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Yours for  
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Carl G. Hilderman  
1923

*THE SCIENCE OF*  
**WRESTLING**  
AND  
*THE ART OF*  
**JIU-JITSU**

BY  
EARLE LIEDERMAN



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## P R E F A C E

It has been said that every worth-while man is possessed with some hobby. He may not admit it. In fact, he may not know it, but he has one just the same. If such be true, I should be doubly proud of myself, for I have two hobbies. One is Wrestling and the other is Boxing.

There was a time when the viewpoint of some people was so narrow they disapproved of both these amusements, but I am pleased to note that today such people are by far in the minority. The French would say "*c'est la guerre*," for the war has had a lot to do with it. Never before were the advantages of these two sciences so clearly demonstrated. Every American boy was encouraged to participate in at least one of these manly arts.

For a number of years I have been directing and guiding thousands of boys and young men in the care of their bodies. It is just as natural for a strong, healthy boy to box and wrestle as it is to eat. I have tried to teach, however, that there is a time and place for everything. I would be indeed disappointed to learn that any of my followers had acquired the strength and skill to wrestle and then assumed the part of a bully. For a bully is at heart a coward.

In the writing of this book my purpose is the same. I desire to build up an army of courageous, clean-minded men who will be prepared to protect the weak rather than to oppress them—men who will dare to do right and insist on others doing the same.

Wrestling, then, is threefold in its benefits. It will help you in the upbuilding of a strong, robust body; it will fortify

you against attacks by ruffians and bullies, and it will build up a determined spirit within you which will help you in the everyday walks of life.

Starting from the beginning of this world, right up to the present day, in every epoch you will read of men, strong in character, who were noted for their physical prowess and were not slow to use these powers.

All of us cannot hope for world-wide success, but we do know that wrestling will give us a strong, healthy body, which is essential for the highest attainments of the mind. We also know that wrestling will build up the will power and perseverance of man when all other methods may fail.

Therefore, as you study this book, practicing and acquiring the many advantages which it offers you over your fellow-man, do it with the purpose of preparing yourself for the enjoyment of a manly pastime, to protect yourself and others against assault, and to make of yourself a strong, virile man with a clean body and an active mind fit for the accomplishment of the bigger things in life.



**Earle Liederman**

The physical development of the author



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# THE SCIENCE OF WRESTLING AND THE ART OF JIU-JITSU

IT is not my intention to weary the reader with a detailed description of the history of wrestling, nor any minor information that anyone can find in various wrestling books which now flood the market, but my endeavor in publishing this book is to reveal modern holds and styles used by champions both in Catch-as-Catch-Can wrestling and Jiu-Jitsu, some of which have never been imparted to the public.

I find it necessary, however, to mention the fact that wrestling dates back to the early days of man. Considerable credit can be given to the Greeks, Chinese and Japanese for discovering and perfecting the numerous holds, counters and escapes. Wrestling today naturally has progressed with the progress of the world, though old-time wrestlers used many of the same holds that are now scientifically applied by our present-day champions. Catch-as-Catch-Can is the more modern form of wrestling. This means that any hold can be taken on any part of the body. This differs from the Græco-Roman style, which forbids obtaining holds below the waist.

With a thorough knowledge of wrestling, the weakest man will find it exceedingly easy to overpower a man of twice his size and strength, providing, of course, he is clever and well versed in the various tricks which will be found within the pages of this book.

There is a lot more to wrestling than the mere struggling of two contestants on the mats. A determination to succeed as a wrestler is most important. Next comes everlasting persistency. An unforgetful knowledge of all the holds, tricks,

blocks, and counters, as well as escapes, is also of paramount importance.

In modern wrestling bouts the strangle hold is usually barred, owing to the danger of it. This also applies to a great number of the Jiu-Jitsu holds, for considerable damage would be done if some of these holds were permitted. There is hardly a wrestler who does not have some knowledge of Jiu-Jitsu, and the reader will find it advantageous to combine Jiu-Jitsu in wrestling, even though the former may not be used completely, for there may come occasions where such combined knowledge will help you out of considerable difficulty.

As a protection in self-defense, Jiu-Jitsu and wrestling combined is the most perfect combination that anyone could adopt. The writer has demonstrated that he can better any fighter by using the combined knowledge of Catch-as-Catch-Can wrestling and Jiu-Jitsu, and make the fighter disabled in an exceedingly short period of time. Having had considerable experience both in boxing and wrestling, I have no doubts as to which is the quicker method of disabling anyone. Most wrestlers are fairly good boxers, whereas most boxers are very poor wrestlers.

The Jiu-Jitsu attacks and defenses in this book may some day save the life of the reader, and I urge careful study and observation of each and every attack and counter, so as to become thoroughly familiar with every detail.

An expert in the art of Jiu-Jitsu possesses considerable self-confidence, and would not hesitate for the moment to apply his knowledge on any thug or hold-up man should they come within his reach. Nearly every hold is practically a bone-breaker, and I advise no one to practice them on any friend or wrestling partner without telling his opponent just what he intends to do, and at the same time opening

and executing the attack with the greatest caution—otherwise serious results will arise owing to the dangers of the hold.

Wrestling is one of the best means to obtain a powerful physique, and you will rarely see a wrestler who does not possess unusual strength and a splendid muscular development. Every muscle in the body is brought into play in Catch-as-Catch-Can wrestling, and all the internal organs really benefit as well by the vigorous work performed during a bout.

A wrestler has practically unlimited vitality, for this strenuous sport does not burn up your energy as boxing or fighting does. Wrestlers who lead clean lives are at their best between 35 and 40 years of age, whereas most fighters are through at the age of 30 owing to the continual strain of the road work which burns up their vitality and tissues.

Wrestling is not merely a muscle-developing pastime or a sport that increases your strength alone, but it will give you endurance and perseverance and change your outlook on the physical world completely. It will give you self-confidence, and that alone is an asset that everyone should have.

If the reader will practice with an opponent each and every one of the attacks and counters shown in this book, not only will he become a proficient exponent on the mat, but he will never again have any physical fear in him—no matter how heavy or tough his adversary may be. You will also find that wrestling will, without a doubt, change your whole physical appearance, especially the neck and back, for a great stress is put on these parts of your body by the constant mat work.

Wrestling is no sport for the tenderfoot, and any one who fears scratched elbows or knees should never consider wrestling seriously. It is a real man's sport, and it must be tackled with a real he-man's sporting blood. Nevertheless, the one who is timid and frail and who lacks courage should not shrink from the thought of a little rough pastime. No matter how delicate a person may be, if he will wrestle for a few months he will soon toughen up and notice a vast difference both in his strength and physical appearance.

It has been said that wrestlers are muscle-bound and slow. Of course, I will admit there are a few—a very few, but then you will find slow athletes in every line of sport. If any one should take wrestling seriously enough to work with speed in every movement, he need have no fear of becoming what is known as muscle-bound, a term which is often mistaken for slowness. Much depends upon how you train. If you are exercising, whether it be with an apparatus or without one, and the movements are performed slowly, you can never expect to be as speedy as the chap who works with lots of pep and enthusiasm. The same thing applies to scientific wrestling. If you wrestle with the idea of seeing how long you can last, naturally you are not going to work with as much speed as you would if you wrestle with determination and with the intention of becoming as fast as possible.

As an exercise and an aid in developing the muscles of the body, wrestling is superior to any other athletic sport known. As I have said, every muscle is brought into play, some while on the offensive and others while defending. A considerable gain in weight will also be noticed, unless, of course, your body contains superfluous fat.

Better digestion of the food and functioning of the internal organs will be noticed after a few months' training. The

wind will be improved, the mind will become more active and the eye quicker. A healthy, active and strong body is one of the first requisites toward physical perfection which wrestling will bring.

When training for wrestling, you should engage in exercises that deal with development of speed, endurance, and, most important of all, strength. A clever wrestler, with a fair knowledge of holds combined with good staying powers and strength, stands an excellent chance of making a name for himself in the wrestling game.

A great deal of importance should be attached to the nature of the exercises indulged in when training. Avoid exercises that develop slow muscles. Running and rope-skipping are very good for building up endurance. Running is a natural exercise for expanding and developing the lungs, while rope-skipping will make you light and quick on your feet. Of course, care should be taken not to overdo either of these, for when an exercise is carried to a point of exhaustion more harm can result than good. However, running is a natural means of lung expansion, and you will find that your staying powers depend greatly upon a good lung development with easy and regular breathing.

I advise you to do your running in the cool of the morning, for then the air is pure. A two- or three-mile trot early each morning on the open roads breathing the pure fresh air, will produce a beneficial effect on your system and build up your nerves, and eventually bring you the endurance necessary to become a successful wrestler.

You will find after you take up the mat game seriously that the wind is of extreme importance. That is why I emphasize the importance of road work. After running I advise you to take a shower, preferably a cold one, so that you will remove the perspiration from the body.

A rub-down after the shower will be found very helpful. You might use a solution of three quarters witch-hazel and one quarter alcohol for this rub. A massage is also important in training. If you are not able to have someone massage you, the exercise you get by doing it yourself will help you considerably. Roll and knead the muscles and push them from one side to the other. The rubbing is not of vital importance, but the rolling and kneading is. The alcohol and witch-hazel used while massaging invigorates the nerves. Skipping the rope will build up endurance in your leg muscles and also add to your wind. When skipping, I suggest you go through the performance as quickly as possible, for doing it in this manner will quicken the leg muscles: Speed is absolutely essential in wrestling, and I want to impress upon your minds that unless you are quick you will stand but little chance in the wrestling world.

Your arms, legs, eyes, and in fact every part of your body must be ready to co-ordinate with your thoughts. Being clever enough to notice an opening is one thing, but taking advantage of an opening at the right time is another. You should develop speed in your arm muscles as well as your legs. You will find punching the bag especially beneficial in producing results in that particular line, and will also be helpful in quickening the eye.

I advise you to refrain from any form of muscle-binding exercises. When in training try to strengthen all the muscles in general. An apparatus that offers you a lively yet strong resistance is best, and fifteen or twenty minutes a day will be sufficient time to spend in home training. A beginner, of course, should take it exceedingly easy at the start and gradually increase the length of time as he becomes accustomed to the strain that is placed upon the muscles while exercising.



When wrestling and when exercising always work vigorously and with plenty of speed and snap. Stick to it until you are tired, which should be after 15 or 20 minutes, and a light perspiration is coming from your body—then the shower and rub-down.

I also suggest that you wrestle 10 or 15 minutes each day, moderately at first, and as you become stronger and develop endurance, you may gradually lengthen the time. Practice deep breathing morning and evening. You will find the natural way of deep breathing superior to all the fancy methods. Never force yourself into any particular style of breathing, but breathe slowly and deeply and let your chest rise and fall in its own natural way. Take care not to breathe through your mouth. Of course, there are times when you will have to execute mouth breathing, especially when you are wrestling and find yourself short of wind. The reader will find these pointers and suggestions of a great benefit if he will adhere to them.

If you can spare the time a few nights a week, I suggest you take a short walk in the open before retiring. This will make you sleep more soundly, and sleep is another subject of vital importance. Sleep is nature's way of renewing the worn tissues and building up the muscles throughout the body. Try to be regular and sleep at least eight hours each night. Keep your windows open wide so as to get all the fresh air possible, for you cannot get too much fresh air. In the warm weather you might try sleeping out and, in fact, spending as much of your time out of doors as possible.

Do not expect to become a champion after a few months' practice. No one ever obtained success by his own efforts over night. It may require a couple of years of practice before you are accustomed to all the holds and counters;

but be satisfied even though progress be slow, for you will find this a much quicker and assured way to advance.

Exercising too strenuously and being impatient with the slow but sure progress will prove disastrous to you. Start slowly, wrestling in moderation until your muscles are able to stand the strain of a vigorous contest. As you increase in strength, add to your program in wrestling.

Do not work your body until you are completely exhausted, for experience will tell you when you have had enough. You may find that your muscles will become sore once in a while, but do not let this hinder you from exercising. This soreness is only a natural condition and can easily be worked out by a massage and light training.

Stick to your daily exercising and let nothing stop you, regardless of circumstances, unless a serious injury should happen to you, for once you neglect your training you will find it more difficult to start over again. Remember, a tool always in use never becomes rusty. Do not be satisfied with one form of exercising. Vary the movements and change your program occasionally, so as to prevent it from becoming monotonous. Pay particular attention to your diet, and eat only plain, wholesome food. Eat plenty of vegetables in the summer and avoid meat and too much sugar as much as possible.

It is exceedingly hard to outline a diet, for everyone's appetite is as different as is the condition of their digestion. I suggest, however, a cereal food for breakfast, a light lunch and a good nourishing dinner consisting of plenty of vegetables. Thorough mastication and slow eating is essential. Do not wash your food down with liquids, but masticate it well before swallowing. Avoid alcoholic bever-

ages in any form, for this will only tend to poison your system. Sweets, such as pies, pastries, candies and also highly seasoned dishes should be entirely dispensed with in the wrestler's menu. Eat all the ripe fruit you want with your meals, and should you become hungry between meals I advise you to eat nothing but a little fruit. Drink plenty of water throughout the day, as this will keep your kidneys in good order. Avoid ice water, especially when overheated, and when you drink swallow it slowly.

When your intentions of taking up wrestling become serious, your thoughts should turn to the development of speed. Never allow yourself to work slowly. Great care should be taken when applying holds to perform your movements as quickly as possible, so as to prevent a possible counter or escape by your opponent. Make up your mind as to what you intend to do—then do it quickly before your opponent catches on to your intentions and changes his position. Make all your movements with a confident feeling that you are going to defeat your adversary. Don't lose courage. It is only natural that you will feel a little shaky in your first few encounters. This feeling will disappear with a little experience, and you will soon acquire a self-confident attitude.

Never show your opponent that you are the least bit worried when he attacks you, but adopt that "don't care" attitude—though at the same time you should keep your eyes open and always be on the watch for a trick. Push, shove and treat him just as roughly as he treats you, even adding interest to it if necessary. When wrestling place your hand on his neck, take and push his head from side to side roughly and let him see how rough you are, and in most cases your opponent will feel as though you are superior to him in strength.

Show him you are strong. If you block his every move and try to discourage him, you have the battle half won. Use your eyes, arms, legs, and most important of all, your brain. Keep your muscles loose and ready for an attack or defense, for your muscles will rebel against speedy action if held rigid or tensed. So don't tense them—leave them loose. If you tense your muscles you unconsciously burn up a lot of energy that you might be able to use elsewhere to better advantage. Learn to save your strength as much as possible. Rest as much as you can, especially by placing your weight on your opponent. In this way you will save your strength. However, be prepared to use it to good advantage when the opportunity arises.

When you are working with your opponent on the mat, always bear heavily on him at all times. Lean your weight on his neck and tire him that way. The idea is to try and reserve your strength until the proper time comes to use it to good advantage. By this rest I don't mean that you should be lazy. Make things appear as though you are taking it easy, but at the same time be prepared to accept or to give a surprise. Never allow your opponent to discourage you. When you have secured a hold and your efforts seem useless, put that last and almost dying effort into your exertions and you will find your opponent weakening. Remember that your opponent may be just as tired as you are, but he may be playing his part, endeavoring to fool you just as I am telling you to fool him.

You will find in most cases when your opponent is resisting you that he is tired but is trying to appear fresh, thinking to discourage you. Do not believe in appearances, but try him out. See how much strength he really has left, and at the same time observe his breathing. When he breathes hard it is the first step to fatigue. When once you have him ex-

ceedingly tired, you can almost roll him over on his back without much effort.

