

Dedicated to the men and women of today, the past, and the future that put their time in the ring.

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Table of Contents

THE GALLERY OF GREATS.....1

BOXING MADE EASY, OR THE COMPLETE MANUAL OF SELF-DEFENCE, CLEARLY EXPLAINED, AND ILLUSTRATED IN A SERIES OF EASY LESSONS, WITH SOME IMPORTANT HINTS TO WRESTLERS BY A PUPIL OF MENDOSA & HUMPHREY.....13

SCIENTIFIC BOXING BY JAMES J. CORBETT.....59

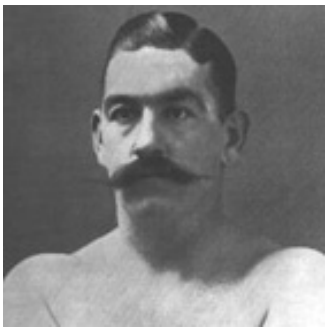
THE ART OF BOXING AND SELF-DEFENSE BY PROF. W. F. LEE.... ERROR! BOOKMARK NOT DEFINED.

FIGHTERS I'VE MET BY TOM SHARKEY.....ERROR! BOOKMARK NOT DEFINED.

NOTES.....ERROR! BOOKMARK NOT DEFINED.

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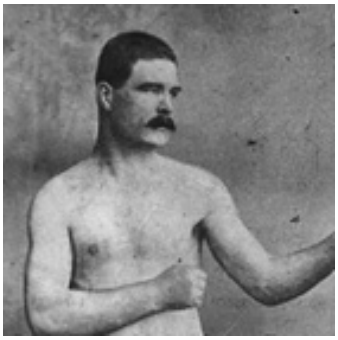
The Gallery of Greats



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Denver Ed Smith



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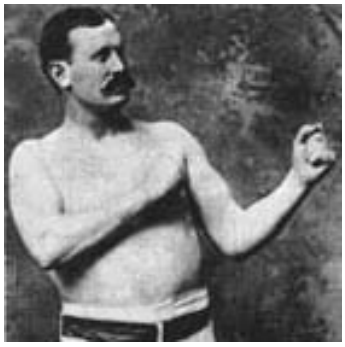
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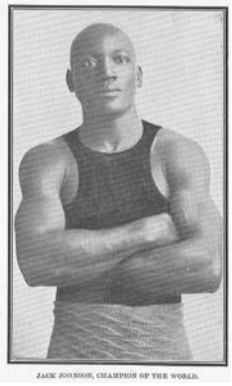
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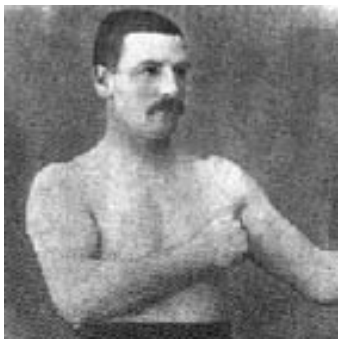


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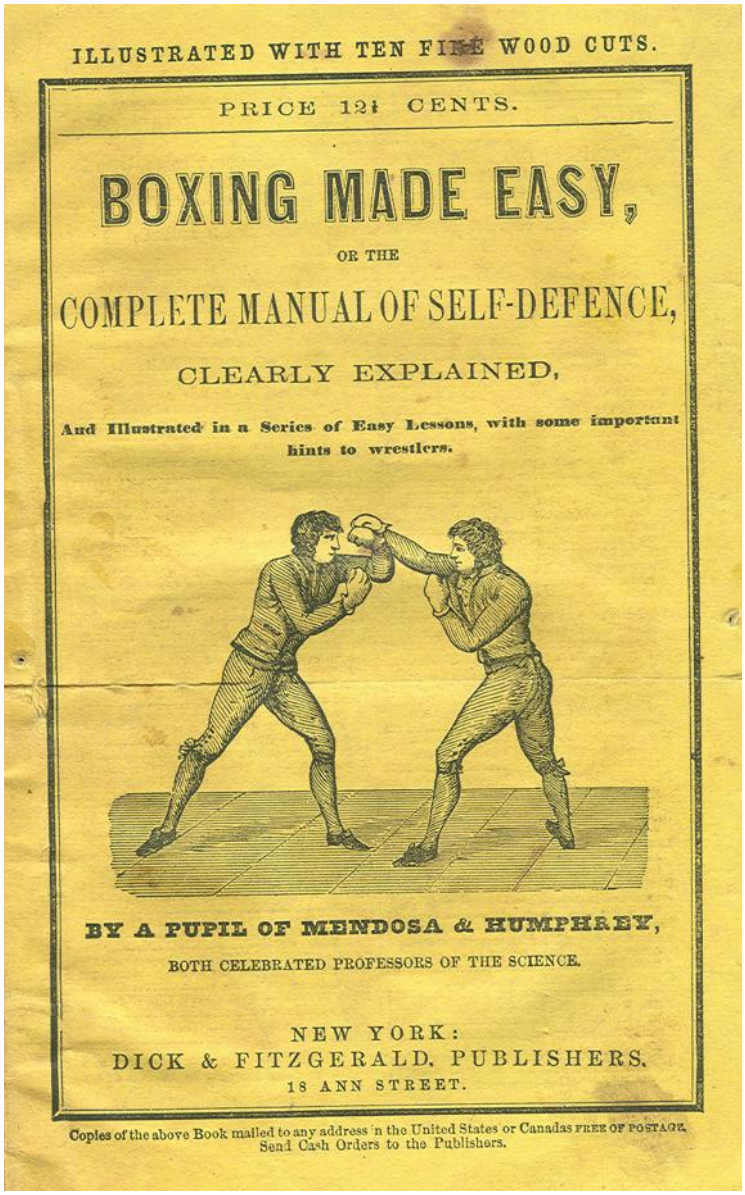
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MANUAL OF SELF-DEFENCE

INTRODUCTION.

It is thought by many that a knowledge of Boxing tends to render the temper petulant and quarrelsome, and to make people fond of seeking opportunities of displaying their skill and ability. So far from entertaining such an opinion myself, I am rather induced to believe that it will have a contrary effect. If a man, ignorant of the art, is insulted in the street, he will naturally feel himself irritated, and when he reflects that a low-lived fellow treats him ill from a supposition of being more powerful than himself in point of personal strength, his resentment may be so heightened as to hurry him to commit some rash action. Should he, however, understand boxing, it is more probable that he will pass by the insult from a conviction of his ability to resent it by manual castigation should it be repeated. Many persons there doubtless are whom a knowledge of pugilism would render insolent and abusive; but this no more forms an argument against the propriety of learning the art, than the circumstance of some men having dedicated their talents to base purposes justifies a general reflection on wit and genius. Every benefit, it is well known, has its attendant evil.

The very circumstance, that some men who have learnt to box are like to abuse their power, renders it necessary to disseminate the art to a wider extent, for the purpose of enabling others to resist the attacks of such rascals. It is not always against the mean and illiterate alone that we are obliged to defend ourselves. Many persons whose education, and whose rank in life, should teach them to act otherwise, too often forfeit by their conduct their claim to the title and character of gentlemen, and the frequent necessity

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in such a case of manually resenting any personal affront cannot but be obvious.

To a man of the most inoffensive disposition, I should imagine that a knowledge of boxing must be of some advantage; for it enables him to walk the streets with an idea of greater security, and if he does not intend to resent an insult, he has at least the satisfaction of reflecting that it is in his power. The arguments, indeed, against learning the science of pugilism, seem to arise from not making a proper distinction between premeditated boxing-matches, and the propriety, and often the necessity, of engaging in a casual encounter. No doubt can be entertained, by those who reflect on the subject for a moment, on the propriety of learning the art of self-defence, when it is well known that peaceable behavior is no security against rudeness and insult.

By these reflections was I induced to compose the present treatise.

Some phamphlets profess to teach the reader the art of boxing in so clear a manner that he may acquire it himself unknown to any second person, and unassisted by illustrative plates. For a man to teach himself without the help of a companion, or to learn wholly from a book unaided by plates, is *utterly impossible*. A boxing-master, when he would recommend any particular attitude, will often give his scholar, in one moment, a more perfect idea of his meaning, by standing in the posture himself, than he can in an hour by verbal explanation; and the deficiency of such an example is to be supplied alone, in a publication on the subject, by illustrative plates. Yet with such assistants the most intelligent treatise can only teach a man the *theory* of pugilism. He will never acquire the *practice* of the science, but by exercising it with a companion.

For these reasons I have endeavored to illustrate the present work by plates, and have considered the reader as with a friend whose assistance will enable him to acquire a knowledge of the art. In order to be as plain and perspicuous as possible, I have constantly addressed him in the second person, with the same degree of unaffected familiarity, as I would use in common conversation. Should my endeavors have enabled one man to guard himself against

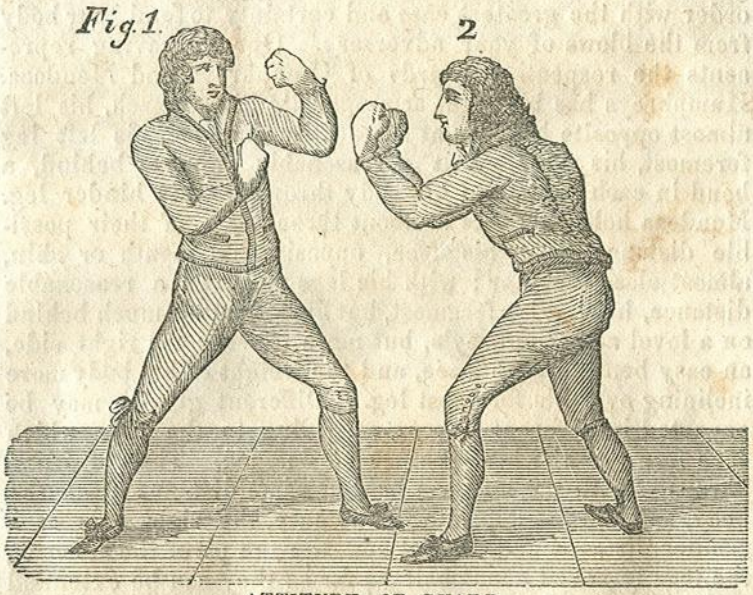
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the rudeness of a ruffian, I shall feel some pleasure in reflecting on the moment when I sat down to write the present treatise on the Art of Manual Defence.

CHAPTER I.

Of Standing upon Guard—Stopping Blows that are aimed at the Head and Face—The Proper Method of Striking.

Fig. 1. 2



ATTITUDE, OR GUARD.

Before you begin to learn boxing, it will be necessary to provide yourself and your friend with a pair of mufflers, or gloves stuffed with wool, and similar in make to fencing gloves, except indeed that they are larger and more liable, if a blow with the back hand knuckles of the double fist be struck, to prevent a wound. A blow, however, with the double fist ought *not* to be struck by either party, whether in learning the lessons or in sparring, since where there is no enmity, the possibility of hurting may as well be avoided. A straight blow at the face, or a blow at the mark, may be hit with the back either of the hand or of the fingers; and

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a round blow at the face, or a blow at the ribs, with the palm of the hand. Having premised thus much, we may immediately enter on

THE FIRST LESSON.

The first thing to be learnt in boxing is the attitude, or guard. This is the position in which you must stand, in order with the greatest ease and certainty to fend your body from the blows of your adversary. Our engraving represents the respective guards of Humphreys and Mendoza. Humphreys has his right arm opposite his stomach, his left almost opposite his face at some little distance, his left leg foremost, his right leg at a reasonable distance behind, a bend in each knee, and his body thrown on his hinder leg. Mendoza holds his fists at about three parts of their possible distance from his face, opposite his mouth or chin, almost close together; with his legs removed a reasonable distance, his left leg foremost, but his left not so much behind on a level as Humphrey's, but more towards the right side, an easy bend in each knee, and the weight of his body more inclining over his foremost leg. Different guards may be expected in different boxers, according to the idea which each forms of the best posture of defence. That of Humphreys is with the left arm held at some distance from the body, and the fist opposite to the face, the right arm at a smaller distance and the fist opposite the pit of the stomach, the legs removed about half as far as they can be extended from each other, the left leg foremost, and the weight of the body thrown on the hinder leg. Mendoza's guard consists of the elbows pointed downwards, the fists clenched not too tight and held opposite the chin at a moderate distance and almost close together, the left one being propelled forward rather farther than the right, the legs removed at about half their possible extent, the left leg foremost, but the other not placed behind in a direct line, but somewhat towards the right side, an easy flexion on each knee, and the weight of the body thrown on the foremost leg. Of these two guards, that of Humphreys is the most striking; but Mendoza's appears best calculated for defence, since that of his adversary, while it renders the attitude perhaps finer, ex-

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poses too much of the right side of the face and the left of the body, so as to endanger one eye and the kidneys; for a straightforward blow will instantly reach the latter, and if aimed at the former may prove two successful, as the right arm of the guard being opposite the stomach will not be raised quick enough to prevent the effect of the blow. The body in Mendoza's guard is more removed, and though the head by this means projects rather forward, the arms are in such disposition as to be ready immediately to stop every blow that is aimed at the face.

The next thing necessary to be learnt, is, how to stop blows that are aimed at the head and face

Fig. 1. 2

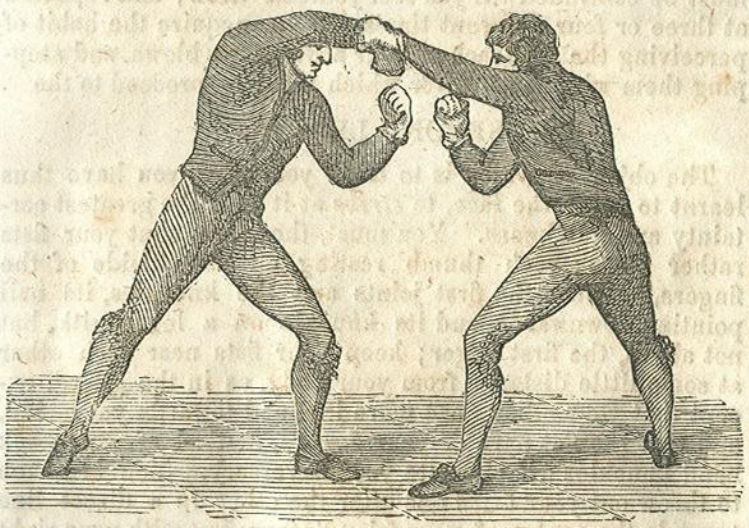


Plate II. represents, by the position of fig. 1, the manner in which you are to parry a blow at the right side of the face. In order to do this, you must stand on your guard, and as your friend attempts to hit each side of your face, parry his blows accordingly. Thus, for the sake of method, let him aim his first stroke at your right cheek, which will naturally be with his left hand, and raising your right arm at the moment he strikes, a little above your head, receive the blow on the flat part of your arm, instead of the place

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at which it was directed. Let him then strike with the other hand at your left cheek, and with your left arm beat his blow upwards in the same manner. While he keeps thus hitting at your face, first with one hand then with the other, continue defending yourself with each arm alternately, as before directed; taking care, however, to begin so slowly as to recover your guard after every hit, and to be struck and parry gradually, till your friend's blows come so fast as to oblige you to stop them, without recovering your guard between each. In thus guarding your face you ought to make it a general rule to raise your elbow equally high with the rest of your arm, and to parry with your left arm the blows of your opponent's right, and so *vice versa*. This exercise must be continued till you feel yourself tired; and repeated at three or four different times, till you acquire the habit of perceiving the approach of your adversary's blows, and stopping them with ease; after which you may proceed to the

SECOND LESSON.

The object of which is to teach you, after you have thus learnt to parry the face, to *strike* at it with the greatest certainty and quickness. You must, therefore, shut your fists rather close; each thumb resting on the outside of the fingers, between the first joints and the knuckles, its nail pointing downwards, and its knuckle on a level with, but not above, the first finger; keep your fists near each other at some little distance from your body, as in the guard, except that your elbows are more inclined towards your side, and that the flat part of your fingers, instead of your back hand knuckles are opposite your adversary. You are then to throw out your arms one after the other in a direct line towards the centre of your friend's face, first with your right hand, which is instantly to return to its former situation, and afterwards with your left, which is to return there likewise. Thus must you keep successively striking with each hand and recovering your guard, aiming your blows in a straight forward direction at your friend's face, while he secures himself from being struck, by holding his head and stomach back, just far enough to prevent your blows from reaching him. It is wrong in striking to draw back your arm beyond your side; since, notwithstanding you may gain

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something by this custom in force of blow, your intention will directly be seen by a man understanding boxing, who will either be ready to defend himself, or by one of the short, straight strokes that I have been recommending, will reach you sooner than you can hit him, and totally destroy the effect of your ill-judged preparation. Continue striking thus, slow, then faster, and, at last, as quick as possible, till you are tired; and you will, after this practice, at two or different periods, discover that an activity may be acquired by art, which you do not naturally possess, and that double the quantity of exercise which at first deprived you of your breath and strength, or, as it is called, *wind*, may be borne without any inconvenience. If your friend is ignorant of the science of manual defence, which I have taken for granted, you ought both alternately to officiate, the one as a teacher, and the other as the pupil, and thus prove the means of mutual assistance.

PLATE III.

Fig 1. 2



[Plate III describes the method of guarding the left side of the face, previously referred to.]

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CHAPTER II.

Of Parrying and Returning—and Guarding the Face and Stomach.

Speaking to you as the pupil, I must next direct your attention to one of the great rules of boxing, which is that of striking at your adversary directly he has struck at you; or, as it is generally called, *giving the return*. This is the great excellence of Mendoza's style of boxing; it forms

THE THIRD LESSON;

and is learnt by standing on your guard, bidding your friend strike at your face, parrying the blow with one hand in the manner before directed, and aiming at him with the other. Let him, for example, strike with his left arm at your right cheek, raise your right arm, beat up the blow with it, and immediately strike at his face with your other hand. He may either stop your blow, and thus both of you keep parrying and striking alternately, or he may throw his face back so as to prevent you from reaching him. After repeating this for some time, let him strike with his right arm at your left cheek, catch the blow on your left arm, and hit him with your other hand. This, if likewise frequently repeated, will teach you to stop or strike with either hand. Then let him hit you first with one hand, which you must parry and return, next with the other, which you must likewise parry and return, and so on till you feel yourself tired.

THE FOURTH LESSON,

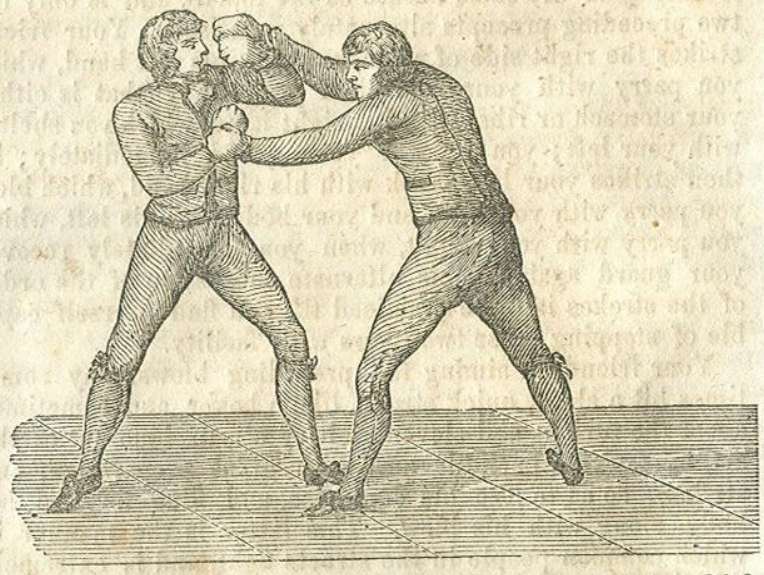
which is necessary to be learnt when you find yourself perfect in the preceding instructions, is of considerable utility, as it teaches you to guard one of the most critical parts of the body: its object being the defence of the face, and the *pit of the stomach*. In order to acquire this necessary branch of the science, you must stand on your guard, and while your friend aims one blow at the right side of your face with his left hand, and at the pit of the stomach, or the *mark*, as it is called, with his right, you are to parry the first blow with your right arm as before directed, (in my instructions on guarding the face,) and the other blow by laying the left on your stomach, so that the elbow shall cover the ribs and loins, and the flat part of the arm protect

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your stomach. This is the guard, not only of the mark, but of the ribs and loins, in any of which places a sure blow is extremely dangerous. You must, after thus defending yourself from these two successive blows, recover your guard; that is, bring your arms into the position recommended in my first chapter. Your friend should then repeat the blows till you acquire the habit of guarding yourself from them without embarrassment and awkwardness.

PLATE IV.

Fig 1. 2



[Plate IV. You are here, as in all the other plates which contain two persons, supposed to be represented by fig. 1, and your friend or adversary by the other figure. You are defending the left side of your face with your left hand, and your stomach with your right.]

