

# THE SANDOW-LEWIS LIBRARY

A SERIES OF EIGHT VOLUMES

PRESENTING

## THE SANDOW-LEWIS KINETIC STRESS SYSTEM OF PHYSICAL TRAINING



VOLUME VI

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# WRESTLING

## PART ONE

BY

The Master Physical Culturist and Manager-Trainer  
of Ed "Strangler" Lewis, World's  
Champion Wrestler

BILLY SANDOW

AND

ED "STRANGLER" LEWIS

World's Heavyweight Champion Wrestler

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# Wrestling

The history of Wrestling is so closely interwoven with the history of men and nations, and the antiquity of the sport so readily proved in the records of every ancient civilisation, that it may be safely assumed that even in prehistoric times, when man's living problems were largely identical with those of the beasts of the jungle, wrestling, in some crude form at least, had begun to take its place as the most fascinating of sports. It so closely approached the daily struggle of life, as life went in the faint dawn of human existence, as to have logically been the earliest variety of sport in which man engaged. Surviving and being steadily improved upon through the ages we find record of the high regard in which the sport was held by the ancient Egyptians, in the many carvings of wrestlers upon the tombs of the Pharaohs.

Of later origin, though still in remote antiquity, other records are found of wrestling as a favorite sport among the athletes of classic Greece and of the Roman Empire. All literature through the ages is crowded with tales of the prowess of vanished heroes of the grappling art.

So long ago as 1443 a book narrating wrestling methods was published, and included illustrations of various wrestling positions. This book, written by one Telhofer, discusses the art of wrestling as it was known to medieval Germany, and the illustrations include and describe positions known as: "The Beginning, With Equal Arm Grip; Warding Off; Hip Wrestling; Arm Lock Around the Hip; the Throw Over the Head"—etc., the last-mentioned being the fore-runner of the present-day Flying Mare.

Referring again to ancient Rome, we discover wrestling to have been identified with not only the physical life of the Empire but with the intellectual life as well. Such a writer as Quintilian, for example, uses many comparisons to the art of wrestling in his discussion of "Institutes of Eloquence," showing himself, as typical of the Roman aristocrats, to have been familiar from experience with the various positions and science of wrestling.

Henri de Guise (the Scarred), of the medieval line of the Duca de Guise, is reported to have been a noted wrestler, Mme. de Grets having said of him: "Tall, thin, robust, elegant, admirably built for all bodily exercises, excelling in wrestling, able to cross a river swimming, fully armed and equipped, unscathed as a fencer, his handsome face, with vivid glance and curling hair, displayed to all the world from eye to ear the glorious scar which won for him the name Guise de Balafre (the Scarred)."

Thus the story of wrestling runs through all of history. Introduced among the Greeks in the 18th Olympiad, wrestling was later declared by Plutarch, the immortal Greek philosopher, to be the most artistic and cunning of games. Sculptures preserved in the British Museum show wrestling to have been known in ancient

Nineveh. The wrestling style developed by the athletes of classic Greece and Rome, in which all holds below the waist are barred, survives to this day in Europe, being known as the Graeco-Roman style. In Japan another system of wrestling is known as Jiu-jitsu, and Judo.

The American style, that of Catch-as-Catch-Can, eliminating all unnecessary delays in getting holds, is by far the superior of all other styles of wrestling; it is faster and more scientific. All the moves of Graeco-Roman wrestling are permitted in Catch-as-Catch-Can wrestling. The American style, Catch-as-Catch-Can, is, of course, more complex, its very complexity and tremendous variety of holds adding much to the fascination of the sport.

Ed "Strangler" Lewis has been able to defeat all the Graeco-Roman champions imported from Europe—proving by his easy defeat of these wrestlers the great superiority of the Catch-as-Catch-Can style, as does also his defeat of numerous Jiu-jitsu champions.

The various holds in wrestling and their development through passing years in themselves make an interesting study, but we shall here attempt to outline the history of but one—the Headlock. The exact origin of this hold is lost in antiquity—however, it is certain that it was employed among the wrestlers of ancient Egypt, Greece and Rome. The Headlock is portrayed in carvings upon the tombs of the Egyptian Pharaohs of thousands of years ago. It was used by the wrestlers of early Athens, not as a specialty, but as the hold to turn to when in the give-and-take of a bout it seemed a certain means of putting an opponent upon a losing defensive. So closely is the Headlock identified with the success of Champion Ed "Strangler" Lewis as to have become the marker of a new era in wrestling.

Acting upon the advice of his manager, Billy Sandow, Lewis began to develop and perfect the Headlock. He tutored and trained his left arm to lightning swiftness in the securing of this remarkable hold. He set the Headlock apart from other holds and gave it a special distinction. It had been shown, in the study made by Billy Sandow and Champion Lewis of the Headlock that this hold corresponded in most respects, as to effect, with the effect produced by a powerful blow upon the point of the jaw. While, of course, no blow is actually struck in applying the Headlock, the same dazing effect and the same dulling of the faculties is produced by the Headlock, temporarily, as is secured by a knockout punch to the point of the jaw.

The Headlock acts directly upon the nerve centers at the base of the brain. The degree of force with which it is applied controls its effectiveness in a bout, and it should be obvious that the trained and expert wrestlers whom Lewis meets in his matches not only are constantly upon their guard against the Headlock but, owing to their average great strength and endurance, it is required that to be effective for Lewis, he must apply the Headlock with unusual force, and utmost skill.

