

A HAND-BOOK OF
WRESTLING

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BY

HUGH F. LEONARD

INSTRUCTOR IN WRESTLING AT THE NEW YORK ATHLETIC CLUB

EDITED BY

FREDERIK A. FERNALD



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BOULDER, COLORADO

NEW YORK
E. R. PELTON, PUBLISHER
129 FIFTH AVENUE

1897

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DEDICATED
TO MY PUPILS

PREFACE

THIS work traces the rise and development of wrestling, and gives a general description of the various systems now in vogue.

The catch-as-catch-can style is the least artificial and the most ancient mode, as well as the one which is destined to have the most lasting popularity. Apart from those styles of wrestling which involve the use of special clothing or accouterment, this system includes every hold, trip, or throw which is to be found in the other systems. There is, therefore, historical and practical justification for giving catch-as-catch-can wrestling the central position in this work.

The terminology of wrestling is both meager and confusing. The same movement has different names in different styles of wrestling, and the same movement in the same style of wrestling is often differently designated in different localities. This difficulty is, in a measure, met by avoiding the use of arbitrary and local names as far as possible, and by employing terms which are plainly descriptive of the movements to which they refer.

No exercise brings into play all the muscles of the body in a more thorough manner, and none is more interesting than wrestling. For youth its

attractiveness and value need no comment. Nor is it less valuable as an exercise among those of maturer years whose vocations restrict them to indoor exercise.

It is also of importance to the specialist in athletics, as a basic exercise for general development, in these days when there is such a tendency to specialties.

True, there is a prejudice against wrestling among many who mistakenly regard it as too violent an exercise. Of course, at the beginning, care must be taken against overexertion; but that is true of every sport. The muscles must be gradually strengthened and habituated to do their duty. The wrestler must creep before he can walk. But when he has learned thoroughly the art of wrestling, he will find no other exercise more valuable in the cultivation of faculties which will help him to success, whatever be his walk in life—viz., agility, strength, determination, coolness, and quick exercise of judgment.

It is hoped that this work may serve as an aid in restoring to wrestling its classic dignity, and in securing its recognition as an exercise essential to the complete training of manhood.

THE AUTHOR.

NEW YORK, *November 1, 1897.*

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A HANDBOOK OF WRESTLING

CHAPTER I

HISTORICAL REVIEW

WRESTLING as an art dates back to hoary antiquity. Accounts of contests great and small are preserved for us in poetry and legend. Demi-gods, apparently, have not deemed it below their superhuman nature; heroes have considered it one of the most potent means with which to perpetuate their glory; gladiators and athletes in all ages have responded to the call which required them to match their science and strength.

This time-honored sport must have been the natural outcome of man coming in contact with man in the rude and barbarous ages. Experience would naturally have taught the first rude people that skill, even though of a low order, was necessary for success against a fierce antagonist, and this idea carried into more civilized times gave so much perfection to the art that we find, even amongst the most ancient nations, wrestling was substantially as well understood with its various holds and breaks as it is at the present day.

Amongst those nations in which a warlike spirit prevailed, or where games were established for the amusement of the people, wrestling received in ancient times the greatest attention. Climate seems to have had nothing to do with the perfection of the art. In warm, cold, and temperate countries the sport appears to have thrived with equal vigor. In fact, where man throughout the world has risen in religious and in civil government, wrestling has been practiced either in games which were a form of religious or political observance or purely as a pastime.

Throughout literature from its beginning, we can find records of contests in wrestling, and first among these may be mentioned that celebrated encounter between Ajax and Ulysses, immortalized by Homer. This contest may be rightly described as one of brute force on the one side, cunning and science upon the other. Ajax was the incarnation of all physical power in man; Ulysses, the possessor of every art and wile. Nor is it likely that Homer gave his glowing description without many times having witnessed contests where strength and endurance were put forth to their uttermost, but were insufficient to cope with the skill which wrestlers had attained even at his early time. We can imagine the aged poet, before blindness had deprived him of such pleasures, witnessing splendid contests in the Greek cities of Asia Minor, and in after years, in that attitude so truthfully represented by that matchless bust at Naples, rolling off his musical hexameters of descriptive scenes which were as dreams of former days, but which were even then enlivening and perfecting the Grecian race.

" Scarce did the chief the vig'rous strife propose
 When tow'r-like Ajax and Ulysses rose.
 Amid the ring each nervous rival stands,
 Embracing rigid with implicit hands :
 Close locked above, their heads and arms are mixt,
 Below their planted feet, at distance fixt ;
 Like two strong rafters which the builder forms
 Proof to the wintry wind and howling storms,
 Their tops connected, but a wider space
 Fixt on the centre stands their solid base.
 Now to the grasp each manly body bends ;
 The humid sweat from every pore descends ;
 Their bones resound with blows, sides, shoulders, thighs,
 Swell to each gripe, and bloody tumours rise.
 Nor could Ulysses for his art renown'd
 O'erturn the strength of Ajax on the ground ;
 Nor could the strength of Ajax overthrow
 The watchful caution of his artful foe.
 While the long strife ev'n tir'd the lookers on,
 Thus to Ulysses spoke great Telamon.
 ' Or let me lift thee, Chief, or lift thou me ;
 Prove we our force, and Jove the rest decree,'
 He said ; and straining, heav'd him off the ground
 With matchless strength ; that time Ulysses found
 The strength t' evade, and where the nerves combine
 His ankle struck ; the giant fell supine ;
 Ulysses following on his bosom lies ;
 Shouts of applause run rattling thro' the skies.
 Ajax to lift Ulysses next assays,
 He barely stirr'd him, but he could not raise ;
 His knee locked fast the foe's attempt denied ;
 And grappling close they tumble side by side.
 Defil'd with honorable dust, they roll,
 Still breathing strife, and unsubdu'd of soul ;
 Again they rage, again to combat rise ;
 When great Achilles thus divides the prize."

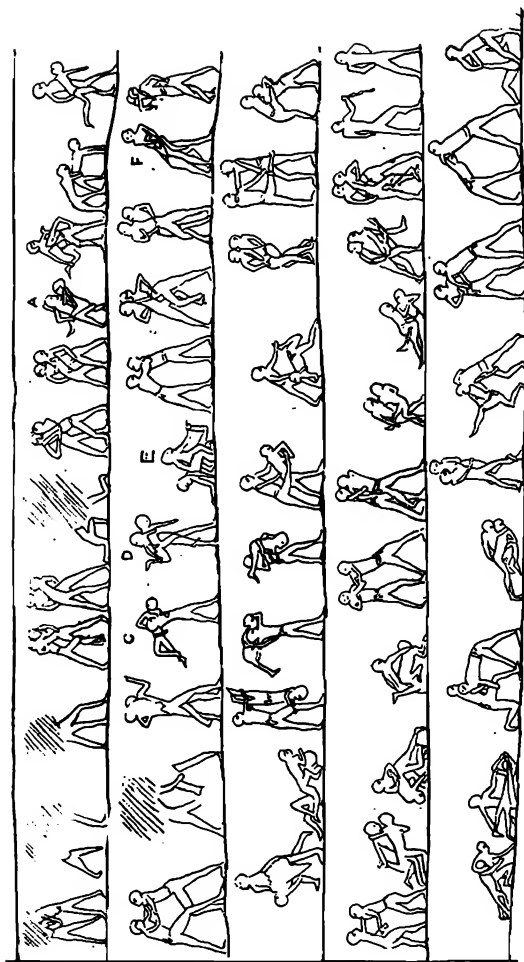
—ILIAD, B. XXII.

The written history of wrestling, however, antedates these legendary tales of Homer and the

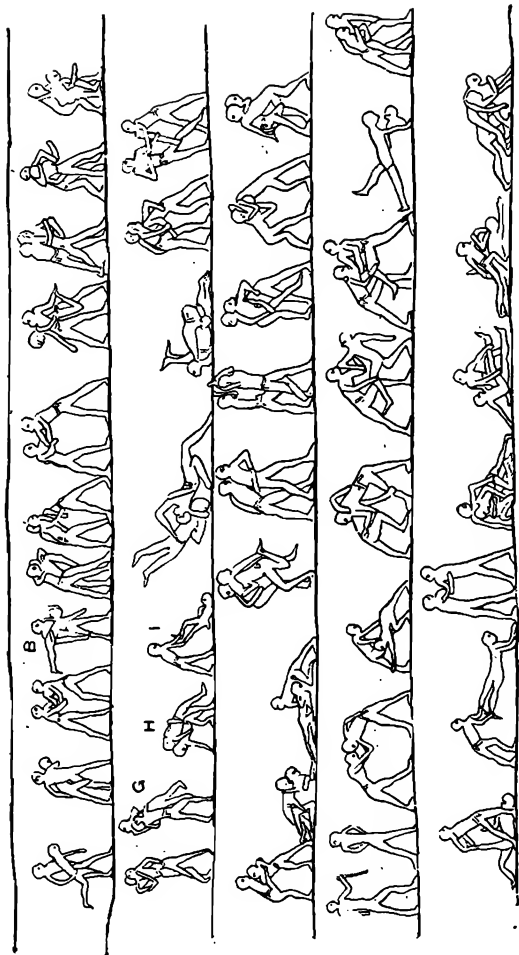
much-sung siege of Troy. In the land of Egypt, which has furnished us so many things to show there is nothing new under the sun, we find in the ancient temples evidence, indelibly traced, that wrestling was a perfected art three thousand years before Christ.

Not far from the banks of the Nile, in the temple tombs of Beni Hasan, wrestlers are depicted in almost every position now known. We need but to look at them to realize that we have made no material advancement over the ancient Egyptians, who lived in a climate and under a form of government which would seemingly prohibit the practice of the exercise. But Egypt in ancient times was a warlike country. Her religious festivals were celebrated with extraordinary splendor. Her wealth was great, and every element which stimulates manly exercise was present. Hence, it is not strange that we find on the walls of her tombs and temples an exposition showing that this sport was largely practiced.

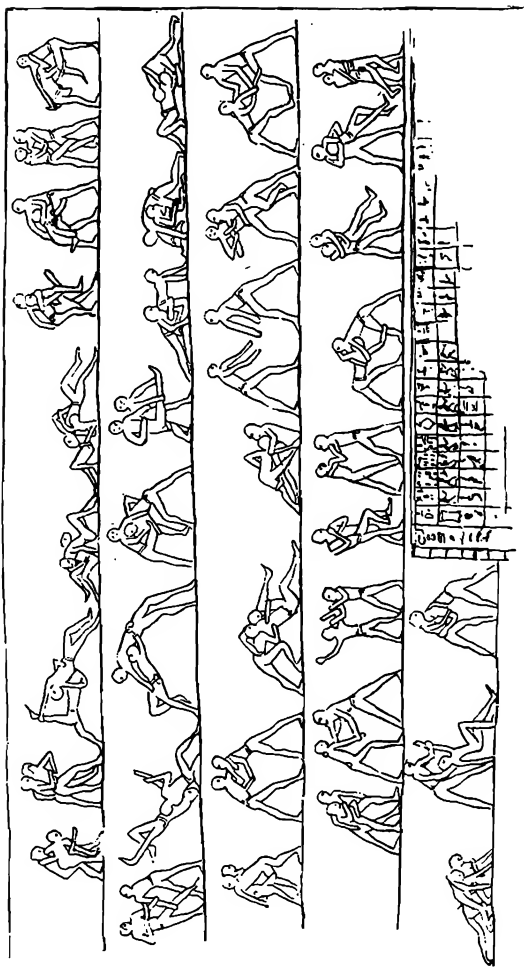
The accompanying cuts are sufficient to illustrate the art as practiced in Egypt, and although rude in character, it needs no Champolion to explain that they correspond with the positions employed at the present day, and depicted in the following pages of this work. The first three of these cuts represent about one hundred and thirty-six positions, and are taken from what is known as Tomb XVII. at Beni Hasan. Cuts IV., V., and VI. represent about two hundred and fifty positions, and are taken from what is known as Tomb XVI. at Beni Hasan. The reader will find a comparison of the ancient and modern positions both interesting and instructive.



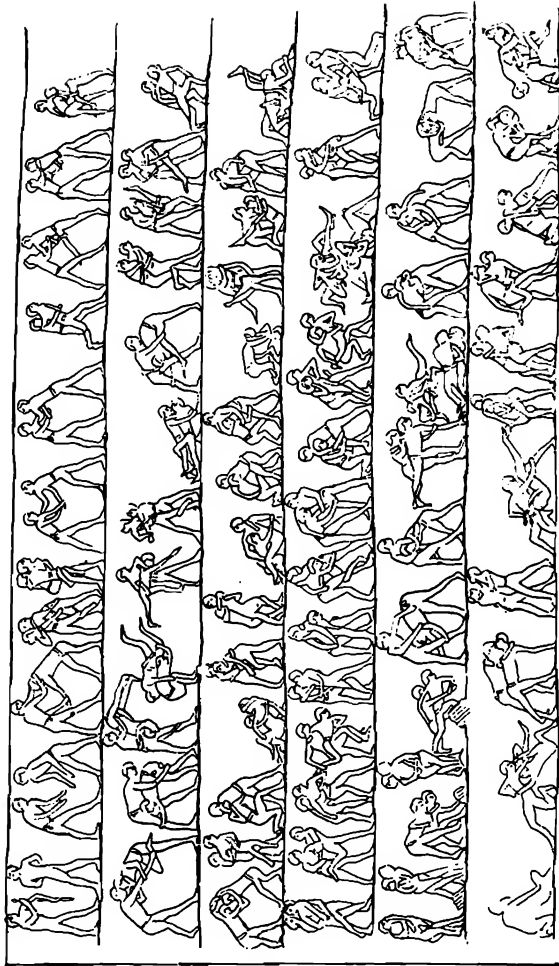
I. BENI HASAN, TOMB XVII. 3000 B.C.



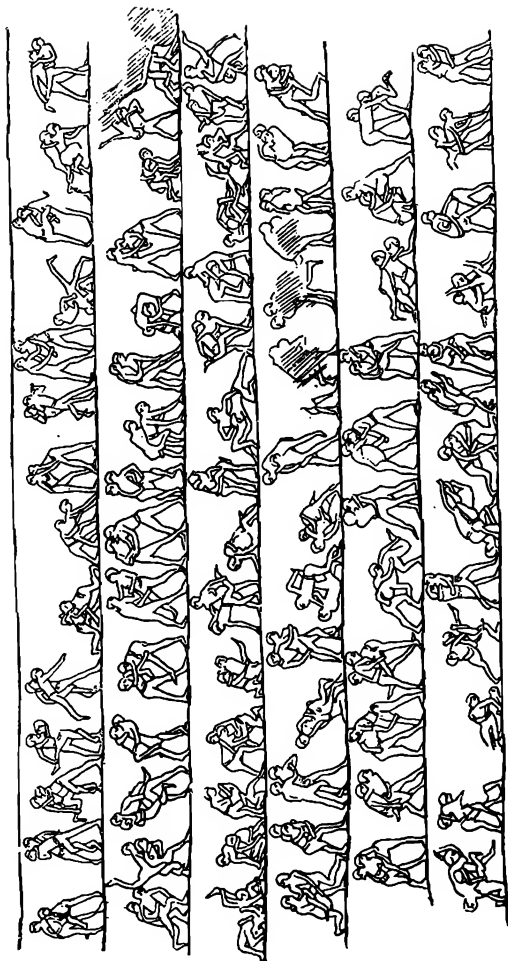
II. BENI HASAN, TOMB XVII. 3000 B.C.



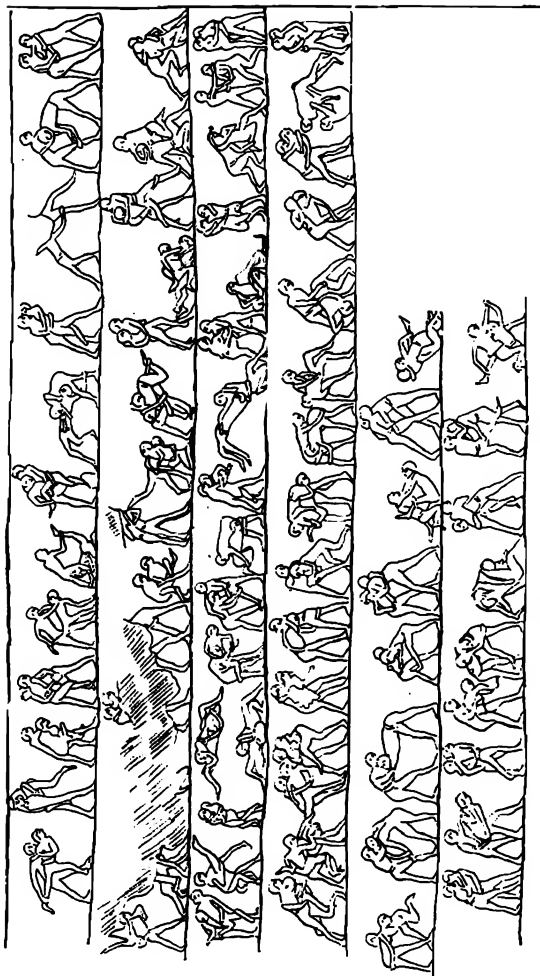
III. BENI HASAN, TOMB XVII. 3000 B.C.



IV. BENI HASAN, TOMB XVI. 3000 B.C.



V. BENI HASAN, TOMB XVI. 3000 B.C.



VI. BENI HASAN, TOMB XVI. 3000 B.C.

To illustrate more forcibly this wonderful development, we show below seven cuts giving positions in greater detail, the same being after Sir Gardiner Wilkinson in his large work.

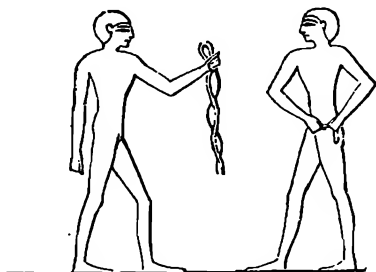
No. VII. represents one wrestler as holding, the other as buckling on, his girdle: the girdle was the only accouterment.

All the following are identified with positions of the Catch-as-Catch-Can chapter.

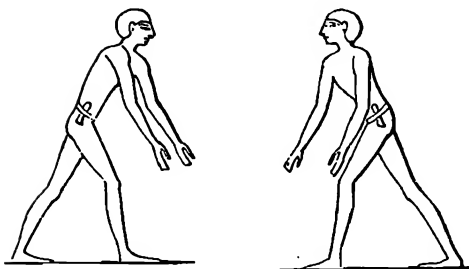
No. VIII. corresponds with positions 2 and 3.

No. IX. gives the chancery hold (positions 71-73).

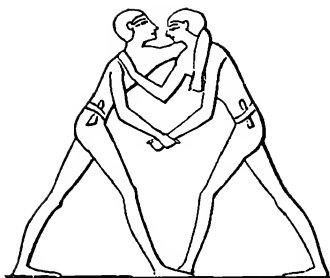
Nos. X., XI., XII., and XIII. correspond with positions 104, 47, 55, 16, respectively.



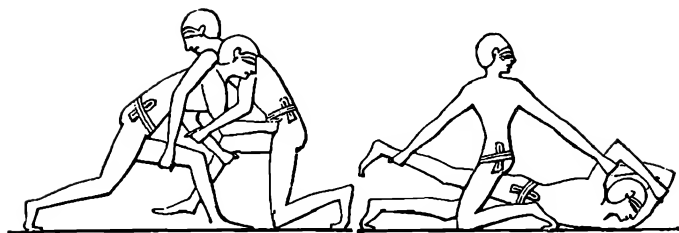
VII.



VIII.
II

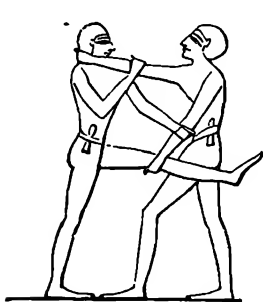


IX.