Never waste your strength by forcing your opponent if you are met with too strong a resistance—but try and change point of attack. Time your exertions, watch for an opening to change your hold, and then suddenly force him to the mat with the help of his own resistance. You will find that speed and strength are essential in completing a fall after you have secured a hold.

You must also remember that it is possible for your opponent to have a serious hold on you, and you may think that all your resistance and efforts to free yourself are useless. Do not give up, for sometimes a sudden jerk, pull or shove will do more than all the resistance you can offer while on the defensive.

Then, again, when your opponent has you in a bad fix and is forcing your shoulders down, a sudden kick with both feet, combined with a vigorous twist of the body, will set you free. After you have freed yourself, use your head and watch for an opening on your opponent and be prepared to take advantage of the first one that presents itself. Keep cool at all times, even though you feel you are near defeat. Sometimes an opportunity or escape arises at the last moment, just when you are about to give up hope.

If you are perplexed, don't allow your opponent to detect it. However, if he does, it means the finish of you. You must think fast and avoid becoming rattled, for when you are rattled it simply means clumsy actions, slow movements and a number of other things that will place you at a disadvantage.

Care should be taken as to the position of the feet. A firm, strong position is absolutely necessary at all times. Never keep your feet too close together, for if they are it will give your opponent a good chance to trip you; and by holding them too far apart you will be prevented from moving quickly. Holding the feet sprawled out to the sides affords a good chance for your adversary to knock you off your balance.

Don't allow yourself to be caught in an awkward position, whether you are on your feet or down on the mat. Of course, the distance you place your feet apart depends a great deal on your height. A tall wrestler will naturally have a greater span than a smaller man. The usual distance is about 20 inches, and one foot should be slightly in advance of the other.

Strengthen your position by experimenting with the different postures customary for wrestlers to assume. In this way you will find one particular style that will suit you. Watch every angle of your adversary's body. If you find him weak on his feet, give him no rest whatsoever. There are numerous holds you can apply to the legs that will soon tire him out, and once you have your opponent leg-weary it will be an easy victory for you. As I said before, do not think that your opponent is weary because he appears so. Sometimes he will simply be fooling you in order to lead you into a cleverly arranged trap.

Some wrestlers have a habit of telegraphing their intentions, but always try your best to conceal your motive until you are prepared for the attack. Keep your opponent guessing at all times. You must attack by surprise, escape from his attacks as quickly as possible, and keep him wondering as to where your next move will be. Keep on the alert; and again I say, be prepared.

Remember that your opponent is studying you perhaps even more closely than you are studying him. He is watching every move you make, looking for openings and weak spots, the same as you are. It will do you good to find your own weak points and strengthen them, for a weak defense simply means that your opponent will keep plugging away until he wearies you into defeat.

Again, you must not allow yourself to be discouraged. Be game and ready to fight back. Say to yourself it is impossible for you to be thrown, and keep on believing that until both your shoulders are actually pinned to the mat. When caught in a bad place study your opponent's position and also your own; yet do not waste one second. Use every trick you have learned, exert every ounce of strength you have left in order to escape and never give up. Do not wince when hurt, for this will only show a little yellow streak. Just laugh, and let your opponent see that you are game. Once he begins to feel that you are the stronger and gamer man, he will feel discouraged, and a victory for you won't be very far away.

Many holds of great importance can be secured while blocking your opponent's attacks. An aggressive wrestler leaves many openings, and it is only after several months of practice that you will be able to discover them at the right time. You will find after a few encounters just where you lack training and what holds you are weakest on. You must practice breaking holds as well as securing them. When a wrestler refuses to try any holds on you and is simply blocking your every move, be very careful as to the extent of your attacks. When your opponent is working on you, he places himself in a more dangerous position than if he were on the defensive.

It often happens that a wrestler tries for a hold and is met with a clever defense. This leaves the aggressive wrestler in a weak position, for after being checked or blocked he is generally off balance. Always keep in mind the position you hold, whether on the mat or standing up. Picture yourself in your opponent's place and see if you have left an opening of any kind. Watching for openings is of less importance than taking advantage of them at the right time. If you develop speed both in applying various holds and escaping your opponent's advances, he will have but little chance of defeating you, providing, of course, you are a little quicker than he is.

There is an escape or block to almost every hold known. Practice all the holds you see or hear of, and let your training partner apply them to you and see if you can escape. You should practice slipping from one hold to another. Study your opponent and try to anticipate his intentions. Leave an opening purposely and see how quick he is to detect it, and by doing so you will learn if your opponent is fast or not.

When you are in a dangerous position, keep your eyes open for a counter or some possible means of escape without leaving yourself in a worse position than you held before. Most wrestlers are very careless and fail to notice a possible means of escape when they almost have their opponent's shoulders to the mat.

It is cleverness that helps a wrestler to escape, but it is a combination of cleverness, speed and headwork to escape without leaving any possible opening that your opponent might take advantage of. Do not try for one particular hold all the time—neither should you have any favorite holds.



Practice every hold so that you will be able to apply any one of them when a suitable opening presents itself.

If you master every hold you know of, you will be surprised with the many openings that will arise in a wrestling match that will give you an opportunity to apply one of them. It is useless to exert yourself in trying for a certain hold unless a good opening presents itself. Never be too hasty in avoiding your opponent's attacks. In most cases he may be laboring to surprise you, and is just trying to lead you into a trap. Beware of combination holds that your opponent might try on you, for they are very difficult to break, and you will find if you are not quick enough they will more than once prove disastrous to you.

You must also take extreme care that your opponent is not misleading you, for he may pretend his strongest part is his weakest. Size him up and judge for yourself where his weakest point of attack really is. If he succeeds in misleading you, he will have the advantage and will be prepared to spring a surprise on you. You can fool him also by hiding your strongest point of attack until you see an opening that would be suitable for you to concentrate on.

Play for his neck, body, feet, and in fact every part of him until you find the part where he offers the weakest defense. Then prepare to attack. Feint him into the position you want him and watch for an opening. Feint a hold that will leave him open to just the position where his defense will be weakest. Try and secure a more complicated hold or a combination of holds that you have perfected.

There is more importance to feinting than the average wrestler realizes. I will try and give you a few examples and a clearer idea as to just how it should be done. Seize your

opponent in some particular hold opposite to the one in which you intend to throw him. Make him believe you really intend to throw him with that particular hold. As soon as he conceives your intentions and offers to resist your efforts, be prepared to catch him in a more serious combination of holds. Another example—when on the mat with your opponent working over you, extend one arm a little further out to the side than usual. This will leave a possible opening for one of the Nelson holds where one of his arms will slip under your armpit and in back of your neck. As soon as he applies such a hold be prepared to counter with a side roll.

You should exercise a great deal of caution as to whether your opponent is feigning or not. It happens very often that an adversary feigns defeat, and of course it is only natural to allow your thoughts to dwell on an easy victory. Do not fall into this trap, for you may be in serious danger of defeat. Just when you are congratulating yourself, thinking you are on the high road to victory and success, always remember one of you will win and the other will lose. Make up your mind before you start that you will defeat him regardless of how many defenses he offers.

When working on the mat pay particular attention to how you hold your hands and feet. Never leave your fingers sticking out, for if you do your opponent may grasp them and you are liable to suffer a broken finger. Keep your fingers under the palms of your hands in a sort of half clenched position. The position of your feet is also important while down on the mat. You should be in a sort of half sitting posture—that is, your hips should almost be touching your heels. This will prevent your opponent from securing a toe hold on you. Keep your toes turned half way in when

resting flat on the mat, and never allow them to stick out to the sides. Keep your elbows close to your body and slightly bent. Don't keep your head too far up—neither should you keep it too low, as this will afford an opportunity for your opponent to secure a Nelson hold on you. When on the mat with your adversary working over you, you stand more chance of securing a hold on him than he does on you. Watch his every move, and if he tries for a Nelson hold be prepared to counter with a side roll.

When standing, look out for trips. If you find that you are encountering a wrestler who is faster on his feet than you are, try to get him on the mat. Avoid his feet above everything else and, again I repeat, when attacked, not only block your opponent's advance but watch for openings so that you may be able to bring a successful combination of holds into the operation.

Before attempting to practice any of the holds described in this book, I would advise you to study all the illustrations first until you are thoroughly accustomed to all of them. This will make it much easier and quicker to master them. Practice all the holds and escapes that are used when in a standing position, also the ones applied while on the mat. Pay special attention to the blocks, counters and escapes that are described and make sure that you understand their true meaning.

You must find a partner to train with. I suggest you get one who is clever and who is strong enough to give you a vigorous workout. After you have become accustomed to the various holds, etc., I would advise you to visit a few gymnasiums where you will meet wrestlers of all weights and classes. Pay particular attention to the clever ones and watch their every

move. Remember, you can learn a lot from men who do things, and if you will carefully observe someone who knows more about wrestling than you do it would help you greatly in making the most of your ambitions.

If possible, while training always wrestle with someone who is a little heavier and faster than you are. In order to keep up with him you will have to work fast and hard. This is essential in order to succeed. The harder you work while training, the more staying power you will develop, and when put to a test in a real encounter you will be successful.

There are a great many holds that are torturous, and you are liable to break your partner's bones or sprain his ligaments severely unless you use great care in the manipulation. This especially applies to the toe hold and hammer-lock, for these two holds are dangerous, and it requires but very little effort on your part to cause a serious injury.

The scissor hold is another that may cause internal injury unless you apply it with care. While you are training and working as hard and as fast as you can, you should be careful not to become enthusiastic to such an extent that either you or your partner will be injured, for there is always a possible chance of hurting yourself if you strenuously resist a hold when applied to you.

I suggest you study and master the simple holds first before any attempt is made toward the more complicated holds and combinations. Be satisfied to go along slowly. Don't be too hasty—remember haste makes waste—so take your time at the start. Do not try to master all the holds in one day, but advance gradually. Take one hold at a time, study it and practice it for a week. Then take another, and so on. At the

end of each month review the work you have previously mastered, and if you have the time review the holds every week.

Do not expect to throw your partner with every hold you take. The main thing you need is practice, such as pushing and tugging, and you will find out for yourself that practice is absolutely necessary. Practicing the holds alone won't get you very far, but you should apply them with speed and accuracy. Have your partner apply the holds to you and then you can put your cleverness and resisting powers to the test.

Time yourself and see how long you can wrestle before you are winded. Practice the wrestler's bridge, and while practicing this bridge see that your head touches the floor nearer your forehead than the back of your neck. In other words, do not simply raise it with your feet and the back of your head, but endeavor to obtain a good arch in your back, for this will give you a better leverage. This will strengthen the neck and lower back muscles.

Ask your opponent continually to inform you whether your position when wrestling is weak and whether your defense is strong enough. It is these little things that are important, and it would be a good thing for you to pay attention to all of them. Your partner is better able to tell you whether you make mistakes or not; also whether you are leaving any dangerous openings.

A good idea would be to allow your partner to secure a hold on you. It really does not matter which hold he chooses. Then try your speed and see if you are on time in blocking his moves. This will give you good practice and will make

you very fast in reading your opponent's intentions. You must find out for yourself the different little ways of blocking and employing the holds.

Do not be satisfied with blocking the holds alone, but let your partner secure them and see how fast and strong you are in breaking them. Study the different plans of attack. If you master more than one method of attack and defense, you will have much more science and cleverness with which to puzzle your opponent. It would be impossible to illustrate every position in which a wrestler finds himself, whether he is on the defensive or the aggressive. Many of the holds can be applied easier from one angle than from another, and it is up to you to study the different angles.

A great deal of importance lies in how you carry your body, and how you use it in the leverage holds. For instance—if you grasp your opponent's knee you will have less leverage to your advantage than if you took hold of his ankle. The farther away from the main body you apply your attack, the easier will be the efforts.

There seems to be a lot of difficulty in making the muscles respond to the call of the brain. This requires considerable practice before you can master it. If you practice all the holds with speed, and try your escapes and watch for openings and seize them at once, you will have co-ordination in your muscles that is more than ordinary. Speed is the main thing, and you will find out for yourself how many openings you let escape you. When you are in a tight place there may be a fraction of a second that your opponent's thoughts are centered elsewhere, and if your muscles are not fast enough to co-operate with your brain, you stand but little chance in successfully escaping.

Don't let anyone tell you wrestling is easy. If you find it so you are not really wrestling or using the same amount of effort that is required. It is hard work and it will develop you to a remarkable degree, even if you do not indulge in any other form of exercise. However, if you combine wrestling with scientific systematic training, there is nothing that will keep you from becoming a remarkable specimen of physical development.

Your training must be done with intelligence, and it must be progressive, and if you do not understand the fundamentals of systematic training, I advise you to consult someone who is well versed on this subject. Whether you train for development and strength with heavy weights or some apparatus, you must progress. You must work harder and harder each week, and I sincerely advise you to secure the exercising paraphernalia that will offer you strenuous resistance.

I do not claim that the student should devote his entire time spent in physical training to wrestling exclusively, but he should adopt some form of systematic exercising in conjunction with his wrestling, for much more rapid results will be accomplished when scientific training methods are applied as far as muscular development is concerned.

Do not become "chesty" because you are a wrestler. Never take advantage of the weak by your experience, unless you are forced to do so in self-defense. Do not experiment with the Jiu-Jitsu or wrestling tricks shown in this book on one who has never seen them, simply to show your skill, unless you wish to break your friend's bones, for I have known

instances like this where serious consequences have resulted. Always listen to advice from those who know, and don't take things for granted, but find out first whether the advice is based on scientific principles or not.



# OFFICIAL WRESTLING RULES OF THE AMATEUR ATHLETIC UNION

## *Catch-as-Catch-Can*

Section 1. In all wrestling competitions the ring shall not be less than 16 feet nor more than 24 feet square, and shall be formed of posts and ropes, the latter extending in triple lines, 2, 3 and 4 feet from the floor of the ring. The floor of the ring shall extend beyond the lower rope for a distance of not less than 2 feet. Posts must be properly padded and padding on the floor shall be not less than one-half inch in thickness.

Sec. 2. Competitors must wrestle in regulation trunks and may wear light slippers or rubbers without heels.

Sec. 3. Classes to be: 108 lbs. and under; 115 lbs. and under; 125 lbs. and under; 135 lbs. and under; 145 lbs. and under; 158 lbs. and under; 175 lbs. and under; and over 175 lbs.

Sec. 4. An athlete who fails to compete after entering an event shall be required to furnish a satisfactory excuse for such failure or render himself liable to censure or suspension by the local Registration Committee. Any athlete who weighs in and then fails to compete without an excuse satisfactory to the Registration Committee shall be suspended for a period of six months. Competitors shall weigh in within three hours of a contest. Weighing in shall cease in each class when the drawing for bouts in that class commences. Competitors shall sign their names to a weighing list upon weighing in and whenever demanded by the Referee.

Sec. 5. The Wrestling Committee of each Association of the Amateur Athletic Union shall prepare an official list of

## OFFICIAL WRESTLING RULES

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competent wrestling officials to serve as Referees, Weighers, Timers, Announcers, and Clerks of Wrestling. All tournaments must be conducted by officials selected from this official list.

Sec. 6. A fall shall terminate the bout and in no case shall the duration of a preliminary bout exceed 10 minutes. A fall shall terminate the final bout which in no case shall exceed 15 minutes. If no fall has been obtained by either contestant at the termination of the bout, the Referee must award the bout to the competitor who shows the best qualities, or who has acted mostly upon the aggressive.

Sec. 7. Both shoulders shall be pinned to the floor at the same time to constitute a fall. Any hold, grip, lock or trip allowed except the hammer-lock, strangle, full Nelson and toe holds. Striking, kicking, gouging, hair pulling, butting, strangling, or anything that endangers life or limb will not be allowed.