Your friend must next proceed to strike at the left side of your face with his right hand, and at your stomach with his left; the first of which blows you are to stop by raising your left arm above your face, and the second by placing your right on your stomach. You must immediately recover

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your guard; these two blows are to be repeated, which you must send in the same manner, constantly recovering your guard after them, till you acquire a habit of seeing their approach. Sometimes your ribs may be struck at instead of your stomach. Thus, when your adversary with one fist, aims at your face, he may with the other aim either at your mark or your side; and the same guard, as I before observed, will protect both.

THE FIFTH LESSON,

is exactly of the same nature as the fourth, and is only the two preceding precepts alternately practised. Your friend strikes the right side of your face with his left hand, which you parry with your right, and your body (that is either your stomach or ribs) with his right hand, which you shelter with your left; you recover your guard immediately; he then strikes your left cheek with his right hand, which blow you parry with your left, and your body with his left, which you parry with your right, when you immediately recover your guard again. This alternate succession of the order of the strokes is to be practised till you find yourself capable of stopping these two blows with facility.

Your friend, in aiming the preceding blows, may sometimes hit a short, quick stroke, like a boxer, and sometimes affect the furious and slovenly air of a man ignorant of the art, by drawing back his arm with great preparation, and striking so as to lose his equipoise, and fling forward his body along with his blow. This latter is the manner in which common people in the streets fight, and is extremely injudicious, as it discovers when your adversary's blow is coming, enables you to strike him before one of his blows can reach you, exhausts his strength, and generally leaves him open to the *return*. Both these styles of striking may, however, be practised upon you, as they will put it equally in your power to defend yourself from the dexterity of a boxer, and not to be daunted by the violent and impetuous manner of a person ignorant of the science.

The method of Humphreys for the defence of the body is very different from that which I have recommended, and which is practised by Mendoza. The ribs he guards in the

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same manner, but he wards off a blow from the stomach by striking it down. By this means he can stop a blow aimed at *any* part of the body, while *barring* the stroke guards the stomach only. Except the pit of the stomach, however, no part of the body is very well worth defending, and Mendoza's mode of barring I think is more simple than that of beating down the blows, as by this means the same position of the arms defends at once the stomach and the ribs.

CHAPTER III.

Of Guarding Both Sides of the Face, the Stomach and Ribs.

THE SIXTH LESSON

Consists of the guard, first for one side of the face, then for the other, and then for the stomach, which is of importance to be learnt, as it is very common for people in boxing to strike at each cheek, or ear, successively, and to follow up these two blows by a third at the stomach, which, if they happen to fight with a common man (I mean a man ignorant of the art) will very often gain the battle.

The person who practises with you is, therefore, as you stand upon guard, to strike first with his left hand at your right cheek, or eye, or ear, which blow you must stop with your right arm, next with his right hand at your left cheek, which you must stop with your other arm, and then with his left again at your stomach or side, which you must defend by resting your right arm on your stomach, and the elbow and upper part of the same arm against your ribs. After this recover your guard, repeat the whole in the same order again and again, and then let your friend strike at the left side of your face with his right hand; parrying him with your left; at the right side with his left hand; parry him with the right; and thirdly, at your mark or ribs with his right, when you must guard yourself, as before directed, with your *left* arm. This he is to continue for some time, after which he proceeds to strike, first with his left arm at your right cheek, his right at your left, and his left again at your stomach or ribs, all of which blows you must parry, and then recover your guard; then with his right arm at your left

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cheek, his left at your right, and his right at your stomach, which you must likewise parry, and again recover; he then strikes at first with his left, his right, and once more with his left; next with his right, his left, and again his right: and thus continues, you parrying each blow, and he counting *one, two, three,** in order to keep you in proper time. These blows must be commenced slowly, and become quicker and quicker by degrees, till you proceed to

THE SEVENTH LESSON,

in which the same exercise is repeated, with this difference, that your friend strikes so fast as to put it out of your power to recover your guard after the three blows. For example, when he strikes at the right side of your face with his left hand, at the left side of your face with his right, and at your stomach with his left again, he must not wait for your recovering, but must strike immediately at your left cheek with his right hand, your right with his left, and your stomach with his right again; so that you will perceive, that, as soon as you can have brought your arm down from stopping the second blow at your face, you must raise it up again, in order to defend yourself from the first blow of the next set, which is now aimed at the same cheek at which the second was aimed before. This seventh lesson appears the most difficult of all to be practised, though in reality it is nothing more than the latter part of the sixth, except that the regular recovery of your guard, after the three blows, is omitted.

THE EIGHTH LESSON

is a lesson of *feints*, and is rarely taught by a boxing master, from an idea of its being learnt in the course of sparring, which is the tenchical term applied to boxing, when practised merely as an art, or an exercise between two persons without any intention of hurting each other. As no evil, however, can arise from the parts of boxing being separately practised, before we blend them together, and

*This injunction is not *absolutely necessary* to be regarded, though it may as well be attended to, as it will both keep you in proper time, with regard to the three parries that you are to make and prevent you from being confused, and raising up one arm when you are to defend yourself with the other.

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reduce them into a system, I would recommend the present lesson equally with the others to your attention. In this, as you stand on your guard, your friend must affect to strike one place, and really hit another, in which instance you are to make the same parry for the blow which is only pretended to be aimed, as you would do for that which is actually struck. It is necessary to guard yourself from every blow that appears approaching, unless it is very obviously a feint, as well as from that which really arrives; for how are you to understand that it is not a blow but by the event? It is useless to prescribe to you the order in which your friend is to make his feints, as that may with greater service be directed by mere caprice. Suppose, however, he should affect to strike at your body with his right hand, and really strike at your face with the other, guard both the body with your left, and the face with your right hand, as much as if he had struck at both. Suppose he should feint at your stomach or ribs, with the right hand, and strike at the left side of your face with the same, guard your body with your left, when he appears to strike at it; then as he makes a different motion, and attempts to hit your face, raise up your left arm and stop the blow, and with your right be prepared to guard against any blow he may hit with his left, or else to give the return. The return is, indeed, of great use, if you should happen to fight with a person who is accustomed to make feints, since as you will guard yourself against his first movement and immediately strike, your blow will most probably reach its mark first, and thus deprive his of taking its intended effect. Thus, if he should affect to strike at your stomach, and then aim his blow with the same hand at your face, you must parry his body blow with one arm, according to my former directions on that subject, and at the same instant, hit him with the other on his face, unless he should be aiming a blow with his other hand, which it would be necessary to parry. Sometimes, however, the return cannot be given where feints are made, as when your opponent affecting to strike with his right hand at your body, immediately aims his left at your face, or with his left at your face directs his right to your body, or making a feint with his left at your body puts in a blow with his right at

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your face, in which cases one of your arms will be employed in stopping his first blow, and the other in defending yourself from his second.

CHAPTER IV.

Of Sparring, with some Miscellaneous Remarks necessary to be attended to by the Pupil.

Each of the preceding lessons should be practised, till you find yourself weary, and then practised again at one or two different periods, before you proceed to the next.

In advancing from one lesson to another it will be previously necessary to go through what you learnt before. Thus, if you think yourself sufficiently perfect in the first lesson (after you have practised it once or twice) to learn the second, you ought to go through the first again, and then proceed to the other. On the day likewise which you set apart for learning the third, practise the first for about five minutes, then the second, and then proceed to the third, and so on till you arrive at the last.

The preceding eight lessons are the separate parts, which united, form the system of Boxing, and after having been perfect in them, the next thing to be learnt is Sparring.

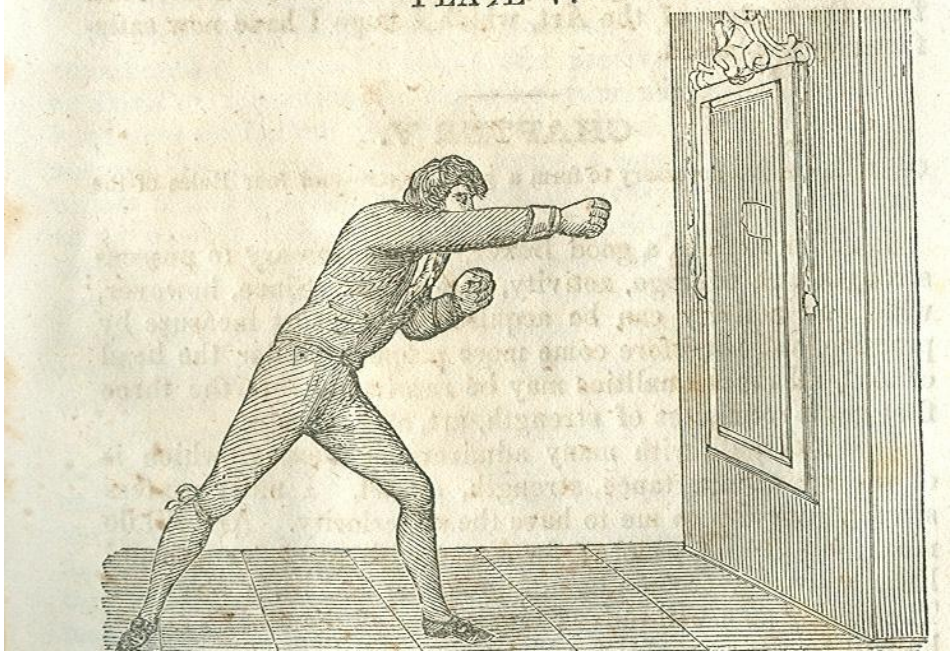
In Sparring you both stand on your guard, and each acts offensively and defensively occasionally. While you are not striking you should work your arms a little to and fro (but not at their utmost distance,) in order to make them supple, to enable you to throw in a blow the more unexpectedly, and to confuse your antagonist, by giving him an idea that you are about to hit when you are not. If you see any part of your adversary's body open, strike at it and recover your guard; if he appears to guard himself with great attention and art, and you are pretty certain that a blow at him would be only thrown away, your object should be to wait till he strikes, and then take the opportunity of giving the retaliating blow; if he thinks you expose yourself, and strikes, you must endeavor to stop, and, if possible, return. In short, you must act exactly as you ought in real Boxing; attempting to hit him whenever you see an opportunity, and to defend yourself from his blows whenever he strikes at

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you. Your attention to the preceding lessons will at first render you more awkward in this than if you had never learnt the art, as you will very often get struck when you are recollecting what method of defence is necessary. But this will prove serviceable in the end, and you will perceive, after repeated practice, that your guards will always be ready, and that your arms will intuitively, as it were, ward off the respective blows of your opponent.

It will be impossible to perform the lessons of Boxing, or to practice Sparring without suffering some pain and inconvenience from the bruises which you will unavoidably receive on the arms by stopping your friend's blows, though they be struck ever so lightly. The best remedy in this case is the external application of brandy, which will give ease, and effect a speedy cure. As this unpleasant circumstance must be expected, it ought not to be regarded; but when you are relieved from the evil, you may again attend to your Boxing, convinced that a few bruises of this nature cannot prove injurious, and will not, when you are more used to the exercise, be easily produced.

PLATE V.



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A single figure without mufflers is drawn to give you an idea of the proper method of striking a straightforward blow. He is supposed to be practising before a glass, in order to exemplify what has been said under the article of Practice.

When your friend is not present to assist you, you may aid yourself considerably, by practising before a glass. Thus the motion used in parrying blows at the head and face [Lesson I,] may be performed; that in striking straightforward [Lesson II,] giving the return, [Lesson III,] that of guarding the face and stomach, [Lesson IV.] &c. You may likewise learn to adjust your guard, by seeing which appears the safest and most manly posture of defence, and to box by striking opposite to those places in your body which appear to be open, and parrying the different imaginary blows.

In this chapter I have offered one or two observations, which some persons will perhaps think ought to have been made at the beginning of the work. My reason for not having offered them in that place was because I thought they would more properly be introduced in the present chapter, in order that they might not take away the reader's attention from the system of the Art, which I hope I have now satisfactorily explained.

CHAPTER V.

Of the Requisites necessary to form a good Boxer—and four Rules of the Art.

In order to form a good Boxer, it is necessary to possess strength, art, courage, activity, and wind. Since, however, wind and activity can be acquired in a great measure by practice, and therefore come more properly under the head of Art, all these qualities may be resolvable into the three first great requisites of strength, art, and courage.

It is a dispute with many admirers of Boxing, which is of the most importance, strength, or art. I must confess strength appears to me to have the superiority. Art will do much, but strength more; for a man with great strength and little art will overcome one of great art and little strength. The strong man will indeed break through the other's guard, he will be too powerful for him to stop his blows effectually,

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when he once strikes it will be with such force as to tell more than several hits of his adversary, and if he should happen to close, he will have evidently the advantage. Here, however, I am only speaking of fair manly Boxing, where both parties stand up to each other without either shifting or dropping.

Art, however, is of such importance for a boxer to possess, that no man ought to trust to his natural strength, however great, without calling in some knowledge of the science to his assistance. Art will always give you the advantage over an adversary, ignorant of Boxing, who is not stronger and heavier than yourself, and will put you on an equality with him, if his weight and strength be greater, so as the difference in these respects prove not very disproportionate. This requisite ought not, therefore, by any means to be neglected. A man with art, if large, strong, and active, may be almost said to be invincible; without it, another equally powerful, may overcome him; a man of strength and proper skill can have nothing to fear from engaging with one who, destitute of science, appears, in natural ability, his equal, or even in some degree his superior.

In mentioning courage as a necessary requisite, I have considered it in both its active and passive sense; that is as spirit or resolution, in engaging your adversary, and as hardiness or bottom in bearing his blows. This courage, assisted by strength and art, forms a complete boxer, and unless a man is blinded, or struck in a very critical part, so as to disable him from fighting, will bring him victorious through any battle. The union, however, of these three qualities in an eminent degree, is very seldom to be found in one person; for those who possess Strength or Courage, are, in general, too apt to neglect paying a sufficient attention to Art.

It is necessary, if you would acquire a knowledge of the Art of Boxing, to possess a quick and discerning eye, in order that you may perceive when the blows of your adversary are coming. You must, therefore, in sparring or fighting, look at him full in the face; and, at the same time, take his arms within the compass of your view, so that you may see by the motion of his eyes or hands, where he is going to strike, and prepare your guard accordingly. Should

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your sight prove at first unequal to the task, you ought not to be discouraged, since practice will considerably improve its keenness. If there be any exception to the rule of looking on your adversary's face, it is when you make a feint: thus if you direct your eye to his body he will probably bring one of his arms down, or else lower his guard, upon which you can strike at his face. It is however dangerous to draw away your eye in this manner, because he may, at the moment, take the opportunity of aiming a blow at the face, which you, not seeing it, will be unable to prevent it, and because the feint may be made with equal success by directing your fist only to his body.

The second rule to be observed in Boxing, is always to parry the blows of your adversary's left hand with your right, and those of his right hand with your left. The only exception is, when you stop a blow of his left arm at your face with your left arm, for the purpose of darting your right fist into his kidneys, which from his left hand being employed in striking will be exposed. This is an excellent manœuvre, though it must be practised only when you are pretty certain that he is not about to follow up his first blow with one hand by a second with the other; and such an intention may indeed be frustrated, if you dexteriously throw your right foot forward on one side so as to evade his second blow by stepping out of the way. A similar plan may be adopted should you happen to fight with a man who strikes quick and straight forward at your head, so that you can neither parry his blows fast enough, nor get a stroke at his face or stomach, in which case you may rise up, and catch his blows on your left arm, and at the same instant step aside and plunge your right into his loins.

In this second rule of parrying the blows of your adversary's left hand with your right, and his right with your left, may be included in the maxim of not bringing down both arms to defend yourself from a body blow, or raising them both up to defend yourself from a blow at the head. This is never done but by an awkward Boxer, and always subjects him to a dangerous and immediate stroke at his face with one hand of his antagonist, while he is thus injudiciously guarding himself from the blow that is aimed with the other at his body; and so *vice versa*.

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A third rule necessary to be attended to, is never to cross your hands in the first position. The guard of some persons is with the arms crossed one above the other. If you fight or spar with a man who does this, you have only to seize his upper arm with one hand, and as you pull it down, strike at his face with the other. Your preventing the upper arm from striking, pins down the lower likewise, which could not be the case if the arms were not crossed, because while you held the one, the other might either guard or strike. Beware, therefore, of committing the same error, lest you should experience the conduct in your adversary which I have already recommended, and taught too late the consequence of your folly. To this third rule there are no exceptions, as it is merely a negative injunction, and only tells you what you are constantly to avoid and not what you are to practise.

The Fourth Rule in Boxing is to neglect no opportunity of giving the return. This is most frequently aimed at the face, but may be struck at any other part of the body which lies most exposed to it. The only exception to this general rule, is, when your adversary follows up one blow by another, that is, when having struck at one side of your face with one hand he immediately strikes with the other at the opposite side, or at the stomach, in which case you will be sufficiently employed in stopping his blows. If he strikes singly, or if he does not follow his first blow up quickly with the second, always give the return. When you become expert at the chopping blow, by frequent practice, you may indeed offer to give the return to his first hit, even should he follow it up by a second with his other hand, as you will be able to return with the same arm by which you stopped his first blow, before he could draw his hand back to strike again, and at the same time guard yourself from his second stroke with its fellow.

CHAPTER VI.

Of the Different Species of Blows, and of the most Dangerous Parts of the Body in which they can be Planted.

[Plate VI. is a description of the manner in which you are to parry a blow at the right side of the face, and the

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stomach or ribs. You are stopping with your right arm a blow of your adversary's left at your face, and with your left a blow of his right at your ribs. He is here represented as striking at this part rather than your stomach, because a hit at the mark has been already shown by Plate IV. The present plate in some degree illustrated the first, second, and fourth lessons; for the position of your right arm exemplifies the manner in which you are to guard the head and face; that of your left explains how you must bar the stomach and ribs; and your adversary is drawn, aiming a straight forward blow at your face, (though in sparring it were better to hit a round one,) in order to give you a still stronger idea, than you might probably receive from looking at Plate V., of the method of striking recommended in the second lesson.]

PLATE VI.

Fig 1. 2



Blows are of three descriptions: round, straight, and shopping-blows. An explanation of the two first is needless, for the blows that all persons naturally strike are

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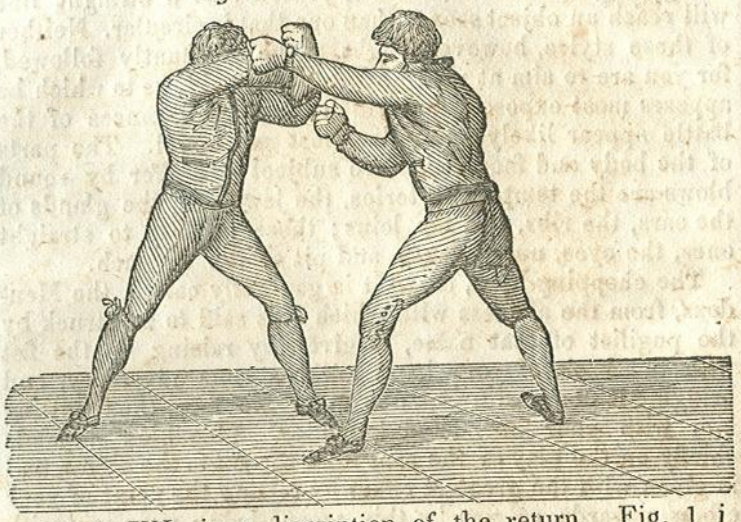
either round or straight forward. The first are given by people in general who are not skilled in the art; the second more commonly belong to boxers, and form the surest mode of fighting, because it stands to reason that a straight line will reach an object sooner than one that is circular. Neither of these styles, however, ought to be constantly followed, for you are to aim at your adversary those blows to which he appears most exposed, and which the circumstances of the battle appear likely to render most successful. The parts of the body and face which are subject to suffer by round blows are the temporal arteries, the jaw bone, the glands of the ears, the ribs, and the loins; those subject to straight ones, the eyes, nose, mouth, and pit of the stomach.

The chopping-blow, or, as it is generally called, the Mendoza, from the address with which it is said to be struck by the pugilist of that name, is given by raising up the fist with the back of your hand towards your adversary, and bringing it down with violence upon his face, thus cutting him with your back-hand knuckles. This blow depends chiefly on the play of the arm from the fist to the elbow, and is given with the greatest effect by raising the point of your elbow upwards, as you by this means bring your arm with greater quickness in a semi-circular direction, so as to hit the person with whom you are boxing over his guard. A round blow is perceived in its approach, and of course readily stopped; a straight one with some little difficulty; but that which is called the chopper is guarded against with less ease than either, as it is a blow out of the common line of boxing, and comes more suddenly than any other. The arm is to be drawn back immediately after giving this blow, so as to recover your guard. It generally cuts where it falls, and if hit but moderately hard on the bridge of the nose, or between the brows, produces disagreeable sensations, and causes the eyes to water so as to prevent your adversary from seeing how to guard against the two or three succeeding blows. If struck with force on the bridge of the nose, it splits it in two parts, from the top to the bottom; if on either of the eyes, it causes a temporary blindness; and if on both, it disables the person who receives it from continuing the battle.