To train the left arm to be the dominating auxiliary if not the main contributor to Lewis' general skill, Billy Sandow invented the Famous Wooden Dummy upon which Lewis could practice and perfect the Headlock. This appliance, which is constructed in two sections like a giant apple cut in halves, is held apart by especially

designed compression springs, made in sets of four each, each set having a different resistance to pressure.

The practicing by Ed "Strangler" Lewis with this unemotional appliance was and is—for he constantly uses the Famous Wooden Dummy in training—patient and determined. Literally, Lewis practices with the appliance by the clock. In the beginning he did not consider that he had made sufficient progress in a single day until his arms—the left encircling, the right exerting leverage—had closed the halves tightly together, with no further creak of protest from the springs. But, before beginning his exercises with the Famous Wooden Dummy, he had conditioned and hardened the muscles of chest and arms by preliminary work in Kinetic Stress exercises, so that they were easily able to bear the pressure placed upon them.

In this connection it is of interest to recall another remark of the Roman, Quintillian, with regard to the training of the ancient Roman wrestlers—a remark made in his writings in comparing the training of the memory with the training of the athlete:—"like wrestlers and boxers who accustom themselves to carry leaden weights in their hands, though when they fight they make use only of their bare fists." It appears from this that the ancient athletes recognized the value of training—other references, in fact, are made to "diet and exercises" by the same writer—and the carrying of the leaden weights was to induce a feeling of lightness and quickness in the muscles when the weights had been discarded to engage in a contest.

In modern times wrestling has been advanced to new heights in scientific methods; and it has increased in popularity by leaps and bounds. Today, as the most exacting test of athletic ability and strength, it is the pastime of thousands who actively engage in the sport as amateurs and as professionals; and it has obtained so strong a grip upon public interest that its leading exponents are world celebrities.

## THE SCIENCE OF WRESTLING

In discussing the Science of Wrestling, we have determined to confine ourselves to constructive suggestion, as much as possible, avoiding technicalities, and at the same time endeavoring to make every point as easily grasped by the beginning amateur as by the professional. Criticism of ineffective methods, holds and ring tactics are eliminated as far as possible, in our effort to give our whole consideration to the matter of imparting constructive instruction—the criticism deserved by ineffective methods, holds and ring tactics being implied by the fact that only tried and proved methods, holds and ring tactics are provided by us for your guidance. You will be able to recognize what is ineffective when you see it, or come upon it in your own experience, once you are thoroughly grounded in what is effective and desirable.

To begin with, do not feel that it is necessary to pin a man to the mat with every hold you secure. Have a system in your attack. In other words, reserve your supreme effort until you have obtained a good combination. Guard carefully against becoming wild or "telegraphing" your attack; keep your opponent in

the dark as to what your exact intention or next move may be.

It is best for the beginner first to try the simple holds; when they are mastered plenty of time remains in which to take up and perfect the more complex. Begin your study and training in the science of wrestling at the beginning—just as you began with the simple, elementary lessons when you started to school as a youngster. You had to get your A B C's first, you remember—and after you had mastered those first lessons you went steadily ahead through others increasingly difficult.

Pay special attention to your footwork. Don't overlook, as do many beginners, the great importance of knowing how to effectively use the feet and legs. After every practice bout, and even during the bout, when possible, go over in your mind the various moves you have made with feet and legs, and try to see how you might have used them to better advantage. You can learn more about footwork in this way than in any other. Try to save steps as much as you can without weakening your positions in the ring. In other words, don't indulge in unnecessary movements.

Pay particular attention to perfecting yourself in executing the Go-Behind. Once you master this clever trick, you will be able to use the legs in a rapidly increasing variety of ways, for defensive as well as aggressive maneuvers. The effective use of your feet will be a great asset in blocking many holds. There are many leg movements in defense which will not only save you from being thrown, but will enable you, in a bad position, to successfully turn the tables upon your opponent.

If you wish to become a really clever wrestler, don't fail to thoroughly study the use of the legs. Study not alone the use of your legs, but the manner in which your opponents make use of theirs. At all times try to save your strength, while forcing your opponent to waste his through causing him to make as many false moves as possible. Tire your opponent as much as possible, without tiring yourself. Never take your eyes off your opponent's legs and arms.

All expert wrestlers give very close attention to the development of skill in feinting. Many top-notch wrestlers are marvels at feinting; but feinting, in itself, does not constitute the development of a rounded ring generalship. It is merely an essential in the perfected development of a surpassing ring general—a wrestler who is adept in every phase of the sport. The object of the feint is not only to keep the opponent guessing as to what's coming next, but to so confuse him that he counters for a hold you have no intention of trying, and in doing so exposes himself to the hold that is your genuine objective. Constantly shifting positions make up a part of the art of feinting, but the expert at feinting can take an opponent off guard with very little effort, and the more practiced you become at feinting the more clearly you see and make use of its possibilities as one of the greatest assets you can have in the ring. Footwork plays an important part in feinting. Being careful always to maintain an easy balance, ready for an instant shift, keep stepping forward, backward, to right or left. Always appear to have in mind an objective entirely different from that you actually are determined upon.

The science of feinting is one that will bear constant study. As your skill in feinting increases, you become more and more the masterful wrestler you want to be. Learn, therefore, how to draw an opponent off his guard, leaving an opening which will attract him into a certain hold for which you have prepared a strong counter that will turn an immediate advantage to yourself.