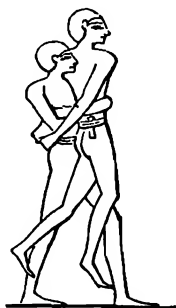


X.

XI.



XII.



XIII.

The Greeks undoubtedly obtained their knowledge of wrestling from the Egyptians. Homer's description and the Beni Hasan figures confirm this. Greece was a land in which climate and the temperament of the people would naturally give great impetus to hardy sports. The matchless fighting qualities of the Greeks; their celebration of funereal games and religious festivals; the holding of the Olympic, Pythian, Nemean, Isthmian, and other games at regular intervals,—were conducive to the practice and advancement of sports. Moreover, the coming together of nations in friendly rivalry, the glory attached to victory, and the unbounded enthusiasm of the people, elevated all forms of sport in Greece to a height never attained before, never reached since. The successful competitor in the national games was treated with no less honor than a national hero; he was fêted and applauded by the state to which he had brought glory and renown; his entry to his native city partook in a measure of the impressiveness and grandeur which surrounded a triumphant procession—he was the hero of the hour. His statue was sometimes placed in the temples of the gods—the highest form of reward that could be given him. It was thus under the influence of Greek civilization that wrestling had its golden age and received its most elaborate advancement.

The Olympic games, the revival of which dates from 776 B.C., are directly responsible for bringing wrestling to such note in Greek history. These games were held every four years at Olympia in Elis, where was situated the world-famous temple of Jupiter. The games were at first simply a part of the great festival in honor of Jupiter, but in

time came to be the attraction which drew the Greeks to Elis. The sanctity and solemnity of these festivals, the majesty and supremacy of the god to whom they were dedicated, the great value set upon Olympic crowns throughout all Greece, induced the Hellenic people to assemble at Olympia for their celebration, and forced historians to adopt every fable and tradition to account for the founder of so sacred and august an institution; and thus it is that Hercules, Clymenes, Endymion, and Pelops are severally mentioned as the inventors or revivers of them.

Wrestling was first introduced into these games in 708 B.C., in the eighteenth Olympiad; and in that year Eurabatos, a Spartan, carried off the crown. The prize at this time consisted of a crown of wild olive, a tree which grew within the consecrated inclosure at Olympia.

Five sports, under the general name of the Pentathlon, were also introduced at the Olympic games in the eighteenth Olympiad. These were running, jumping, throwing the discus, hurling the javelin, and wrestling. The contest with the cestus, which may be described as boxing with armed gloves, was introduced in the twenty-third Olympiad.

The wrestlers were matched in the following manner: Into a silver urn sacred to Jupiter lots were cast, according to the number of competitors. These lots were marked with letters; for example, two with A, two with B, etc.

The athletes, attended by an officer, drew from the urn. After an inspection of the lots, the wrestlers engaged—A with A, B with B, and so on.

Three falls constituted a victory, as would appear from the passage in Seneca:

"Luctator ter abjectus perdidit palmam."¹

And also from the following:

"When none adventured in the Olympic sand
The might of boisterous Milo to withstand,
The unrivalled chief advanced to seize the crown,
But mid his triumph slipped unwary down,
The people shouted and forbade bestow
The wreath on him who fell without a foe.
But rising in the midst, he stood and cried,
'Do not three falls the victory decide?
Fortune, indeed, hath given me one, but who
Will undertake to throw me th' other two?'"

—WEST'S TRANSLATION.

In these Olympic contests, however, if one wrestler drew the other with him as he went down, the contest was continued upon the ground or begun anew.

The victorious wrestler might, if he desired, have his statue erected at Olympia in the sacred temple.

The most successful wrestler of the Greek world undoubtedly was Milo of Croton, who won six Olympic and many Pythian crowns. From the frequency with which his name appears in history and poetry, we may regard him to have been a national hero.

The crown of wild olive must have been an after-creation in the Greek games; for, if we take the following literally, the custom of presenting the victor with a ram was early in vogue:

"To the swift victor be no more assigned
The bleating offspring of the fleecy kind,
But from the olive which spontaneous grows
In Pisa's vale a verdant crown compose—

¹ The wrestler lost who was three times thrown.

That olive round, whose venerable head
Her subtle textures hath Arachne spread."

—WEST'S TRANSLATION.

With the decline of Greek power and the breaking up of the Greek world, after the death of Alexander, the art lost much of its former vigor. Nations and people were too busily concerned with the real necessities of life, and governments without Greek refinements had taken the place of the more perfect civilizations. That a sound body should accompany a sound mind was no longer the maxim of the numerous despots who held sway over the fairest provinces of the world, and the national games from which wrestling received its strength and life were without their original force in the peninsula of the Hellenes. Wrestlers, unlike school-teachers, were unable to disseminate themselves throughout the Roman world and again advance to power—first, as they were few in number; secondly, as they were of a type whose aristocracy forbade the practice.

But as Greece declined, the Roman Empire grew fresh and strong. The destruction of Corinth and the final conquest of Egypt and the East put under her power all the lands formerly under Greek influence. The manners and customs of these lands Rome adopted, as they chanced to serve her purpose; and wrestling, among various things of Greece, was made to serve the ends of the amphitheater, where wild beasts and gladiators were butchered to make a holiday. We cannot conceive that wrestling was carried on under those rules which had been perfected during the more temperate sway of the Greeks. The contests at

Rome throughout the whole period of the republic and empire were fierce. The contestants were no longer those who entered the lists for glory, but gladiatorial slaves, who held freedom in one hand and death in the other. Of necessity the art must have reached a high stage of perfection under such conditions, and the more so as schools for the training of professional gladiators were established at various places in Italy.

In Egypt the contestants wrestled either with the closed or open hand; and it is evident, from the figures of Beni Hasan, that the style was or approached "loose" or "catch-as-catch-can" wrestling. In Greece, in the golden age of wrestling, the style practiced in the pancratium was what is known as the "recumbent;" but from the poets and early writers it would appear that "catch-as-catch-can" wrestling was very much in vogue before the establishment of the Olympic games; and undoubtedly it was followed out on the same lines as in Egypt, whence the art first came.

Both the "recumbent" and "upright" styles of wrestling were practiced in the Roman amphitheaters. By these means the antagonists were permitted to pursue the contest even to death. The loser, in fact, generally paid the penalty with his life; and that was only averted when the caprice of the populace might so will. The sport at Rome and in Roman towns was carried on for the express purpose of glutting a subservient people, and the fiercer the contest the more satisfactory it was. The unfortunate wrestlers, however, stood the same chance as a bull does, at the present day, in the ring at Madrid: he may be cheered, applauded, and called brave, but, like all the brave

and cowardly ones that have gone before him, he ends the struggle in death, no matter what qualities or bravery he has shown. On the contrary, victorious wrestlers lived to celebrate another day, and often purchased their freedom by their skill and power.

From Egyptian cuts, ancient statues, and paintings, it would appear that no clothing was worn in "upright" or in "catch-as-catch-can" wrestling. Sometimes, however, a small girdle was worn about the waist; but there is nothing to show that it was ever used as a means of hold in the contest.

The disintegration of the Roman Empire, followed by a night of darkness over Europe, did away with all genuine sports, if we except jousting tournaments, for nearly one thousand years. The bold dominion of the church and the religious enthusiasm which gave birth to the Crusades swept away all thought of friendly contest. The Spanish Arabs, dwelling under an enlightened civilization in the Iberian peninsula, alone might have advanced athletic sports. Their nature and situation, their advancement in art, science, history, and poetry, would lead us to believe they did; but the prohibition of the Koran against adorning temples and palaces with figures of human or animal life leave us no pictorial evidence, and the written records are still unread in the vaulted chambers of the Escorial.

In England the art of wrestling began to be practiced at an early day. The method of life and the hardy disposition of the people were conducive to its advancement. Harold and his hardy band of Saxons were fitted for the exercise both by their athletic nature and their manner of dress.

It is in Great Britain, then, that we find a continuation of the history of wrestling, as of so many other sports, which were practiced long centuries before by the Greeks and Romans.

The want of freedom of communication between various parts of the country gave rise, however, to different styles of wrestling—the early beginnings of which had been undoubtedly taught the inhabitants by the Romans during their long occupation of the country. The incursions of the Danes and following Norman conquest held all sports of an athletic nature under some control during several centuries; but with the revival of Saxon supremacy wrestling came forth anew, and to the present day it has been continued with more or less vigor.

As regards both these and ancient times the bibliography of wrestling is meager. It is only by reference to the poets and the writers on other subjects that we can trace either the nature of the contest or its popularity. Chaucer's description of Sir Tropas in "Canterbury Tales" would indicate that the early contests in England partook of the nature of ancient pastoral sports, and that a ram was most frequently the prize for the victor.

"Of wrastling there was none his pere
Where any ram shulde stonde."

—CHAUCER.

From the time of Henry II., contests were annually held throughout England, especially on St. James's and St. Bartholomew's days. The prizes at that time were of greater value than the ram above referred to, as will be seen by the following:

“ A full fayre game there was set up
A white bull, up ypright
A great courser with saddle and brydle
With gold burnished full bright.
A payre of gloves, a red gold ringe
A pipe of wine, good fayre
What man beareth him best, ywis
The prize shall bear away.”

—CHAUCER.

The contests at London were in very early times held in St. Giles' Fields, but at a later period they were transferred to Clerkenwell. Generally the mayor of the city, accompanied by many notables, were spectators at these contests; but the disorderly conduct which frequently attended them often threw them into disrepute.

But wrestling at times gave way in some measure to other sports and pastimes. The skill which English yeomen attained in archery made it the most fashionable as well as the most practical sport. The use which the same could be put to in time of war, and the excellent results obtained, gave to this pastime an impetus which called into it from the schools of wrestling all of the most skillful athletes. That wrestling did not die, however, is evidenced by the frequent allusions of English writers, the most notable instance of which is the contest between Orlando and the duke's wrestler in “As You Like it.” This contest, although it took place in other and imaginary lands, is but a description of wrestling as practiced in England in Shakespeare's time:

THE DUKE'S WRESTLER: Come, where is this young gallant that is so desirous to lie with his mother earth?

ORLANDO : Really, sir ; but his will hath in it a more modest working.

DUKE FREDERIC : You shall try but one fall.

THE DUKE'S WRESTLER : No, I warrant your Grace, you shall not entreat him to a second that have so mightily persuaded him from a first.

ORLANDO : You mean to mock me after ; you should not have mocked me before ; but come your ways.

ROSALIND : O excellent young man.

CELIA : If I had a thunderbolt in my eye I can tell who should down.

(Duke's Wrestler is thrown.)

DUKE : No more, no more.

ORLANDO : Yes, I beseech your Grace ; I am not yet well breathed.

DUKE : How dost thou, Charles ?

LE BEAC : He cannot speak, my lord.

DUKE : Bear him away . . .

—As You Like It.

In France, where this match was represented as taking place, and in Germany, the Græco-Roman style of wrestling has prevailed through several centuries. Frenchmen at intervals have carried on the sport with enthusiasm, as have also the Germans, and at times men of great skill and strength have been produced among them. The many changes which have been introduced into the art in France, making the rules rather what you cannot than what you can do, have rendered it difficult for French and English wrestlers to meet on even ground these past hundred years.

The most famous bout between France and England is undoubtedly that of Henry the Eighth and Francis the First, at the meeting of the Cloth of Gold, in 1520. The accounts of this royal encounter differ very widely, but the fact that persons of so exalted a rank engaged in such a contest is

the highest honor that can be given to wrestling in the sixteenth century. At that time the English and French kings were the foremost monarchs in Europe.

Hundreds of pages might be written upon English wrestling. The champions have been many, and each locality had its own champion through long years—thus admitting of frequent challenges between rival communities, and in many cases of fierce encounters. The more convenient means of communication between the towns, and the easy methods of travel, have in a slight measure reduced the differences between the styles—the same being a natural result of a compromise on rules between two rival champions. Those who wish to go into the history of English wrestling still further will find sufficient material in the bibliography attached to this volume.

In America, catch-as-catch-can wrestling is, and long has been, decidedly the most popular style. Athletic clubs and universities of the present day throughout the country have heartily taken up the sport, and hold annual contests among their members, in which the most intense interest is taken; and the time seems not to be far distant when it may form a regular part of the education of the average American boy, as in the days of antiquity it was a feature in the education of the Greek youth.

In other countries wrestling has been an active and, in a manner, a national sport. The hardy Swiss mountaineers assemble annually in their fertile valleys to witness the all-exciting and ever-enjoyable *fête-des-lutteurs*. The peculiar costumes of the contestants, the enthusiasm of the

freedom-loving people, the imposing nature of the scenery ruled by stupendous mountains, give a picture filled with novelty, impressiveness, and grandeur.

In India, China, and Japan wrestling has been practiced almost uninterruptedly for thousands of years—perhaps as far back as the drawing of the Egyptian figures in the temple of Beni Hasan. Regular contests are carried on at Tokio in a ring surrounded with two circles of thirty-six bags of earth. Pillars, which support the roof, are adorned with colors representing the seasons; a bow and a bowstring formerly were given as the prize. After certain formalities the contestants grapple with each other, and at the end of each bout the judge indicates to whom the victory belongs.

Superannuated wrestlers generally act as umpires, and quiet the young men about the ring who are disposed to quarrel. Throughout the Japanese Empire generally, autumn is regarded as the proper time for wrestling-matches; but it is indulged in at all seasons at Tokio. Professional wrestlers, for the most part, wear their hair in plaits behind, like Spanish bull-fighters.

The following interesting account of wrestling in Japan is taken from Mitford's "Tales of Old Japan":

"The first historical record occurs in the sixth year of the Emperor Surnin (B.C. 24), when one Taimanokehaya, a noble of great spirit and strength, boasting that there was not his match under heaven, begged the Emperor that his strength might be put to a test. The Emperor, accordingly, caused a challenge to be proclaimed, and one Nomi-No-Shikune answered it, and having wrestled with Kehaya, kicked him in the ribs and broke his bones so that he died. After this

Shikune was elevated to high office, and became further famous in Japanese history as having substituted earthen images for the living men who, before his time, used to be buried with the Mikado.

“In the year 858 A.D., the throne of Japan was wrestled for. The Emperor Buntoku had two sons, both of whom aspired to the throne. Their claims were decided in a wrestling-match. Koreshito, one of the sons, was proclaimed as victor in this match, and ascended his father's throne under the name of Seiwa.

“In the eighth century, when Nara was the capital of Japan, the Emperor Shonui instituted wrestling as part of the ceremonies of the Autumn Festival of the Five Grains, or harvest home; and, as the year proved a fruitful one, the custom was continued as auspicious. The strong men of various provinces were collected, and one Kiyo Bayashi was proclaimed the champion of Japan. Many a brave and stout man tried to throw him, but none could master him.

“The rules of the ring were drawn up in order to prevent disputes. The victor of the match was appointed by the Emperor to be the judge of wrestling-matches thereafter, and was presented, as a badge of office, with a fan upon which were inscribed the following words: ‘Prince of Lions.’ The wrestlers were divided into wrestlers of the eastern and wrestlers of the western provinces; Omi being taken as the center province. The eastern wrestlers wore in their hair the badge of a hollyhock; the western wrestlers had for their sign the gourd-flower. Hence the passage leading up to the wrestling-stage was called the flower-path. Forty-eight various falls were fixed upon as fair—twelve throws, twelve lifts, twelve twists, and twelve throws over the back. All other throws not included were foul, and it was the duty of the umpire to see that no unlawful tricks were resorted to. In ancient days the prizes for the three champion wrestlers were a bow and bowstring and an arrow.”

Thus we see that, among nations ancient and modern, wrestling has held a place, and had its growth with civilization; that in countries in which

the highest civilization was reached, it had its golden day; and that it has been especially engaged in by freedom-loving people.

That it shall again occupy the important place given it by the Greeks is devoutly to be wished; and that it may, is no distant dream.

The scope of the present work forbids more than this short epitome of its history; but it is hoped the same may prove a useful thread of information to all interested in so ancient and honorable a sport.

CHAPTER II

FUNDAMENTAL PRINCIPLES

CERTAIN rules of action are essential in all styles of wrestling.

Time.—The time to throw a man is when he is moving or exerting his strength in the same direction as that in which you desire to throw him. The force of the aggressor is then applied along the line of the least resistance. Hence a wrestler times his moves and exertions so as to make his effort at a time when the move of his opponent will serve to aid him.

Feinting.—A wrestling-bout is an epitome of a military campaign. In either case success depends more upon strategy than upon strength. With armies of anything like equal strength, the general of neither would think of trying to crush his rival by direct attack. Each, however, tries to deceive his opponent and catch him at a disadvantage. This done, it becomes the case of the stronger against the weaker, and the former will of course prevail. The only difference between the general and the wrestler is that the former is the exponent of many, while the latter is complete in himself. The essence of strategy, by which each succeeds, is feinting.

Whether it be a direct attack or the mere changing from one hold to another, the change must be made under the guise of a feint. The opponent is thus not aware of his adversary's intention until it has been effected.

Second Holds.—Men are rarely thrown by a direct attack. When, however, the first attack has failed, the aggressor immediately follows with a second one, for which he is likely to find his opponent less prepared. If the second hold fails, still another hold may be tried, and so on. The chance of successful preparation or anticipation by the opponent will be found to decrease with each trial, and the possibility of success by the aggressor to increase correspondingly.

Combination Holds.—While securing one hold at a time is the simplest procedure, successful wrestlers often obtain two separate holds—one with each hand. To throw the opponent with either of these holds alone might be impossible; when the two are combined, however, a fall is often irresistible.

The Weight.—When one man is upon the ground, the aggressor should keep him pinned there by his weight. This not only prevents the under man from changing his position, but wears out his strength. A light man who uses his weight can hold his opponent down more effectually than a heavier man who fails to do so. Especially is the use of the weight essential in changing holds when the under man is likely to try to escape.

While the application of the weight is thus important to the upper wrestler, its use is of not less importance to the under man. The moment the

aggressor seeks to lift his opponent or to pull him into some new position, the under wrestler makes his weight dead. That is, he centers his weight as far as possible from the spot on which his adversary is lifting—making him lift, as it were, on the short end of the lever.

Leverage.—When a hold is obtained upon a man's arm, and it is desired to push it above his head in order to turn him over, the power is applied not at the armpit, but at the outer end of the arm, thus securing the advantage of a long lever as compared with a short one or none at all.

Angles.—The angle at which the power is applied is of equal importance with the proper use of leverage. In seeking to roll a man from his side upon his back, the upper man presses forward, not perpendicularly to the body of his opponent, but diagonally forward; his object being not to roll him upon his back so much as to roll both shoulders squarely upon the carpet. By pushing forward in a diagonal direction towards the head, the shoulders are not only fastened to the ground, but power is being applied upon the head and shoulders, where its effect is needed.

The Neck.—The longer the neck, the greater is the leverage to be obtained upon it. Accordingly, when the aggressor seeks a neck-hold, the opponent draws his neck in between his shoulders, so as to shorten it as much as possible.

Of not less importance is it for a man in bridging, or assuming any position where his weight comes upon his neck, to make one piece of his neck and his body. Otherwise, the neck becomes twisted, and its resistant power is lost.

The Thumb.—The holding-power of the hand is

greatly increased by using the thumb as a fifth finger, and securing most holds in this manner.

The Back.—In all positions where the aggressor comes under his opponent for the purpose of lifting him up or otherwise, he holds his back as stiff as possible.

The Arms.—Caution must always be observed, especially by the wrestler who is over his opponent when the latter is upon the carpet, not to dangle his arms or allow them to hang loosely over his opponent. Otherwise, the under wrestler is given an opportunity of seizing the arm, drawing it under him as he rolls down upon his side, and pulling his opponent under him in a position from which it is easy to obtain a fall.