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PLATE VII.

Fig 1. 2.



[Plate VII. is a discription of the return. Fig. 1 i parrying his adversary with his right hand, and striking him with the other. He is drawn as giving the chopper for his returning blow.]

The chopper is perhaps struck with the greatest effect in giving the return, and may be often hit with the same hand which parries the blow of your antagonist. In this place it cannot be well guarded against, because if he even understands boxing, he will most probably expect the return with your other hand, and consequently defend the opposite side of his face. You thus striking him may be done instantaneously, and will scarcely delay the recovery of your guard one moment. This stroke will be most successfully given when you are struck a round blow at the face, for, if it is stopped, the arm of the person who has aimed it, will in a manner guide your arm to his face by being without side of it.

One of the chief distinctions of a boxer is to know where he can most successfully plant his blows. The parts of the human body in which a blow is struck with the greatest

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probability of terminating the battle are, on the eye, between the eyebrows, on the bridge of the nose, on the temporal artery, beneath the left ear, under the short ribs, and in the pit of the stomach.

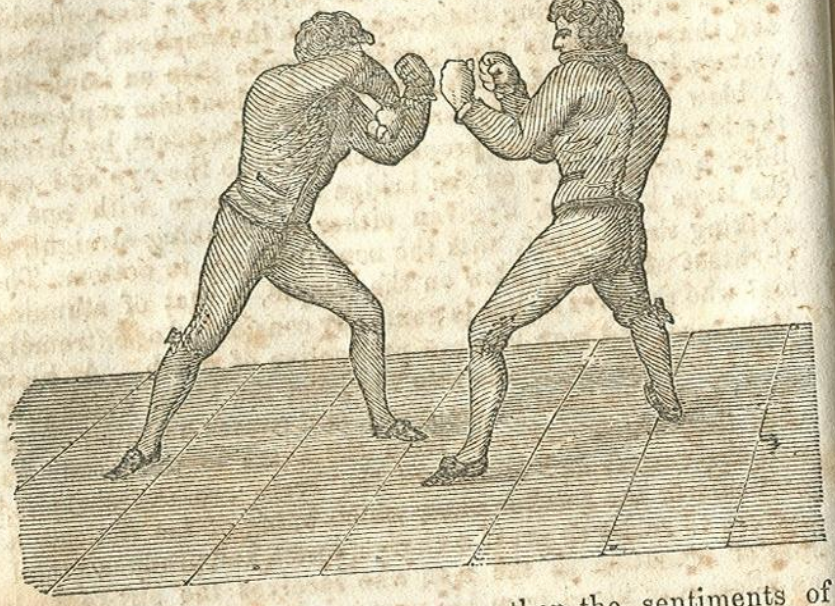
A blow on the eyes blinds the person for a time, disables him from continuing the combat with the smallest judgment, and thus puts it in your power either to gain an immediate victory by striking at his stomach, or to beat him at pleasure. A blow between the eyebrows has the same effect, by driving the blood out of their proper vessels, into the eye and eyelids; a severe blow on the bridge of the nose with one of the large knuckles, if given either by striking straight, or striking the chopper, slits the nose from top to bottom. The slightest effect of a blow on the temple, is that of stunning him who receives it, but is generally considered as extremely dangerous, and may be even productive of death. A blow under the left ear forces into the head the blood which proceeds from the head to the heart, and causes a similar effect with that which proceeds from the heart to the head; so that the vessels and sinews of the brain are overcharged, particularly the smaller ones, which being of too delicate a texture to resist so great a charge, burst, and produce a total loss of sensation in the man who receives the stroke, and an effusion of blood from his ears, mouth and nose. A blow under the short ribs, or, as it is called, in the kidneys, deprives the person of his breath, occasions an instant discharge of urine, puts him in the greatest torture, and renders him for some time a cripple; and one in the pit of the stomach, besides winding him, as it is called, and disabling him of all power of standing up, generally causes a vomit accompanied with much blood. The effect of a blow on the stomach, is said, by Captain Godfrey, to be in a great measure prevented, by bending the throax over the part, and drawing in the breath; but I must own, if I saw the stroke approaching, I would rather trust to the common guard for the occasion than any such experiment.

[Plate VIII. represents by the position of the right arm of figure 1, the method of striking the chopping blow as suggested in Chapter VII. and VIII. Your adversary is standing upon guard.]

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PLATE VIII.

Fig 1 2



This chapter will probably strengthen the sentiments of those who are prejudiced against Boxing, and by no means remove from their minds the ideas of inhumanity, which they naturally affix to that species of combat. I shall not dispute the justice of such conceptions, though it may perhaps be with truth observed, that it is absolutely necessary for a man under many circumstances to fight, that all methods of fighting may in some degree be considered as inhuman, and that every man may injure another at such a moment in order to secure his own safety. At any rate, I conceive that they form an argument rather for, than against the Art of Defence; since if blows, planted in certain parts of the human system, can produce such dreadful consequences, we have the greater reason to desire to know the best manner of guarding against them, lest they should ever be attempted by the malignant and the brutal.

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CHAPTER VII.

Of Closing—and Throwing Falls.

Closing, in order to throw falls, does not properly belong to the art of pugilism, but is an encroachment on the province of wrestling. It depends rather on strength than art, and is practised more by powerful men than good boxers.

In order to avoid closing, the best method is to strike forward, which will keep your adversary at a distance. If, notwithstanding this, he persists to rush on, you may strike a blow and retreat. Bent too eagerly on grasping you to be properly on his guard, he will lie open to a second blow, which you may hit, and then retreat again, &c. Another method by which closing may be avoided is, when you see your adversary's intention, to strike at him, and drop on your knee. By this means you will probably evade the return; but the custom of dropping ought only to be used on very critical occasions, such as when you are almost certain that the man you fight with means to close, or when he is so much stronger than you that his blows will injure you considerably should you even stop them, or when you are not well enough acquainted with the art to be able to stop them with dexterity, or when you find yourself grow so weak with fighting that it is necessary to save your arms as much as possible.

The common method of throwing, with many of the lower orders of people, is by tripping up. This is a paltry effort, and is often guarded against by striking straightforward. If you are attentive, however, to your adversary's motions, you will commonly perceive that, before he attempts to trip you up, he will look downwards at your feet, in order to make his attempt good, by which means you may discover his intention, strike at him instantly in the face, and thus destroy the effect of his preparation.

Closing and throwing falls, though they depend chiefly on strength, may in some degree be effected by skill, which will always give you the advantage where your adversary is not much stronger and heavier than yourself.

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PLATE IX.

Fig 1 2



[You and your opponent are grappling in order to throw each other a fall. You have your right arm on his left shoulder, your left against his neck, and your left leg behind his right.]

A happy manœuvre in closing may be thus practised. When your adversary's body and yours are almost in contact, before he can grasp hold of you properly, dart your left under his right arm, and bringing it round his back, seize hold with your hand of the inside of his left arm* near the elbow, taking care at the same time to throw your left leg behind him, by which means you pin down his left arm, disable his right one likewise from striking, by its hanging useless over your shoulder, and support his body on your left thigh, while you strike at his face and stomach

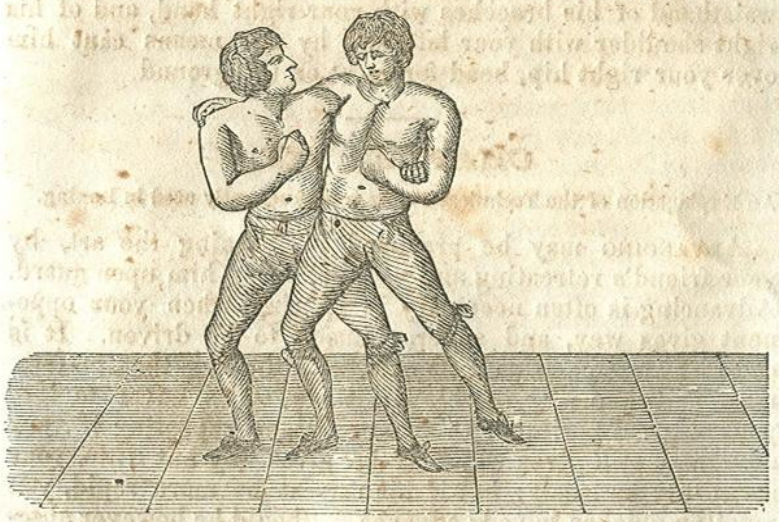
* If his left arm be too much forward for you to be able to grasp it in this manner, you may remedy the inconvenience by seizing hold of its wrist with your right hand, and thus pushing his arm back so as to place it within the reach of your left hand. All this may be accomplished in an instant.

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with your right hand, without his having the power of guarding or making any resistance. If he be somewhat stronger than you, he may indeed struggle a great deal, and in a short time get from you; but lest this should be done, it will be a sufficient advantage for you to strike him two or three blows, and then release him. This manœuvre in closing is attempted to be illustrated by the plate, No. X. If you are a left-handed man it may be practised by darting your right arm through his left, seizing hold with it of his right arm, throwing your right leg behind him, and beating him in front with your left hand.

PLATE X.

Fig 1. 2



[Represents a manœuvre in closing, as recommended in the seventh chapter. With your left arm under your adversary's right, seizing hold of the inside of his left arm, and your left leg thrown behind him, he is supported on your thigh, while your right arm is in the act of striking him. In this plate and the preceding, each figure is drawn naked, and without mufflers, as such manœuvres, however

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proper in fighting, cannot with safety be practised in sparring. All the other figures are represented with mufflers and sparring jackets.]

When two persons close in fighting, the mutual attempt is to throw each other a fall. In order to do this, while you are both grappling with each other, place your left leg behind his right leg, and in the struggle you may throw him backward upon his head, Should your adversary serve you in this manner, you may make your situation his, and throw him instead of being thrown, by withdrawing your leg from before his, and placing it behind.

The cross-buttock throw is one of the most dangerous falls that can be given. It can only occur when you and your adversary's right sides, in closing, happen to be in contact, in which case you are to take a low hold of the waistband of his breeches with your right hand, and of his right shoulder with your left, and by this means cant him over your right hip, head foremost on the ground.

CHAPTER VIII.

An Explanation of the Technical Terms most frequently used in Boxing.

ADVANCING may be practised in learning the art, by your friend's retreating and your following him upon guard. Advancing is often necessary in fighting, when your opponent gives way, and suffers himself to be driven. It is done by stepping a pace forward with the leg that is foremost, and then with the hindmost foot, so as never to lose your original position; this you continue repeating if your adversary still gives way. If he gives way but little, your steps may be small; but if his retreat be more rapid, you must be quicker in your advance. Should he however absolutely run from you, you must run after him; for, in that case, it would be foolish to advance according to method. In practising this part of Boxing, if you are not afraid to change your position, you may advance, by standing square; that is, bringing your right foot on a parallel line with your left, instead of keeping it hindmost, then stepping forward in your first position by throwing your left leg forward, then

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standing square, then entering your first position, and thus continuing to advance as long as may be necessary. This latter method is more in the style of the old Broughtonian school, and I leave it to the reader to determine which is the best. It certainly gains as much, if not more, by the advance of one leg, than the other does by that of both; but it is dangerous should your adversary be a master of the science, lest he should rush in and close with you as you stand square, which situation is extremely liable to the cross-buttock throw.

The Back-Hand Knuckles is a term I have used for the large knuckles of the hand. A blow struck with them on the face generally cuts. It is better to hit with them when an opportunity offers, than with the knuckles in the middle of the fingers, as the last often give way, which is never the case with the back-hand knuckles.

A Bar is a peculiar kind of stop or guard. To *bar* a blow is to defend yourself from it, by placing your arm on the part at which it is aimed. Thus the method which I have directed for the purpose of securing your mark, is by *barring*. Broughton, however, used, to stop blows at the stomach by beating them down with his arm. The danger of such a practice is the chance you stand of being quicker in attempting to beat down the blow than your adversary is in striking it; in which case you will leave your stomach open just at the time of his hitting, and thus be yourself the cause of receiving what you was at the moment attempting to avoid. It is but fair however to observe that by this mode of defence you can beat off blows aimed at any part of your belly, whereas that of barring can only guard the pit of the stomach.

A Blow is a *stroke*, or *hit*, with the clenched fist, against any part of the face or body. All blows from the waistband of the breeches upwards are fair; all others are foul; and if a person is struck even upon the waistband, his adversary loses the battle.

Bottom is resolution to stand against and endure our adversary's blows, and is a great merit in a Boxer.

Closing, or *grappling*, is when your adversary and you

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mutually seize hold of each other, for the purpose of throwing a fall. In order to be successful in this branch of the art, if it can be properly so termed, you should, at the moment of grasping him, whether it be round the neck, or shoulders, or body, throw your right foot behind his left, or, if his left should be forward, your left behind his right, and attempt with all your force to fling his body over your foot, thus artfully placed, to destroy *his* equipoise, and preserve *your own*. If he stands square, which will generally be the case in closing, it will not signify which of your legs you place behind his. In order to prevent the effect of this manœuvre, he should remove his left leg from before yours thus placed to entrap him, and place it behind, by which means he obliges you to stand in the same dangerous situation from which he had just extricated himself. If you perceive that he is dextrous enough to produce this change, frustrate his intention by removing your leg from before his, and thus putting him into the same state in which he was at first. You must then lose no time in attempting to throw him, lest he should alter your respective situations again and throw *you*. In order to give your design greater probability of success, let one of your arms, instead of clinging round his neck, be against it in front, which, by pushing him from you, will contribute to pitch him over your leg more effectually.

The CHOP—the *chopper*—the *chopping-blow*—the *Mendoza*—a blow given downwards, or sideways, on the face with the back of the hand. As the larger and sharper knuckles inflict the stroke, it generally cuts. The power of striking this blow with dexterity often enables you to return with the same hand with which you parried the hit of your adversary. Thus if you are struck at either side of the face, you may succesfully raise up your elbow, catch the blow on it, quickly bring round your arm, and give the *chop*. Whenever the elbow is pointed a little upwards, it is a more favorable situation for striking the chopper, than when your fist is raised up for it, because, by affording your arm a swing round, it gives a greater *momentum* to the blow.

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A CROSS-BUTTOCK is a species of fall which I trust has been sufficiently explained in the last chapter.

DISTANCING is when you get out of the reach of your adversary's blows. This is sometimes done by your having longer arms than he has, and thus keeping him off, sometimes by throwing your body on the hind leg when he strikes, and sometimes by retreating. Either of these methods is perfectly fair.

TO DRIVE is to fight with such power and resolution as to oblige your adversary to be constantly on the retreat. We do not say a man is driven when he shifts, nor when he occasionally retreats one or two steps, but when he finds he cannot stand against his opponent, and suffers himself to be driven before him.

DROPPING is either falling on your breech, your knee, or your back, when your adversary strikes, or when you have struck at him, and wish to avoid the return. Everything in Boxing may be said to be allowable except striking below the waistband of the breeches, scratching, gouging, biting, or tearing the hair, which are mean and unmanly practices; yet I cannot consider one who drops as an honest Boxer, except it be to avoid his adversary's closing in upon him, when he has reason to suspect such an intention, and distrusts his own strength.

A FALL.—To get or receive a *fall* is to be thrown by your adversary. To give or throw a *fall*, is to serve him in the same manner.

FEINT: a mock assault. To make a feint is to affect to hit one part of the body, and really strike at the other, in order to induce your adversary to guard the part pretended to be aimed at, and to mislead his attention from that at which your real blow is meant to be directed.

GAME is synonymous with bottom. It is courage taken entirely in a passive sense. As resolution is spirit in encountering your antagonist, so is *game* hardiness in bearing the severity of his blows.

GOUGING is skrewing your knuckles into the eyes of your adversary and—when practised at all—is generally done in closing if you get his head under your arm. It is the man-

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ner in which Mendoza served Humphreys at one time during their battle at Odiham, though I believe it was done more with an intention of punishing him over his hip than of really injuring his organs of sight, as conceived by some persons, since if that had been his meaning, he would rather have introduced the end of his thumb or finger into his eyes than his knuckles. Gouging, however, was more than once practised both by Mendoza and Humphreys, on each other, at the time of their contest at Stilton.

GRAPPLING is seizing hold of your opponent, or closing in upon him, when both your bodies approach within contact.

GUARD.—A guard is the posture best calculated to keep your adversary from striking you. It is a word used when the body is placed in any situation for the purpose of defending it from a blow, whether at the side, face, or stomach. It is, however, more commonly applied to the attitude, or *first position* in Boxing, which is formed by throwing the body on the hinder leg, advancing the left leg forward, holding the left arm opposite the face, and the right opposite the stomach, with the elbows pointed downwards, in Humphrey's manner; or by throwing the weight of the body on the left leg, which is foremost, and holding the fists opposite the chin or mouth, at a reasonable distance, according to the method of Mendoza; or by holding the arms in a semi-circular direction before the head, like Johnson; or by placing one arm upon the stomach, and the other at a little distance before the face, as is the general custom of the common people. To *guard* is to defend any part of yourself from your adversary's blows, either by stopping them, or placing your hands so that you shall not lie open to them.

TO RECOVER *one's guard*, is to regain the first position, or attitude of defence, after having deviated from it by either striking or parrying

A HIT, is a *stroke* or *blow*; but it is a word more commonly applied, when we speak of a blow having taken place. Thus if, in a battle, one person strikes at the other, and we are uncertain whether the blow was received or stopped,

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we generally ask whether he made his blow good, *i. e.* whether it was a *hit*?

HONEST FIGHTING.—An *honest* fighter is one that stands up to his man, and boxes fairly, without taking any ungenerous advantage, such as scratching, kicking when he is down, &c.

MANŒUVRE.—A manœuvre is any skillful piece of management by which we accomplish our own intentions and frustrate those of our antagonist. Thus to keep working with our hands in order to perplex him, and throw in a blow with less probability of being deceived; to make a feint at one part of him, and strike at another; to turn ourselves round, as is the custom of Humphreys, on the hinder heel, as soon as we have struck, for the purpose of getting out of the reach of his returning blow, and regaining our former position as soon as it is aimed; to fasten on him in closing, according to the method recommended in the last chapter; with every other trick that can be practised to deceive him —are all manœuvres.

The MARK, so called by boxers, from its being the object at which the most effectual stroke is aimed, the pit of the stomach. A blow cannot be planted in any part of the system with more probability of gaining the battle than in the mark, as it causes an instant sickness and an inability to continue fighting.

PRACTICE in Boxing, as in every other art, is the great requisite to ensure a perfect knowledge of the science, and a dexterous and ready use of it upon occasion. It ought not to be neglected while you have a friend to spar with, or a glass to stand before. A glass will, indeed, set you right with regard to the securest attitude, and you may strike and practise the lessons before it. The same use may be made of a candle, if you stand between its light and the wainscot, on which your shadow may be observed with much advantage. A companion to spar with is, however, of still greater service than either, as he obliges you more closely to unite practice with theory. If you happen to be where there is neither candle nor glass, you may amuse yourself by striking straight forward with each arm successively, as in Lesson II. By repeating this you will

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find yourself able to strike much oftener and quicker in any certain, limited space of time, than you could at first. The same may be done with a pair of dumb bells in your hands, of a weight just adapted to your age and strength. Practice, indeed, if not taken immoderately, increases both strength and activity.

RETREATING should be sometimes practised by the learner, as it may be of use to him in combat. It is done by receding one step backwards with the hinder, and the same with the foremost leg, and repeating this as often as is necessary, by which means you still retain your original situation, at the same time that you are getting from your adversary. Retreating is practised either when you wish your adversary's strokes to miss, or when you are so puzzled by them that you cannot otherwise recover your guard, or when you want to get a better opportunity of throwing in a blow, or when you wish to avoid his closing with you. It is generally necessary when he rushes in rather furiously upon you, in which case you may strike at him as you retreat, for his desire of coming at you will probably induce him to neglect his guard, and therefore lay him open to a blow. You may retreat, if you like the method better than that already recommended, by throwing your left leg back on a parallel with the right, in which position you will stand square, then recovering your former position, by throwing your right leg back, &c. This style of retreat is on the same principle with the method of Advance, as explained under that head, and is fraught with the same advantage and the same danger.

A SECOND is a person who backs or assists another in fighting. For this purpose he is to pick up the man whom he seconds, to place him on his knee, and refresh him by alleviating his pain, stopping the blood of his wounds, and giving him drink from his bottle. We generally find the seconds in a boxing match, mere bullies, who endeavor to intimidate, or provoke, by abusive language, the adversary of the person whom they assist. Such conduct, however, is characteristic of the mean and unfair advantages which the lower order of the people of this country are always ready to take, and for which they ought to receive the dis

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cipline of the horse-pond. The proper and the only office of a second is to nurse his principal, and see that he is not dealt by unfairly.