In illustration of this, let us suppose you want to secure a Headlock from a standing position: You feint, making your opponent think you want a leg-hold, and as you feint for the leg-hold your opponent will naturally draw back and block you. Then, like a flash, you easily can secure the desired Headlock, even though you only succeed in out-timing him by a matter of seconds.

Which brings us to another main point: Remember the importance of timing. This does not mean you must pay attention to the clock, but it does mean you must always anticipate your opponent's moves and holds, thus sparing yourself, through preventing them, the loss of strength you would suffer in countering and in breaking holds. In this connection we repeat the warning against "telegraphing" by expression of eyes or face, or movement of the body, exactly what your objective is. Let your feints conceal your purpose, but be careful that the feinting move itself fits readily into the real objective movement. In other words, make no feint for a special hold unless the feint carries you at once into the desired hold, without loss of speed, and without causing you to make a wrenching shift exposing you to loss of advantage gained by the feint. This is the secret of timing—the absence of lost motion, and the making of every movement count, to the utmost, in the least possible time, plus your exact knowledge of the speed with which you can execute a movement, and your control or use of that speed in accordance with a result desired. Timing embraces also your accurate sizing-up of your opponent's speed; not only of body, but of his ability to swiftly carry through a planned combination of holds or movements in comparison with your efficiency in countering. Always give your opponent credit for ability to show a little more speed than he at any time reveals to you and time your own movements accordingly.

Timing is based on mental control. Keep your muscles, all of them, under absolute control of your mind—but this is not all: Place a restraint upon all natural over-eagerness. Don't let your eagerness to win the fall trap you into being rash and so exposing yourself to being taken by surprise by your opponent. Give your opponent credit—he is watching for any opportunity he can get. Don't confuse hastiness with speediness. The first and most important of all holds in wrestling is the hold you must keep on yourself. Take your time. Practice keeping your mind concentrated upon what you are doing; never lose your self-control, if you can possibly avoid it.

Of one thing you can be positive. Probably there never was a successful wrestler who permitted his temper to get the better of him. There will be many times when you are strongly tempted to drop all caution and let over-eagerness get the better of your good judgment. There will be many times, too, when an opponent may attempt to arouse your anger deliberately—knowing that when you lose your temper you will be much more likely to expose

yourself to the holds in which he is especially strong. On the other hand, attempting to rush or anger an experienced wrestler who has determined to keep himself under control is wasted effort. The experienced wrestler is ready for such efforts on the part of his opponent, should they be made; he has built up a resistance to them and he always turns such efforts to his advantage by letting his opponent tire himself with them.

Fainting and timing are fundamentals of every wrestling match, and in all your matches you should make it a point to watch and check up on yourself in these respects. Don't leave the development of your timing and fainting skill to chance, but be tireless in trying to improve your ability in these fundamentals from day to day. In watching other wrestlers in action constantly observe their timing and fainting, remembering that what does not happen in a wrestling match may be almost as important in its effect upon the outcome of the bout as what actually does take place. We mean this in the sense that, as you know, every wrestler has hundreds of combinations in holds to select from during a match, out of which he may use but very few. Thus what he might have done, in a pinch, in addition to what he actually did, affords valuable study, and your judgment of these possibilities will be accurate through your SANDOW-LEWIS Training.

You will do well to study the defensive side of wrestling as carefully as the aggressive side. The development of a superior defense is as important to the ambitious wrestler as the acquiring of an effective method of taking the aggressive. Having mastered a good defense, no wrestler need ever be in a hurry; he can hold himself back until the big moment comes, and then, because he has perfected his defense, he can take advantage of the opportunity that presents itself as it should be taken advantage of.

The positions in wrestling, which appear to the untrained eye merely a natural succession of unsystematized movements, are in reality not only systematized, but carefully worked out into an exact arrangement of poised attitudes almost mathematically separate and clear-cut. Chance and luck play their parts in wrestling, just as in life, but chance and luck both must conform to certain limitations of movements and positions. In other words the result of any movement in wrestling is always identical, whether made by chance or direct purpose, everything else being equal.

Great physical strength and endurance are of course important aids to success in wrestling, and every wrestler is eager to improve his physique. Were it not for the SANDOW-LEWIS KINETIC STRESS SYSTEM of Training, Ed "Strangler" Lewis would not have been able to develop the vital energy, Staying Power and muscular strength that is the foundation of his success. In itself wrestling is one of the finest means of developing the muscles and the co-ordination of mind and eye with the muscles. This co-ordination requires the development of the responsiveness of the muscles to the directing powers—the eye and mind. That action in wrestling must be instantaneous is easily seen, but unless the muscles have been taught this flashing responsiveness to the controlling impulses of the mind, and unless the



eye has been trained to search out and instantly recognize every advantageous opening, action cannot be as immediate as it should be; thus co-ordination is the equalized working together of eye, mind and muscle, the result being instantaneous, decisive action.

Inexperienced wrestlers are apt to adopt an unnatural wrestling position, in their fear of being quickly thrown. With the back bent, arms outstretched and the whole body at a strained tension, they are immediately at a big disadvantage. Study carefully the correct wrestling positions—standing and on the mat.

When the opponent's body inclines too far forward, the weight rests on the balls of the feet and toes. If the opponent is in this position you will be able to pull him quickly forward, and get behind first. Remember that the importance of going behind your opponent cannot be over-emphasized; it is the point of greatest advantage in all wrestling and the sooner you can get there the better your chances are.