Sec. 8. Immediately before the contest competitors who have weighed in shall draw numbers to determine the bouts they take part in. The drawing to be as follows: Have the first preliminary bout to reduce the number of competitors to 2, 4, 8, 16, and so on. (Thus, if there are three competitors, have one preliminary bout to reduce to two; if five, have one bout to reduce to four; if six, have two bouts to reduce to four; if seven, have three bouts to reduce to four; if nine, have one bout to reduce to eight; if ten, have two bouts to reduce to eight; if eleven, have three bouts to reduce to eight, and so on.) Competitors drawing a bye on the first drawing on each day shall receive the lowest numbers on the second drawing. Thus, if there be one bye drawn, such competitor shall receive number 1; if two byes are drawn such competitors shall receive numbers 1 and 2 for the second

## OFFICIAL WRESTLING RULES

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drawing, and if there be three byes, such competitors shall receive the numbers 1, 2 and 3 in the second drawing. In all drawings where numbers 1, 2, 3, 4, and so on are drawn, number 1 competes with number 2, 3 with 4, and so on. When the class is brought to a multiple of 2, 4, 8 or 16, the contest proceeds regularly to the final bout. Where the competition is not concluded in one day, there shall be a new drawing for each subsequent round of bouts started on a following day. The winner of the final bout receives first prize and the loser receives second prize.

Sec. 9. Each competitor shall be entitled to the assistance of two seconds only, and no advice or coaching shall be given to any competitor by either of his seconds or by any other person during the progress of any bout. For a violation of this section the Referee may disqualify the competitor who is so advised or coached.

Sec. 10. If a competitor refuses to break any hold when so ordered by the Referee, he may be disqualified by the Referee.

Sec. 11. The Referee shall have full control of the competition and his decision shall be final and without appeal.

Sec. 12. No bandages of any kind shall be used on hands, arms or head.

Sec. 13. Any athlete who competes in a wrestling contest of longer duration than provided for in these rules shall be suspended for such period as the Registration Committee shall decide.

Sec. 14. In the event of any question arising not provided for in these rules, the Referee shall have full power to decide such question and also interpret these rules.

## OFFICIAL WRESTLING RULES

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Sec. 15. If one shoulder of either contestant goes off the mat in a wrestling bout, the Referee shall be empowered to order the men to break their holds and go back to the center of the mat, with the man who was on top when the contestants left the mat assuming the upper position again. In the event of the Referee being unable to determine which man had the upper position when they both left the mat, he shall be empowered to order them to assume the standing attitude in the center of the mat.

### 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.

## OFFICIAL WRESTLING RULES

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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-can 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 rutable.

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.

## OFFICIAL WRESTLING RULES

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Kicking is a 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.



**Martin Ludecke**

Middleweight Champion of Central America and former Metropolitan Champion of New York  
(The author is indebted to Mr. Ludecke for his part in posing  
for the photographs in this book.)



THE SCIENCE OF  
WRESTLING



### Shaking Hands

PLATE 1

This is one of the rules in which the wrestling bout begins. The referee usually gives the order of shaking hands; the men step back after that, and then start to wrestle.



PLATE 2

### Referee's Hold

After shaking hands the contestants come together in this manner. Each usually has one hand on his opponent's neck and both men look for an opening into which his adversary can be drawn.



### **Straight Reverse Arm Lock**

PLATE 3

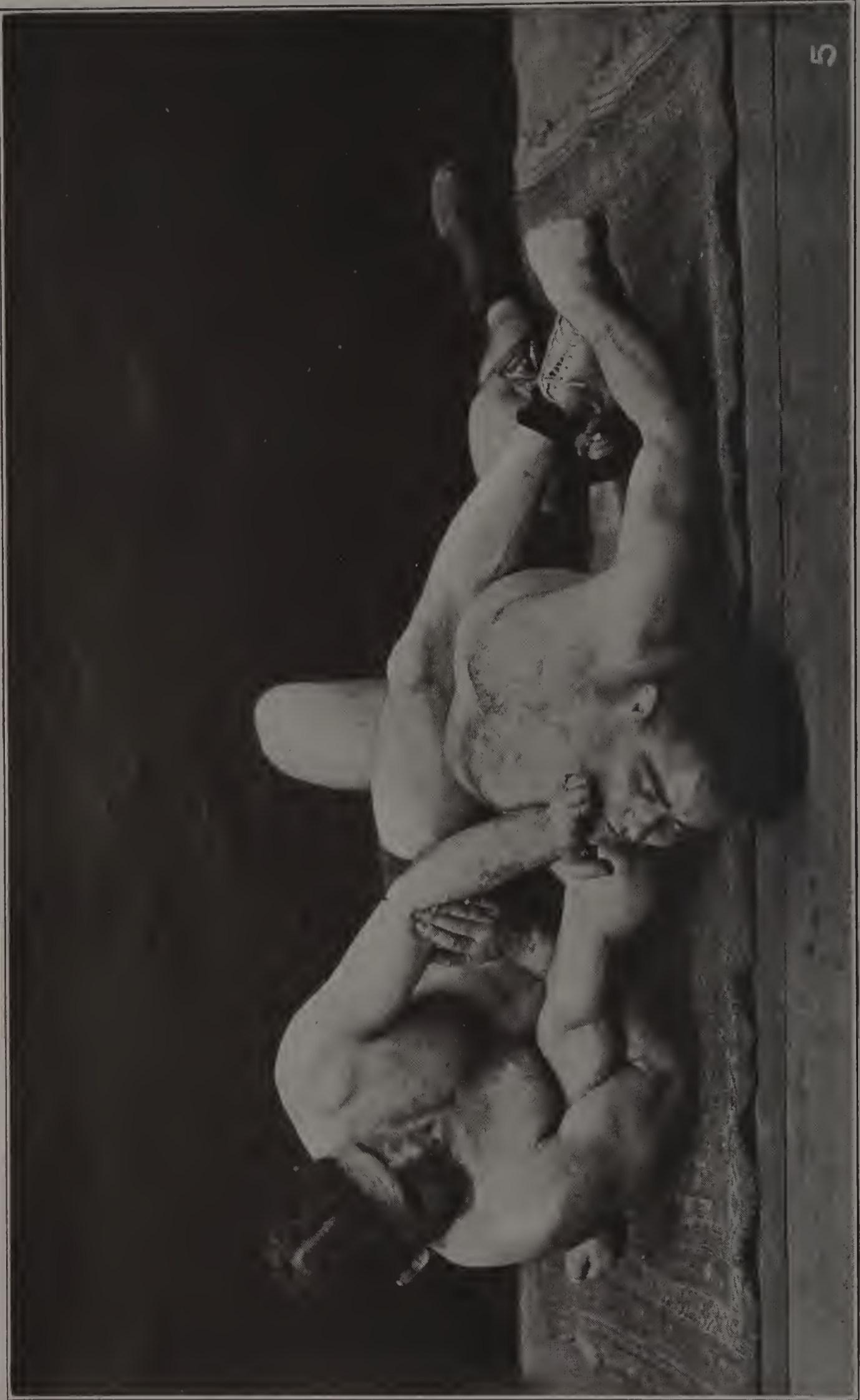
This hold can easily be secured from the referee's hold illustrated by Plate No. 2. Slip your right hand in back of your opponent's left shoulder; then bring it to left side of his face, at the same time forcing his neck back and straightening out his left arm.



PLATE 4

### **Straight Reverse Arm Lock (Continued)**

By continuing from position shown in Plate No. 3, bring opponent forward and downward to his knee. When doing this, keep forcing the side of opponent's face, holding his neck stiff so your adversary cannot slip his left arm away from your neck. Then step over your opponent, ready to pull him sideways into a body scissors.



**Fall From Straight Reverse Arm Lock and Body Scissors**

A continuation of hold shown on Plate No. 4. Place right arm around opponent's left in back of his elbow joint, and push his face sideways and downward, thereby forcing opponent's shoulders to the mat by tightening up with this combination of holds.



PLATE 6

### Starting a Reverse Slip Lock

Reach for opponent's left wrist. Pull his hand away from the side of your neck where he placed it in the referee's hold, shown in Plate No. 2, at the same time use your right hand in pushing his face sideways, and away from you.



**Continued From Plate No. 6**

PLATE 7

Turn your body clear around in front of your opponent and bring your right arm from the back over his left arm, lock it tightly and lift him from the floor, as shown above.





8

PLATE 8

### Fall From Reverse Slip Lock

After you have brought your opponent to the floor by means of holds shown in Plate No. 7, shift across his body and secure a double wrist lock on his left arm. Hold his right arm down by kneeling on it, thereby pinning your opponent to the floor.



9

PLATE 9

### Wrist and Further Ankle Lock

This is started from referee's hold shown in Plate No. 2, by reaching for your opponent's left wrist with your right hand. Pull it downward, at the same time throwing your left elbow over and inside of his left arm-pit.



10

PLATE 10

### Wrist and Further Ankle Lock (Continued)

Dive in under opponent's left arm as shown above. Lock it tightly, and at the same time reach for his right ankle with your left hand.



**Wrist and Further Ankle Lock (Continued)**

PLATE 11

This is the third position shown retaining the same holds on your opponent. Start to sit back, throwing your right leg out and falling into a sitting position, as shown above.



12

PLATE 12

### The Fall From Wrist and Further Ankle Lock

Your opponent is brought to the floor as shown in Plate No. 11. Maintain the hold on his left wrist, but let go on his right ankle with your left hand. Throw your left arm around his right leg and reach in back of his neck. He will be unable to bridge out of this position.



13

PLATE 13

### Waist and Hammer Lock Standing

Take hold of opponent's right wrist with your right hand. Raise his arm upwards, step in under his arm and in back of him. Twist his wrist upward. Secure a waist lock with your left arm and bring your man to the ground.



14

PLATE 14

### Flying Mare

From a standing position, raise your opponent's arm and duck in under his arm.  
Place your back securely against his hips.



### Flying Mare (Continued)

PLATE 15

This position shows your opponent while in the air, and just a little forward bending will bring him to the ground with a very hard fall. Keep his arm straight.





PLATE 16

### Fall From the Flying Mare

This position shows the finish from holds illustrated on Plates Nos. 14 and 15. The opponent has been thrown with a very hard fall and his shoulders are very easily pinned to the mat.



### Counter Hold for the Flying Mare

PLATE 17

Should your opponent secure the arm hold for a Flying Mare—holding your right arm over his right shoulder, move quickly to his left side, at the same time locking your right arm around his head. Sink your arm-pit into the back of his neck.



PLATE 18

### **Complete Counter for Flying Mare (Continued)**

By stepping quickly to the left around your opponent, you can easily secure a head lock and counter your adversary's Flying Mare as shown above. From this position, you may bring him down for a fall.



19

PLATE 19

### **Standing Side Head Lock or Side Chancery**

The opportunity to secure this hold may be afforded from the referee's hold, shown on Plate No. 2, by slipping your left arm around your opponent's neck, stepping sideways at the same time and locking both of your hands.



PLATE 20

**Fall From Standing Side Head Lock or Side Chancery (Continued)**

You now have your opponent with one shoulder on the mat; retain a firm hold. While in the above position, if you throw your left leg over his body and put all your weight on your adversary, you can easily secure a fall.



21

PLATE 21

### Counter for Side Head Lock or Side Chancery

When opponent has secured side head lock, reach down in back of his left leg with your left arm and raise it upwards. At the same time keep his waist locked with your other arm, and you can easily secure a fall from this position by throwing yourself down on your right side, and bringing his shoulders to the mat.



22

PLATE 22

### Start of Back Heel and Waist Lock

Raise opponent's right or left arm, whichever you have the opportunity to take, and dive under with your head as shown above.