The Elbows.—The elbows should always be kept in closely to the sides. By failure to observe this rule, the most dangerous holds in wrestling are opened to one's adversary; while by observing it, they are effectually prevented.

Eyes and Sense of Touch.—Each man keeps his eyes constantly fastened upon the actions and moves of his adversary. Where the eyes cannot reach, the sense of touch must be used to determine what the opponent is attempting to do.

Activity and Vim.—Every movement, when commenced, should be made with vim and snap, whether it be offensive or defensive in its nature. Slowness is always disastrous.

Suppleness of Muscles.—Rigidity of pose and of muscles is always to be avoided. Quickness cannot be attained if this rule be ignored.

Keeping in Motion.—The under wrestler, when upon his hands and knees upon the carpet, moves

constantly about; thus not only preventing his opponent from securing a hold with deliberation, but also affording himself an opportunity, in the change of position, to secure some hold upon his adversary which may lead to his escaping.

CHAPTER III

CATCH-AS-CATCH-CAN WRESTLING

THE following pictures illustrate not only every hold, lock, trip, and throw to be used in the course of a wrestling-match, but also the various guards and methods of escape from them.

The text opposite each picture traces and describes each position there illustrated, from its inception to the fall which should result.

The pictures and descriptions, as a rule, explain what may be termed right-hand work, or work by the aggressor done upon the right side of his opponent. They are, however, equally applicable to work done upon the left side.

The term aggressor refers to the wrestler who takes the initiative; that of opponent, to the man who is acting upon the defensive.

A fall is obtained only when both shoulders of either man touch the carpet at the same time.



POSITION 1. SHAKING HANDS.



POSITION 2. READY FOR CALL OF TIME.

Shaking Hands (Position 1).—This is the formality with which a wrestling-bout commences. The direction to this effect is given by the referee, or whoever is to announce the event of a fall. With right foot advanced, and each looking his adversary squarely in the eye, the men approach one another and grasp right hands.

Ready for Call of Time (Position 2).—As soon as the wrestlers have shaken hands, they step back several feet, so that a sufficient distance shall intervene between them, that each may watch the movements of the other, and be in readiness for action when the call of time is given. The positions shown in this and the above-described picture, while apparently formal, are preliminaries as essential to secure a fair beginning of the contest as similar formalities are in fencing, boxing, or boat-racing.



POSITION 3. TIME.



POSITION 4. STANDING LEG HOLD AND GUARD.

Time (Position 3).—This word, called by the referee, is a signal for the bout to begin. Each wrestler assumes a crouching position—knees somewhat bent, elbows in at the sides, head and shoulders inclined forward towards his adversary; one shoulder slightly ahead of the other, feet apart, and rear foot braced. The muscles are relaxed, and rigidity of body is avoided. Each wrestler skirmishes lightly around upon his feet, feinting with hands and feet, and ever ready to take advantage of some move of his opponent which may leave an opening.

Standing Leg Hold and Guard (Position 4).—The aggressor reaches forward to secure the right leg of his opponent. The latter throws his body and right shoulder forward, extending his right leg to the rear. The effort to secure the leg hold is thus foiled, as shown by the picture. Even if the hold has been secured it may be broken by a prompt and vigorous execution of the movement above described. If the hold, however, is secured and is not broken, the aggressor pulls up on the leg and throws his opponent backwards. The latter, to avoid a fall, whirls around so as to come face downward upon his hands—a position whence he may try to escape. When a successful block to the hold has been interposed, the wrestler upon the defensive often finds an opportunity to secure a hold upon his adversary.



POSITION 5. CROSS BUTTOCK.



POSITION 6. CONTINUATION OF THE CROSS BUTTOCK.

Cross Buttock (Position 5) is usually secured when the men are in position 3. The rear wrestler, by standing too erect, has given his adversary an opportunity of closing upon him. The latter seizes the right wrist and upper arm of his opponent with his left and right hands respectively, and at the same time places his right leg behind the opponent's right leg at the knee. The aggressor now swings his opponent around over his right leg and buttock to the left and down upon the carpet, following him up closely with his weight.

Continuation of the Cross Buttock (Position 6).—The under wrestler tries to escape from being thrown by forming a brace with his left leg, and pushing his opponent's head away with his left hand. To overcome the effect of these efforts, the aggressor, still maintaining the wrist hold, changes his own position so that his shoulders bear upon his opponent's chest, and reverses the arm hold so as to secure a lock around the latter's biceps. In this position he pushes back with his body diagonally towards the head of his opponent.



POSITION 7. FALL FROM THE CROSS BUTTOCK.



POSITION 8. GUARD AGAINST THE CROSS BUTTOCK.

Fall from the Cross Buttock (Position 7).—The under wrestler, thwarted in his endeavor to escape, either by bridging, explained (Pos. 28), or by throwing his adversary off, is slowly forced over. The aggressor meanwhile increases his advantage by catching his opponent's right leg and pulling upwards. At the same time he bears hard upon the latter's chest, increasing the pressure upon the shoulder held close to the carpet until the resistance is overcome and it is finally pressed to the carpet.

Guard against the Cross Buttock (Position 8).—This is a preventive movement resorted to by the wrestler upon the defensive in anticipation of an effort by the aggressor to secure the cross buttock. The guard consists in the former throwing his body forward and legs back so as to form a brace against the aggressor, at the same time placing the hand of the disengaged arm upon his opponent's hip. The aggressor is compelled to release his hold in consequence of the guard of his opponent; but, as he does so, the latter is ever upon the watch to secure a hold in his turn. If no such opportunity is presented, he assumes the attitude shown in position 3.



POSITION 9. BODY HOLD AND GUARD.



POSITION 10. BODY HOLD AND BACK HEEL.

Body Hold and Guard (Position 9).—When both men are in a standing position, one of them, with both arms, seizes his opponent around the body under the arms. If the latter had kept his elbows close in to his sides, however, the aggressor could not have secured the hold. The wrestler upon the defensive, to guard against the hold, places his forearm against the aggressor's throat, seizes his own wrist with his other hand, and pushes with the force of both arms, at the same time arching his back outward. The result is to break the hold. The body hold, unless thus guarded against, will result in the wrestler upon whom the same is secured, being either thrown or forced into a position from which a fall is likely to follow.

Body Hold and Back Heel (Position 10).—This is a combination of the body hold, above described, and a further movement called the back heel. The body is bent back from the perpendicular. The aggressor first seizes the body hold and bends his opponent backward by pushing forward upon his chest. He then places his heel behind that of his opponent, which effectually prevents the opponent from using either leg to maintain his balance, and forces him backward upon the carpet. Escape from this hold is extremely difficult, if once secured; but if the movement is anticipated by the use of the guard above explained, it cannot be secured.



POSITION 11. NECK AND ARM HOLD.



POSITION 12. ARM HOLD AND BACK HEEL.

Neck and Arm Hold (Position 11).—This position is often assumed by both wrestlers at the call of time. It may also be taken when the wrestlers have been unable to accomplish anything from any other position, and desire a change, each expecting to gain some advantage from it. When in this position, the action by both men is similar to that described under position 3—each moving around on the feet, each holding the other's arm and looking for an opening. Sooner or later, as a result of movement and counter-movement, an opening will be afforded.

Arm Hold and Back Heel (Position 12).—The two men are separating from the above position. As they break away, one of them, instead of stepping back, slides his hand from the neck to the triceps of his opponent. At the same time he places his left hand upon the left shoulder of his opponent and rests the forearm against the latter's neck. This constitutes the arm hold. Simultaneously with this movement, the aggressor thrusts his leg behind his opponent's leg, thus securing a back heel. From this position the aggressor pulls in upon his opponent's arm, presses forward upon the shoulder, and swings him around to the front and down upon the carpet in a manner similar to that shown in position 150.



POSITION 13. COMMENCEMENT OF THE BODY HOLD FROM REAR.



POSITION 14. CONTINUATION OF THE BODY HOLD FROM REAR.

Commencement of Body Hold from Rear (Position 13).—When the wrestlers are maneuvering in position 11, one of them may assume a too erect position. When his adversary sees this he drops quickly upon one knee, as shown in the picture, pushes up the arm of his opponent at the elbow, and ducks his head under it. At the same time he clasps his opponent's leg about the knee from behind, thus bringing about the attitude shown in the picture. From this position several moves are possible, according to the efforts made by the opponent to escape.

Continuation of the Body Hold from Rear (Position 14).—The aggressor rises from his knee, body erect and head back. This throws his opponent around, and enables the aggressor more readily to get behind him, as shown in the next-described picture. The aggressor should be careful to hold his right arm close to his body, so as to afford a perfect brace against his opponent in case the latter seeks to obtain a cross buttock (Pos. 5), or a flying roll (Pos. 68).



POSITION 15. BODY HOLD SECURED FROM REAR.



POSITION 16. HALF NELSON AND BODY LIFT.

Body Hold secured from Rear (Position 15).—The aggressor of the last-described position has succeeded in placing himself behind his opponent with both arms around the waist. From this position several holds are obtainable, and various throws may be effected. The opportunity of securing a new hold or throw is not confined to the aggressor, as the other man has an almost equally good opportunity of securing one. The wrestler in the front position, to anticipate holds which may otherwise be obtained by his adversary, seizes the latter's wrists.

Half Nelson and Body Lift (Position 16).—This is a combination hold, as its name implies. The rear wrestler of the above-described position slips his arm under his opponent's near arm and around over the back of his neck, as shown in the picture, and also in position 119. The aggressor simultaneously lifts his opponent clear of the carpet by the arm, which still remains around his body. He then swings his opponent to the side by straightening the half-Nelson arm, and at the same time releasing the arm around the body. The opponent falls prone upon his back, or into a position from which another hold may be secured.



POSITION 17. FIRST BREAK FOR THE BODY LIFT.



POSITION 18. SECOND BREAK FOR THE BODY LIFT.

First Break for the Body Lift (Position 17).—The wrestler in the rear, not being able to secure the half Nelson, seeks to lift his opponent, with both arms around the waist, for the purpose of throwing him crosswise upon the carpet. The wrestler in front anticipates the purpose of his adversary by placing his leg between and around one of his adversary's legs from the rear. This effectually breaks the lift. The expression "break," as its name implies, means any movement by which the hold already secured by the wrestler's adversary is broken.

Second Break for the Body Lift (Position 18).—This is similar in principle to the position above described, but accomplishes the result more effectually, inasmuch as both legs of the wrestler in front are twined around the legs of his adversary. In using the break, care must be taken by the wrestler in front to bring his leg to the front as soon as his opponent has stopped lifting. Otherwise the latter will have an opportunity of throwing his opponent off his balance, and thereby gaining an advantage in position. Another effective way of escaping from this body hold is for the wrestler in front to hang forward with his weight, and at the same time to run forward and pull apart the hands of his adversary, thus escaping, and facing around so as to assume position 3.



POSITION 19. LEG HOLD AND SIT-BACK.



POSITION 20. FALL FROM THE LEG HOLD AND SIT-BACK.

Leg Hold and Sit-Back (Position 19).—The wrestler in the rear, of the position last described, is obliged to abandon the body lift, and allows his opponent to come down so that his feet touch the carpet. At this juncture the wrestler in front releases his hold upon his adversary's wrists, and with both hands seizes the leg of his opponent from between his own legs. A similar movement might be executed by the wrestler in front, from position 15, whenever the legs of the wrestler in the rear are placed in such a position as to enable the wrestler in front to reach them.

Fall from the Leg Hold and Sit-Back (Position 20).—The wrestler in front of the above-described picture pulls vigorously up upon his adversary's leg, and at the same time sits back with all his weight. The wrestler behind is thrown off his balance and comes down upon his back and shoulders. No movement is more effective or more easily executed if one's opponent is unacquainted with this hold.



POSITION 21. STANDING DOUBLE WRIST HOLD BETWEEN LEGS FROM REAR.



POSITION 22. FALL FROM THE STANDING DOUBLE WRIST HOLD.

Standing Double Wrist Hold between Legs from Rear (Position 21).—This is the reverse of the hold described in position 19. The wrestler in front is seeking to secure the leg hold and sit-back as described in positions 19 and 20. The opponent in the rear, however, anticipates the movement, withdraws his hands from the waist of his adversary, and seizes the latter's wrists, now extended backward between his legs, in an effort to secure leg hold. A glance at the picture shows how little opportunity of escape there is, and how completely the wrestler in front is at the mercy of his opponent.

Fall from the Standing Double Wrist Hold (Position 22).—The wrestler in the rear pulls up with the hold secured upon the wrists of his opponent. The latter turns a somersault, landing squarely upon his shoulders, as shown in the picture. The only possible way of escape from a fall is for the wrestler in front, the instant he perceives the hold is being secured, and before the lift has taken place, to throw himself forward and to the side, from which position he may find some chance of extricating himself.



POSITION 23. COMMENCEMENT OF THE STANDING SIDE ROLL.



POSITION 24. FALL IMMINENT FROM THE STANDING SIDE ROLL.

Commencement of the Standing Side Roll (Position 23).—This position may be used to advantage either offensively or defensively. Employed for the defense, it affords a method of escape from the body lift (Pos. 15). As an offensive move, it provides an effective means of rolling with one's opponent. Thus, the wrestler in front, retaining his hold upon his adversary's left wrist, suddenly lurches forward, placing his right hand upon the carpet to steady himself, and at the same time extending his left leg to the rear. As a result the wrestler in the rear is thrown forward upon his adversary's back and shoulders.

Fall Imminent from the Standing Side Roll (Position 24).—The under wrestler twists his body violently downwards and to the left side. At the same time he throws upward the leg which is extended to the rear. The upper wrestler, already much unbalanced by the forward and twisting movement of his opponent, is now, by the leg movement, thrown completely off his balance and dragged down and under the latter by the wrist hold which his adversary still retains, as shown in the picture. The roll of the under wrestler, if continued, would bring his opponent upon his back and shoulders, in the manner shown by position 7.



POSITION 25. CHANCERY OVER THE SHOULDER.



POSITION 26. HEAD TWIST.

Chancery over the Shoulder (Position 25).—The wrestler in front of position 15 throws his head back over one of the shoulders of his adversary so that the head of the latter projects over his shoulder. Then, turning aggressor, he seizes the head of his adversary with both hands, and holds it in chancery over the shoulder. The term chancery applies to any hold which imprisons the head. The wrestler in front now pulls down with his hold, bends violently forward, and throws his opponent completely over his shoulder. The latter will strike the carpet either upon his shoulders or in a position from which a fall may be obtained.

Head Twist (Position 26).—This is a hold which follows from the position shown in the above described picture. The wrestler behind seeks to escape from chancery by releasing his hold around the waist and coming around to the side of his opponent. The latter maintains his chancery hold, and when his opponent comes around to the side, reverses his own position so as to come partly in front of his opponent and face in the opposite direction. The head twist shown in the picture is the movement now applied, by which the aggressor brings his man to the carpet and turns him upon his shoulders.



POSITION 27. ELBOW AND LEG HOLD.



POSITION 28. FALL FROM THE ELBOW AND LEG HOLD.

Elbow and Leg Hold (Position 27) suggests the situation when the first move is made for the body hold from the rear (Pos. 13). The difference is that in the former position the arm of the upper wrestler has not been allowed to drop down so as to afford the under wrestler a complete hold upon it, whereupon the latter, instead of trying to swing his adversary around as was done in position 14, in order to get a body hold, retains his hold upon the arm as well as upon the leg.

Fall from the Elbow and Leg Hold (Position 28). —The under wrestler of the above described picture brings his other knee to the carpet. This action, coupled with a pulling down upon the arm upon which his hold has been retained, enables the under wrestler to throw his opponent forward over his head and upon the shoulders, as shown in the picture. This movement must be executed quickly and vigorously, otherwise the opponent may strike the carpet upon his head and feet, which position is termed a bridge, and thus find means of escaping.



POSITION 29. STANDING CHANCERY AND BAR HOLD.



POSITION 30. BACK HEEL FROM THE CHANCERY HOLD.

Standing Chancery and Bar Hold (Position 29).—The aggressor, starting from position 3, with a quick movement catches the back of his opponent's head with his right hand and pulls it down under his left arm, thus securing the standing chancery hold. This movement successfully accomplished, he slips his right hand and arm under his opponent's left arm and across his back, thus also securing the bar hold. By bearing heavily upon his opponent's neck with the chancery hold, and by twisting vigorously around with the bar hold, the aggressor compels his opponent to sink to his side upon the carpet, substantially in position 133, from which position he may press his opponent's shoulders upon the carpet.

Back Heel from the Chancery Hold (Position 30).—This resembles the preceding picture, in showing a chancery hold, obtained, however, under the right arm. The under wrestler, by properly keeping his elbow close to his body, has prevented his opponent from securing a bar hold, and follows up his success by turning aggressor and securing the back heel explained in position 10 upon his opponent, who has incautiously assumed too erect a position. The wrestler whose head is in chancery is now in a fair way to trip his opponent backward upon the carpet, either upon his shoulders or in a position leading to a fall.



POSITION 31. HEAD LIFT FROM THE CHANCERY HOLD.



POSITION 32. FALL FROM THE HEAD LIFT FROM CHANCERY.

Head Lift from the Chancery Hold (Position 31).—The wrestler who is lifted from the floor has secured a chancery hold upon his opponent. The opponent, instead of resisting against the chancery hold, has invited it. When his head is thus caught in chancery, however, he comes towards and under his opponent's arm with his back carefully kept straight. His opponent, who still maintains the chancery hold, is consequently lifted clear of the floor, as shown in the picture. The under wrestler, now the aggressor, has an opportunity, which he uses, to obtain a crotch hold upon his opponent with one hand and a hold around his neck with the other, as shown in the picture.

Fall from the Head Lift from Chancery (Position 32).—The standing wrestler in the above described picture drops forward and upon his knees so as to bring his adversary upon his shoulders. The only way of escape which is open to the under wrestler when the hold has once been secured and his opponent has dropped forward, is to bridge and press his opponent's body back with his disengaged hand when he comes in contact with the carpet.



POSITION 33. HEAD IN CHANCERY.



POSITION 34. BAR STRANGLE HOLD.

Head in Chancery (Position 33).—We have referred to the chancery hold, positions 29 and 31. In securing this hold the aggressor grasps the wrist of the arm which has the chancery hold and draws that arm in to his body, so that the pressure upon his opponent's head comes across the jaw and cheek bones. The hold must not be secured around the neck, as such holds are classed as strangle holds, to which further reference will be made in a subsequent portion of this work. By this hold the adversary is gradually borne to the carpet, from which position another hold, such as the bar hold or quarter Nelson (Pos. 29 and 79), may be obtained. The only remedy for the man who has thus been imprisoned is to tear his adversary's hands apart and wrench his head free.

Bar Strangle Hold (Position 34).—This hold is obtained in substantially the same manner as the chancery hold, but differs from it in that the pressure is applied across the throat. The hold is described for the sake of completeness, but is barred in amateur and in most other wrestling matches. A strangle hold is any hold where the pressure is brought to bear across the throat, either with both hands, or with one hand and arm, aided by another part of the body. The ordinary grip around the neck is not a strangle hold.



POSITION 35. SIDE CHANCERY.



POSITION 36. ESCAPE FROM THE SIDE CHANCERY.

Side Chancery (Position 35).—This hold is substantially similar to the chancery holds previously described. It differs, however, from these other holds in that the wrestler upon whom it has been obtained, as shown in the picture, is at the side and not behind or face to face with his adversary. An opportunity to secure this hold may be afforded when the wrestlers are in the positions shown by positions 3 or 11, or at any time when they are in action.

Escape from the Side Chancery (Position 36).—The under wrestler places the hand nearest his opponent's body against the latter's thigh, and with the other hand seizes the opponent's wrist so as to relieve the pressure upon the head and avoid being twisted under. At the same time the under wrestler keeps his neck as stiff as possible and works around in a circle about his adversary, so as to twist his head out from under his arm by the leverage of the neck and body. The left hand, placed against the adversary's thigh, as above described, is continued there to prevent his following up and tightening the hold.



