his adversary, though retaining his hold, goes to the ground without recovering himself, if it be not immediately, yet in such a manner as is obviously the consequence resulting from such manœuvre, he shall win the fall. If the effort occasions both parties to lose their hold, and both or neither go down, it shall be deemed a wrestle over again.

V. If both men go down in such a manner that it cannot be clearly and distinctly ascertained which of them was first on the ground, it shall be deemed a wrestle over, or, as provincially termed, a dog-fall, and the decision shall be given without any regard to the circumstance of making play. A man's knees or hands, or either of them, touching the ground, shall be considered conclusive of his being down in all cases, except he is fairly covering his man, and it is occasioned by the desire of making the fall easier to himself or his antagonist; when such is the manifest intention, it shall not interfere with his claim to the fall (a wrestler is considered fairly to cover his man if he fall with only one leg across him).



## THE HOLD

is shown Fig. 2. Place your right arm inside your antagonist's left arm, hook your fingers, and press back of the left hand upon the antagonist's right loin. The legs are astride the left foot about two feet forwards, and the weight of the body rests exclusively upon the right leg.

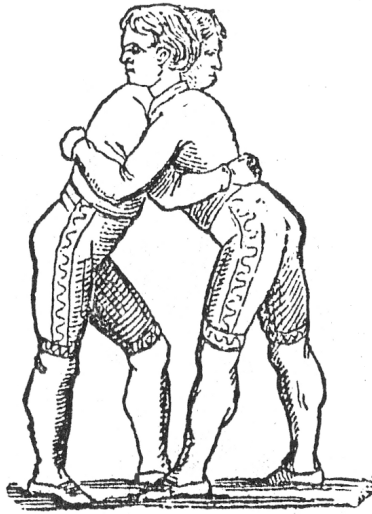


FIG. 2.

The shoulders must be squared and the collar bones of both wrestlers on the same level as explained above in Rule I.

## IMPROVING THE HOLD.

Rule I. clearly points out how to improve the hold. Shrink your right breast under that of

the antagonist, tighten your arms around his loins, or pinion his right arm by pressing upon it with your left.

THE BUTTOCK AND CROSS-BUTTOCK.

These movements are very similar and they

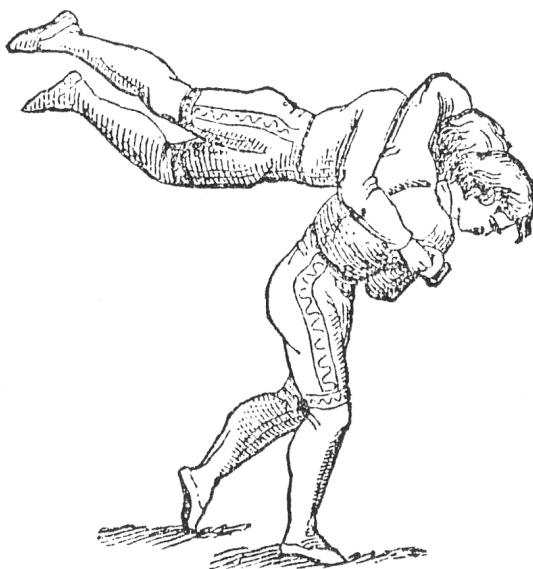


FIG. 3.

succeed best with a slack hold. They are generally done facing to the right (buttock) or to the right about (cross-buttock). Suddenly turn or twist round to the right so as to place your left hip under your antagonist's belly; then pull him close toward you, stoop forwards, thus lifting him off the ground, and if you continue to turn

round, he will fall on his back, under you (Fig. 3.)

In the cross-buttock you face to the right about to such an extent that your back is turned to your antagonist and then proceed as before. Compare Fig. 11.—Having faced round, you must place your feet in front of his feet, and not between them. We need hardly add, that the hands must remain locked during these movements, and are shifted round by degrees.

TO SAVE YOURSELF FROM BEING THROWN BY A  
CROSS-BUTTOCK.

You can save yourself from being thrown if you hold your antagonist firmly round the body, crouch down and withdraw your head. On the other hand, if you fail in the buttock, you should try the back-hank. (See page 19.)

THE FORWARD THROW.

The wrestler may place his right leg inside the left of his adversary, or his left inside the right, making with the point of his foot the trip on the forepart of his antagonist's leg, or suddenly slip under his adversary's left arm, place his right leg, with the knee bent, between the other's legs, and clasp his back with the right arm, when the foeman will fall over his knees. This should be performed very rapidly.

The blow of the knee is given when an antago-

nist, bending backwards, stretches one of his legs forward to overturn. The instant must then be seized to give him, with the knee behind his, a strong push in that part, and to draw or push him in a contrary direction.

Height and strength give one man a great advantage over another, the left arm of the stronger may move away the right arm of the weaker; the forehead of the former may press against that of the latter, his right arm may bear down the shoulder of the latter, and he may overthrow him by thus bending the upper part of the body upon his hips.

#### TO PREVENT THE FORWARD THROW.

To resist this attack, the weaker and shorter wrestler must lower himself gently, till he can seize with his lower hand either leg of the stronger man, pull it up forcibly, put one of his own legs behind that upon which the antagonist stands, lean the upper part of his body forward, and quickly overthrow him.

#### BACKWARD THROW.

This is executed by placing either the right leg outwards behind the right of the antagonist, or the left leg outwards behind his left leg, and pressing strongly on his breast. In resisting an attempt to throw you in this manner, quickly

disengage the leg attacked, and throw it to the rear beyond your adversary's reach.

One may likewise let the body incline to the left, lift quickly from the right, with the top of his foot, the left leg of his antagonist by tacking it under the calf, and make him fall on his back



FIG. 4.

by pulling him with the left hand and pushing with the right.