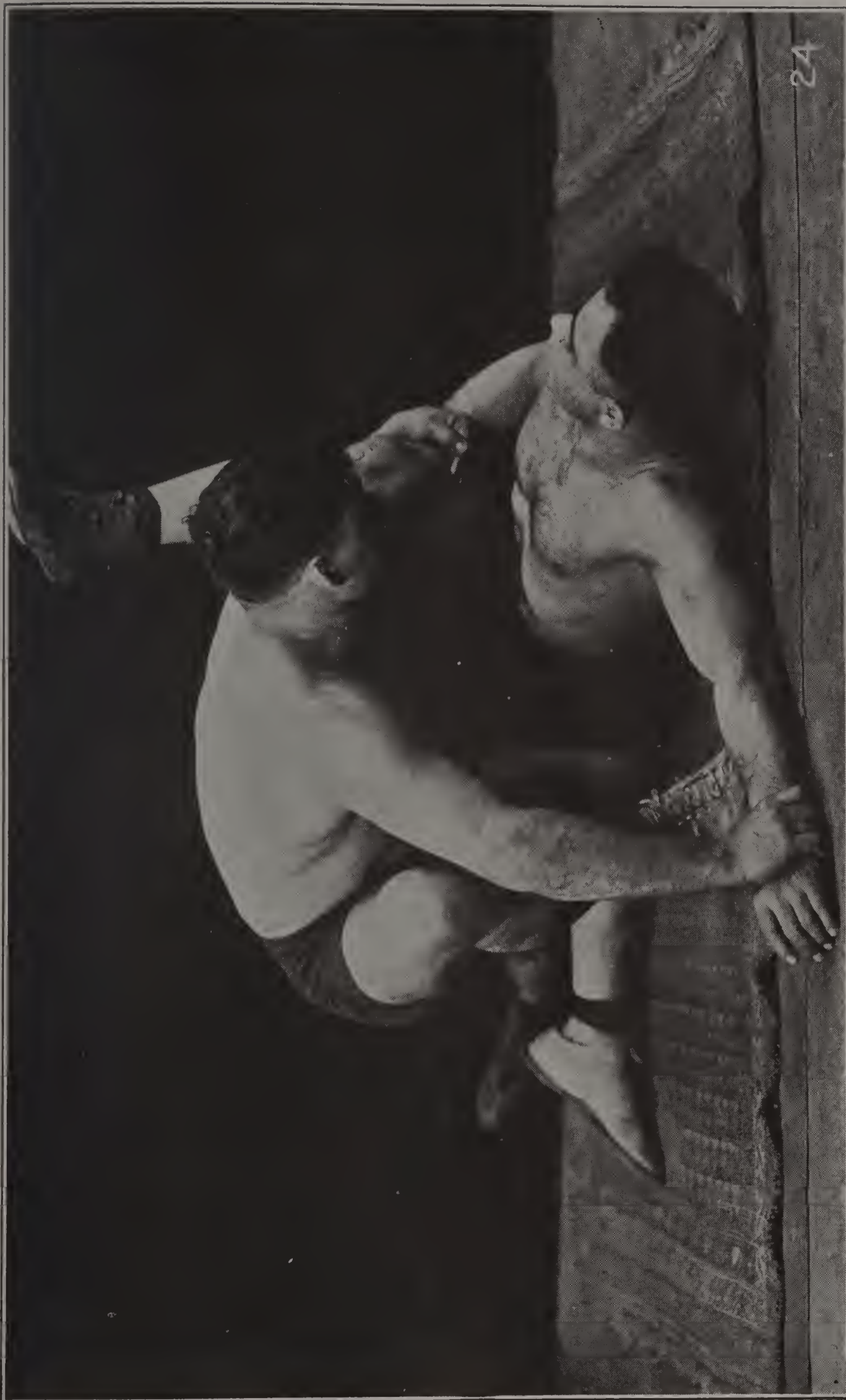


PLATE 23

### Back Heel and Waist Lock (Continued)

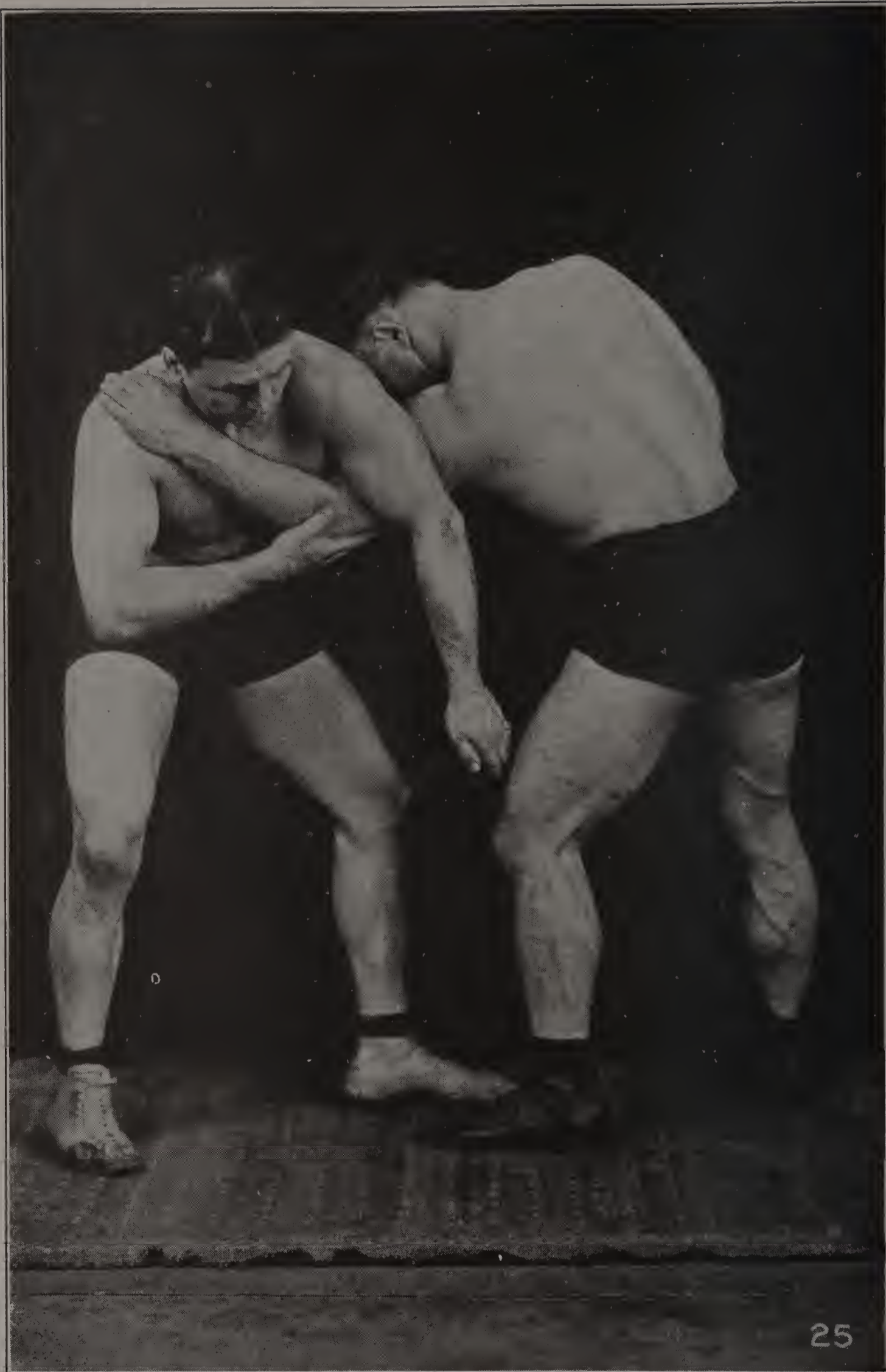
By dropping forward and tripping opponent as shown above, you can easily bring him to the mat.





**Fall From Back Heel and Waist Lock**

After tripping your opponent to the mat from previous position, disengage your arm from around his waist and reach for further leg and double it as far as possible; that is, bring his knee towards his face. Hold his arm firmly to the mat and thereby secure a fall.



25

PLATE 25

### Back Heel and Leg Hold

This position is acquired from the referee's hold, as shown in Plate No. 2. Bring your left arm over opponent's head and in back of his left arm and reach downward for his leg, and pull same upward.



26

PLATE 26

### **Back Heel and Leg Hold (Continued)**

You now have your opponent's left leg raised upwards and by holding the heel of his right leg back with your left leg, it will be easy now to bring him to the ground by flooring him backwards.



PLATE 27

### Counter for Back Heel and Leg Hold

If your adversary starts to make a move, as shown in Plate No. 25, he is open for the same hold. You can counter with it by a quick move and so get in position, as shown in Plate No. 26. In this case both of you will have practically the same hold. You can, in this event, follow it up with a fall as shown in Plate No. 24.



### Inside Leg and Arm Drop

This is started from the referee's hold by placing your right hand on opponent's left shoulder from the inside and dropping suddenly on your left knee and ducking your head under his body. At the same time, take hold of his left knee with your left hand and pull downward on his left arm.



PLATE 29

### Inside Leg and Arm Drop (Continued)

This position shows that by pulling further downward on your opponent's left arm and raising his left leg, you have him almost thrown. It is important that you shift the position of your legs by dropping on your right knee and bring up your left. This will give you a better balance and makes the lifting of your opponent much easier.



30

PLATE 30

### Fall From Inside Leg and Arm Drop

Your opponent is now brought to the mat from position shown in Plate No. 29. Let go of his left leg, bring up his further or right leg and bring your right arm in back of his neck. Double him up and lock both your hands, thereby pinning both of his shoulders to the mat.



31

PLATE 31

### Double Leg Dive

When possible, make a quick dive for your opponent's legs as shown above. This is a simple manner of bringing him to the mat, for as soon as you secure a grip of his legs, you immediately heave him and at the same time trip him.





32

PLATE 32

### Counter for Double Leg Dive

When your opponent takes hold of both your legs, push his head down with your right hand and bring your left hand in under his right arm, thereby securing a Standing Quarter Nelson, from which position you can easily force him to the mat.



33

PLATE 33

### Guard for Leg Dive

When opponent makes a move to dive for your legs, reach with either hand for opponent's opposite shoulder, with the front part of your elbow underneath his chin. This will raise his face upwards and prevent him diving for your legs. To strengthen this hold grasp his other arm near the shoulder.

[ 78 ]



34

### Standing Crotch and Half Nelson

PLATE 34

This hold can be secured from the referee's hold shown on Plate No. 2, by throwing your opponent's left arm over your head, and shifting your left hand into a Half Nelson; at the same time reach with your right arm between his crotch around his outside leg, bringing your right shoulder well under his body. Then lift him up and bring him to the mat.



PLATE 35

### Fall From Standing Crotch and Half Nelson

Your opponent is now brought to the mat from hold shown on Plate No. 34. When in position shown above, if you will raise up on his crotch, he will be unable to bridge out and your fall will be secure.



36

PLATE 36

### Roll With Wrist Lock and Leg Grapevine

When your opponent is on top of you with his right arm around your waist, bring your left foot back between both his legs to the outside of his right ankle and lock it there. Shift your right knee all the way forward. Take hold of his right wrist with your right hand, sit sideways and roll.



PLATE 37

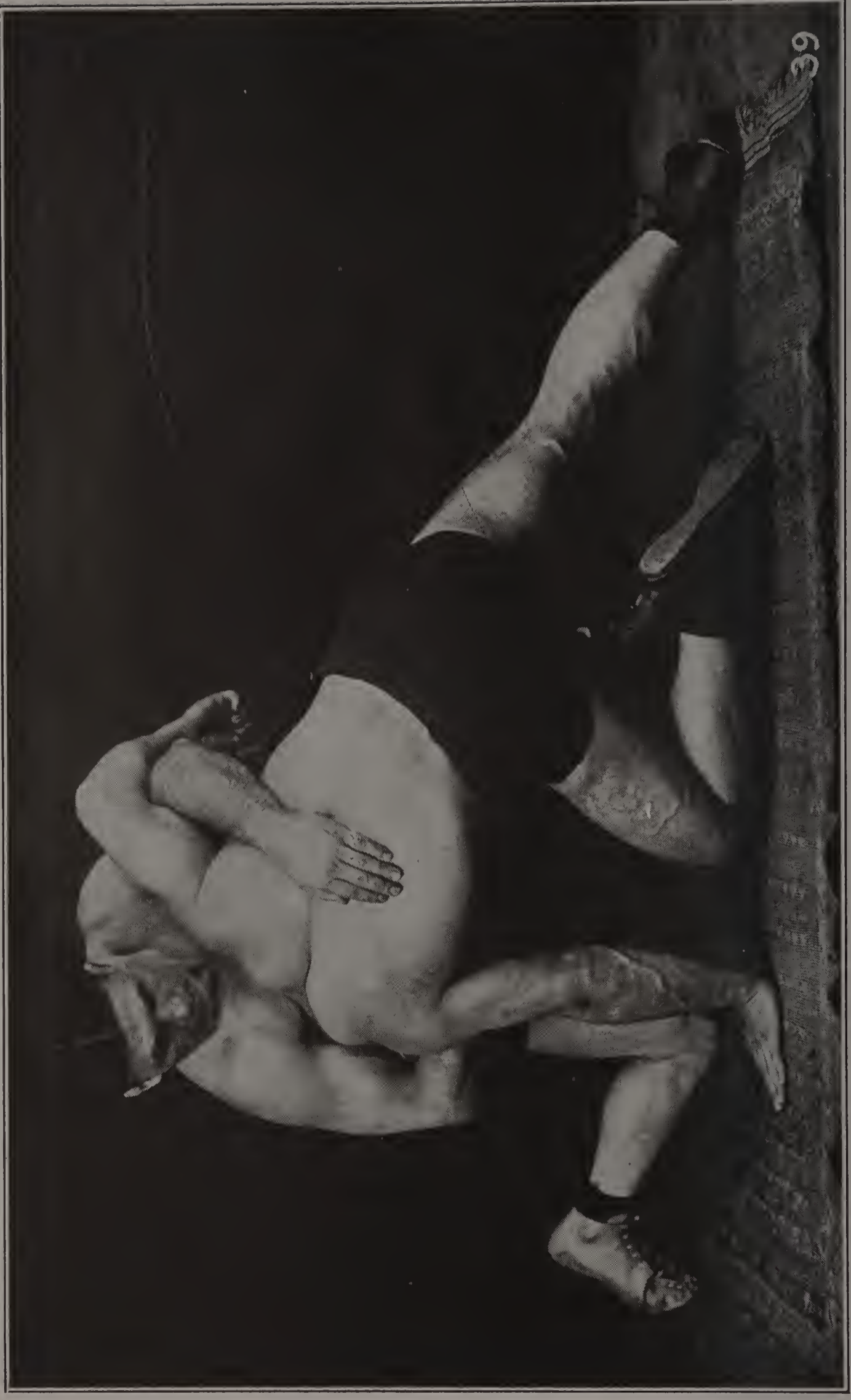
### Fall From Roll With Wrist Lock and Leg Grapevine

When you roll as mentioned in previous position, your opponent is brought underneath. To force him into a fall, you push back upon his chest with all your weight, increasing your pressure by raising his right leg and stiffen it out with your leg "grapevine" on it, thereby gaining a fall.



**Standing Head Lock or Chancery and Bar**

Starting from referee's hold (Plate No. 2) pull your opponent's head in under your right arm, bring his right arm up with your left, pull your right leg away back and drop on the knee, forcing his shoulder backward with your left arm.



**Standing Head Lock or Chancery and Bar Hold (Continued)**

Bear heavily upon your opponent's neck with your head lock and force strongly with the bar on his right arm. In this way you can bring him to the mat and secure a fall.



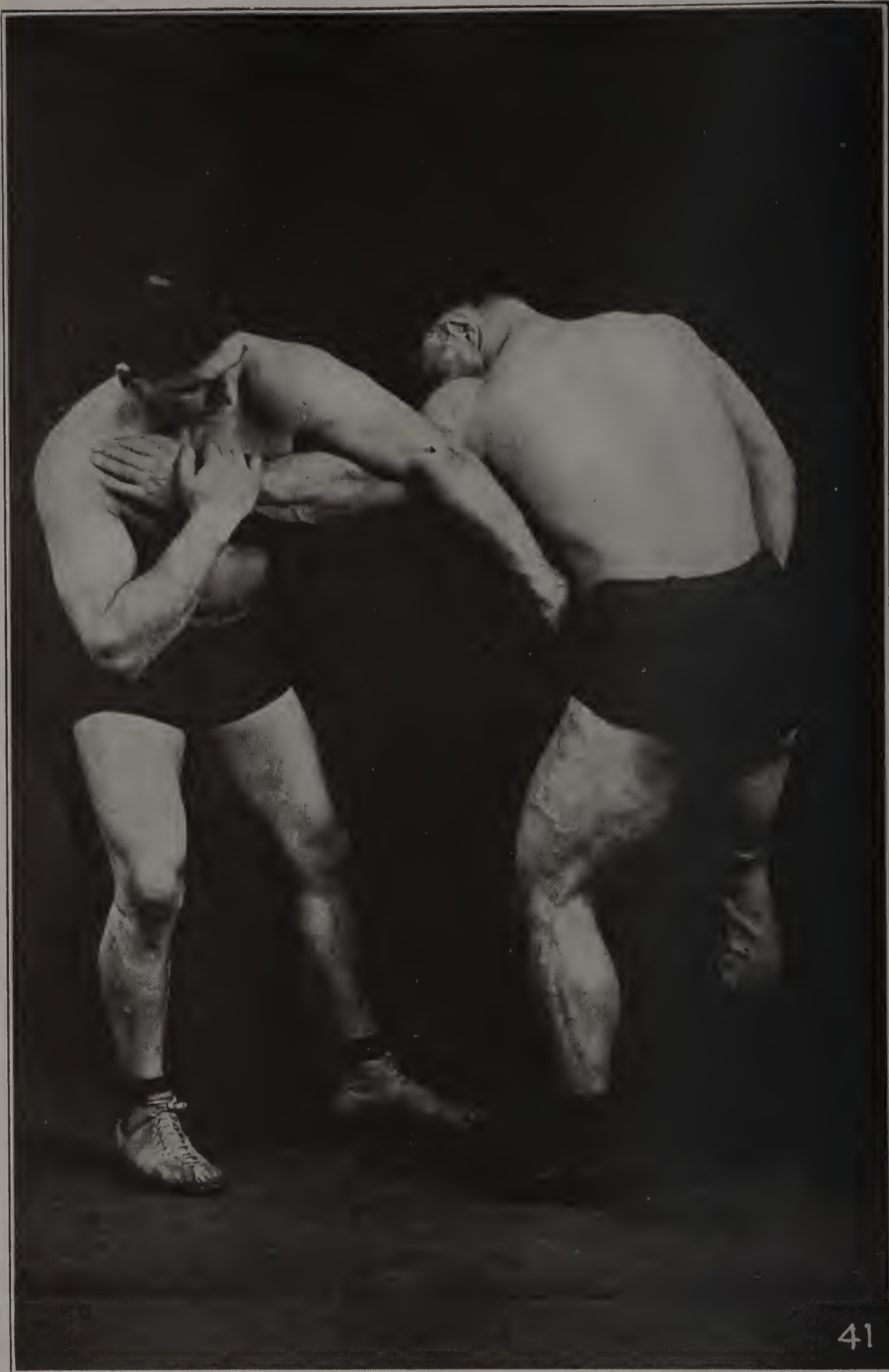


40

PLATE 40

**Counter for Standing Head Lock or Chancery and Bar**

When your opponent has secured the above hold, reach down quickly for his right leg with your left arm, pull strongly upward, thereby forcing him to break his hold.



