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# Boxing and Self Defense

*taught by the*

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# Marshall Stillman Principle

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**Marshall Stillman Association**  
461 Fourth Avenue, New York





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for use against violent attack.	

There is included with this course a separate complimentary volume of Mike Donovan's famous book, "Science of Boxing" specially bound for home study, including the rules and articles on training, generalship in the ring, and every good blow and guard known in boxing.

**M**ARSHALL STILLMAN has been a student of boxing for more than thirty years. He was a pupil and intimate friend of Professor Mike Donovan who retired undefeated middleweight champion of the world and who taught boxing at the New York Athletic Club for thirty years.

Professor Mike Donovan thought so much of Marshall Stillman and the "Shorthand" or "Sub-Conscious" Method of teaching Boxing that he heartily endorsed both, and posed for the illustrations in this book. This is Donovan's system of boxing taught by Marshall Stillman's principle of instruction.

Marshall Stillman's interest in boxing and self-defense for the last ten years has been devoted largely to the development of this simplified system of instruction. Anybody, young or old, can learn the rudiments of boxing and how to guard against attack, from this course. Boys of 12 and 15, have learned; men of 40 and 60 have learned, and what is more, they have benefited physically as a result.

Marshall Stillman begins with the things you know, such as holding out your hand for a coin, the breast stroke in swimming, butting like a goat, etc., and the first thing you know, he has led you into striking correct blows, using proper guards, and parries, ducking scientifically, etc.

You learn these fundamentals right in front of your own mirror, before you put on the gloves with anyone else. After you have learned the principles, you are then ready to put on the gloves with someone else, and profit by your study.

You can readily understand why it is difficult under the old method to learn boxing. Your opponent usually knows far more than you, and instead of helping you, he hinders you, because his superior knowledge confuses you and makes it difficult to learn. By the Marshall Stillman method, you learn the principles and rudiments and when you face your first opponent, you know what to expect and how to guard against it. And you know how to hit him effectively. After all the "proof of the pudding" is the amusing

and interesting, but nevertheless important letters we get week after week, from men and boys, who say "Last week I licked or out-boxed a fellow that I had just been dying to get at for a year." Sailors in the Navy and soldiers in the Army have taken the course by the hundreds—so that they could hold their own. Others have taken the course just for the Jiu Jitsu and standing wrestling holds, so as to be prepared against violent attack.

Anyone of a dozen things in this course may be worth \$50 or \$100 in a crisis, because after all, when unexpected attacks come, it isn't just a question of how brave you are, nor a question of how strong you are, but rather, do you know how to box? do you know how to defend yourself against a kick for the stomach, how to break a hold on the throat, how to disarm an opponent?

You cannot get all the good out of the lessons by doing them once. Go over them repeatedly. The benefit physically alone justifies repetition, but aside from that, you will learn something every time you do one of these lessons, and you will keep yourself from forming bad habits—twisting the fist the wrong way, using the body weight the wrong way, striking the wrong kind of blow, or departing from the right guard—so do them repeatedly.

Incidentally, the course will help you mentally. It will give you confidence, courage, self reliance in "competition", not only in boxing, but in contact with big men. Everybody likes a man who is sure of himself, and the ability to box—to hold your own with somebody bigger if necessary—certainly does make you feel sure of yourself.

Stand the course right up in front of you on your bureau. The type is big enough to read at a distance of several feet, and the pictures are as plain and clear as can be made—Mike Donovan posed for those in the Sub-Conscious Lessons, and for those in his own book, of course—and the world has never known a greater teacher of boxing and self-defense than Professor Mike Donovan.



*Fig. 1. Turning: Allow the arms to swing out loosely in the air. Do not sway the body either forward or backward. Turn the shoulders first to the right and then to the left.*



*Fig. 2. Turning (Cont'd): This is the other half of the movement in Fig. 1. There is no change in the position of the feet or head. The arms and shoulders have simply swung around, as you can see.*

## First Lesson—*The Hit*

Stand before your looking-glass with your feet squarely on the floor, toes pointing straight forward and arms loosely hanging at your sides. Feet about 12 to 18 inches apart, and toeing a line.

Imagine a rod run through the top of the head down the spine and into the floor, and on this rod you are to turn, not swaying either forward, backward or sideways. Now turn on this rod, allowing your arms to swing out loosely in the air (as in Figs. 1 and 2).

*Watch yourself carefully in the mirror that you do not permit your body to sway.*

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After you have continued this exercise a sufficient length of time so as to get the turn

*Continued on Page 6*



*Fig. 3. While twisting the shoulders first one direction and then the other, but without swaying the body, bring the arms to this position so that the elbows are against the ribs, the hands out with palms up. Keep turning.*

well in your mind, then bring your arms to your sides bent at the elbow with your hands open, continuing to turn. *Elbows in close to the sides* (as in Fig. 3).

Now as you turn, reach out straight in front of you. Right straight toward your hand that is reflected in the mirror with the palm of your hand up as if you were to receive a coin dropped in your hand. Be sure that you have your *elbows in close to your sides* and that your hands go directly for the mirror in a perfectly straight line, (as in Figs. 4 and 5) *continuing to turn on this rod* supposed to be

driven through the body from the top of the head into the floor. Continue this exercise until you have it well fixed in your mind.

Now clench your fist. Be sure that the propulsion of the blow comes from a twist of the body. If you have followed the directions carefully you will find that you are now delivering a perfectly scientific blow with both hands. *The propulsion comes from a twist of the body.* Back of the hand is toward the floor. Be careful that the elbows come back closely to the sides. Continue this motion as vigorously as you please. You will find it a most excellent exercise for the vital organs and it will also get you in the way of delivering a very powerful blow.



*Fig. 4. Turn well around and reach far out directly towards your mirror with the left hand just as though you were reaching for a coin. Then bend the arm back to the position in Fig. 3.*



*Fig. 5. The same movement as in Fig. 4, but with the right hand. Keep turning without swaying, reaching out first with the left and then with the right, returning first one and then the other arm to the position in Fig. 3.*





*Fig. 6. Clench the fists. Now strike. As you turn give a snappy twist to the body. Don't shove or sway forward, just twist.*

### *The way to make a Fist*

Double the fingers in the palm of the hand, not squeezing them tightly into the palm, and especially do not draw down the little finger; in placing your fist on a bureau as you stand by it, with the arm hanging at the side, the big knuckles of the hand should be the only point of contact. This you will see will describe a straight line from the big knuckle up the wrist, up the forearm, to the elbow. This is the correct way of making a fist. Any other way is wrong and liable to cause a fracture of the wrist if the blow should be delivered with too much force. The thumb should always be wrapped over the second joint of the fingers.

## *Change of Position*

Left foot flat on the ground with the heel down. Right foot with the heel raised and toe pointed at the looking-glass. Right foot in the rear with space enough to retain the balance of the body. Toes pointed toward the looking-glass. *Weight of the body directly over the left foot.* Imagine a rod passing through the left leg, through the body, and on that rod you must turn. The right foot should rest upon its ball with the heel about two inches from the ground. Now continue the straight blow which has just been described, turning on this imaginary rod obtaining the propulsion from the waist and the push of the right foot (as in Figs. 7 and 8).

Continue this exercise until thoroughly satisfied that you understand it. You will find that you are enabled through this method of getting the force of the blow from *the turn of the body* and delivering a left hand blow scientifically and easily, which is, for a right-hand man, a very difficult trick to acquire.

NOTE—These blows with the left hand and with the right hand, which have just been described, are known as the straight blows, and the only proper method of delivering a straight blow is with the elbow in close to the side and the back of the hand parallel with the floor. Never permit the elbow to be raised in the air when delivering a straight blow.



*Fig. 7. Change of position. Left foot flat on the ground with heel down. Right foot with heel raised and toe pointed at the looking glass. Right foot in rear with space enough to retain the balance of the body. Toes pointed toward the looking glass. Weight of body directly over the left foot.*



*Fig. 8. Continue the straight blow, obtaining the propulsion from the waist and the push of the right foot.*



*Fig. 9. Swinging Blow—Assume the original position of feet about 12 to 18 inches apart. Elbows bent and at the sides—PALMS OF THE HANDS DOWN; fist clenched; blow to be delivered with the index knuckle or the first two knuckles, swinging the body and hitting with a sort of a rotary motion of the arms.*

### *Swinging Blows and Corkscrew Blows*

Assume the original position of feet about 12 to 18 inches apart. Elbows bent and at the sides—*palms of the hands down*; fist clenched; blow to be delivered with the index knuckle or the first two knuckles, swinging the body and hitting with a sort of a rotary motion of the arms (see Fig. 9).

This is the swinging blow. *In that blow you dispense with the idea of the rod running through the body, as each blow with the left and with the right hand is done with a swaying*

*motion.* This is a very good exercise for the waist and will give great elasticity and strength to that portion of the body.

Continue this exercise until you desire to cease.