One may, moreover, give a push from left to right, and take advantage of that moment to place the end of the right foot exterior to the foot of his antagonist, and then push from right to left without moving the foot which holds.

THE BACK-HANK, OR LOCK.

Make a movement as if about to give the buttock, so as to stand with your left side to your

antagonist. Then raise your left leg backwards, and pass it from the inside round your antagonist's right leg, so as to bring your instep in front of his shin (Fig. 4). Whilst effecting this movement, keep yourself nearly upright, or your antagonist may succeed in throwing you forwards. Once effected, turn suddenly to the left, and force your antagonist over backwards.

IN PLAY.

Place your left leg at least three-quarters of a yard forward, bearing your whole weight upon it, yet leaning the body backwards; twist your body a little to the left, let the right hand cross to the left arm : if the adversary attempts to trip your left leg, suddenly step in to him with your right, drawing your left back, then play your left leg loose behind, with your left elbow crossed over his breast that your hand may roach his arm. You must be sure to make the step with your left leg so near him that if he does not attempt to trip up that leg, you may close in at one step quickly with your right to his right, and play your left leg behind him, even to his left heel; then with a sharp stroke of the left elbow across his breast you may easily force him backward over your left thigh.

Take your opponent's right hand with your left, your palm being upwards; twist his hand outwards and lift it upwards to make way for

your head, which you put underneath his right armpit: all the time holding his hand down to his left side; lay your other arm along his belly, lift him up as high as your head, then lean backwards and throw him over your head.



FIG 5.

## THE HANK, OR BACK-HEEL.

Pull your antagonist toward you and put your left heel behind his right heel. Then throw the Whole of your weight upon him, at the same time forcing his foot up forwards. You are thus able to throw him backwards. (Fig. 5.)

TO PREVENT BEING THROWN BY THE BACK-HEEL.

If attacked in this manner, put back your foot, or if caught, try to face whilst coming to the ground. You can also meet this attack by the right-leg hipe:—as soon as your antagonist advances his left leg to hank you, hipe him with the right thigh.

HAMMING

is done in a similar manner to the back-heel, but your leg is passed behind the antagonists knee (the hock) instead of behind his heel. . Get your leg out of the way, or, supposing your antagonist raises his left leg, swing him round to the right.

HANGING TRIPPET.

This is when you put your toe behind your adversary's heel on the same side, with a design to hook his leg up forwards, and throw him on his back. When you take the hanging trippet, but cannot bring his leg forwards, slide your leg behind his and let your toe go before his other standing ankle; bear him backwards, or pull hard by his elbow, and throw him backwards.

TO PREVENT BEING THROWN BY THE HANGING  
TRIPPET.

The only way to prevent the hanging trippet, trip or draught, is to turn in upon your adversary



the contrary way, take him under your arm, or strike his standing leg from under him by the "In Clamp" Exercise.

THE PINION.

When your adversary has his right arm upon your shoulder, arms, or side, and you get hold of



FIG. 6.

his right wrist with your right hand, lift your arm very high, and your shoulder-blade turns his arm.

THE LEFT-LEG HIPE.

Lift your antagonist off the ground, hugging him close to you; and swing him round to the right, turning in the same direction; than sud-

denly strike the inside part of his right thigh with the outside of your left thigh. You thus bring your antagonist out of his balance, and if you use the impetus of the swing, he must fall, you falling on top. (Fig. 6.)

If you find that the hipe does not take, try the back-hank or the buttock.

TO PREVENT BEING THROWN BY THE LEFT-LEG  
HIPE.

You stop the left-leg hipe as follows: As your antagonist is about to insert his left thigh, you cross it with your right knee (shin), and when he attempts to lift you off the ground, you seek to prevent being lifted by shrinking your breast under him.

You can anticipate the left-leg hipe in the following manner: Your antagonist, previous to hiping you, will step in with his right leg, thus enabling you to give him the back-heel with your left leg.

Hiping is always a dangerous operation, but a right-leg hipe exposes the wrestler to less risk than a left-leg one.

LEFT-LEG STROKE.\*

Strike your antagonists right leg with your

---

\*The term "*chip*" is applied to all the different ways of striking with the legs, and indeed to a variety of other manœuvres.

left leg in such a manner that your knee is outside and your instep inside, and swing him round to the left. (Fig. 7.)

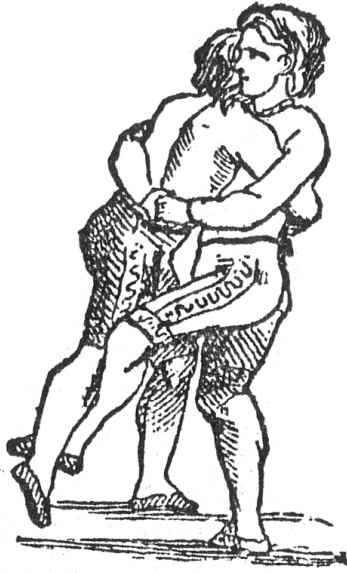


FIG. 7.

TO PREVENT BEING THROWN BY THE LEFT-LEG  
STROKE.

You stop this stroke by hamming with your left leg.

Some wrestlers do this stroke entirely outside the leg, instead of in and out.

STROKES COMBINED WITH OTHER MODES OF  
ATTACK.

Strike your antagonist with the left-leg, as explained above; put it quickly down. again, face to the left, and throw him. over the right buttock.

Other combinations are:—right-leg stroke and left-leg hipec; left-leg stroke and right-leg hipec, etc.