Sometimes a wrestler adopts a defensive pose with knees slightly bent, feet separated and body lowered. In this position a wrestler is hard to get to the mat. Usually the thing to do when your opponent assumes this position is merely to take your time, for the position is tiring to hold and you will find he will quickly abandon it for another position in which you can get at him more readily.

When he has assumed the defensive pose just described, and you want to get him out of it immediately, pull him toward the right, at the same time drawing yourself back. If he tries to hold his position he is sure to lean forward, and when he does you can at once jerk his body in the same direction toward which he is inclined, and as he loses his balance you will be able to throw him to the mat.

One of the first tricks a wrestler should learn is that of getting an opponent out of position. When the opponent tries to defend himself by pushing you, avail yourself of it by pulling him unexpectedly in the same direction toward which he tries to shove you.

In case the opponent remains in a set position you must continue pulling and pushing, resorting to various feinting movements also. The knack of being able to immediately size up the real intention of your opponent merely from his position carries with it the necessity for a thorough knowledge of feinting, so that you may distinguish quickly between what is really intended and what is pretended. But the knack of breaking a set position comes down to this: When your opponent pulls you, you should give him a push, when he pushes you, give him a sudden pull. These instructions apply of course to the standing positions of the game.

Learn to Bridge. The bridge is splendid exercise for the muscles of neck and back, and often saves a fall. It enables you to spin about, using the head as the axis of your spin, and so escape from an endangered position.

It is also of great importance to become skilled in the Side Roll, which is used as a counter when the opponent is applying Half Nelsons. Keep your eyes on your opponent's feet, as some wrestlers can throw a man with the feet; you too will be able to do this when you have mastered the Go-Behind, as you will then

have a means of throwing your opponent with the legs as easily as with hands and arms.

Practice holding your opponent to the mat; learn to use your weight in keeping him there, thus reserving your strength. When using the legs in planing your opponent to the mat be careful to have figured out a means of getting away in case your opponent should try to trap the leg you are holding him with.

Each time you practice have your mind made up to improve just a little more. As quickly as you have mastered a few holds you will find it easy to go from one combination of holds to another, and in a short time you will be able to figure out combinations of your own, and surprisingly good ones. There are many more possible holds in wrestling than are shown and described in this course, but those given are fundamental and progressive; by perfecting yourself in them, additional holds and combinations gradually suggest themselves to you.

"Take your time!" The present-day clever wrestler thinks as well as wrestles his way to victory. He doesn't rush in, blindly, head down, like a mad steer. He feels out and tries out his opponent with quick shifts of tactics, in this way learning his opponent's style, his strong and weak points. He watches his opponent's handling of his body, learns if he knows how to use his legs, and if he is easily rattled. After you have gone through this feeling-out process you should be better prepared to lay an effective attack plan. Generalship in the ring counts overpoweringly, so no matter how great your strength, don't rely on strength alone, but use it systematically and thoughtfully.

Wrestling is an ancient and honorable sport; you should feel deeply its glorious traditions and live up to its requirements of all-round manliness. Be quick to seize your advantages, but never take an unfair advantage. Win cleanly and fairly, so that your opponent shall have no choice but to admit you are the better man.

# Wrestling

## The Handshake



Illustration No. W-1

When the two wrestlers are called from their corners to the center of the mat by the referee to receive instructions governing the match, it is customary for all professional wrestlers to shake hands. Sometimes wrestlers come out after call of time and shake hands, but this is never done by the more skilled wrestlers, as the call of time means the wrestlers are to begin sparring for an opening. The wrestler who shakes hands after call of time takes desperate chances. We therefore warn you against doing so.

# Wrestling

## Sparring For Opening



Illustration No. W 2

Illustration No. W-2 shows correct way to come out of corner to begin sparring for an opening. Note Champion Ed "Strangler" Lewis is carrying his left hand almost directly beneath opponent's chin, his right hand elevated to take advantage of any opening. Carrying the arms in this position forms a good defense against a dive by opponent who can be put off balance with left arm. Left arm may feint to distract attention from right arm, which takes advantage of openings. Notice that Champion Ed "Strangler" Lewis is slightly crouched. Every joint flexed, he slants forward; the chin low, the back bowed, hips and knees bent, he is in an easy position on the balls of his feet so balance can be shifted quickly and easily from one to the other, forward, backward, in and out, and on either side. From this position various movements are made, called "Feints," to test the opponent's alertness and position. Special attention should be given to position of the feet. Left foot forward; right foot to rear inside with toes pointed out.

# Wrestling

## Referee's Hold



Illustration No. W 3

After sparring for opening as in Illustration No. W-2 it is generally advisable to grasp opponent in some manner to test his strength and equilibrium. Catch opponent by neck, pull him into wrestling position as in Illustration No. W-3. Opponent usually assumes a like position. This is not necessary, but most skilled wrestlers do it. The aggressor then locks his right hand in opponent's left elbow, the feet being kept well back out of reach, and the joints still being flexed. From this position opponent can be pulled forward and backward or from side to side and any flaw in his position or balance will soon suggest an opening. In this position the common mistake by all wrestlers is too much rigidity, especially by amateurs. In all wrestling no more strength should be used at any time than is absolutely necessary until the supreme moment. The muscles should be as lax as possible and a position of safety maintained until an opening presents itself, when all strength and speed available should be employed.