The Corkscrew blow is delivered with the left hand well out with the back of the hand almost parallel with the floor. A straight blow delivered with this arm with a sudden twist of the hand so that the first two knuckles reach the point of contact with a snap has a corkscrew effect, and if landed on the point of the jaw is a serious blow.



Fig. 10. Bring the hands well up to the chin, throwing them out in front of you as in the breast stroke.

## Second lesson—*The Guard*

Take the first position as described in the Hit in front of the mirror with feet 12 to 18 inches apart, toes pointed toward the mirror and feet parallel with each other. Make the motions of *the breast stroke* in swimming, bringing your hand open well up to the chin (Fig. 10), throwing them out in front of you (Fig. 11) then sweeping them to your side (Fig. 12). Continue this motion until you get the idea perfectly in your mind. Be sure that your hands at the outward stroke go a little above the head. This is an exaggeration of Prof. Donovan's famous leverage guard.



*Fig. 11. Be sure the hands run up above the head as they are extended.*



*Fig. 12. Sweep the arms to the sides as in the breast stroke in swimming.*



Fig. 13. *Second position. Left foot forward, right foot back. Both toes pointed toward the mirror. Continue the breast stroke, not with the hands in unison, but with the hands going alternately forward.*

Now assume the second position, which is with the left foot forward and the right back. Both toes pointing toward the mirror. Continue the *breast stroke* as in swimming, but not with the hands in unison, but the hands alternately going forward (Fig. 13). Be sure that the hands run up above the head as they are extended. You will find that your hands are performing a sort of a circle or an ellipse as the shape of an egg.

Keep the hands open, running them well out in front, bearing in mind always the *breast stroke* in swimming, which is performed identically as the leverage guard *only not so exag-*





*Fig. 14. With left elbow to side, and left fist prepared to strike, twist the body sending the fist toward the looking glass.*

gerated, and there you will have the celebrated Donovan leverage guard.

Now with the left elbow to the side and left fist prepared to strike (Fig. 14), twist the body, sending the left fist towards the looking-glass. Be sure that the propulsion comes from the twist of the body, right hand alternately performing the guard with hand open, palm down. There you will have an exercise which Prof. Donovan gave his pupils which is called the lead, guard; lead, guard; lead, guard; lead, guard; lead, guard.



Fig. 15. *Blocking.* To block a swing, just move the arm to the right or left arm to the left, with the hand open, palm toward the looking glass; forearm almost straight up in the air being parallel with the body. Elbows down.

### *Blocking*

Blocking a blow is done with the right elbow close to the side, naturally, not constrictedly; hand open, and palm forward; forearm almost parallel with the body. To block a swing, just move the arm to the right or the left arm to the left with the hand open, palm toward the looking-glass; forearm almost straight up in the air being parallel with the body. Elbows down (see Fig. 15). This is the block and is easily performed.

Always guard a blow with the *hand open*, as the length of the fingers give so much more opportunity to guard the blow.



*Fig. 16. Stomach Guard. Swing the left forearm over the pit of the stomach at the same time crossing the right hand over near the face so as to prevent or guard against a right hand swing for the jaw.*

### *Guard the Stomach*

Assume the position of a boxer, which is with the left hand prepared to strike; the right hand open and in front of the face; eyes just looking over the top of the glove or hand. Now swing the left forearm over the pit of the stomach at the same time crossing the right hand over near the face (as in Fig. 16) so as to prevent or guard against a right hand swing for the jaw.

You will find that you can swing this left forearm over the pit of the stomach very quickly and it is the best guard for the stomach and

prevents much severe punishment. Learn this guard faithfully, as it will save you many a sad moment if you have an opponent who is a body puncher. You will find it will be very difficult for him to reach the body with this guard.

### *A Fancy Guard*

Catch the left lead of the opponent with the left hand open, pushing it across your face to the right, catching the opponent's left lead as it approaches the point of contact. This will often throw the opponent off his balance and leave him open to attack. The same can be done with the right hand on the left lead, also catching the left lead as it approaches the face and throwing it with the right hand across the face and pushing it toward your left side.



Fig. 17. Assume the attitude of a goat bucking, and you will get the correct position for the duck.

### Third lesson—*The Duck*

Standing in front of the mirror in the first position with feet from 12 to 18 inches apart parallel pointing toward the mirror, hands at the side slowly draw the chin down toward the right collarbone, presenting the side of the frontal bone of the head to the mirror (as in Fig. 17). Be sure that the head is not turned too much to one side, leaving the ear exposed. That is a dangerous procedure, as a blow on the ear is even more disastrous than a blow on the nose, but if you will bear in mind to assume the attitude of a *goat butting* you will get the correct position of the duck.



Fig. 18. Be sure the head is not turned too much to one side, leaving the ear exposed.

Now looking at yourself in the mirror draw your chin slowly down to the left collarbone, (as in Fig. 18) again being certain that the right ear is not too much exposed, but that the part of the head where the *horns of the goat* would naturally be is presented toward the mirror.

Be careful not to present the top of the head to the mirror. The blow, if it reaches the head, will glance off, but as a rule the blow will slip by without touching the head, because the least change of the head will cause it to evade the blow. In other words, the attitude is of *a goat preparing to butt*.



Fig. 19. Draw the chin down to one side. This protects the jaw and saves the nose, too.

Remember always to keep the *chin down*. Even when facing the mirror or opponent, keep the chin down, and if you cannot look your opponent in the eye with your chin down, look at his shoulders or even at his waist-line, and you will be perfectly able to note the direction of his blows. Some expert boxers even look at the floor to the right, which is their opponent's left side (as in Fig. 19). This is often disconcerting to the opponent, should he be used to looking in the eyes of the man with whom he is boxing, it upsets him not to be able to look in the eyes, and yet if you get yourself accustomed to this direction of your gaze, you

will be able to note the manner and speed of your opponent's blows as easily as if you were looking in his eyes.

We wish to again caution you with regard to always keeping the *chin down*. It would be exceedingly difficult to knock a man insensible with his chin down, whereas if he holds his chin up a forceful blow on the jaw would result in a knockout and this can be easily avoided by keeping the *chin down* and well drawn into the neck.

Always hold *chin down* and head in position of *butting goat* on delivering every blow. This prevents receiving blow on the nose.

NOTE.—The duck seems to be a lost art among boxers. Few of the experts are masters of this fundamental. It is laughable to sit at a ring-side and notice the amateurs and professionals who box for prizes and money stand up and take all the blows that are coming their way; on the nose or in the face, seemingly never thinking of ducking. Cauliflower ears, broken noses, blackened eyes, scarred faces, a generally battered-up condition of the physiognomy is the result. These marks of a boxer are seldom seen on the faces of the experts. The early fighters with bare knuckles often carried scars on their faces, especially their foreheads, where they endeavored to break the knuckles of the opponent by the hard frontal bone of the head. Cauliflower ears and broken noses do not speak well for a boxer, as it generally indicates lack of science.

There is only one scientific way of ducking. There are several ways that are decidedly unscientific. To those ways we will not call attention, but will dwell upon the proper method of ducking.



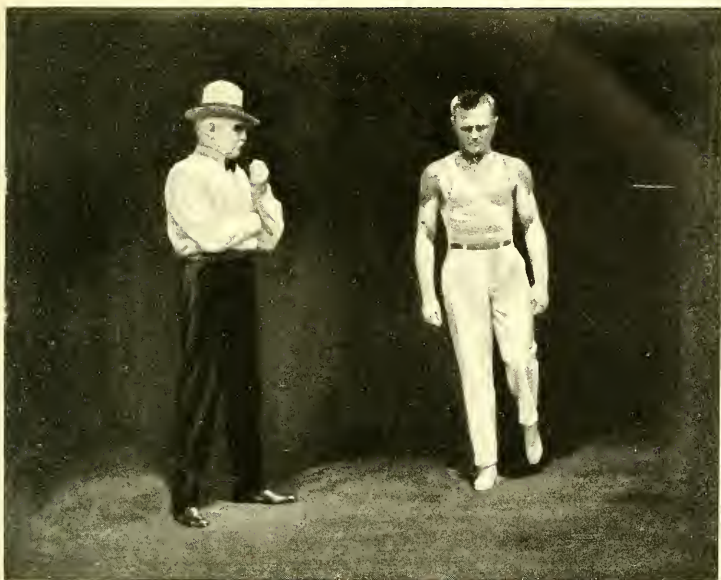


Fig. 20. Perform a sort of clog dance, throwing the weight of the body first on the left foot and then on the right, bearing in mind the looseness of the clog dancer.

## Fourth lesson—*Footwork*

Assume an easy attitude before the mirror, with the hands loosely at the side, and perform a sort of *clog dance* throwing the weight of the body first on the left foot and then on the right, (as in Figs. 20 and 21). Perform this motion for an agreeable length of time. Remember the body must be absolutely lax in every muscle, just *like a wet rag*.

Footwork is the fourth fundamental of Boxing, and one which is but little understood. Only the top-notchers are experts in this department of the manly art, and even some of



Fig. 21. *The body must be absolutely lax in every muscle.*

the experts are deficient in the scientific method which should be pursued. The mental picture which is an *exaggeration* of the attitude of a Boxer, is that of a *Clog Dancer or Marionette*.