SHIFTING is the same in Boxing, when compared with retreating, as cunning in morals is to prudence. Retreating is used in fair fighting, where the occasion calls for it. Shifting is running from your adversary whenever he attempts to hit you, or to come near you, or when you have struck him, and is done with a view of tiring him out. It is rarely practised by good boxers, unless they are fighting with a man so much superior to them in strength that they find it necessary to fatigue him and exhaust his patience, in order that they may reduce his chance of success to a level with their own. In this case it is effected by throwing the left leg so far back as to stand with the right foremost, then the right so far back as to recover your first position, and to continue the manœuvre as much as occasion demands. It may be practised during the first round or two, for the purpose of perceiving your opponent's style of fighting, but ought to be done on no other occasion except under the circumstances just stated.

SPARRING has been already defined in chapter 3. The two great objects to be attended to in sparring is to hit your adversary often, and to prevent him from hitting you. In order to effect this, you must watch his eye, to discover where he means to plant his blows, and to see what parts of his body are exposed to yours, and stop and strike accordingly as nimbly as possible.

TO THROW is to fling your adversary a fall in closing. See the article Closing.

TRAINING is undergoing a particular exercise and regimen, for the purpose of gaining additional strength against engaging in any battle. Thus Humphreys always trains himself for some months previous to fighting with Mendoza, who, on his part, very foolishly neglects this necessary preparation. The method of training which I would most recommend is, to live temperately, but not abstemiously, and to take a great deal of exercise, but not so much as shall prove fatiguing. You must be in the country, go to bed about ten o'clock, rise about six or seven, go into the bath,

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dry-rub yourself, throw out the dumb-bells till you feel they tire you, take a walk out for a mile, return home and eat a good breakfast, amuse yourself in walking moderately, and sparring till dinner time, when you must avoid eating a great quantity, drink wine mixed with water while you are at dinner, and a glass of hock after; take a ride, or walk out till about nine o'clock, when you must sup on a chicken, or some food that is nourishing, but not gross; and then, after having walked either within or without doors, and thrown the dumb bells again till you find yourself weary, retire to bed, taking constant care to avoid anything like excess either in food, wine, woman, or even exercise.

A PAMPHLET, which I do not recommend as extremely intelligent on the subject of Boxing in general, gives however some advice in training, which appears to me very judicious. The method of treatment, recommended by the author, is as follows:

Previous to entering upon a pitched battle, you should have at least a fortnight's time to prepare yourself. Commence your preparations with an evening's bath, for the feet, legs, and small of the thighs, and afterwards when quite cool, wash your loins with spring or pump water, not omitting your face, hands and arms. No soap is to be used in any of these bathings or washings. You must retire early to rest upon a supper of runnet milk, or milk pottage, and eat sparingly of bread, butter or salt. The morning's beverage throughout the time should be runnet whey, or hard biscuit without seeds. Let your dinner be alternately stewed veal (with rice,) and well fed fowls, (with a melt or two in the latter,) boiled to a jelly. No tea must be taken in the afternoon, but instead thereof, a rusk and chocolate early in the evening, with supper as before. Your drink throughout the preparation should be red wine mingled with water. Use no porter, table beer, ales, or spirituous liquors, and drink no more than a glass or two after dinner. Salts and acid juices are to be avoided all the time. Lump-sugar need not be prohibited if agreeing with your constitution; and, if the habit requires it, half a pint of claret may be mulled at night, with a good deal of lump sugar. No blood letting or physic is commended, as the cooling of the body

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and strengthening of the fluids cannot be effected if either of these coolers are used.

Retire to bed at nine; breakfast at seven; take rusk and wine at eleven, if not apt to inebriate or injure you, with a glass of jelly first; dine at one; take chocolate at four; sup at seven; and exercise yourself by any cheerful amusement within doors, or walk out, previous to your going to bed.

Spend the morning in an early walk, of not more than a mile, first breaking your fast with a single gingerbread nut, steeped (if not apt to inebriate) in Hollands. Return home slow, to avoid heating the body, and, in order to preserve it so, lay cool at night.

In the morning of fighting eat only one slice of bread, well toasted, without butter, or a hard white biscuit toasted, and if not too strong for the constitution, a pint of best red wine mulled, with a tablespoonful of brandy. This is to be taken an hour before the time of dressing; on the stage have your drink made of Hollands, bitters, fine China orange juice, with some lump-sugar dissolved, so as to make it as palateable a strength as is agreeable.

WIND is strength and breath. This is lost by exercise too violent, and improved by frequent practice. A man is said to have good wind when his power of respiration and continuing the active part of a battle last long; and bad wind when he is soon disabled by the fatigue of personal exertion; and when this disaability is occasioned either by fatigue, or a blow in the loins, he is said to be winded. When our adversary is winded in battle, and we feel that he cannot strike with force and vigor, we ought to fight at him with our utmost activity, and to quit the defensive part of boxing, as that would be only throwing away our skill to no purpose, and giving him time to recover himself. When we are ourselves winded by fatigue, we should play with our hands to and fro, fight only on the defensive, and if we are struck, fall, and lay flat on the ground, till our second, if we have one, picks us up, by which means we may regain the powers that we found were failing.

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CONCLUSION.

Descriptive Account of the Merits of Modern Boxers.

Having given in the preceeding pages, a regular system of Boxing, deduced from the observations which I have heard, and the instructions which I have received from both Humphreys and Mendoza, I shall conclude the present book with a short, descriptive account of the respective merits of our modern boxers, and as the first in the catalogue, I shall mention

Big Ben.—This is a sad, low-lived, illiterate fellow, with whom it would be a disgrace for almost any man to enter the lists. He is extremely powerful, and it is supposed that even Johnson is afraid to fight him. It is said to be impossible to hold any guard against him, such is his force, though unassisted by much knowledge in the art of boxing.

Johnson has a considerable knowledge of the art of boxing. He can stop blows well, but is not acquainted with the art in its utmost perfection. He is considered, however, as the first fighter by the generality of the people, to whom Big Ben is unknown. His guard consists of his legs placed square, and his arms held in almost a semi-circular direction before his head. He is very powerful, and strikes extremely hard. He is the best second we have, and neglects no opportunity on such an occasion to serve his friend, whether by fair or unfair means. During the whole time of the battle at Odiham, when he seconded Humphreys, he was abusing Mendoza, and looking him in the face, in order to take away his attention from his adversary, and even at one critical period of the combat, when Humphrey's loins were exposed, and Mendoza was about striking into his kidneys, a stroke which must have terminated the battle, he stepped in between them and stopped the blow—an action, by the by, for which Broughton said he would in his time have been kicked off the stage. Johnson is in private life a very civil man.

Ryan is next to Johnson as a fighter, for this is the properest term to use, since none of the profession are equal in point of boxing with Humphreys and Mendoza. Ryan, however, understands the art, of which he was some time ago entirely ignorant, almost as well as Johnson. He spars somewhat in Mendoza's style, hitting the chopper very fre-

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quently. He is a large, well-made man, strikes very hard, especially with his left hand, and has, in his disposition and manners, a considerable portion of that pleasantry and humor which so often characterize the lower order of the Irish. He would however win his battles more frequent if in fighting he could preserve his temper.

DUNN succeeds to Ryan as a powerful and successful fighter. In sparring he rushes on like a great bear, and in fighting depends more on strength than science. He appears a civil, melancholy man.

WARD, the Bristonian, is an excellent boxer, though he generally shifts, and will not stand up to his man. He strikes amazingly quick, cuts much with his blows, and stops exceedingly well. He does not, however, understand the principles of that art which he can practice so skilfully, and if he were acquainted with them better than any of his competitors, he would never gain a school, as he is in his manners a complete blackguard.

JACKSON is a remarkably active man, and a quick hitter, but displayed very little knowledge of boxing in his encounter with the sham Fewterell, whose blows he never stopped, and whom he hit several times with his open hand.

HUMPHREYS.—This pugilist is a short, thick set man. His guard has been already mentioned. As a boxer, he by no means hits so quick as Mendoza. His blows are struck with great force, and aimed at three very critical places—the loins, the pit of the stomach, and under the left ear; so that if any one takes place, it is most likely to terminate the battle in his favor. He is strong and sturdy, and therefore better calculated by nature for closing successfully. He is almost as good a second as Johnson. His conduct in private life is a pattern for all boxers, and is to all appearance equally remote from turbulence and meanness. By knowing how to behave in the company of gentlemen, he has rendered himself deservedly popular. He lives by teaching boxing as a science, as does likewise

MENDOZA, who, with regard to dexterity in boxing, is much superior to Humphreys. The difference between their respective styles is, that Mendoza only uses his arm from his fist to his shoulder in striking, and recovers his guard

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instantly, so that he hits four blows to one of his adversary, while Humphreys collects all the force of his body together, and when he strikes flings himself forward, and thus makes the weight of his body second the blow, by which means one stroke from him tells almost as much as four from the other. Humphreys, in general, gives none but favorite blows, while Mendoza has no favorite blow, except the chopper, and strikes wherever he sees an opening. He has a very quick eye, and a remarkably fine arm and chest, but is thin about the loins. Compared to Humphreys, he is quite a youth, and considerably weaker, though possessed of more activity. With regard to his conduct, no man has been more misrepresented. The circumstance of his being a Jew naturally tends to prejudice us against him, notwithstanding the acknowledged illiberality of the motive. He is, in his personal behavior, good-natured, humble and obliging.

WATSON should next be mentioned. He is a remarkably quick fighter, though it is not known whether he is very game. In knowledge of the art he is by no means deficient. His style of boxing is chiefly on the offensive, and he generally gains his battles by dint of spirit and activity. When he fights he is constantly on the move with his feet, throwing first one leg, then the other on the ground. To preserve this constant motion during a long battle, must require considerable strength of constitution. Watson is a low, saucy fellow, and by profession a butcher.

MARTIN, who was first beat in a pitched battle by Humphreys, and afterwards by Mendoza, is not, properly speaking, an honest fighter, as he is much addicted to leaping and dropping, in order to avoid his adversary's blows. He is a little man, but an extremely hard hitter. He has not much bottom.

TYNE, the tailor, is rather a quick fighter, uses a guard somewhat like Mendoza's, frequently shifts, and strikes chiefly with his left hand.

JONES, of Brentford, is slower in his movements, fights with much intrepidity, and in hitting strikes very forcibly.

CRABBE has some knowledge of the art. He frequently shifts, and in closing, seizes hold of his adversary's hair. He hits not often, indeed, but very sharp, and is wonderfully

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game. In his personal behaviour he is good-natured and civil, and in his conduct reported to be a very honest man. He is a waterman by profession.

OLIVER, or, as he is commonly called Death, was once a favorite with Broughton, and used formerly to gain many battles. He has not, however, for some time past, been so successful, and though his sparring was thought many years ago very good, it is now equalled by that of almost any pupil of either Humphreys or Mendoza; which seems something like a proof that the old school was not equal to the modern. He is used to shifting, does not always fight fairly, and is said by those who are personally acquainted with him to be a very impudent fellow.

In the preceding account of our modern boxers, I have begun with those who are the most powerful. The regular order in which they ought to be numbered with respect to skill may be deduced from a perusal of the following scale of their respective merits, inserted sometime ago in several of the daily papers, and composed in general with great truth and accuracy. Where it is originally deficient, I have amended the error:

THE REAL SCALE OF MERIT AMONG THE BOXERS.

N. B.—The highest existing degree is 10. Where there has been no proof to judge by, they are marked n. k., not known. W., weight; St., strength; A., activity; S., skill; B., bottom.

Boxers.	W.	St.	A.	S.	B.
Perrings	10	10	n.k.	n.k	n.k.
Johnson	8	8	6	5	6
Ward	6	7	10	9	10
Tring	8	8	4	3	8
Ryan	8	8	2	4	6
Dunn	7	5	4	4	8
Humphreys	5	5	8	6	8
Mendoza	4	4	11	20	6
Watson	4	5	9	4	9
Crabb	4	3	7	4	8
Martin	4	5	8	5	2
Big Ben	9	8	2	1	8
Doyle	5	7	0	0	8
Jackson	7	7	7	2	n.k.
Fewterel	9	8	0	0	5
Tyne	4	4	6	5	6
Bently	3	3	6	5	10

In this scale the names of one or two Boxers, which I believe I have mentioned in the preceding description, are by mistake omitted. In the description alluded to, I have likewise overlooked some pugilists that are noticed in the preceding scale, as Perrings and Fewterel, with the first of whom I was unacquainted, and thought it an unnecessary task to notice the merits of the latter. With regard to the

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real Fewterel, he is at present so little known amongst us, except with respect to his weight and strength, which appear about equal to those of Johnson, that he has neither been noticed in the scale of modern boxers, nor in the preceding description.

Having given some account of our modern bruisers, I shall continue the subject by describing in a similar manner the respective merits of our public sparrers. I allude to those who used to exhibit their skill once a week at Mendoza's Academy, and who most probably continue to this moment to make a similar display of boxing, if that pugilist still keeps open his public days, of which I have little doubt, though I am unable to answer to the point with certainty, as I have not frequented his school on such occasions for almost a twelvemonth.

CRABBE, as a sparrer, merits the character which has been already given in one of the preceding pages. He hits seldom, but when he doas strikes sharp. His guard is a bad one, as one of his arms constantly dangles down, with the elbow pointed upwards, as if he were about to give the chopping-blow. This, however, not appearing to be his intention, the posture of his arms is defective, and we hope therefore in his future exhibitions of pugilism, he will be altered and amended. He spars with good nature; and that he is in fighting very hardy, may be easily conceived, from his skin, which looks not merely tanned, but of a deep copper color.

HARTE is a wonderfully active little man. He is remarkable for striking over his adversary's guard, after which he generally avoids the returning blow by leaping backward. He is more likely to captivate the fancy of a person unused to exhibitions of boxing than any one of the profession, as his manner is extremely showy. He has a great deal of action, and when he hits, throws the whole force of his body forward to second the blow; but it is very perceptible to a man conversant with the art, that in striking he displays more agility than judgment.

ROBUS is a very neat sparrer. In his guard, manners,

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and action, he is nearer to Mendoza than any person I have ever seen. If he were, however, less stiff, and more easy, the similarity would prove still stronger. Another fault for which he deserves censure is the unnecessary frequency with which he turns up the point of his elbow, as if it were for the purpose of stopping a stroke when none is about to be aimed. This affectation of skill is the more unpardonable, as he is really very dexterous, and stops and strikes with equal celerity and neatness. If his spirit be equal to his art, I am convinced that no person of his size, (which is unfortunately small) will ever be able to stand before him in battle.

De Frieze uses a cross guard, one arm being continually in a see-saw motion above the other. He does not however stop with equal awkwardness. He likewise strikes well, and his favorite blow—which he appears to back with the weight of his body—is aimed at the pit of the stomach.

Isaacks, though too corpulent one might think for this species of exercise, spars extremely well. He is likewise said to fight a good battle. He hits quick, but chiefly round blows; stops with neatness, is destitute of any unnecessary show in his manner, and stands very steady. He is chiefly remarkable, however, for the good humor with which he spars, as he has never shown any sign of loss of temper upon being struck.

Captain Brown may likewise be mentioned, as he has often exhibited his skill on Mendoza's stage for his own amusement. He is very tall and well made, qualities which might naturally be expected in the husband of Lady Ligonier. The chopper is his favorite blow, which he hits with quickness. He has great agility, but derives his chief advantage from a long guard, which by keeping his adversary at a distance, renders it not very easy for him to put in a blow. The most experienced boxer existing could not have made a better second than the Captain did to Mendoza at Stilton.

In this account of the boxing abilities of our modern bruisers, I have given a private as well as a professional character of them as often as I was enabled to form one from either observation or report. In the description however just given of the merits of the exhibitors at Mendoza's

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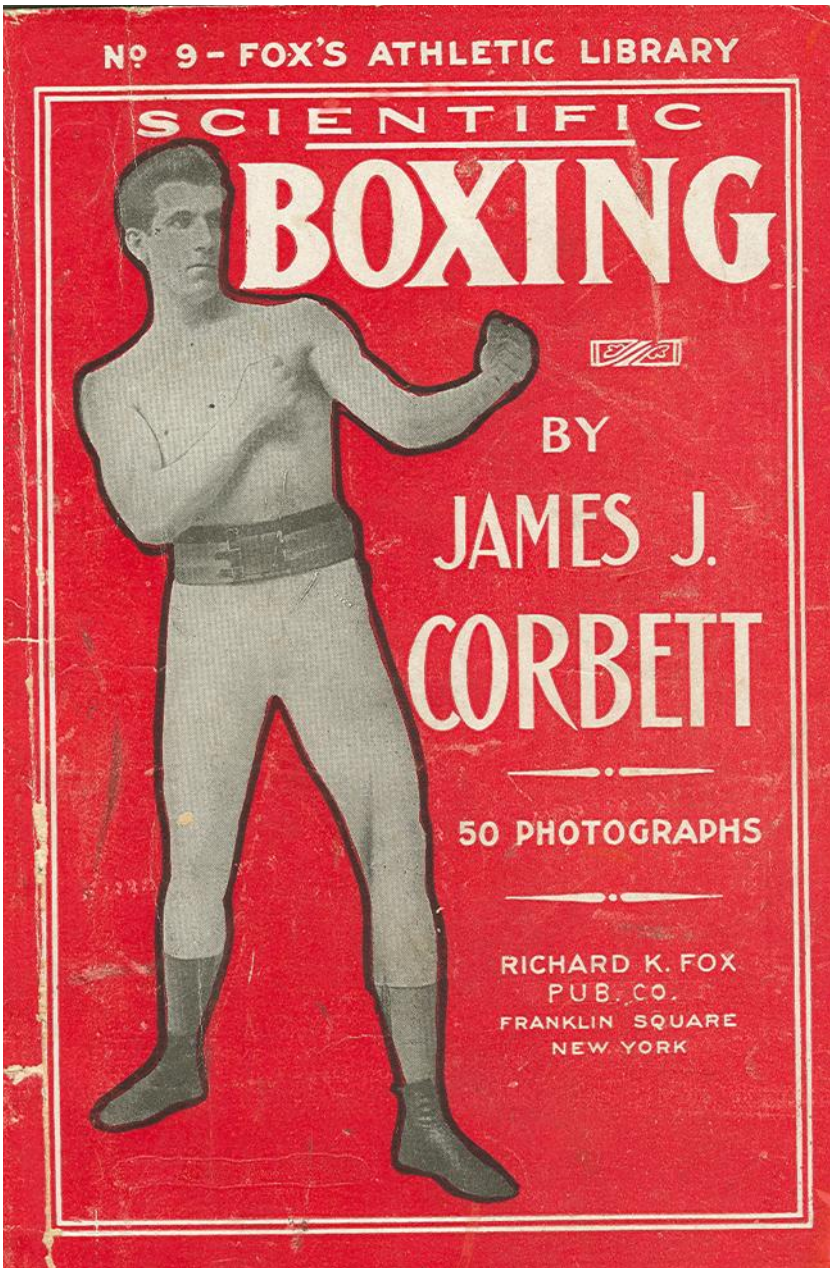
School, I have been unable to pursue the same plan, from having never spoken to any of them. Such an apparent omission, therefore, will not I trust be attributed to neglect, and can be of no great signification, as this matter is more an object of curiosity than importance.

To those who are fond of boxing, the *minutæ* on the subject, into which I have gravely entered, will probably appear entertaining. A compliance with their wishes has been my object in composing the present work.