IN CLAMP,

which is throwing your heel on the inside of his as if you would take the in-lock; press close to him, bear upon with your breast and chin, and strike his leg from under him with your heel, as you are directed to do when he back-clamps you.

BACK CLAMP.

Your adversary back-clamps you by pressing his heel upon the hinder part of your thigh with a design to throw you backwards.

TO PREVENT BEING THROWN BY THE BACK

CLAMP.

To prevent it, keep close to him with your arms about him; bear upon with your breast and chin, and by kicking up behind displace his foot, when his head and shoulders will come to the ground first, thus throwing him out of the line of direction.

---

LOOSE WRESTLING (“CATCH-AS-CATCH-CAN”).

In this style of wrestling all modes of attack or of defence are fair with the following reserva-

tions. It is not allowed to strike or kick; to lay hold of the hair, the flesh, or the clothes; to twist the fingers or arms, or to make use of grasps which are extremely painful or dangerous. With respect to these latter it is the duty of the umpire to interfere, and a wrestler not desisting when warned, should be disqualified.

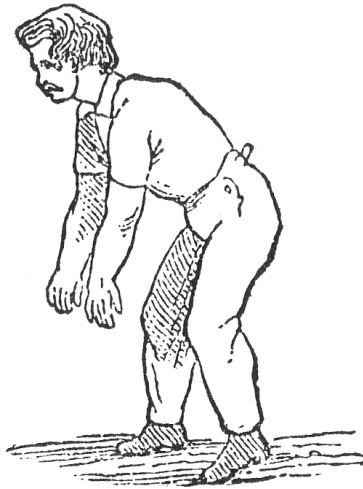


FIG. 8.

A wrestler is thrown if he falls on his back, both shoulders touching the ground. This is the usual rule, but we are inclined to recommend that any man touching the ground with any part of the body except his feet, knees, or hands, should be considered thrown. This restriction would do away with much unseemly pulling about after a man is once on the ground, and in reality at the mercy of his antagonist.

## THE WRESTLING POSITION

is shown Fig. 8. The legs are astride sideways, knees bent, hands placed on the knees (thumbs outside), or held in front (backs of the hands inside). The eye is fixed upon the antagonist.

## THE HOLD.

Approach your antagonist without getting into

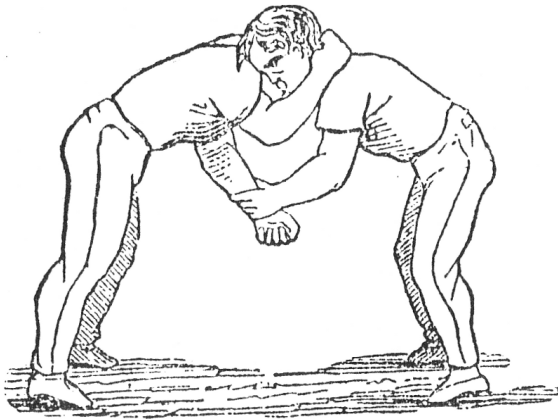


FIG. 9.

an erect position. Place your right hand upon your antagonist's, looking over his right shoulder; and grasp his left or right wrist with your disengaged left hand. (Fig. 9.)

## CROSS-BUTTOCKS.

CROSS-BUTTOCK, ARM ROUND THE NECK.

A mid B have the hold shown Fig. 9. A quickly grasps with his left hand B's right wrist;—

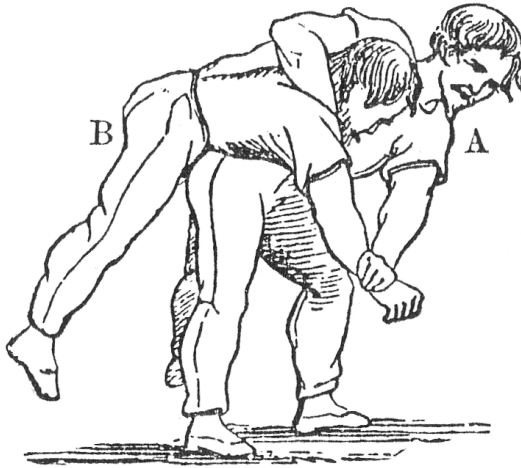


FIG. 10.

faces to the left about, thus turning his back toward B's chest, his legs standing in front of those of B; at the same time he brings his right arm round B's neck.—B's right arm he must keep to the front.—If A stoops forward in this position B's feet leave the ground, and with a swing and twist to the left, A throws him on the back. If done with sufficient force, B will turn a somersault in the air. (Fig. 10.)

TO PREVENT BEING THROWN BY THE CROSS-BUT-  
TOCK, ARM ROUND THE NECK.

It is easy to stop this full. As soon as A has faced about, B holds him firmly round the body with both arms. Having thus insured himself against being thrown, it is advisable to let go, for there is little chance of throwing in this position.

CROSS-BUTTOCK, ARM ROUND THE BODY.

The starting position is the same as in the preceding. A places his right hand on B's neck; B

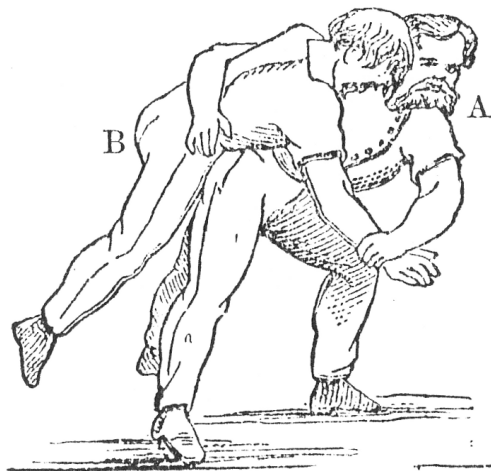


FIG. 11.

places his left hand on A's neck, so as to leave A's arm inside. A grasps with his left hand B's right wrist. A now faces to the left about, simultaneously letting go with his right hand, which he puts on B's back, passing his arm beneath B's



left arm. Having secured a firm hold, either on B's right shoulder or near his hip, he lifts B off the ground by stooping forwards, and throws him. (Fig. 11.)—A, having faced about, must keep his legs astride sideways, in front of B's legs.