POSITION 37. CONTINUATION OF THE SIDE CHANCERY.



POSITION 38. FALL IMMINENT FROM THE SIDE CHANCERY.

Continuation of the Side Chancery (Position 37).—The upper wrestler, by the application of his weight and twisting efforts, brings his adversary down upon his knees, from which position he seeks to twist him over still further, so that he may fall upon his side and ultimately be forced upon his back. To accomplish this result, the weight and twist must be applied as soon as the hold has been secured, otherwise the prisoner may succeed in wrenching himself free, as explained under the preceding position.

Fall Imminent from the Side Chancery (Position 38).—This position is a continuation of that above described, and shows the importance of using the legs in bringing about a fall. Thus the upper wrestler is prepared by his attitude and the position of the under wrestler to prevent the latter from either working towards him, dislodging him, or bridging in such a way as to enable himself to escape. The upper man, by watching his adversary, is able to check an effort to escape, which, without the use of the legs, could not well be accomplished. The upper wrestler, it will be observed, continues to maintain his hold by clasping one wrist securely with the opposite hand.



POSITION 39. SIDE CHANCERY AND LEG HOLD.



POSITION 40. FALL FROM THE SIDE CHANCERY AND LEG HOLD.

Side Chancery and Leg Hold (Position 39).—This is a combination of the side chancery hold (Pos. 35) and the leg hold. A leg hold is obtained by which a grip upon the leg is secured. An opportunity for securing the leg hold is afforded when the wrestler whose head is in chancery (Pos. 36) allows himself to swing around in the rear of his opponent in such a way as to enable the latter to reach down and clasp the leg around the knee, as shown in the picture.

Fall from the Side Chancery and Leg Hold (Position 40).—Care must be taken, otherwise the hold may easily be lost. To accomplish the fall successfully, the wrestler who holds his opponent in chancery and by the leg hold, drops forward and to the side in which he holds his opponent's head in chancery. Having reached the carpet with the opponent's head under him, the aggressor maintains his hold, and using his weight and legs carefully, as shown by the picture, brings his opponent's shoulders to the carpet. It is almost impossible for the under wrestler to escape a fall. Any chance of escape, as in most holds in wrestling, depends upon the quickness with which the wrestler upon his side sees what is coming, and applies preventive methods to get out of it before the hold is thoroughly secured.



POSITION 41. COMMENCEMENT OF THE DRAG HOLD.



POSITION 42. GUARD AGAINST THE DRAG HOLD.

Commencement of the Drag Hold (Position 41).—When in position 3 or 11 one of the wrestlers chances to stand too erect, and thus allows his wrist and arm to be caught, the drag hold, as its name signifies, is obtained to drag an opponent down upon his hands and knees upon the carpet. In taking this hold, care should be exercised; first, to seize the opponent's right wrist with the left hand, or *vice versa*; and, secondly, to clasp his arm close up to the armpit, around the triceps, and with the thumb on the outside so as to constitute a fifth finger. The wrist is seized to steady the hold and prevent the arm from being drawn back. The two moves are executed almost simultaneously.

Guard against the Drag Hold (Position 42).—Before the aggressor can proceed further with the hold above described, his opponent steps forward in such a way as to encircle the latter's body with the arm seized, as shown in the picture. The object of this move is not only to break the hold, but to enable the wrestler previously upon the defensive to assume the aggressive and place himself in a position from which he may secure either a cross-buttock (Pos. 5) or a hip-lock (Pos. 53).



POSITION 43. DRAG HOLD SECURED.



POSITION 44. ESCAPE FROM THE DRAG HOLD.

Drag Hold Secured (Position 43).—The aggressor of position 41 releases his hold upon his adversary's wrist, as shown in position 42, and pulls his adversary half around with the hand which clasps the triceps of his opponent. This causes the latter to face in substantially the same direction as the aggressor. At the same time the aggressor encircles the waist of his opponent with the arm and hand which previously had grasped the wrist hold shown in position 41. The aggressor now places his knee against the side of his opponent's knee, so as to make his weight as effective as possible. At the same time he lurches forward and drags his opponent down. The latter is thus forced to the carpet, when he naturally will assume the position upon his hands and knees shown in position 84.

Escape from the Drag Hold (Position 44).—The under wrestler of position 43 settles back, as shown in the picture, and at the same time pulls the hand and arm of his adversary from around his waist. The complete escape, not shown in the picture, is effected when the under wrestler swings completely around, facing his adversary, and free from his grasp. He then assumes positions 3 or 11.



POSITION 45. CIRCLING OUT FROM UNDER POSITION BY USE OF KNEE.



POSITION 46. ON TOP AND AT EASE.

Circling out from under Position by Use of Knees (Position 45).—The under wrestler has been dragged to the carpet upon his hands and knees from position 43. His position, while by no means as disadvantageous as it would appear, is nevertheless one from which he desires to escape. This result may be brought about in either of several ways, but the one now described is the most effective. The under wrestler places his knee against the thigh of his aggressor, which holds the latter off, and at the same time ducks his own head down and to the rear from under the arm which encircles his body. This enables the under wrestler either to secure the upper position, or to obtain one of various other holds, among the most effective of which is the half Nelson leg hold (Pos. 47) or the farther arm and near leg hold (Pos. 102).

On Top and at Ease (Position 46).—The upper wrestler assumes the position of the picture, resting heavily upon his opponent, to perplex and tire him. With a very little effort he can change to a variety of positions, and yet is always ready to take advantage of any move by his opponent.



POSITION 47. HALF NELSON AND LEG HOLD UPON CARPET.



POSITION 48. CONTINUATION OF HALF NELSON AND LEG HOLD.

Half Nelson and Leg Hold upon Carpet (Position 47).—This position is obtained from position 45. As the under wrestler circles out backward under the arm of his adversary, and at right angles to him, he secures a half Nelson hold, explained (Pos. 16), with one arm, and with the other seizes his opponent's leg at the knee. The upper wrestler's object in coming out at right angles is to insure stability and to prevent himself from being thrown off his balance, as would result if his body were allowed to be parallel instead of being perpendicular to the length of his opponent's body.

Continuation of Half Nelson and Leg Hold (Position 48).—The upper wrestler rises from his knees to his feet, and at the same time lifts his opponent by the half Nelson and leg hold, as shown in the picture. He then rushes the latter across the carpet so as to overpower the brace and resistance of his opponent's further arm and further leg. The result is to bring the opponent upon his back and with both shoulders touching the carpet. If the latter is skilful, however, it will probably require further manœuvring to bring him down as shown in the next picture.



POSITION 49. FURTHER CONTINUATION OF HALF NELSON AND LEG HOLD.



POSITION 50. FALL FROM HALF NELSON AND LEG HOLD.

Further Continuation of Half Nelson and Leg Hold (Position 49).—The upper wrestler of position 48 shifts his grip upon the leg, from the knee to the crotch, maintaining the half Nelson and bearing down all his weight upon his adversary's chest. He also keeps well balanced upon his knees, to prevent the under wrestler from bridging, or rolling him over. From this position the aggressor might stand his opponent upon his head and shoulders, as illustrated in position 122. We shall assume, however, that the upper wrestler continues to force his opponent over, with the result shown in the next picture.

Fall from Half Nelson and Leg Hold (Position 50).—The upper wrestler maintains his point of advantage until his adversary is compelled to succumb. This may be a matter of several minutes, during which time the upper wrestler is constantly upon his guard, holding back if the under wrestler seeks to roll or bridge from him, or pressing forward if the latter tries to roll towards him and escape. The upper wrestler also tries to accomplish a fall from time to time, by lifting his opponent bodily a short distance from the carpet, and falling heavily upon him, so as to break the effect of a bridge if attempted.



POSITION 51. GRAPEVINE LOCK.



POSITION 52. FALL FROM THE GRAPEVINE LOCK.

Grapevine Lock (Position 51).—This is a favorite move with most wrestlers, although its effective use requires a thorough knowledge of wrestling. One wrestler, from a standing position (Pos. 42), has secured a waist hold from the side upon his adversary, so that both men face in the same direction. From this position he locks his left leg around his opponent's right leg from the inside—the lock being called the grapevine—reaches over in front of the latter and seizes his left arm above the elbow. With the grapevine and arm thus obtained, the aggressor bends forward, lifting the grapevine-locked leg of his opponent upward and to the rear, so as to twist him underneath.

Fall from the Grapevine Lock (Position 52).—The aggressor of the last described picture continues to twist his opponent around and under until a point is reached where the shoulders of the latter come squarely over the carpet. The aggressor then falls forward, keeping his weight closely applied to the chest of his opponent, to prevent his bridging, as already explained, bringing his shoulders to the carpet.



POSITION 53. HIP LOCK.



POSITION 54. FALL FROM THE HIP LOCK.

Hip Lock (Position 53).—The wrestlers have started in the same position as that from which the grapevine is obtained (Pos. 42). The aggressor, however, instead of securing the grapevine, crouches lower and throws his left hip and thigh directly in front and under the body of his opponent. He simultaneously takes the arm hold upon his opponent which is described in the case of the grapevine lock (Pos. 51). The object in securing the arm hold is the same in both cases, viz.: to pull one's opponent around and underneath prior to falling upon him.

Fall from the Hip Lock (Position 54).—The aggressor, as in the case of the grapevine (Pos. 52), twists his opponent around until a point is reached where his shoulders come directly underneath, when he falls heavily forward upon his opponent, bearing down with his weight so as to prevent the latter from either turning or bridging out. The hip lock deserves special attention from the ease with which it is secured if one's opponent stands too erect. It is also a hold which is used in many styles of wrestling.



POSITION 55. FIRST GUARD AGAINST THE LEG LIFT.



POSITION 56. SECOND GUARD AGAINST THE LEG LIFT.

First Guard against the Leg Lift (Position 55).
—We assume the aggressor of position 4 has secured his hold. The wrestler upon whom the leg hold has been obtained renders the hold useless by bringing the leg between the latter's legs as shown in the picture. The opponent places his right hand upon the aggressor's shoulder to prevent the latter from backheeling or securing some other hold. The usual result is that the aggressor releases his lift upon the leg, and that both wrestlers fall back into positions 3 or 11.

Second Guard against the Leg Lift (Position 56).
—This move is to be employed when the aggressor dives or bends forward to secure the leg hold upon the thigh. In this event the wrestler upon the defensive twines his leg from the front against the leg of the aggressor, straightening it up at the same time. Simultaneously the wrestler upon the defensive grasps the arm of his adversary about the triceps and leans his weight against him. Here, as in case of the above described guard, any endeavor by the aggressor to lift is an effort to lift his own weight as well as that of his opponent. The aggressor is therefore compelled to give up the attempt.



POSITION 57. ARM AND LEG HOLD AND BACK HEEL.



POSITION 58. COMMENCEMENT OF LEG AND SHOULDER LIFT.

Leg Hold and Back Heel (Position 61).—This position resembles the back heel of position 57, but differs from it in other respects. Instead of one hand clasping the arm and the other a leg, both hands clasp the leg about the knee. This hold is often secured by diving for the opponent's leg from position 3. Successful in thus obtaining the hold, the aggressor braces his shoulder and body forward against his opponent's chest so as to throw him backward upon the carpet, from which position, even if a fall has not resulted, a better hold may be secured. The under wrestler may block the aggressor's move and prevent any lift by throwing himself around to the front, upon his hands, and placing his leg between the legs of his opponent, as shown in and described with reference to position 74.

Back Heave from the Leg Hold (Position 62).—When the wrestlers are in the position described in the preceding picture, the wrestler whose leg has been seized assumes the offensive and secures a precisely similar hold upon the leg of his aggressor. It is then a question of quickness as to which man will anticipate the other in sitting back upon his haunches and heaving his opponent backward over his shoulders upon the carpet.



POSITION 63. ARM AND CROTCH HOLD.



POSITION 64. FALL FROM ARM AND CROTCH HOLD.

Arm and Crotch Hold (Position 63).—The wrestlers start from position 3. The aggressor seizes a wrist or elbow of his opponent, steps forward and places his head in under the arm, at the same time securing a hold upon his adversary's crotch. In making this move the aggressor comes in under the opponent and secures the regulation weight-lifting position. Retaining the arm and crotch, the aggressor now stands upright, arriving at the position shown in the picture, with his opponent held horizontally across his shoulders.

Fall from Arm and Crotch Hold (Position 64).—The aggressor bends forward with a snap, throws his opponent over his head, and thus brings him with his back upon the carpet. If he has an imperfect hold upon the opponent, so as to be unable to bring him squarely upon his shoulders, he still maintains his hold upon the arm and leg, and bears upon the opponent with his weight, so as to keep him pinned to the floor. A fall will thus finally result, as illustrated by position 28.



POSITION 65. BACK HAMMER LOCK AND BAR HOLD.



POSITION 66. COMMENCEMENT OF THE CROSS BODY LIFT.

Back Hammer Lock and Bar Hold (Position 65).—The back hammer lock is a hold whereby a wrestler's arm is brought behind his back and pressed upward, as shown in the picture, as well as in positions 137 and 140. The bar hold has already been described in connection with the chancery hold in position 29. The wrestlers start upon their feet as in position 33. The aggressor forces his opponent down upon his hands and knees, and, releasing the chancery hold around the neck of his opponent, seizes the latter's wrist and brings his arm over his back. At the same time he slips his right arm under his opponent's left arm, and over the back, securing the bar hold. Tightly holding his hammer lock, the aggressor now twists his opponent around with the bar hold so as to bring him forward and to his side upon the carpet, from which position a fall may be secured, somewhat as shown in position 144.

Commencement of the Cross Body Lift (Position 66).—One wrestler is upon his hands and knees upon the carpet, at which time the other wrestler, from one of a variety of the upper positions, springs to his feet, faces about, and clasps both arms around the body of his adversary, as shown in the picture. This hold is a special favorite in the Græco-Roman style of wrestling hereinafter referred to.



POSITION 67. CROSS BODY HOLD AND LIFT.



POSITION 68. FLYING ROLL.

Cross Body Hold and Lift (Position 67).—The aggressor in the above described picture assumes an erect position and lifts his opponent with him, as shown in the picture, so as to hold him suspended in the air. He then swings him to a perpendicular position and drops him with both shoulders upon the carpet. The opponent may block this lift by twisting the body, when the lift has commenced, so as to grasp the leg of the aggressor, who, being able to accomplish nothing, necessarily allows his opponent to get back upon the carpet.

Flying Roll (Position 68).—This is obtained from a position the beginning of which is substantially the same as that of the cross buttock (Pos. 5). The aggressor places his arm over and around his opponent's arm instead of under it as in the cross-buttock. The turn of the aggressor from this position brings the wrestlers into position 68. The aggressor, by continuing the twist, will drag his opponent around under him and to the carpet, upon his shoulders, as shown in position 7. The break for this hold is identical with the break for the cross-buttock (Pos. 8).



POSITION 69. FLYING MARE.



POSITION 70. FALL IMMINENT FROM THE FLYING MARE.

Flying Mare (Position 69).—This is another hold the commencement of which resembles the beginning of the cross-buttock hold (Pos. 5). The aggressor swings himself around so as to face in the same direction as his opponent, and brings his shoulder under the latter's armpit. This accomplished, he bends forward, holding his opponent's arm tightly down in front of his body, and thereby lifts the latter off his feet, as shown in the picture. The opponent may block this movement of his adversary by placing his hand upon his adversary's hip as he seeks to turn in the same direction and come under his armpit, in the same way as a cross-buttock is blocked (Pos. 8).

Fall Imminent from the Flying Mare (Position 70).—The aggressor lurches forward and sidewise, thus throwing his opponent upon his shoulders, and still maintaining his hold upon the arm. Even if a fall is not directly secured as shown in the picture, the aggressor is in a position to effect one. It is sometimes preferable to throw the opponent straight forward over the shoulder, releasing the hold upon his arm and taking the chance of his striking squarely upon his shoulders.



POSITION 71. SIDE CHANCERY AND CROSS BUTTOCK.



POSITION 72. FALL IMMINENT FROM SIDE CHANCERY AND CROSS BUTTOCK.

Side Chancery and Cross Buttock (Position 71).—This is a combination of positions 35 and 5. The aggressor has commenced with position 35, which, in turn, is based upon positions 3 and 11. The chancery hold has thus been secured, and it only remains for the aggressor, by placing his leg across in front of his opponent, to supplement the chancery hold with the cross buttock, in order to arrive at the position shown in the picture.

Fall Imminent from Side Chancery and Cross Buttock (Position 72).—The aggressor applies his weight down and twists in upon the chancery hold so as to bring his opponent beneath him upon the carpet, as shown in the picture. A slight continuation of the movement should produce a fall. Escape from this hold is difficult unless the under wrestler, by anticipating his adversary's intention, brings the leg against which his opponent seeks to obtain a cross buttock, around to the front. If this be done, he has only the chancery hold to extricate himself from, for which explanation has been given (Pos. 36).



POSITION 73. SIDE CHANCERY AVOIDED AND NEAR LEG HOLD SECURED.



POSITION 74. NEAR LEG LIFT.

Side Chancery Avoided and Near Leg Hold Secured (Position 73).—The wrestler upon whom the hold is sought to be secured steps quickly forward, head bent down under to elude the aggressor's arm, which seeks to secure the side chancery. He next seizes the leg of the aggressor, who is forced to secure some other position, in order to avoid the back heel, shown in position 61.

Near Leg Lift (Position 74) shows the attitude which the wrestler of the above described picture, upon whom the leg hold has been secured, is forced to assume, in order to avoid being lifted by his near leg. The result of being so lifted would place the under wrestler in the undesirable posture shown in position 59. The position now described is the only sure means of avoiding being placed at a disadvantage by the wrestler now assuming the aggressive. The under wrestler in falling upon his hands and knees should seek to place the leg lifted in the air between his opponent's legs so as to block the hold. In the picture, however, the upper wrestler has stepped to one side and prevented such a move.



POSITION 75. FURTHER LEG LIFT AND TWIST.



POSITION 76. FALL FROM FURTHER LEG LIFT AND TWIST.

Further Leg Lift and Twist (Position 75) is a continuation of the manœuvre described in positions 73 and 74 by the upper wrestler in his endeavor to throw his antagonist. The aggressor now reaches forward over the back of his opponent with his right hand, and clasps the latter's further leg about the thigh. As soon as this has been done he moves his hold from around the near leg so as to secure a hold around the further leg with both hands, and lifts the under wrestler, at the same time twisting him as shown in the picture.

Fall from Further Leg Lift and Twist (Position 76).—The aggressor continues the lift and twist, shown in the above described picture, so as to bring the under man off his hands and clear of the carpet, with shoulders underneath. This accomplished, he suddenly drops his opponent upon the carpet and bears down hard upon the leg which has been secured. The under wrestler, unable to bridge or turn, finds both his shoulders upon the carpet.



POSITION 77. BAR AND ARM HOLD.



POSITION 78. ESCAPE FROM THE BAR AND ARM HOLD.

Bar and Arm Hold (Position 77).—The bar hold has been referred to in positions 29 and 65, and is one of the most effective holds in wrestling. Both men are upon hands and knees, head to head, upon the carpet, as a result of previous manœuvres. The aggressor is the quicker of the two wrestlers to avail himself of the opportunity, by sliding his right arm between his opponent's left arm and body, which he cannot do if the opponent keeps his arm close in to his side in accordance with the fundamental principles of wrestling. The aggressor's other hand, which in the picture rests upon the elbow of the opponent, with a little *finesse* may be changed to a chancery hold, thus producing a chancery and bar hold upon the carpet.