# Wrestling

## Diving for Double Leg Hold



Illustration No. W-4

To secure a Double Leg Hold by diving a wrestler must work fast. Dive in, as shown in Illustration No. W-4, planting the left shoulder in opponent's stomach, grasping both legs from the outside, placing hands back of legs just above opponent's knees and pull on the legs and at same time push with your shoulders. Your opponent will then be off balance and can be brought to the mat in quick time.

# Wrestling

## Counter for Double Leg Dive

### Position No. 1



Illustration No. W-5

An effective counter for the Double Leg Dive is the Forward Quarter Nelson demonstrated by Champion "Strangler" Lewis in Illustration No. W-5. Place either the right or left hand high on opponent's head, with the other arm reach under opponent's arm pit, grasping your own wrist in the manner shown.

# Wrestling

## Counter for Double Leg Dive

### Position No. 2



Illustration No. W-6

The aggressor having applied the Forward Quarter-Nelson, shown in Illustration No. W-5, assumes a set position on his feet, throwing as much pressure as possible into the arm forcing opponent's head down, at the same time raising the arm under opponent's arm-pit upward, turning opponent's body in the air.



# Wrestling

## Counter for Double Leg Dive

### Position No. 3



Illustration No. W-7

After turning opponent as shown in Illustration No. W-6, the aggressor shifts to left side of opponent, grasping his left leg with the left arm just above the knee. The right arm having been shifted into a Headlock while turning opponent as shown in Illustration No. W-7.

# Wrestling

## Counter for Double Leg Dive

### Position No. 4



Illustration No. W-8

From position, as shown in Illustration No. W-7, the aggressor raises high opponent's left leg, at same time drawing head downward, locking hands at side of opponent's head, forming a perfect Jack-Knife. The aggressor then drops opponent flat to mat, scoring the fall as shown in Illustration No. W-8.

# Wrestling

## Counter for Double Leg Dive

### Position No. 5



Illustration No. W-9

Another effective counter for the Double Leg Dive may be executed by taking one step backward and by placing one or both hands high on opponent's head and with a sudden jerk force opponent's head downward, pulling him off balance as shown in Illustration No. W-9. You can then quickly swing to the right or left of your opponent and follow up with an arm or body attack.

# Wrestling

## Counter for Double Leg Dive

### Position No. 6



Illustration No. W-10

After having forced opponent out of position, as shown in Illustration No. W-9, the aggressor retains set position on balls of his feet and as opponent rises from the mat grasps opponent's right wrist with left hand, with the right arm placed in opponent's right arm-pit and under right forearm grasps his own left wrist with right hand, at same time drawing opponent's right shoulder into the right hip as shown in Illustration No. W-10. Thus is formed a perfect Double Wrist Lock.

# Wrestling

## Counter for Double Leg Dive

### Position No. 7



Illustration No. W-11

From position shown in Illustration No. W-10, the aggressor drops to mat in sitting position, bringing opponent's head foremost to mat, raising opponent's right arm high in the air and placing right leg in opponent's crotch.

## Pointers to Progress

Out-think your opponent. Then you are sure to out-wrestle him.

# Wrestling

## Counter for Double Leg Dive

### Position No. 8



Illustration No. W-12

From position as shown in Illustration No. W-11, the aggressor applies leverage by drawing opponent's right arm upward, raising opponent's body by lifting right leg at the crotch. The opponent is turned completely over in the air, aggressor shifting with him as shown in Illustration No. W-12. In making the turn opponent's left arm is placed in perfect position for the Arm Scissors. It will be noted that the Double Wrist Lock, as shown in Illustration No. W-10, is retained until the fall is completed.

# Wrestling

## Leg Lift and Back Heel



Illustration No. W-13

From position, as shown in Illustration No. W-2, aggressor dives at opponent's right leg, grasping inside of thigh with right hand and left hand grasping opponent's right ankle on the outside, raising leg high, aggressor stepping through crotch with right leg, clamping ball of foot to left and rear of opponent's left leg, and by throwing the right shoulder into opponent's stomach and suddenly jerking right leg upward as shown in Illustration No. W-13, opponent is hurled flat to mat. Proper timing and almost perfect balance are essential in executing this combination.

## Wrestling

### The Arm Drag



Illustration No. W-14

Aggressor starts at position in Illustration No. W-3, having secure hold with one hand in hollow of opponent's right elbow. Dropping left hand from opponent's neck without changing position of feet, turn quickly to right on the toes, grasping the opponent above the biceps and drag downward as shown in Illustration No. W-14.

The success of this hold depends upon holding opponent's arm securely to chest. Keep close to your opponent with body bent forward; this prevents opponent from countering with a face lock.



# Wrestling

## Scoring a Fall From the Arm Drag



Illustration No. W-15

The relative position of the feet is exactly the same as described in Illustration No. W-14. Hold the opponent's arm tightly across the chest. If he falls at all he is sure to strike one shoulder and it is not difficult to force the other by a gradual roll toward the opponent, as shown in Illustration No. W-15.

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### Pointers to Progress

Remember the value of practicing the Bridge, both as a defensive position, and because it develops the muscles of the neck and back. Make a habit of practicing it—then your opponent will be unable to tire you by throwing his weight on your neck.