TO PREVENT BEING THROWN BY THE CROSS-BUTTOCK, ARM ROUND THE BODY.

There are two ways of stopping this fall. As soon as A begins to turn, B places the knuckles of his left hand upon A's chest. Only a very superior antagonist will be able to break through this stop. If B is nimble, he may even succeed in throwing A in the same manner A intended to throw him, for he need only turn to the right and place his left arm round A's back. The second way of stopping consists in B putting his left leg over A's left leg, after the latter has turned round. This is a very secure stop.

THE HEAD IN CHANCERY AND CROSS-BUTTOCK.

A and B place their right hands on each other's necks. A suddenly pulls B's head toward him, and brings it below his left armpit; he then passes his left arm round B's neck, and places his right hand on B's back, as shown Fig 12. In this position B is almost helpless, for A presses upon him with the entire weight of his body. Having

kept B in durance for some time, A suddenly relaxes the held of his left arm. B no doubt will avail himself of this moment to withdrew his head, but A quickly grasps his right wrist with his left hand, puts his right arm further round

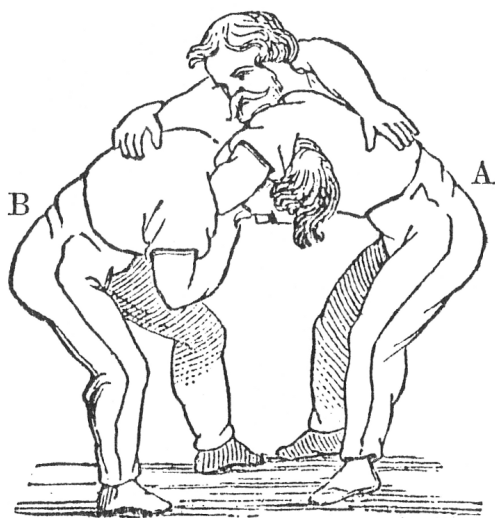


FIG. 12.

B's back, faces to the left about, and throws him over the buttock, as shown Fig. 11.

TO PREVENT BEING THROWN WITH THE HEAD IN  
CHANCERY AND CROSS-BUTTOCK.

A wrestler in the position of B, Fig. 11, can save himself from being thrown by passing his left leg round A's left leg.—If the pressure becomes unbearable, B should throw himself flat

upon the ground. Grasping after A's legs, always supposing A to stand in a proper position, only increases the pressure.

---

THROWS OVER THE SHOULDER.

The following mode of attack is not available against a heavier and taller man:

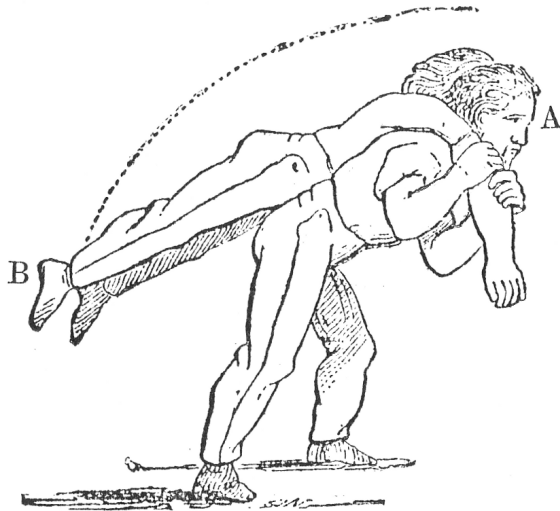


FIG. 13.

A and B place their right hands on each other's necks. A grasps B's right wrist with his left hand; pulls B's arm down from his neck, and then makes the following four movements in rapid succession (learners do these movements

slowly, the teacher counting). 1. A grasps B's right upper-arm close to the shoulder with his right hand. 2. A lets go his left hand, and grasps with it B's right arm close above the elbow. 3. A turns to the left about, his back being turned toward B, and places B's arm over his right shoulder

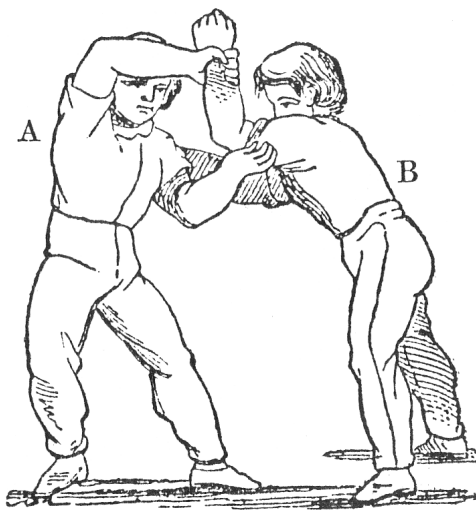


FIG. 14.

der, still maintaining his hold (Fig. 13). 4. A stoops forward and throws B on the back.

B's defence is the same as against the buttock.

A and B place their left hands on each other's necks, A grasps B's left wrist from the inside with his right hand; pulls down B's left arm from his shoulder; rapidly raises it again, and grasps B's upper-arm from below with his left

hand (Fig. 14).—A now steps forward with his left foot, passes B's left arm over his head, faces about at the same time, and puts B's arm on his right shoulder. A is then able to throw B as described in the preceding paragraph.