Discontinue the motion of the clog dancing, and stand before the mirror; place your left foot, the toe pointing toward the mirror, *flat* on the ground, heel down, right foot conveniently placed to the rear, resting on the ball of

NOTE—The Boxer must be perfectly loose in his joints. Boxing should be done literally by *foot work*, and not by leg work. Most boxers use leg work and not foot work, often throwing most of the weight of the body upon the right leg, which strains it badly, and as the contest progresses makes the boxer very slow in his movements, as it tightens the muscles of the right leg in a constricted manner.

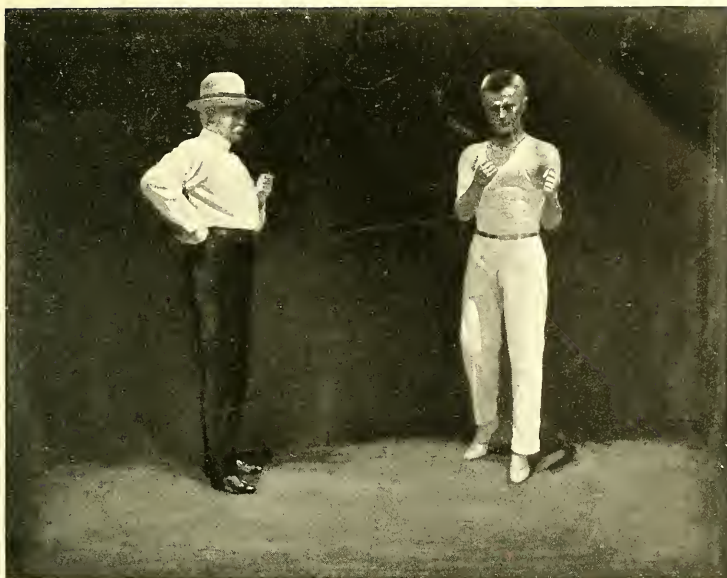


Fig. 22. Assume the attitude of a boxer. Move in a sort of gliding motion, with the right foot always behind the left, the left foot always flat on the ground.

the foot with the heel slightly raised from the ground, *weight well forward on the left foot.* (as in Fig. 22).

Assume the attitude of a boxer; now move around the room in a sort of gliding motion with the right foot always behind the left, the left foot *always flat* on the ground. You need never be on the toe of the left foot unless a blow is being delivered. This will never weary one, and if the propulsion comes from the *ball of the right foot, and the twist of the waist*, you will find that a blow is very swiftly and powerfully delivered and can also be gauged as to its intensity with great accuracy.



Fig. 23. *Feinting.* A little quick bend of the left knee, and possibly accompanied with a bend of the right knee at the same time.

*Feinting*—The most effective and least tiring way of feinting is with a movement of the left knee; just a little quick *bend of the left knee* and possibly accompanied with a *bend of the right knee* at the same time. Both being very slight, but very quickly executed, immediately ties an opponent up in a knot, as he will expect to receive an assault.

This style of feinting does not tire one in the least, and if done occasionally, or as often as the boxer wishes, will tire in a marked degree the opponent, especially if he be not in good condition.



*Fig. 24. Permit your antagonist to clinch you around your neck, leaving your arms free, and then with your arms devote all your attention to his body.*

*Clinching*—This is a department of the sport which should be done scientifically and as a method of protection. If it be not necessary to protect yourself by clinching, it is by all means advisable not to clinch, but permit your antagonist to clinch you if possible around the neck (as in Fig. 24), leaving your arms free, and then you with uppercuts, devote all your attention to his body. Both hands free. This attitude is according to the rules of Boxing, perfectly fair and square.

A great deal of damage can be done the opponent by permitting him to clinch you around

the neck, and you to devote both arms to delivering punches in the stomach.

If to protect yourself from the assaults of a stronger or more careful scientific opponent, you should find it necessary to clinch, try to grasp the arms and not your opponent's body, include his arms if you possibly can as you clinch. You can easily find his arms by running your hands from the shoulders down the sides quickly grasping his arms with his body, or his arms alone together as his hands are the weapons of offence and no other part of his body is permitted to be used in boxing as we know. So, bear in mind that it is essential to stop his hands from acting. Those hands can only be stopped by pinning his arms or hands to your opponent's sides. *That is a very valuable point on clinching.*

Another method of clinching, one which was employed by Johnson when he fought Jeffries was to grasp the opponent's biceps, holding both biceps in both of his hands; the opponent's left bicep with your right hand and his right bicep with your left hand, and when



*Fig. 25. If you find it necessary to clinch, grasp the arms of your opponent.*

he attempts to strike, just pushing them back, (as in Fig. 25). If the rule of the contest permits hitting in the break-away, as the opponent breaks away, either hand can be easily converted into an upper-cut, making it a very effective punch.

## Sixth lesson—*Daily Exercise*

The Sixth Lesson winds up the preliminary course of boxing instructions as given by this Association, and is devoted to a method of exercising which will consume only five minutes of your time each morning, and which if conscientiously and faithfully performed will keep one as strong as a trained gymnast or athlete for the remainder of his days, if he live to be a hundred years old. Not straining any muscle of the body, overtaxing the heart or any of the vital organs of the body, or either over-developing the lungs. If the lungs be over-developed in a man of sedentary habits, it does not conduce to good health, as there is a certain amount of dead tissue in the lungs that the respiration cannot take care of if those organs be over-developed.

One of the safe rules of life with regard to health is to be normal; use common sense; be moderate and temperate, with regard to everything—including exercise and other pastimes.

NOTE—The pupil may consider when first reading these exercises that they might be too strenuous or consume too long a time. They will take only five minutes actual timing, if the chinning be done 8 times; back and front bridging done 50 times; the dipping done 8 times; the foot work 50 times, leg work 25 times by each leg, and with regard to it being too strenuous, that can be regulated according to the strength of the person employing this method.



## *First Exercise*

Have a carpenter put a bar in the doorway of your closet where you can reach it. It will be inexpensive. You can put it there yourself. With the idea of chinning yourself, that is drawing the weight of your body from the floor with your arms, bringing your chin up to your hands which are grasping the bar as high as they can reach. Continue this exercise a convenient number of times. If not at first used to it, be careful about straining. If you find that you can not even chin yourself once, merely take hold of the bar and draw your weight from the floor as far as you can without overstraining. Again resting on the floor, continue this motion as long as you like each morning.

This exercise strengthens the biceps; muscles in the back, and in the waist, and is exceedingly good for what is known as a corporation or an extended stomach. It strengthens the walls of the abdomen and aids the pupil to hold himself as a man should, with chest out and stomach in. *Chinning should never be done more than eight times at a time*, unless a man be very expert, but even then he should not over extend himself.



*Fig. 26. Bridging. Lie flat on your back. Raise weight of body by throwing the chin up in the air.*



*Fig. 27. Lower body again till the shoulders touch the floor; then raise it again.*

## *Bridging*

Select a bed with a fairly hard mattress or a lounge or a couch, or a pillow could be placed on the floor giving a comfortable place for the head to rest. Lie flat on your back. Raise the weight of your body from the bed or floor by means of throwing the chin up in the air, (as in Figs. 26 and 27). The hands can be placed either at the waist or on both sides of the jaw. Lower your body again so that the shoulders touch the bed or floor and then raise it again. This is called bridging and is known to wrestlers. You will find that when the weight of your body is raised from the bed or floor that the only points of contact will be the back of your head and your heels or the sides of your feet.

NOTE—This exercise increases the strength of the neck and the muscles of the back tremendously. It is most essential for a man to have a strong neck.

The writer performs this exercise 50 times every morning and finds it most beneficial. He would suggest commencing this exercise very gradually, working up to a convenient number of times with the utmost caution, as these muscles are seldom used by anyone except wrestlers, and are consequently not strong and easily strained which will render them very sore. So be careful about over exercising in this manner.