# Wrestling

## Inside Crotch and Arm Lock

### Position No. 1



Illustration No. W-16

The aggressor, starting from position shown in Illustration No. W-3, elevates the opponent's right elbow, stepping beneath it and well forward, grasping opponent's right arm just above the elbow, drawing it close to the left shoulder and with the right hand reach through opponent's crotch, grasping his right leg at the rear as shown in Illustration No. W-16.

# Wrestling

## Inside Crotch and Arm Lock

### Position No. 2



Illustration No. W-17

From position, as shown in Illustration No. W-16, the aggressor drops to both knees retaining a firm hold on opponent's right arm, lifting him off the mat and into a horizontal position on top of aggressor's shoulders, as shown in Illustration No. W-17.

# Wrestling

## Fall From Inside Crotch and Arm Lock

### Position No. 3



Illustration No. W-18

From position shown in Illustration No. W-17, the aggressor should lift opponent in almost a vertical position in order that the head will slide out to the right beyond the opponent's hip and not beneath the shoulder. The hold on the arm and leg are both maintained and followed closely by pressure toward the opponent, whose shoulders may be forced to the mat, as shown in Illustration No. W-18. Be sure and use all your weight in securing the fall; in other words, as opponent drops to the mat, drop your entire weight on him at the same time.

# Wrestling

## Flying Mare Hold

### Position No. 1



Illustration No. W-19

From position shown in Illustration No. W-2, the aggressor grasps opponent's wrist with both hands, stepping in quickly with back to opponent and drawing the arm over his shoulder as shown in Illustration No. W-19. Then, bend forward, at the same time pull forward and downward on opponent's arm.

# Wrestling

## Flying Mare Hold

### Position No. 2



Illustration No. W-20

From position shown in Illustration No. W-19, the aggressor drops quickly to the right knee, turning the back squarely to the opponent, shifting the right hand just above opponent's elbow, pulling him directly over the shoulder as shown in Illustration No. W-20.

A mistake is commonly made here in lunging forward before the opponent's feet leave the mat. The proper way to execute this hold is after turning the back to the opponent, pull downward, roll the opponent over your back until his feet leave the mat, then lunge forward as much as you like, retaining a firm hold on the arm which is held closely to your body.

# Wrestling

## Securing a Fall With Flying Mare Hold

### Position No. 3



Illustration No. W-21

From position in Illustration No. W-20, the aggressor continues by bringing the opponent directly over the shoulder to the mat. The instant the opponent strikes the mat, the aggressor releases the arm hold and covering opponent with chest planted squarely on his face, applies Double Body Hold with arms locked securely around opponent's chest as shown in Illustration No. W-21.

# Wrestling

## Half Nelson



Illustration No. W-22

The Half Nelson is one of the simplest of all wrestling holds, and is applied by the aggressor working at side of opponent as shown in Illustration No. W-22. This hold may be applied from either side, but most wrestlers favoring a position at the right of opponent on mat the hold is described accordingly. Placing the left arm over the small of the opponent's back, grasping his body just above the hip, aggressor pulls opponent toward him and at same time placing the right arm under opponent's right arm pit with hand placed high on opponent's head, forcing the head downward with right hand, using opponent's right arm to obtain effective leverage.

Note—In applying the Half Nelson as well as other Nelson holds, hands should always be placed high on opponent's head and not on the neck. This is the most effective method to obtain the maximum amount of leverage.

Pay special attention to the Half Nelson, for this hold is used in many combinations. It is good practice to allow your wrestling partner to apply the Half Nelson and force you to break the hold by raising your head up; this will develop the neck muscles.



# Wrestling

## Break For Half Nelson

### Position No. 1



Illustration No. W-23

As the aggressor reaches for a Half Nelson, as shown in Illustration No. W-22, the opponent sits up, turns the head away from the aggressor, making the distance from his head to his own shoulders as far as possible. This weakens the aggressor's leverage, and as the weight is thrown forcibly backwards the aggressor's hand usually slides off the neck, leaving the opponent safe as shown in Illustration No. W-23.

# Wrestling

## Break For Half Nelson

### Position No. 2



Illustration No. W-24

From position shown in Illustration No. W-22, the defensive wrestler shifts his body to one side, quickly shifting his feet to the front, coming to a sitting position, and flexing his left leg, turns his left side, reaching backwards to grasp the opponent's left leg from the inside. He now throws all weight, increased by the leverage, across one arm of the opponent, then prys backward and turns to the left. The opponent's hands will be separated and he will be thrown forward and on his face. From this position swing around to the left in a safe position.

# Wrestling

## Counter For Half Nelson (The Side Roll)

### Position No. 1



Illustration No. W-25

From position shown in Illustration No. W-22, the defensive wrestler, by proper timing, may counter with the Side Roll as shown in Illustration No. W-25. Clinch opponent's right arm, drawing it high into your right arm-pit and at same time throwing your body slightly forward and to the mat, pulling opponent off balance as shown in Illustration No. W-25. Retain the hold on your opponent's right arm and roll your own body directly on top of him.

# Wrestling

## Securing a Fall After Using Side Roll

### Position No. 2



Illustration No. W-25

After having thrown opponent off balance and to the mat, as shown in Illustration No. W-25, the aggressor retaining hold on opponent's right arm grasps opponent's right wrist with his left hand, locking the right hand over left wrist, forming a perfect Double Wrist Lock. Leverage is applied by raising opponent's right arm upward and bearing down on the wrist, with full weight of the body being centered on opponent's chest, as shown in Illustration No. W-26.

