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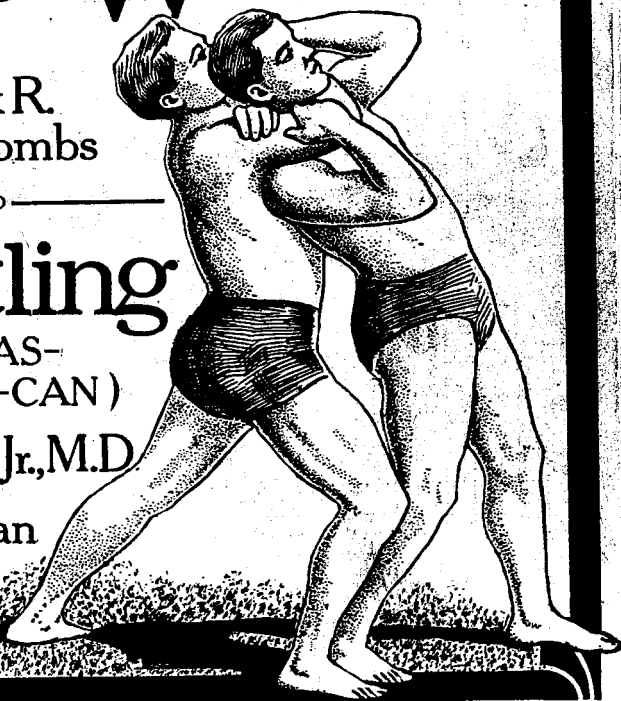
How to Wrestle

Edited by
Frederick R.
Toombs

Wrestling

(CATCH-AS-
CATCH-CAN)

By
E. Hitchcock, Jr., M.D.
and
R. F. Nelligan



AMERICAN SPORTS PUBLISHING Co.
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SPALDING "RED COVER" SERIES OF
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No. 65R

HOW TO WRESTLE

EDITED BY
FREDERICK R. TOOMBS

POSES BY
HACKENSCHMIDT, TOM JENKINS
GEORGE BOTHNER

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SHORT SKETCHES OF PROMINENT WRESTLERS



Frank Gotch, the world's champion wrestler at the catch-as-catch-can style, has been in retirement for two years, but recently announced he would re-enter the mat game to meet Joe Stecher. It is more than likely that the pair will meet in Omaha, Neb., for the largest purse ever offered for a wrestling bout. Gotch won the championship of America from Tom Jenkins and the world's title from Georges Hackenschmidt.

Joe Stecher, claimant of the world's catch-as-catch-can style of wrestling, is considered by many experts to be the greatest wrestler in his class ever produced in this country. He was born in Dodge, Neb., twenty-two years ago. He has been wrestling a little over three years. His favorite hold is the scissors, with which he has defeated a number of opponents.

Alexander Aberg of Finland is the holder of the world's championship at the Græco-Roman style of wrestling. He won both the International Tournaments held at the Manhattan Opera House in 1914 and 1915.

Dr. Benjamin Roller, who hails from Seattle, Wash., has been wrestling for the last decade and has met every mat artist of note in this country. He is known as a catch-as-catch-can wrestler, but has engaged in a number of Græco-Roman bouts.

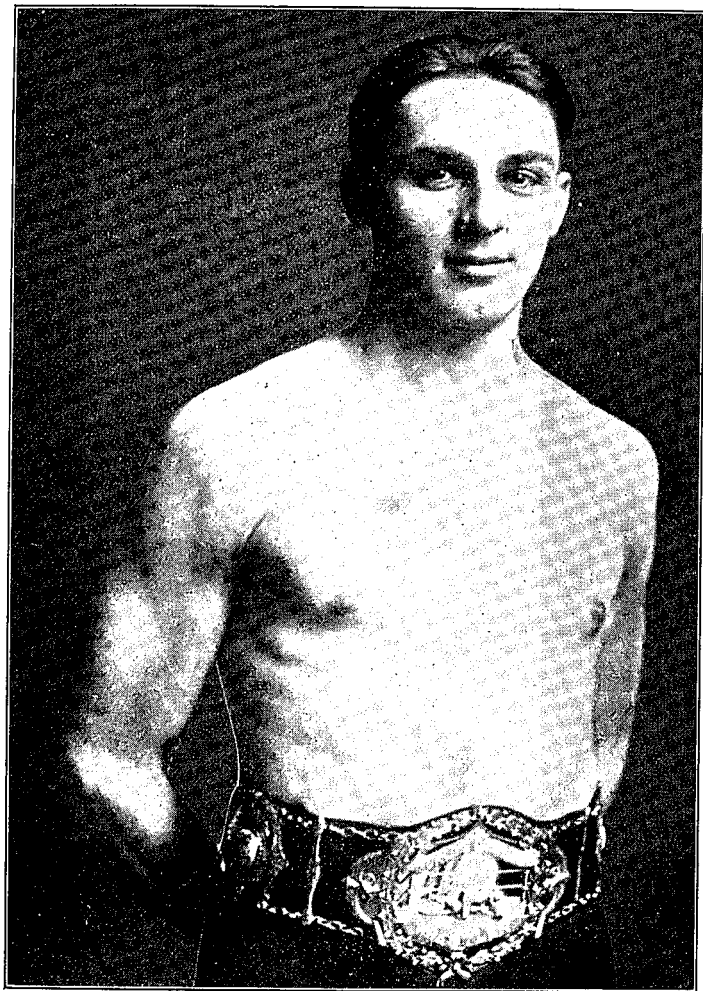
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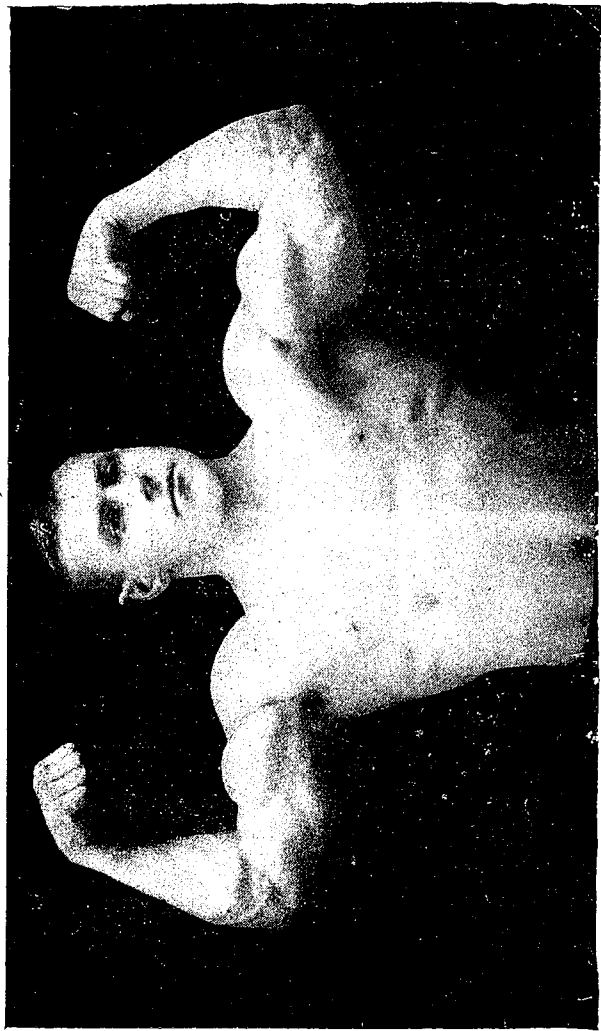
Joe Stecher

Heyn, Photo



Joe Stecher (on left) and brother

Heyn, Photo



Georges Hackenschmidt—Showing his Enormous 52-inch Chest and 19-inch Biceps.

WRESTLING AND ITS REWARDS



The wrestling art in its many branches has conferred many notable favors on the human race. An unequalled pastime, an unsurpassed means of self-defense, a developer par excellence of the body, and an unfailing aid to health, surely wrestling should be awarded the favor shown to a trusted, time-honored, faithful friend.

There was a time when none but professional athletes wrestled. Now, however, all is changed. We find the sport popular in gymnasiums and the home, as well as in the competitive world, professional and amateur. The rapidly increasing popularity of mat maneuvers has given this interesting and spectacular science new impetus. It seems that at best it is coming into its own; that its future is to be attended by the eclat that for decades wrestling has merited.

The fascinations and rewards of wrestling are such that a man with virility and love of contest in his blood has but to taste of them in order to enlist among its votaries. The man or youth who wrestles feels his superiority over his associates who prefer to spend all of their spare moments in a billiard room, breathing tobacco laden air, or in kindred places. He feels that there is a time for work and a time for play, and that during the latter period whatever benefits most should be indulged in.

The wrestler soon does away with "aids to digestion" and other medicinal blessings. He abandons health foods and devours thick juicy steaks in their stead. He walks the street with a springy step, a light heart, a clear brain and the keenest of eyes. He sleeps as soundly as does the ancient Sphinx on the faraway Egyptian desert. He is assertive, confident and enthusiastic. He does twice as much business as the men, narrow chested and



George Bothner and Ludicor

1, Body scissors hold and further arm hold; 2, Further half nelson and back hammer lock; 3, Toe hold and half nelson.
American Press Association, Photo

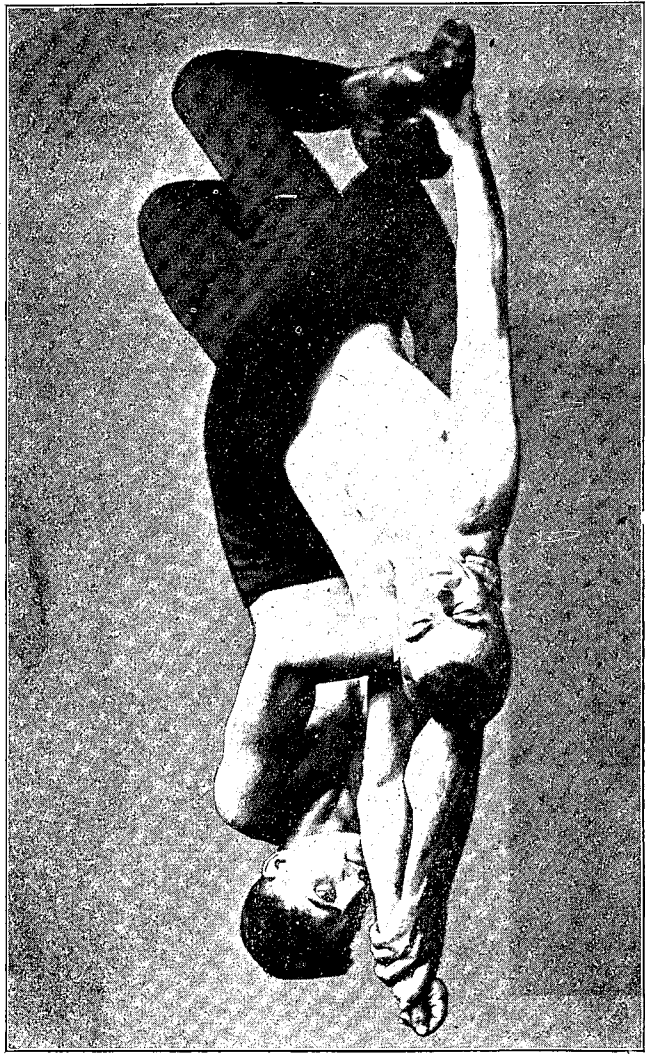
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weak kneed, who toil at their desks until dinner time, and then go home at odds with the world.

For the athletes, those who devote their wresting skill to competitive purposes, the return for their investment of time and muscle is even more to be desired. "The glory of a young man is his strength," and most assuredly is wrestling a producer of muscular prowess. The lust of honest contest burns in the heart of every healthful man, young or old.

With the wrestler, the combination of science and physical effort fills his very soul with delight as he clinches with a worthy opponent. The struggle for the mastery is one that calls forth all his knowledge, agility and power. The final victory is as sweet to him as whispered words of love are to a maiden of seventeen summers.

Every young man should wrestle; every old man can, if he will. Boxing and wrestling go hand in hand. He that is proficient in each has assets that he would not exchange for many a large sized bank account.



Joe Stecher applying the scissors hold

Heyn, Photo

TRAINING HINTS

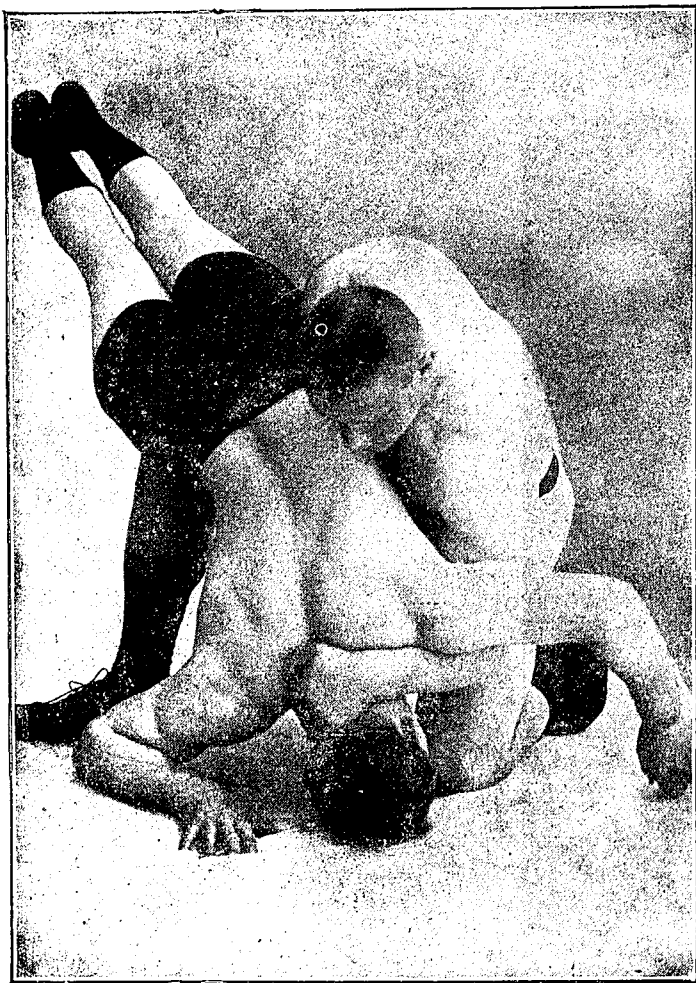


A wrestler's training operations should vary in severity according to the time before the prospective bout and the nature of the contest. With more than a month in which to prepare, a man should begin with a routine of moderate demands, gradually increasing the amount and the rigorousness of his work as the time set for the match draws near. With, say, only a couple of weeks for training, you must, of course, begin your preparations with more advanced maneuvers. The average professional wrestler seldom ceases light training at any time. He aims always to keep in fairly good condition even when no matches are in sight, so that on short notice he will be able to round to quickly.

The violence of a wrestling combat is such that a man must not satisfy himself with inefficient training. His partners ought to be capable of making himself exert himself to the utmost. Many holds torture a man even when in form. He must be drilled in standing pain and strains that would ordinarily seem unbearable.

For the average wrestler with championship ambitions, I would suggest that he conduct his training operations somewhat as follows:

Rise at 6 o'clock. Take a cold bath and be rubbed until your body is all aglow. After a half hour's walk have breakfast. Take a light meal, avoiding starchy foods. Rare steak, eggs or chops should be its principal elements. It is a good plan to drink a glass of hot water ten or fifteen minutes before breakfast. It flushes the system. After breakfast rest for an hour, then go out for a long run, not short of four or five miles. Run backwards now and then. Swim for half an hour if water is convenient. I have known wrestlers to swim during the winter in rivers filled with floating ice. At say eleven o'clock do light gymnasium work. Use the chest weights, dumb-bells, rowing machines, etc. At noon eat an ample meal. Be partial to lean meat and vegetables, ex-



Georges Hackenschmidt Executing a Neck Twist, Half Nelson
and Heave Combined.

cept potatoes, turnips and cabbage. Avoid pastry and sweets at all times and do not drink water with meals. A bottle of ale will not harm you. Rest after dinner for a couple of hours. Finish the day with a spirited bout with a wrestling partner, preferably one that is heavier than he whom you are to meet. Thus you will become accustomed to handling a man at a handicap.

The great point to remember in training is to obtain the maximum amount of strength from the minimum of weight.

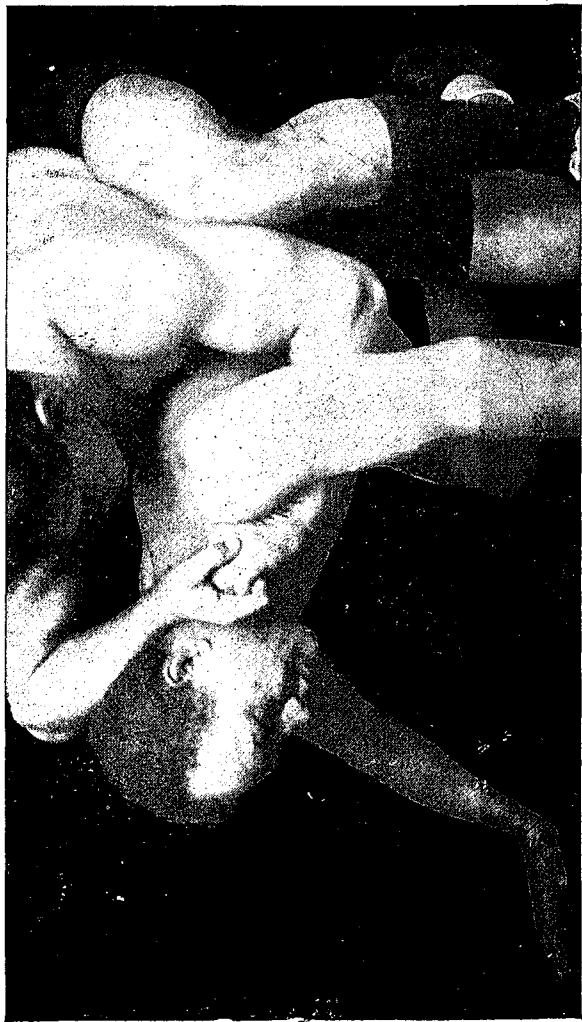
Every ounce of surplus weight is a disadvantage in wrestling, unless you expect to win bouts by virtue of sheer weight. But there is no science in doing that. Some of the foreign wrestlers, notably the "Terrible Turks" that performed in this country in the past, were nothing more or less than mountains of bloated flesh. They could sit down or lie on a man and render him powerless in a minute or two. But when it came to a battle of science and agility they were out of their element.

The wrestler should pay as much attention to the development of quickness as he does to learning the technique of the game. A man with more than ordinary quickness can offset from ten to twenty pounds' advantage held by an opponent. For instance, Tom Jenkins met George Bothner in a handicap match in New York. Jenkins agreed to throw Bothner four times in an hour or forfeit the purse. Jenkins weighed 200 pounds and Bothner tipped the beam at 138 pounds, yet the Cleveland heavy-weight did not down Bothner before twenty-seven minutes and thirty seconds had elapsed. Bothner was able to elude Jenkins' holds simply because he was supple and remarkably fast. That match teaches all wrestlers a valuable lesson.

One point the wrestler should not neglect in developing the ability to escape from difficult positions. Learn to bridge and to execute side rolls cleverly.

In a bridge a man rests on the top or back of his head and on his feet, with his stomach turned upward. His body then forms a bridge, which oftentimes saves a man from a fall.

A side roll consists in attempting to throw a man by a sort of counter when he is applying half Nelsons, etc. (See photo No. 25.)



Hackenschmidt Applying a Half Nelson on Gus Ruhlin.

Notice how "the Russian Lion" clasps his hands and bears his right forearm against his opponent's neck and head.

POINTS FOR BEGINNERS AND OTHER WRESTLERS TO OBSERVE



There are certain fundamental principles which all wrestlers should observe. The beginner should early learn to follow them, so as to form habits of correctness that he will not swerve from in an exciting moment when his mind is centered on what he considers more important details.

FIRST, THE MAT PERFORMER SHOULD KEEP HIS HANDS CLENCHED WHEN ON ALL FOURS. IF HE RESTS HIS HANDS FLAT ON THE CARPET, his opponent will be able to seize one or two fingers, and by twisting them, force his arm into a dangerous position, or he may dislocate one of the comparatively weak finger joints. SO KEEP YOUR HANDS CLENCHED.

Again, be careful how an opponent grasps your wrist. He may secure a firm hold and twist your arm up over your back into a hammer lock, etc.

Do not take your eyes from an opponent for a single instant. If he catches you unawares, even for a second or two, your doom may be sealed.

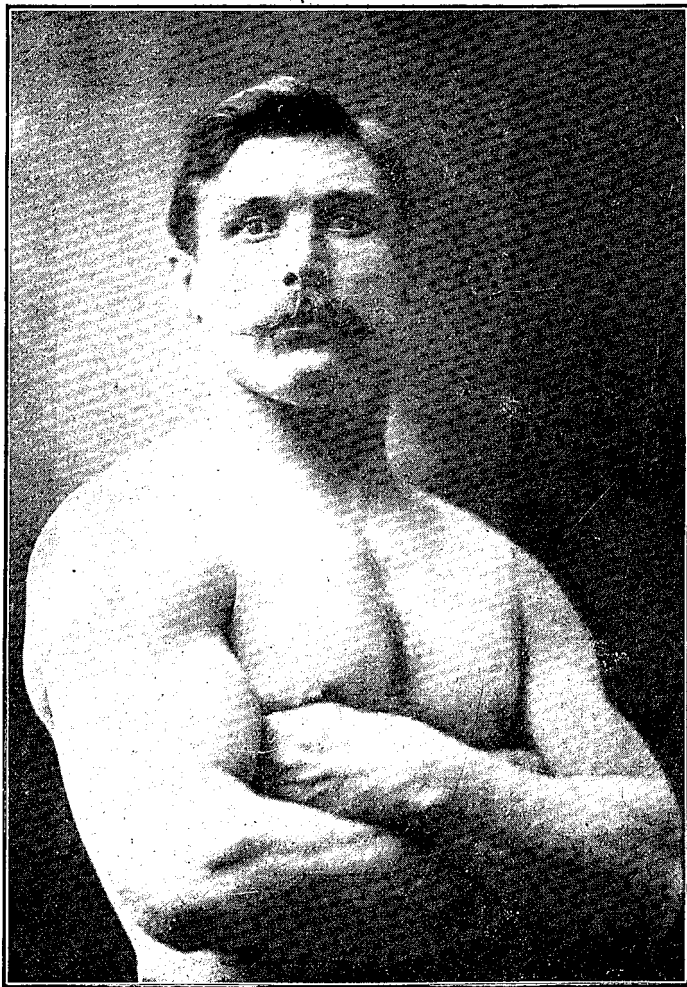
Do not release a hold on a man when you think you have secured a fall. Wait until the referee notifies you.