Escape from the Bar and Arm Hold (Position 78).—The under wrestler circles about upon his knees as a centre, under the right arm of the aggressor, and, by continuing to circle around to the left, the position shown in the picture is arrived at. By continuing the circle he will turn the aggressor and obtain the quarter Nelson, next described, or the further arm and near leg hold, described in position 180.



POSITION 79. QUARTER NELSON.



POSITION 80. FIRST METHOD OF ESCAPE FROM THE QUARTER NELSON.

Quarter Nelson (Position 79).—This hold is ordinarily secured by the upper wrestler, either on top, at ease (Pos. 45 and 46), or in any other position over his opponent, the latter being upon his hands and knees. The hold is obtained by the aggressor's placing his right hand upon the head of his opponent, and at the same time bringing the left hand under his opponent's right arm so as to clasp his right wrist. He then bends the head of his opponent towards himself, and at the same time exerts the leverage power of the arm under his opponent's arm, by placing his left shoulder as near as possible under the right armpit of his opponent.

First Method of Escape from the Quarter Nelson (Position 80).—The under wrestler, as soon as he feels that the aggressor is seeking to obtain this hold, immediately and violently twists his head outward from the adversary, which will have the effect either of dislodging the latter's right hand, or of weakening the hold. At the same time the under wrestler straightens his right arm and places it upon the aggressor's knee so as to impair the assistance which the latter's left hand is lending to his right hand, and make escape easier.



POSITION 81. SECOND METHOD OF ESCAPE FROM THE QUARTER NELSON.



POSITION 82. BRIDGE FROM THE QUARTER NELSON.

Second Method of Escape from the Quarter Nelson (Position 81).—The under wrestler places his head upon the carpet and brings his right shoulder as closely to the carpet as possible. At the same time he throws his left leg and arm outward from the aggressor so as to constitute a firm brace. The under wrestler meanwhile bears as heavily as possible against the hold of the aggressor until the latter finally releases his ineffectual hold in an effort to obtain a more successful one. The aggressor must be careful, in securing the hold, to place his own body as near as may be at right angles to that of his opponent. Otherwise the latter, by rolling quickly, may bring him upon his side and into the under position.

Bridge from the Quarter Nelson (Position 82).—This is a third method of escape. The under wrestler, as soon as he is aware that the aggressor has secured this hold, immediately makes a bridge by turning his body in such a way that his weight rests solely upon the back of his head and feet in the manner shown in the picture. The effect of this movement is to partially dislodge the hold of the aggressor, and by continuing the movement so as to turn from the bridge towards his aggressor, the under wrestler comes down upon his hands and knees, substantially in the position from which he started, but free from the quarter Nelson.



POSITION 83. TO COME BEHIND OPPONENT UPON THE CARPET.



POSITION 84. ELBOW AND BODY HOLD FROM SIDE UPON THE CARPET.

To Come behind Opponent upon the Carpet (Position 83).—This movement has already been explained when applied to standing position. In position 41, and in several following pictures, the method is explained of securing a position behind one's adversary when the two wrestlers have been standing facing one another. The present picture assumes the men to be relatively in the same position, but both upon their hands and knees. The method of securing a position behind one's opponent is the same in principle. The aggressor draws his opponent towards him by the arm, with the result that the latter is pulled half way around. At the same time the aggressor, releasing his hold upon the wrist of his opponent, comes easily into the position on top of his opponent, shown in the following picture.

Elbow and Body Hold from Side upon the Carpet (Position 84).—This is a standard position assumed by the upper man of two wrestlers, his opponent being upon his hands and knees upon the carpet. The picture also shows the correct position of the under man with respect to his adversary. Attention is directed to the fact that the right arm of the under wrestler is carefully drawn close in to his thigh and body. The object of the under wrestler is to prevent the aggressor from securing under his right arm one of the several Nelson or other dangerous holds.



POSITION 85. POSITION TO CROSS TO THE OPPOSITE SIDE.



POSITION 86. ESCAPE FROM THE UNDER POSITION.

Position to Cross to the Opposite Side (Position 85).—This is a frequent manœuvre in wrestling, and one already referred to in position 46. The object in crossing to the other side of one's opponent is to find a new opening in the course of the move. The movement is incidentally used to throw the opponent off his balance and upon his side. The method of starting across is shown by the picture. The upper wrestler places his chest upon the back of the under man as a pivot, and swings his legs to the other side of him. In this operation the legs of the aggressor are lifted entirely from the carpet, and brought down with a snap into position. In thus shifting positions the upper wrestler withdraws his right hand from the right elbow of the under wrestler and secures an inside hold upon his right thigh. At the same time he places his left hand upon his opponent's left elbow. The result of the manœuvre, when executed with snap, and a vigorous pull upon the thigh hold, is to bring the under man upon his side. In case this does not happen, the position of the wrestlers will be that shown in the following picture.

Escape from the Under Position (Position 86).—The under wrestler seizes the aggressor's hand, which encircles his waist, raises up on foot and knee from the carpet, and springs forward. The result is to shake off the aggressor and enable the under man to assume position 3. This movement suggests position 45, when the escape was effected by circling out.



POSITION 87. HOLDING OPPONENT DOWN.



POSITION 88. BREAKING AWAY FROM THE ANKLE HOLD.

Holding Opponent Down (Position 87).—This illustrates an effective position by which the aggressor prevents the under wrestler from escaping. The aggressor, the moment the under man attempts to escape, lunges forward and to the side, at the same time bearing down with every ounce of his weight upon the back of his opponent, so as to force him upon his hands and knees again.

Breaking Away from the Ankle Hold (Position 88).—This break assumes the aggressor to be in the act of pulling his opponent over upon his side, or of forcing his opponent to take a new position by seizing his further ankle and pulling it upward towards himself. As soon as the under wrestler becomes aware of his adversary's intention, he straightens out the further leg, with the result that the aggressor's grip is broken, as shown in the picture, when the aggressor is vainly seeking to retain his hold. There is another method of breaking away from the ankle hold not illustrated by this position, viz.: the under wrestler moves rapidly around upon his hands in a semicircle, with the knees as a centre, and towards the ankle which has been seized—the left ankle of the picture—thus wrenching the ankle free from the grip of the aggressor.



POSITION 89. BRIDGE FROM THE CROTCH HOLD.



POSITION 90. CROTCH HOLD AND FOOT GRIP.

Bridge from the Crotch Hold (Position 89).—The crotch hold is obtained by the aggressor from the position shown in the last described picture. His left hand, which there grasps the left ankle of the under wrestler, is quickly shifted, so as to secure a crotch hold around the further thigh of the under wrestler. This accomplished, the aggressor lifts up and pulls the leg towards himself so as to turn the opponent upon his back. The under wrestler, to avoid being rolled upon his shoulders, sustains the weight upon his head, bridging into the position of the picture. As the aggressor throws him upon the bridge, the under wrestler may continue the lateral revolution of his body, so as to encircle the head of the aggressor with his right leg, from which position he comes face downwards upon his hands and knees, free from the hold of his antagonist.

Crotch Hold and Foot Grip (Position 90).—The aggressor reaches up with his right arm, which is upon the carpet in picture 89, and seizes his opponent's left foot, which hangs over his shoulder. A double hold has now been secured, with which the aggressor lifts his opponent up suddenly, only to drop him quickly down, and to bring his shoulders to the carpet. The under man, by twisting vigorously with his legs and body, may probably throw the aggressor off his balance, and thus effect an escape.



POSITION 91. HEAD STAND FROM THE CROTCH HOLD.



POSITION 92. ESCAPE FROM THE CROTCH HOLD.

Head Stand from the Crotch Hold (Position 91).—This is a continuation of position 89. The aggressor arises to an erect position for the purpose of more effectively shoving forward and bearing down upon his opponent's head and neck, so as to bring his shoulders to the carpet. A fall may also be obtained by lifting the opponent up and dropping him suddenly, so that the jolt will cause the neck to relax and thus cause the shoulders to touch the carpet. The aggressor is careful, as his opponent whirls and twists from side to side in his efforts to escape, to throw his arm from time to time against the leg which is sought to be wrenched loose.

Escape from the Crotch Hold (Position 92).—By a quick movement the under wrestler runs back upon his hands and comes out between his opponent's legs, towards the rear, as shown in the picture. The aggressor now has to release his hold to avoid being thrown upon his head as the under wrestler comes into an erect position. The under man may also back heel and throw the aggressor upon his side in case the latter is not upon his guard against a trip.



POSITION 93. FURTHER LEG HOLD UPON THE CARPET.



POSITION 94. FURTHER AND NEAR LEG HOLD UPON THE CARPET.

Further Leg Hold upon the Carpet (Position 93).—The men are upon their hands and knees as in position 96. The aggressor throws his legs at right angles to the length of his opponent, and reaches for his right, or further, leg, one arm going upon the outside and the other upon the inside of the left, or nearer, leg of his opponent, so as to secure the hold upon the right ankle and calf of leg which is shown in the picture. The aggressor, on obtaining the hold, pulls in upon the right, or further, leg, and pushes vigorously forward with his shoulder. The result is that his opponent will be forced down upon his side unless he sees his danger, and by straightening his right leg, places it out of harm's way. Sometimes the opponent is caught unawares and thrown completely upon his back, but more often he is only compelled to assume a new position. The advantage of this to the adversary is that each change of position by the opponent increases the chance of a favorable opportunity being afforded him to secure a better hold.

Further and Near Leg Hold upon the Carpet (Position 94).—This hold is secured under substantially the same conditions as those last above described. The aggressor seizes the left, or near, leg of his opponent from the outside, at the knee, and the further, or right, leg around the calf, as shown in the picture. With a sudden wrench and lurch he throws his opponent upon his side, with legs somewhat apart, moves quickly into the V-space between them, and seizes his opponent around the hips substantially as shown, although at a more advanced stage, in the next described picture.



POSITION 95. BODY HOLD FROM BETWEEN THE LEGS AND BRIDGE.



POSITION 96. LEG AND ARM HOLD UPON THE CARPET.

Body Hold from Between the Legs, and Bridge (Position 95).—The aggressor, rising up from his knees, comes to a standing position between his opponent's legs, still maintaining the hold around his hips, and necessarily causing his opponent to bridge high to clear the carpet with his shoulders. The aggressor either runs forward and pushes his opponent downward, so that his shoulders come to the carpet, or lifts him up from the carpet and jounces him down in such a way as to break the bridge and produce the same result.

Leg and Arm Hold upon the Carpet (Position 96).—This is a second standard position to be assumed by the upper man when his opponent is upon his hands and knees upon the carpet. In all there are three of these positions. The two others are described as positions 84 and 111. In the position now considered, the aggressor's body should always be at right angles to that of his opponent. The aggressor's right arm is around his opponent's right arm at the biceps, while his hand clasps it at the right triceps. His left arm is around the opponent's right leg at the knee, and his own right knee is slightly in advance of the shoulder of the opponent. The position of the under man must be carefully noted. His further arm and further leg are extended away from the aggressor so as to constitute a brace. His right arm is close in to his body and thigh.



POSITION 97. FURTHER ARM HOLD AND GUARD.



POSITION 98. FALL FROM THE FURTHER ARM HOLD.

Further Arm Hold and Guard (Position 97).—The under wrestler has failed to keep his head down and his left arm close in to the body, according to the rule laid down in connection with position 84. The aggressor thus obtains a hold by thrusting his right arm under his opponent's left armpit, so as to clasp the latter's right arm, and at the same time thrusts his left arm across under his opponent's chin, so as to grasp the latter's further arm with both hands. To guard against or break this hold, the under wrestler braces against his adversary as strongly as possible with his right leg, and thrusts his right arm as far away as possible, as is shown in the picture. The under man may also sit down with his back to his opponent in the manner shown in position 99, and thus escape.

Fall from the Further Arm Hold (Position 98).—The opponent has been unable to break away from the further arm hold. The aggressor therefore succeeds in pulling in the further, or right, arm of the under wrestler, who falls upon his side or back, and by pressing forward forces both shoulders to the carpet, as shown in the picture. When this hold has been once thoroughly secured, escape is difficult, as both arms are securely fettered, and no substantial resistance by the body can be offered.



POSITION 99. DOUBLE ARM HOLD TO THROW OPPONENT BACK.



POSITION 100. STANDING HALF NELSON AND LEG HOLD.

Double Arm Hold to Throw Opponent Back (Position 99).—This is used to throw an opponent upon his back from a sitting position. This position is often resorted to by the under man as a means of escape from other holds, one of which is shown in position 97. Assuming his opponent to be in a sitting position, the aggressor seizes his two arms, as shown in the picture, and throws him backward. As the opponent approaches the carpet, the aggressor shifts his body around and above his opponent, and bears down as hard as he can upon the latter's chest. A fall should result, with the men substantially in position 150. To avoid a fall the under man seeks to roll upon his side by the use of a bridge, and thus escape from the hold.

Standing Half Nelson and Leg Hold (Position 100).—This is the same in principle as the hold of a similar name applied to the men when upon the carpet (Pos. 47). An opportunity for securing the hold in a standing position is afforded when the men are in position 14. The aggressor of this position, that is, the wrestler whose head is to be seen, secures a half Nelson with his left hand, and a leg hold with his right hand upon his opponent, lifts him from the carpet, and throws him forward and downward upon his shoulders. The men now appear as in position 50.



POSITION 101. CIRCLING OUT FROM UNDERNEATH.



POSITION 102. FURTHER ARM AND NEAR LEG HOLD AFTER CIRCLING.

Circling Out from Underneath (Position 101).—This maneuver is similar in principle to that shown in position 45, in which, however, the knee plays a conspicuous part. Both are methods of escape for the under wrestler, and one or the other is to be employed, according to the position of the upper wrestler. The move now considered is adopted when the upper wrestler is seeking to obtain a hold upon his opponent's head. The latter, observing his adversary's intention, watches for his opportunity. This comes when the upper man rests upon the shoulders of his opponent. At this juncture the under wrestler throws his legs around at right angles to his adversary, and in so doing lowers his head and shoulders so that they come out underneath the arm of the latter. From this position the under wrestler assumes either position 84 or 96, or, if opportunity is afforded, he may immediately assume the offensive and try for a hold with which to throw his adversary, as shown in the following picture.

Further Arm and Near Leg Hold after Circling (Position 102).—This hold obviously differs from the regular further arm and leg hold obtained from positions 84 or 96, and subsequently described in positions 180 and 203. The distinctive feature is that the aggressor's right shoulder is in his adversary's armpit, thus enabling him to secure a greater leverage with which to force down his opponent more easily upon his shoulders.



POSITION 103. FALL FROM FURTHER ARM AND LEG HOLD.



POSITION 104. DIVE FOR LEGS.

Fall from Further Arm and Leg Hold (Position 103).—The aggressor pulls in upon the further arm of his opponent, as shown in position 102, so as to deprive him of his brace. At the same time he lifts up upon his opponent's near leg and lunges forward. As the under wrestler sinks to the ground, the aggressor bears down upon his chest and follows him carefully but constantly upon his knees. The use of the knees, as has been previously explained, is to enable the aggressor to block the efforts of the wrestler when he attempts to bridge or turn out of the hold.

Dive for Legs (Position 104).—It is usually unwise for a wrestler to try this move when his opponent is a good man and is standing away from him. When the men are close together, however, in position 3, or are disengaging themselves by tacit consent from a fruitless hold, one of them may be able to dive down and seize his opponent around the legs. An opening for the dive is often induced by feinting. On seizing the hold, the aggressor pulls his opponent's leg toward him and bears forward with his shoulder. The object is not so much to throw the opponent directly, a difficult task from this position, but to throw him into a position from which a fall may be effected. A counter for this dive, if made at a distance, is to stoop low and forward as the aggressor comes, thus preventing his reaching the legs at all.



POSITION 105. FURTHER ARM AND FURTHER LEG HOLD WITH LUNGE.



POSITION 106. PREPARING TO ROLL WITH LOCK AROUND ARMS.

Further Arm and Further Leg Hold with Lunge (Position 105).—An opportunity for this is frequently afforded when the wrestlers are working together, head and head, upon the carpet. The under wrestler lures his opponent into assuming the position shown in the picture, for the purpose of securing upon him the hold shown. Successful in his endeavor, the under wrestler, now becoming the aggressor, holds his adversary's further arm about the triceps, the thumb being used as a fifth finger, and seizes the adversary's leg at about the knee. This done, he lifts somewhat with his shoulders, and lunges forward with all his might, so as to throw his adversary over his head, at the same time continuing to pull in with the hands. The result is that the adversary is thrown upon the carpet, in position 103, although here it is the result of another hold. If the upper man were, however, to place his left hand and arm, now resting upon his opponent's back, around the latter's body from the other side, the under wrestler would be unable to lunge effectively.

Preparing to Roll with Lock around Arms (Position 106).—The concluding remarks upon the preceding position apply to the present one. The left hand of the upper man, instead of resting upon his opponent's back, is clasped around his opponent's body. The under wrestler being unable to lunge has necessarily relinquished his leg hold and changed his position so as to come head to head with his opponent. His arms are now locked about those of his adversary.



POSITION 107. FALL IMMINENT FROM ROLL WITH LOCK AROUND ARMS.



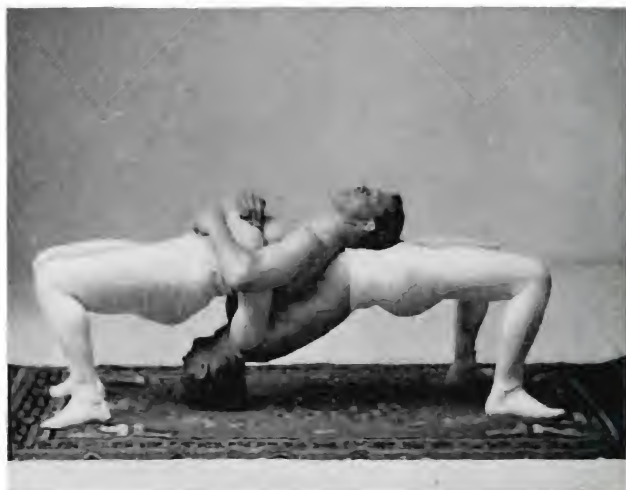
POSITION 108. BODY LIFT.

Fall Imminent from Roll with Lock around Arms (Position 107).—This is a sequel to the position shown in the foregoing picture. The under wrestler, still the aggressor, feints, as if about to roll to one side, and suddenly rolls to the other side, upon which he has locked the arm of his adversary. As the latter is rolled underneath, the aggressor swings his legs around at right angles, and braces back upon the chest of his adversary, keeping his feet well apart, as shown in the picture, so as not to be thrown off his balance. In this position he can prevent his adversary from rolling or bridging away, and upon the other hand is able to push him over so that his shoulders come gradually to the carpet.

Body Lift (Position 108).—Except that the aggressor in the present picture faces in the same direction as his opponent, this hold resembles the cross-body lift already described (Pos. 66 and 67). This hold is not used, like the cross-body lift, to drop an opponent directly down upon his shoulders, but is to force him to take some new position, and, incidentally, to lay himself open so that some new hold may be secured. This picture also represents a situation which might result from position 15, in case the aggressor, or wrestler in the rear position of this picture, should see fit to lift his opponent up sidewise and seek to throw him down upon the carpet.



POSITION 109. DOUBLE ARM LOCK, MEN FACING IN OPPOSITE DIRECTIONS.



POSITION 110. DOUBLE BRIDGE FROM DOUBLE ARM LOCK.

Double Arm Lock, Men Facing in Opposite Directions (Position 109).--In certain respects this position resembles position 106. It differs in that the under wrestler has locked both of his arms around his adversary's arms, while in position 106 the under wrestler has locked the near arm only, his other hand grasping his opponent's biceps in the manner shown in position 105. Wrestlers in action frequently find themselves in a bad position for each other, and this is an illustration of such a situation. Both arms are held, as it were, in a vice, with the usual result that the upper man takes the initiative and makes a move to escape, which is described in the following picture.