*Fig. 28. Front Bridging. Turn on the stomach. Place forehead on the pillow or mattress with toes up against the wall. Raise weight of body, allowing only the point of contact of your forehead and toes to support weight.*



*Fig. 29. Lower body until stomach touches floor, then raise again.*

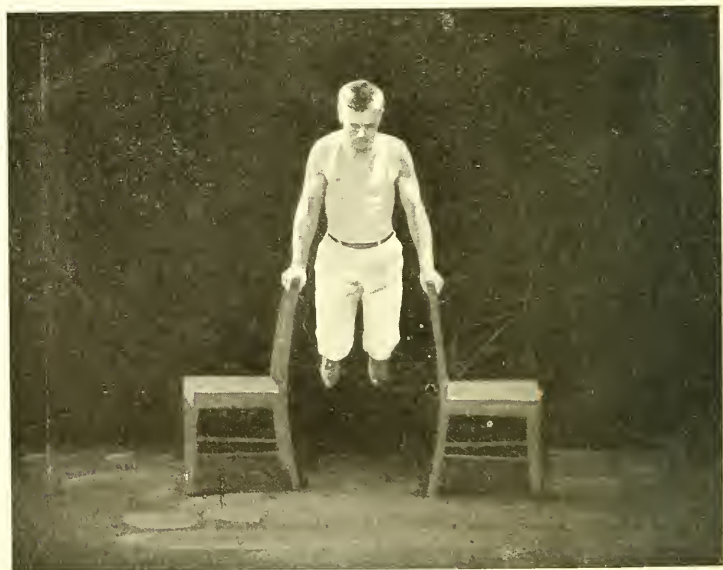
### *Front Bridging*

Turn on the stomach, place your forehead on the pillow or mattress with your toes up against the bottom of the bed or the wall (if performing this exercise on the floor), (as in Fig. 28). Raise the weight of your body from the floor or the bed allowing only the point of contact of your forehead and your toes to support your body (as in Fig. 29). Permit the weight of your body to be lowered until the stomach touches the bed or the floor and then raise it again in manner described. Hands behind the back. This will cause the front muscles of the neck and the front part of the body to be well tensioned, and will strengthen the muscles of the abdomen and neck wonderfully.

NOTE—We believe this to be one of the most beneficial exercises for reducing fat around the stomach. Execute this exercise a sufficient number of times. It can be performed as many as 50 times when one becomes fairly expert.



*Fig. 30. Dipping. Raise feet from the floor and lower the weight of the body by means of bending the arms until knees touch the floor.*



*Fig. 31. Then raise your body until your arms are extended fully, drawing knees up as high as possible. Continue motion.*

## *Dipping*

Take a stout chair, and a bureau or the foot-board of a bed and a chair or a bureau. Bring them together so that you can stand comfortably between them with your hands at your sides, touching the chair and the bureau. Now, place your hands upon them, raise your feet from the floor (as in Fig. 30), and lower the weight of the body by means of bending the arms until your knees touch the floor (as in Fig. 31). Then raise your body until your arms are extended fully, drawing your knees up as high as you can. Continue this motion, but not more than eight times at a period.

If a pupil be not able to perform this act of dipping at first as it is a difficult thing to do, let him retain his feet on the ground, permitting as much weight of the body to go on the arms as he wishes and after having done this moderated dipping for a certain length of time, he will find eventually that he will be able to raise his feet from the floor and will easily perform the full act of dipping.

NOTE—Dipping strengthens the tri-ceps, the breast muscles and the shoulder muscles in a wonderful manner, and increases the power of hitting very markedly.



*Fig. 32. Come down on the outside of the foot in a rolling motion. This strengthens the insteps.*

### *Foot Exercise*

Stand erect, feet together, raising the body on the toes (as in Fig. 32), and permitting it to come down gently on the outside of the feet giving a sort of a rolling motion of the feet.

This exercise can be done 50 times or less if found too strenuous.

NOTE—This will markedly increase the strength of the instep and will be a great aid to prevent falling arches. This exercise should never be neglected as many people are afflicted with weakened insteps especially they who have to walk a considerable distance on the hard pavements of the city.





Fig. 33. Leg exercise. Twenty-five times for each leg. You can use one hand against wall or bath tub.

### *Leg Exercise*

Standing between two chairs or a chair and the bed with the *fingers extended* on the chair and on the bed in order to maintain the balance, raise the right foot from the floor and bending the knee of the left foot, lower the body as far as possible (as in Fig. 33), and then raise the body by the straightening of the left leg, a convenient number of times. Now alternate. We would suggest 25 times for each leg.

The results of this exercise if faithfully performed every morning will be very noticeable. It makes one exceedingly quick on his feet.

# Shadow Boxing

Take your stand before a mirror in the position of boxer; left foot forward; left hand forward with right hand in the position of guarding (always open, and in position so that you will just look over the top of the fingers). (See Fig. 34). It is best to hold the right guard high and a trifle away from the body, so that you will be in a position to stop a quick left hand jab or left half swing. *Keep your elbows in close to your sides.* See that your weight is principally upon the left foot; the right foot resting upon its ball, and comfortably placed to the rear of the left foot, so that you may easily maintain your balance. *Keep your chin drawn in.* Watch yourself very carefully in the mirror and go through the following movements:

The first round consists of five blows:

Left for nose;

Left for stomach;

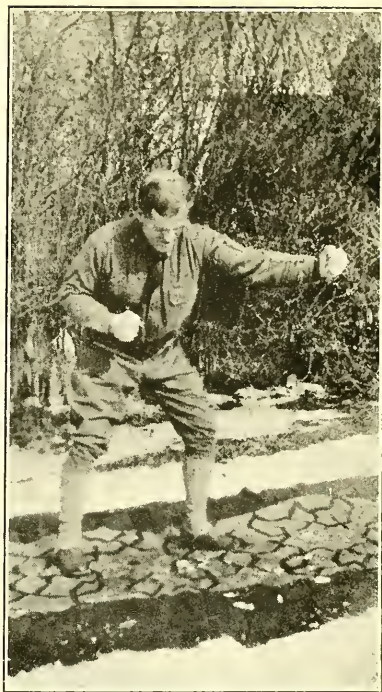
Left for jaw;

Left for ribs (uppercut);

Straight counter and corresponding guards.



*Fig. 34. Left for Nose*



*Fig. 35. Left for Stomach*

### *Entirely With Left Hand*

After feinting a few times, lead out with a few quick left hand jabs for the face of the opponent at about the same height of your face as reflected in the mirror. Repeat this movement a number of times till you are satisfied that you are performing the movements



*Fig. 36. Left for Jaw*



*Fig. 37. Left for Ribs*

scientifically. You will know this by the following:

Is your left elbow near your body?

Is the palm of your left hand turned up so that the knuckles are on the diagonal?

Are you hitting with a twist of the waist as described in the first lesson of our course?

*If you do all of these you will be hitting scientifically. Do them!*

You can substitute one of the other lefts, for instance, left for stomach (Fig. 35), left for jaw (Fig. 36), and left for ribs (Fig. 37).

## Second Movement

As you hit with the left hand, guard with the right at the same time (as in Fig. 38). This is called the straight counter and is the safest blow that can be given in boxing; for the reason that you are guarding at the same time you are hitting. See that you guard scientifically. You will know this by the following:



Fig. 38. Straight Counter

Is your right hand open?

Is the right elbow in?

Does your right hand get out in front quickly, so that you are really guarding with the hand and not so much with the fore-arm?

Is your right hand up, so that in guarding it reaches a higher level than the face?

Is the palm of your right hand toward opponent?

*If you do all of these you will be guarding scientifically. Do them.*

Repeat this with one of first movements for a number of times, watching carefully your form in the mirror.



*Fig. 39. Right Guard*



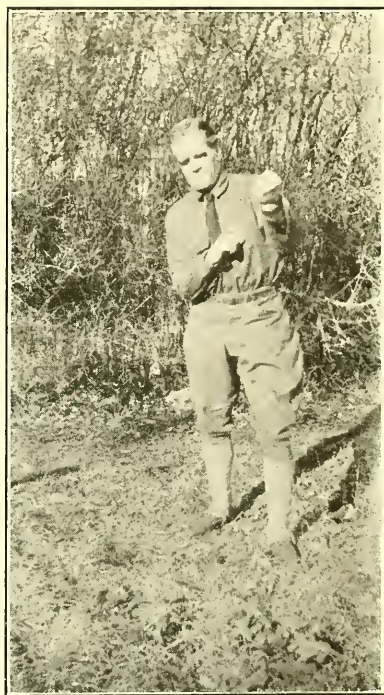
*Fig. 40. Left Guard*

### *Third Movement*

Alternate with the left lead and the right guard (as in Figs. 39 and 40). Keep your right guard going quite frequently, so that you will become used to the scientific motion and also hit out with the left hand so that the muscles of the arm will be exercised in the quick motion which is necessary for a good left hand hitter.