Do not be over confident.

Do not be careless.

Do not "play horse" with a man you consider an inferior. He may surprise you any moment. Go in to win and win as speedily as possible.

If a man roughs or punishes you severely with malicious intent, call the referee's attention to it. Do not let him rub his knuckles



Tom Jenkins

Jenkins was at his best in the catch-as-catch-can style, as opposed to the Græco-Roman. He is Wrestling Instructor at West Point Military Academy.

viciously across your face or dig his elbows into your face or the pit of your stomach. Also be sure that he does not strangle you in such a manner that the referee fails to notice it.

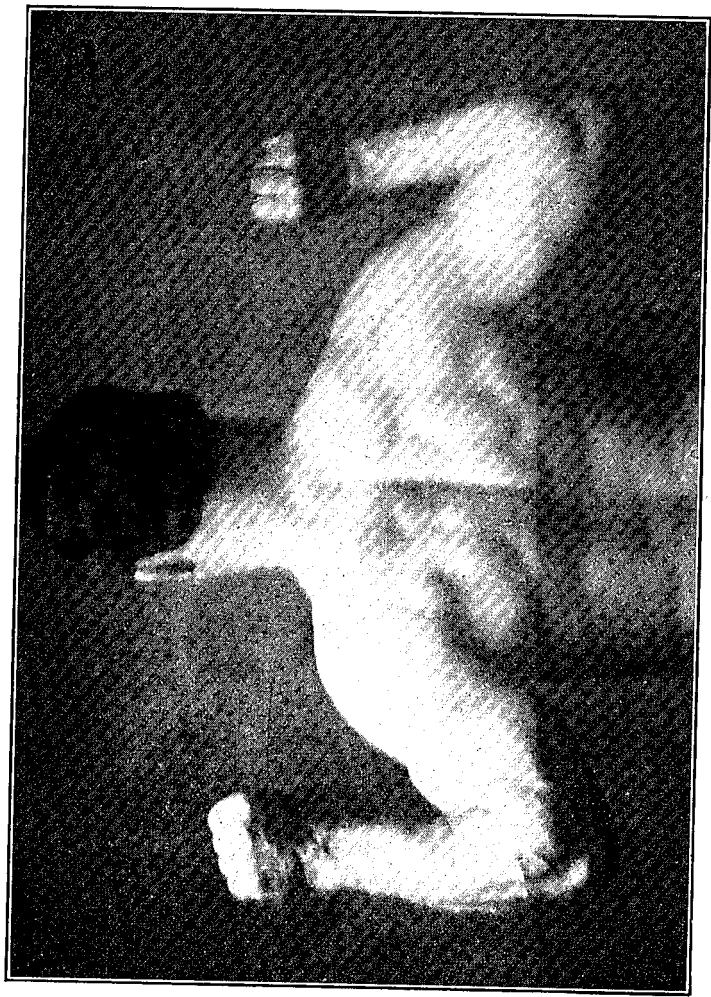
Always watch an opponent's feet as much as possible. Some men can throw you with their feet as readily as you can down a man with your hands and arms.

Do not let a man "rattle" you by patting you on your sides or on your stomach.

Do not pay attention to the cries of the audience. Heed only one voice—the referee's.

Learn to bridge your body strongly and exercise the muscles of the neck, which come into active service in this maneuver.

Learn to execute head spins quickly and effectively. They will rescue you from many a precarious situation.



Jenkins' Powerful Back Muscles.

THE SCIENTIFIC USE OF THE FEET IN WRESTLING



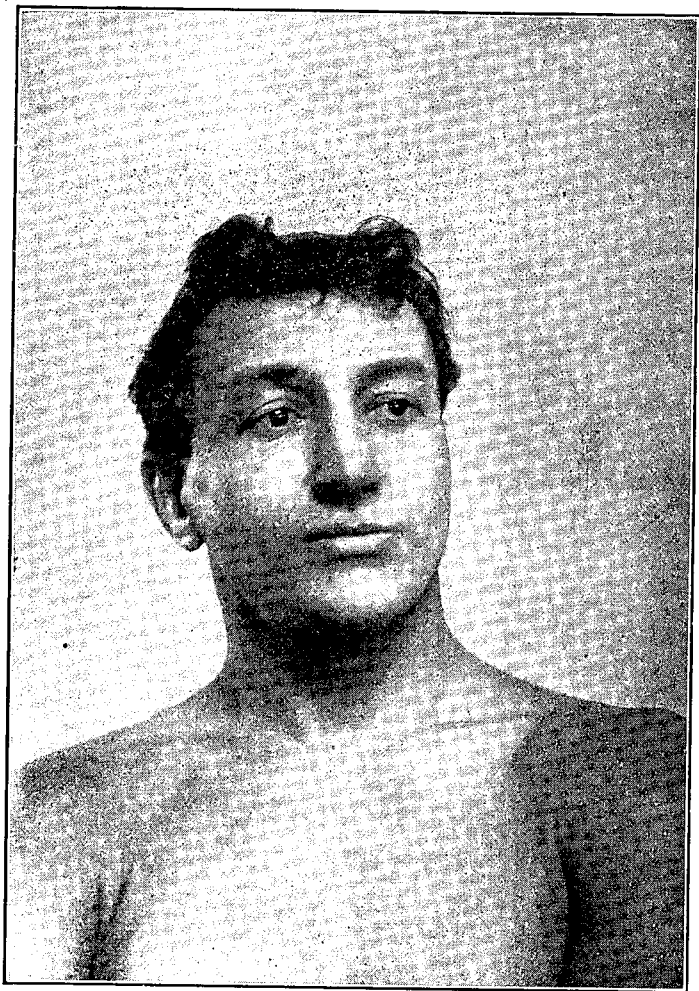
Scores of supposedly adept wrestlers are woefully lacking in the knowledge of the great usefulness of the feet and legs in offensive as well as in defensive operations. Many a man spends hours in developing holds in which he uses his hands and arms alone. He thus overlooks a most important feature of the wrestler's art.

Great wrestlers use their feet and legs in a hundred different ways. Sometimes they turn a man on his back in the most surprising fashion by twisting his body with his feet. By encircling an arm or a leg with a bent leg, and countering in that way, a man can very often turn a perilous position into one of great advantage. Every ambitious wrestler should seek the instruction of some expert in this matter.

The feet and legs too often prevent a hold from resulting in a fall when a man is defending himself. By entwining a leg around an opponent's, or by grapevining with a foot, he can hold himself practically immovable.

Again, when an opponent moves to take advantage of an opening, the under man can frequently place one of his feet in the way as an effective block.

Earnestly study your feet in their relation to wrestling, in their relation to both branches, offensive and defensive.



Champion George Bothner, the Greatest Lightweight Wrestler
the World Has Ever Produced.

ADVICE TO YOUTHFUL WRESTLERS

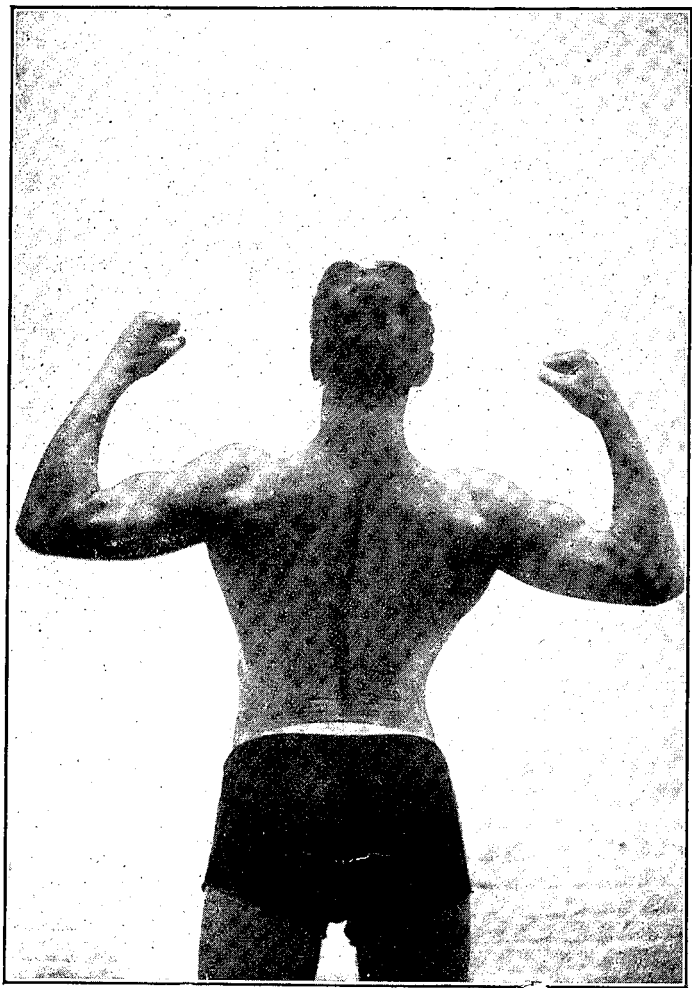


BY GEORGE BOTHNER
World's Champion Lightweight

Any youth above the age of fourteen or fifteen possessing a sound constitution, desiring to take up a course of valuable athletic exercise, cannot do better than to study wrestling. Besides being one of the most ancient of athletic sports, it is also one of the finest for developing the physical and mental qualities of a man. All the muscles of the body are brought into play in a thorough manner, and the very nature of the sport induces quickness of eye, followed by instant and quick co-operative action of mind and body.

Many people are averse to boys taking up wrestling, because they regard it as a too violent exercise for any but grown men. Now, this is an entirely mistaken notion. Of course, when you start out, you must be very careful not to overexert yourself any more than you will begin to pitch at your extreme speed the first day you play base ball in the spring. If you were so foolish, you would expect to strain yourself, and so it is in regard to wrestling. Go slow at first and gradually accustom your muscles to the new and unwonted exercise, and before you realize it you will be in trim to undergo a hard bout.

There are two or three important points to which I wish to call your attention before we "get down to cases." Don't exercise too soon after meals. At least two hours should elapse before exercise on the mat. Another thing—don't try to do too much at first. Many of my pupils become interested in their work and think I don't let them do half enough, but if allowed to keep it up they would soon become "stale," as athletes term it. Ten or fifteen minutes of exercise on the mat should be the limit for the



The Wonderful Physical Development of George Bothner.

beginner, and you can increase the length of time you wrestle as you get hardened. But above all things remember what I have already said and go slow.

If you have never done any gymnasium work previously, or at any rate for some time, you would better practice with the pulleys and the chest weights and other such exercisers before going in for work on the mat.

If possible, get to work under a good instructor who can teach you the various holds, how to apply them to the best advantage and how to avoid and break those attempted by your opponent. When wrestling with your companions, choose those of about your own weight and strength, as a heavier man is likely at any time to do you an injury until you have attained a certain amount of ability and experience.

There are different styles of wrestling in vogue, but the most ancient and the most practised in America is the catch-as-catch-can. Certain fundamental rules are essential in all styles, and of these you must be master before you can hope to become expert.

The successful wrestler must be a master of strategy, for it is often by taking advantage of the mistakes of one's opponent that a fall is won. Remember that the proper time to throw a man is when he is exerting his strength in the direction in which you wish to topple him. His resistance will be least then. Here is where the strategy comes in, but at the same time care must be exercised not to be caught napping oneself.

It is very important to keep your adversary unaware of your intentions. Try to deceive him as to the real point of your attack until the last moment, and you will thus hold him at a disadvantage. When you have your opponent down on the mat and are the aggressor, keep him there by means of your weight. This will serve the double purpose of preventing him from changing his position and will help to wear him out by allowing him no rest. When you have determined on a certain line of action, go through the motions quickly and with vim, whether on the offensive or defensive. Slowness is a fatal fault in a wrestler. Keep your opponent, if possible, in ignorance of your intention.

until it has been effected. When you have the misfortune to be the under man and are on your hands and knees, keep on moving constantly, thus not only preventing your opponent from securing a hold, but also, if possible, enabling you in the change of position, to secure a hold on him. Feinting is an art in which the successful wrestler must be an adept. While you are apparently securing one hold on your adversary, against which he is defending himself, suddenly change your attack and go at him in an unexpected and consequently unprotected manner, remembering always that he is trying to deceive and catch you at a disadvantage.

Be very careful, when over a man who is on the carpet, not to dangle your arms or allow them to hang loosely over him. If you do he will have an opportunity to seize one of them and draw it under him as he rolls down on his back. He can then easily pull you under him into a position from which it is simple to secure a fall. Always keep your elbows close to your sides. Failure to do this will give your adversary an opening for the most dangerous holds. Keep your eyes constantly on the move, watching every motion of your man. When you can't see him the sense of touch must be relied on to keep you informed as to his actions.

Your muscles and poses must never be rigid, if you wish to be quick, and keep every part of your frame supple and ready to respond to your instant necessities. There is no pastime in the world which requires such a close relation between thought and action, nor is there another in which the slightest mistake or inattention is likely to be so costly. In most other branches of athletics the periods of actions are, as a rule, short, and divided by intervals in which rest may be obtained, but a wrestling bout may last any time from fifteen minutes to an hour, every moment of which will be consumed in hard work. For this reason good wind and endurance are prime necessities. Be sure to learn at the outset of your instruction the many holds and the methods of breaking these holds. Also study the science of counters, which enable you to take advantage of an opponent's hold on you and

throw him by means of it. Also work every day at wrestling, for it is better to do ten minutes' practice each day than to do an hour's work one day a week.

I want to warn the young wrestlers to exercise due care in regard to certain holds sometimes used in bouts. Do not indulge in strangles or flying falls. In the latter an opponent is thrown violently over one's head or shoulders, and broken bones may result, for young people have not always the strength to resist the shock. The strangles are dangerous, for an opponent may be made unconscious by one of them. When an opponent is down on both shoulders do not hold him to the mat needlessly. The upper man should rise and assist his companion to rise also, unless professionals are competing, when politeness is more apt to be absent than otherwise. Don't indulge in unpopular and unnecessary tactics, such as butting with the head, pinching, or rubbing one's knuckles across a combatant's face.

RESISTANCE AND NON-RESISTANCE AS APPLIED TO WRESTLING GENERALSHIP



It is strange but nevertheless true that non-resistance, up to a certain point, has almost as much importance as resistance in certain phases of wrestling.

Often a man can lead an opponent in a desired position or opening by "playing possum." He offers his adversary bait, and when the latter swallows it he finds himself firmly hooked, or as some of the joke writers would say, stung.

Many times has the writer seen a wrestler sadly fooled by a man who seemed to be careless, or at least not cognizant of just what was taking place. Yet in another moment the passive athlete became a veritable lion in energy and strength.

Non-resistance can be put to good service when you wish to conceal your intentions. Your plan of action, say, is mapped out, but your man is not just where your campaign requires him. Therefore, you imitate Brer Fox and let him attempt to get different holds, all the while gradually leading him into your trap.

Under certain conditions you can convert an adversary's resistance to your own good ends. For instance, suppose you wished to turn him on his right side, force him to the left and he, thinking that you are in earnest, will resist by exerting his strength toward his right side. Now your moment for determined, definite action has come. Your foe is straining in the very direction you desire him to go, so, swift as a flash of light you change your tactics and force him to the right. Your power will thus be supplemented by his own, if you are quick, for he will not have had time to correct his error.

And, further, you can occasionally work to your own benefit by going a man "one better" at his own game. Suppose he is turning your body with a strong hold. By suddenly giving yourself impetus you roll directly as he wishes, but twice as fast and much further. He cannot stop you at the point of progress where a pin fall will result. Your momentum may be such as to carry both yourself and your opponent over a position where you are in complete command.

Never resist an opponent violently when he is merely endeavoring to "feel you out." You will only waste your energy. Learn to conserve your strength. If a man is very hard to throw, do not work too much on the offensive early in the match. Let him tire himself in attempts to throw you. In other words, temper your resistance to circumstances, but be sure that you are a true judge of the significance of the situation. Carelessness is fatal.



No. 1—The Referee's Hold.

Champion Bothner on the right.

HOW TO WRESTLE

VARIOUS HOLDS DESCRIBED

The Referee's Hold

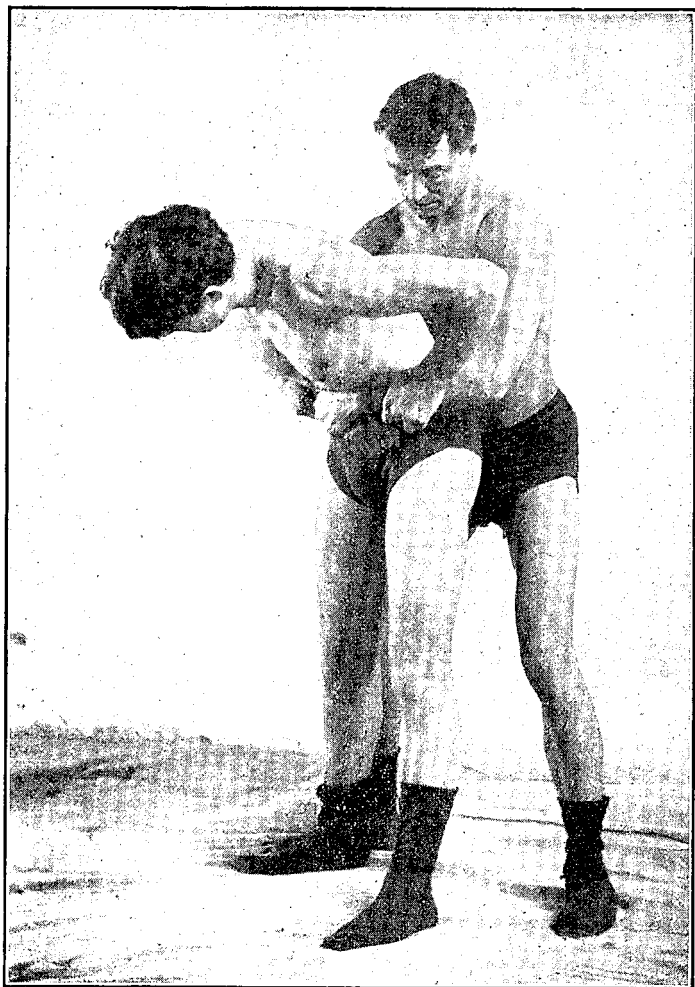
(See Photo No. 1)

At the beginning of a match both contestants generally assume the position shown in the opposite photograph. It is called the referee's hold. Neither man has an advantage in this pose, and from it almost any hold may be tried for.

In the referee's hold each man should be careful that his opponent does not outwit him by a sudden movement and secure a dangerous clasp.

In securing the referee's hold place either hand—usually the left—around your opponent's neck (the back); with the other grasp his upper arm, as shown in illustration. Keep your feet well back, so that he cannot trip you easily. Watch every movement of his feet and hands.

NOTE.—Photos Nos. 1 to 3, 5 to 11-A, 13 to 16, 18 to 26, 28-A, 29 and 31 to 41, all inclusive, were posed for by champion George Bothner and the editor.



No. 2—The Waist Lock Secured from the Rear by Bothner;
and Breaking the Hold.

The Waist Lock or Hold

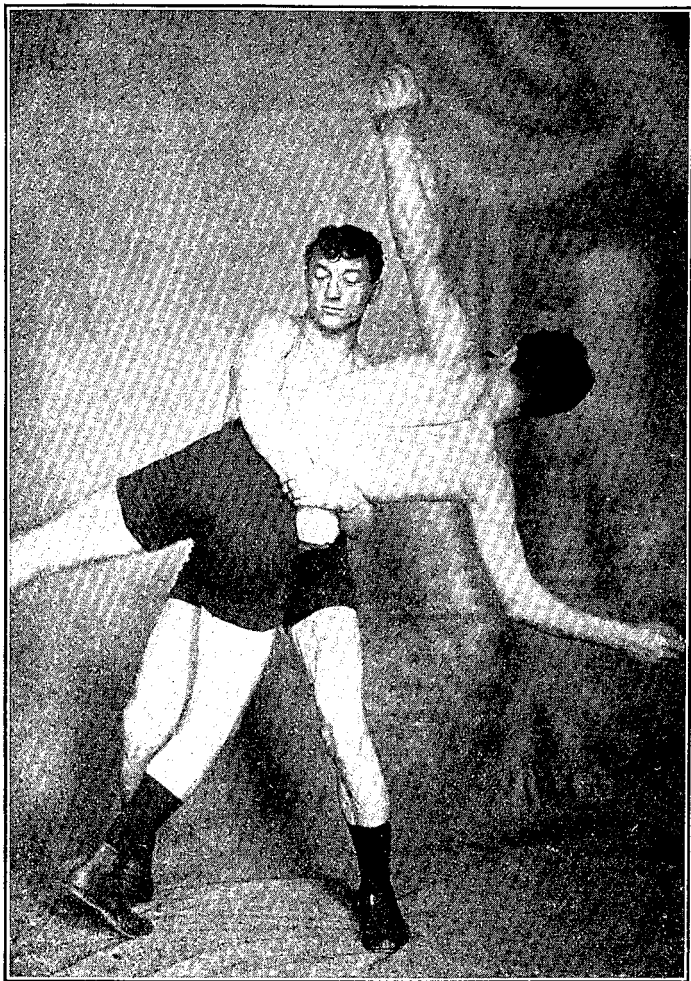
(See Photo No. 2)

The waist lock is secured from either the rear or the front. To get to your opponent's rear, seize, say, his right hand with your left and raise it. Lunge forward under his arm, placing your right arm around his waist and turn around in back of him, putting your left arm around the other side of his waist. In this position you can raise him off his feet and he will be pretty much at your mercy.