---

### THE RUSH.

A and B place their left hands on each other's necks. A puts his disengaged right hand back, with a view of inducing B to try and catch it. B, in order to do this, is obliged to lean to the left. A avails himself of this moment to grasp with both hands B's left upperarm; he pulls him to the right, and simultaneously, his left shoulder in advance, he rushes upon B's left shoulder, and thus forces him to the ground.

#### TO PREVENT BEING THROWN BY THE RUSH.

B can save himself by placing the back of his right hand on A's chest. (See "Cross-buttock, arm round the body," page 30.) He may then endeavor to lay hold of A's left leg with his right hand, against which mode of counter-attack B secures himself by rapidly springing back.

**FULL HOLD.**

The full hold is of great advantage, if it can be secured, but a wrestler who keeps his back well bent is not exposed to any great risk from this mode of attack. Should it be attempted, nevertheless, you defend yourself as follows: At the moment your antagonists hands are close to your

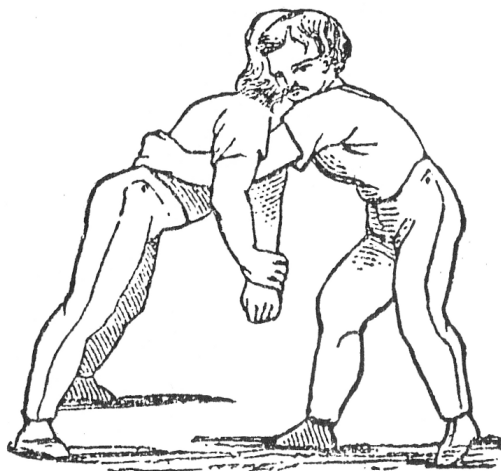


FIG. 15.

loins you lower both arms, grasp the wrist of your left hand (the back of which is turned inward) with your right hand, straighten your arms, and lean forward, as shown Fig. 15. In this position you can press with such force upon your antagonist's arms that he will soon endeavor to withdraw them. Allow him to do this to a certain extent, but, as soon as you have space

sufficient to turn in, give up the pressure suddenly, quickly catch your antagonist's right wrist with your left hand, turn to the left about, put your right arm round his neck or back, and throw him as shown Fig. 10 or Fig. 11.

TO PREVENT BEING THROWN BY THE FULL HOLD.

Should your antagonist succeed in getting a full hold, and is thus able to hug you close, you are almost sure to be thrown, but may still save yourself from defeat by turning round during the fall. With some wrestlers this turning round during the fall, and thus avoiding coming down on the back, is a favorite manœuvres, which may be put a stop to frequently by not releasing your antagonist until he is on the ground.

---

## LAYING HOLD OF THE LEGS.

If you maintain the position shown Fig. 9, your antagonist will find it no easy matter to lay hold of your legs. But occasions arise when from inadvertence or in consequence of a failure in an attack one of your legs is within the reach of your enemy, and to these cases the following examples apply.

A and B place their left hands on each other's

necks. A grasps B's right wrist with his right hand, and pulls him toward him. If B is induced thereby to step forward with his left leg, A lays hold of it near the knee with his left hand, lifts it up and pulls it to the left, pulling at the same time B's left arm to the right or pressing

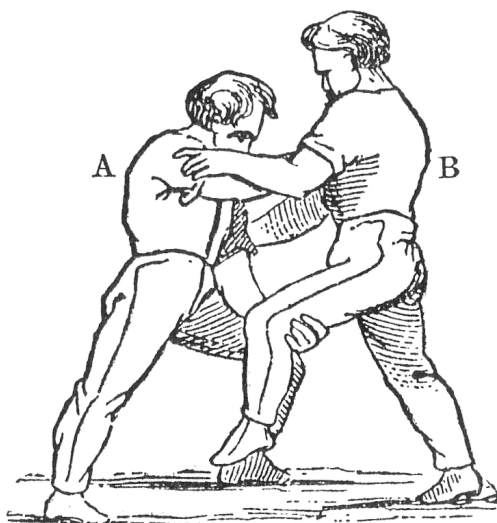


FIG. 16.

upon his chest, and thus throws him on his back. (Fig. 16.)

A and B place their right hands on each other's necks. Each wrestler then endeavors to lay hold of his antagonist's disengaged arm. We will suppose B to have succeeded in grasping A's left wrist. A then lets go quickly with his right hand; with a blow he releases his left hand, places it from the outside on B's right shoulder



blade, and lays hold of B's right elbow with his right hand. A now leans with the whole of his weight upon B's right side, and B, in order to reduce this pressure, is almost sure to grasp A's right forearm with his left hand. If B does this,

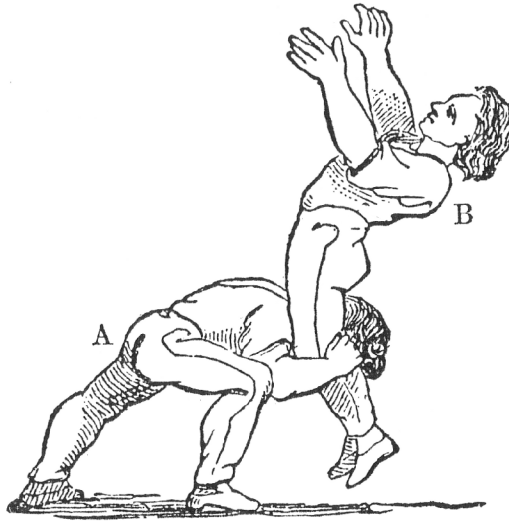


FIG. 17.