41

PLATE 41

### Start of Waist Lock From Behind

This hold can be secured from referee's hold, as shown in Plate No. 2, by reaching over opponent's head with your left arm. Next bring it down over his left arm and quickly swing yourself in back of him and secure a waist lock. Push his left arm downward and to the left with your right arm so that you may pass him more easily.



PLATE 42

### Waist Lock From Behind (Continued)

By swinging quickly around your opponent as explained on previous page (Plate No. 41), you easily secure the waist lock from behind. Lift your opponent clear from the mat and bring him down forcibly.



**Putting Opponent to the Mat From Waist Lock Behind**

If you get behind your opponent as shown in Plates Nos. 41 and 42, and after he is thrown to the mat, reach for both ankles, shove him forward to his shoulder. You are then in position to secure additional holds on him that will enable you to defeat him.



44

PLATE 44

### Double Wrist Lock Standing

This hold is taken from a standing position. You grasp your opponent's left wrist in your right hand, reach over in back with your left arm, taking hold of your right wrist and locking it as illustrated. Push his wrist back as far as possible, fall backwards on your shoulder, carrying him over.



45

**Fall From Double Wrist Lock With Head Scissors**

By carrying over your opponent as explained on previous page, he is now brought to the mat. But while he is falling you shift into a position that will enable you to secure a head scissors combined with a double wrist lock, as shown above, thereby securing a fall.

PLATE 45



46

PLATE 46

### **Standing Double Wrist Lock With Back Heel**

This hold can be secured from referee's hold by taking hold of your opponent's left wrist with your right hand. Bring your left arm over his head and in back of his left arm and grasp your right wrist. At the same time, step in back of your opponent's left knee with your left leg and force him backwards to the mat.



**Standing Double Wrist Lock With Back Heel (Continued)**

You will now have your opponent on the mat in the above position, after you have back-heeled him to a sitting posture. Retain the double wrist lock on his arm and force his shoulders backward to the mat.





PLATE 48

### Fall From Standing Double Wrist Lock With Back Heel

After you have forced your opponent's shoulders to the mat with a double wrist lock, shift both your legs and retain your double wrist lock on his left arm. Pin his right arm to the mat with your left knee. If he still resists, put more pressure on his arm or twist it toward his head, thereby gaining a fall.



### Counter for Standing Double Wrist Lock

When your opponent starts a double wrist lock, as shown in Plate No. 44, before he is able to push your arm upwards too far, take hold of your left hand with your right and break his hold. Retain your hold and pull his arm further up into a reverse bar hold and thereby put him to the mat.



50

PLATE 50

### Countering a Counter for a Standing Double Wrist Lock

As shown in Plate 49, where your hold has been countered by your opponent, you can grapevine your left leg around his right leg, thereby giving you greater leverage. This will block his counter and afford you the chance of bringing him to the mat.



**Double Wrist Lock With Side Roll**

When your opponent is over you while on the mat, with his right arm around your waist, grasp his right wrist with your left hand. Reach quickly in back of his right arm and grasp your left wrist with your right hand as illustrated. Then start to roll sideways.



PLATE 52

### **Double Wrist Lock With Side Roll (Continued)**

This shows the second position. While rolling your opponent sideways, endeavor to pin his shoulders to the mat. You must retain your double wrist lock throughout the roll.



**Fall From Double Wrist Lock With Side Roll**

As you roll your opponent, you will be on top and then you can pin his shoulders to the mat, as shown above. Quickly throw your body over his and kneel on his arm, retaining of course your double wrist lock hold.

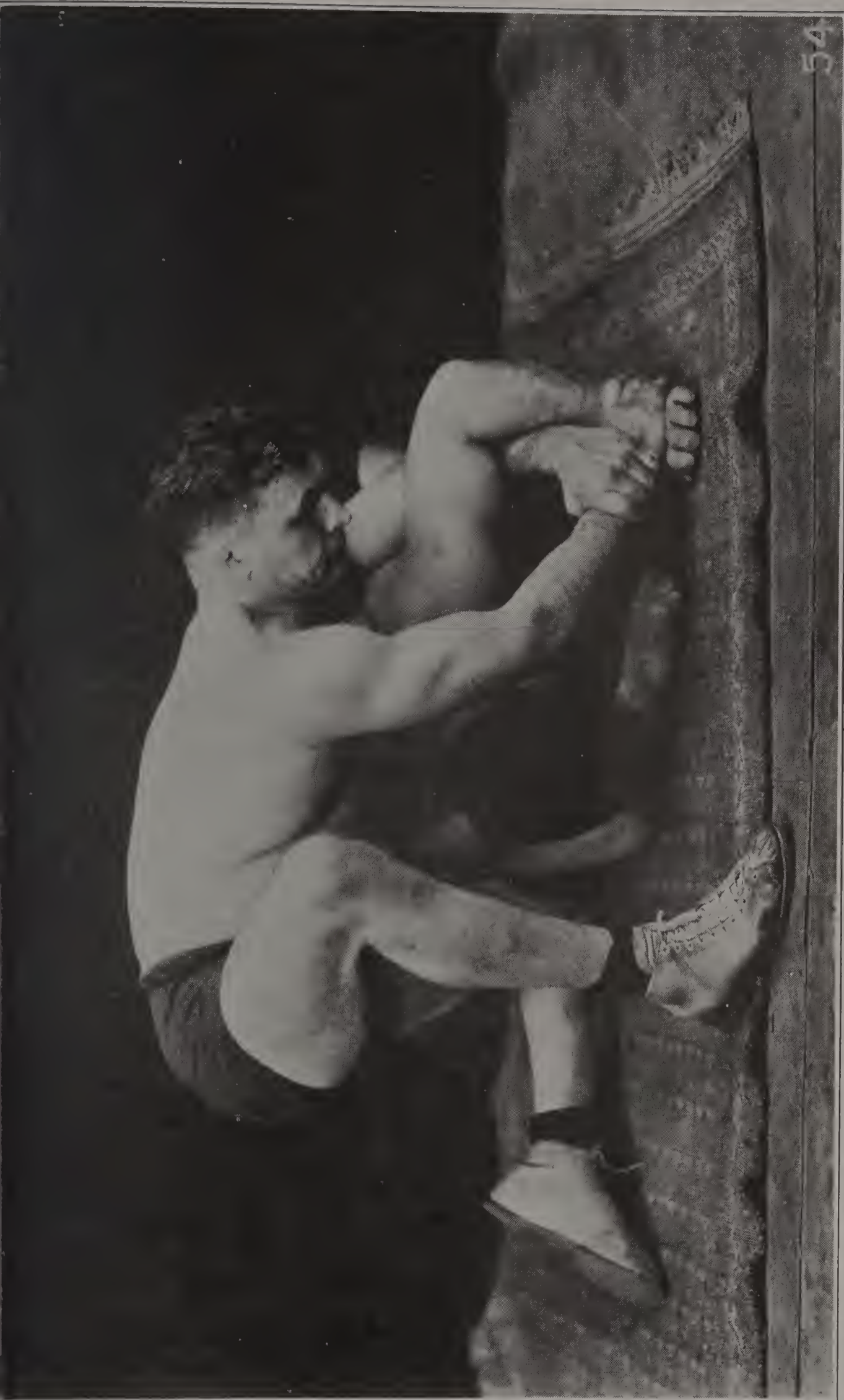


PLATE 54

**Double Wrist Lock on the Mat**

Take hold of your opponent's left wrist with your right hand and bring your left arm under his left upper arm. Grasp your own right wrist, circling in front of him to the other side, and at the same time force opponent's left arm backward.



55

**Fall From Double Wrist Lock on the Mat**

After you have shifted to the other side of your adversary, retain your hold, and force his shoulders to the mat as shown in the above plate.

PLATE 55





PLATE 56

### Double Wrist Lock With Bridge

When your opponent is on top of you, as shown in Plate No. 51, with a waist hold, take his left arm and secure a double wrist lock on it. Then, force it upwards and backwards, and at the same time roll yourself over into a bridge (raising both shoulders from the mat), thereby forcing your opponent down on his shoulders.



PLATE 57

### **Cross-Buttock and Waist Lock**

This hold can be secured from positions as shown in Plate No. 2. Hold your opponent's left arm with your right hand just above the elbow, and slip your left in under his right arm and around the waist. Pull his left arm toward you and shift your left hip quickly in back of him, heave him upwards and drop him to the mat.



58

PLATE 58

### Hip Lock

This hold can be secured from positions shown on Plate No. 2. Shift your right hand to opponent's left wrist and bring your left arm around his neck. Shift the back of your left hip against the right side of your opponent and bring him sideways to the mat.



59

PLATE 59

### Starting a Quarter Nelson

Push your opponent's head down as you would when taking any kind of a Nelson hold. To get better leverage it is well for you to put your outside foot on the mat so as to be well braced.



PLATE 60

### Quarter Nelson

When securing a Quarter Nelson, hold the outside hand always on back of your opponent's head. Next you should reach in under your adversary's right arm and take hold of your own wrist and in that manner start to bring your man down. In the above plate the bottom man has locked the aggressor's left arm in back of his elbow, thereby starting a counter hold which is shown on Plate No. 61.



PLATE 61

### Counter for Quarter Nelson

Care should be taken to prevent your opponent from countering as shown above. In this case the under man has rolled the top man sideways on his back. To start this move, the bottom man shifts his right knee all the way forward, then locks the aggressor's left arm in back of the elbow as shown on Plate No. 60, and sits backwards, thereby forcing opponent and gaining a fall.



PLATE 62

### Quarter Nelson (Continued)

After securing Quarter Nelson as shown on Plate No. 60, force your opponent over, as shown above. Then circle around in front of him, keep your left arm under his right arm, and behind his neck, shift all the way around on your right side and reach for his further leg, as shown on Plate No. 63.



**Fall From Quarter Nelson With Combination Cradle Hold**

After circling all the way around your opponent to the right side, keep your left arm in back of his neck and reach with right arm over his further leg, bring his leg up and lock both your hands as shown above, and force your opponent's shoulders to the mat.



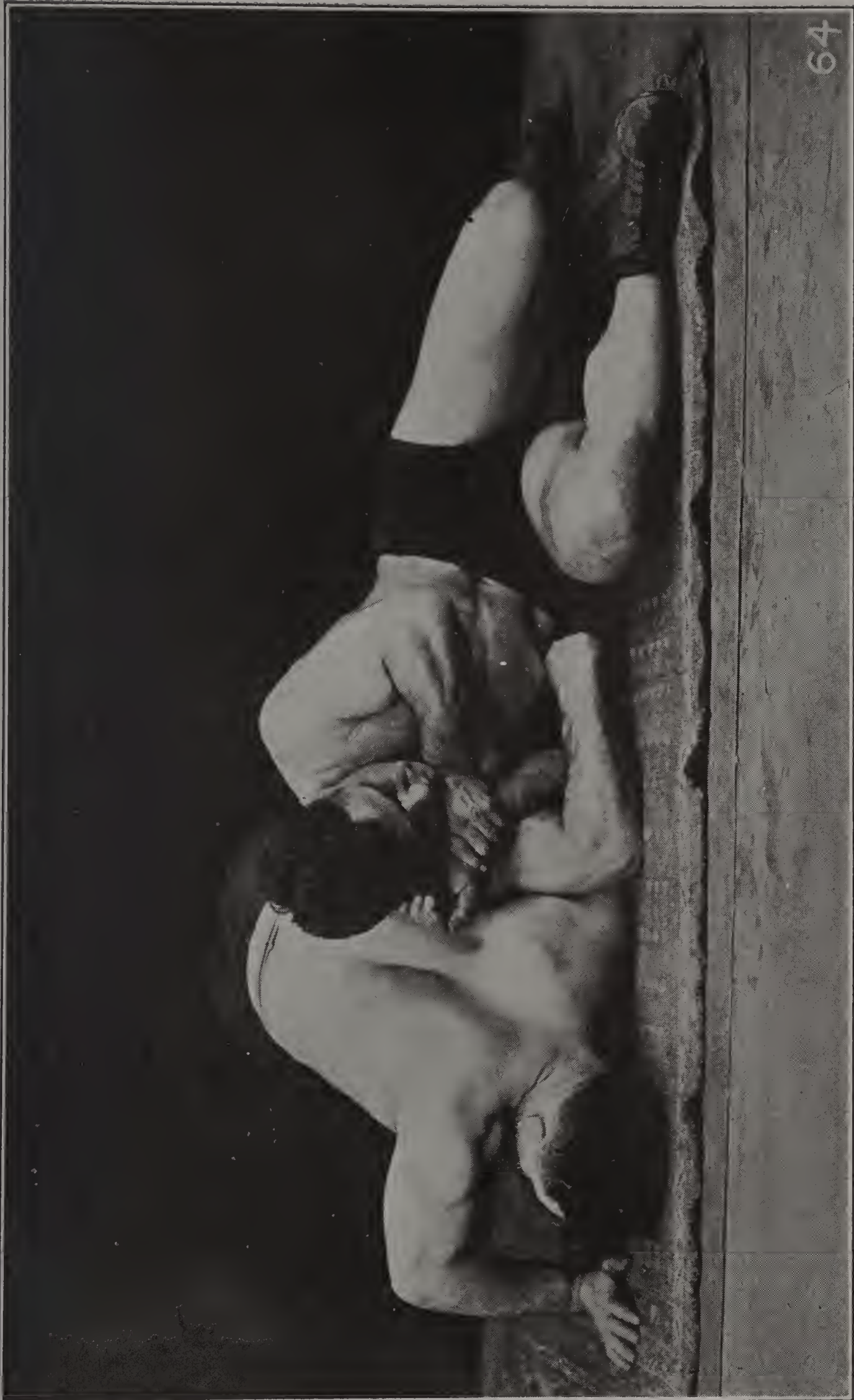


PLATE 64

### Another Counter for Quarter Nelson

Should your opponent start a Quarter Nelson as shown in Plate No. 60, lock his arm, and go down on your right shoulder and force backwards, with your right shoulder, bring your right foot forward and shift into a half sitting position. Then roll forward on right side, as shown in illustration, and grasp your opponent's left wrist. You will then have a Bar Hammer on your opponent, from which a fall can be easily gained.



PLATE 65

### Reversed Bar

This hold is a counter when your man makes an attempt to roll you sideways with a waist lock. Shift a little to the front and bring opponent's arm up into a Bar Hammer as shown above. From this position you can force him to his shoulders on the mat without much difficulty.



### Half Nelson

This position shows how a Half Nelson is obtained, but this hold alone is not very effective unless used with the combination Crotch or Leg Hold. From these positions your opponent can easily roll you as shown in Plate No. 70. Care should be taken to avoid a counter.