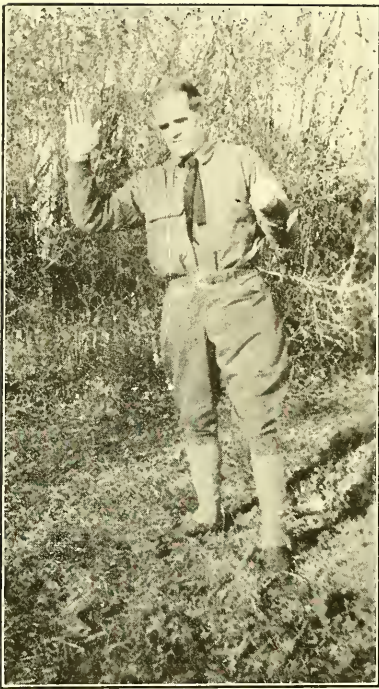
*Fig. 41. Stomach Guard*



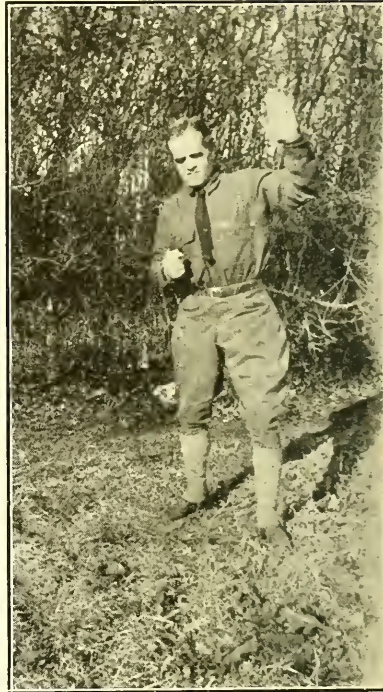
*Fig. 42. Ribs Guard*

### *Fourth Movement*

Practice the stomach guard (Fig. 41) which will be found one of the most necessary guards of boxing. There are a number of ways to guard the stomach. The easiest and the best manner is to swing the left fore-arm over the pit of the stomach (as in Fig. 41). See that you do this guard properly. It is easy and it is most effective and quick.



*Fig. 43. Right Block*



*Fig. 44. Left Block*

### *Fifth and Sixth Movements*

Block alternately with right and left as in Figs. 43 and 44.

Follow with right and left cuffs, as in Figs. 45 and 46.

### *Combination Movements*

Go at this exercise vigorously and quickly after you are thoroughly satisfied that you are performing the movements scientifically.

Left lead;  
Right guard;  
Guard for the stomach;





Fig. 45. *Right Cuff*

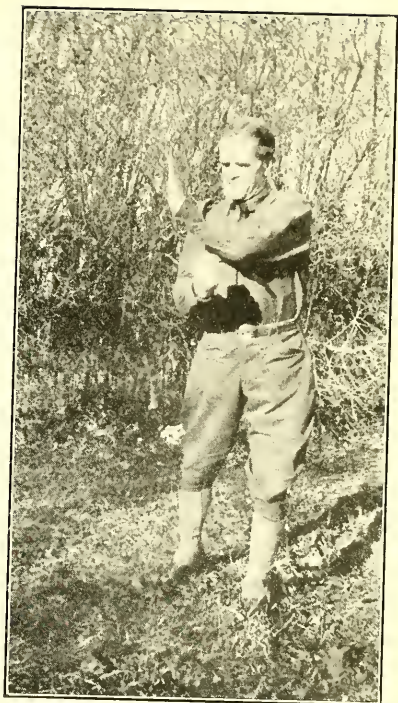


Fig. 46. *Left Cuff*

### *Combination Movements—Continued*

Left swing;

Left jab;

Left for the stomach;

Left upper cut;

Block (guard for swing);

Cuff with left and right;

Feint (with knees);

Side-step;

Move head from side to side—chin always drawn in and to one side (never expose left ear by turning head too far).

Continue the exercise vigorously for two minutes. Go at it slowly at first to be certain you are making all movements scientifically. Then quicken the pace. Time!

## Second Round

This round is to develop the right hand blows; use the straight counter with the left, however, as this is the most useful blow in boxing and the safest.

### *Use Right Hand*

The second round consists of seven blows:

Right for nose;  
Right for stomach;  
Right for jaw;  
Right for ribs;  
Straight-counter;  
Cross-counter;  
Cross-parry.

Use all the guards, feints and foot-work as taught by us—follow the illustrations.

Remember it is *foot-work*; *foot-work*; not leg-work.

Don't let your feet get too far apart. Keep greater part of weight on left foot or equally divide weight between left and right foot.

Move head and body in gliding motion, changing position of head and body very often. See your opponent in your imagination—visualize him. It is not necessary to execute the blows in sequence—use your own judgment.

Go at this round with vim, as shown by the illustrations.

Do your best. Time!!

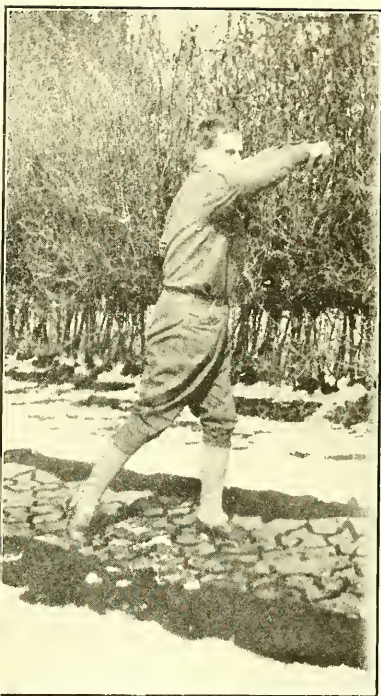


*Fig. 47. Right for Nose*



*Fig. 48. Right for Stomach*

*Elbows always in. Hands always open when guarding. Blows always given with twist of waist. Weight forward on left foot. Chin in.*

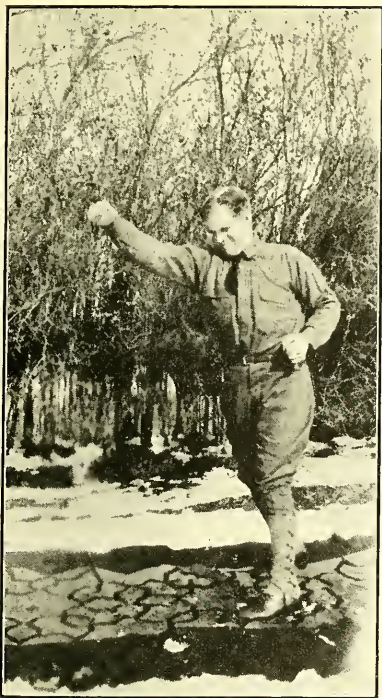


*Fig. 49. Right for Jaw*

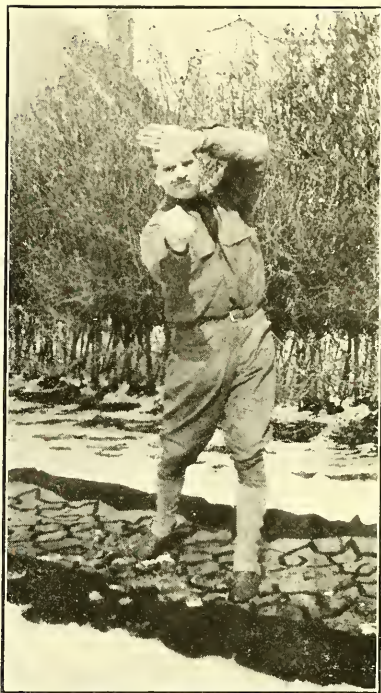


*Fig. 50. Right for Ribs*

*Don't neglect shadow boxing—do three rounds every morning.*



*Fig. 51. Cross-Counter for Jaw*



*Fig. 52. Cross-Parry for Stomach*

*Keep chin down. Keep elbows in. Keep knuckles on diagonal. Hit with twist of waist.*

## Third Round

This round consists of all the blows, guards and feints explained in the previous rounds, in company with eight combination blows used by prominent boxers and upon which they generally depended for victory.

*First combination.*—Stanley Ketchel One-Two Blow.

*Second combination.*—Eddie Nugent Cuff and Upper-cut with Left.

*Third combination.*—Cuff and Upper-cut with Right.

*Fourth Combination.*—Bennie Leonard Triple Blow.

*Fifth combination.*—Mike Donovan Double Blow.

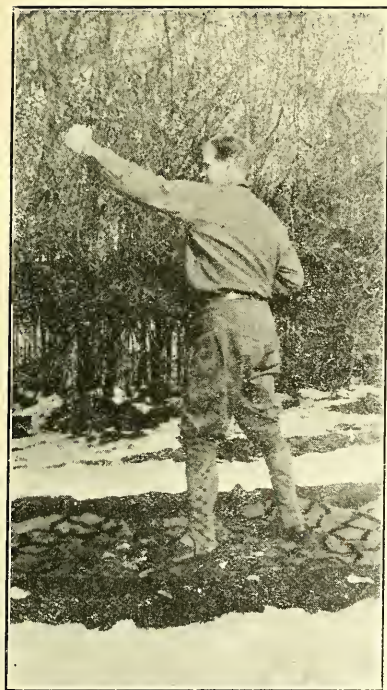
*Sixth combination.*—Miske Twist.

*Seventh combination.*—Fitzsimmons Shift.

*Eighth combination.*—Jack Dempsey Triple Blow.

Work all of these combination blows and wind up with a vigorous half minute or even minute of in-fighting. When in-fighting always bring the right foot parallel with the left, obtaining a firm stance—knees slightly bent. Then hit out straight for nose, first with left and then with right as rapidly as possible (for a number of times). Change attack to stomach; then swing for jaw alternately with left and right and finish up with repeated upper-cuts, first left, then with right as quickly as possible. Time!!!

Now you ought to be in fine fettle for your bath.