A lays hold of B's right knee with his left hand, lifts it up, and by pressing his right forearm upon B's chest, he forces him down backwards. A and B hold each other by the upper-arms. A pulls B toward him and lets go suddenly; he then drops on his left knee, puts his head between B's legs, which he grasps; lifts B off the ground, pulls his legs toward him, and throws him backwards.

TO RESIST THE FOREGOING ATTACK.

If done with spirit, this manœuvres is generally successful. B can save himself by quickly leaning forwards and laying hold of A round the body.

---

### TRIPPING UP

Tripping up is done by placing a leg behind one of the legs of your antagonist, and forcing

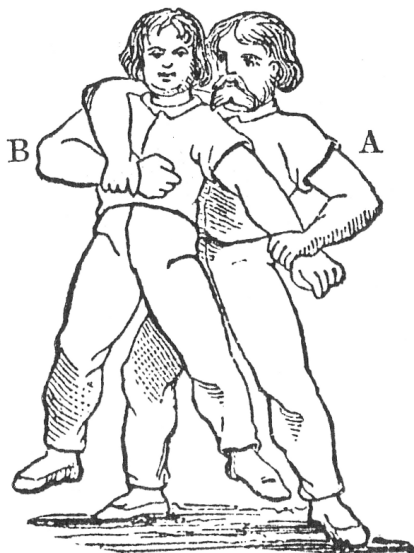


FIG. 18.

him down backwards. Thus, supposing the wrestlers to stand facing each other, one of them,

by stepping sideways to the left, can put his right leg or his left leg behind his antagonist's right leg.

Another way of tripping up is as follows. A places his right hand on B's neck and grasps B's

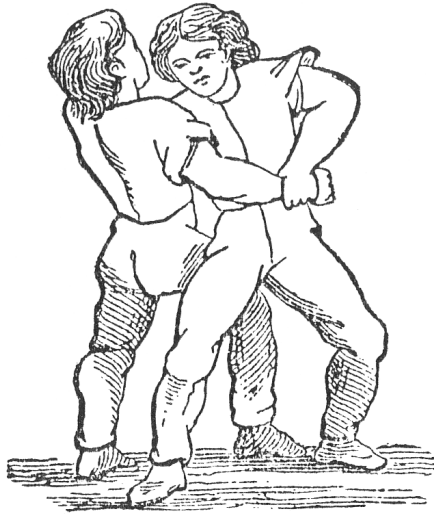


FIG. 19.

left wrist with his left hand. He then pulls B obliquely to the left, takes at the same time as step with right feet diagonally to the right. He then finds himself in the position shown Fig. 18, his right hand holding B's right shoulder, his left holding B's left wrist, and his right leg behind B's left leg. A is thus enabled to force B down backwards.

ANOTHER WAY OF TRIPPING UP.

A and B place their right hands over each

other's necks; A grasps B's right wrist with his left hand, and B does the same to A. Both then simultaneously turn to the left about and thus find themselves in the position shown Fig. 19, when either of the wrestlers has it in his power to throw the other.

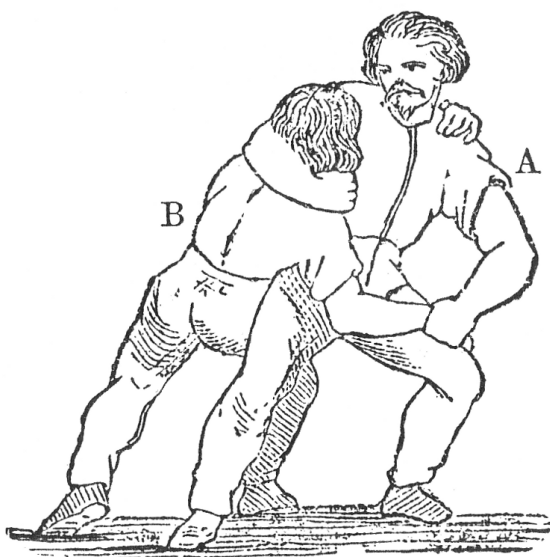


FIG. 20.

By putting your hip well under your antagonist, as shown in Fig. 20, you enjoy an advantage.

A puts his right hand on B's neck and grasps with his left B's right wrist. A then steps to the left and puts his right leg behind B's right leg (Fig. 21), and is thus in a position to throw.

## LOCKS.

A and B place their left hands on each other's necks. A grasps B's left arm with his right hand, passes his right leg round B's left leg from

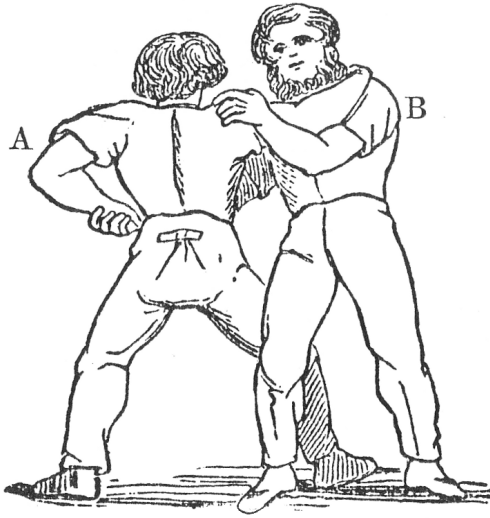


FIG. 21.

the inside, and throws him to the right. You can also pass your right leg round your antagonist's left leg from the outside; or your right leg round his right leg from the inside.

---

*THE SWISS SWING.*

This is a mutual grip on the waistband and leg of the clothing, by which the Swiss wrestlers

endeavor to swing each other to a fall. (See Fig. 22.)