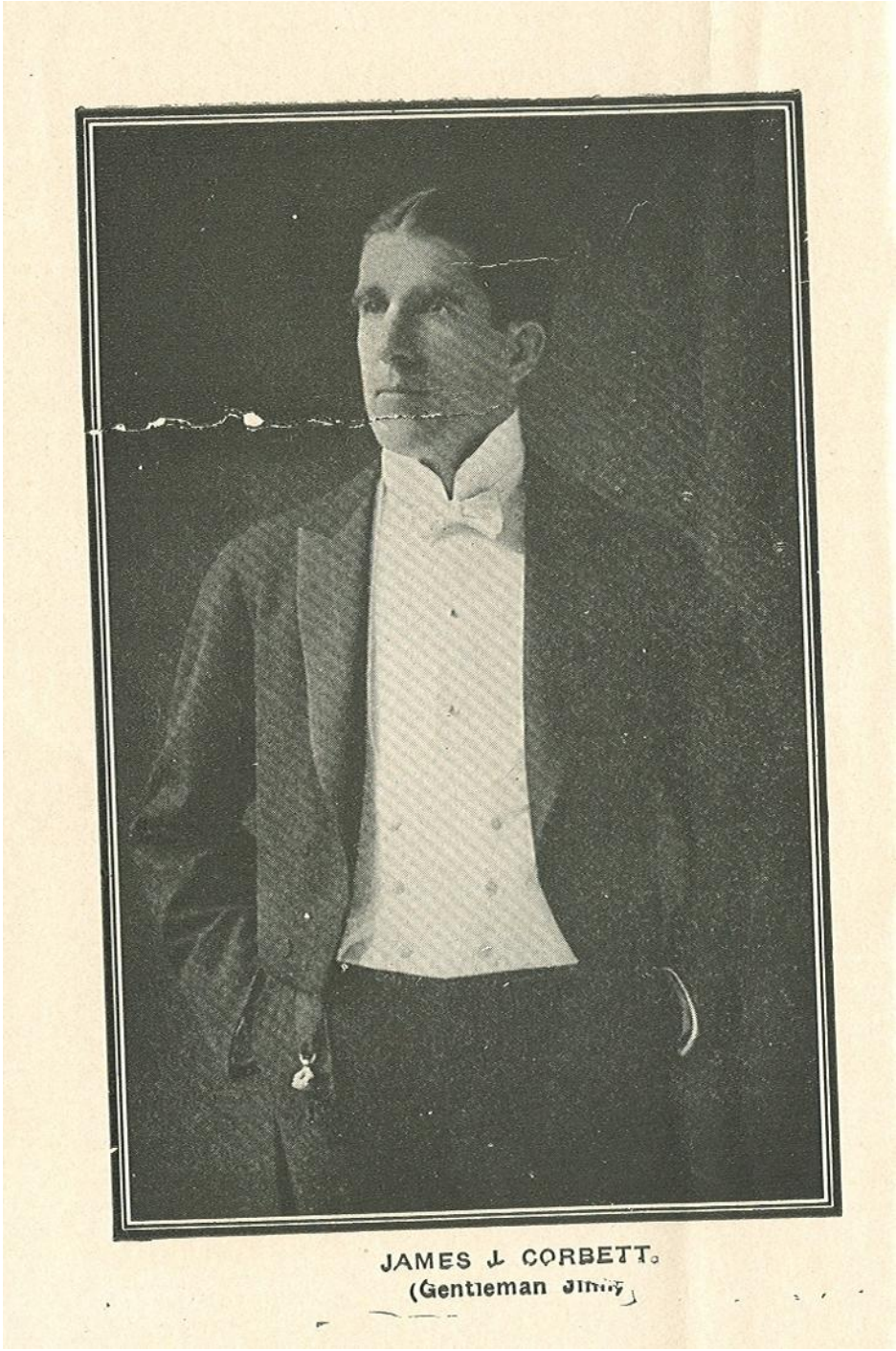
THE END.

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SCIENTIFIC BOXING by James J. Corbett



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JAMES J. CORBETT.
(Gentleman Jim.)

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PREFACE

There is no man in the world who is better qualified to write a boxing book for young men and boys than James J. Corbett. His style, speed and cleverness were a revelation to those followers of that old school where to take a blow in order to give one was considered the proper thing.

He was the ideal American boxer, scientific, elusive and accurate, mapping out a plan of battle with the care and foresight of an army general on the eve of an important engagement.

From the first he raised the sport to a higher plane and convinced the public that a man who fought championship battles was not necessarily uncouth, untaught nor unlettered.

His sobriquet of "Gentleman Jim" is an uncommon and unusual one, but those who know him personally understand how well he deserves it.

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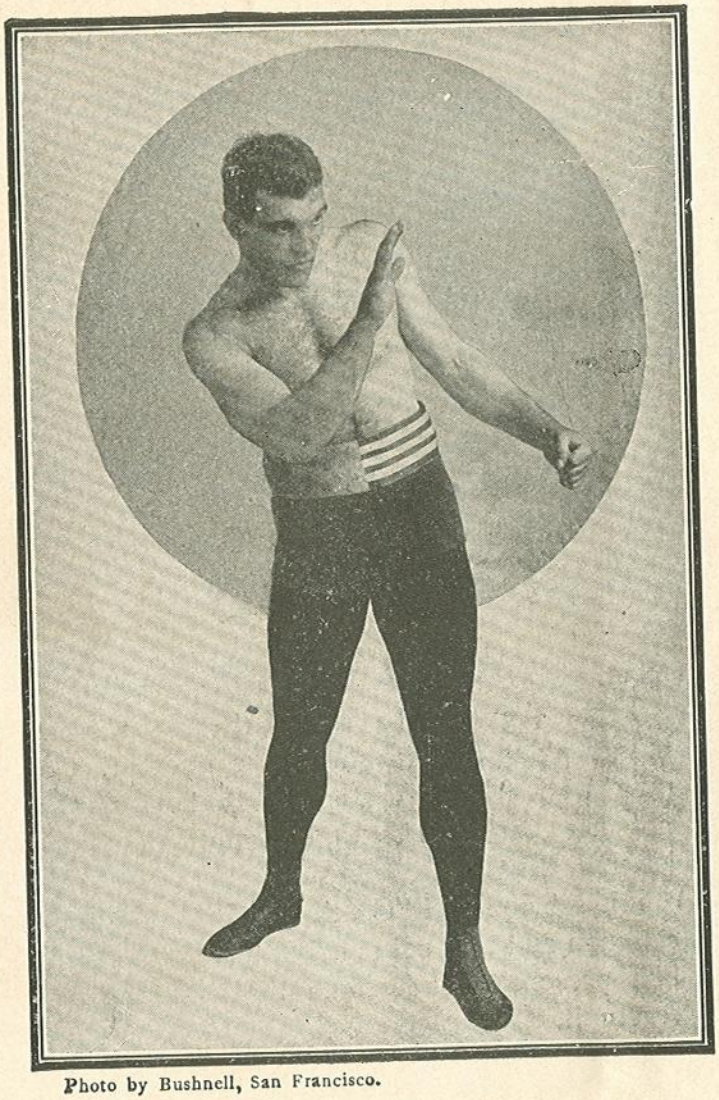


Photo by Bushnell, San Francisco.

JAMES J. JEFFRIES,
Ex-champion of the World.

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BOXING AS A SCIENCE

If every young man in America would take up boxing as a pastime we would have better men and better citizens. In my many years' experience in athletics I have come to the conclusion that there is more actual benefit to be derived from it than from any other form of exercise.

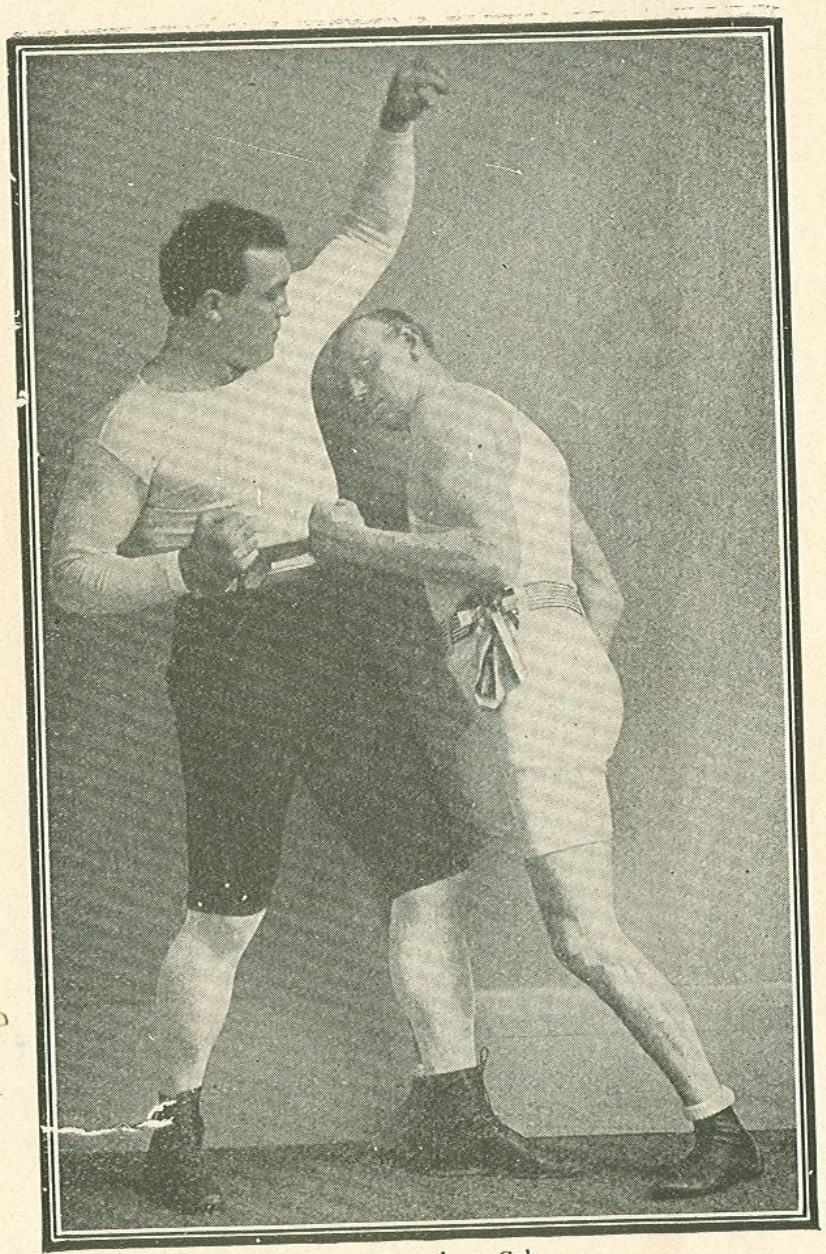
It develops every muscle in the human body, it quickens the brain, it sharpens the wits, it imparts force, and above all it teaches self-control.

If some clever scientist were to discover an herb, or concoct a medicine with which he could guarantee to accomplish half of that, there is no factory in the world which would be big enough to manufacture sufficient to supply the demand.

In this hurry-up age men think too little of their health and their physical welfare to bother about putting on a pair of gloves, and so this book is not for them.

It is for the boys and young men.

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Fitzsimmons landing his solar plexus blow on Jeffries.

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It is for Young America that I have written. I was just the same kind of a boy as any other boy is, fond of life and outdoor sport, but not too rugged. If it had not been for boxing I might be the most ordinary man to-day. I took up boxing simply as an exercise and instead of thinking it meant nothing more than putting on a pair of padded gloves and slamming wildly away at another fellow's head, I figured out that there was a lot to be learned about hitting, blocking and getting away.

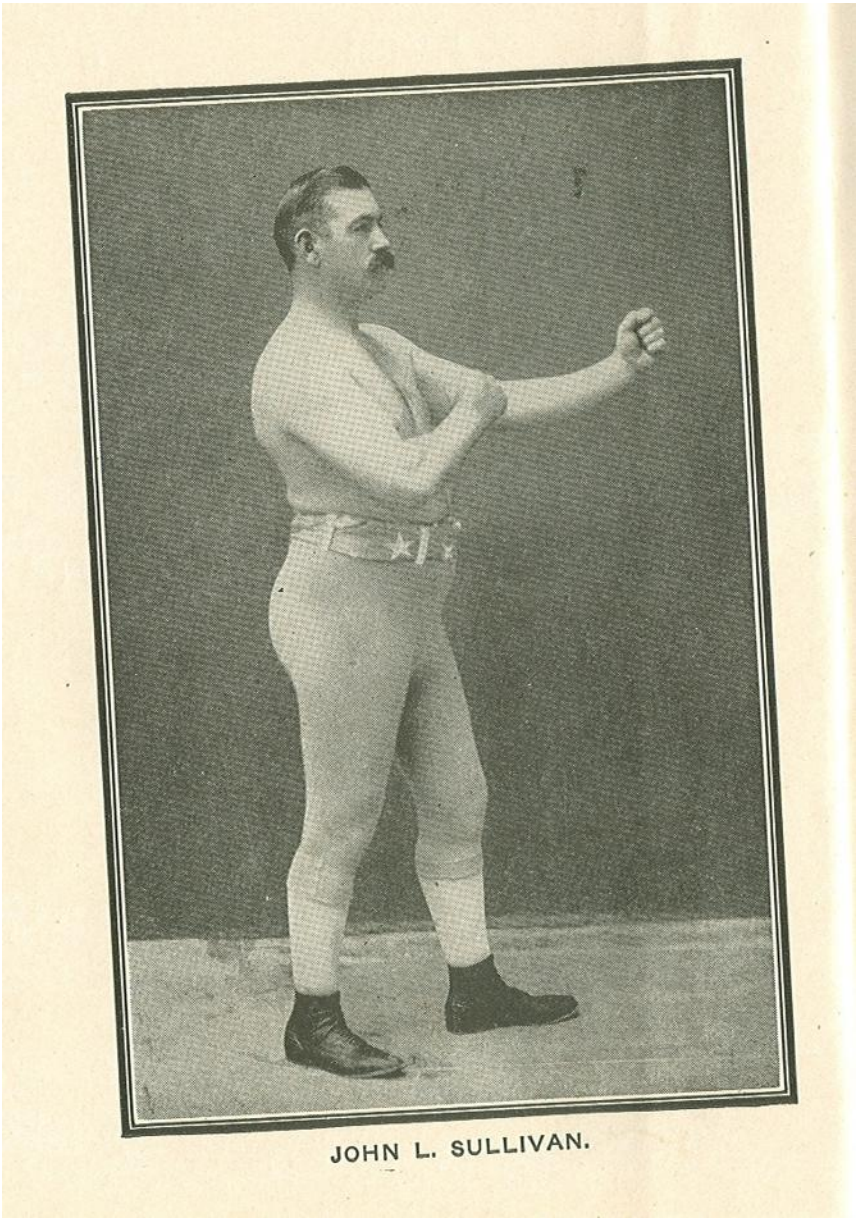
So I made a study of it, and that study resulted in my gaining the title of heavyweight champion of the world, by beating a man who had held the title for twelve years.

Boxing is a good healthy exercise for any one, and when I say boxing I don't mean slugging. Don't try to be a hard hitter before you know what you are going to hit and how you are going to hit.

Think; use your brains; they figure in boxing just as much as do the gloves.

Look your opponent squarely in the eye and try to discover his weak point. Find out if you can his line of attack, and then try to defeat it.

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JOHN L. SULLIVAN.

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The average amateur boxes with the same set series of movements. He leads high, then he leads low, then he swings, and so on through a routine, as if he was a mechanical toy, wound up to go through a certain set series of movements, and then stop.

Whatever else you do, think, be versatile and clever. You don't need to be a ruffian or a loafer to be a boxer, and boxing doesn't lower a young man. It makes him better.

If I were asked to advise the boys of the United States, in a few words I would say:

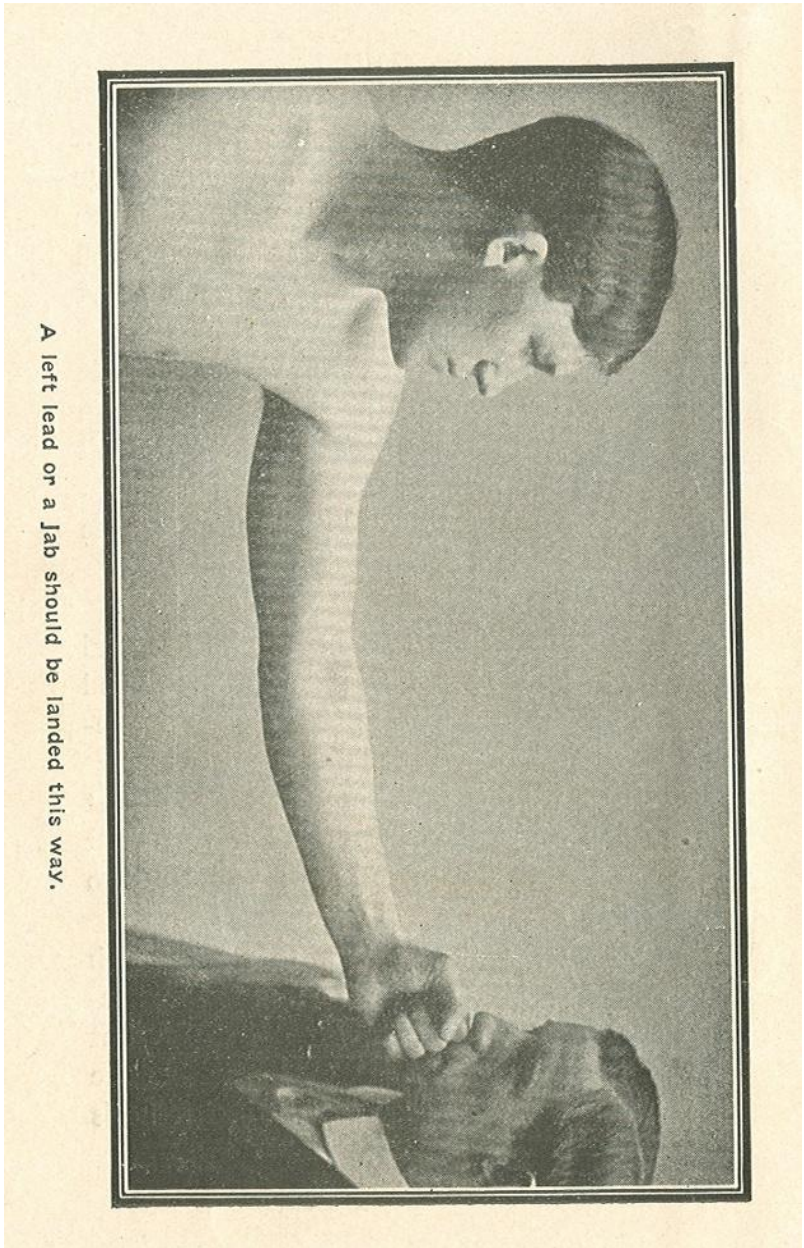
"Put on the gloves."

The good boxer must lead a regular life, and that means good hours. Dissipation has ruined more great athletes than all other causes combined.

So if you want to be a good boxer, you must be in good physical health. And if you want health, strength and speed, you will have to train for it.

By training I don't mean to go through the regular and severe course that is preparatory and preliminary to a great contest, but I mean the sensible training that is within the capabilities of every young man, whether he is working for a living or not.

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A left lead or a jab should be landed this way.

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Assume, for the sake of argument, that a young fellow is employed during the day. Arising a half hour earlier in the morning would be no great hardship if he wanted to do so. The time so gained could be spent in road work one morning, and indoor exercise the next. It might, if his hours of business were long, come a little hard at first, but he would soon get used to it, and by that time he would so have improved his physical condition that it could stand many times the extra tax put upon it.

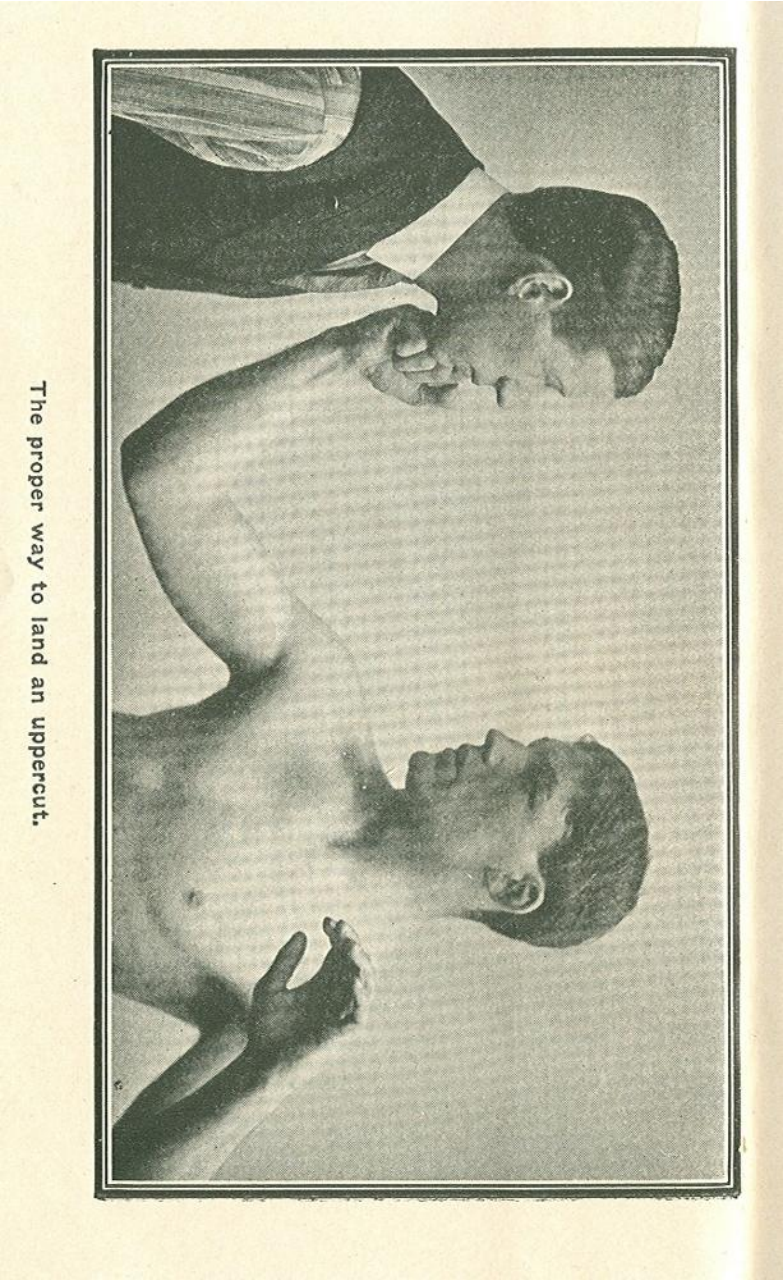
Bear in mind that thirty minutes a day will work wonders in three months, and in even shorter time than that if the work is mapped out properly and done conscientiously.