**Escape From Half Nelson**

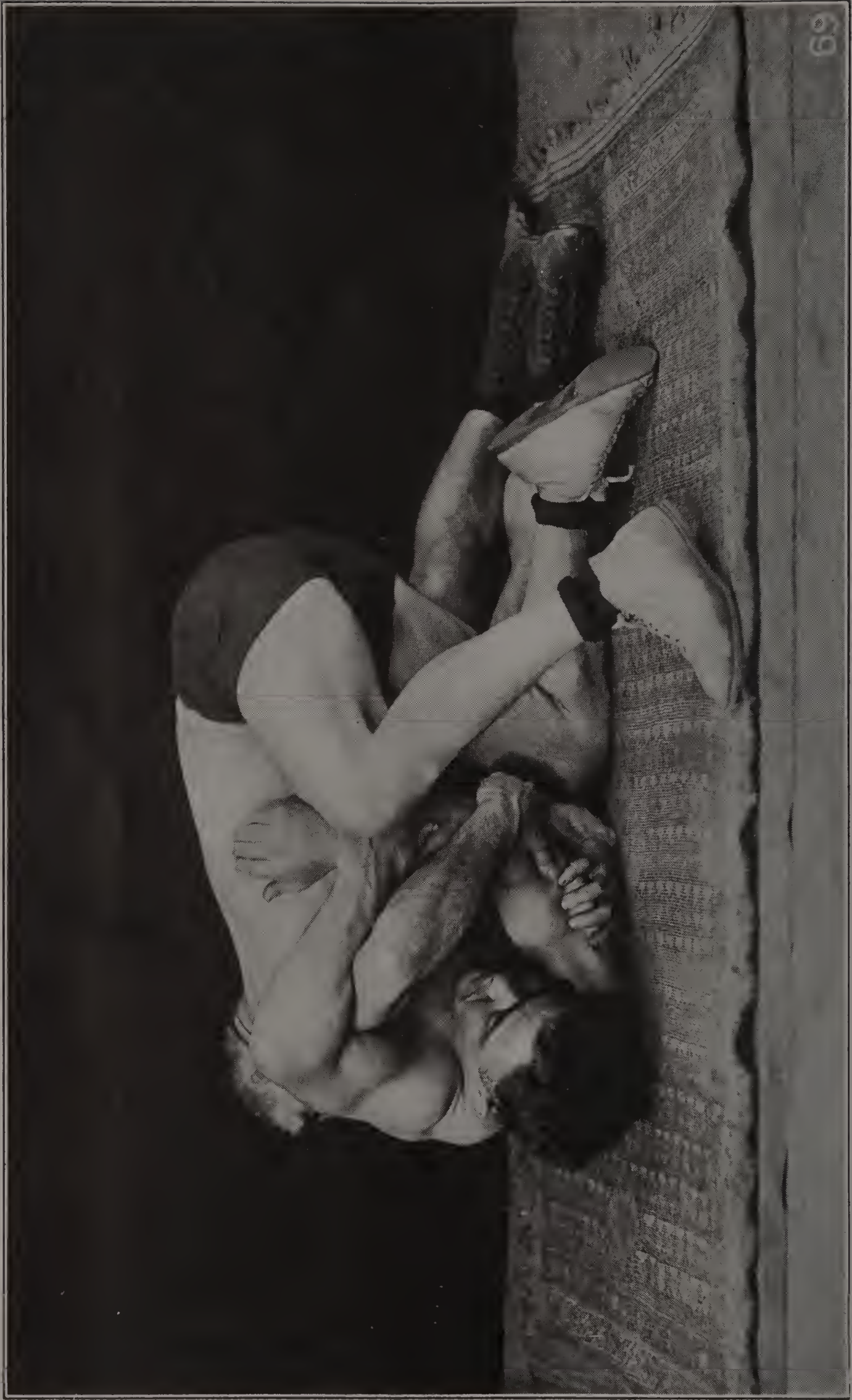
When your opponent secures a Half Nelson on you, simply shift quickly to a sitting position as shown above.



PLATE 68

### Escape From Half Nelson (Continued)

After you have assumed a sitting position in your endeavor to escape from a Half Nelson, turn quickly out of his hold. You will then be in a position as shown above, ready to resume attack on your adversary.



**Escape and Counter for Half Nelson**

PLATE 69

After having circled clear from your opponent's Half Nelson hold on you, reach under him for his further arm with both your hands, pull his arm towards you, and bear him over with your left shoulder and chest as shown above, rolling him on his shoulders.



PLATE 70

### Side Roll Counter for Half Nelson

When your opponent secures a Half Nelson on you as shown on Plate No. 66, lock his right arm to your body, move your inside knee forward and roll sideways, moving your man under you and gaining a fall.



PLATE 71

### Half Nelson and Leg Roll

The above plate shows the safe way of taking a Half Nelson without taking a chance of being rolled sideways, as shown on Plate No. 70. Lift your opponent's left leg across your own leg and secure a Half Nelson and force your adversary over.



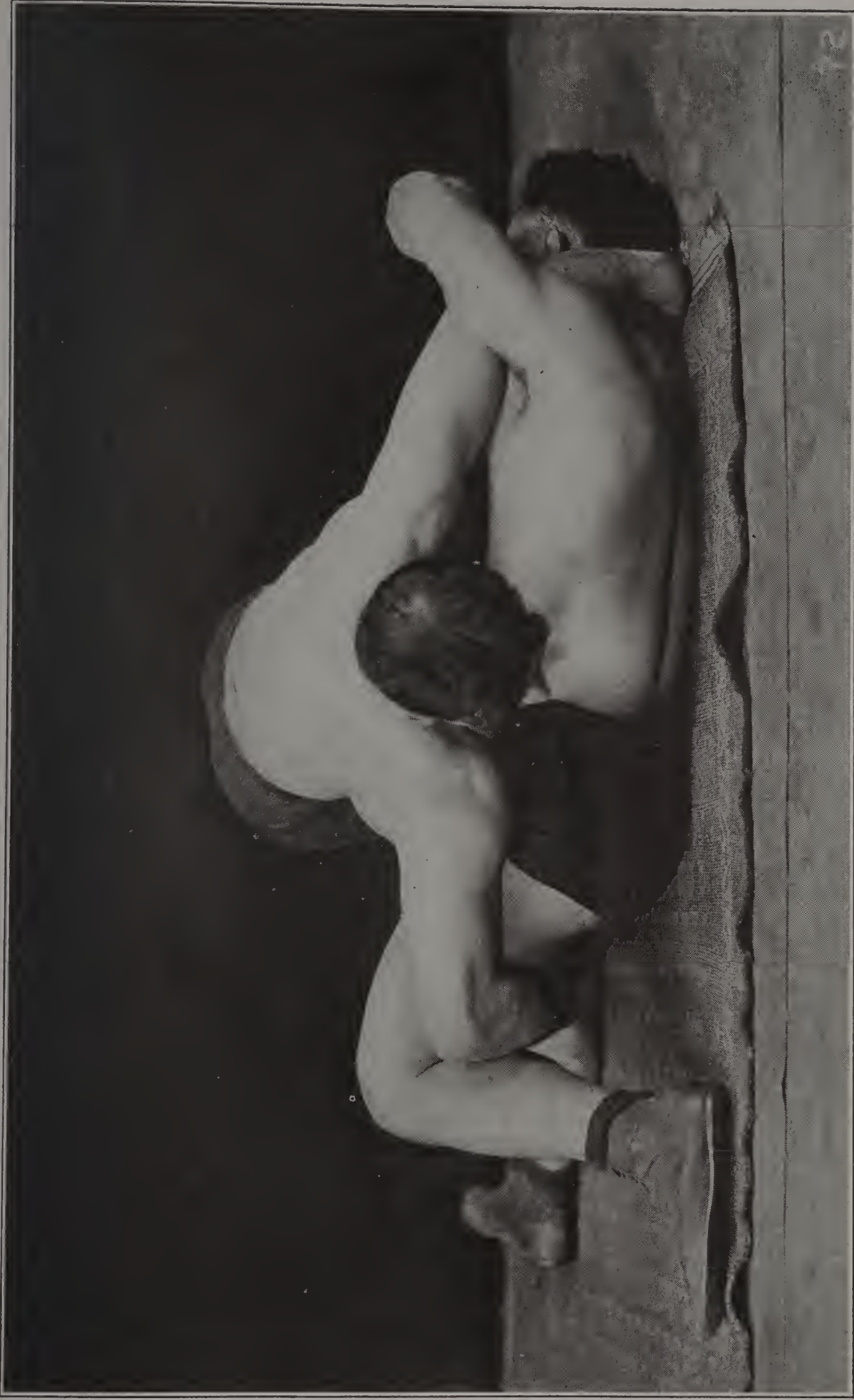


PLATE 72

### Fall From Half Nelson and Leg Lift

After forcing your man over, get him to the mat as shown above; and at the same time you have avoided being rolled sideways as previously explained.



### Further Half Nelson With Arm Scissors

Secure a further Half Nelson by pushing your opponent's head down with your left hand and reach with your right hand under his further arm, placing your hand on top of his head; at the same time have your right knee in back of your opponent's left arm-pit, so as to prevent him from circling out.



PLATE 74

**Further Half Nelson With Arm Scissors (Continued)**

After bringing your leg under your opponent's left arm-pit, lock it with your left leg and force his arm out straight, at the same time force your opponent's head with both hands to the right side and under him, while bringing his right shoulder upwards.



PLATE 75

### Fall From Further Nelson With Arm Scissors

Keep forcing opponent's right shoulder as mentioned on preceding plate, and bring your man completely over upon both his shoulders to the mat, as shown above. It is essential that you lie flat on your stomach while executing this fall, otherwise your opponent, by forcibly kicking his legs downward, will be able to turn you over. To make the hold secure, lock your right foot behind your left ankle.

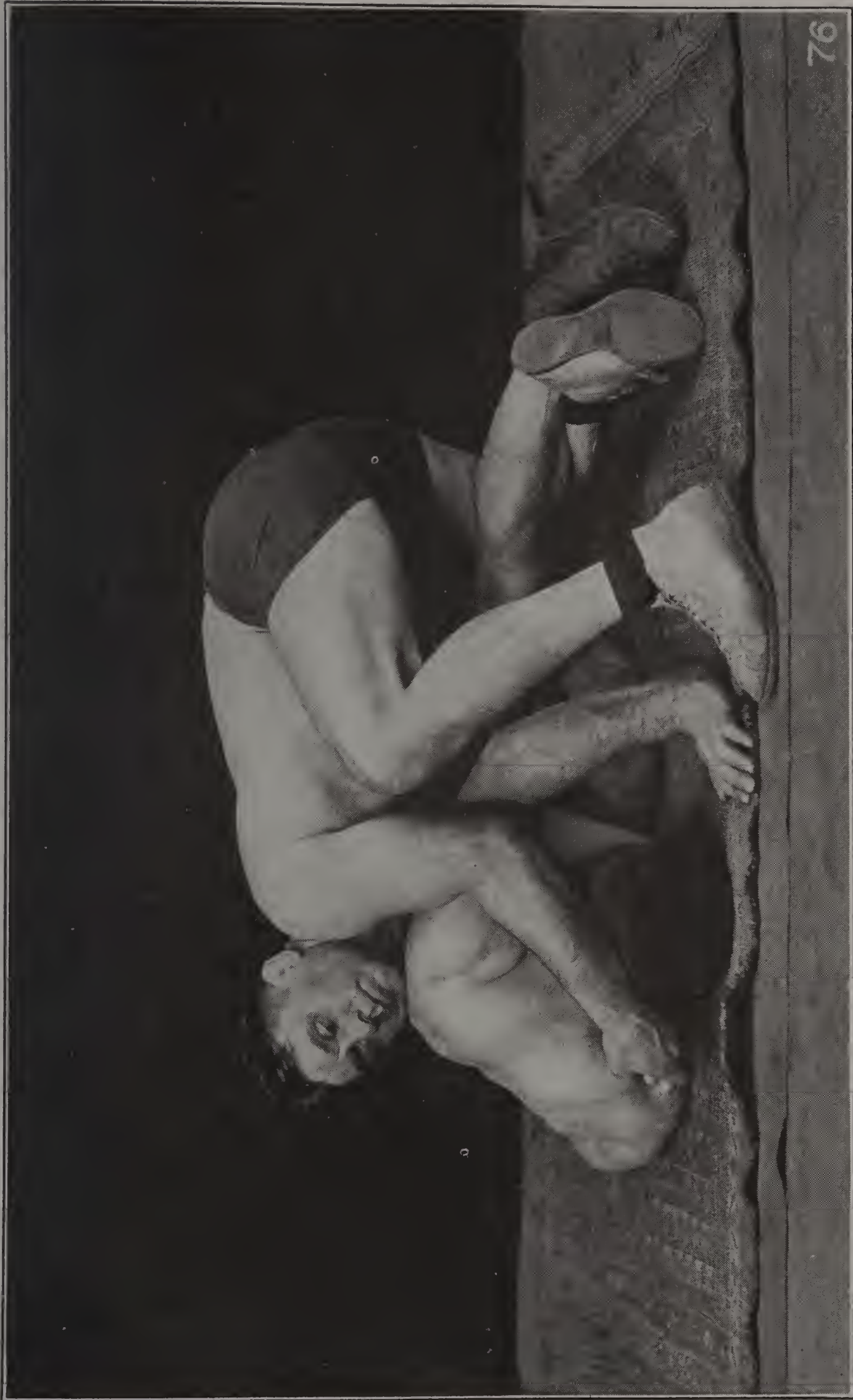


PLATE 76

### Combined Head and Leg Lock

After forcing your opponent's head down with your left hand, reach under his body with your right arm and across his neck with your left hand, lock both your hands, and at the same time lock opponent's left leg with your right leg, as shown above.



PLATE 77

### Fall From Combined Head and Leg Lock

From preceding position circle around your opponent by holding his head down and bringing him around with your Leg Lock, pinning both his shoulders to the mat.



PLATE 78

### Inside Grapevine

Slip your right leg on the inside of your opponent's, locking it as shown above. At the same time grasp opponent's right toe.

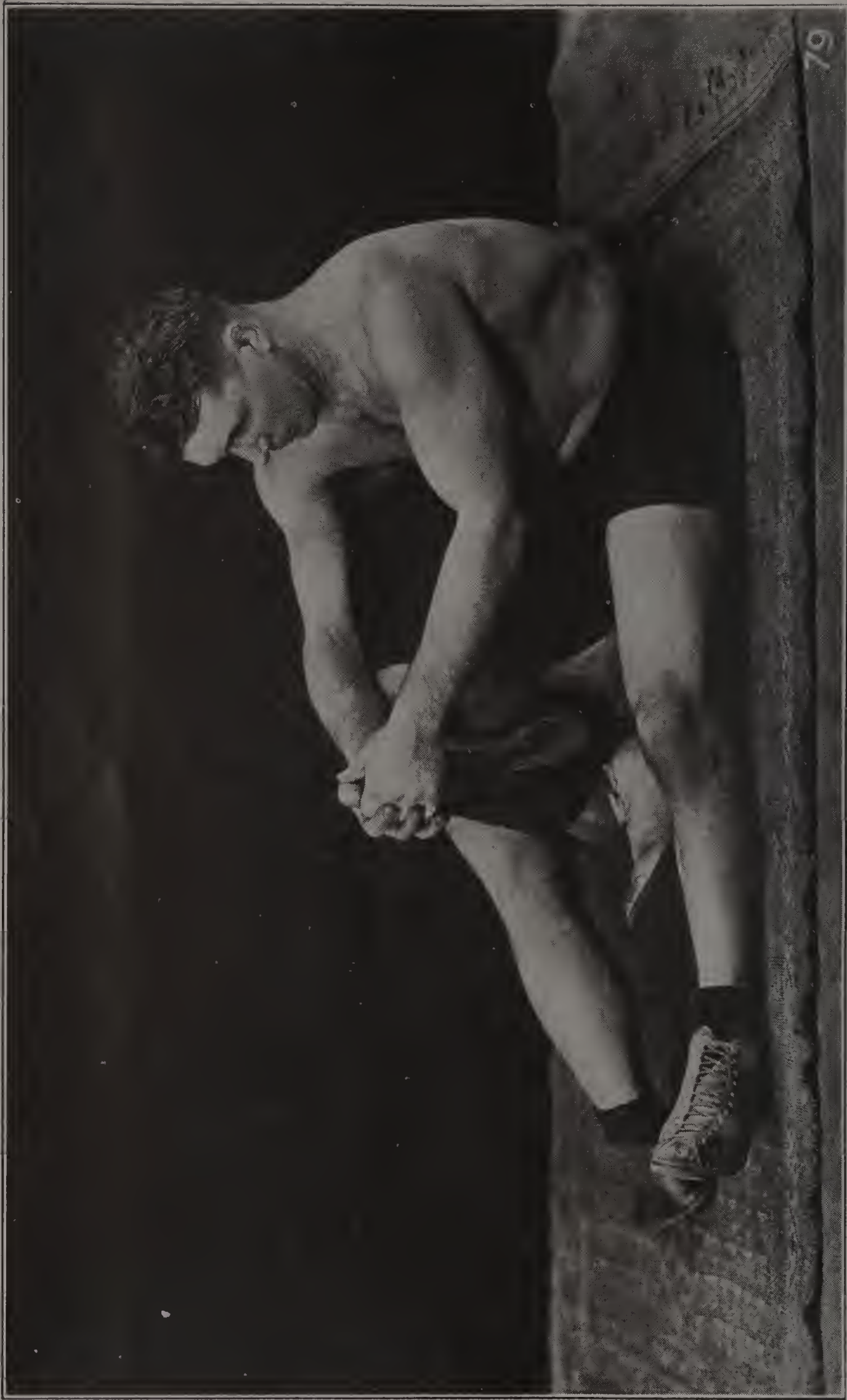


PLATE 79

### **Inside Grapevine With Toe Hold**

This is a continuation from Plate No. 78. your own right leg against his foot, while

Shift around on your side while holding opponent's right toe. At the same time force pulling upon the toe so that your opponent will have to give up or suffer from a broken ankle. In this way you will secure a fall.