To take the best advantage of this hold, raise your opponent so that his feet are about six inches from the floor. Swing his feet from under him to either side, at the same time forcing his feet away with either of your own feet.

This maneuver must be executed with great rapidity or else he may escape or counter in some way. To make your hold stronger, on the waist lock, it is necessary to grasp one of your wrists with the other hand, forcing your hands strongly into his stomach. Should an opponent obtain this hold on you, seize his wrists or forearms, as shown in the opposite photograph, and endeavor to tear his hands loose.

Again, you may put your right foot behind his right foot, holding yourself upright. Or, if you are quick, and your opponent's hold is low, you may be able to bend over on all fours on the mat.



No. 3—Ready to Secure Fall with Waist Hold Secured from the Front.

Ready to Secure a Fall with the Waist Hold

(See Photo No. 3)

In the illustration we see the waist hold obtained from the front. The man securing the hold has encircled his opponent's waist and clasped his wrists behind his back.

He has swung his adversary's feet to the right and is now ready to fall forward with him. This fall is always a heavy one, as the aggressive wrestler falls with his opponent, adding his own weight to the shock of the fall.

You can sometimes prevent being thrown in this manner by encircling your opponent's head with the available arm.

After he has thrown you off your balance, however, such a maneuver will not be of much benefit. He can fall forward with you, securing a fall even with your arm encircling his head.



No. 4—Fall Imminent from Waist Lock—Under Man Bridging and Pushing Back Opponent's Head.

A Fall Imminent with the Waist Hold

(See Photo No. 4)

In the opposite illustration is shown a fall imminent with the waist lock.

The under man, it will be seen, is attempting to save himself by pushing his opponent's head back, but without avail. Also, he has bridged himself. By that means he has kept his shoulders from the mat for a few moments. But the delay will do him no good.

Notice how the upper wrestler is resting the weight of his chest on the fallen man; thus he prevents the under man from escaping.



No. 5—Pushing Back Opponent's Head to Secure an Opening for the Waist Hold.

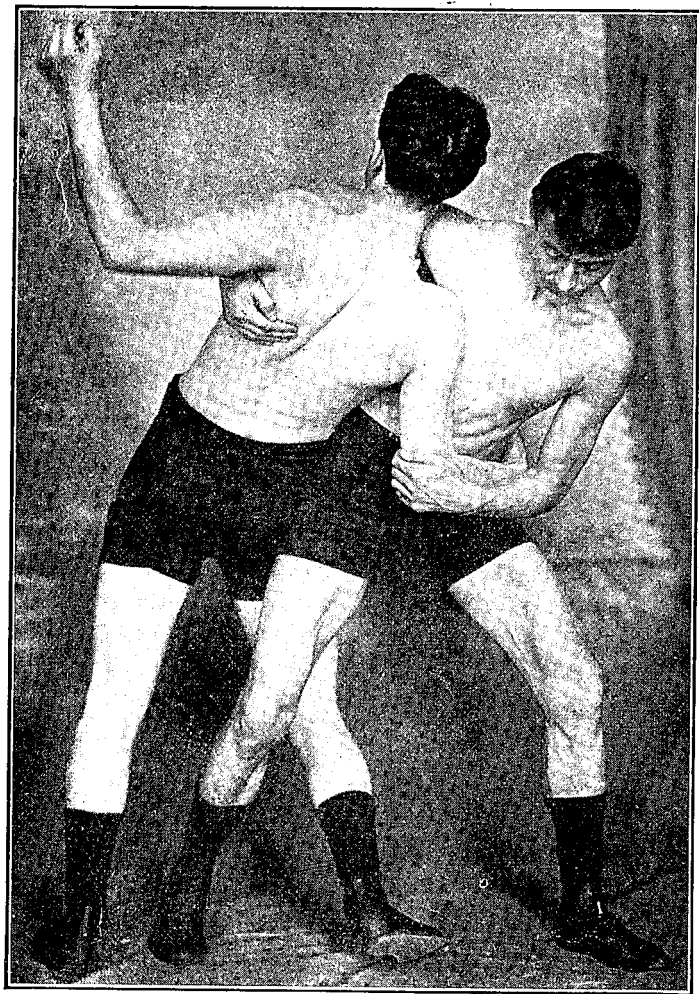
Pushing Back an Opponent's Head to Secure an Opening for the Waist Hold

(See Photo No. 5)

When maneuvering to obtain the waist hold, you can best aid matters by suddenly thrusting forth either arm and pushing back your opponent's head.

Press your forearm against the point of his chin, as shown in the photograph. Thus you will see he is at a decided disadvantage.

You can now lunge forward and thrust your arms around his waist.



No. 6—Cross Buttock and Waist Hold.

Cross Buttock and Waist Hold

(See Photo No. 6)

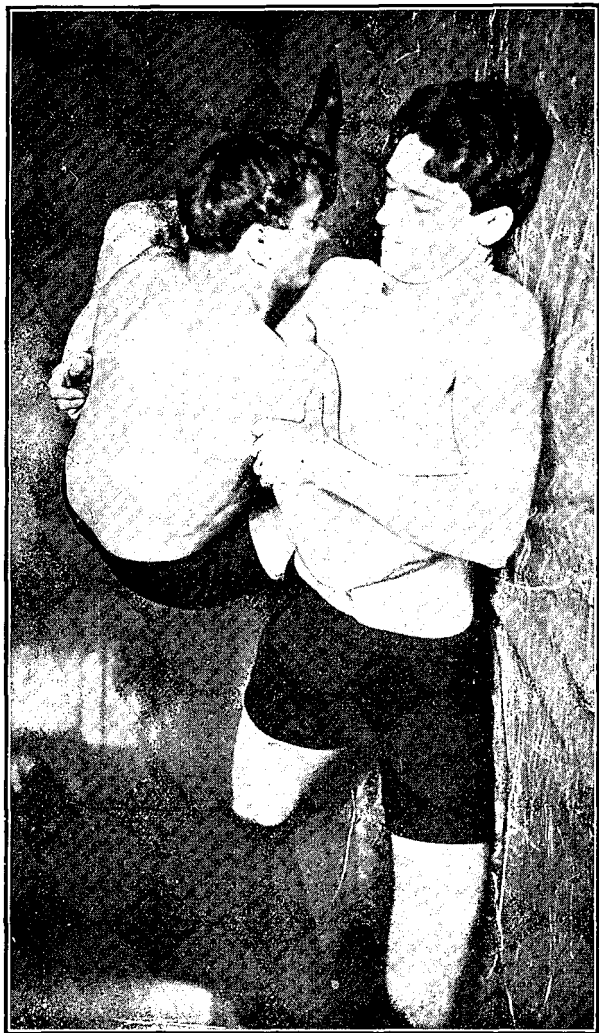
While facing your opponent, standing upright, you can secure an effective hold, the cross buttock and waist hold, as follows:

Push back your opponent's head, as directed in the preceding paragraphs, step in, bending forward sharply, and thrust your right arm around his body, the hand coming close up under the armpit. With your left hand seize his right elbow a trifle above the joint, and put your right leg behind your opponent's right. The illustration shows this pose perfectly.

Now bend forward, forcing your opponent backward, hold your right leg firmly on the floor, and bend the upper part of his body over your hips. Pull down on his right elbow, as forcibly as you can, and bear the weight of your right shoulder as well as the strength of your right arm on his chest.

Do not let your right arm fall low, across your opponent's body. The higher it is the more leverage you can obtain.

Your upper arm should extend across the falling man's throat if you would secure the quickest results.



No. 7—Fall from Cross Buttock and Waist Hold.

Fall from a Cross Buttock and Waist Hold

(See Photo No. 7)

As you start a man going well backward with the cross buttock and waist hold, keep your waist hold firm. Do not let him wriggle out of your grasp.

The fall will leave you in the position of the two men pictured on the opposite page.

Keep your waist hold throughout and fall to the mat, bearing your opponent's shoulders into the carpet with the weight of your body.



No. 8—Block or Stop for Cross Buttock and Waist Hold.

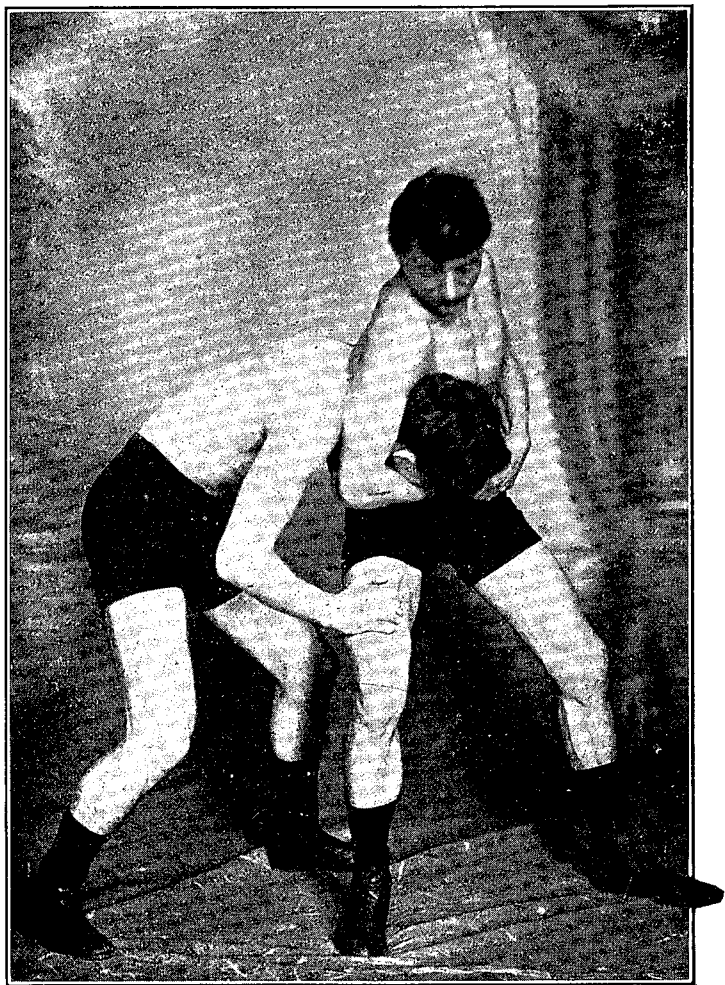
Block or Stop for the Cross Buttock and Waist Hold

(See Photo No. 8)

As your opponent puts his right arm around your back, under your armpit and seizes your opposite wrist, so that he may next secure your elbow, step back and press your free hand against his hip, as shown in the opposite photograph.

You can readily perceive that you have put an effective stop to his efforts, and he will be forced to seek a different hold, unless you are very clumsy in your movements.

In trying for a cross buttock and waist hold it often happens that you are unable to grasp your opponent's elbow at once, so you seize his wrist, and having secured it firmly, approach him closer and slip your hand up to his elbow.



No. 9—Side Chancery—Obtain Hold and Drag Opponent to the Mat.

The Side Chancery

(See Photo No. 9)

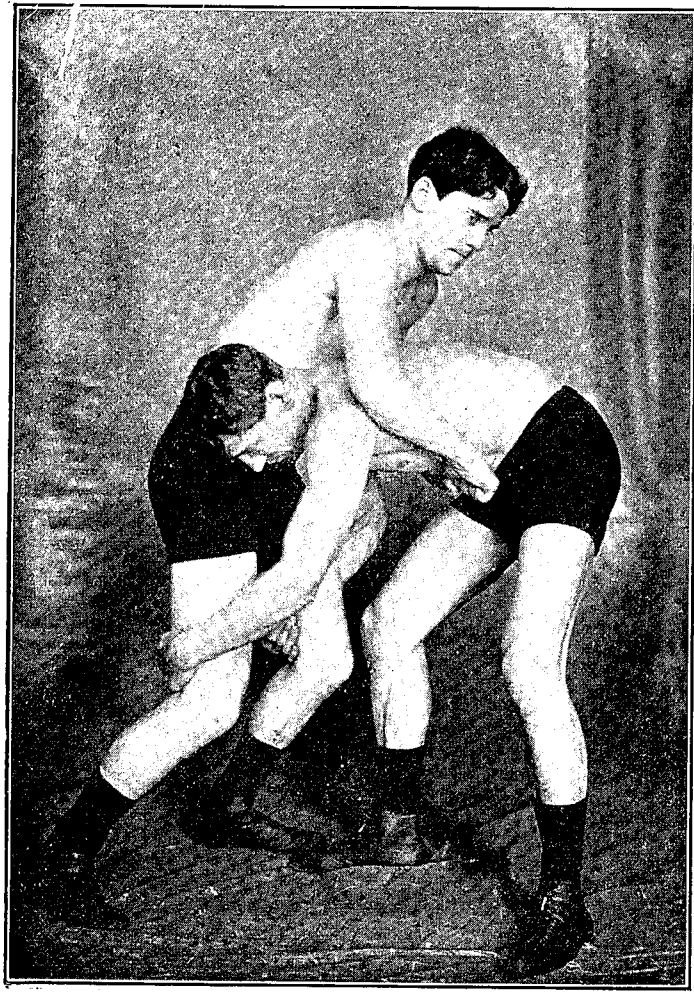
In the side chancery place either arm around your opponent's neck from the side, grasp the wrist with your free hand and draw your bent arm powerfully towards your body, thus squeezing your opponent's neck.

When you have obtained the hold, drag your opponent forward to the mat. Do not lessen the strain on him at all. Then, with all your power turn him away from you on his back and keep the weight of your body on him.

Force both shoulders flat on the mat.

Sometimes you may secure a fall by tripping your opponent when you have secured the hold.

When the side chancery is obtained on yourself, thrust your left hand over your opponent's shoulder and seize his upper wrist with your other hand, endeavoring to loosen his grasp.



No. 10—The Double Leg Hold.

The Double Leg Hold

(See Photo No. 10)

Lunge forward quickly and grasp your opponent's legs behind the knee joints, as shown in the accompanying illustration, in securing the double leg hold.

Press your shoulder against your opponent's stomach.

Endeavor to force his body back with your shoulder, and at the same time pull forward strongly with your hands, drawing his legs from under him.

As he falls backward, lunge forward, keeping the weight of your body on his chest.

When the double leg hold is secured on yourself, thrust your hands under your opponent's stomach, as shown in opposite photo, and endeavor to brace yourself securely against the attack.



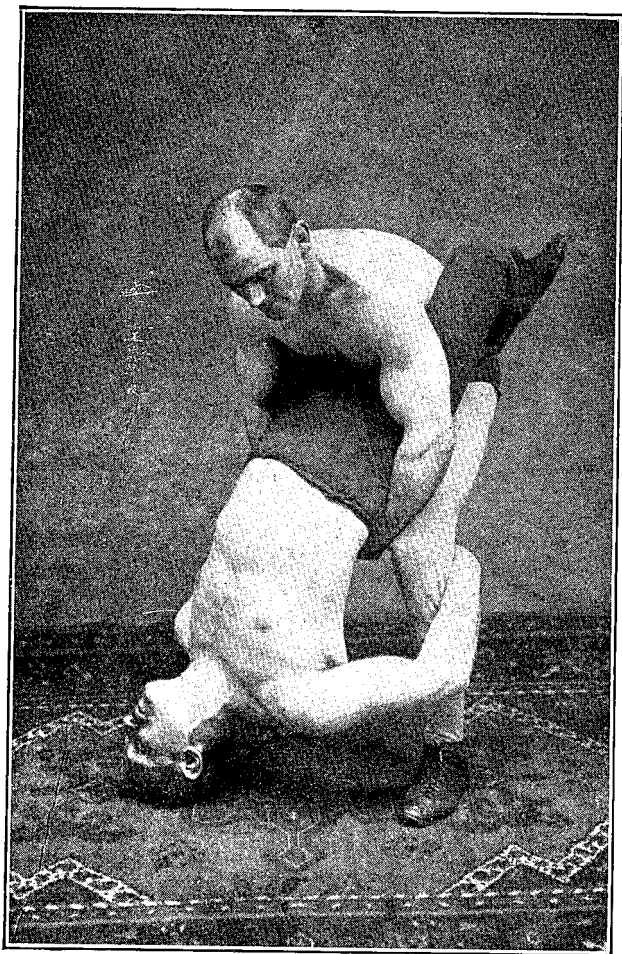
No. 11A.—Block for Double Leg Hold.

Block for the Double Leg Hold

(See Photo No. 11-A)

As your opponent reaches forward to secure the double leg hold, step backward and press his head downward with one of your hands. By your forcing his head down, he is unable to put his shoulder against your stomach and consequently cannot obtain the necessary leverage.

Be very quick in executing this block or stop, or else you will be thrown, and heavily, too.



No. 11B—A Development of the Double Leg Hold.

A Development of the Double Leg Hold

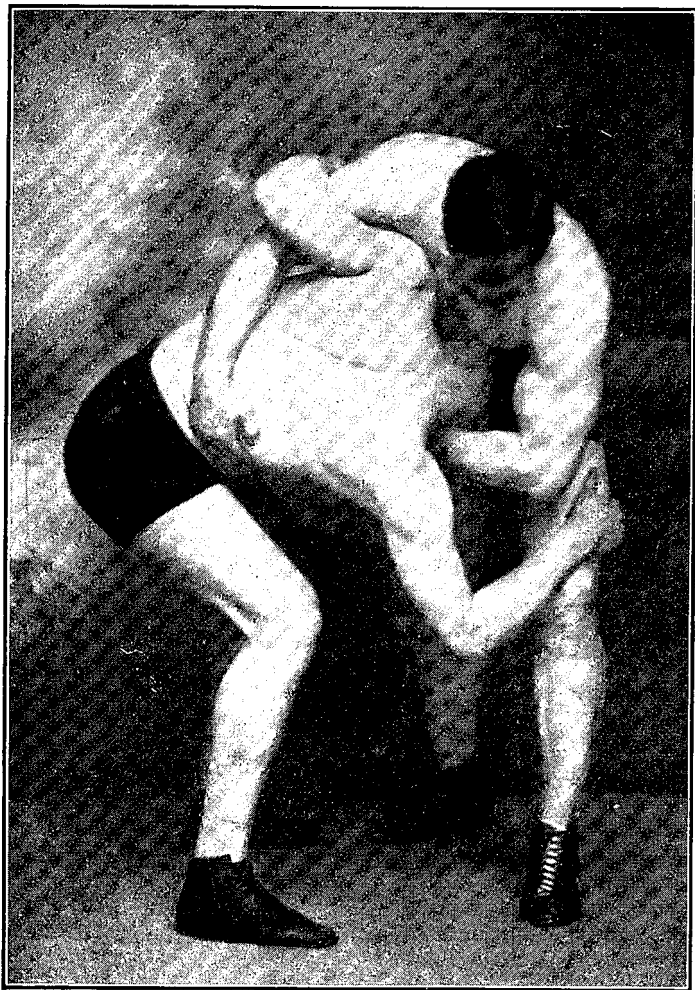
(See Photo No. 11-B)

After plunging forward and securing the double leg hold, lift your opponent bodily from the floor, before he has time to bend forward to clasp his arms around your body to block.

Your opponent's head and shoulders will fall back, his head resting on the floor, as in the accompanying illustration.

Now slide your body between your opponent's legs and force yourself well up in his crotch, simultaneously slipping your arms down around his waist. Bend his body downward.

The under man in the photo has blocked the hold by grasping the aggressive wrestler's legs with both hands.



No. 12—Tom Jenkins Applying the Forward Chancery and Bar Hold.

Tom Jenkins Applying the Forward Chancery and Bar Hold

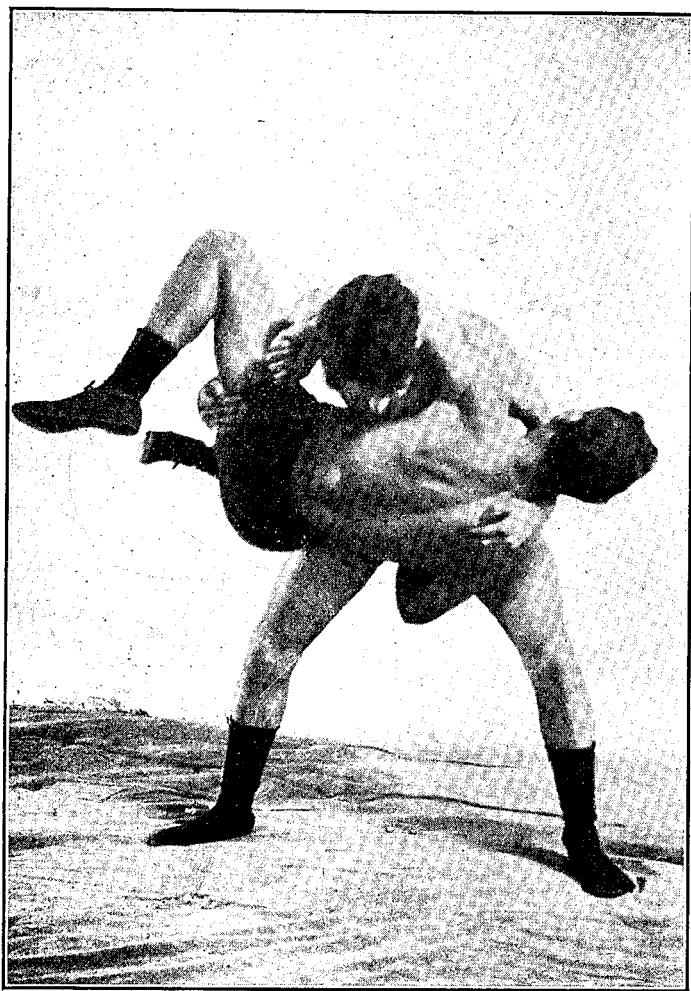
(See Photo No. 12)

When standing facing your opponent, work him into the forward chancery hold, as shown in the illustration, and secure the bar hold, as also shown.