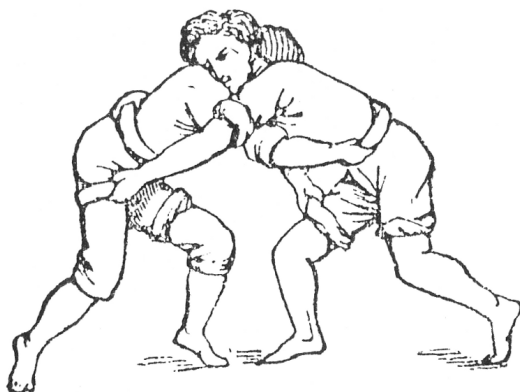


FIG. 22.

### THE STYRIAN WRESTLE.

The men stand opposite each other as shown Fig. 23. The outsides of the foremost feet are

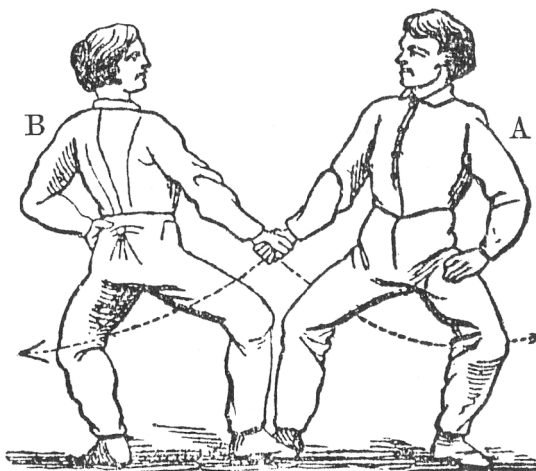


FIG. 23.

placed against each other; the hands are clasped, and held exactly over the feet. On the leader giving the word *start!* each man tries to push or pull his antagonist from his position, without, however, changing the position of his feet. A, for instance, by forcibly pushing B's hand in the direction indicated above, and then forcing it outwards, will cause B to fall on his back. The man who first loses his standing, even should he only shift the position of one of his feet, is beaten.

## BOXING.

AMONGST the various antagonistic exercises, boxing deservedly occupies a high rank, not only



FIG. 24.

because it is first-rate as a bodily exercise, but also on account of its utility.

### ATTITUDE OF DEFENCE.

The attitudes vary according to the peculiarities of boxers, but the following may be recommended as being the most usual.



You stand astride, with your left foot about 20 inches in advance of your right one. The toe of the left foot points toward the antagonist, and the right forms nearly a right angle with the left one. The legs are bent slightly, and the weight of the body rests equally upon both. The body is erect, the head thrown back.—Both arms are brought in front of the body. The left arm is in advance, and its fist is rather higher than that of the right arm. The elbows are turned in, and close to the side, though without constraint, and the arms are kept constantly at play, that is, they are moved to and fro. (Fig. 24.) This not only keeps your arms supple, but it serves also to hide your intentions.

The fingers are clenched tightly, and the thumb is doubled down outside them. When striking a blow, the muscles of the hand and arm, and indeed of the entire body, must be braced up. At other times, the fist remains clenched, but not very tightly, in order to avoid unnecessary fatigue.

The Guard is also practiced with the right foot in front, in which case the right fist takes the position of the left, as explained above.

*Advance.* Put your left foot a short step in advance, and follow up with the left.

*Retreat.* Put your right foot a step backward, and follow up with the left quickly, the feet remaining the same distance apart. Practice ad-

vancing and retreating several steps in succession, being careful to maintain your guard.

*Shifting.* This is resorted to when desirous of getting beyond the reach of the antagonist. Standing on Guard with your left foot in advance, as usual, you place your left foot about 20 inches behind the right, changing guard at the

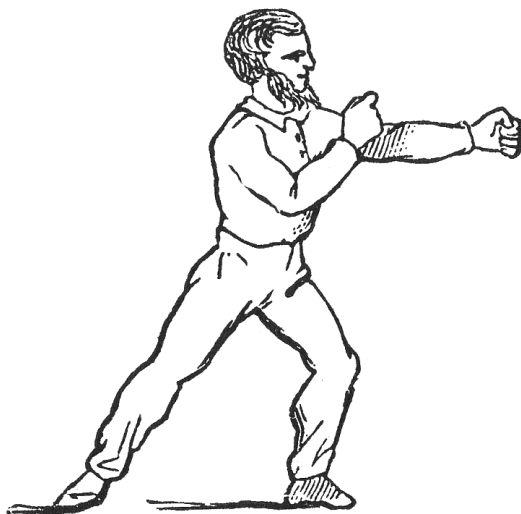


FIG. 25.

same time. Then put the right foot a step backward, again changing guard, and so forth.

Practice this movement also advancing.

#### BLOWS.

The blows are delivered generally with the middle knuckles, and always with the fist firmly clenched. The left-hand blow is delivered as follows: Longe out with the left foot as far as may

be convenient, and throw your entire weight upon it, raising at the same time the heel of the right foot. Strike out straight from the shoulder, quick as lightning, and without first pulling back your fist, for that would betray your intention. Having delivered your blow, recover guard instantly.—The right arm remains in its position. (Fig. 25.)

The right-hand blow is delivered in the same manner, with the left foot in advance, but this right-hand blow is not generally attempted when leading off.

Practice these blows first without an antagonist, in front of a glass, and be careful you always recover guard quickly and correctly.

#### ROUND BLOWS.

that is, when the fist passes through the segment of a circle instead of through a straight line, are not near as effective as the straight, direct blows. They, at the same time, require more time in their execution, and are therefore easier parried or anticipated.

#### CHOPPER.

If blows may be likened to thrusts, a chopper resembles a cut. The chopper is generally delivered with the right arm, after you have parried a blow with the left. As a rule, you hit your adversary upon the bridge of the nose; in most cases this will cause his eyes to water, and en-

ables you to throw in a few more blows effectively. A severe blow on the nose shuts up both eyes, and completely blinds your man.