PLATE 80

### Fall From Inside Grapevine

The start of this hold is shown on Plate No. 78. Sit sideways, with the inside Grapevine on your opponent's right leg. At the same time bring his left leg up while retaining your Grapevine hold. Force his legs apart and hold his left arm to the mat, thereby securing a fall.



81

**Start of Step-Over Toe Hold**

This shows the start of Toe Hold on your opponent's right leg. After securing a firm hold on his ankle be ready to step over his right leg with your left foot.

PLATE 81



PLATE 82

### Step-Over Toe Hold (Continued)

After stepping over your opponent's right leg with your left, drop quickly to your knee and double up his leg, as shown above, twisting the toes toward your left side, thereby making him give up for a fall.



83

PLATE 83

### Step-Over Toe Hold to the Inside

This position is started also from Plate No. 81. Step over opponent's right leg with your right leg to the inside between both his legs, drop to your knee and twist the foot towards the left side, thereby making him quit for a fall. The above hold will cause your opponent intense pain and whether you pin his shoulders to the mat or not, if your adversary quits, you are credited with a fall.



### Start of Hammer Lock

Pull opponent's arm sideways and place your head against the back of his left elbow, at the same time hold his wrist with your left hand and pull sideways. You may also force him down on his left shoulder with the assistance of a Waist Lock.

PLATE 84

84



**Hammer Lock and Crotch Hold**

This is a continuation from the preceding page. When opponent is on left shoulder, pull his arm behind his back, at the same time pull up his right leg with a Crotch Hold and gradually force both his shoulders to the mat for a fall.



PLATE 86

### Hammer Lock and Half Nelson

This combination is started from position shown on Plate No. 84. As you have pulled your opponent down on his left shoulder swing clear over him to the other side, retaining your Hammer Lock. Then quickly take the Half Nelson with your right arm and force him over on both shoulders.



PLATE 87

### Front Bar

This hold is secured on your opponent from the front. Get your right arm underneath your opponent's left arm and pull him down to his right shoulder.





88

PLATE 86

### Fall From Leg and Ankle Lock

Having brought your opponent sideways with a Front Bar, as shown in Plate No. 87, throw your right leg over opponent's left forearm and place your foot against his side. Retain your right arm in the same position when taking the Front Bar. Then grasp your right ankle with your right hand and tighten up on your adversary and gain a fall.



89

PLATE 89

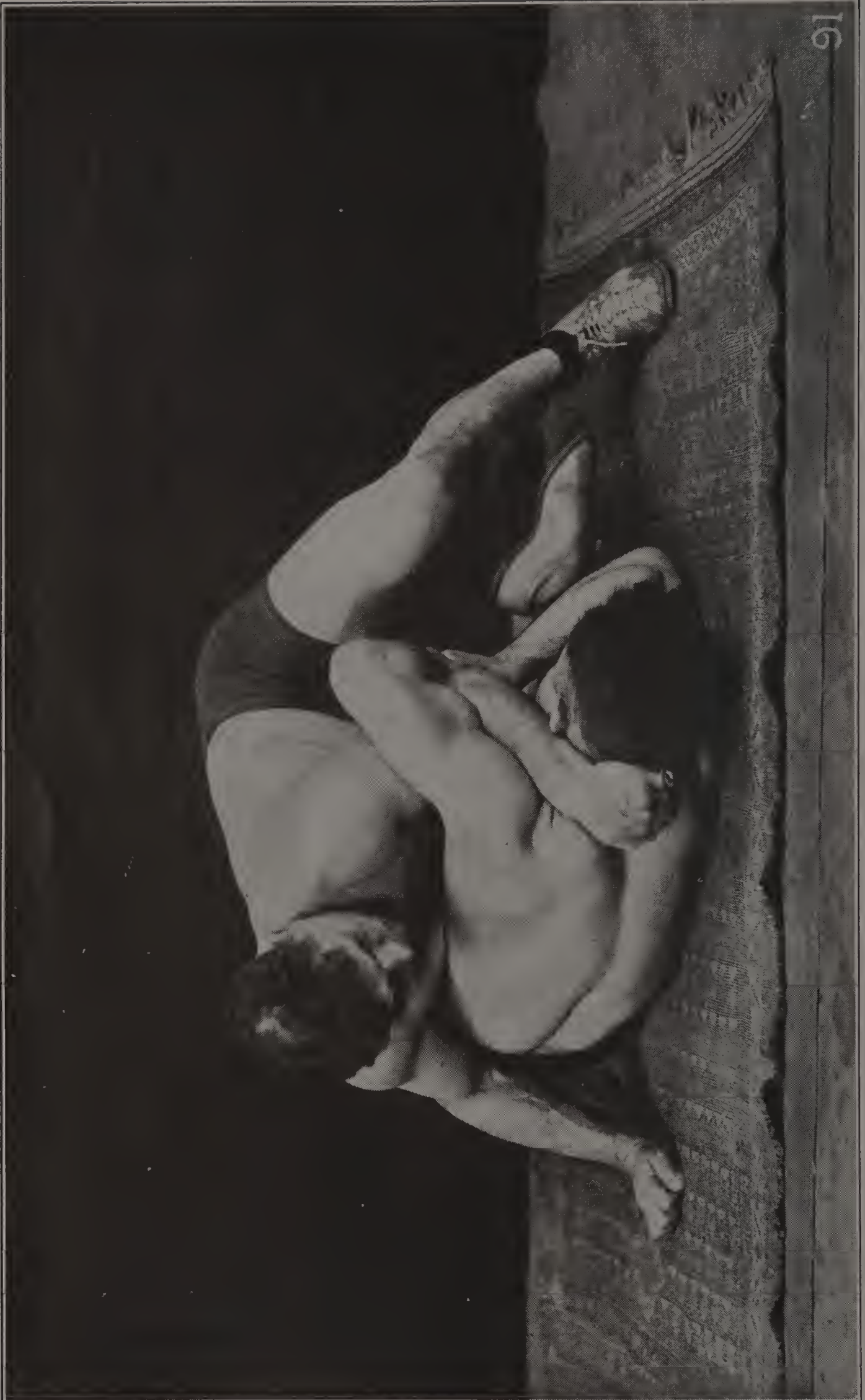
### Side Bar Hold

Secure a Bar Hold from the side with your left arm under opponent's left arm. Pull him over on his right side while retaining your Bar Hold.



### Leg and Arm Lock

This combination hold is started from the Side Bar Hold as in Plate No. 89. After forcing your opponent to his right side with the Bar Hold, throw your left leg over opponent's left forearm and shoulder, doubling up his arm and forcing the shoulder down. Bring your right leg over your left foot so as to increase the leverage and at the same time force opponent's elbow upward, thereby pinning him.



**Start of Leg and Ankle Lock With Half Nelson**

After securing a Half Nelson on your opponent with your left arm as shown above, be ready to quickly throw your right leg over.



PLATE 92

### Leg and Ankle Lock From Half Nelson

After having thrown your right leg over opponent's body, still retain your Half Nelson hold and quickly bring your left leg over his forearm. Take hold of your own ankle and force his shoulders to the mat.



**Start of Arm Scissors**

While securing a further Quarter Nelson on your opponent, bring your right leg in under his body as shown above.



PLATE 94

### Arm Scissors (Continued)

After pulling opponent's right arm out from position shown on Plate No. 93, bring the right leg forward under his right arm and quickly bring your left leg across it and force his head back, thereby causing a great strain on the arm. Continue the pressure on the arm and also force backwards against his head, turning your man completely over you.



95

PLATE 95

### Fall From Arm Scissors

After forcing your opponent clear backwards with your left leg, you will soon have him on his back, as shown above. Hold your left leg in place and force backwards on his arm, while keeping his palm upwards. Place your right leg across his body and force both his shoulders down.





96

PLATE 96

### Front Head Lock

This hold can be taken from referee's hold shown on Plate No. 2. Pull opponent's head under your right shoulder, place left hand on opposite shoulder and lock your left wrist with your right hand. Put plenty of pressure on your opponent's face below his ear and across his jaw-bone with your right forearm. He can be easily put to the mat with this hold.



PLATE 97

### **Block for Leg Dive With Standing Quarter Nelson**

Should your opponent dive for your left leg with his right hand, block him by forcing his head down with your left hand and reach under his left arm with your right, taking hold of your own left wrist and forcing him to the mat.



PLATE 98

### Near Leg Lift

Pick up your opponent's near leg and make him believe you intend to force him toward his right side, but instead reach over for a further crotch hold.



PLATE 99

### Fall From Further Crotch

From position shown on Plate No. 98, shift your hold from near leg and lift to a further Crotch Hold. Force your opponent's shoulders to the mat. A fall can be secured from the above Crotch Hold.



PLATE 100

### Start of Body Scissors

While working on top of your opponent on the mat, pull him sideways as shown above and raise your right leg up in back of him. While pulling backwards with a Waist Lock, pull opponent across your left leg and be prepared to throw your other leg over his body.



PLATE 101

### Fall From Scissors

After throwing your leg over his body and continuing from position shown on Plate No. 100, lock feet together, putting considerable pressure on his abdomen by squeezing your legs together and straightening your legs out. Force opponent down by straightening out his left arm.



### Wrong Way of Securing Body Scissors

Most wrestlers do not know the real difference between the right and the wrong way in securing a Body Scissors. As shown above, the top leg is locked in back of the bottom leg, which is wrong, as half the leverage is lost. The top leg should always be locked in front of bottom leg as shown in Plate No. 101.



103

PLATE 103

### Leg Lock on Arm

While working on your opponent and securing a Waist Lock with your right arm, bring left leg over and under opponent's left arm, forcing it so that the upper part of your leg puts pressure against his elbow. Next bring right leg over and let opponent's left arm slip back and hold his arm pinned between upper and lower right leg, as shown in Plate No. 104.





PLATE 104

**Leg Lock on Arm (Continued)**

From position explained on previous page, next reach for your opponent's right arm and force him down for a fall.



PLATE 105

**Fall From Leg Lock on Arm**

This is the finish from Plates Nos. 103 and 104. Force opponent's right arm down to the mat while retaining your right leg locked on your opponent's left arm.



PLATE 106

### Waist Hold and Wrist Grip

While working on your opponent, secure his left arm and pull it around your waist. Waist Lock with right arm and kneel on your right knee. Grasp his left wrist and raise his left arm and pull it around your waist.



PLATE 107

### Sitting Up From Waist Hold and Wrist Grip

After throwing your right leg forward and assuming a sitting position, at the same time pull your opponent's left arm around your waist and raise his right arm upwards and bring your adversary over.



PLATE 108

### Fall From Sitting Up Waist Hold and Wrist Grip

After having pulled your opponent clear over, with his left arm under your waist, force the right arm over and gain a fall by pinning both his shoulders to the mat.



PLATE 109

### Standing Arm Lock and Leg Block

This hold can be secured from the hold shown on Plate No. 2. Bring your right arm over opponent's left, reach with your left in under opponent's right arm-pit with your right foot blocking opponent's left foot and fall backwards. As soon as your opponent hits the mat, turn him over quickly.



PLATE 110

### Fall From Standing Arm Lock and Leg Block

This is a continuation from Plate No. 109. After bringing your opponent to the mat and quickly turning him over, shift your left leg between opponent's both legs and pin him securely.



**Breaking a Bridge (the Start)**

Should opponent bridge out of position shown on Plate No. 110, throw your left leg over him, as shown above.





PLATE 112

### Breaking a Bridge

After throwing your left leg over opponent as in Plate No. 111, Grapevine both of your adversary's legs from the inside and quickly stiffen out, thereby breaking his bridge and gaining a fall.



PLATE 113

**Half Nelson and Top Scissors**

While working on your opponent, secure a Half Nelson and Scissor Hold from the top as shown above.



114

PLATE 114

### Fall From Top Scissors and Half Nelson

From previous position, you can easily pull your opponent over sideways and force his shoulders to the mat with this combination of holds. Be sure in securing the Scissor Hold that the top leg is locked in front of the under leg, for this will give considerable more leverage and cause pressure on your opponent's waist.



115

**Start of Leg Split**

Lift opponent's left leg upwards and bring your right foot in back of opponent's right leg, as shown above.

PLATE 115



PLATE 116

### Continuation of Leg Split

This shows a second position in the start of a Scissor Hold on the right leg. Force your opponent's left leg upwards with your shoulder.