Double Bridge from Double Arm Lock (Position 110).--The under man of the above described position moves in under his adversary as far as possible, feints as if to roll to one side, and rolls with all his energy to the other, so that the men come into the position shown by the picture. The upper wrestler keeps his legs as far apart as possible, to prevent his opponent from rolling him over upon his side. He may throw his opponent, either by maintaining the position until his opponent is tired out, or by pushing back and lifting up with his body. The result is to lift the under wrestler's head up from the carpet, so that the upper man, by suddenly relaxing his lifting movement, brings his opponent's head down upon the ground with more force than his neck can stand, thus causing him to settle upon his shoulders.



POSITION 111. ELBOW AND BODY HOLD FROM REAR UPON THE CARPET.



POSITION 112. COMMENCEMENT OF LEG THROW FROM THE CARPET.

Elbow and Body Hold from Rear upon the Carpet (Position 111).—This is a third fundamental position when one's opponent is upon his hands and knees on the carpet. The other positions are Nos. 84 and 96. It is similar to position 84, except that the upper wrestler is further to the rear, and rests upon one foot and one knee instead of upon both knees. This position has a distinct advantage over position 84, in case the aggressor desires to pull his opponent off his balance, by reason of the greater leverage which obviously may be obtained. It also is a safer position for the upper wrestler, since his opponent has less opportunity to seize the further wrist of the aggressor and roll, as is shown in position 172. From this position various holds may be obtained, which will be subsequently described.

Commencement of Leg Throw from the Carpet (Position 112).—This throw begins when the wrestlers are in the last described position. The aggressor pulls the under wrestler over towards himself by bracing with his right hand upon his opponent's elbow, and pulling up with his left hand from the hold shown in the picture. The result is that the aggressor is able gradually to slide his leg and knee in under the leg of his opponent, who thus assumes the position shown in the picture. The position is here reversed for the purpose of giving the details of the movement more clearly. Positions 113 and 114 are a continuation of reversed position 112.



POSITION 113. CONTINUATION OF THE LEG THROW.



POSITION 114. FALL FROM THE LEG THROW.

Continuation of the Leg Throw (Position 113).—The aggressor in the preceding picture continues to press hard in upon the left elbow of his opponent; at the same time he pivots around upon his left knee, swings his right leg so as to throw the opponent upon his side, and places the leg squarely across the body of the latter, as shown in the picture. The aggressor, to strengthen his own position, has meanwhile relinquished his hold upon the elbow of his adversary and placed it upon the carpet as an additional brace.

Fall from the Leg Throw (Position 114).—The aggressor of position 113 keeps his leg squarely upon his opponent's chest, and, by straightening it and bearing down, rests his entire weight upon the chest of his opponent. The latter is unable to resist the pressure, and is forced upon his shoulders. This series of positions, 111–114 inclusive, is assumed in quick and unbroken succession, and is executed as one movement. The escape from these positions is comparatively easy, if taken in time, by bridging to the side and throwing off the adversary's leg.



POSITION 115. GUARD AGAINST THE BACK HAMMER LOCK.



POSITION 116. ARM HOLD AND DOUBLE GRAPEVINE LOCK.

Guard against the Back Hammer Lock (Position 115).—The back hammer lock has been referred to (Pos. 65), and is further explained in connection with positions 137 and 140. The upper wrestler is here seeking to bend the left arm of his opponent into a back hammer lock. The opponent, however, forestalls the move by clasping his hands together behind his back, thereby making it impossible for the aggressor to bend his arm. The aggressor, meanwhile, upon his knees, pushes forward, bearing heavily upon the shoulder of his opponent, and keeping on the alert to secure another and better hold; such, for instance, as is next described.

Arm Hold and Double Grapevine Lock (Position 116) are secured by the aggressor from the positions last above described. To accomplish this result, he continues to hold his opponent's left arm about the biceps, but releases his hold upon the latter's wrist. At the same time he bears heavily upon the shoulder of his opponent, to prevent his rolling upon his face, and throws his right leg to the other side of the body of his opponent, as shown in position 160. The result of this movement is to force his opponent over upon his back or to compel him to bridge. If the under man bridges, the aggressor simultaneously twines his legs about those of his opponent (which is the double grapevine), and straightens them, as shown in the picture. The result is to break the arch of the legs and to bring the shoulders of the under wrestler upon the carpet.



POSITION 117. HALF NELSON FROM BEHIND.



POSITION 118. LEG TRIP AND ROLL FROM THE HALF NELSON.

Half Nelson from Behind (Position 117).—This is obviously a faulty position. The aggressor's body is parallel to that of his opponent, whereas in the correct attitude (Pos. 47) his length is perpendicular to that of his opponent. The object of the picture is not only to show the position which should be avoided, but to illustrate the advantageous use, further explained in the next described picture, which may be made by the under wrestler of the opportunity thus given.

Leg Trip and Roll from the Half Nelson (Position 118).—It is made as soon as the under wrestler appreciates that the aggressor is in the position shown in the above described picture. The under wrestler locks his left arm around the left arm of the aggressor, and at the same time brings his left leg outside of the left leg of the latter. Then with a quick roll he turns his adversary under him, upon the carpet. A fall, as shown in position 7, should result; but if it does not, a position is secured from which the upper man, by a proper use of the legs in pressing backward at a proper angle upon his opponent, forces the latter's shoulders upon the carpet.



POSITION 119. CAPSTAN MOVEMENT WITH THE HALF NELSON.



POSITION 120. HALF NELSON AND BODY HOLD UPON SIDE.

Capstan Movement with the Half Nelson (Position 119).—To secure a direct fall from the half Nelson is difficult, and one of several holds is commonly used in aid of it. The capstan movement is one of these auxiliary holds. As the half Nelson is secured, the aggressor rises simultaneously upon his feet, and endeavors to bring his opponent upon his side. The latter, to avoid this result, immediately begins to move rapidly around on his knees as a pivot, and away from his adversary. The latter, bearing down with the half Nelson, follows him around in the circle, as a sailor moves around a capstan, with the result that sooner or later he succeeds in forcing his arm above his head, and in so weakening the brace of his opponent's further arm that he comes down upon his side or back.

Half Nelson and Body Hold upon Side (Position 120).—This is a sequel to the hold last above described. The under wrestler has been forced upon his side, whereupon the aggressor, maintaining the half Nelson hold and bearing down with all his weight, places his other arm around the body, pushes with his knees directly forward, and diagonally to the length of his opponent, who in this way is gradually forced into a fall.



POSITION 121. HALF NELSON AND BODY HOLD, FORCING ARM ABOVE HEAD.



POSITION 122. HALF NELSON AND CROTCH LIFT.

Half Nelson and Body Hold, forcing Arm above Head (Position 121).—This is substantially the hold last above described. The distinctive feature is that the under man's arm is forced above his head. Without this move it is difficult to secure a fall from the half Nelson body hold. When obtained, the aggressor's weight is applied at the end of the lever formed by the under man's arm, a successful resistance is difficult, and a fall should result.

Half Nelson and Crotch Lift (Position 122).—If the aggressor in the picture above described is unable to force the arm of his opponent above his head, he shifts his arm from its hold around the body, as shown in position 121, to the crotch of his adversary, sits back upon his haunches, rises upon one leg and knee, and stands his opponent upon his head by pulling up on the crotch hold and bearing down with the half Nelson hold. With his adversary thus standing upon his head and one shoulder, the aggressor proceeds to throw his own weight upon his opponent's chest, and to bear down with the hand which has the crotch hold. The effect is to force down the opponent's other shoulder, and by the jar of the fall to prevent the opponent from bridging as the latter's feet strike the carpet.



POSITION 123. FURTHER HALF NELSON, KNEE UNDER OPPONENT'S ARM.



POSITION 124. FALL FROM THE PRECEDING POSITION.

Further Half Nelson, Knee under Opponent's Arm (Position 123).—This hold is secured by the upper wrestler from position 84. The further half Nelson is like the half Nelson already explained (Pos. 16), except that it is secured under the further instead of under the near arm of the opponent. The aggressor, with a quick movement, pushes his opponent's head down to the carpet with the right hand, and advances his left knee under the latter's right armpit, at the same time turning his opponent's head to the side and facing away from himself, as shown in the picture. With his other arm he secures the further half Nelson above described. In so doing he is careful to turn his opponent's head to prevent a roll, as in position 159, and to use his knee to prevent him from spinning out from the hold, as shown by position 126.

Fall from the Preceding Position (Position 124).—The aggressor of position 123 releases his hold with the right hand, and places all his pressure upon the further half Nelson, so as to bring his opponent over towards himself. As the latter comes over, the aggressor seizes his wrist with his own left hand and pins it to the carpet. As the further half Nelson is no longer of use, the aggressor slides his right hand up his opponent's arm to the shoulder, so as to press it more effectually to the carpet. Escape is now impossible.



POSITION 125. GUARD AGAINST FURTHER HALF NELSON AND KNEE HOLD.



POSITION 126. SPIN OUT WHEN UPON KNEES FROM FURTHER HALF NELSON.

Guard against Further Half Nelson and Kuce Hold (Position 125).—The under wrestler places his hand upon the knee of the aggressor in position 123, which seeks to come under the arm. The result is that the latter finds his efforts to make his hold effectual completely blocked. He still retains the further half Nelson, however, in the expectation that his opponent will make some move which will give him an opening.

Spin Out when upon Kuccs from Further Half Nelson (Position 126).—This move is a graceful and effective method of escape. The under wrestler awaits the opportunity for his adversary to make a new move, such as trying to force his arm above his head, or to pull him over towards himself. When either of these things occur, he spins quickly upon his head in such a manner as to throw his own body across that of his opponent, as shown in the position in the picture. A continuation of the maneuver would show the wrestler spinning out as upon all fours, and head to head with his opponent, or as having escaped completely, and being upon his feet, as shown in position 3.



POSITION 127. GUARD AGAINST THE HALF NELSON.



POSITION 128. SITTING POSITION.

Guard against the Half Nelson (Position 127).—The posture of the picture suggests positions 117 and 119. It, however, shows the half Nelson properly executed, while position 117 showed it incorrectly executed. When properly effected, the under man is able to guard against any result being obtained from the hold, by drawing his neck in as much as possible between the shoulders, and by bringing his arm on the Nelson side close in to the body, so as to reduce the Nelson leverage and perhaps to break the hold. The Nelson holds are by far the commonest holds in this style of wrestling.

Sitting Position (Position 128).—This maneuver is resorted to as a means of escape from a number of holds, especially those which involve the use of the Nelson. The under wrestler straightens out the leg on the side opposite to which a Nelson hold has been obtained, and rests the arm upon this side on the carpet, so as to make a broad A figure with the left leg and right arm. Through this arch he swings the right leg to the front, thus bringing himself into a sitting position. From this he may whirl around upon his hands and knees and try for the further arm and near leg hold (Pos. 180).



POSITION 129. HEAD IN CHANCEKY OVER SHOULDER IN SITTING POSITION.



POSITION 130. ESCAPE FROM SITTING POSITION.

Head in Chancery over Shoulder in Sitting Position (Position 129).—The wrestler in the rear has incautiously allowed his head to project over the shoulder of his opponent. The latter reaches up with both hands and seizes the head of his opponent, as shown in the picture, his object being to throw him, or twist him over on his side, and secure a hold from which a fall may be obtained:

Escape from Sitting Position (Position 130).—The under wrestler rises and seizes the hands of his opponent, and pulls them apart to the sides of his body. Simultaneously he places his neck back so as to rest upon his opponent's shoulder, and lifts his buttocks clear of the carpet, so as to be in the position of the picture. Once in this position he feints as if to roll to one side, and then with all his strength twists his body to the other, at the same time throwing behind him his opponent's hands, pulled apart and resting on his hips, as previously described. This move is frequently applied with success by the under wrestler as a means of escaping when he finds circling out or springing forward, as shown in positions 45 and 101, to be ineffectual.



POSITION 131. FURTHER WRIST GRIP.



POSITION 132. SPIN OUT OF THE FURTHER WRIST GRIP.

Further Wrist Grip (Position 131).—This hold is usually secured by feinting as if to secure other holds, so that the resistive pressure upon the opponent's left arm is reduced. When, however, this grip has been obtained, it is an extremely effective method of enabling the aggressor to cross from one side of his adversary to the other, and thus to wring the arm upon which the wrist hold has been secured into a back hammer lock hold, previously referred to, and to be described (Pos. 143). In crossing over, the aggressor makes the biceps of his opponent a pivotal point upon which to bring to bear all the weight possible through the medium of his arm, which he has placed upon it.

Spin Out of the Further Wrist Grip (Position 132).—The under wrestler waits until the moment has arrived when the pressure is exerted by the aggressor upon his forearm in an effort to turn him over, whereupon, placing his forehead upon the carpet, he spins out in the same manner as was described in respect of the further half Nelson (Pos. 126), and with the same success.



POSITION 133. BAR AND NECK HOLD.



POSITION 134. BRIDGE FROM BAR AND NECK HOLD.

Bar and Neck Hold (Position 133).—This hold may be obtained when the men are wrestling upon the carpet. The upper wrestler first secures a hold upon the neck of his opponent with his left hand, and then, by waiting carefully for his opponent to move, slides his right hand and arm in between his opponent's arm and body. The same hold may also be secured by working the opponent down upon his side from position 77. The aggressor secures a fall from the hold by checking the efforts of his adversary to turn out of the position, and gradually forces him upon his shoulders. The diagonal position of the aggressor with respect to his opponent should be carefully noted, as showing the most successful direction of pinning one's opponent to the ground and turning him upon his back. This hold may also be secured by a shift on the aggressor's part when the wrestlers are in the position shown in position 115.

Bridge from Bar and Neck Hold (Position 134).—The under wrestler of the last described position raises his body up so as to form a bridge, as shown in the picture. By biding his time and gauging his opponent's motion, however, the aggressor should be able to secure a fall, notwithstanding the bridge of his opponent, either by lifting the latter up and dropping him quickly upon the ground, or by applying a gradual pressure upon the neck. In either event the bridge is broken.



POSITION 135. WRIST HOLD WITH HEAD OVER BODY.



POSITION 136. SECURING BACK HAMMER LOCK.

Wrist Hold with Head over Body (Position 135).—This hold is likely to be obtained at any time when the men are wrestling fast upon the carpet. The upper wrestler is endeavoring with both hands to pull out the wrist of his opponent, for the purpose of obtaining a back hammer lock hold. The under wrestler, as soon as his opponent's head appears over his body, locks his left arm around it, as shown in the picture, and seeks to pull his opponent over. The upper wrestler foils the attempt by the counter maneuver next described.

Securing Back Hammer Lock (Position 136).—The upper wrestler, the moment his head is caught, as shown in position 135, draws his head violently back, a movement which also operates upon his opponent's arm, and at the same time seizes and pulls back the wrist of the same arm. These two forces acting together exceed the resistive power of the under man's arm. The result is that this arm is pulled back, as shown in the picture, into a position whence the back hammer lock is readily secured, as shown by position 140.



POSITION 137. BACK HAMMER LOCK AND HALF NELSON.



POSITION 138. WRIST HOLD WITH FOREARM ON BICEPS.

Back Hammer Lock and Half Nelson (Position 137).—This is a combination of two holds which have been previously described (Pos. 65 and 47). It is also a natural sequel to the hold last above described, in that the under wrestler rolls upon the opposite side when the hammer lock has been secured. This gives an opportunity to secure the half Nelson with the other hand, which is the result shown in the picture.

Wrist Hold with Forearm on Biceps (Position 138).—The under wrestler is on his side, and the aggressor is on top, and has already secured a hold upon his opponent's wrists from position 135. The aggressor is now endeavoring by his hold upon the wrist to wrench the under arm of his adversary out and back into the hammer lock position, shown in position 140. To accomplish this he braces his shoulder as firmly as possible against his opponent, bears with all his weight upon the latter's biceps, and twists his opponent's arm out from under his body and into the back hammer lock position, as shown in picture 140.



POSITION 139. COMMENCEMENT OF BACK HAMMER LOCK UPON KNEES.



POSITION 140. BACK HAMMER LOCK SECURED, OPPONENT UPON KNEES.

Commencement of Back Hammer Lock upon Knees (Position 139).—The picture shows the ordinary method of beginning to secure this hold. The wrestlers are now assumed to be in position 84. The upper wrestler slides his hand from the elbow down to the wrist of his opponent's right arm, and at the same time places his head against the elbow. He now holds his opponent firmly around the body with the left arm, and pulls him over on the side. In so doing he also pulls in upon the opponent's right wrist, against his head as a purchase.

Back Hammer Lock Secured, Opponent upon Knees (Position 140).—The aggressor continues to pull back upon the arm of his opponent until it is bent back into the hammer lock position, as shown in the picture. He then bears with all his weight upon his opponent, and at the same time uses the arm which had encircled the latter's body to take an additional hold upon his wrist, so as to reverse his right-hand hold upon the wrist. The aggressor now pushes the arm of his opponent straight up along the line of the spine, bending the palm of the hand inward and the arm outward. Meanwhile he gradually crosses over to the other side, as shown in position 137, not only for the purpose of securing a greater purchase with which to roll his adversary back, but also to enable him to secure the half Nelson.



POSITION 141. BRIDGING OUT OF THE BACK HAMMER LOCK.



POSITION 142. ESCAPE FROM THE WRIST HOLD.

Bridging Out of the Back Hammer Lock (Position 141).—This is almost the only means of escape which is available to the under wrestler. To resort successfully to this, he must bridge as soon as he anticipates that his adversary is likely to secure the hammer lock upon him. In bridging, the under wrestler must turn his body towards his opponent, as shown in the picture, and at the same time pushes him away with the free hand. The result of the bridge is not shown in the picture inasmuch as the man bridging is assumed to continue the revolution of the body so as to wrench his imprisoned wrist free from the grasp of the aggressor, and so that he comes upon his side and escapes.

Escape from the Wrist Hold (Position 142).—The wrestlers are in position 138. The instant that the under wrestler perceives that his opponent purposes to wrench his arm out in order to secure the hammer lock, as shown in position 140, he ceases to resist, and allows his adversary to pull his arm out. At the same time, however, he straightens the arm out, and brings it around as far as possible to the front, and throws his legs around, away from his opponent, so as to assume the position shown in the picture. It is now easy for the under wrestler to regain his hands and knees.



POSITION 143. TWISTING OPPONENT'S ARM INTO THE BACK HAMMER LOCK.



POSITION 144. NECK, HAMMER LOCK, AND BAR HOLD.

Twisting Opponent's Arm into the Back Hammer Lock (Position 143).—This method of securing the back hammer lock differs from that described in positions 138 and 139. This picture assumes the men to be substantially in the position shown in position 138. The aggressor moves around with his knees towards his adversary's head, bearing with his forearm heavily upon his opponent's biceps, in order to keep the latter pinned to the carpet, and gradually prying his opponent's wrist out from under his body. He soon reaches a position where his knees come on each side of his opponent's head so as to imprison it, as shown in the picture, and where he can readily twist his opponent's arm into the hammer lock.

Neck, Hammer Lock, and Bar Hold (Position 144).—This is a combination based upon the position shown in the picture last described. The aggressor, having secured the hammer lock, now moves to the other side, so as to face his opponent. As he moves around he feints until he secures an opening whereby he slides his hand under the left arm of his opponent, and grasps the wrist of the hammer lock arm, thus effecting a bar hold and a hammer lock with the same arm. He now releases his left hand, which had previously held the hammer lock, and uses it to secure a neck hold. With three holds upon his opponent, the aggressor can hardly fail to turn him upon his shoulders.



POSITION 145. BACK HAMMER LOCK UPON THE KNEES.



POSITION 146. ARM AND CROTCH HOLD UPON THE KNEES.