Don't cultivate big muscles, leave those to be weight lifters. The ideal boxer wants strength and muscle, but he don't want to be muscle bound; that is something I have always steered clear of.

Keep away from big weights. Dumb bells should not be heavier than two pounds each. Work with something that cultivates speed, and the necessary strength will come with it.

Footwork is a most important part of mod-

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The proper way to land an uppercut.

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ern boxing, and by modern I mean what the title of this book implies.

Footwork may be practiced without an opponent. Just imagine you are boxing and put up your hands. Feint, step in, then back, then first to one side, then to the other, but work fast, all the while keeping up your feinting and your balance on your toes. No matter in what position you may be, bear in mind it must always be one in which you are prepared to attack, defend or retreat. So really it resolves itself into a question of headwork, and that is what you must cultivate most.

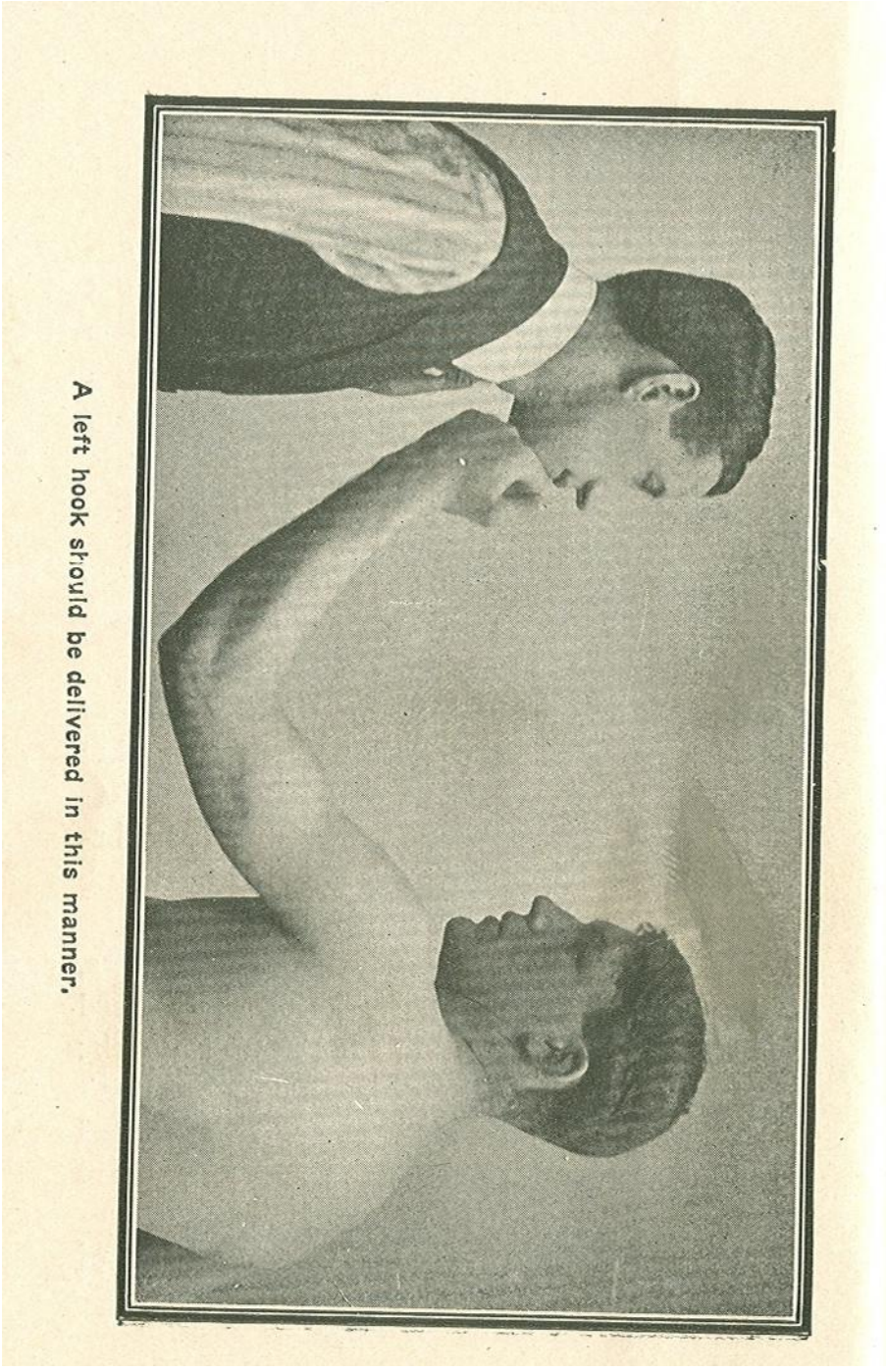
But whether training, or working, or at play, bear in mind one thing, and it is that fresh air is absolutely necessary to health.

I have advised road work, not only because it will strengthen the body, but because it will supply the lungs with fresh air.

Breathe deeply—when you breathe pure, fresh air—and you will breathe properly. Feed your lungs as you would feed your stomach; they need it as much and even more, but don't cool off in fresh air after you have exercised and when you are overheated, unless you are well wrapped up.

This brings me naturally to the subject of

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A left hook should be delivered in this manner.

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baths. The act of plunging suddenly into cold water is apt to produce a shock which is not good, so don't think simply because you have read about it somewhere that a cold plunge is essential, for it is not. A gradual cooling off and a good rub down will answer the purpose, and when you want a bath, take the chill off the water. Warm water soothes and refreshes, and after some great effort in which the strength has been taxed nothing will restore nature so quickly as a warm bath.

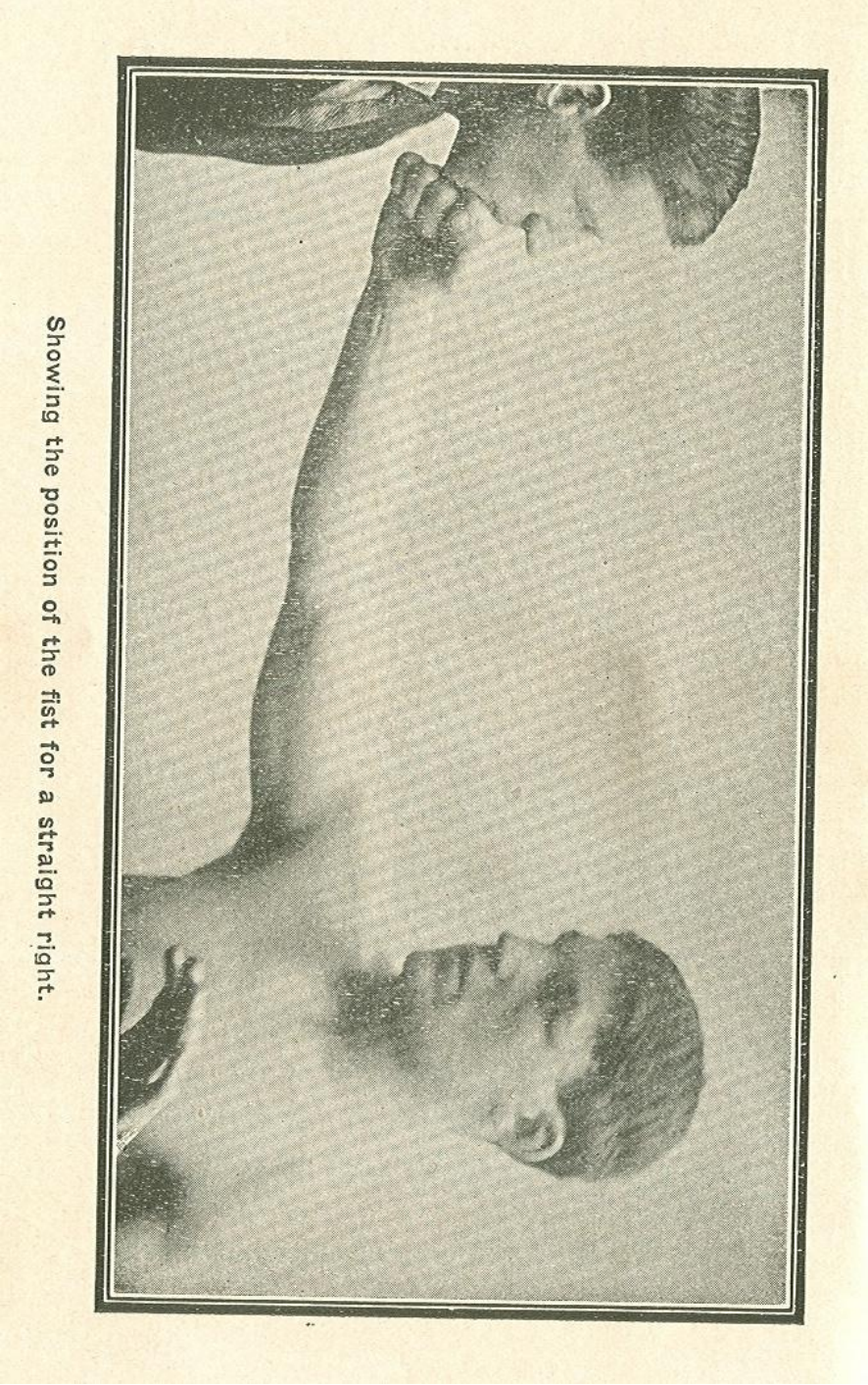
What I do consider good for any young man is a cold sponge in the morning, but that is quite different from the plunge.

If you are going to train you will have to stop smoking, for it is rank poison to the athlete. Inveterate smokers don't make champions in any class or any branch of athletics. If you smoke a great deal, cut it down one-half and you will notice within a short time a marked improvement in your condition.

Summed up in a few words I should say to the young amateur: Don't drink intoxicating liquors; Don't smoke; Exercise regularly; Breathe plenty of fresh air: Keep your temper when boxing.

In these few lines are condensed what might

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Showing the position of the fist for a straight right.

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make an entire book, but any story is well told if told simply, and, besides simplicity and brevity, it is more apt to make an impression which will be retained.

On the question of diet, many men have many ideas, but I consider regular meals the first step. Then study your own stomach and eat what agrees with you, but not to excess.

It would be an absurd proposition for me to attempt to dictate to a class of one hundred young men what they should and what they should not eat, because what agrees with one might not agree with another.

In the old days of the London prize ring there were hard and fast rules for training. To-day they are to be laughed at. They may have been all right for those men and those days, but they would not do now. They did not look for speed then, but rather developed a physique that was oak-like in its strength, and cultivated a blow that would fell an ox—if it landed.

Blows like that are too easily avoided nowadays, and the man who feints and sidesteps has to be reckoned with.



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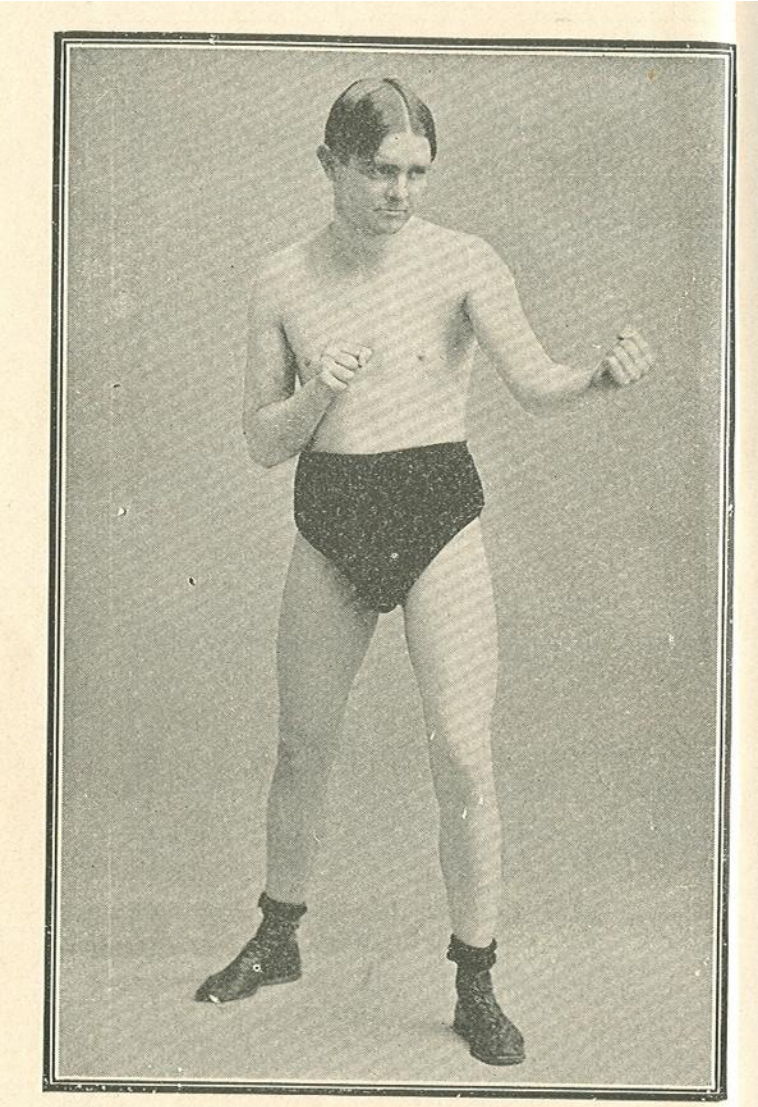


PLATE No. 1.

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HOW TO STAND

Usually the first question the amateur boxer asks is:

"How shall I stand?"

While he may be taught how to hold his hands in a manner which will best suit the purposes of offense and defense, yet the position he will eventually settle into is one which will come natural to him.

Plate No. 1, opposite, posed for by Billy Britt, once the amateur champion lightweight, is business-like as well as simple. It is well set, with the right ready for instant and effective action, but it is not really of the modern school, in which footwork plays a most important part. It is the position of a man who is there to hold his ground and swap punches.

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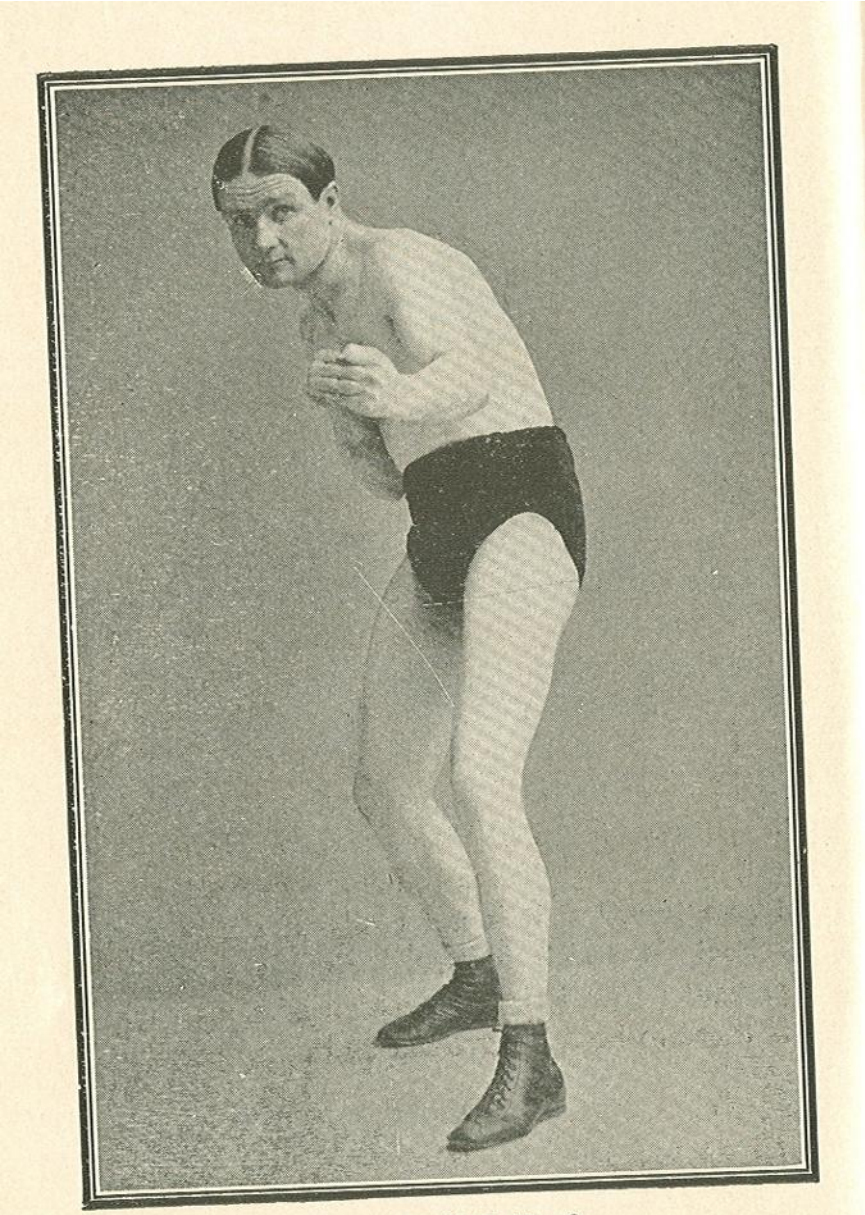


PLATE No. 2.

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A GOOD POSITION

Here is the pose of the alert, resourceful boxer, both of whose hands are in readiness to deliver a blow at an instant's notice. It is well balanced and well protected. The stomach is partly covered, and the raising of the left shoulder will guard the jaw. It shows Jimmy Britt at his best. The left is in a position to do its most effective long range work, because it is in the best possible position for reach.

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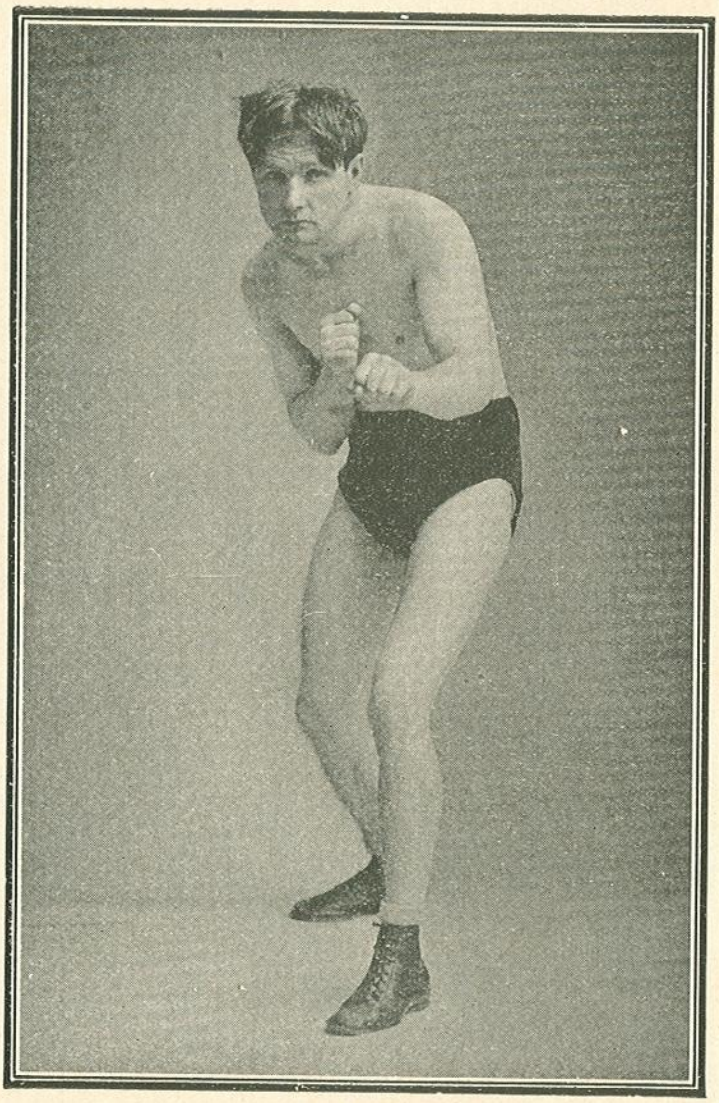


PLATE No. 3.

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READY FOR INFIGHTING

Without changing the position of the feet, which are well braced for the body to receive the shock of an attack, the position shown on the opposite page can be assumed, and the boxer is prepared to cover up, counter, side-step or break ground. He can feint rapidly, so as to confuse an opponent. He can also step in so as to draw a lead.