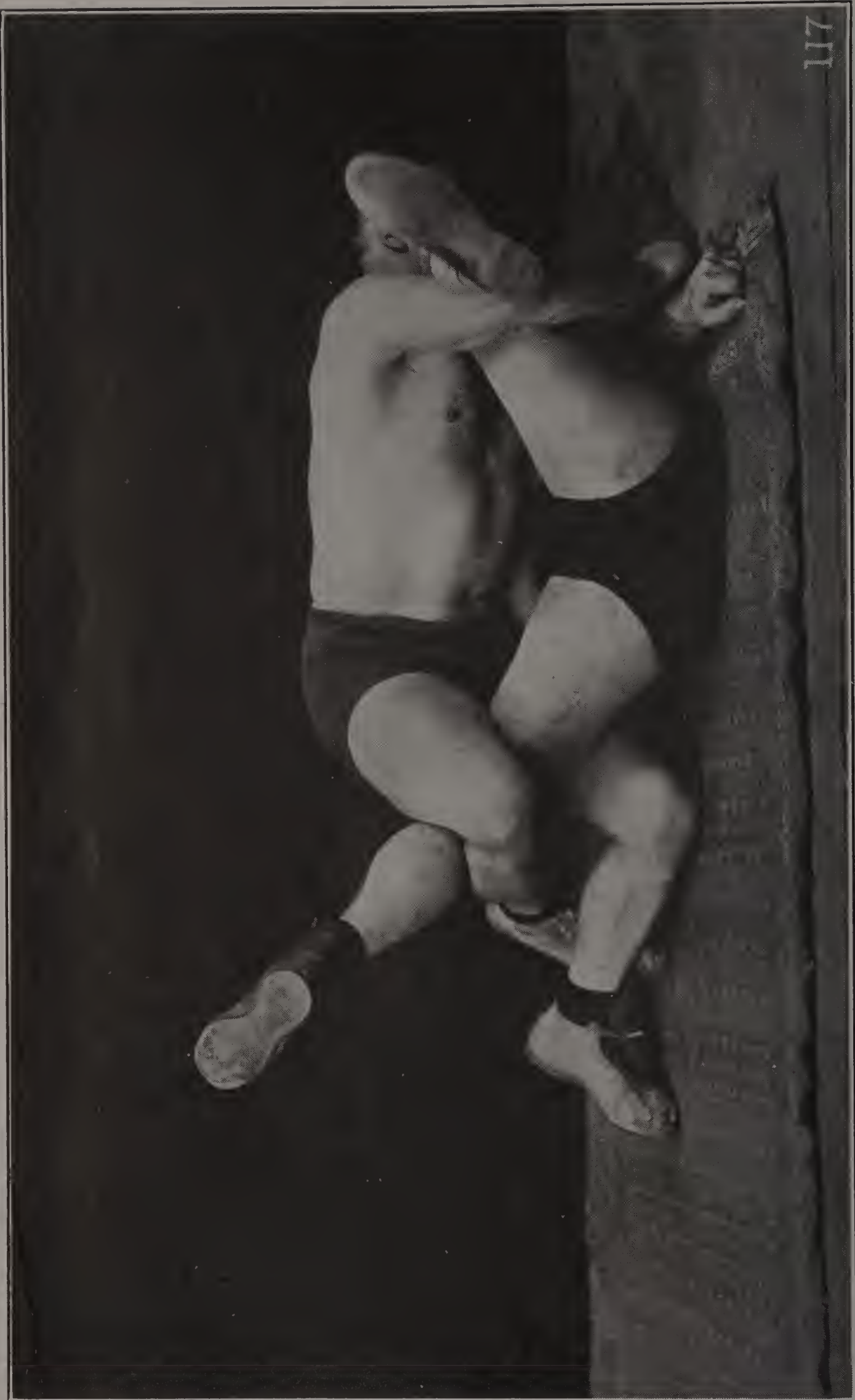


PLATE 117

### Fall From Leg Split

By forcing opponent's leg with your shoulder as in Plate No. 116, quickly slip it over your head with the help of your right arm and at the same time stiffen out with the Leg Scissor. Bring both of your opponent's legs up and throw your weight across his body, thereby gaining a fall.



PLATE 118

### Leg Split With Head Lock

This hold is secured in practically the same way as shown in Plate No. 115. Instead, pull opponent's left leg to your right shoulder and force his left leg upwards, scissor his right leg and reach with your left arm for his head, pulling it sideways. Keep opponent's left arm pinned in back of your left arm and gain a fall.



**Start of Further Arm and Bar**

Reach for your opponent's further arm and keep your right hand slightly in front of his left elbow, in order to start your opponent's left arm for a Bar Hold.

PLATE 119





**Further Arm and Bar Hold (Continued)**

Having secured a Bar lock on your opponent and pulling toward you on his further arm, force him over on his shoulders.



**Fall From Further Arm and Bar**

The above shows a fall secured from Further Arm and Bar Hold. By pulling on his further arm and pushing against his shoulder, you can easily secure a fall.

PLATE 121

THE ART OF  
JIU-JITSU



# THE ART OF JIU-JITSU

Jiu-Jitsu is the Japanese art of self-defense, and is the most dangerous style of wrestling. If you are accustomed to this particular style, you will find it exceedingly easy to overpower a much stronger man than yourself, especially if you are forced to use it in self-defense. There are certain holds in Jiu-Jitsu that resemble the Catch-as-Catch-Can style. If you wish to develop speed of the highest degree, I suggest you take up this style of wrestling. You will find you will have to be about twice as fast in escaping from your opponent's attacks in this method. Be very careful when practicing any of the bone-breaking holds, for if you are the least bit careless a serious injury is liable to be the result.

This form of wrestling is a great test for your temper. When you are in a dangerous position and lose your head, you stand little chance of escaping and you are in great danger of becoming seriously injured. Therefore, be game at all times, and remember Jiu-Jitsu is not to be fooled with.

Be exceedingly careful when you practice these holds with your opponent. Always tell him just what you are going to do before you do it. Keep this knowledge of Jiu-Jitsu in your head to be used only in the case of emergency when you may be attacked by a rough-neck, and then bear in mind that there is no necessity of breaking your opponent's limbs if you can overpower him otherwise. There is always a limit to the amount of resistance a person can offer, and it is not for you to judge as to what extent it is safe for you to enforce.

You should not become discouraged if you find it difficult to perform these Jiu-Jitsu holds, for it takes a lot of patience and practice to get the right knack, leverage and balance.



PLATE 122

Should you be attacked in the street and grabbed around the waist by your opponent and held tightly in a clinch, reach up with either hand to his face and force two of your fingers into his eyes. With this pressure your opponent will soon release his hold.



PLATE 123

Should anyone attack you and grab hold of your coat lapels with both hands, defend yourself by throwing both of your hands upward and inside of your opponent's arms, forcing them outward as shown in Plate No. 123.



PLATE 124

From this position you can easily force your left arm up and around your opponent's right arm as shown in Photo No. 124. This will cause him intense pain, which will cause him to surrender.





PLATE 125

Bring your hands upwards as shown in Plate No. 125, throw your left arm around your opponent's right arm, and reach for his further coat lapel, putting pressure on it and place your right hand on opponent's right side of face, forcing face sideways. You will then have him completely at your mercy.



PLATE 126

Should a person reach towards his hip pocket for a gun or any weapon with his right hand, stop him quickly and prevent him from raising his hand as shown above. Secure a firm grip on his wrist.



PLATE 127

Next, quickly bring in your right hand, grasping opponent's elbow, hold same by forcing his wrist up with your left hand as shown above.



PLATE 128

While still retaining hold on his elbow, you now can punish your opponent as shown in above photo. Slide your left hand upwards in back of his right arm and force him down. His wrist will then lie in the crotch of your left elbow. Keep your body close to him and if he still resists, just force his wrist away and upward from his body. This will cause him severe pain and make him helpless.



129

PLATE 129

Another way of defending yourself, if a person reaches for his pocket to get a weapon, is shown above. Grasp your opponent's right wrist with your left hand, reach with your right arm over in back of his right arm, take hold of your own wrist and force his arm backwards as above.



130

PLATE 130

Then straighten out your opponent's locked arm, forcing your arm upwards against his elbow joint as shown above. This will cause your adversary enough pain to make him give up quickly.



PLATE 131

When held up with a gun, step quickly towards the left side, and at the same time take hold of the attacker's right wrist with the left hand, as shown above, shoving it sideways so that you are out of the way of fire.



PLATE 132

Then follow up with your right hand, turn the pointed gun into your opponent's face as shown above. By continual twisting of his wrist, you will soon have him disarmed. This movement requires speed, and much practice may be necessary before this hold is perfected.





PLATE 133

Should a person make a move to strike you with his left fist, grasp his right wrist quickly and step forward, as shown above.



134

PLATE 134

Pull his arm toward you, then quickly reach over his right arm with your left arm, bring it underneath, reaching for your right wrist, tighten up on the hold and force against your adversary's elbow joint. This will render him powerless.



135

PLATE 135

Another method, if attacked as shown in Plate No. 133: Instead of pulling your opponent's arm toward you, bring it upwards and reach in under his arm for his further coat lapel. Bring the back of his elbow across your left arm, forcing his hand downward and twisting his wrist outward at the same time. This will make anybody give up immediately.



PLATE 136

Another method to meet an attack, as shown in Plate No. 136, is to bring your opponent's arm up high and reach in under his arm to the back of his neck. Then twist his wrist so that the palm of his hand is turned upward. Have the back of his elbow across your arm and force the elbow upwards and the wrist downwards. This is another way to break an arm and easily subdue your opponent,



137

PLATE 137

Should a person attack you and endeavor to punch you, as shown in Plate No. 133, grasp his right wrist, push it upward, and duck underneath his right arm as shown above. His arm will then rest on the back of your neck. Twist the arm so that the palm points upward, then force down and reach with your right hand for opponent's throat, so as to overcome him speedily.



138

PLATE 138

The above photo shows another way to overcome an attack as shown in Plate No. 133. Raise opponent's right arm and duck underneath, as shown in previous Plate No. 137. Have his elbow again resting on the back of your neck with his palm turned upward. Then reach with your free arm around his back, pinning his other arm to his body. By forcing down on his arm which rests on the back of your neck, you will have your opponent helpless on his toes.



PLATE 139

If a person strikes you or endeavors to hit you a blow in the face, throw your face backwards as far as possible, but leave your left foot against the inside of his left foot, as shown above.



Then from position shown on Plate No. 139, throw yourself backwards, bringing up your right leg, at the same time hitting your opponent with it in the back of his left knee, knocking him off his balance and so bringing him down on his face.

PLATE 140

140





PLATE 141

Should a person endeavor to strike you, as shown in Plate No. 133, side step to the left and take hold of his left wrist with your left hand, throwing your right wrist into the crotch of his left elbow, as shown above.



PLATE 142

Then keep forcing up with your left hand until your right hand can take hold of your left wrist, thus securing practically a reverse double wrist-lock, which will cause your adversary enough pain to make him quit.



143

PLATE 143

Should a man rush to attack you, reach quickly with both hands for his coat lapels.



PLATE 144

Next, with a quick move, pull his coat collar over his shoulders and half-way down on his arms. In this position you have him at such a disadvantage that he is unable to do any further harm at the present time.



PLATE 145

There is another counter when an opponent rushes at you as shown in Plate No. 133. Instead of grasping both coat lapels, simply take hold of his left coat lapel with your right hand, step around in back of him quickly and pull the coat over his left shoulder, at the same time and as soon as you are able, reach his other coat lapel and pull the coat over his other shoulder half-way down, as shown above. This will stop the attack.



Should anyone grab you by the throat as shown above (continued on Plate No. 147)



147

PLATE 147

—simply reach upward with your hand and grasp one or more of his fingers and pull them away from your throat as quickly as possible.



PLATE 148

Next endeavor to place your arm under your opponent's without letting go of his fingers. By pulling down strongly and forcing his arm upward with your own arm, you have him at your mercy with one hand.





PLATE 149

Should your opponent attack you with a strangle hold with his right arm, reach up with your left, place your fingers on the inside of his palm and your thumb on the back of his hand and pull his hand away sideways and outward. Then place your right hand thumb the same as the left on the back of his hand so as to have him in your power.



PLATE 150

Another way of making a man helpless from an attack as shown in Plate No. 150. Grasp his fingers, pull them away from your throat with your right hand, then follow by reaching with your left hand in back of his left elbow and grasp his hand and twist inward so as to render him helpless.



151

PLATE 151

Still another way for defending yourself from a strangle hold as shown above is if opponent has taken you by the throat with his right hand, reach with your right hand, placing your fingers on the inside of palm and with your thumb on the back of his hand, twist inward. Follow up by using your left in the same manner. Keep on twisting his arm until he gives up.



PLATE 152

When a person makes an attempt to strike a blow with his right hand, grasp his wrist with your right hand and shove it upwards, as shown above.



PLATE 153

From preceding position, force your opponent's right arm over his right shoulder and reach between his shoulder and forearm with your left hand, bend his arm and take hold of your right wrist with your left hand, tighten up on your holds and you have him.



154

PLATE 154

When a man makes an attack swinging with his right fist, reach quickly for his left arm with your left hand and pull it towards you as shown above.



PLATE 155

Then pull your opponent's arm towards your left shoulder and twist his wrist so his palm turns upward. Reach under with your right hand for his right coat lapel and force his left wrist downward against your elbow, twisting his palm upwards.



PLATE 156

The above photo shows another method of preventing an attack, as shown in Plate No. 154. Grasp your opponent's left wrist with your left hand and pulling it toward you quickly and across your chest, reach up with your right arm, place your right elbow on his left shoulder and force his chin backward with your wrist. Tighten up on his left arm, while raising his chin and you have him in a bad position.





PLATE 157

A simple method to overcome an attack is to grab your adversary's both coat lapels, as shown above, and place your left foot against his stomach, throwing yourself backwards on the ground and send him flying through the air, still retaining your hold on his coat lapels.



PLATE 158

The above photo shows the finish from the preceding position. Your opponent is now down on the floor. Reverse position of hands, that is, place the backs of the hands against his throat and pull tightly on the lapels. Care should be taken as it does not take much to strangle a man this way.



PLATE 159

Another bone-breaking hold is to grasp opponent's left hand with your right, placing the ends of your fingers inside of his palm, with your thumb on top of his wrist.



160

PLATE 160

Twist opponent's left arm outward and upward, at the same time raise your right arm and step in under his raised arm, as shown above.



PLATE 161

Turn completely around until you are facing your opponent again, as shown above. Then, while retaining grip on his hand, keep twisting opponent's left arm around as in the above photo, until he is willing to give up. You can make this hold more severe with additional assistance of other hand, thus doubling your force in twisting his arm.



PLATE 162

To render your adversary helpless in another way, take hold of his left elbow with your right hand, reach up with your left for his right coat collar, step in back of him, placing your hip against him, and in this way heave him clear off the ground and throw him on his back.



PLATE 163

Having brought your opponent to the floor, pull his left arm across your left leg, with his elbow resting on your left thigh and the palm of his hand turned upwards. Have your right leg across his face, push with your left leg over his body and at the same time force down on his left arm.



164

PLATE 164

When an opponent endeavors to strike you with his right hand, reach for his left hand and grasp the back of his fingers in your right palm, twist inward toward your left arm, and pull his left elbow toward you with your left hand, stepping alongside of him.





165

PLATE 165

As you step close to him, put your right arm in back of his elbow, hold the fingers of his left hand firmly with your right, twisting it into the crotch of your elbow. With this position obtained, you can easily make him give up, when using much strength.



166

PLATE 166

To obtain a Strangle Hold from the front, reach for each side of your opponent's coat collar with the backs of your hands against his throat, as shown above. Tighten up with your grip and force against his windpipe until you have him at your mercy.



PLATE 167

Another method of obtaining a Strangle Hold from the front, pull your opponent's head down over your right forearm by placing your left hand on his right shoulder. Reach across his throat with your right forearm and grasp your left wrist with your right hand to make the hold secure. Tighten your grip on his right shoulder and you have your opponent in a dangerous way.



168

PLATE 168

To overpower a man when you are in back of him, take hold of his coat on both shoulders and pull him backwards. You can break his resistance by placing your left knee into the small of his back.



PLATE 169

Then secure a strangle hold from the back with your left forearm coming across your adversary's throat and pull his head backwards. Grasp your left hand with your right. Press down with your chin on top of his head and you will have him powerless.



PLATE 170

Another way of taking the strangle hold from the back when starting it as shown in Plate No. 168 is reaching around your opponent's throat with your left arm, taking hold of your right forearm and placing your right hand on top of his head. Force his head backwards.



171

PLATE 171

When opponent is rushing at you, throw yourself to the ground and place your right heel in back of his left heel as illustrated. Then force your left foot against the inside of his left knee. If he resists this trip, his knee joint will snap very easily.



PLATE 172

Another simple method of flooring your adversary is to reach for his left hand with your right. Step quickly against his left knee with your right foot. Pull sideways and at the same time push him with your left hand on the side of his face, thus bringing him easily to the ground.





PLATE 173

When attacked from behind and opponent pins both of your arms against your body, as shown in above photo;



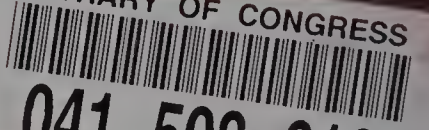






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