# Wrestling

## Double or Full Nelson



Illustration No. W-27

The Double or Full Nelson may be applied from the position of the Half Nelson shown in Illustration No. W-22. With the left arm reach under opponent's left arm-pit, locking the hands high on the opponent's head. By this method force opponent's head downward, drawing his chin back against his chest. This hold is regarded as one of the most dangerous grips in the game and has proved fatal in several instances when mercilessly applied. Proper application of the Double or Full Nelson is shown by Champion Lewis in Illustration No. W-27.

This is also a good practice hold; allow your wrestling partner to secure a Full Nelson and then attempt to break it. Repeat this many times, for it will develop the neck muscles.

# Wrestling

## Break For Full Nelson



Illustration No. W-28

By proper timing it is possible to break the Full Nelson shown in Illustration No. W-27. The defensive wrestler flexes both arms and throwing the head and neck back against opponent's hands, tensing the shoulder muscles, drops flat to mat. Executing this movement quickly will force opponent's hands to separate, making it possible to escape. Champion Lewis demonstrates this method in Illustration No. W-28.

# Wrestling

## The Quarter Nelson



Illustration No. W-29

In applying the Quarter Nelson, the aggressor, working on right side of opponent, places the right hand high on opponent's head; with the left arm reach through opponent's right arm-pit, grasping right wrist as shown in Illustration No. W-29. The leverage is obtained by forcing opponent's head down and back, using the left arm as a bar lever on opponent's right arm.

# Wrestling

## Break For Quarter Nelson



Illustration No. W-30

In breaking the Quarter Nelson shown in Illustration No. W-29, the defensive wrestler, locking hands together and turning his body slightly to right, suddenly jerks opponent's left arm downward and springs into a standing position, as shown in Illustration No. W-30. This break requires accurate timing as well as perfect balance and must be executed with utmost speed.



# Wrestling

## Three Quarter Nelson

### Position No. 1



Illustration No. W-31

Working on the right side of opponent on the mat, place your right arm under opponent's right arm with the right hand high on opponent's head. Place your left hand under opponent's chest across his face, now lock fingers, as shown in Illustration No. W-31. Apply leverage by raising opponent's right arm upward, forcing his left shoulder to the mat. Care should be taken by the student to block any attempt on the part of your opponent to Side-Roll you. Note position of Champion Lewis' right foot.

# Wrestling

## Three Quarter Nelson

### Position No. 2



Illustration No. W-32

From position shown in Illustration No. W-31, throw full weight against opponent's right shoulder, drawing his head forward, forcing both shoulders to the mat. Plant your chest squarely on chest of opponent, raising your body above his head and with the arms, force his head upward from the mat to prevent him from bridging. The fall is scored as shown in Illustration No. W-32.

# Wrestling

## Counter For Three Quarter Nelson



Illustration No. W-33

From position shown in Illustration No. W-31, defensive wrestler, raising the left leg, places the foot to his left flat on the mat, driving the left shoulder into opponent's head. At the same time he reaches under opponent's right leg, grasping the right ankle with his right hand, as shown in Illustration No. W-33. From this position, draw opponent's right leg inward, pulling him off balance. Then quickly elevate the head, forcing opponent to release his grip.

# Wrestling

## Half Nelson and Further Arm Hold



Illustration No. W-34

Working on right side of opponent from position on the mat, apply a Half Nelson with the right arm. Reach under opponent with the left arm, grasping his left arm just under the arm-pit with your left hand. Plant your chin solidly in opponent's back, centering as much weight as possible at this point. Turn opponent over by forcing his head down and right arm over his back, as shown in Illustration No. W-34. Push forward on his right arm, at same time pulling his left arm with your left hand.

# Wrestling

## Securing a Hammerlock

### Position No. 1



Illustration No. W-35

Working on the right side of opponent, grasp his right wrist with your right hand. Plant your right knee on mat, with the left leg extended backward, foot resting on toes. Place your left arm around opponent's waist and push your head forward into opponent's right arm-pit, at same time pulling opponent's right arm.

# Wrestling

## Securing a Hammerlock

### Position No. 2



Illustration No. W-36

By driving your head solidly into his right arm-pit, you force his right shoulder to the mat, as shown in Illustration No. W-36.

# Wrestling

## Securing a Hammerlock

### Position No. 3



Illustration No. W-37

From position, as shown in Illustration No. W-36, force opponent's right arm up his back, applying Further Nelson with your left arm. Shift positions of your legs by planting your left knee directly in back of opponent, your right leg extended to the right, resting on the ball of the foot, as shown in Illustration No. W-37.

### Pointers to Progress

A little road-work will help your "wind." If you are preparing for a long contest it is a good plan to include running in your daily training.

The first day of road-work it is advisable to run four or five blocks—about a quarter-mile—then walk for a few blocks. Then run again until you are tired. Be very careful not to overdo the road-work.

# Wrestling

## Securing a Hammerlock

### Position No. 4



Illustration No. W-38

Shifting, from position shown in Illustration No. W-37, requires proper timing and balance. The aggressor must now shift to opposite side of opponent in order that he may use his weight to the best advantage. Raise the left leg over opponent's body and with a quick shove of the right foot spin on your chest directly in front of opponent, as shown in Illustration No. W-38, and slowly force his arm up, at same time drop your weight on his body.