The bar hold consists in thrusting an arm under opponent's upper arm and across his back.

Pull your opponent's head close to your body, and at the same time endeavor to twist him around with the bar hold, so that he will fall on his back. As you exert the pressure on him, move your left foot to the rear, otherwise he may push against your left knee and prevent himself from being thrown.

Sometimes you can draw your opponent forward on the mat and while so doing find an opportunity to turn him on his back.



No. 13—Counter for Forward Chancery and Bar Hold.

Counter for the Forward Chancery and Bar Hold

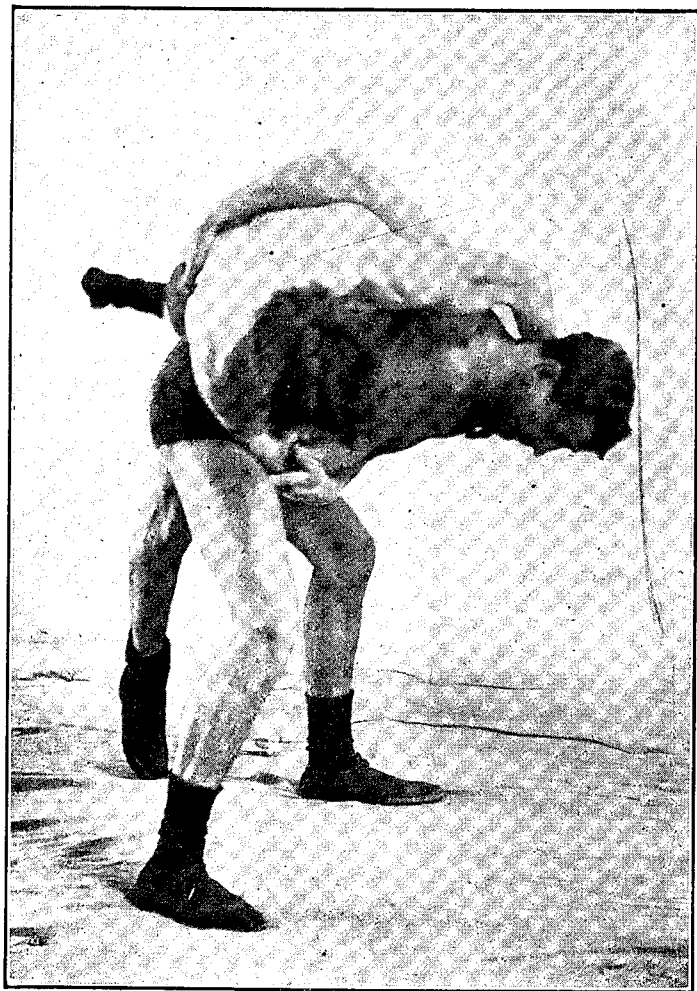
(See Photo No. 13)

An expert wrestler often turns the tables in a very adroit manner on a man who secures the forward chancery and bar hold. He does it in this manner:

When his adversary has secured the bar hold with his right arm and the chancery with his left, the tricky wrestler thrusts his right hand under his opponent's left leg, high up toward the crotch, and encircles the man's neck with his left arm.

He picks up the wrestler, as shown in the opposite illustration, and drops forward with him to the mat, securing a fall.

The fact that this counter is often successfully executed, like many another counter, is a constant warning to every wrestler that the utmost quickness is at all times required. You can't be slow and be a good wrestler. The lightning quick man is the one who wins championship bouts. The snail slow man is the one who wins nothing but experience,



No. 14—The Hip Lock.

The Hip Lock

(See Photo No. 14)

The hip lock is a spectacular maneuver, and when executed effectively will often disconcert a man considerably.

The hip lock results in a heavy fall, such that sometimes it disables a man completely, and amateurs should be careful in experimenting with it.

We might call the hip lock a second cousin to the "flying mare," which will be described later.

When desiring to work the hip lock, get a waist and elbow hold on your adversary, thrust the right arm around his waist, so that the forearm extends across his back and seize his opposite elbow with your left hand, drawing his elbow well into the pit of your stomach. At the same time lean forward, catching your opponent in the stomach with your left hip, drawing him up on your back and turning him completely over on his back.

The accompanying illustration shows the hip lock in full working order. When he has reached this position he has little chance of saving himself from a fall.



No. 15—The Near Leg Hold and Arm Lock.

The Near Leg Hold and Arm Lock

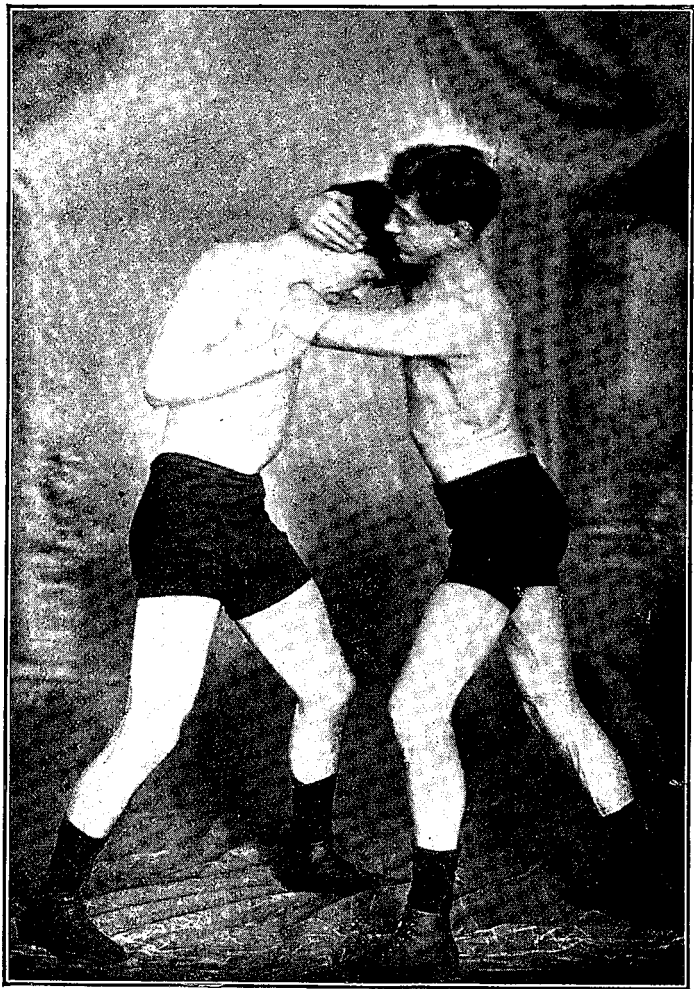
(See Photo No. 15)

Grasp your opponent's right wrist and right leg with the left and right hands, as shown in the opposite photograph. Draw his right arm well down, so that you can grip his right upper arm under your armpit, holding it as in a vise. That is the lock.

Pull his leg toward you as you draw his arm downward and press your right shoulder into his stomach. When the hold is obtained you can readily throw your antagonist off his balance, and fall with him to the mat.

His body will swing over your head and shoulder and he will receive a severe jolt.

The hold is not easy to obtain on a man who has his eyes open, but when it is secured the average man has but little chance of avoiding a sudden trip to the mat.



No. 16—George Bothner Applying a Strangle Hold From the Front.

Strangle Holds

(See Photos Nos. 16-17-18)

Strangle holds are the most dangerous in a wrestler's repertoire. When pushed to extremes, they render a man unconscious, and death has been known to result from their use. Therefore, it is very evident that amateurs, and particularly beginners, should have little to do with such violent measures.

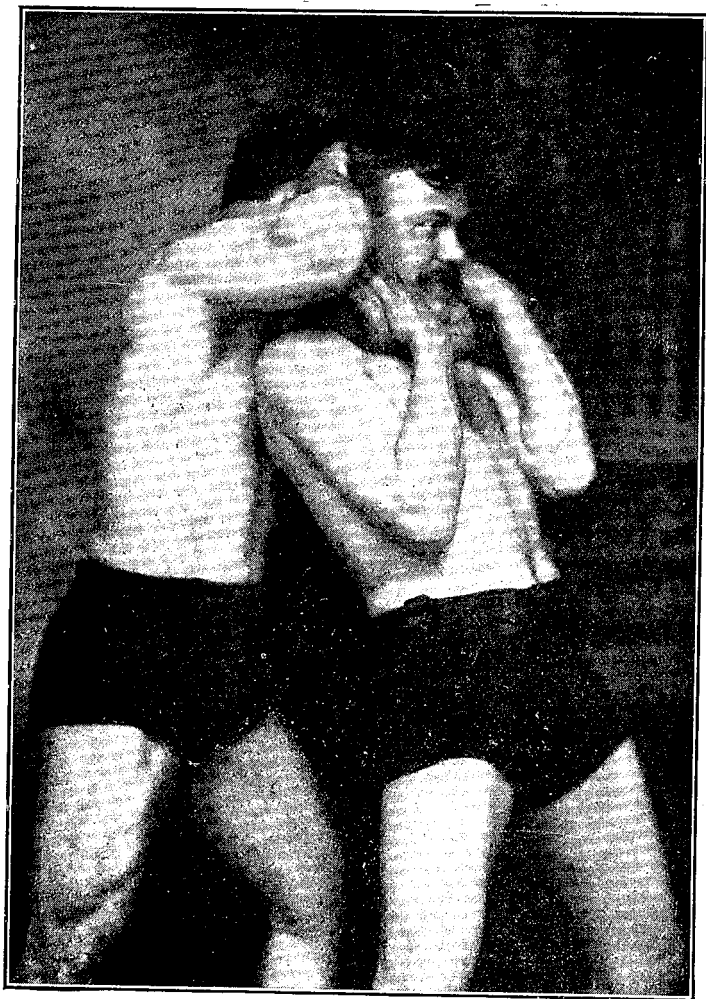
In the Amateur Athletic Union, and in many athletic clubs, rules forbid the use of the strangle hold in any of its forms.

In professional matches the strangle holds are often permitted. One well known professional in years past, Evan Lewis, best known as "Strangler" Lewis, established a national reputation by using strangle holds. He is credited by some with being the inventor of the hold, but, truth to tell, the originator of it is not known. Various kinds of strangle holds have been known and used from the very beginning of wrestling in foreign lands centuries ago.

Bothner Applying Strangle from the Front

(See Photo No. 16)

On the opposite page is shown George Bothner, the wonderful lightweight champion, applying a form of the strangle hold. Bothner's forearm is pressed against his opponent's "Adam's apple." His other hand draws the hapless wrestler's head forward, accentuating the pressure on his throat. He cannot speak, he cannot breathe. However, by pressing against Bothner's elbow with his right hand, the wrestler is enabled to lessen the pressure against his throat somewhat.



No. 17—Jenkins Applying a Strangle Hold.

Tom Jenkins Applying a Strangle Hold from the Rear

(See Photo No. 17)

On the preceding page was described a strangle hold from the front. Now we consider a strangle from the rear. Tom Jenkins, the famous heavyweight, has his opponent in what is generally an absolutely helpless position.

Jenkins has reached his left arm around his opponent's neck, pressing his forearm against the "Adam's apple." His right arm rests against the back of his opponent's head. All the muscular force of Jenkins' mighty right arm and shoulder is exerted against his adversary's head, forcing it forward, so that the pressure of his throat against Jenkins' left arm is terrific.

To make the strangle even more powerful, Jenkins aids his right arm by pushing against it with his forehead, thus bringing the muscular force of his sturdy neck into action.

To secure a fall from this position Jenkins would draw his opponent backward to the mat.

The man on whom the strangle has been placed can rob it of some effect by pulling forward on Jenkins' left forearm with both his hands.



No. 18—Another Form of the Strangle Hold.

Another Form of the Strangle Hold

(See Photo No. 18)

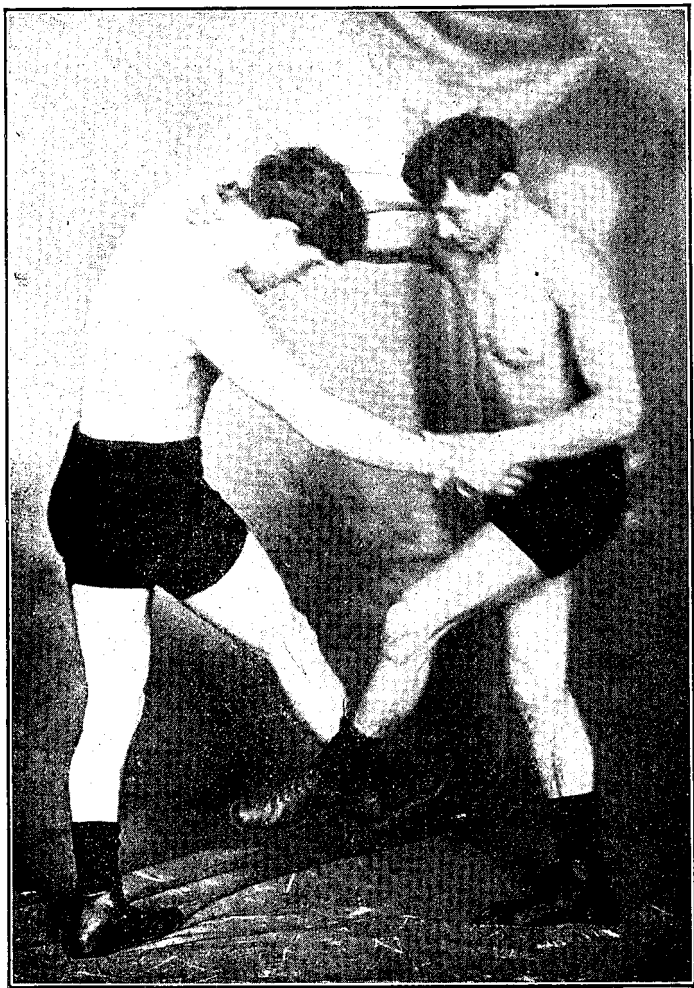
When a man is on the mat on all fours he can be subjected to the strangle hold in the manner illustrated in opposite picture.

Bothner has pressed his left hand under his antagonist's chin, grasping the under man's right shoulder. The wrist-bones of Bothner's left hand are pressed against the most delicate and sensitive part of his opponent's throat.

Bothner's right hand bears down on the back of the under man's head. Complete strangulation is only a matter of time.

It takes a strangle hold but a few seconds to render a man absolutely incapable of effective resistance.

The under man in the illustration can be turned over at will.



No. 19—The Leg Trip.

The Leg Trip

(See Photo No. 19)

The leg trip is sometimes of great use. Like nearly all other wrestling maneuvers it must be done quickly and with determination.

When in the referee's hold the leg trip can be worked by suddenly slipping your wrist up to the elbow of the arm you have grasped. With the other hand hold his head secure. Draw your opponent's elbow toward you and strike his near foot sharply. Force his leg well to the opposite side and pull his shoulder toward the side formerly supported by the foot you have tripped. Now force him back and downward and fall with him, retaining the hold.

If your opponent is quick he can roll as he falls, making the fall a rolling one, which under some rules does not count. Therefore, to secure a pin fall, which means that both shoulders are held to the mat, you must place your weight upon his chest as he touches the mat.

Oftentimes a man can escape from being thrown by the leg trip by bridging as he falls to the mat. If he is clever he will eventually be able to escape altogether.



No. 20—The Grapevine Lock, Arm Hold and Chancery.

The Grapevine Lock, Arm Hold and Chancery

(See Photo No. 20)

We will now consider a somewhat complicated but very effective maneuver. It is the grapevine lock, arm hold and chancery.

The grapevine lock consists in twisting one foot and leg around an opponent's, in the manner shown in photograph No. 20, locking it or holding it fast. The arm hold and chancery do not need explanation as to their character.

In securing this combined hold, first obtain the chancery and arm hold by a quick movement and extend over your right foot to perfect the lock. Draw your opponent's right elbow into the pit of your stomach with your left hand and clinch his head close up under your armpit.

Force his right leg forward with your right leg and at the same time bear down and to the right with the chancery hold.

Your opponent will thus be twisted off his balance and you can fall on him heavily. As he reaches the mat pull his right shoulder up somewhat so that you can twist him flat on his two shoulders with the chancery hold.

Your weight on his chest will pin him to the floor.



No. 21—Leg Hold and Inside Back Heel.

Leg Hold and Inside Back Heel

(See Photo No. 21)

Catch your opponent's nearest leg with both hands when executing the leg and inside back heel maneuver. Now step inside with your right leg, if performed as shown in photograph No. 21, and back heel your opponent's left leg.

Your right shoulder presses against the short ribs on his right side. You can now raise him and throw him backwards, or, if he hugs you close you can throw him over your head.

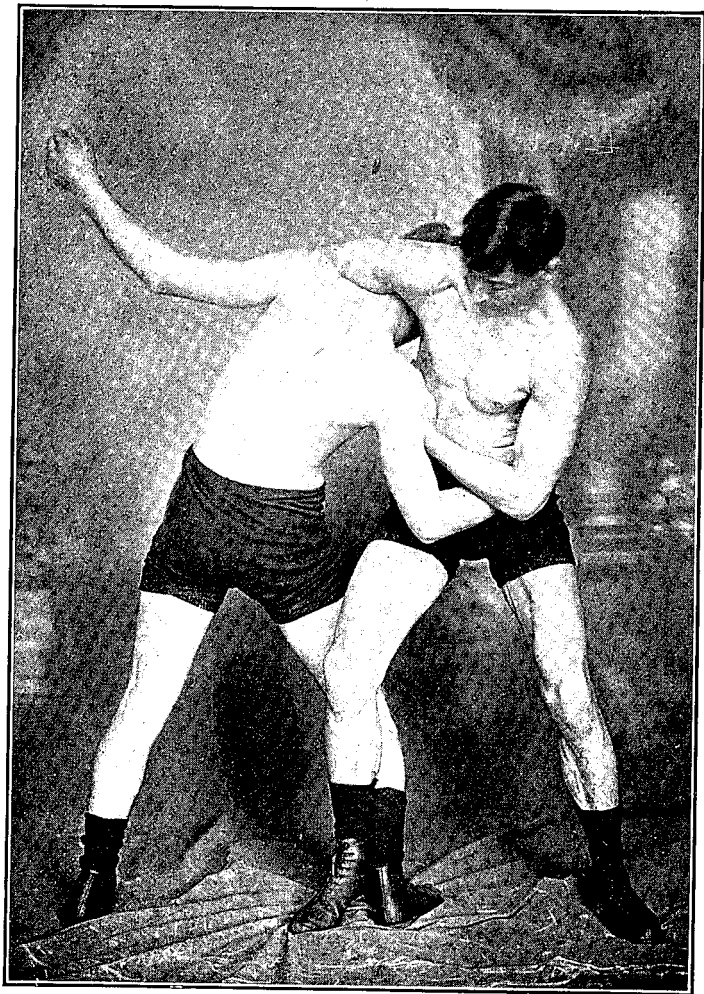
If you lift him and lunge forward with him, throwing him on his back, you can bear your entire weight on him very readily.

In defending yourself against the leg hold and inside back heel throw your right arm around your opponent's neck (or your left, as the case may be); then squeeze hard.

To emphasize this stop, grasp your wrist with the hand that has remained free and pull your forearm still tighter around your opponent's neck.

This stop does not of course lead into a hold that may result in a fall.

Counters are maneuvers that protect and at the same time may send an opponent on his shoulders. But a stop, nevertheless, often turns disadvantage into decided advantage by forcing an opponent to relinquish a hold and while so doing to leave an opening.



No. 22—The Chancery and Back Heel.

The Chancery and Back Heel

(See Photo No. 22)

In the chancery and back heel secure your right arm around your opponent's neck, as shown in the photograph, then, stepping in, back heel his right leg with your right.

Obstruct any movement of his right arm with your left, keeping your left hand against his right shoulder.

With a powerful lurch force your opponent's right leg forward, and bend him backward and down by means of the chancery. Hug his head firmly under your right armpit, for he may wrest his head free by pulling away your right arm with his left hand.



No. 23—Forcing Opponent to Floor on Hands and Knees.

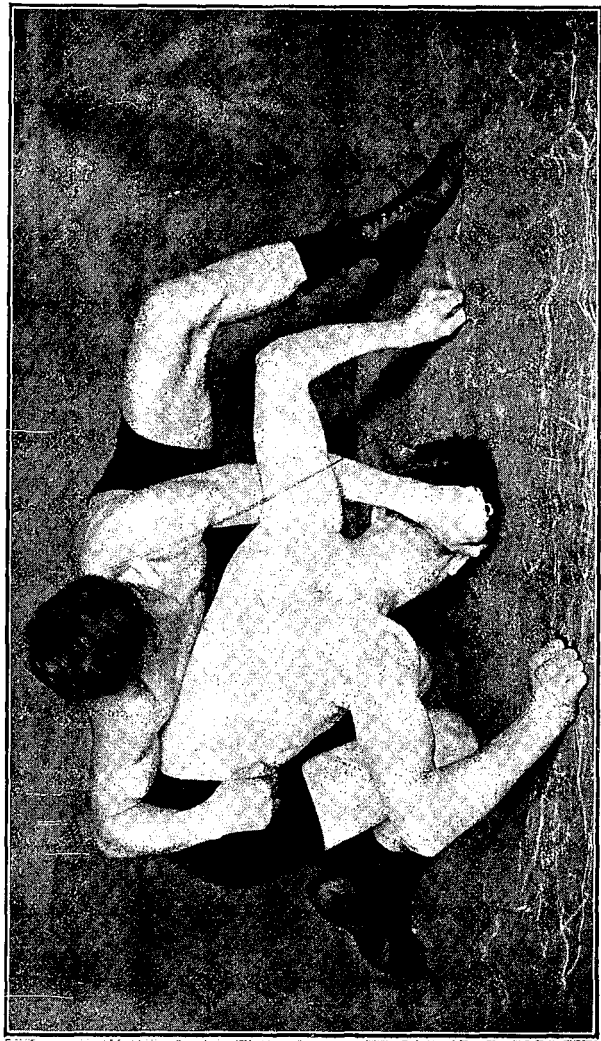
One Way of Forcing a Man to the Floor on His Hands and Knees

(See Photo No. 23)

There are many occasions when an opponent will persist in keeping to his feet. He may hold you off and dodge around, preventing you from securing a hold and playing for an opening to put you at his mercy.