*Fig. 53. "The Stanley Ketchel"  
One-Two Blow (First Part)*

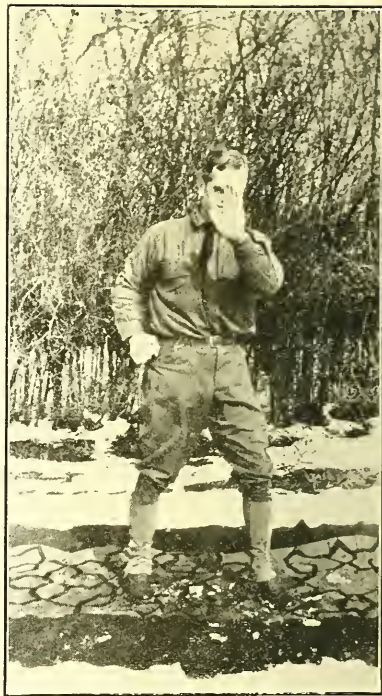


*Fig. 54. "The Stanley Ketchel"  
One-Two Blow (Second Part)*

*The "Stanley Ketchel"*—A left jab followed quickly by a hard straight right for the jaw.



*Fig. 55. "Eddie Nugent"  
Cuff and Left Upper-Cut*



*Fig. 56. "Eddie Nugent"  
Cuff and Right Upper-Cut*

*"Eddie Nugent"*—Cuff left lead of opponent with right hand and uppercut with left.



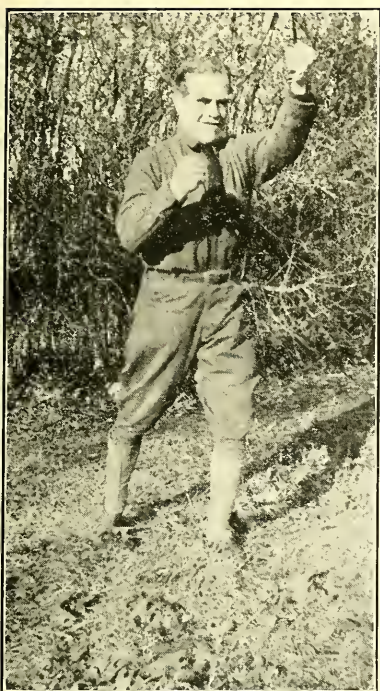


Fig. 57. "Bennie Leonard" Triple Blow  
(First Part)

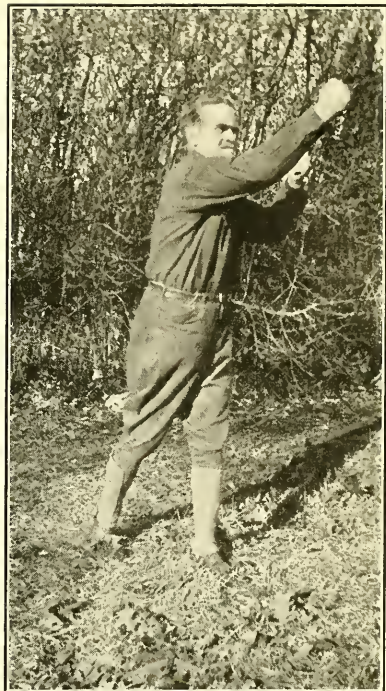
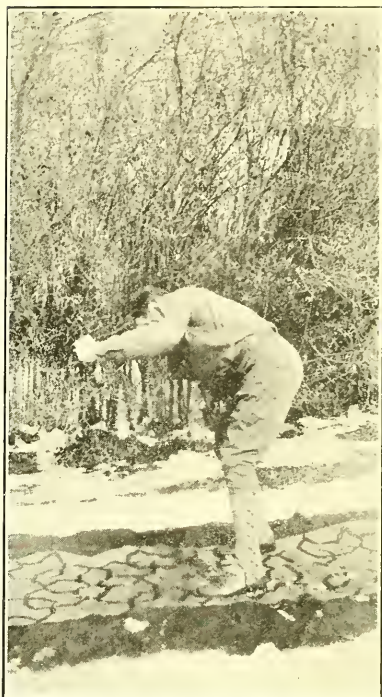


Fig. 58. "Bennie Leonard" Triple Blow  
(Second Part)

*Bennie Leonard Triple.*—After jumping around on toes, or moving quickly, suddenly stop and walking up to opponent jab him a number of times in face with your left, following quickly with hard right for jaw.



*Fig. 59. "Mike Donovan" Double Blow  
(First Part)*

*Mike Donovan Double.*—Lead for stomach with left; immediately run your extended left up opponent's body to chin, holding chin raised; then bring over a quick straight right for point of jaw. A knock-out blow.



60. *"Mike Donovan" Double Blow*  
*(Second Part)*

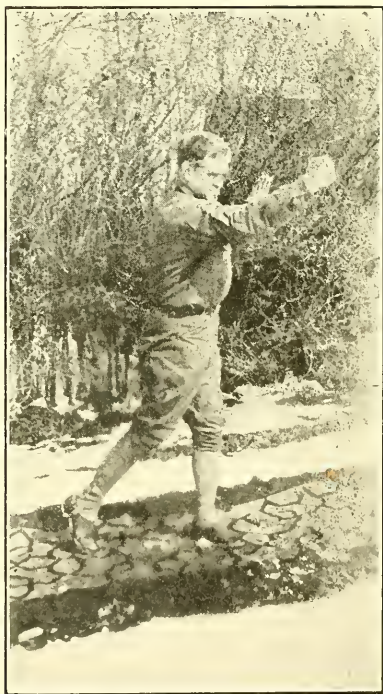


Fig. 61. *"Mike Donovan" Double Blow*  
*(Third Part)*

*Miske Twist.*—Frequently one will become twisted around sideways to opponent. Throw left hand open across the face, following immediately with straight right for jaw.



Fig. 62 "Miske Twist" (First Part)



Fig. 63. "Miske Twist" (Second Part)

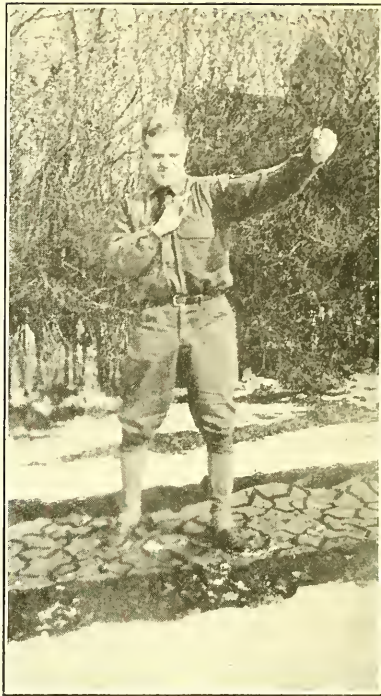


Fig. 64. "Fitzsimmons" Shift (First Part)

*Fitzsimmons Shift.*—Make strong fake lead with left for face followed instantly by strong fake right lead for head, at same time bringing right foot forward from impetus of right blow; you will find your opponent's right hand raised to guard your (fake) left lead and his left raised to guard your fake right blow, immediately force your left into his stomach with crushing effect. This blow defeated Corbett.



*Fig. 65. "Fitzsimmons" Shift  
(Second Part)*



*Fig. 66. "Fitzsimmons" Shift  
(Third Part)*



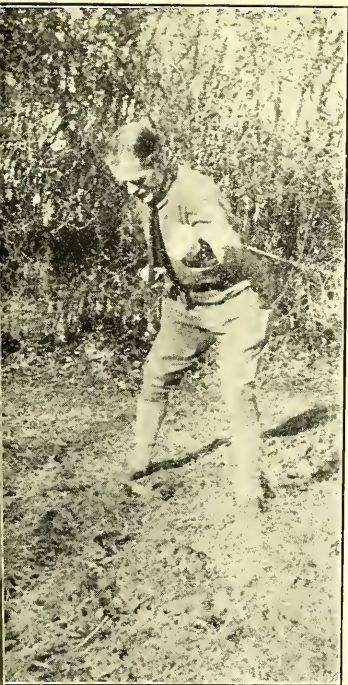
Fig. 67. "Jack Dempsey" Triple Blow  
(First Part)

*Jack Dempsey Triple.*—As opponent leads left, slip head inside, sending your right to his stomach, then swinging your head under his extended left, whip your left to his stomach and immediately follow this up with hard right to jaw brought over his extended left.

---

Wind up this round with 25 Straight Rights and Lefts for Nose; 25 for Stomach; 25 Swings for Jaw and 25 Upper-cuts.