Back Hammer Lock upon the Knees (Position 145).—This position varies from the hammer locks previously considered in that the man upon whom the hold is to be obtained in those cases is on his side upon the carpet. It often occurs, however, that the aggressor, by changing quickly from one side to the other, is able, by means of the wrist hold, to bring his arm out and into the hammer lock. The position of the picture is partly wrong, inasmuch as the aggressor has failed to simultaneously pull his opponent over upon his side. By reason of this error the under wrestler is afforded a chance of escape. The purpose of this picture is, among other things, to emphasize this defect. The error is not always fatal, and may often be turned to good account, as shown in the picture next described.

Arm and Crotch Hold upon the Knees (Position 146).—This hold is obtained from the position last above described. The aggressor, unable to proceed in the regular method with the hammer lock, holds the wrist upon which it is secured with one hand, and, reaching back with his other hand, secures a crotch hold from the rear about his opponent's further leg. With the last mentioned hold he lifts and twists his opponent over about the hammer lock arm as a center, so as to bring him upon his shoulders in the manner shown in the picture. Then pressing quickly forward and heavily downward upon the body of his opponent, he forces the latter's shoulders to the carpet.



POSITION 147. TWISTING OPPONENT UPON SHOULDERS FROM WRIST HOLD.



POSITION 148. FURTHER HALF NELSON, OPPONENT BEING UPON SIDE.

Twisting Opponent upon Shoulders from Wrist Hold (Position 147).—The aggressor of position 138 holds his opponent's wrists firmly with both hands, and surges forward and against his body. He finds himself unable, however, to wrench the arm out, but by lifting upon it, he brings his opponent upon his shoulders, in the position shown in the picture.

Further Half Nelson, Opponent being upon Side (Position 148).—This differs materially from a somewhat similar position secured in position 125. In the latter case the under wrestler is upon his knees, while in the present case he is upon his side. The aggressor, having his opponent in this position, continues to press the hand against the head, so as to prevent the opponent from coming out from underneath or rolling with him, as described in positions 101 and 159. The next move of the aggressor, in order to secure a fall from this hold, is to cross over upon the other side, so as to face his opponent, and at the same time force his adversary's arm over his head, as shown in position 153, by the half Nelson. Care must be taken in so doing to apply the power at the end of the upper arm instead of in the armpit, so as to secure the maximum leverage.



POSITION 149. FACE HOLD.



POSITION 150. FALL FROM THE FACE HOLD.

Face Hold (Position 149).—We will assume that one wrestler is lying prone upon the carpet, as often occurs in the course of a match where one wrestler is forced to fall upon his face to escape from some other hold. The aggressor now locks one arm around the face of the opponent, and grasps this arm with his free hand, at the same time bearing down upon the shoulders of his opponent and pulling back. The effect is such that the resistance of the under wrestler's neck is relaxed, and his head comes up, as shown in the picture.

Fall from the Face Hold (Position 150).—The under wrestler of the last described picture turns partly over on his side, as a result of the pressure applied upon the face and neck. When this stage is reached, the aggressor shifts his position so as to secure a hold upon the near arm with one hand, and a hold upon the further arm, across his opponent's chest, thus enabling him to force his opponent over upon his back, with both shoulders upon the carpet, as shown in the picture.



POSITION 151. BRINGING OPPONENT UPON THE KNEES.



POSITION 152. DOUBLE WRIST HOLD AND PRY UPON SHOULDERS.

Bringing Opponent upon the Knees (Position 151).—The aggressor of position 149, placing one hand in the small of the back of his opponent, bears heavily down, and, placing the other hand upon his forehead, pulls vigorously back. The under wrestler is thus forced to change his position. Usually he comes upon his hands and knees, affording the aggressor opportunity to secure a new hold.

Double Wrist Hold and Pry upon Shoulders (Position 152).—This is still another hold which may be secured upon the under wrestler of position 149. The under wrestler has failed to keep his arms in to the side, as was done in positions 149 and 151. Seeing his opportunity, the aggressor thrusts both hands in between his opponent's arm and body, so as to secure both wrists upon the inside. This done, he straightens both arms, turns the wrists inward, and pries forward upon the opponent's armpits and shoulders, in order to wrest one or both the latter's arms out from underneath his body. The bringing out of one or both arms enables the aggressor readily to secure the hammer lock as shown in position 140.



POSITION 153. FURTHER HALF NELSON.



POSITION 154. SPIN FROM SIDE OUT OF THE FURTHER HALF NELSON.

Further Half Nelson (Position 153).—This resembles position 148, except that the under wrestler is upon his knees, and prepared to resort to several methods of escape, which will be hereinafter described.

Spin from Side Out of the Further Half Nelson (Position 154).—This move is one of the most graceful as well as effective methods of evading a fall from the further half Nelson. The under wrestler holds his left arm down hard, thus preventing the aggressor from forcing his arm above his head. This action stimulates the aggressor to increase his pressure, whereupon the under wrestler, using his head as a pivot, throws his legs up and backward over his adversary's head and shoulders. This movement is illustrated in the picture, and is styled the spin. A continuation of the spin thus shown brings the under wrestler completely over his opponent's shoulders, face downward, and in an attitude from which he can in his turn assume the aggressive.



POSITION 155. BRIDGING OUT OF THE FURTHER HALF NELSON.



POSITION 156. GUARD AGAINST THE FURTHER HALF NELSON.

Bridging Out of the Further Half Nelson (Position 155).—This is another method of escape from position 153. The under wrestler feints, as if to resist with all his power against the aggressor forcing the arm above the head. Suddenly, however, ceasing his resistance, he allows his arm to be forced above his head, and bridges toward his opponent. Coming around, he pushes away upon the right arm of his opponent, at the triceps, as shown in the picture. During this movement the aggressor has naturally continued to apply his power upon the Nelson hold, thus facilitating the bridging of his opponent. In case the aggressor, understanding his opponent's purpose, fails to push the arm above the head, as above described, the under wrestler may yet escape by coming out from underneath, as shown in position 101.

Guard against the Further Half Nelson (Position 156).—The under wrestler has allowed his head to be brought down upon the carpet, but at the same time holds his left arm, upon which the further half Nelson has been secured, so strongly in to his body as either to dislodge the hold upon his head or to prevent the aggressor from accomplishing anything by it. The position of the under wrestler in this picture, with respect to his knees, shows that he is also preparing to roll his adversary over his body, a movement described in detail in connection with position 159.



POSITION 157. COUNTER FOR ROLL OF OPPONENT.



POSITION 158. FALL FROM THE COUNTER FOR THE ROLL.

Counter for Roll of Opponent (Position 157).— This maneuver is effectively resorted to when the under wrestler, in rolling, erroneously inclines his shoulders forward instead of backward. The correct method of rolling is shown in position 159. Availing himself of his opponent's error, the upper wrestler assumes the offensive, and, moving around the head of his opponent, catches the near arm of the latter between his legs, so as to bring him over toward his shoulders,

Fall from the Counter for the Roll (Position 158).—The aggressor of the last described position maintains his position and bears heavily down upon the near arm of his opponent, extending between his opponent's legs, as shown in the pictures. At the same time he holds his further arm in the small of his opponent's back, as shown more clearly in position 157. The under wrestler can now hardly avoid a fall.



POSITION 159. ROLL FROM THE FURTHER HALF NELSON.



POSITION 160. FURTHER HALF NELSON WITH THE LEGS ASTRIDE.

Scissor Hold upon the Head (Position 163).—An opportunity for securing this hold may occur at any time in the course of rapid wrestling upon the carpet. Escape from it is difficult, as the picture shows. No definite rule can be applied for securing a fall. It obviously, however, weakens the under wrestler, and gives the aggressor an opportunity of compelling him to make a new move which will work to the advantage of the aggressor.

Escape by Leg Movement from Under Position (Position 164).—The under wrestler of position 84 extends his foot across the legs of his opponent, and with his left foot pulls the legs of his opponent towards him, as shown in the picture. Reaching around, he now grasps the near foot of his opponent and pulls it inward. This places the opponent in such a predicament that he will have to release his hold to save himself from being thrown off his balance, thus allowing the under wrestler to escape.



POSITION 165. LEG NELSON.



POSITION 166. LEG NELSON AND HALF NELSON.

Leg Nelson (Position 165).—The under wrestler has been prone upon his face, as shown in positions 151 and 152. The aggressor secures a Nelson hold upon the leg. The Nelson hold is applied to the leg in the same manner as it is applied to the head in the numerous positions already described. Upon the leg it is even more effective than upon the neck. The aggressor bears heavily forward, and the pressure soon compels the under wrestler to turn upon his side, and thence upon his back.

Leg Nelson and Half Nelson (Position 166).—This is a combination of the hold last above described, and the half Nelson described earlier (Pos. 16). The half Nelson of the combination, however, is secured after the leg Nelson, and through an opening which the under wrestler, as a result of pressure upon the leg, is obliged to give. The pressure both in this and in the similar stage of the last described position is most effectively exerted upon the extremity of the foot, and not upon the instep. The result is to compel the under wrestler to gradually roll over into a position where the aggressor's weight properly applied upon the chest of his opponent will bring both his shoulders to the carpet.



POSITION 167. FOOT HOLD BETWEEN THE LEGS.



POSITION 168. ESCAPE FROM THE FOOT HOLD BETWEEN LEGS.

Foot Hold between the Legs (Position 167).—The wrestlers, we assume, have started substantially in position 84, except that the upper wrestler has worked to the rear, so that his legs come astride of his opponent's near leg. This done, the upper wrestler reaches around with the hand which had encircled his opponent's body, and seizes the extremity of the latter's right foot, as shown in the picture. He then surges forward so as to compel the under wrestler to change his position, which may involve a new and advantageous opening being afforded.

Escape from Foot Hold between the Legs (Position 168).—The under wrestler, as soon as he perceives the hold has been obtained, sinks upon the side upon which the foot has been caught. Steadying himself upon the side with the right arm, he now proceeds to press his left foot against his opponent's waist, and to push off his opponent's head with his left hand, as shown in the picture. The pressure thus exerted upon the aggressor is so great that he is compelled to abandon the foot hold he has secured upon the opponent, thus giving the latter a chance to escape.



POSITION 169. HALF NELSON AND FURTHER WRIST HOLD.



POSITION 170. FALL FROM THE HALF NELSON AND WRIST HOLD.

Half Nelson and Further Wrist Hold (Position 169).—This hold is one of the most effective combinations in wrestling. The parts of the combination have already been described in connection with various positions, particularly Nos. 131 and 117. The further wrist hold is secured first by the aggressor, and, of course, affords the under wrestler an opportunity of rolling. The former, however, is on the lookout for this, and keeps his legs at right angles to his opponent's body. When the latter seeks to roll, the aggressor finds an opportunity to slip his other arm under his opponent's left arm and into the half Nelson hold.

Fall from the Half Nelson and Wrist Hold (Position 170).—The aggressor forces the left arm of his opponent above his head, bears down with all his weight in a diagonal and forward direction against his opponent, and gradually brings him to the carpet. The under wrestler is unable to resist effectively, in consequence of the way in which both his arms are confined.



POSITION 171. COUNTER AGAINST THE FURTHER HALF NELSON BY LEG TRIP AND ROLL.



POSITION 172. WRIST HOLD, LEG TRIP, AND SIDE ROLL.

Counter against the Further Half Nelson by Leg Trip and Roll (Position 171).—The parts of this combination have already been described in detail. The opportunity for this counter movement is afforded because the upper wrestler has failed, in securing his further half Nelson, to pin the head of his opponent to the ground, as he should have done, and as is described in position 123. The under wrestler seizes the opportunity to lock his arm around the Nelson arm of his opponent, places his left leg behind the latter's at the knee, drops down upon the right knee, and rolls forward, at the same time throwing himself backward to the right, so as to bring his opponent underneath and upon the carpet. The result should be a fall, as shown in position 7.

Wrist Hold, Leg Trip, and Side Roll (Position 172).—This is also a combination. The upper wrestler of position 84 has failed to lean away from his opponent with his weight, as he should have done. The under wrestler avails himself of the opportunity to seize his opponent's left wrist, which is around his body, for the purpose of rolling with him. To make the roll more effectual, at the same time he places his foot around the near leg of his opponent at the knee, so as to prevent the latter from springing over to the other side, and thus escaping the roll. The fall from the roll would be effected in the same way as is the fall described in connection with the preceding picture.



POSITION 173. WRIST HOLD, LEG GRAPEVINE, AND ROLL.



POSITION 174. FALL FROM WRIST HOLD, LEG GRAPEVINE, AND ROLL.

Wrist Hold, Leg Grapevine, and Roll (Position 173).—The wrestlers, we will assume, start in position 172. The under wrestler, however, instead of placing his foot upon the near leg of his opponent from the outside, extends his leg between the legs of his opponent, so as to secure the grapevine from the inside upon the near leg of his opponent. The advantage of this combination is that it prevents the wrestler on top from bracing away from the hold, so as to avoid the roll when attempted.

Fall from Wrist Hold, Leg Grapevine, and Roll (Position 174).—The under wrestler of the last described position holds fast to his opponent's left wrist, extends himself forward, so as to draw his adversary's weight upon him. This done, he throws himself backward and rolls to the left, thus bringing his adversary under him. To force the latter into a fall, the upper wrestler pushes back upon the under man's chest with his weight, lifts up with his right foot, which is still twined about the left foot of his opponent, thus increasing the pressure upon the latter's shoulders.



POSITION 175. FURTHER KNEE HOLD, WITH OPPONENT ON FACE.



POSITION 176. BRIDGING FROM THE FURTHER KNEE HOLD.

Further Knee Hold, with Opponent on Face (Position 175).—The under wrestler in the same attitude as in positions 151 and 152. The object of the aggressor now is to force the under wrestler to take a definite position, from which he hopes to obtain an advantage. To accomplish this he seizes his opponent under the further knee, then lifting quickly, and reversing the position of his own legs, shown in the picture, he brings his opponent's legs upon his own right knee. The opponent, to avoid the fall, assumes the position shown in the next described picture.

Bridging from the Further Knee Hold (Position 176).—The under wrestler has been compelled to bridge to keep his shoulders from the carpet. The aggressor, finding his opponent in this position, suddenly removes the support of his opponent's body by withdrawing his knee, and throws himself forward upon his chest. The result is that the bridge is broken by the shock and pressure, and the under man's shoulders come to the carpet, as shown under position 150.



POSITION 177. GUARD AGAINST THE FURTHER ARM HOLD.



POSITION 178. COUNTER AGAINST FURTHER ARM HOLD BY FORWARD LUNGE.

Guard against the Further Arm Hold (Position 177).—The men have been in position 96. The upper wrestler reaches across and seizes his opponent's further arm near the shoulder. The under man, anticipating this movement, seizes his opponent's further arm at the shoulder as shown in the picture. The position of the would-be aggressor is now obviously perilous; not only has he failed to accomplish anything from his hold, but finds all support taken from him.

Counter against Further Arm Hold by Forward Lunge (Position 178).—The under wrestler, having thwarted his adversary, and secured his hold as shown in the position last described, lunges forward with his head directed towards the carpet, still holding his opponent's right arm, and bringing him under himself, either to a fall or into a position from which one is almost certain to be obtained, as shown in position 133.



POSITION 179. GUARD AGAINST HALF NELSON AND LEG HOLD.



POSITION 180. FURTHER ARM, NEAR LEG HOLD, AND GUARD.

Guard against Half Nelson and Leg Hold (Position 179).—This position resembles position 47, except that in that position there is no apparent effort to escape by the under man. In the picture now considered, there is a most strenuous effort to escape. The under man brings his right arm vigorously to his side to break or weaken the half Nelson hold, and braces hard with his legs to block the aggressor's attempt to turn him over. If unsuccessful in these efforts, the under wrestler tries another means of escape. To do so, he brings his right leg around to the front, so as to attain a sitting position. This enables him to exert sufficient power to break the half Nelson hold of his opponent.

Further Arm, Near Leg Hold, and Guard (Position 180).—The upper wrestler of position 96 shifts his hold from the near arm to the further arm of his opponent, and by pulling in upon the arm, lifting upon the leg, and bearing heavily forward, throws the under man squarely upon his back.

A guard against this hold is shown by the picture. The under wrestler braces from the hold with both further leg and arm against his adversary so strongly that the latter is unable to accomplish anything with his hold.



POSITION 181. ARM HOLD AND KNEE TRIP.



POSITION 182. LUNGE WITH ARM HOLD AND KNEE TRIP.

Arm Hold and Knee Trip (Position 181).—This picture suggests position 177. The under wrestler in the present position, anticipating the intention of his opponent to seize his further arm, has caught the further arm of the latter above the elbow, and by extending his left arm has placed his left hand upon the knee. The hand upon the knee prevents his opponent from bracing with his left leg, or moving around to the front, and in the event of a forward movement by the under man it operates as a trip.

Lunge with Arm Hold and Knee Trip (Position 182).—This is a continuation of the last described position. The under man lunges forward and downward, necessarily bringing his opponent under him, upon his back. As the back of the latter approaches the carpet, as shown in the picture, the aggressor shifts his head from under that of his opponent, so as to throw all his weight upon the latter's chest, and thus bring his shoulders to the carpet. When a fall has thus been secured, the attitude of the wrestlers is similar to that shown in position 28.



POSITION 183. LEG GRAPEVINE AND ARM HOLD.



POSITION 184. ESCAPE BY SWINGING LEG OVER OPPONENT'S HEAD.

Leg Grapevine and Arm Hold (Position 183).—The wrestlers have been working upon the carpet in position 84. The under wrestler has contrived to work himself backward, and partly between his opponent's legs, thus securing a leg grapevine lock about one of his opponent's legs, as the picture illustrates. Having thus anchored the lower part of the body of his adversary, the under wrestler seizes the latter's left arm at the wrist and above the elbow, as shown in the picture, and rolls to the left, thus bringing his adversary under him.

Escape by Swinging Leg over Opponent's Head (Position 184).—Imminent as a fall seems in the above described position, it is not difficult to avoid. To do so, the upper wrestler has only to swing his right arm and leg over his adversary's head and about his own pinioned leg and arm as a center. This move must be executed quickly, however, and before the under wrestler has commenced his roll. It results in the contestants coming into a position shown in the picture.



POSITION 185. POSITION AFTER SWINGING LEG OVER HEAD.



POSITION 186. COUNTER AGAINST HEAD IN CHANCERY BY SIDE HEAVE.

Position after Swinging Leg over Head (Position 185).—The wrestler in the rear, who is the under wrestler of position 183, may yet prevent an escape on the part of his opponent by retaining his hold on the latter's left wrist. By pulling backward upon this hold, he may throw his opponent on his head, or compel him to seek a change of position, in which a better hold can be secured.

Counter against Head in Chancery by Side Heave (Position 186).—When the opponent's head is in chancery, both men being upon the carpet, but facing in opposite directions, the situation resembles position 105, except that the under wrestler has his hand upon the outside, instead of clasped around the inside of his opponent's leg. In this position, the under wrestler heaves to the side, and as both the right arm and right leg of his opponent, which should act as braces, are unable to perform their respective offices, the upper wrestler is thrown sidewise upon his head; and if the aggressor promptly follows up the throw with his weight, a fall should result, similar to that shown in position 103.



POSITION 187. COUNTER AGAINST THE SIDE HEAVE BY BRIDGING.



POSITION 188. WRIST HOLD BETWEEN OPPONENT'S LEGS FROM REAR.

Counter against the Side Heave by Bridging (Position 187).—This is only to be effected when the aggressor succeeds in squarely obtaining his hold, and seeks to obtain the fall shown in position 103. The bridge becomes possible by reason of the failure of the aggressor to follow up his opponent, and to apply his weight upon the latter's chest. If the bridge is successful, the under wrestler will continue from the position of the picture, and come face downward upon the carpet. If the aggressor has been on the alert, however, he will hold his opponent firmly around the body and near arm as he bridges, and, by bearing heavily upon him, gradually bring his shoulders to the carpet. He may also accomplish the same result more quickly, but with more risk, by lifting the under man and jouncing him quickly down, in a summary effort to break the bridge.