In order to get him on the floor on his hands and knees watch your chance and slip swiftly behind him. Grasp his right foot, as shown in the photograph opposite, raise it from the floor, and at the same time push him forward with your free hand between his shoulders. He will fall forward and you can quickly encircle his waist with an arm.

Now you can press your chest on his back and hold him to the mat while you obtain a desired hold.



No. 24—The Half Nelson—Obtained on the Left Side.

The Half Nelson

(See Photo No. 24)

The half Nelson is one of the most commonly used holds in the wrestler's art. It is used very effectively by men who have considerable strength in their arms.

To obtain a half Nelson, you must work your opponent to the floor. From, say, his left side, insert your left arm under his left arm, and extend your hand to the back of his head. Powerful leverage is thus obtained.

The idea is to force the under man's head down and to pull it toward you, at the same time raising his left shoulder, so that he will roll over to the right and lie on his back.

If your opponent's head is supported by a muscular neck he may be able to prevent you from forcing his head downward. If this should prove the case, bring your right hand forward and press down on his head, in conjunction with the left. The hold can also be applied on the right side.

Keep your chest pressed tightly against his left side, so that it can be used in forcing him to turn over. As you raise him bring your chest and shoulders into full play. They will materially assist the process.

Sometimes added force can be exerted by bracing yourself with your left leg, as shown in photograph No. 24. Some wrestlers, however, rest on their knees.



No. 25—Side Roll.



The Side Roll

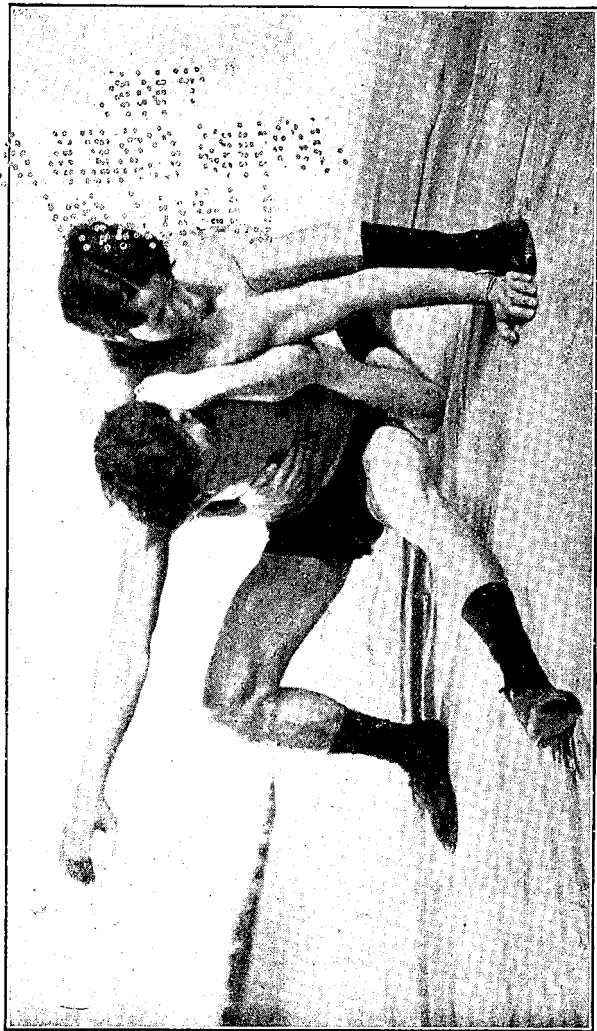
(See Photo No. 25)

One of the most valuable defensive maneuvers is the side roll, which is in reality a counter for the further Nelson, half Nelson and similar holds.

When your foe obtains, say, a half Nelson (as directed in the section of this book relating to the subject) the under man suddenly clinches his opponent's left arm, with which the half Nelson is obtained, under his (the under man's) armpit, by locking that particular arm between his left upper arm and his body.

When the offensive left arm is locked firmly, turn or roll your body sharply toward the left, throwing your opponent on his back, as in the photograph. Retain the hold on your opponent's upper arm and roll your own body directly on top of him, pressing him flat on the mat.

In executing the side roll—you may roll to either side, according to the side on which the attack occurs—be sure to clinch your opponent's arm above his elbow, else he can escape.



No. 26—Coming to Sitting Position Out of Half Nelson.

Escaping from a Half Nelson by Coming to a Sitting Position

(See Photo No. 26)

Another mode of escaping from a half Nelson, which is probably more frequently used than the side roll, by experts, is a maneuver which brings you to a sitting position. To do this requires great dexterity and a very clever estimate of the exact moment when the movement can be made successfully.

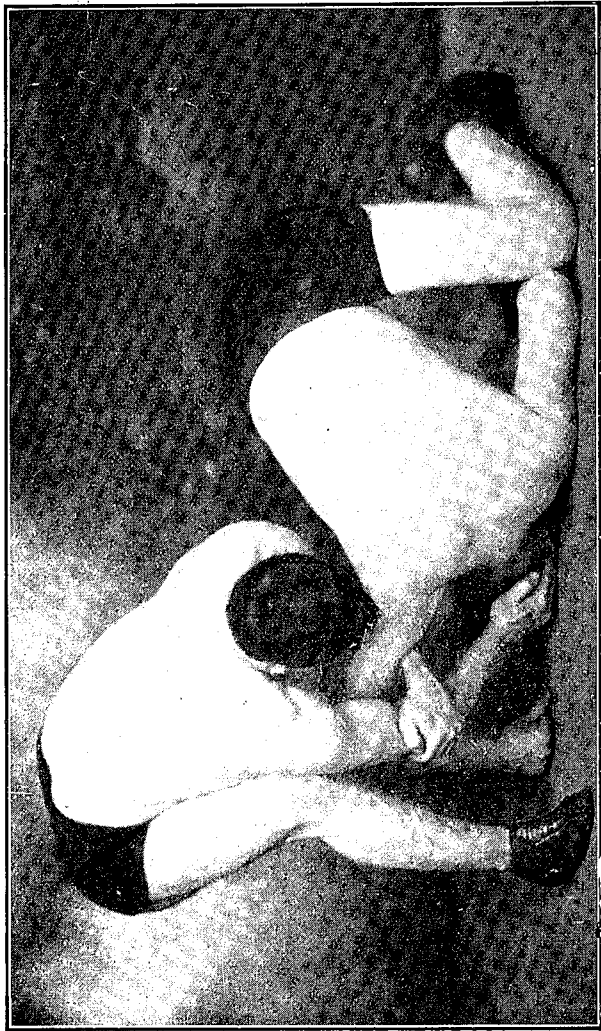
If you try it too soon you will fail; if you try it too late you will fail. Knowledge of this sort is to the wrestler what judgment of time and distance is to the boxer.

To sit up out of a half Nelson work your left foot forward when your opponent applies such a hold. Try to advance this foot outward and forward in such a manner that your opponent will not guess your intention, or so that he will be unable to prevent it. When you get this foot pretty well advanced, so that your knee is almost at a right angle with the line of your body, draw it up under your body with a sudden jerk, and, raising your shoulders, thrust it straight out in front, as shown in the photograph. At the same time bring your right foot forward and brace yourself, as in the photograph, making your position reasonably secure.

Now the half Nelson has lost its potency. Your opponent's left hand has lost the leverage obtained originally, and, if you so desire, you can jump away or rise suddenly.

This maneuver is spectacular, interesting and none the less effective, because of the two attributes first named. If a wrestler is strong in the neck and shoulders, and fully comprehends the technique of the execution of both the side roll and the sitting up maneuvers, he has no reason to lose heart when an antagonist obtains even the most powerful of half Nelsons.

Still another method of decreasing the dangers of a half Nelson is as follows: When your opponent obtains the hold, turn your head down away from the direction in which the hold is obtained.



No. 27---Tom Jenkins Applying the Quarter Nelson.

Tom Jenkins Applying the Quarter Nelson

(See Photo No. 27)

The quarter Nelson is a sort of half Half Nelson. Instead of thrusting the attacking arm under an opponent's arm as he rests on the floor on his hands and knees, the arm in question is placed on the back of the under man's head directly.

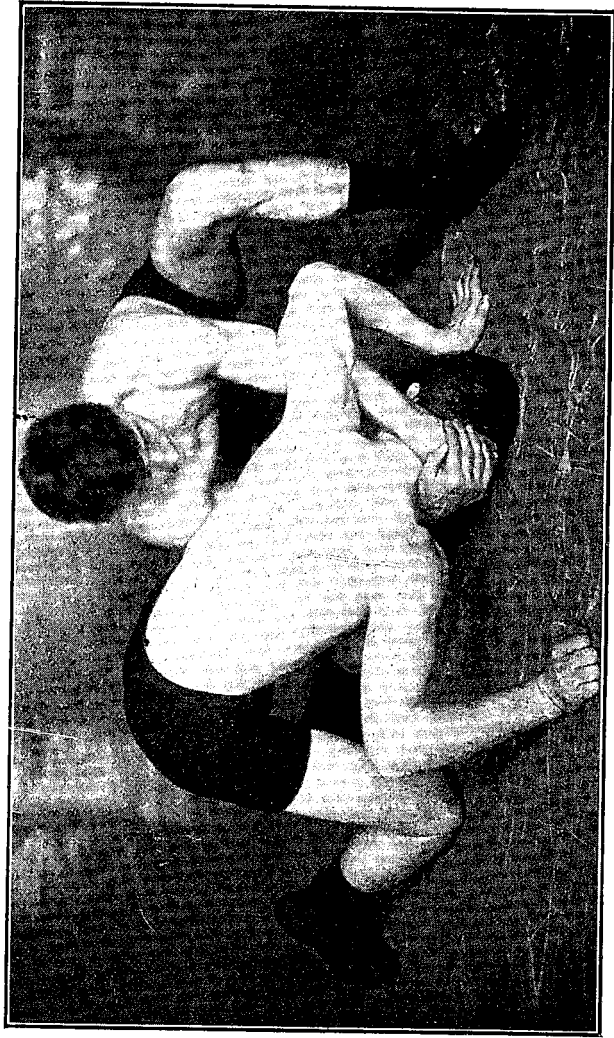
The other arm is thrust under the opponent's near arm, its hand grasping the wrist of the original attacking arm.

Thus twofold strength may be exerted on the defensive wrestler's head. Force his head down in the same manner as in the half Nelson.

Raise up his near shoulder with the arm that extends under his armpit and force him over on his shoulders.

All wrestlers do not rise to their feet when applying the quarter Nelson. Some prefer to remain on their knees. But in the opposite photograph Jenkins has come to his feet, from which position he can possibly bring greater leverage on his opponent's head and shoulder into play. However, the beginner or the amateur will probably do best to stay on his knees, so that the chest can be used in pushing the under wrestler on his back.

Wrestlers are fond of the quarter Nelson, for it is easy to apply. It is often successful in securing a fall and it is attended by very little danger of a counter.



No. 28A—The Three-Quarter Nelson.

The Three-quarter Nelson

(See Photo No. 28-A)

In the three-quarter Nelson thrust your right arm under your opponent's chest, after applying a half Nelson with the left, and grasp the back of the left hand as it presses against your opponent's head. The hold is well illustrated on the opposite page.

Now draw the defensive wrestler's head towards you. He cannot lessen the power of your grasp by turning his head, as you have it completely encircled.

Raise his left arm with your left forearm and push against the short ribs of his left side with your right shoulder as you pull his head towards you. When his left side is sufficiently elevated let your entire weight rest on his upper side and force him to his back.

As your opponent is turned over he will probably bridge by raising his body off the mat with his feet. The bridge, however, can be broken if you swerve your feet around and straight out in line with his head, retaining your hold and bearing your weight on his chest.

The bridge will probably keep his shoulders off the mat for a few moments, but the pressure of your body will eventually carry them to the mat for a fall.



No. 28B—Fall Imminent from Three-Quarter Nelson.

A Fall Imminent from a Three-quarter Nelson

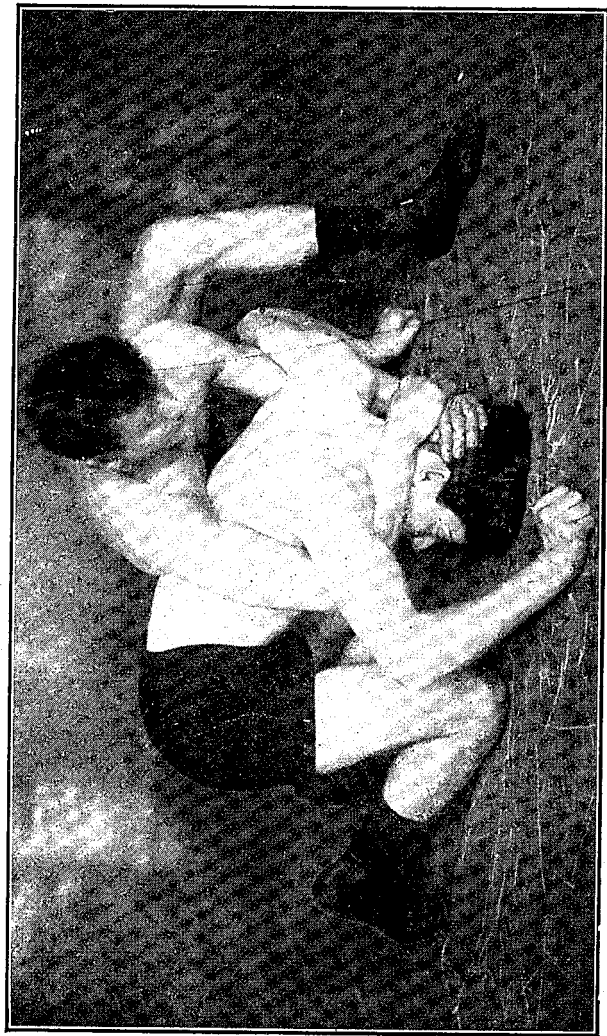
(See Photo No. 28-B)

Your antagonist may bridge his body, as in photograph No. 28-B, when you have turned him over with a three-quarter Nelson.

Should he do so, retain your hold, which, of course, is now reversed, and press the weight of your chest on his chest.

Continued pressure will break or "force" the bridge, as the strained position soon exhausts a man.

Notice in the photograph that the under man is pushing the aggressor's knee back and away with his right forearm.



No. 29—Full Nelson.

The Full Nelson

(See Photo No. 29)

The full Nelson is a grip that is difficult for the offensive wrestler to carry into complete effect. Obtain a half Nelson with each arm. Clasp one wrist with the other hand and force your opponent's head down and back, exerting an upward pressure under his armpits, as in the opposite illustration.

This hold is an ineffective one and wrestlers do not attach to it much practical value. In the first place it lays the offensive athlete open to counters and he himself uses a great deal of energy which he might better save for more valuable operations.

If, however, a man is really endangered by the full Nelson, he may execute a bridge over the upper man's back, by throwing his feet in the air and bending backward over him.



No. 30—Jenkins Applying the Further Nelson.

The Further Nelson

(See Photo No. 30)

The further Nelson or further half Nelson, as opposed to the half Nelson, which is in reality a near half Nelson, is applied on the side opposite to that on which the offensive wrestler is stationed. He reaches across the under man's back and secures a half Nelson under his further arm, as in the illustration. He then twists the under man's head away and pulls his body toward him (the offensive wrestler). If the aggressor is powerful he can punish the under man severely with this hold.

In our illustration the defensive wrestler has encircled his opponent's right ankle with his right arm, in order to prevent a fall. This method of stopping a further Nelson can be used only when an opponent is resting on his feet.

You can sometimes escape from a further Nelson by bridging yourself over your opponent's back, but you must always be careful in this maneuver, as he may secure a still better hold on you.

Again, you may possibly elude him by performing a head spin, which, however, if persisted in, is fatal to crops of foot ball hair.



No. 31 — Half Nelson and Further Leg Hold.

A Half Nelson and Further Leg Hold

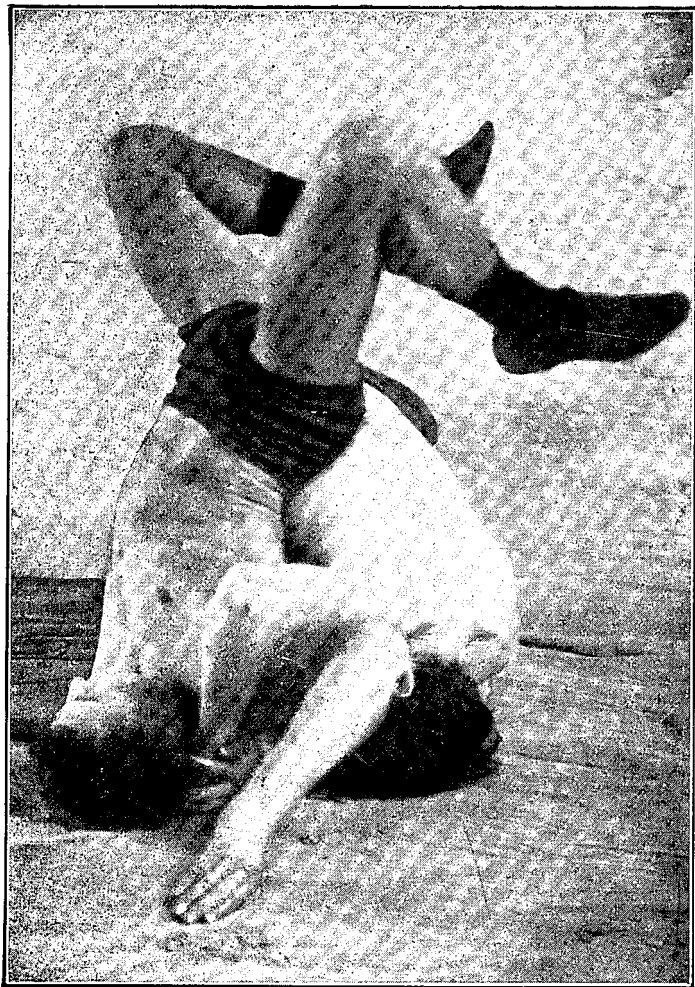
(See Photo No. 31)

The half Nelson can be made still more effective, under certain conditions, by combining it with a hold on the outside or further leg.

Secure the half Nelson with your left hand and simultaneously reach under your opponent's stomach and grasp his right leg between the knee and the thigh. Twist his head towards you with the half Nelson and pull his leg towards you, at the same time pushing upward against his near side with your right shoulder and chest.

Your opponent will turn over on his shoulders if you throw your weight upon his chest, as he is thrown from his position.

You may decrease the potency of the leg hold, if you are on the defensive, by straightening out the leg that is held, but look out that the half Nelson does not do deadly work.



No. 32—Spinning Out of a Further Nelson.

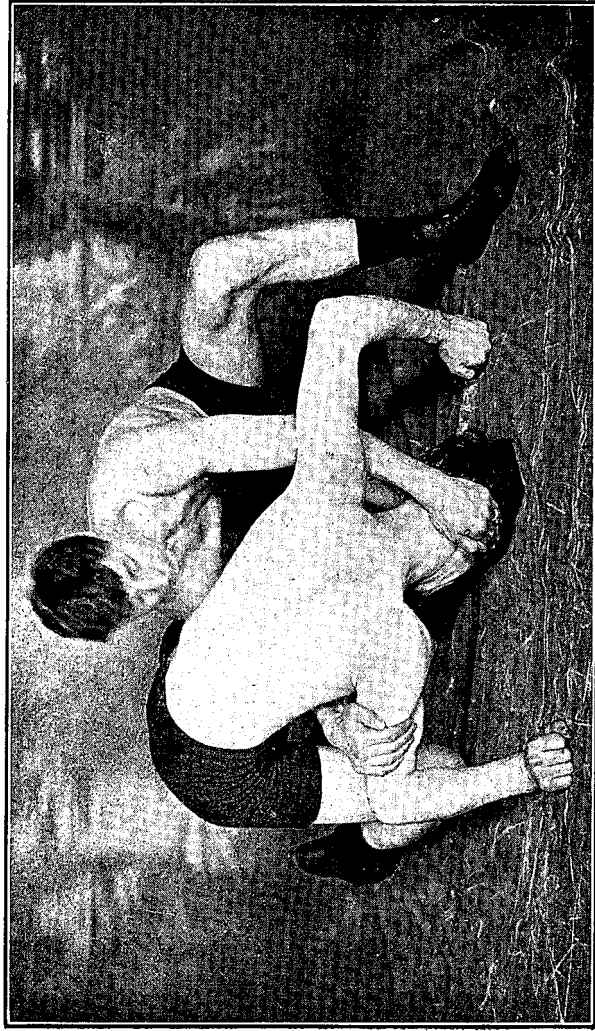
Spinning Out of a Further Nelson

(See Photo No. 32)

The further Nelson can be escaped from, quite frequently, by means of the head spin, as has already been mentioned. In the opposite photo George Bothner is shown releasing himself from the hold in this manner.