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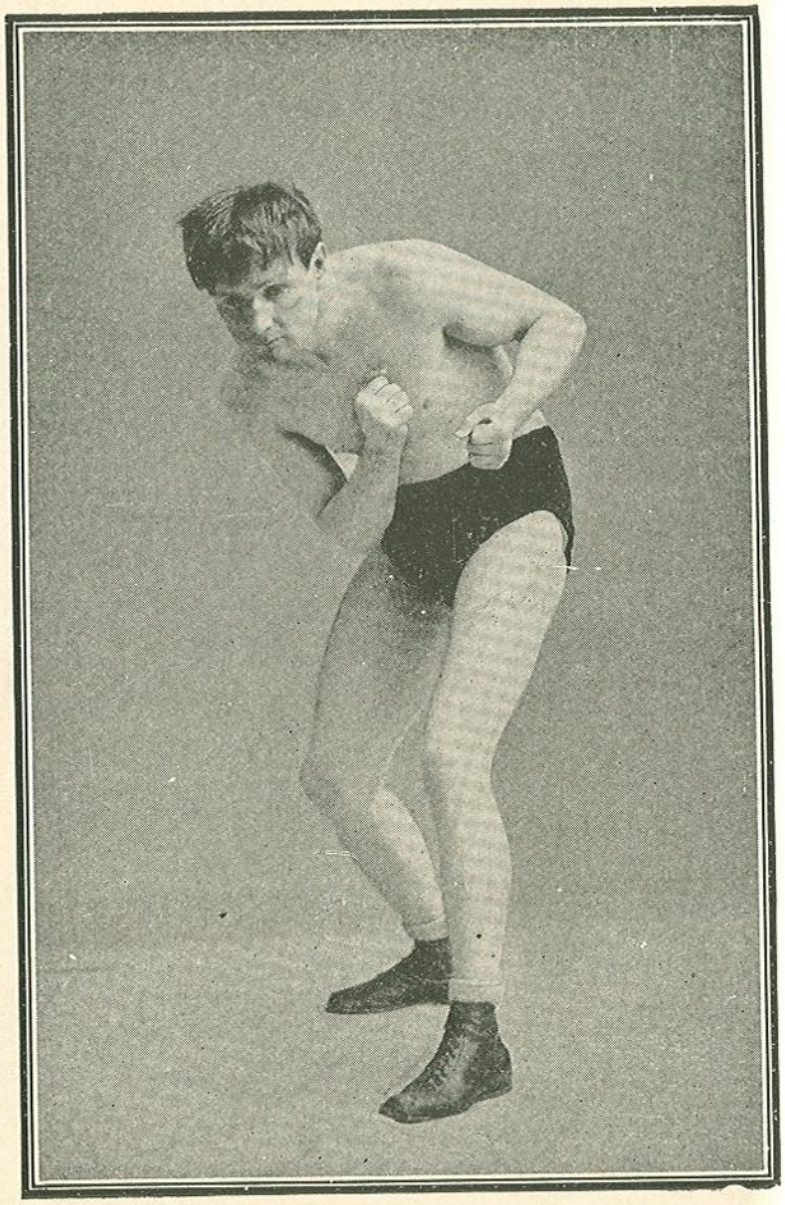


PLATE No. 4

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THE CROUCH

Here it is assumed he is meeting the onward rush of an opponent. He blocks the first blow or two and then makes that attack with both hands on the stomach, for which Jimmy Britt, Terry McGovern and Frankie Neil are famous, and which has invariably proven terribly effective, even against the most clever opponents.

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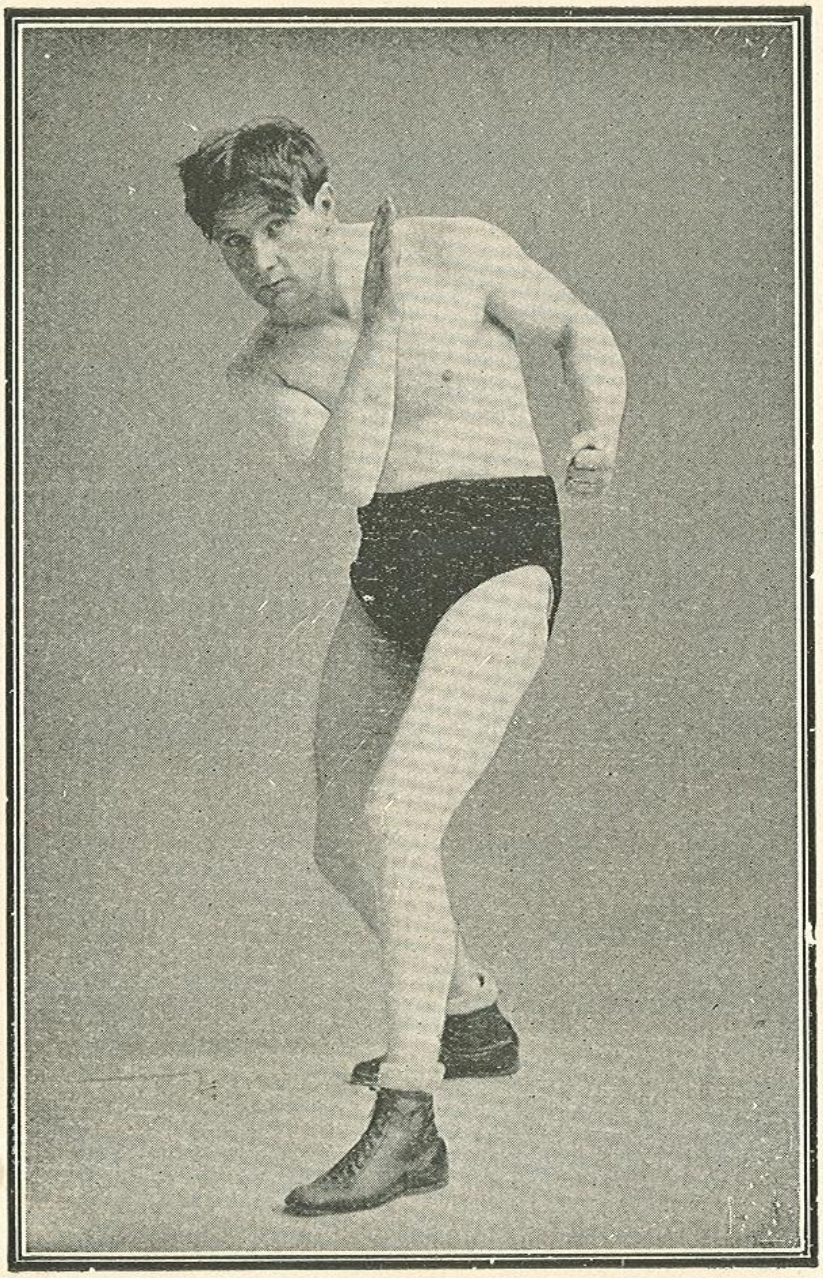


PLATE No. 5.

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BLOCKING

Never block with the closed hand, as the)pen hand furnishes as much protection again s the clenched fist, and the proportion is even reater when the gloves are on. The illus- ration on the opposite page shows how to lock a lead or a swing for the jaw, and the eft hand is drawn back ready for a counter r a drive to the stomach.

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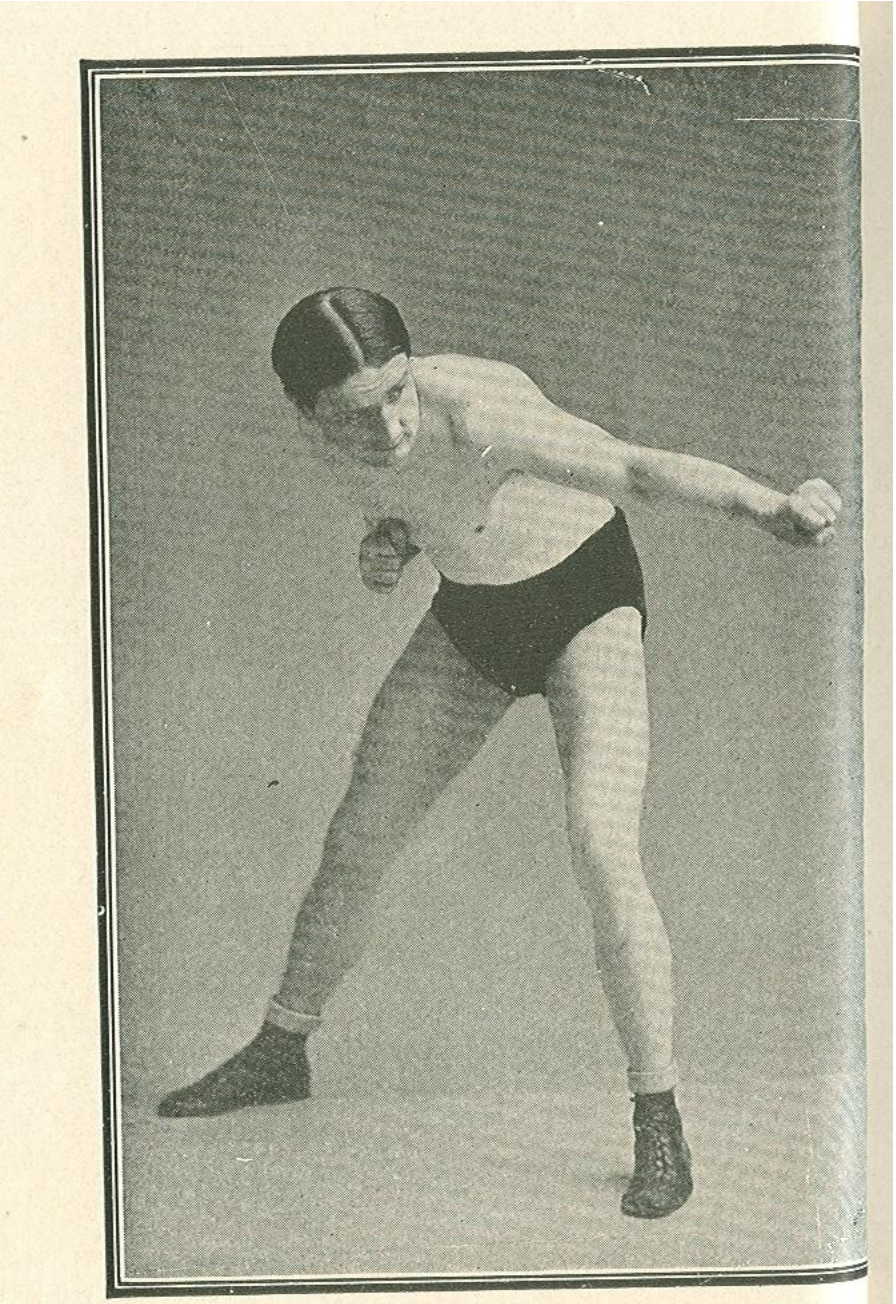


PLATE No. 6.

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DUCKING

There are many cases where it is advisable to duck a lead for the head, and it is illustrated here. It also shows the boxer, while the blow intended for him has gone harmlessly over his head, reaching his opponent's stomach with a straight left, except that in this instance the knuckles of his hand are thrown too far back. The result of a blow of this kind, if properly delivered, cannot be underestimated.

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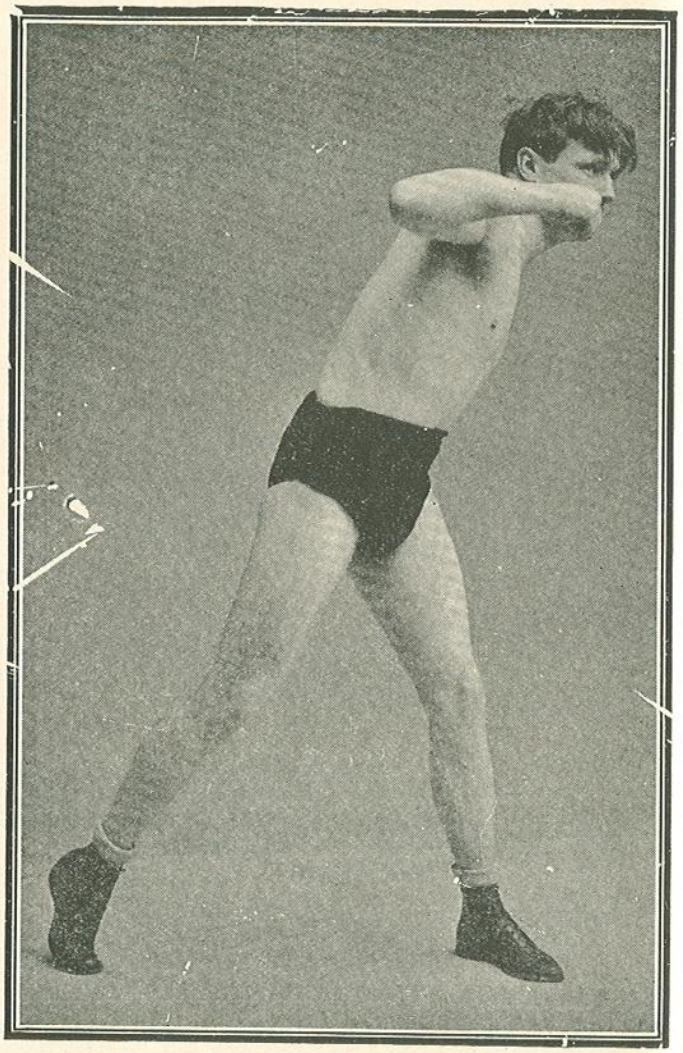


PLATE No. 7.

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A SHORT ARM PUNCH

You will notice that the position of the feet in all of these illustrations is practically the same, and the man who stands right can attack and defend at will. Personally I believe in foot work—the more rapid the better. On the opposite page the boxer is shown lunging forward to deliver a right jab. The action of but one arm is shown, as it is intended to demonstrate that particular move. The left should be held well forward, with the palm out, so as to block the more readily.

But the young boxer will soon have a style of his own after he has become familiar with the gloves.

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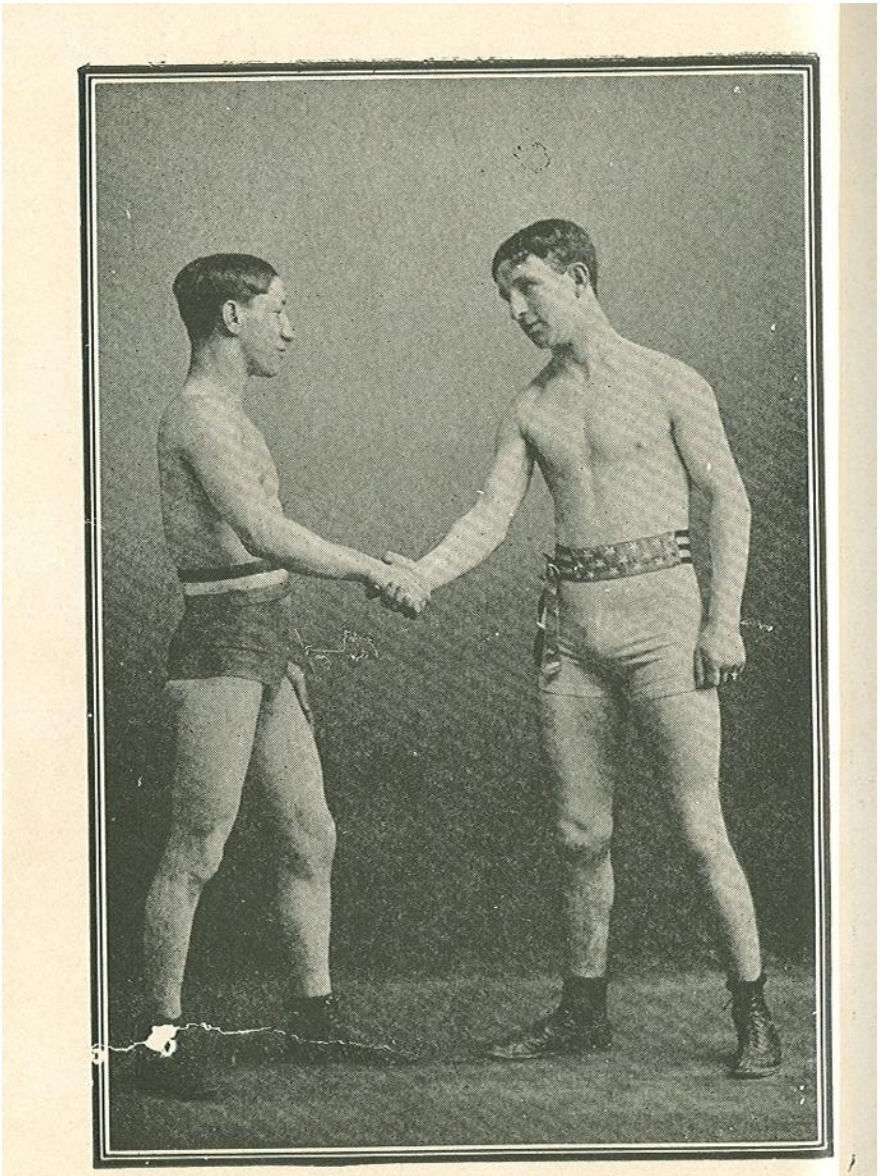


PLATE No. 8.

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AT THE CALL OF TIME

The preliminary to all bouts is the hand-shake, and should never be omitted. Bear in mind that you are not going to engage in a mortal combat. Boxing should train the mind as it develops the body, and the young man who loses his head or temper should indulge in some other branch of sport. A clear, quick brain is as necessary in a boxing contest as gloves are.

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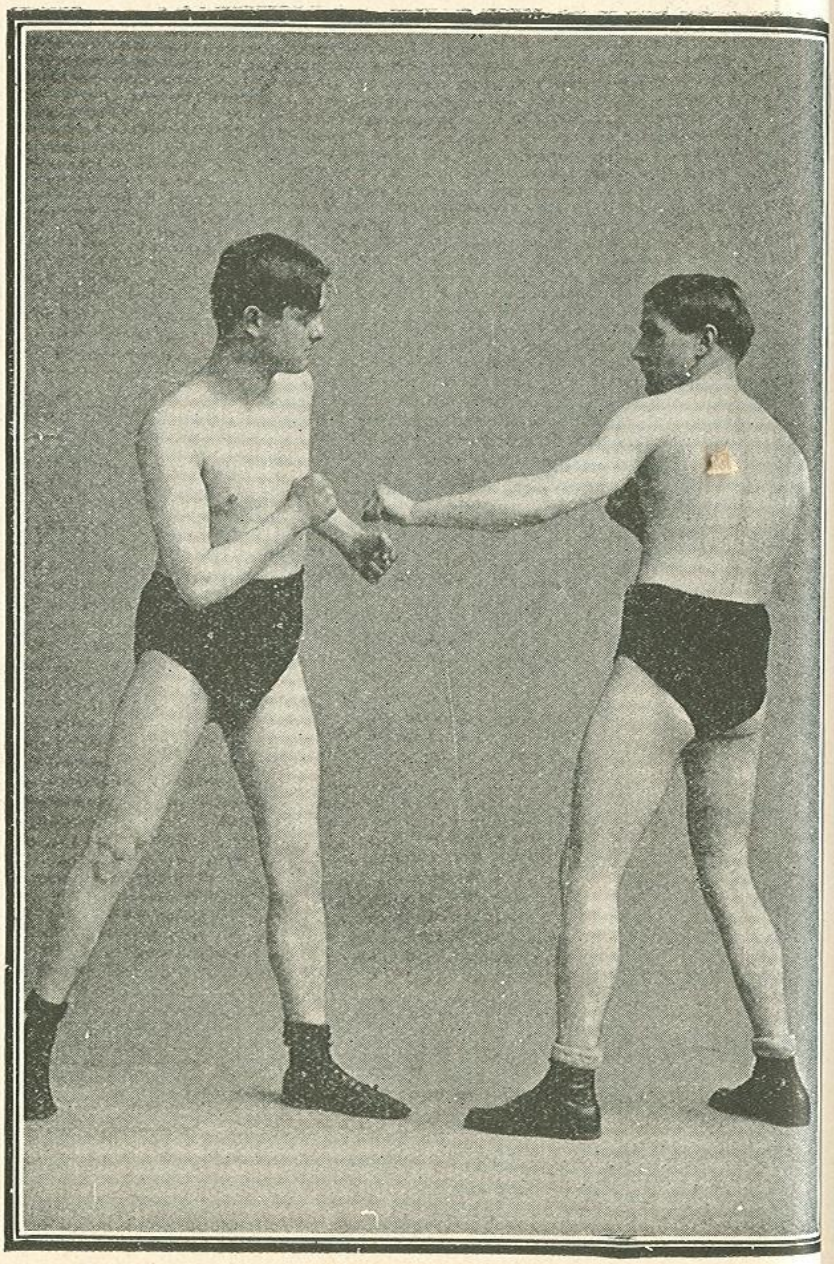


PLATE No. 9.