Wrist Hold between Opponent's Legs from Rear (Position 188).—The men have been in position 84. The upper wrestler, with his right hand, from the outside, pushes back the right arm of his opponent, so that he is able to grasp it with his left hand, which he has extended from the rear and between the latter's legs, as shown in the picture. The position resembles position 185, and opens the way for the tactics suggested in connection with that position. It has also enabled the rear wrestler to throw his opponent forward, so that he is compelled to turn towards his back, in which position the former holds him down, bearing upon him with his weight, and by a proper use of his arms secures a hold from which a fall will result.



POSITION 189. DOUBLE ARM LOCK, MEN FACING IN THE SAME DIRECTION.



POSITION 190. ROLL FROM THE DOUBLE ARM LOCK.

Double Arm Lock, Men Facing in the same Direction (Position 189).—The wrestlers are upon their knees, and face in the same direction. This position is different from position 109, where the men face in opposite directions. The upper wrestler has carelessly allowed his opponent to secure a hold upon both his arms, by locking them from the outside. The wrestler in the rear can now only grasp his opponent around the body, and wait for some move by his adversary which may enable him to escape.

Roll from the Double Arm Lock (Position 190).—The under wrestler, feinting as if to roll to one side, then suddenly reversing, rolls to the other side. In the course of the roll, which is to bring the upper wrestler upon his back, his adversary throws his weight across his opponent's chest, and his legs in an oblique direction, as shown in the picture. Meanwhile he keeps his head down and his legs apart, so as to counteract any move to get out of the hold on the part of the under wrestler.



POSITION 191. DOUBLE NELSON.



POSITION 192. FALL FROM THE DOUBLE NELSON.

Double Nelson (Position 191).—This is a combination of the half Nelson and further half Nelson (Pos. 125 and 127). By a little anticipation, or, if only partially obtained, the hold can be broken. To accomplish this the under wrestler brings his shoulders and arms down vigorously to his sides, and at the same time throws his head quickly backward. When, however, the hold has been fully secured, the upper wrestler can exert almost twice the power of a single Nelson hold, and his opponent's chance of escape is correspondingly diminished.

Fall from the Double Nelson (Position 192).—This result is not to be accomplished without care. The aggressor must apply his weight on the side, and not in the direction of the under wrestler's body. In the picture the under man is twisted to the left and comes upon his shoulders. With the power thus properly executed, a fall is comparatively easy. Otherwise, no fall will result unless the under wrestler is eventually obliged to give up through weakness. The double Nelson, as a rule, is barred in amateur matches.



POSITION 193. QUARTER NELSON ACROSS OPPONENT'S FACE.



POSITION 194. HALF NELSON AND FURTHER ARM HOLD.

Quarter Nelson across Opponent's Face (Position 193).—This move is the same in principle as the quarter Nelson which has been described (Pos. 79). In the latter case, the right hand, which effected the purchase of the hold, is placed upon the back of the head, and in the present case upon the face. It is not a hold which can be obtained from a regular position, but is to be secured by seizing a chance opening when both wrestlers are working rapidly upon the carpet. In such event, the upper wrestler slips his left arm under the triceps of the left arm of his adversary, so as to clasp his right wrist when placed across the face. During the entire movement he is careful to center all his weight upon the hold which bears upon the adversary's face.

Half Nelson and Further Arm Hold (Position 194).—This is a combination of the holds shown by positions 47 and 97. The upper wrestler in position 47 seizes his opponent's near leg, as shown in that picture, instead of his further arm. A fall is effected by pulling in upon the left arm of his opponent, as in position 177, which leaves his left shoulder without support, and by throwing his weight forward upon his opponent's chest, and working vigorously the half Nelson hold.



POSITION 195. ATTEMPTED ESCAPE FROM THE FURTHER HALF NELSON.



POSITION 196. ARM LOCK FROM THE FURTHER HALF NELSON.

Attempted Escape from the Further Half Nelson (Position 195).—This maneuver differs only in detail from the same hold shown in position 153. The under wrestler in the present picture has allowed his arm to be pushed over his head for the express purpose of effecting an escape in one of the methods previously described in positions 154 and 155.

Arm Lock from the Further Half Nelson (Position 196).—The upper wrestler, who has secured the further half Nelson with his right arm, discerns the intention of the under wrestler to bridge in the manner shown by position 155. He therefore releases the further Nelson hold as the right arm of his opponent comes up, and locks his own arm around it so as to hold it tightly to his body. Meanwhile he turns with the under wrestler as the latter bridges. The aggressor's back is now upon the chest of the under wrestler, and his feet are at right angles to the latter's body, as in the picture. It is now only a question of time and care when the latter will secure a fall.



POSITION 197. UPON HANDS AND FEET.



POSITION 198. THREE-QUARTER NELSON.

Upon Hands and Feet (Position 197).—This is an attitude assumed by the under wrestler in making an effort to escape from that position or to roll with his opponent, as shown in positions 23 and 24. It is only useful when the weight of the upper wrestler rests near the shoulders of the under wrestler. In this picture the upper man is too far back. Assuming, however, that the weight of the upper man slides downward, the under wrestler places his head upon the carpet and spins upon his head, over his opponent's shoulders, and clear of the latter's hold.

Three-quarter Nelson (Position 198).—This is the last, but by no means the least, important of the Nelson holds. There are two methods of obtaining it. The first method is that shown in the picture, and is the easier one to obtain. Assuming the men to be upon their knees, but otherwise in the position last above described, the upper man moves his right arm under his opponent's near arm, and around the opposite side of the latter's neck, where he clasps it with his other hand, which has been shifted from the elbow. Meanwhile he bears hard down with his left arm, and pulls upon the further arm, so as to twist the under man's head around. The aggressor now drives his weight diagonally forward upon his opponent, so as to bring him upon the side and shoulder, from which, by employing the method described in position 26, a fall should be effected. The other method of securing a three-quarter Nelson is where the aggressor's two arms pass under the left armpit of his opponent, the position being otherwise the same as that just described. This hold is more difficult to obtain, but more effective when secured.



POSITION 199. START FOR ROLL FROM THE HALF NELSON.



POSITION 200. SIDE ROLL FROM THE HALF NELSON.

Start for Roll from the Half Nelson (Position 199).—This much resembles position 127. In the present picture, the under wrestler, in lieu of sitting down, as described in position 128, swings his head away so as to weaken the half Nelson hold, and prepares to roll his adversary under him. The position of the upper wrestler is, however, faulty; for if his legs were more at right angles with his opponent, he could not be rolled under.

Side Roll from the Half Nelson (Position 200).—The under wrestler moves his legs around so as to bring his body as nearly as possible parallel to that of his opponent. He then brings the leg which is nearest his opponent close under himself, and rolls, with the result that the two men are on their sides on the floor, as shown in the picture. From this point, the wrestler who has done the rolling, and who is the further wrestler in the picture, immediately changes his position, so as to bring his legs at right angles to his opponent, and pushes diagonally forward, as shown in position 196, from which a fall is the result.



POSITION 201. FOOT HOLD AND HALF NELSON.



POSITION 202. CONTINUATION OF FOOT HOLD AND HALF NELSON.

Foot Hold and Half Nelson (Position 201).—This is a combination of positions 167 and 117. An opening to secure the hold occurs when the wrestlers are moving around rapidly upon the carpet. The aggressor first obtains the foot hold, and then the half Nelson, as shown in the picture. To bring about a fall, he surges diagonally forward, pulling hard upon the foot, and bearing down upon the neck of his opponent, in order to force him upon his side.

Continuation of Foot Hold and Half Nelson (Position 202).—The picture shows the success of applying the principles above set forth. The wrestler has borne his opponent to the carpet, as shown in the picture. He now presses forward, resting upon his knees to avoid being rolled off his balance, and also holding himself in readiness to head off any move to escape by his opponent. The foot hold which he has upon his opponent prevents the latter from making any substantial brace with his foot, and the weight of the aggressor upon the chest of the under wrestler prevents the latter from using his under arm or bridging. The consequence is the fall, as shown in position 50.



POSITION 203. FURTHER ARM AND NEAR LEG HOLD SECURED.



POSITION 204. GUARD AGAINST FURTHER ARM AND LEG HOLD.

Further Arm and Near Leg Hold Secured (Position 203).—When this maneuver is properly executed, as shown in the picture, a fall should result. The most effective method of securing a fall, unless the opponent can be lifted cleanly and readily from the carpet, is for the aggressor to rise to his feet and rush his opponent across the carpet in the same manner as described in connection with position 48. The effect of this movement is to prevent the under wrestler from using his further leg as a brace.

Guard against Further Arm and Leg Hold (Position 204).—The under wrestler anticipates the intention of his opponent, and dropping upon one side, as shown in the picture, pushes his opponent away at the shoulder with his disengaged arm. As a consequence of the under man's action, the upper wrestler has been obliged to shift his hold from one leg to the other, thus enabling the under wrestler to have his upper leg free. The under wrestler now, by pivoting upon his shoulder and swinging his disengaged leg over his opponent's head, can escape, as shown in position 184. From this position he has a better chance of extricating himself.



POSITION 205. GUARD AGAINST ELBOW AND BODY HOLD FROM SIDE.



POSITION 206. CROTCH HOLD AND LIFT

Guard against Elbow and Body Hold from Side (Position 205).—The upper man is seeking to pull his opponent over to his side or off his balance. The under wrestler, extending his leg and making his heave upon that side, counteracts the effort. This position on the part of the under wrestler is only one of a number of natural positions to which he may resort to block the movements of the upper wrestler or give himself an opportunity to escape.

Crotch Hold and Lift (Position 206).—This picture shows a position which may be secured from a number of different positions, particularly such as the side roll from the half Nelson (Pos. 199). To illustrate the hold more clearly, this picture is based upon the preceding picture, and assumes the upper wrestler to shift the arm which encircles his opponent's body and clasps his left groin, so as to place it to the rear and grasp his opponent in the crotch, and clasping around the left thigh of the under wrestler. Placing his weight directly down and bearing upon the elbow of his opponent, the aggressor now proceeds to twist his opponent and stand him upon his shoulder, with the result shown in the picture.



POSITION 207. ARM PIT, NECK HOLD, AND LEG TRIP.



POSITION 208. REVERSE VIEW OF PRECEDING POSITION.

Arm Pit, Neck Hold, and Leg Trip (Position 207).
—This is a combination of the arm hold and neck hold, previously shown in position 11, and the outside trip, the simplicity of which is apparent in the picture, and which does not need special description. The wrestler who is to employ the trip, however, has placed his hand in his adversary's armpit, instead of upon his elbow. The object in placing the hand in the armpit is to secure an elbow twist against the opponent, so that in connection with the trip he can be forced over, off his balance, and upon his side and shoulders.

Reverse View of Preceding Position (Position 208).
—This shows the exact position of the hand in the armpit of the wrestler who has secured the trip. An opportunity for this hold is employed by only one man when his opponent stands in an erect position, with his weight upon the foot which is advanced and against which the trip is employed. Neither the trip, cross buttock, or hip lock can be used against a man who is maintaining a proper attitude against his opponent, as shown in position 3.



POSITION 209. SIDE STRANGLE HOLD.



POSITION 210. STRANGLE HOLD FROM THE FRONT.

Side Strangle Hold (Position 209).—This is obtained by the upper man, in position 84, shifting from that position into the one shown in the picture. This hold is barred in most professional and all amateur matches, rather by reason of its suggestive name than because there is any danger connected with its use.

Strangle Hold from the Front (Position 210).—Between the position shown in this and the last described hold there is an obvious difference. The upper wrestler of the present picture has here both feet to the front and is putting more power into the hold. As in the case of most other holds when perfectly secured, and when the wrestlers are evenly matched, escape is impossible. On the other hand, if the attention of the aggressor be anticipated, the under man, by bringing his chin quickly upon his chest, precludes any successful attempt to secure the hold.



POSITION 211. BODY HOLD AND THIGH TWIST.



POSITION 212. CONTINUATION OF THE BODY HOLD AND THIGH TWIST.

Body Hold and Thigh Twist (Position 211).—The aggressor seizes his opponent around the body with both arms, clasping his own hands underneath, and so that his elbow is braced against his opponent's thigh on the side towards which he proposes to throw him. From this hold the aggressor now proceeds to twist his opponent sidewise and over to his side. The object of the hold is to throw the opponent into a position from which he can make a move for another hold, such as the wrist hold.

Continuation of the Body Hold and Thigh Twist (Position 212).—This is illustrated by the picture, and shows the under wrestler successfully brought to the carpet by his adversary, who is now upon the watch for an opening. The position of the under wrestler, with arms drawn in tightly to the body, shows that he knows the danger of leaving an opening whereby his adversary can secure such holds as the hammer lock, bar and wrist holds, as shown in positions 144 and 138.



POSITION 213. BAR HAMMER LOCK.



POSITION 214. FALL IMMINENT FROM THE BAR HAMMER LOCK.

Bar Hammer Lock (Position 213).—This hold resembles the back hammer lock, which is described in position 140. The difference is that the left arm of the aggressor, instead of grasping the wrist and pushing the arm up along the line of the spine, as described in connection with the picture above referred to, has given place to the hold for the other hand, and to the insertion of the left hand as a bar, which increases the severity of the hold. This obtained, the entire weight of the body is thrown upon the bar, and escape is very difficult.

Fall Imminent from the Bar Hammer Lock (Position 214).—This is accomplished by a continuation of the movement shown in the preceding picture. As the under wrestler is forced over on his side, and gradually turns towards his adversary, the latter relinquishes the hold upon the hand, which is now safe, inasmuch as it is pressed to the carpet by the under wrestler's own weight, and secures a neck hold across the other arm of the opponent.



POSITION 215. DOUBLE WRIST AND ELBOW HOLD.



POSITION 216. CONTINUATION OF DOUBLE WRIST AND ELBOW HOLD.

Double Wrist and Elbow Hold (Position 215).—This hold is secured when the men are in position 3, or at any time when they are engaged upon their feet. The upper wrestler has allowed his opponent to seize his right wrist and come under his right arm. As this movement is made, the upper wrestler naturally clasps his opponent under the body with his left arm, whereupon the aggressor, or under wrestler, seizes the other wrist of his opponent with his right hand, and also holds the two arms of his opponent clasped by his arms at the elbow and gripped at the wrist, as shown in the picture.

Continuation of Double Wrist and Elbow Hold (Position 216).—The under wrestler of the last described picture drops upon the knee and throws his head and shoulders backwards. The picture shows only the commencement of the throw. To complete it, the under man throws himself completely backwards and drags his opponent under him, substantially as shown in position 220, except that the under man would have his arm around the left arm instead of around the leg of his opponent, as is the case in the picture last referred to.



POSITION 217. WRIST AND ANKLE HOLD.



POSITION 218. CONTINUATION OF WRIST AND ANKLE HOLD.

Wrist and Ankle Hold (Position 217).—This move commences in the same way as the hold described in position 215. The difference is that the upper wrestler has not placed his arm around the body of his opponent, so that the latter is unable to seize the wrist, as shown in position 215; but, instead of it, reaches down and seizes his opponent's ankle. The under wrestler now holds his opponent securely by the wrist upon one side, and by the ankle upon the other.

Continuation of Wrist and Ankle Hold (Position 218).—The under wrestler of the position last described is standing erect and maintaining his hold. A fall is effected from this position by the under wrestler throwing himself backward and upon his side, holding his opponent's ankle and arm, so that the latter is brought under him, upon his shoulders, substantially in position 220. Escape from this is difficult, as the under man will find no opportunity of bridging.



POSITION 219. WRIST, ELBOW, AND NEAR LEG HOLD.



POSITION 220. FALL FROM WRIST, ELBOW, AND NEAR LEG HOLD.

Wrist, Elbow, and Near Leg Hold (Position 219).—The men have been in position 96. The under man, instead of placing his chin over the back of his opponent, places his head under his opponent's body. At the same time he grasps the right wrist of the upper man from the inside, as shown in the picture, and maintains his hold upon the leg. If the upper man should hold the latter's head down to the carpet with his left hand, he would prevent it from being elevated in the position shown in the picture, and escape a fall.

Fall from Wrist, Elbow, and Near Leg Hold (Position 220).—The under wrestler of the position above described throws himself backward and to the side upon which he has locked his opponent's arm, this bringing his adversary underneath him. The upper man rests his back upon his opponent's chest, and holds himself well up upon his legs, to check any attempt of the under man to roll out from under him.

CHAPTER IV.

OTHER STYLES OF WRESTLING.

DIFFERENT systems of wrestling have different, and, to some extent, self-descriptive names, which in turn vary in different countries where the same style is practiced.

One line of difference may be drawn between those systems, such as catch-as-catch-can, which allow a hold to be obtained upon any part of the body; and those, such as Græco-Roman, which limit the wrestlers to holds above the hips, thus barring any hold or trip upon the legs.

Another line of distinction lies between those styles, as the Cumberland, which declare a fall when any part of a man's body—feet, of course, excepted—touches the ground; and those styles, as the collar and elbow, which require shoulders and hips to touch the ground.

Without attempting to classify the various systems, we shall briefly refer to their essential features.

Catch-as-Catch-Can Wrestling.—This style has been already described.

It is the most ancient, the least artificial, and in America the most popular style.

Collar and Elbow Wrestling.—This style origi-

nated in the English counties of Devon and Cornwall, and in England it is called by the names of those counties. As between the styles practiced in these counties, however, there are differences in detail.

The essential feature of the costume is a canvas jacket loosely laced with cords in front, or with a harness made to bring a strap across the shoulder and down to the elbow. The men take hold, each with his right hand upon the collar, at the left shoulder of his opponent, and with his left hand upon the other's right elbow. Three points down, that is two shoulders and one hip, or two hips and one shoulder, constitute a fall.

Cumberland and Westmoreland.—This is the most prominent English mode of wrestling, and in America is called back wrestling.

The wrestlers stand erect, face to face, each with his chin over the right shoulder of his opponent. The arms of each man are clasped around his opponent's body, the right arm of each passing below the other's left arm. The legs of the men are apart, and the profile of the wrestlers in position resembles the letter A.

Græco-Roman Wrestling.—The essential feature of this style of wrestling is that no hold is allowed below the waist, nor is any use of the legs allowed whatsoever, for the purpose of tripping. Two shoulders down constitute a fall.

Heavy men have the advantage in this style of wrestling, which no amount of activity can overbalance, where the skill of the wrestlers is equal.

This style of wrestling exclusively prevails in France, Germany, and Italy.

Japanese Wrestling.—The match takes place in a

circle twelve feet in diameter, laid out upon a raised platform. The victory is won by the man who first succeeds in ejecting his opponent from the circle. This he may do by pushing, lifting, throwing, rolling his opponent, or in any other way which may bring about the desired result.

The wrestlers wear no costume except a tight-fitting waistband, which may be used for the purpose of obtaining a hold.

In this style of wrestling, weight is a potent factor; consequently, successful wrestlers are men of gigantic stature and enormously fat.

Loose Wrestling.—This is another name for catch-as-catch-can wrestling in England, where it is little practiced, however, except in the County of Lancashire, from which fact it is commonly known as Lancashire wrestling. This style is much in vogue, however, in Wales and Ireland, and to some extent also in Scotland.

Swiss Style.—The essential feature of clothing in this style of wrestling is a strong belt, and canvas trousers rolled up to the knee. Each man takes hold with the right hand upon the belt of the other, and with the left hand upon the roll of the other's trouser leg. It is the counterpart of collar and elbow wrestling, and by a parity of nomenclature might be styled knee and waistband wrestling.

Each man seeks to swing his opponent to a fall. The rules are substantially similar to those which prevail in catch-as-catch-can wrestling. Two points down constitute a fall; but when he obtains a fall the winner must maintain the belt or trouser hold.

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