Notice that Bothner has thrown his feet upward and has revolved on his head, supporting himself with his outstretched arms. By continuing the spin to its final stage Bothner will face directly to the front. He will then be able to drop his feet to the floor and assume the offensive, if he so desires.

The head spin, as may be seen by observing the photograph, robs the further Nelson of its leverage.



No. 33—Half Nelson and Further Arm Hold.

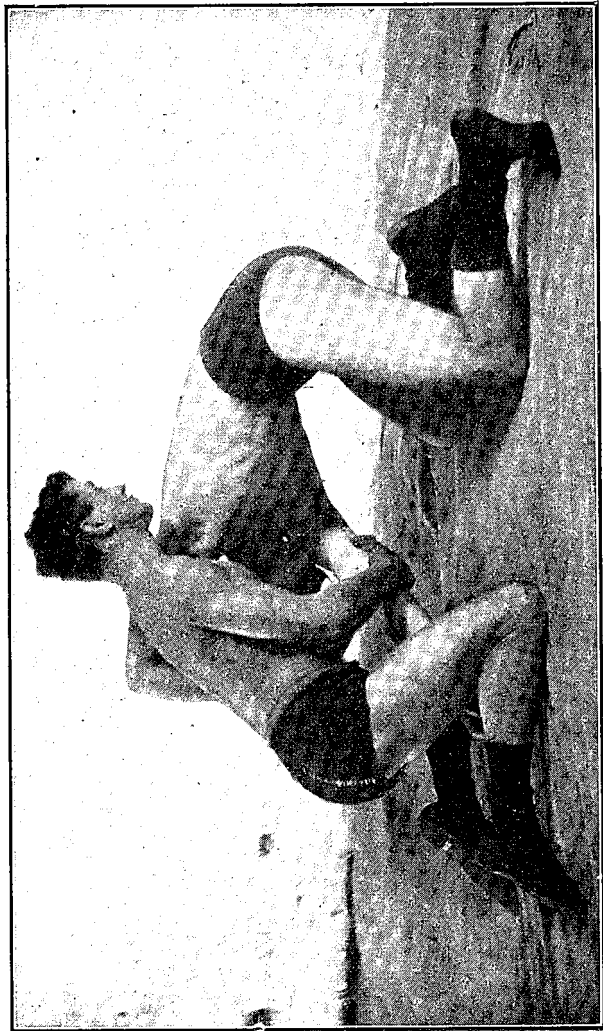
The Half Nelson and Further Arm Hold

(See Photo No. 33)

The half Nelson and further arm hold is much like the half Nelson and further leg hold. However, in the first named grip, the right hand reaches under the stomach and grasps the far arm, instead of the further leg, as in the latter.

In applying this combination hold, first obtain the half Nelson with your left arm, and then with your right secure a firm purchase on the further arm of your opponent, between the elbow and the shoulder.

Now draw the defensive wrestler's right arm forcibly toward yourself, cramping it under his body if possible, and put all the remaining power at your command into the half Nelson. You will thus turn him over on his back, in which position your own weight can be used to force his shoulders flat on the carpet.



No. 34—Further Arm Hold.

The Further Arm Hold

(See Photo No. 34)

A splendidly effective maneuver is the further arm hold, used alone. The hold is difficult to obtain on a wary opponent, so you must be quick in your movements and attempt to disguise your intention.

This hold, like nearly all others used in wrestling, can be obtained from either side. It is most frequently secured when working on the offensive on the left of an opponent, as in the illustration.

Reach under your adversary with a sudden lurch and grasp his further arm above the elbow with both hands. Clutch his arm firmly and draw it toward yourself, under his chest, at the same time pushing up on his left side with your chest and left shoulder. When applying the hold from the right side push up with your right shoulder, of course.

Continue the double pressure until you have turned your man completely over. Then fall on his chest. Release your left hand and use it to force his left shoulder to the mat, holding his right shoulder down with your right.



No. 35—Further Arm and Further Leg Hold.

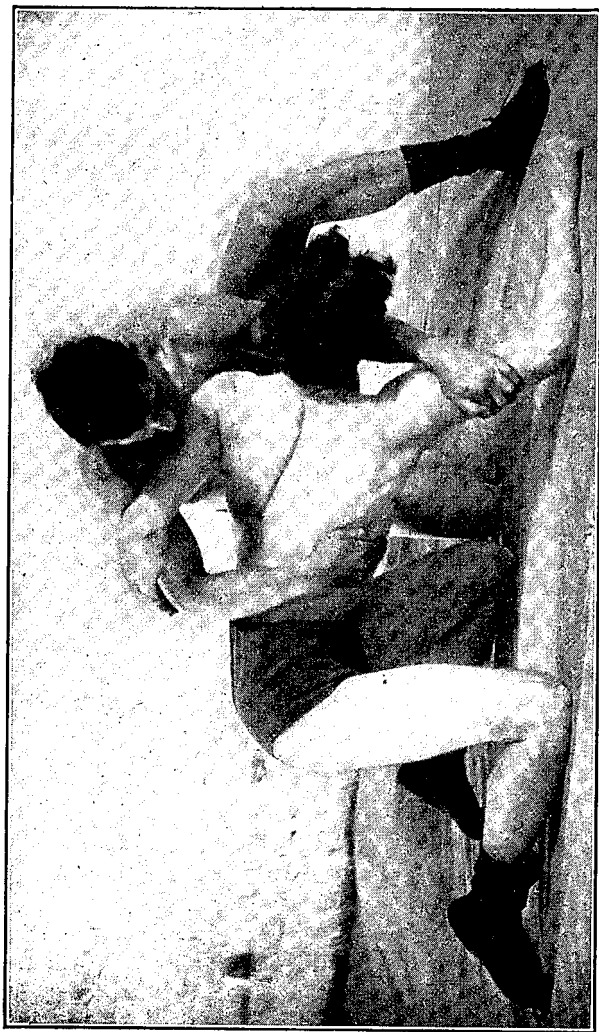
The Further Arm and Further Leg Hold

(See Photo No. 35)

The effectiveness of the further arm and further leg hold is immediately perceived by an inspection of the illustration. A man's weight is thrown on his right side (when working from the left) and then his right arm and leg, which entirely support him, are drawn from under him, putting the defensive athlete on his back.

Reach under a man with both hands and grip his far arm high up with your left (when working from the left) and seize his far (right) leg high up with your right.

Draw both arm and leg under his body, at the same time pushing his left side upward with your upper arms, shoulders and chest. The process continued will turn him over.



No. 36—Bar Hold and Further Arm Hold.

The Bar Hold and Further Arm Hold

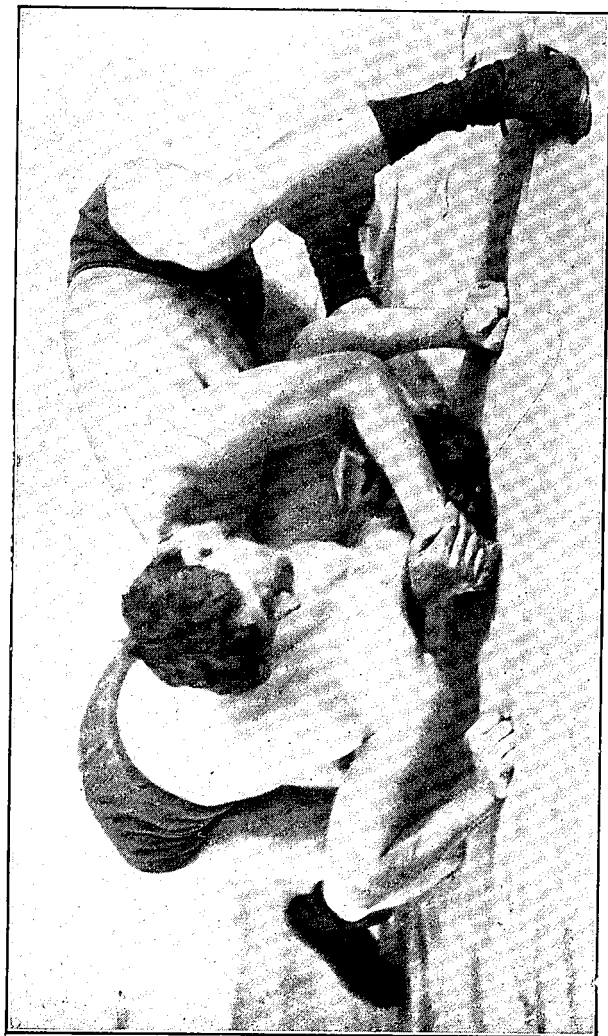
(See Photo No. 36)

Another combination with the further arm hold is to use it in conjunction with a bar hold.

In this maneuver secure the hold on the far arm by stretching your arm under a man's chin from in front, not under his chest. Get a strong bar hold and with it force upward his near shoulder and arm, simultaneously pulling his further arm sharply toward yourself.

As your opponent is twisted off his balance, press heavily on his near shoulder with your chest and crush him backward to the mat.

The offensive wrestler can obtain a better purchase on the under man by bracing himself with one foot, as in the photograph.



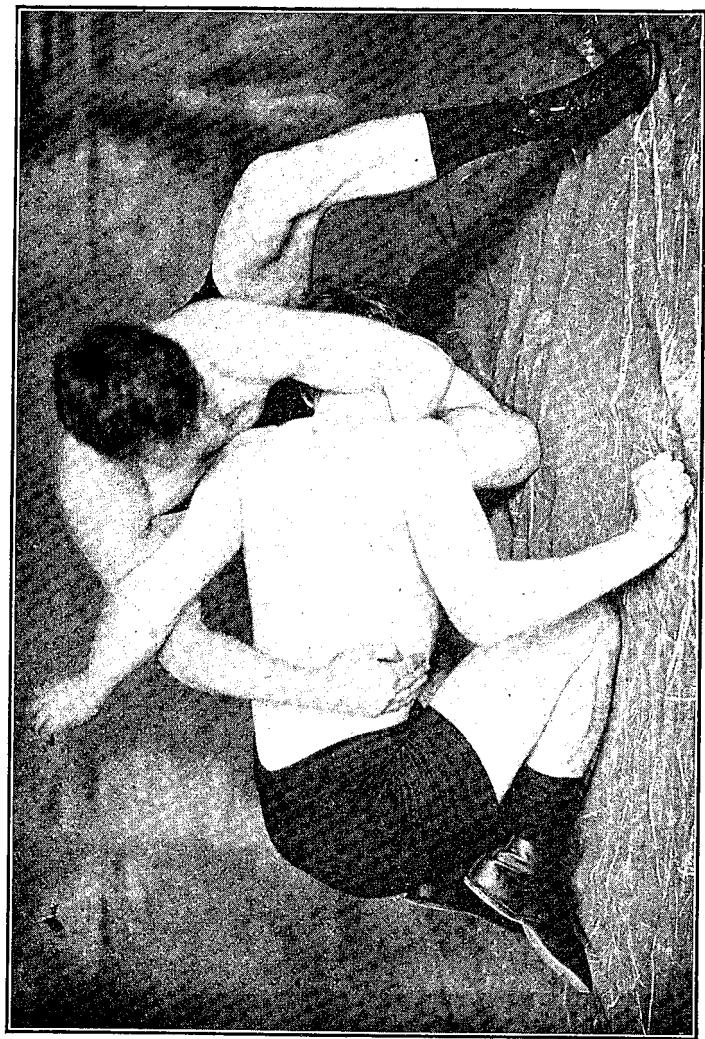
No. 37—The Head Lock.

The Head Lock

(See Photo No. 37)

Secure a head lock by putting your left forearm (when working from the left side) on the defensive man's head, extending the right arm under his chest from the same side and gripping your left wrist with your right hand. Press your right shoulder (when on the left side) firmly against your opponent's left side, close up under his arm pit. Force his head down to the mat and push his body forward, eventually turning him over. Brace yourself with your left foot.

Be sure to bring your weight to bear on your adversary as you get him on his back.



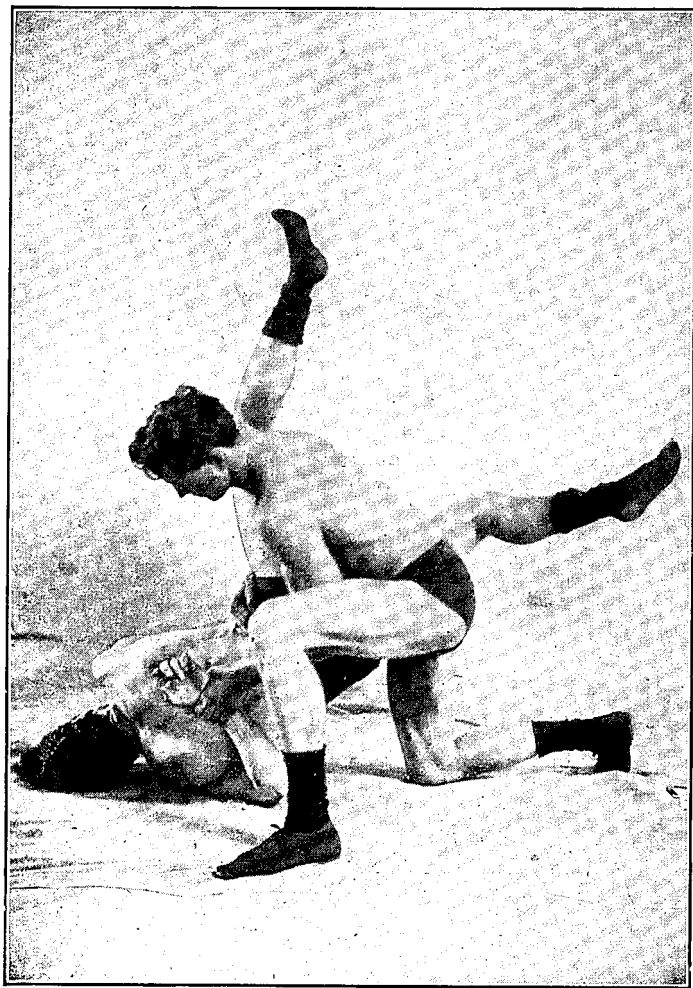
No. 38—Forward Chancery and Bar Hold on the Carpet.

The Forward Chancery and Bar Hold (when on the Carpet)

(See Photo No. 38)

This combination hold has already been described as applied when both men are standing. The hold, when combatants are on the carpet, is pretty much the same, although methods of blocking it naturally differ. The under man can save himself to some extent by bracing himself with his outside arm, as shown in the opposite picture. A strong attacking man, however, can gradually wear down this support by sheer force and obtain a fall in spite of it.

The pressure of the attacker's chest on the near shoulder is of great value, as in many other holds.



No. 39—Hammer Lock and Crotch Hold.

HAMMER LOCKS

The Hammer Lock and Crotch Hold

(See Photo No. 39)

The hammer lock is one of the best known wrestling holds. Moreover, it is far more effective than the average grip. It is comparatively difficult to obtain.

The hammer lock is subjected to many variations. Even when used alone the hold punishes a man severely and in combination its effect is of course multiplied.

A simple hammer lock consists in securing a man's wrist with one hand and a waist hold with the other, bending his arm behind his back and forcing his hand well up between the shoulder blades.

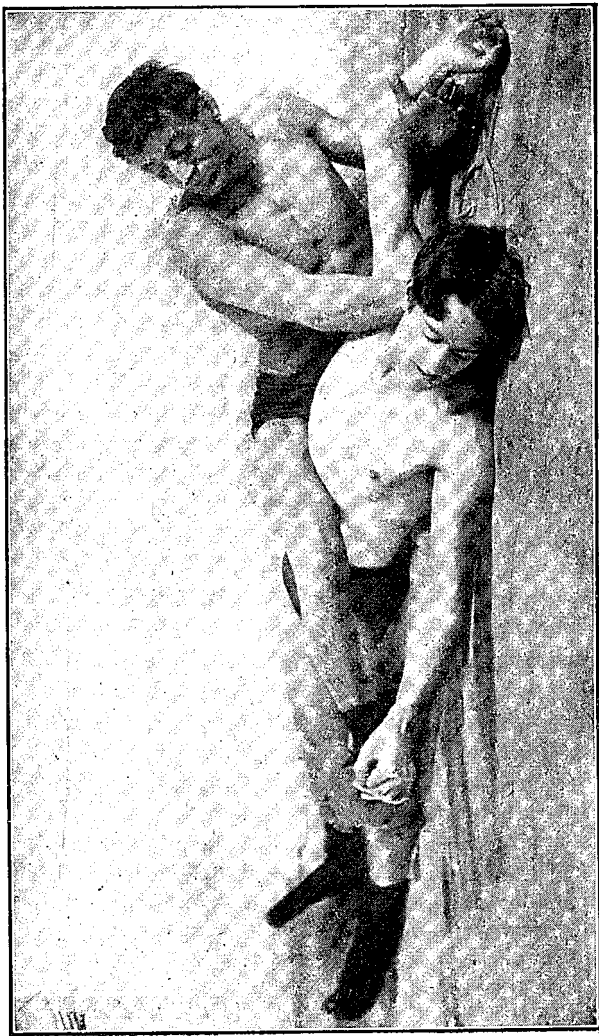
One hammer lock combination that is generally productive of a fall is the hammer lock and crotch hold displayed on the opposite page. This hold is obtained as follows:

Suddenly grasp your opponent's near wrist when he is on his hands and knees and push your head into his near armpit. Pull his wrist back and turn it over on his back. Your grip, however, is strained, so hold his hand with your free hand and change the grasp of the other to the most effective one—that with the thumb on top and pointing forward. Now push your opponent's hand up between his shoulders. Simultaneously pull his body toward yours with the waist hold.

When the hammer lock is securely obtained, bend your other arm around his right leg (when working from the left side), sliding your arm well up into the crotch, and lift his body forward as in the illustration.

You now have your man in a dangerous predicament. Bend the leg you have grasped forward with your shoulder. Bring your elbow around this leg so that its point projects into the under man's stomach. Now you can bend him sharply at the waist, so that the entire flat of his back, including his shoulders, touches the carpet.

A hammer lock can be obtained on either side, and on the far side. It can also be combined with the half Nelson.



No. 40—The Scissors Hold.

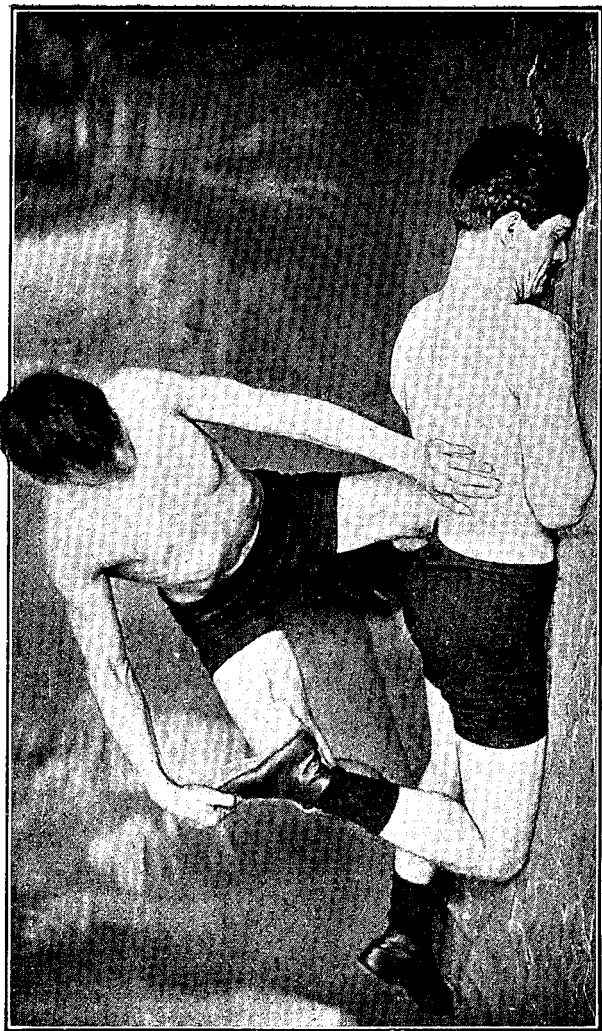
The Scissors

(See Photo No. 40)

The scissors is a punishing hold that will invariably result in a fall. You must work your man into it gradually, for, as the opposite illustration shows, the hold is not such a one that can be applied offhand.

The scissors is often obtained by rolling a man (when on his hands and knees) so that he will slip between your legs when parted, one resting on the floor. Force the defensive contestant on his back and extend your upper leg across his stomach, grapevining your feet so that he cannot force them apart. Squeeze his stomach between your legs. Hold down his head with one hand and so that he cannot rise by bending at the waist. With your other hand prevent him from raising one shoulder off the mat by bracing himself with his near hand.

By squeezing your contestant severely between your legs you can tire and pain him considerably, so that he may not be able to do good work during the remainder of the match.



No. 41—Turning Over a Man who Hugs the Floor by Twisting Ankle and Leg.