58. "Jack Dempsey" Triple Blow  
(Second Part)

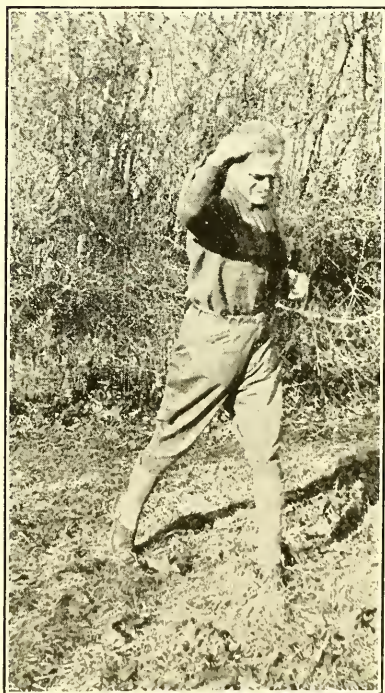


Fig. 69. "Jack Dempsey" Triple Blow  
(Third Part)

## *Remarks on Third Round*

A great set of blows when well delivered. Practice these blows before a mirror every morning. You will find they will be delivered automatically in a very short time. Keep at them. Shadow boxing should be done by men and women of all ages. Not only for the wonderful exercise but for personal preparedness. We cannot tell when the knowledge of the manly art of self-defense may save us and others from serious danger. Soldiers consider it essential to their training. In trench fighting the fists, our primitive weapons, are often the last resort. Be prepared.

NOTE—Shadow boxing can be made the most healthful, interesting and useful of all exercises. It will give muscle that acts quickly to the command of the brain. Cat-like muscles, not hard, bunched, knotted muscles are the best.

Quick co-ordination of brain and muscle, which is most necessary, not only for the boxer and athlete, but also for every man. Many a life has been saved by the ability of a man or woman to act quickly under dangerous conditions, and, on the other hand, many a life has been lost by the lack of orientation of the muscular system.

Boxing has been shown to be identical with bayonet work. Boxing is really the fundamental of all physical motion. A good boxer has a great advantage at any sport or activity. To have a solid defense and a crushing offense with the weapons nature gave us is to have a great advantage. It gives confidence and power.

*Mike Gibbons.*—He depends greatly upon his foot work. He is very shifty with his feet, moving around almost flat-footed, but in such a gliding motion and at the same time shifting his body from one side to the other, that it is very deceptive. He is called the Phantom in consequence of this trait. He has a wonderfully

powerful left-hand jab and also swing. He, in addition, hits a very powerful blow with the right. He is exceedingly quick with both hands, nearly always starting his blows from where the fists are placed. In other words, he does not draw back and so telegraph his opponent that he is about to hit. He delivers his blow with a powerful follow-thru. This effect can be obtained if the boxer will turn around with his waist.

*Bennie Leonard.*—He is probably the keenest thinker in the ring. He is figuring all the time he is facing an opponent how to meet his style. His characteristics are his foot-work and his double blows. He employs a number of double blows which are puzzling. His foot-work is clever and can be imitated with profit. He bounces up and down on his toes with stretched-out legs. The legs seem to be held stiff, and he goes bouncing around the ring dancing on his toes. This will be found to be tiresome for a heavy man, but for a light-weight or a feather-weight in good trim it can be continued for some time. Even for a heavy man his motion of the foot-work will be found to be quite deceiving for the opponent. One can dance in and out, and can jab his left and into the face of the opponent a number of times without receiving a return blow. When Leonard has his opponent confused with his active left landing in his face, he will suddenly whip over his right with great force.

The left upper-cut for the stomach is a favorite blow with Leonard. This is a very effective blow, and can easily be developed.

*Jack Dempsey.*—The distinguishing feature of Dempsey's work is his pile-driver hitting ability. He can hit with either hand, anywhere, and do it without showing what's coming. He makes splendid use of the duck and rolls his head well with opponent's blows to his face. He is one of the hardest fighters the ring has known—he wastes no time in getting into action. It's a pleasure to see him fight. He is not as skilful as Corbett, Fitzsimmons and McCoy, but he doesn't have to be.

*Jim Corbett.*—The principal blow Corbett has depended upon is his left half-swing. He was the first one to introduce this blow to the East. McCoy afterwards modified this left half-swing to what has been called the Corkscrew blow. It is a very effective blow, and when properly delivered will land on the nose or jaw of the opponent with considerable force. Corbett completely wore out Sullivan at New Orleans, in their championship fight, with this blow. Corbett holds his head in the most perfect

manner. He is the kingpin of the duck. Chin always in, he is ready to pull down the side of the head so that the approaching blow will never land on his nose. He has never received a broken nose or a cauliflower ear. In fact, about all the top-notchers are free from those beauty spots.

A cauliflower ear and a broken nose are not the sign of a good fighter; they are evidence that he is not a good fighter. If he had been a good fighter he would not have been so careless.

The left half-swing is delivered so that the index knuckle of the left hand lands on the jaw or the nose of the opponent. The left hand is turned when the blow is being delivered so that the palm is down and the knuckle of the index or first finger strikes the opponent.

When you find that your opponent is very quick, especially with the left-hand jab, crouch over to the right, with the left hand ready to do most of the work. As you time him for the lead, swing your left hand for his jaw, keeping your right so that you can guard any upper-cut either for your head or stomach. Should an opponent stand with the right hand and the right foot forward, never use a straight left-hand lead. Always swing your left, or, holding your left to guard his right, hit him with your right hand. If you will confine your attack to these two movements you will have him completely at your mercy.

*Watch yourself very carefully in the mirror. See that you are getting the correct form. Proper style is the necessary thing to have. It means power with the least effort expended.*

## *The Blows*

There are only eight blows: Four with the left hand and four with the right. Nose, stomach, jaw and ribs (or upper-cut) with the left hand, and the same with the right. Every blow in sparring is either one of these blows or a modification of them. Nose: straight left-hand lead. Stomach: straight left lead for the stomach. Jaw: a swinging blow with the left hand for the point of the jaw. Ribs: an upper-cut with the left hand for the ribs. Those are the four blows with the left hand and the same with the right.

## *The Guards*

There are only eight guards: four with the left hand and four with the right. Left guard, stomach guard (with the left), left block, left cuff. Right guard, ribs guard (with the right), right block, right cuff.

The guard for the ribs is executed by bringing the right forearm down quickly, covering the ribs on the right side. It will be found best to perform this guard with the right forearm almost parallel with the body. It must not be done like the guard for the stomach, with the forearm swung across the body, for this will leave the head exposed.

The cuff is executed by either hand being pushed in the opposite direction across the body in front of the face, catching the blow when very near the face.

*Practice shadow sparring. It will make you fast and skillful, and will work wonders. Bennie Leonard is the most expert shadow sparrer in the ring. He attributes his consummate skill to the intense practicing of this exercise.*

*Never let your weight rest on the right foot. Have it either evenly divided or mostly on the left foot. The left foot should be flat on the ground most of the time.*

# Eight bone-breaking holds and releases (Jiu Jitsu)



*Fig. 70. The Wrist-Release (First Part)*

1st. *When opponent grasps your wrist.*—Swing your arm in a circle, always against the thumb. A woman can release the grip of a man by this motion.



*Fig. 71. The Wrist-Release (Second Part)*



*Fig. 72. The Wrist-Release (Third Part)*

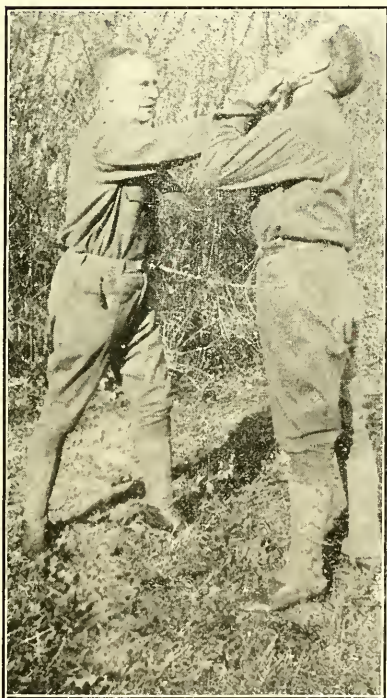
*2nd. When opponent grasps your throat.—*

With two fingers of your left hand (should your throat be gripped by the right hand) inserted, so that they grasp the little finger of the opponent's right hand, you can bend back the little finger (or any finger), and even break the finger if you give it a sudden jerk and persist in following up your advantage. Should an opponent have you on your back with his hand on your throat you can force him to get off and release his hold by persistently forcing the captured finger back against the back of his hand. Break his finger if necessary.





*Fig. 73. The Throat-Release (First Part)*



*Fig. 74. The Throat-Release (Second Part)*

3rd. *When opponent presents a pistol to shoot.*—At the instant his hand is extended cuff it away with the hand on the side of his pistol hand; if he draws the pistol with the right hand cuff it away with your left. Cuff it away and hold it as far out and *away from you* as possible with your left hand, at the same time bringing your other (right) hand up and firmly grasping the opponent's hand with both of yours; twist it *away from you* so that he will release his hold on the pistol. Should you wish to break the arm continue to twist the hand. In twisting be sure you *do not turn the pistol toward you.*

*Another pistol release*—Grasp opponent's wrist with left hand and bend hand holding pistol toward opponent's body until pain forces him to release pistol.