# Wrestling

## Body Scissors

### Position No. 1



Illustration No. W-39

Working on the mat from the rear of opponent, who has come to a sitting position, grasp opponent under left arm-pit with your left hand. Plant yourself solidly on the right knee, extending your left foot to the left of opponent, and apply a Headlock with the right arm, as shown in Illustration No. W-39.



# Wrestling

## Body Scissors

### Position No. 2



Illustration No. W-40

From position shown in Illustration No. W-39, drop backward on your left elbow, pulling the opponent in close on top of your left leg. Raise the right leg and extend it forward, as shown in Illustration No. W-40.

# Wrestling

## Securing a Fall With Body Scissors

### Position No. 3



Illustration No. W-41

Retaining a firm hold on opponent's head, as shown in Illustration No. W-40, drop the right leg over opponent's stomach, locking the toes of your left foot over your right ankle. Turn on your left side, forcing opponent's head and shoulders to the mat, by forcing the legs together, and bring pressure to bear on opponent's ribs as shown in Illustration No. W-41.

# Wrestling

## Body Scissors Stretcher

### Position No. 1



Illustration No. W-42

Working from behind your opponent, force right foot into opponent's crotch, then bring left leg over and force same into opponent's crotch, in which position you will be straddling your opponent. You now bring your legs together, squeezing your opponent as tight as possible, at same time grasping opponent's right and left wrists as shown in Illustration No. W-42.

# Wrestling

## Body Scissors Stretcher

### Position No. 2



Illustration No. W-43

After you have opponent in position as shown in Illustration No. W-42, jerk both arms forward, at same time allowing weight of your body to fall forward on opponent. Be sure to keep your feet and ankles securely locked in opponent's crotch, to prevent his escaping, at same time pulling forward on his arms, stretching him arms forward as far as possible. This hold is used to weaken your opponent, and unless opponent turns over it is very hard to secure a fall from this combination. However, after you punish him it will be very easy to apply another hold and in his weakened condition you will have little trouble in pinning him to the mat for a fall.

# Wrestling

## Body Scissors Stretcher

### Position No. 3



Illustration No. W-44

If opponent manages to release his arms after you have secured hold as shown in Illustration No. W-43, you can lock your hands underneath his chin, forcing your elbows solidly into his shoulders and draw his head back, as shown in Illustration No. W-44.

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### Pointers to Progress

Before going through a hard training-period for a match write to Sandow-Lewis Incorporated for special training advice.

# Wrestling

## Body Scissors and Half Nelson

### Position No. 1



Illustration No. W 45

Champion Lewis is now working on the left side of his opponent. From this position he reaches across the opponent's back and secures a Further Nelson with his right arm, at same time he grasps opponent's left wrist, with his left hand.

# Wrestling

Body Scissors and Half Nelson

Position No. 2



Illustration No. W-46

With combination held shown in Illustration No. W-46, Champion Lewis pulls his opponent off balance, after which he steps over opponent's body as shown in Illustration No. W-46.

# Wrestling

Body Scissors and Half Nelson

Position No. 3



Illustration No. W-47

Champion Lewis now forces his right leg into opponent's crotch, at same time forcing opponent's head down and toward the mat as shown in Illustration No. W-47.



# Wrestling

## Head Scissors and Bar Arm

### Position No. 1



Illustration No. W-50

Working from a position on the mat behind opponent, grasp opponent's right forearm with the right hand, reaching under opponent grasp his right wrist with the left hand. Draw opponent's right arm under his body as shown in Illustration No. W-50.

# Wrestling

## Head Scissors and Bar Arm

### Position No. 2



Illustration No. W-51

The movement executed from position shown in Illustration No. W-50 to the position as shown in Illustration No. W-51 requires not only proper timing but exceptional speed as well. The opponent having been drawn out of position with the right arm doubled under his body is lying on his right side. The aggressor, quickly releasing his grip on the wrist with his left hand, strikes solidly under the elbow of opponent's left arm, driving it high into the air. The instant opponent's left arm is extended into the air, aggressor, with a flash of speed, spins to a position at opponent's head and releasing the right arm passes his right arm under opponent's left arm, forcing him over on his right side with the arm as shown in Illustration No. W-51.

# Wrestling

## Head Scissors and Bar Arm

### Position No. 3



Illustration No. W-52

From position as shown in Illustration No. W-51, aggressor forcing opponent's head on top of his left leg high into the crotch, crossing his right leg directly over opponent's face locking the toes of the left foot over the ankle of the right leg, forming a perfect Head Scissors. The shoulders are forced to the mat by applying pressure on the left arm with the Bar Arm Lock, as shown in Illustration No. W-52.

# Wrestling

## Head Scissors and Double Wrist Lock

### Position No. 1



Illustration No. W-43

From position as shown in Illustration No. W-2. Aggressor grasps the opponent's left wrist with his right hand. With the left arm passing over opponent's left biceps under the forearm, aggressor clasps his own right wrist with the left hand forming a perfect Wrist Lock. Aggressor then places left foot inside of, and on a line with opponent's left foot, leaning slightly backward as shown in Illustration No. W-43.

# Wrestling

## Head Scissors and Double Wrist Lock

### Position No. 2



Illustration No. W-54

From position as shown in Illustration No. W-53, aggressor drops suddenly to the mat bringing opponent with him by placing the left leg into opponent's crotch, and forcing the left arm over hip and to the rear of opponent as shown in Illustration No. W-54.