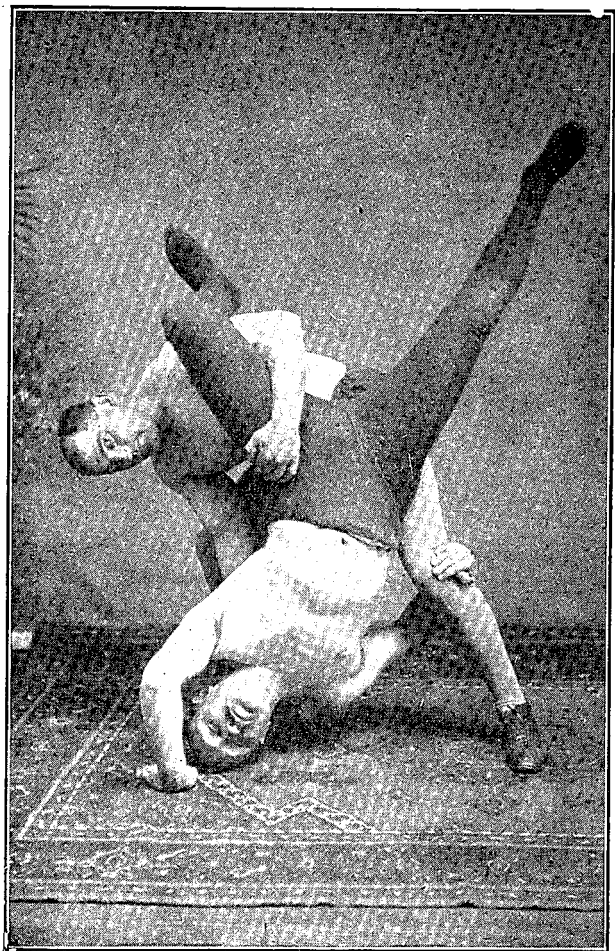
A Method of Forcing a Man to his Hands and Knees When he Persists in "Hugging" the Floor

(See Photo No. 41)

Sometimes an opponent shows a marked desire to cling flat to the mat. He fears a fall if he should rise to the wrestling position on his hands and knees.

You wish him to rise, and can make him do so, by pulling his foot upward in the fashion illustrated on opposite page.

You can assist the trick by twisting his ankle a bit.



No. 42—Crotch Hold.

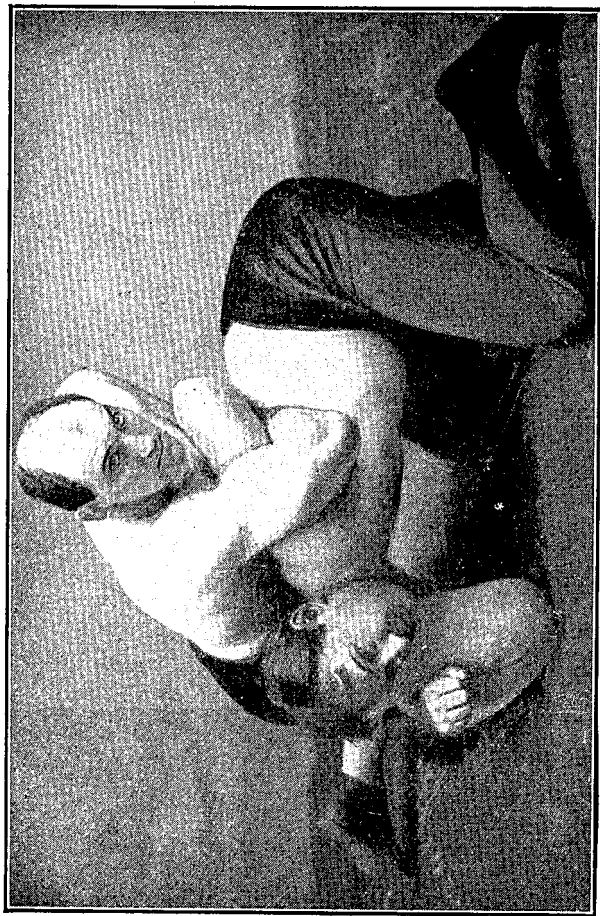
Charles Leonhardt, Græco-Roman Champion, Applying the Crotch Hold

(See Photo No. 42)

When a man is resting on his hands and knees, seize his near leg, say the left (working on his left side), with your right hand. Slip your arm well up to the crotch, lift your opponent's legs from the floor and swing yourself around in back of him. Change your grip to one with the left hand, as shown in the illustration, and clasp his left leg close to your body, his knee bending over your left shoulder.

Simultaneously place your right hand between your adversary's shoulders, pushing them out, away from yourself, while you face his hips down and toward yourself with the crotch hold.

Notice how the under man in the photo has grasped Leonhardt's left leg with right hand, as a block. He is also bracing himself with his left hand on the floor.



No. 43—Combination Bar and Hammer Lock.

A Combination Bar and Hammer Lock

(See Photo No. 43)

The hold named in the above title, and illustrated on the opposite page, is one difficult to obtain, but it enables the aggressor to secure an almost unbreakable grasp. When you get this combination hold pull your opponent toward yourself with the bar hold, at the same time pushing his wrist up between his shoulders with the hammer lock.

The under wrestler can block the hold by thrusting his right arm around your leg as shown. He can possibly counter by suddenly lunging forward, pulling your leg under his stomach and falling on you.

ADDITIONAL HOLDS, ETC.



Wrestling holds are so infinite in variety that but a part of them can be illustrated in a book of this size.

The writer will now describe several holds that have not been dealt with up to this point.

The Flying Mare

The flying mare gives a man a violent fall when correctly executed. Seize your opponent's arm, say the right, while facing him, and step in close, turning your back to him and drawing his arm over your right shoulder. Now pull his arm down so that his hand comes about to your stomach and twist your body to the right with a quick jerk. Your opponent's body thus rests against your hip. Suddenly bend forward from the waist, pull your fellow combatant forward by means of his arm and add impetus to his body's momentum by jerking your hips upward.

Your opponent will swing (or fly) over your shoulders, striking the mat violently on his back.

Foot and Neck Hold on Floor

The foot and neck hold on the floor is obtained by catching an opponent's foot with one hand—say the right—and by reaching under his neck, grasping his far shoulder with the other hand. Now draw your foe's foot sharply back against his buttock and force his head back with the other forearm. Raise his near side and roll him over away from you for a fall. This hold is often used merely for punishment (to tire a man), as considerable strength is used in executing it.

The Half Strangle

The half strangle consists in pushing one's wrist or forearm alone against a man's throat, without additional pressure behind his head or at the back of his neck.

The Half Strangle and Crotch

The half strangle is sometimes combined with a crotch hold, which results in a man's being thrown forcibly on his back from a standing position.

A Stop for a Head Spin

When a man attempts to escape from a half Nelson, etc., by means of a head spin (previously described) place your most convenient arm around his waist and drag him to the floor.

Half Nelson and Hold Outside of Leg, Standing

Get a half Nelson, reach over and place your free hand between your opponent's legs from behind, lift up, roll over and fall with him.

Half Nelson and Leg Hold, Standing

Get a half Nelson from behind, while standing, and pull your opponent's head down. Catch his opposite leg, double him up and clasp hands, lift up, throw him forward and fall with him.

Hammer Lock and Half Nelson from Behind, on the Floor

If possible, get a half Nelson first, then reach over and catch the farthest wrist and force it up your fellow wrestler's back. Roll him over or punish.

Neck Bend and Back Heel

The neck bend and back heel is usually got from a waist hold. Reach up and clasp your hands across your adversary's face, force his head back and back heel him.

Arm Grapevine and Cross Buttock

Grasp your opponent's wrist with both hands, twitch him towards you, turn, step outside and behind his nearest leg, twine your arm about his and throw him forward over your hip.

Break for a Bridge

When a man bridges, place your forearm across his neck and press your other elbow against the pit of his stomach or rest your weight heavily on his chest.

Buttock and Outside Leg Lock

To apply a buttock and outside leg lock, catch Mr. Wrestler around the neck, pull him forward, step outside his leg and force him over. This can be stopped and doubled, before executed, by catching the offensive man around the waist, lifting and hrowing him.

The Wrist and Head Hold

The wrist and head hold can be got without difficulty from the position assumed in the referee's hold. In fact, it is much the same.

Grasp your opponent's hand, say his right, with your left and grip the back of his neck with the other.

This is primarily a preliminary hold and a fall is not gained from it. It gives the aggressor a slight advantage, however.

Wrist and Near Leg Hold (Standing) and Back Heave

In this combination attack first force your opponent's head back with your forearm. Bend forward quickly. Seize his right wrist and draw him forward over your back, clinching his right elbow under your left upper arm and armpit. Catch his right leg with your right hand. Raise him high off the floor, his stomach bearing on your right shoulder, and fling him over your back, that is, give him a back heave to the mat for a fall.

Crotch and Ankle Hold

Obtain a crotch hold when your opponent is on his hands and knees, by attacking him directly from the rear. Raise his legs and lean over. Bend one of his knees around the back of your neck, clasping the ankle of the same leg with your free hand. It is this leg that the crotch is obtained on. The elbow of the arm used in the crotch hold should point sharply into your opponent's stomach, so as to force him to bend readily at the waist, flattening his shoulders.

Keep your feet out of the reach of your antagonist's hands or he may block or counter. An active man can escape from the crotch and ankle hold as just described. To render the maneuver less liable to fail, grasp the under man's ankle, keeping his leg bent around your neck, just the same, but transfer the crotch hold from that same leg to the other, encircling it from the outside, of course. In this latter case you cannot press your elbow into your man's stomach, but you have him held more firmly.

OFFICIAL WRESTLING RULES

OF THE

AMATEUR ATHLETIC UNION



Catch-as-Catch-Can

1. In all competitions the ring shall be roped and of not less than 12 feet or more than 24 feet square.
2. Weights to be: Bantam, 105 lbs. and under; Feather, 115 lbs. and under; Light, 135 lbs. and under; Welter, 145 lbs. and under, and Middle, 158 lbs. and under.
3. Any hold, grip, lock or trip allowed, except the hammer lock, strangling and full Nelson holds.
4. Nothing heavier than light slippers or rubbers without heels allowed on feet.
5. Both shoulders shall be on the floor at the same time to constitute a fall.
6. A rest of not less than five nor more than ten minutes shall be allowed between each fall.
7. No striking, kicking, gouging, hair pulling, butting, strangling, or anything that endangers life or limb, will be allowed.
8. Each contestant shall be entitled to the assistance of two seconds only, and no advice or coaching shall be given to any competitor by his seconds or either of them, or by any other person, during the progress of any bout. Any violation of this rule, or of Rule 7, by any contestant, or the refusal of any contestant to break any hold when so ordered by the Referee, may be punished by the Referee by the loss of the bout to the offender and his exclusion from further competition.
9. Immediately before the competition each competitor who has weighed in shall draw in person his number and compete as

follows: Have a preliminary round of as many contests as the total number of contestants can be divided by two. In case any contestant does not compete in the preliminary series he shall be allotted a number in the next series of bouts, so as to avoid the possibility of again drawing a bye. This leaves 2, 4, 8 or 16 contestants, and the bouts then proceed regularly with no byes or uneven contests.

10. The contestant who has last been defeated by the winner shall receive second prize; and all who have been defeated by the winners of either first or second place shall be entitled to compete for third place.

11. Duration of bouts shall be six minutes.

12. The Referee shall have full control of the competition, and his decisions shall be final and without appeal.

13. A Timekeeper shall be appointed.

14. If, in the preliminary bouts, no fall has been obtained by either contestant after the expiration of six minutes, the Referee may award the bout to the contestant having shown the best qualities, or who evidently has acted mostly upon the offensive; or, the Referee may, after allowing three minutes' rest, order a supplementary bout of three minutes. If, in the final bouts, a fall has not been obtained at the expiration of six minutes, another bout of six minutes shall be ordered. If, at the expiration of this second bout, a fall has not resulted, an additional bout of three minutes shall be ordered; if no fall, Referee shall award.

15. Contestants shall be weighed within one hour of the beginning of the contests, and any contestant being overweight shall be rejected.

16. Any athlete who weighs in and then fails to compete, without an excuse satisfactory to the Games Committee, shall be suspended for six months. All weighing in shall cease as soon as the first bout of the tournament on each night is commenced.

WRESTLING RULES



Catch-as-Catch-Can (or Lancashire Style)

The catch-as-catch-can style of wrestling is now the most popular branch of the pastime.

Opponents may grasp any part of each other's body.

No form of strangling is permitted, unless especially agreed to by the principals. Before each match the announcement is usually made, "strangle hold barred."

Neither contestant is allowed to rub any oil or grease on his body.

Seconds must not touch their man during a bout. Neither shall they give him advice until a resting period is reached.

The stakes go with the referee's decision in every event.

Contestants shall be allowed 10 minutes between each bout.

A fall is scored against a man when both shoulders touch the floor at the same time.

A single arm may be pressed against an opponent's throat, but the free arm or hand must not touch any part of the opponent's head or neck.

The referee shall slap on back or shoulders the wrestler securing a fall, so that the under man will not be strained by being held too long in a possibly painful position.

When a wrestler refuses to continue a contest at the referee's command, the decision and stakes shall be awarded to his antagonist.

When wrestlers roll off a mat, under the ropes, or foul the boundary lines in any way, they shall be ordered to the middle of the mat by the referee and to resume the holds they had obtained when moved. (In some bouts the men are allowed to stand and begin anew in this emergency.)

Biting and scratching are fouls.

The timers shall announce when limited time bouts are within three minutes of the end and then shall call off every minute. He may divide the last minute into halves or quarters if he so desires.

Rolling falls do not count.

The referee shall decide all questions that are not covered by these regulations.

Græco-Roman (French Style)

The Græco-Roman style of wrestling is very similar to the catch-as-catch-can or Lancashire method.

Catching hold of the legs (holds below the waist) is barred.

Tripping constitutes a foul.

The rules of the catch-as-catch style that do not conflict with the foregoing regulations may be followed for further guidance.

Collar and Elbow Rules

Contestants must wear shirt, short jacket with a strong collar, sleeves well sewed in.

Contestants shall grasp each other's collar with right hand, opposite left ear.

Contestants must not change position of hands on collars until a fall is scored.

Changing the grip on collar or moving the hand is a foul and loses a fall.

Two shoulders and one hip or two hips and one shoulder must touch the floor at the same time to constitute a fall.

Kicking is foul.

Butting is foul.

Contestants shall not be allowed to rest during bout, unless special circumstances arise, when agreement by seconds of both men is necessary to make the pause allowable.

Rubber soled shoes, or shoes of some other light material should be worn.

Side Hold Wrestling

Contestants must wear a set of strong leather harness reaching from neck to elbow and from shoulder to waist.

Choice of holds shall be decided by toss. The "right and over" or "left and under" are at the disposal of the winner.

"Right and over" means to grasp an adversary's harness back of right shoulder with right hand, seizing opponent's right hand with the left.

"Left and under" means to seize an opponent's harness at the left side of the waist with the left hand and his left hand with the right.

Kicking is foul, forfeiting the match if serious enough.

Contestants shall stand side by side.

The original grips must be held. To break or change a hold means the loss of a fall.

A fall occurs when a man's two shoulders strike the floor at the same time.

From fifteen to twenty minutes may be allowed between falls. No rest is permitted before a fall results.

Cumberland and Westmoreland Wrestling

Contestants take hold and stand chest to chest.

Each man rests his chin on his opponent's shoulder. Each grasps the other around the body. The left arm of each is placed above his opponent's right.

Kicking is barred.

Each man must retain the original hold throughout.

Loosening the hold loses the fall, provided the other man retains hold.

When a man touches the floor with any part of his body (except his feet, of course) he loses the fall.

When both men fall to the floor, the first one to strike it loses the fall.

"Dog falls" (when both men fall at the same time, so that the referee cannot decide which touches first) are to be wrestled over again.

SPALDING "RED COVER" SERIES OF
ATHLETIC HANDBOOKS
No. 65R

WRESTLING

CATCH-AS-CATCH-CAN
STYLE

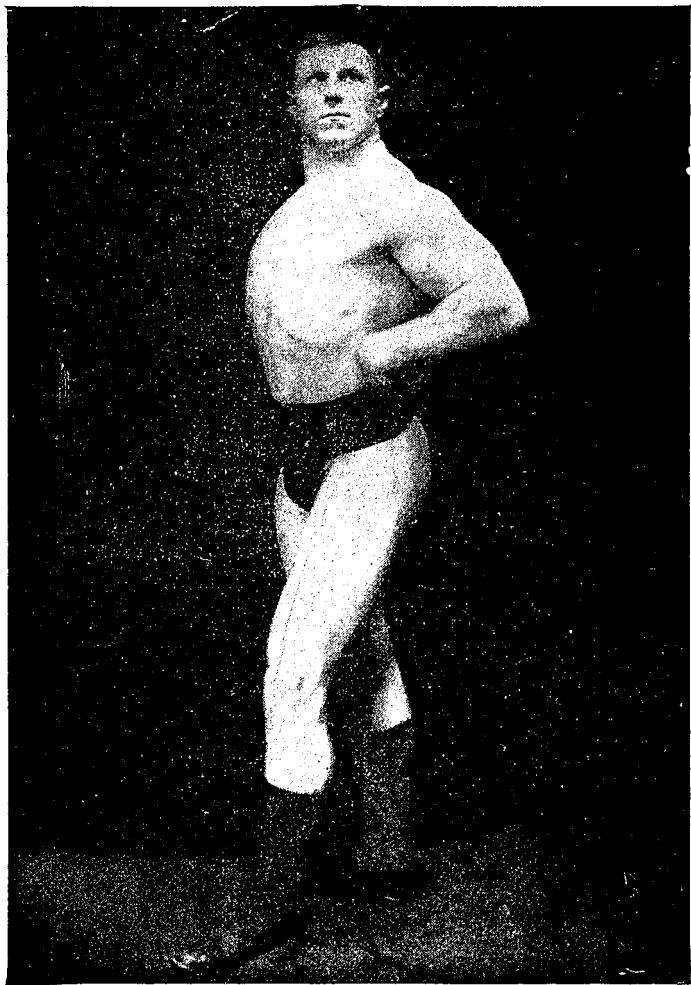
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Georges Hackenschmidt, "The Russian Lion"

WRESTLING

CATCH-AS-CATCH-CAN

THIS style is selected for illustration because it is the most universal, and practically comprises all the other forms. It is the most natural method, the most effective under all circumstances, and requires no special preparation in the way of clothing.

The attempt has not been made here to touch upon all the locks and combinations, since there is practically no limit to them, but rather to show the most common and useful, and by presenting them graphically, to show the diverse possibilities of this form of wrestling.

As a physical exercise there is no sport which calls for so much strength, endurance and agility, combined with cool judgment; and with men who love to oppose their strength to that of others, no sport is so popular.

Wrestling does offer opportunities for ungentlemanly and unsportsmanlike work, but so do all other competitive athletics. It is to the lover of sport, the true amateur, our little work is offered.

In the following illustrations, certain holds, breaks and doubles are described, which the amateur will not use because they are brutal; but while he discards them in all friendly competition, still he should know their danger and value, and be able to apply them if forced into unwelcome encounter with a man who is not inspired by the finer feelings of the amateur. Personal encounters forced upon one in defense of life or property are by no means always settled by fist or weapon, and a knowledge of the Strangle, Nelson or Backhammer has often enabled a man to successfully defend himself.

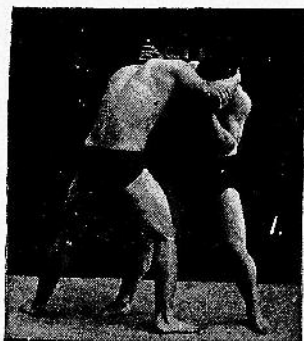
Since it is not claimed that this is a "Complete Guide to Wrestling," we have no apologies to offer. It is intended as an aid to beginners, and it is also hoped that those well trained in the sport may find in our illustrations some ideas which may prove of practical use to them.

INSTRUCTIONS



1. The Referee's Hold

Sometimes given by the Referee when the men fail to take a Hold. The other Hold given under these circumstances is what is known as "One over and one under." Here each has his left arm over his opponent's shoulder, and the right under his arm.



NOTE.—The following directions for making the Holds are addressed to the aggressor; those for the Stops, Breaks and Doubles to his opponent.

2. Both Legs Hold and Stop

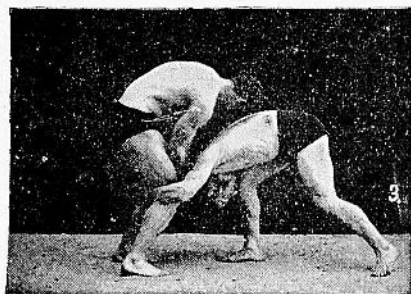
If your opponent's legs are close together (which will happen only in the case of a novice), step forward and grasp around his knees, stand erect, throw him backward over your shoulder, turn, fall with him and force the two points down. To Stop this Throw, bend forward after the Leg Hold has been taken, and before he lifts clasp him around the waist and lift his legs from the floor.



NOTE.—Here, as in all other Breaks, Doubles and Stops, following your successful escape, you will take such a Hold as the position of your opponent makes possible.

3. Break for Both Legs Hold

Place your hands on the back of his head, throw your weight on it, force him to the floor and fall



with him, looking for a chance for a Hold after he is on the floor.



4. Leg and Inside Back Heel, with Stop

Catch his nearest leg with both hands. step inside



and Back Heel his other leg. If he hugs you close,

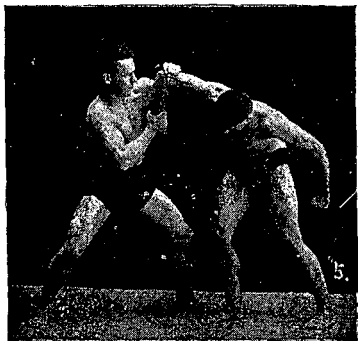
lift and throw him over your head. To Stop it, throw your arm about his neck and squeeze hard, grasping your wrist with your free hand.

NOTE.—This Stop, as is the case with many other Stops and Holds following, is for punishment only. Punishment Holds rarely result in actual falls, but they do not infrequently result in your opponent giving you the Fall by admitting his unwillingness to remain in the position in which you have placed him.



5. Shoulder Twist

Place one hand beneath his elbow, and with the



other grasp his wrist. Twist his shoulder and push backward.

6. Arm Up the Back, with Brake On

The opening for this Hold is offered in such a position as that shown in No. 5. Using wrist and elbow for leverage, force his arm up his back, let go the elbow and put the Brake on—which means



to slip your forearm under and inside his nearest arm, thus giving you absolute and easy control of it. Let go the wrist, bear down on his neck and force his arm up until he acknowledges the Fall. For punishment.