The usual places for planting blows are the cheeks and the pit of the stomach, technically called the "mark." Body blows, as a rule, are not very effective. The most hurtful blows are under the ear, between the eyebrows, and on the "mark." The former produces insensibility, and blood sometimes flows from nose, mouth, and ears. The second may produce temporary blindness. A blow on the stomach is the most dangerous of all, and may prove fatal. You can render it less dangerous by drawing in the belly, keeping your breath, and bending the upper part of the chest.

Before proceeding to guard against blows, you should have learned to deliver them quickly and correctly. You may practice for that purpose in front of a looking-glass, or you may hit at a mark consisting of a ball suspended by a string from the ceiling, but the most expeditious plan is to have your teacher opposite, who will be able to correct any mistakes at once, and thus prevent your acquiring bad and slovenly habits.

#### GUARDING.

We can guard against a blow in four different manners:

1. *By parrying.* Blows aimed at the head. or

upper part of the chest, are parried by striking the antagonist's arm upward and outward.— Sometimes blows at the stomach are parried by striking downward and outward, but this requires a very quick eye, and is attended with danger unless you are very quick. (Fig. 26.)

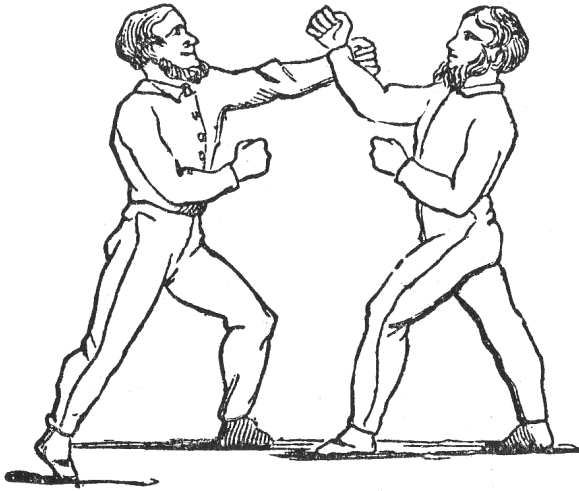


FIG. 26.

2. *By stopping.* The blow is stopped with the outer side of the arm, not suddenly (“dead stop”), but in a yielding manner, so as to break its force gradually. Blows at the face are stopped by raising the elbow, blows at the stomach by lowering it. (Fig. 27.)

3. *By avoiding it.* A blow may be avoided by stepping sideward or backward, by drawing back the head (when the tenth part of an inch will

save from punishment), by bending the head sideward or ducking it, or by sinking down.

4. *By anticipating blow by blow*, in ring parlance called *counter-hitting*. This is easiest explained by two examples.—A strikes at B's stomach, and in doing so leans forward, bringing his head into dangerous proximity. B, in that case,

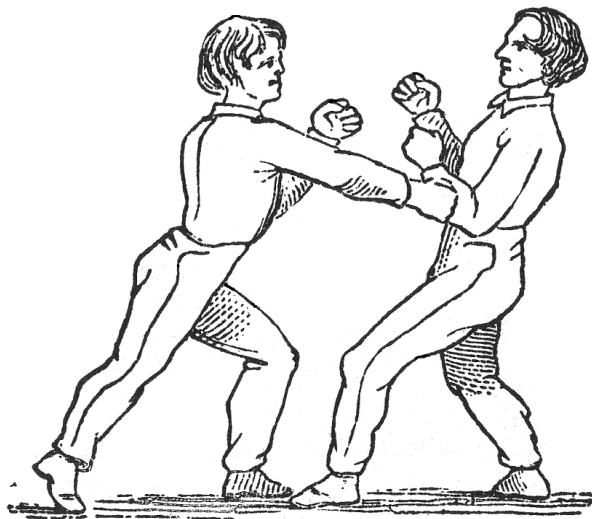


FIG. 27.

neither parries nor stops, but delivers a blow before A is able to reach him.—Or, A gathers himself up to give B a right-hand blow directed upon his left temple; B steps close up to him and gives him a straight left-hand blow between the eyes. If your opponent is addicted to counter-hitting, your best plan is to draw him out by a feint, to parry, and to plant a return blow.

We will now give a few examples for practice in parrying and stopping:

A strikes with his left hand at B's right cheek,—B parries or stops with right arm.

A strikes with his right hand at B's left cheek,—B parries, or stops with the left arm thrown across the body.

A strikes at B's ribs,—B stops the blow with the right or left arm, as the case may be.

Having parried or stopped a blow, B must quickly recover guard.

*Return blows.* Having guarded against a blow with your left hand, you are in a favorable position for planting a blow with your right hand. The following examples for practice will render this clear:

A strikes with left hand at B's right cheek,—B parries with his right arm, and gives a left-handed return blow.

A strikes with left hand, —B avoids the blow by throwing back his head, and gives a left-handed return blow.

*Feints* are used to take the antagonist off his guard. For instance, you feint a left-handed blow, and thereby induce your antagonist to make the motion of parrying it, whereby he lays himself open to a blow aimed at him in good earnest. When practicing feints, let each man act alternately on the defence.

*Closing* and *in-fighting* are only resorted to

when fighting, and not when sparring. The boxer either endeavors to seize his antagonist with one hand, with a view of administering punishment with the other, or the closes and wrestles. Should your antagonist succeed in laying hold of your neck with one arm, so as to get your head in "chancery," you must endeavor to hold his head back, or to seize the arm he has at liberty.

In sparring, the hands must be dropped when you close, and the set-to is considered finished.