*Fig. 75. Disarm (Pistol)—(First Part)*



*Fig. 76. Disarm (Pistol)—(Second Part)*

4th. *When opponent attempts to hit with club or raises fist or dagger.*—At the instant his arm is raised grasp the wrist with your hand which is on the same side and, forcing it back, reach well up under the arm with your free hand and grip the opponent's hand so that you can force it and break the arm if necessary. Be very careful when trying this with a friend; otherwise you will break his arm before you can realize it.



*Fig. 77. Disarm (Dagger or Club)—(First Part)*



*Fig. 78. Disarm (Dagger or Club)  
(Second Part)*



*Fig. 79. Guard from Kick (First Part)*



*Fig. 80. Guard from Kick (Second Part)*

*5th. When opponent attempts to kick.—*  
At the instant he starts the kick cross your arms in front of you and grasp his leg as it hits against your arms.



Fig. 81. *Release Neck Hold*  
(First Part)

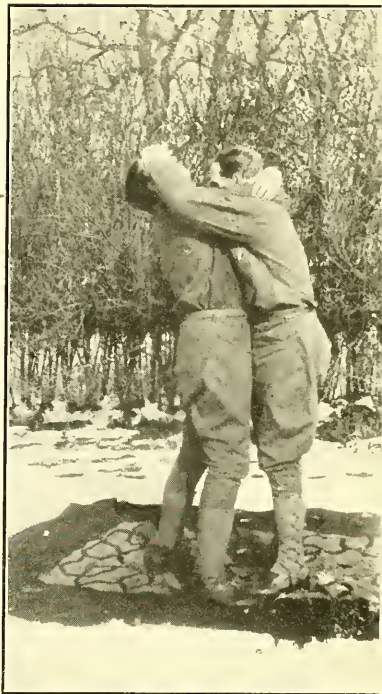


Fig. 82. *Release Neck Hold*  
(Second Part)

6th. *To release hold of arms around neck from the front.*—Raise your arms behind your opponent's back and placing them upon his forehead force his head back. If done quickly it will be very liable to break the neck of the opponent. So be careful.



83. *Release Waist Hold (First Part)* Fig. 84. *Release Waist Hold (Second Part)*

7th. *To release waist hold from the front.*—Should your opponent not only grasp you around the waist from the front, but also force his face down on to your shoulder, with your two thumbs placed in the socket of the eyes, just above the eyeballs, you can force your opponent's head up by pressing against a nerve which is located in that region. When you have his head sufficiently elevated, put one hand either under his chin or his nose and force his head back so that he will be compelled to release his hold on your waist. Movements must be quick and executed with force.





*Fig. 85. Throw Backwards Overhead*

*8th. Falling with foot in the pit of the stomach of the opponent and throwing him over your head.*—The usefulness of this hold might seldom occur. Grasp the opponent by the lapels of the coat (or grasp both wrists) and falling over backwards pull him with you until you are about to hit the ground, then place your foot in the pit of his stomach and throw him over your head.

# Eight holds in standing wrestling



Fig. 86. *Head and Cross-Buttock*  
(First Part)



Fig. 87. *Head and Cross-Buttock*  
(Second Part)

*1st. Head and cross-buttock.*—Grasp the right wrist of the opponent with your left hand, and pulling it close to your left side slip your right arm around his neck, throwing your right hip to the side of his right hip, and then force him over your hip by turning around and down well toward your left.



Fig. 88. *Arm and Cross-Buttock*  
(First Part)



Fig. 89. *Arm and Cross-Buttock*  
(Second Part)

*2nd. Arm and cross-buttock.*—Grasp the right wrist of the opponent with your left hand and pulling it close to your left side, place your right hand under the arm pit of your opponent's right arm, and hugging it closely to your side turn well around and down to your left, thereby forcing your opponent to fall over your right hip, which must be behind his right hip.

3rd. *Rolling with arm of opponent.*—Should the opponent place his hand upon your shoulder, immediately hold it there with the right hand, which is on the same side of his hand (if his right hand, then hold with your left) and turning very rapidly swing your free arm over his head and keep on turning your body. Both of your hands should be grasping the arm of the opponent. The arm which you have thrown over the opponent's head should lock the arm of the opponent which you are grasping.



*Fig. 90. Roll with Arm (First Part)*



*Fig. 91. Roll with Arm (Second Part)*

4th. *Crotch hold with arm under chin.*— Grasp the opponent under the crotch from in front and, placing the other arm across the neck in front of the body, rest the hand on the opposite shoulder, then pull up with the hand which is under the crotch, at the same time forcing backwards with the arm in front of the neck.



*Fig. 92. Crotch Hold with Arm Under Chin (First Part)*



*Fig. 93. Crotch Hold with Arm Under Chin (Second Part)*



Fig. 94. *Head in Chancery and Bar Hold (First Part)*

5th. *Head in chancery and bar hold.*—Should the opponent lean forward with the head somewhat down, place your right hand on the back of the opponent's head and bring him forward, forcing his head under your left arm. Then slip your right under his left arm and over his back. If possible get your right shoulder under his left arm pit, and then force him over. Should your opponent place his right hand on your left knee, simply kneel down with that knee, and continue to force him over and down. Keep firm hold of head with left arm. This is a remarkably effective hold.





*Fig. 95. Head in Chancery and Bar Hold (Second Part, Side View)*



*Fig. 96. Head in Chancery and Bar Hold (Second Part, Back View)*

6th. *When in the position that wrestlers generally assume, with right hand on back of neck of opponent and left hand grasping his right elbow with your head on his right collar-bone and your right elbow planted firmly on his breast.*—Suddenly lift his right elbow so that you can slide your head under and at the same time slipping your right hand from his neck to the back of his left arm and then reaching down grasp his right leg about the knee and then lift your opponent and turn him over and fall upon him.

*When holding an opponent down on his back always bear as much weight forward on his shoulders as possible. Do not rest your weight on his chest or stomach.*



97. *Right hand on neck, left hand on v. Slip under elbow and grasp near leg and far arm. (First Part)*



Fig. 98. *Right hand on neck, left hand on elbow. Slip under elbow and grasp near leg and far arm (Second Part)*

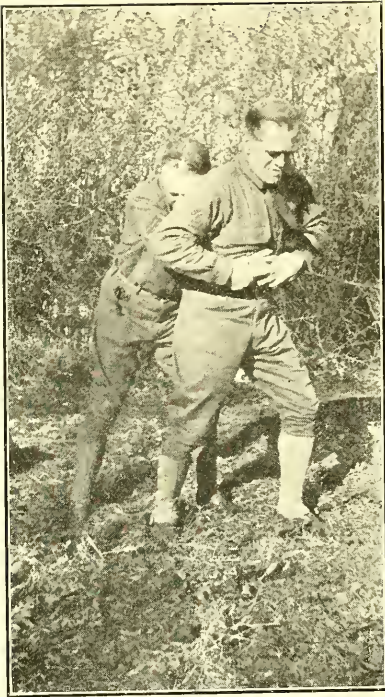


Fig. 99. *Throw Man Grasping From Behind (First Part)*

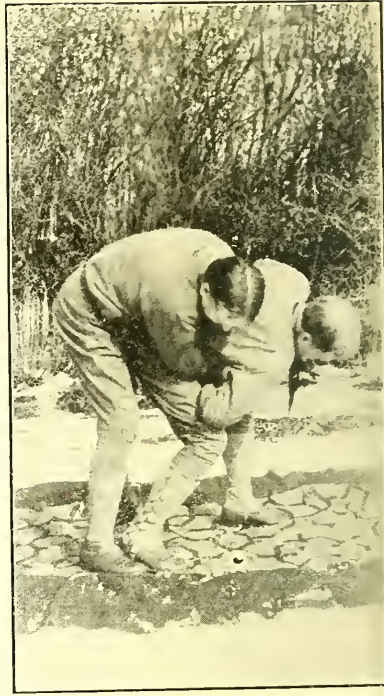


Fig. 100. *Throw Man Grasping From Behind (Second Part)*

7th. *To throw an opponent grasping from behind.*—If you can not release the grip by securing one of his fingers and bending it backward (which is the proper way should a person grasp you around the neck from behind, either on the land or in the water), then grasp the arms and holding them close to your body twist your body to the left and downward, forcing the opponent to the ground over your head.



*Fig. 101. Back Heel with Right Foot and Grip Opponent's Right Leg  
(First Part)*



*Fig. 102. Back Heel with Right Foot and Grasp Opponent's Right Leg  
(Second Part)*

*8th. Back heel and grip other leg.*—This hold is useful should you find your opponent has come upon you unawares from above you. Place your heel (right) behind his left heel, and grasping his other leg about the knee force him backwards by shoving your weight

with your right shoulder against his body. Your head will be down at about his waist line.

*These holds, as given by The Marshall Stillman Association, are some of the most useful, effective and simple holds known to experts.*

*Practice them carefully and frequently, and you will find that you will be able to hold your own against many experts. They will be invaluable if suddenly attacked and it should be necessary to use them.*

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