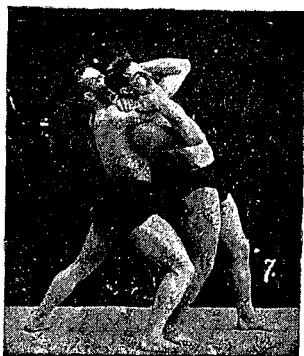


7. Back Strangle

Step behind and put on a Full Strangle Lock, and pull him backward.

NOTE.—A Strangle Lock always means the placing of one forearm across the front of your opponent's neck. This may or may not be strengthened

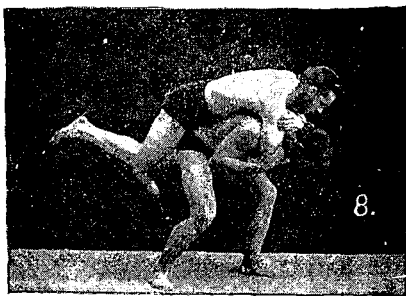
by the use of the other arm. In the Full Strangle, one arm is in front and the other behind his neck,



while in the Half Strangle only one arm is used on the neck. The object of the Strangle is indicated by its name.

8. Possible Double for Back Strangle

Before he has time to pull you back, get your



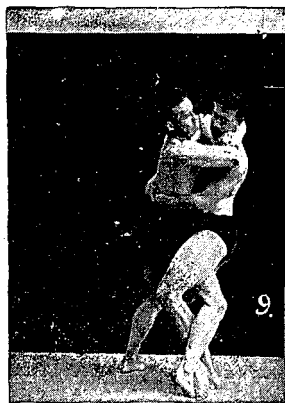
him in and stop the Strangle, catch him by the

elbows, bend forward and throw him over your back.



9. Waist Lock, and Double by Strangle and Leg Grapevine

Clasp around his waist, lift and throw. To Double, get Full Strangle and at the same time a Leg Grapevine. Force him backward and fall with him.



NOTE —The Grapevine is the twining of an arm or leg about his arm or leg.



10. Strangle and Outside Back Heel

Get a Strangle, step in and place your heel out-

side and back of his nearest foot. Push him backward and fall with him.



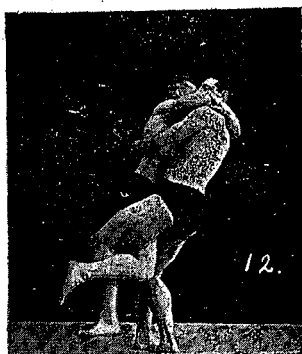
11. Double for Strangle and Outside Back Heel
Step back before he gets the Back Heel, and at



the same time put on a Waist Lock. Lift and throw him.

12. Strangle and Inside Leg Lock

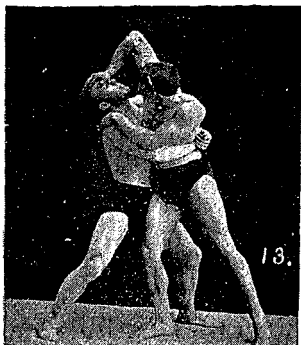
Get a Strangle, and at the same time step in and get the Inside Leg Lock. Lift with your leg and



arms, force backward and fall with him. To Stop it, before he Locks your leg, step back, lift and throw him, as in No. 11.

13. Stop for Waist Lock

Place your hand on his forehead and snap his

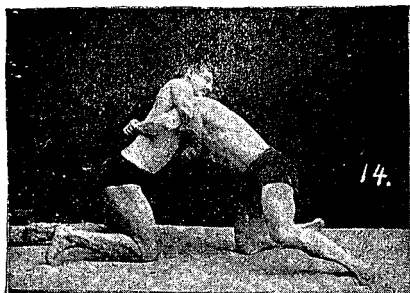


head back. This could be followed by a Buttock Throw, as in No. 53.



14. Waist Lock

Grasp your opponent around the body, try to lift



and throw. When caught in this position, to

Double. throw your arms outside of your opponent's, clasp your hands, go to your knees, thus bringing him to his knees, and try to roll him over.



15. Strangle from Behind, on the Floor



For Punishment.



16. Strangle from the Front, on the Floor



For Punishment.

17. Strangle, or Hang, with Half Nelson from the Front, on the Floor

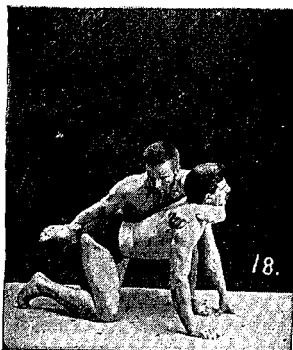
Force his head down with your left hand (or with your right, if from the other side), thrust your



right arm under his left and place your right hand on his head. Crowd your left forearm against his neck in front. Punishment,

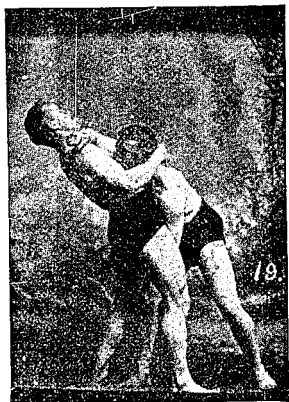
18. Foot and Neck, on the Floor

Catch his nearest foot, reach under his neck, catch opposite shoulder and roll him over.



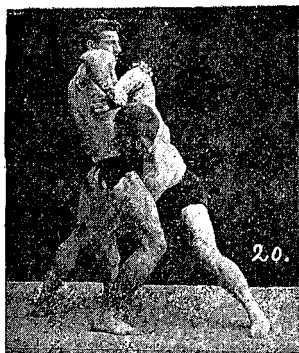
NOTE.—The Fall may sometimes be made, but usually the hold is for punishment.

19. Half Strangle and Crotch



Get a Half Strangle, catch one thigh from inside, force him backward and fall with him.

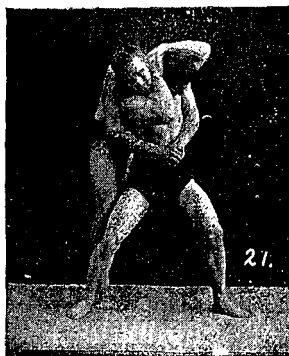
20. Stop for Half Strangle and Crotch, Standing



When he attempts to place his forearm across your neck, grasp his wrist and elbow and put on a Shoulder Twist, as in No. 5.



21. Waist Lock from Behind and Double by Head over Shoulder

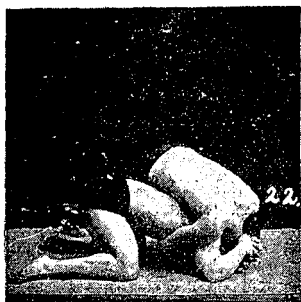


Get a Waist Lock from behind and throw. To

Double, reach up and catch around his neck, draw his head forward, go down on your knees, roll over forward as in No. 22, pulling him with you. Fall on top of him.

NOTE.—An expert would not allow his head to be near enough for this Double.

22. A Portion of Head over Shoulder—No. 21.

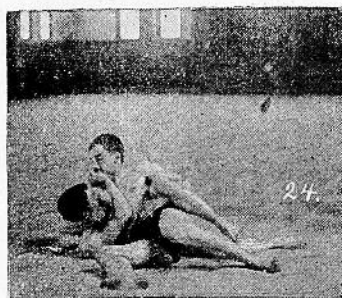


23. Bridge to Stop the Fall from Head Over Shoulder—A continuation of No. 22.



24. Half Nelson from the Front and Leg Lock, on the Floor

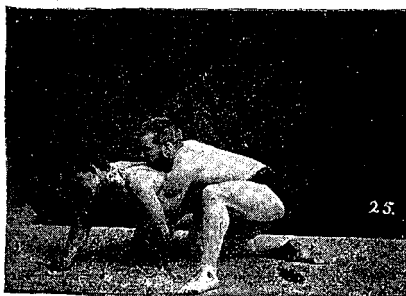
Get a Half Nelson, and while turning him over turn your back towards him and pass your arm



outside and under his opposite leg. Bring his head and knee as near together as possible, and roll him over.

25. Stop for Half Nelson from Behind, on the Floor.

When he attempts to get his arm under yours, pin it to your side with your elbow and throw your head back.



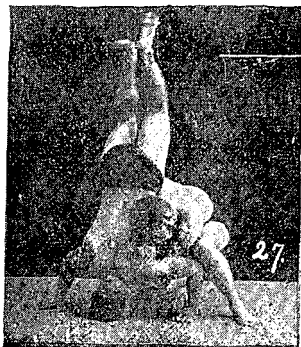
NOTE.—The Half Nelson from in front necessitates your thrusting your right arm under his left, or your left under his right, while from behind, your right is under his right, etc.

26. Locked Half Nelson, from Behind

Get a Half Nelson, reach under with your free hand, lock the fingers of both hands or clasp your

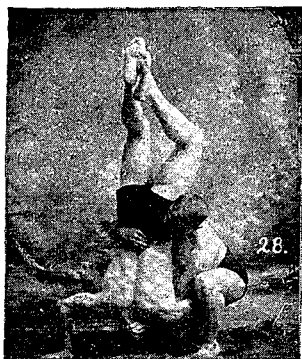


own wrist, place your head under his arm, pull his head under, roll him over and fall on him.

**27. Spin Out of a Half Nelson**

Throw your feet in the air and spin around to the other side, using your head for a pivot.

28. Stop for a Spin



Catch him around the waist with your free arm and so stop his turning.

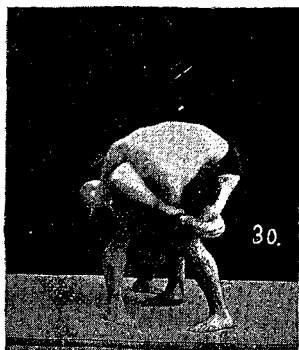


29. Half Nelson and Hold Outside of Leg, Standing



Get a Half Nelson, reach over and place your free hand between his legs from behind, lift up, roll over and fall with him.

30. Half Nelson and Leg, Standing



Get Half Nelson from behind, pull his head down, catch his opposite leg, double him up and clasp hands, lift up, throw him forward and fall with him.

31. Double for Half Nelson from Behind, on the Floor



If his head is near enough, reach your arm about his neck, pull him over your back and roll over with him.

32. Half Nelson on Neck and Leg

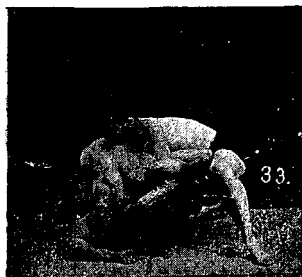
Grasp his foot when he is face down, drop your knee on his leg just above his knee to hold the leg firm, then bend his knee and get a Half Nelson on



his foot. Watch your chance and slip your free arm under his nearest arm, and put a Half Nelson on his neck. Roll him over, or take your time for punishment.



33. Half Nelson and Crotch, on the Floor



Get a Half Nelson from behind, catch his leg high up, and roll him over head first.

**34. Half Nelson from Behind and Outside Leg,
on the Floor**



Get a Half Nelson, reach under and between his legs, grasp opposite thigh, roll him over and fall with him.

**35. Back Hammer and Half Nelson from Behind,
on the Floor**



If possible, get the Half Nelson first, then reach over and catch the farthest wrist and force it up his back. Roll him over or punish.

36. Full Nelson, Standing

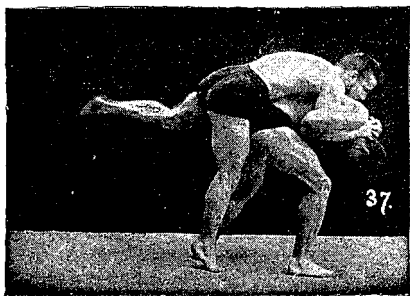
If you find yourself behind him, reach under both arms and clasp your arms as high up around his neck as possible, thus putting on the Full Nelson.



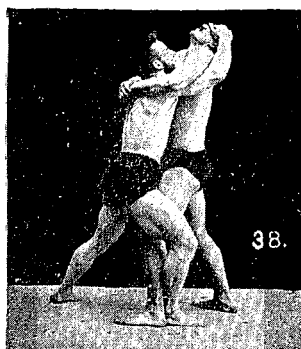
To Double this hold, while he is getting the Nelson or even sometimes after he has got it, pinion his arms to your sides with your elbows, go down on your knees and roll him over to the side, as in Nos. 37 and 42.



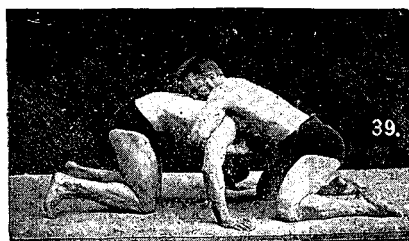
37. Double for Full Nelson, Standing



38. Neck Bend and Back Heel

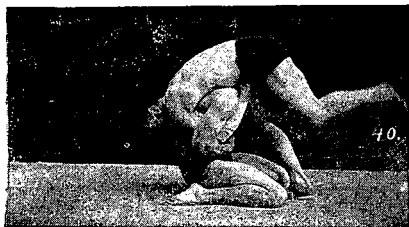


Usually got from a Waist Hold. Reach up and clasp your hands across his face, force his head back and Back Heel him.

39. Full Nelson from the Front,
on the Floor

Get a Half Nelson first and follow with the other arm.

40. A Possible Double for a Full Nelson from the Front, on the Floor



Draw your knees well up, secure his arms to your sides with your elbows, sit up and fall over backwards, throwing him over your shoulders.



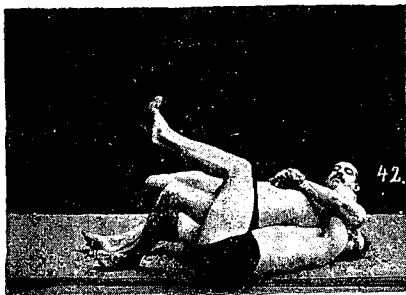
41. Full Nelson from Behind, on the Floor

Get a Half Nelson, force his head down and get a Half Nelson with the other arm.



NOTE.—This Hold, with the Strangles, is barred in amateur contests.

42. Double for Full Nelson



Pin his arms to your sides and roll over sideways.



43. Arm Up the Back with Brake On, on the Floor



See No. 6.

44. Arm Up the Back, Brake On, and Strangle on the Floor



Force his arm up his back and put the Brake on. Get a Strangle with your other arm, clasp your hands together and squeeze. Punishment.



45. Flying Mare

Grasp his wrist with both hands, twitch him towards you, turn and lift his arm with palm down



on your shoulder. Use the arm for a lever and throw him over your shoulder.

46. Flying Mare



Grasp his other arm (see 45), keep his palm up, and throw him as before.



47. Arm Grapevine and Cross Buttock

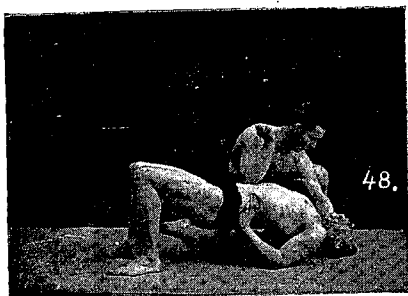
Grasp his wrist with both hands, twitch him towards you, turn, step outside and behind his



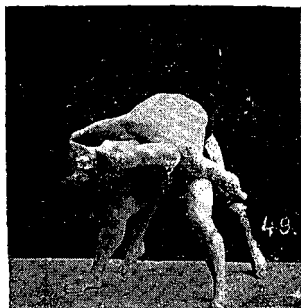
nearest leg, twine your arm about his and throw him forward over your hip.

48. Break for a Bridge

Place your forearm across his neck and press your other elbow against the pit of his stomach.



NOTE. —Many Falls can be stopped by a Bridge, which is holding the shoulders up from the floor by supporting the body on the head and feet. The Bridge can be strengthened by hands on the hips and elbows on the floor.

49. Buttock or Hip Lock

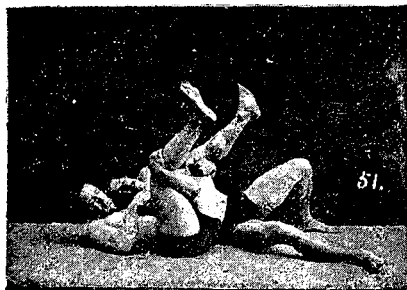
Grasp him about the neck, at the same time pulling him forward and throwing him over your hip. Fall with him.

**50. Double for Buttock or Hip Lock**

Before he has time to lift you over his hip, drop your shoulder in front of his body, grasp his legs, lift up and fall with him, as in No. 51.

51. Finish of Double for Buttock

No. 50.



52. Another Double for Buttock



Catch him around the neck and by his nearest leg, or place your nearest arm across the front of his neck, grasp his leg, lift up and throw backward.

53. Buttock and Outside Leg Lock.

Catch him around the neck, pull him forward, step outside his leg and force him over. This can



be Stopped and Doubled, before he has stepped in, by catching him around the waist, lifting and throwing him as in No. 54.

54. Double for Buttock.



Catch him around the waist, lift and throw



55. Cross Buttock.



Catch him around the neck, or under his arm and over his neck, step well behind and throw him over your hip.

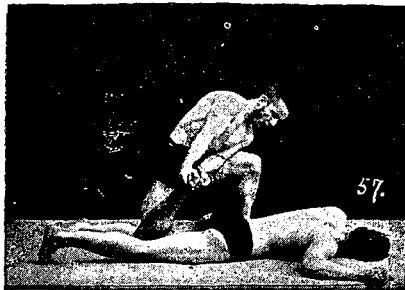
56. Cornwall Heave.

Turn sideways, and with your nearest arm grasp him around the body in front while the other arm grasps around him behind. Lift and throw back-



wards and fall with him. An attempt to Stop it would be with a Neck Hold, as in the illustration—which would usually prove ineffectual.

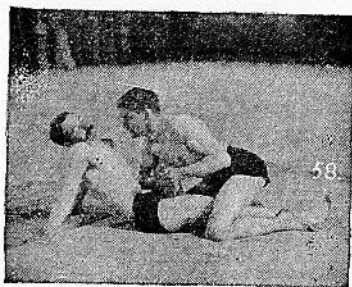
57. Foot Twist, on the Floor.



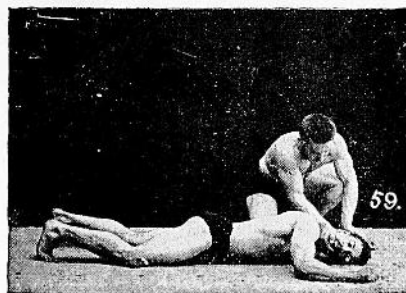
Catch his foot and twist until he turns. Then

drop on his other leg and force the points down unless he admits the fall. Another form of punishment from this position is to drop your knee on his back, then bend his knee and twist. Look out for kicking from his free foot. Both this and No. 59 are used for making a man turn when he persists in lying face down.

58. An application of No. 57.

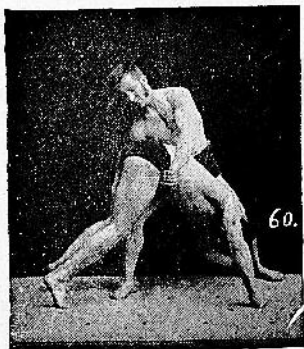


59. Head Held and Twist.



Catch his chin and head, and twist. Punishment.

60. Lift from the Floor



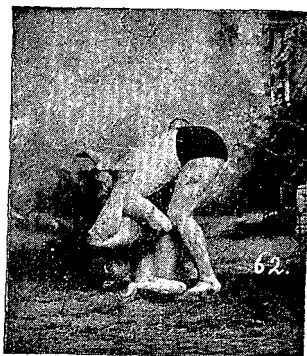
Seldom used except in Græco-Roman wrestling. Lift him up and drop him on his shoulders as in No. 62.



61. Continuation of No. 60.



62. Fall from the Preceding

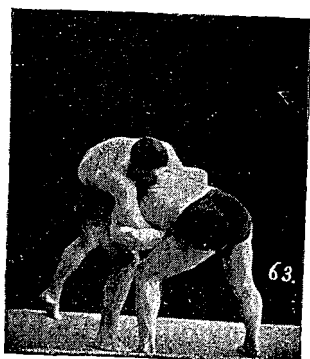


To Stop it, grasp his legs.



63. Double Front Elbows.

Try for a Both Legs Lock. To Stop it he will

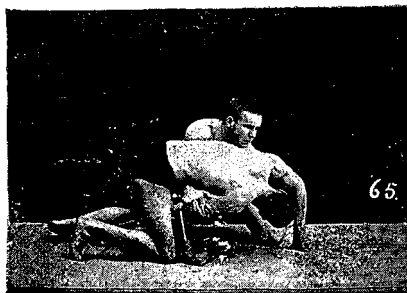


probably grasp you about the waist. If he does so, straighten up and throw him over your back, as in 64.

64. Continuation of No. 63.



55. Opposite Arm Hold, on the Floor.



Feint for a Half Nelson, grasp his opposite arm near the shoulder with both hands, roll him over and fall with him. To Stop it, Bridge and spin over on your face.

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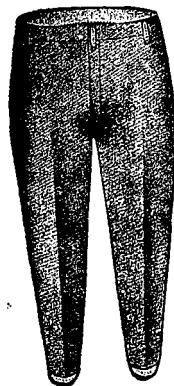
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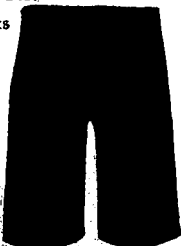
No. 3

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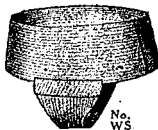
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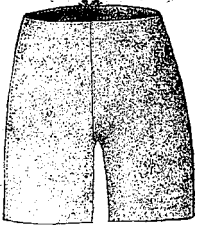


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