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ON GUARD

And now on guard. Don't think you have got to land the first punch, although it is policy to do so, if you can, without leaving yourself open for a damaging counter. Study your opponent carefully; note the position of his feet and how he holds his hands. Study out and discover, if you can, his weak points and plan out your mode of attack. If he guards high, lead low, and vice versa, as he will usually guard his most tender spot. A clever boxer can cause a man to shift his guard at will.

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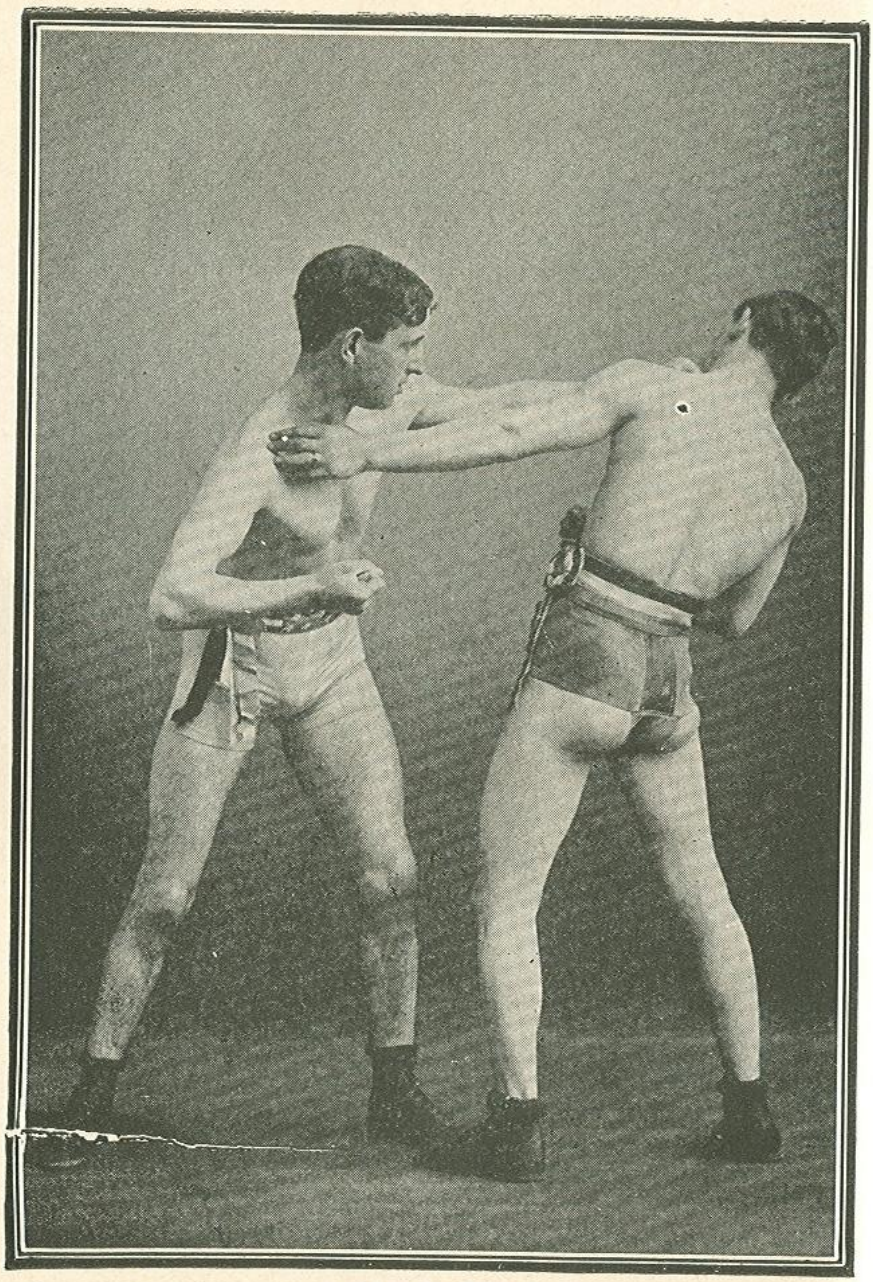


PLATE No. 10.

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THE LEFT LEAD

This shows the first punch usually taught by all instructors—the left lead, but it doesn't show the guard for a counter, for the reason that a fast two-handed boxer is usually inclined to take chances, and instead of using his free hand for a block, punches with it as soon as his lead lands. In these days of scientific boxing it is usually the fast, scientific man who wins out, so from the first the amateur is encouraged to develop speed and precision.

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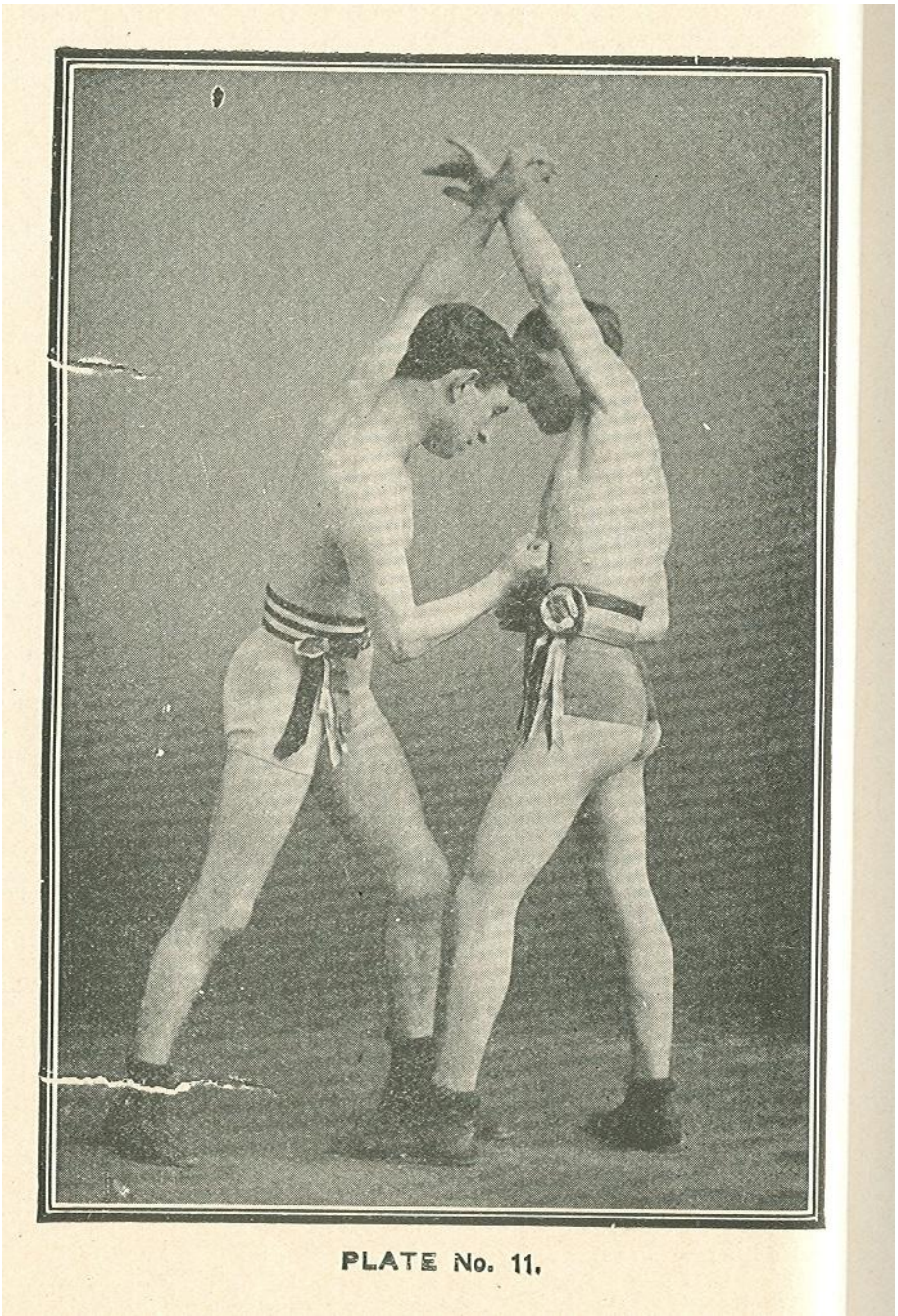


PLATE No. 11.

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ONE WAY TO BLOCK

This is one way to block, or throw off, a left lead. The incoming arm is caught at the wrist—not held—and thrown violently upward. Step in quickly, at the same time driving the right to the stomach. If the body and the arm work together in harmony the power of the blow will be immeasurably increased.

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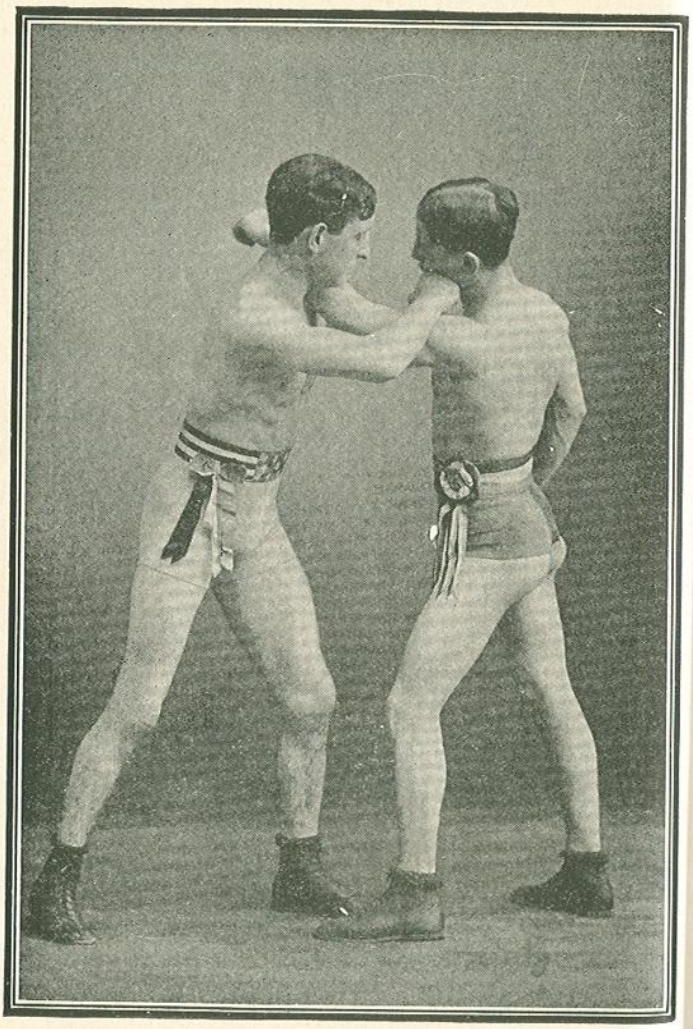


PLATE No. 12.

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CROSSING ON THE JAW

This left lead has been side-stepped just enough to allow the hand to go over the shoulder. It can, when necessary, be thrown off in the same manner with the open hand, but side-stepping a punch has the advantage of leaving both hands free for attack. The right is then crossed—as shown—to the jaw, but it must be done quickly and accurately to be effective.

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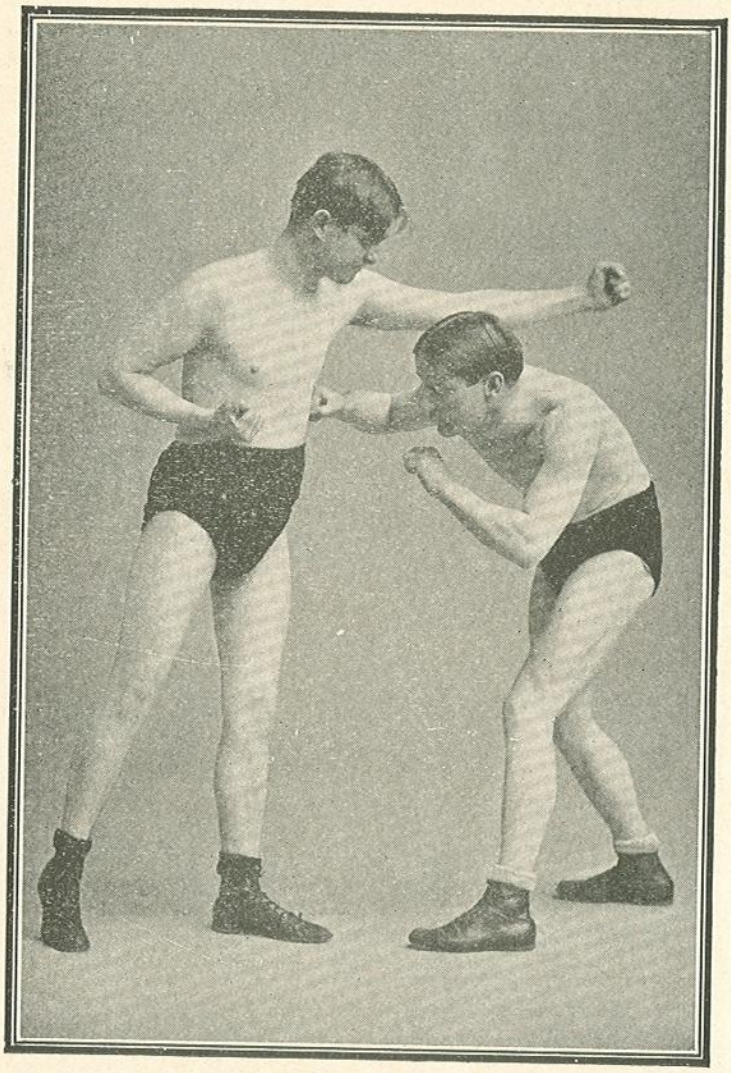


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DUCKING A LEAD

The art of ducking to guard a blow is one that must be thoroughly practiced. Avoiding a lead by ducking is one thing and running into an uppercut is another, and it takes a good man to get away with it. In the illustration opposite the boxer (Jimmy Britt), who has assumed a crouching position, has taken advantage of his move to land a right to the body. It would be just as well to figure this out in advance and try it at the first left lead.

But look out for the uppercut.

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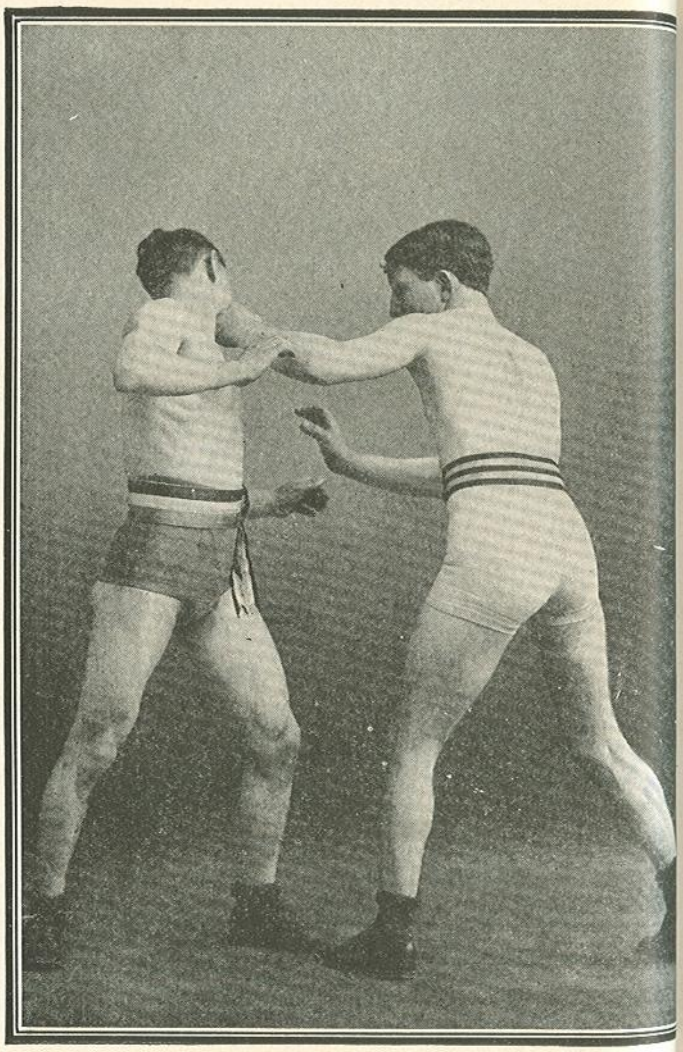


PLATE No. 14.

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LEFT LEAD WITH GUARD

Here is a left hand punch well delivered at close quarters, with the left shoulder preventing a possible counter on the jaw. The right is ready to stop a return, or it can be hooked sharply to the body. Young boxers cannot pay too much attention to the development of the left hand, as it is always half way there, and frequent jabs with it are bound to disconcert the most aggressive and coolest opponent.

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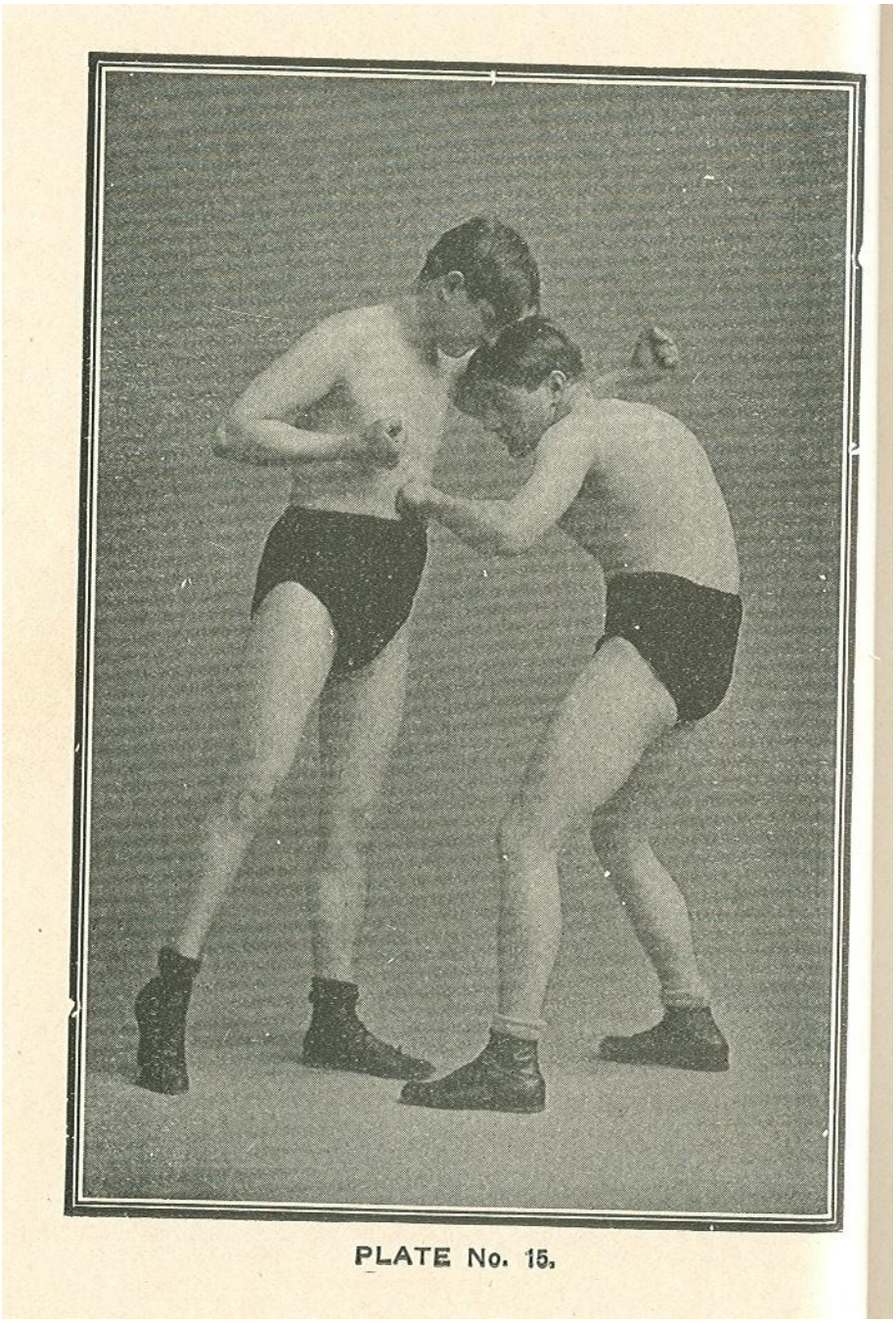


PLATE No. 15.

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LEFT HOOK TO THE BODY

Technically this is known as infighting, and is usually disastrous to an opponent, particularly when both hands are used. As mentioned before, the safest way is to step inside a lead. The body should work with the arms, so as to give more force to the blows. A punch with the force of the body behind it, and driving it home, is much more punishing, naturally, than it would be if only the arm supplied the power.

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PLATE No. 16.

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LANDING ON THE SOLAR PLEXUS

The solar plexus is that part of the body which is situated directly below the front chest cavity, and is a nerve center. A blow which lands fairly, while it does not produce a knock-out, usually paralyzes the recipient and renders him incapable of further effort for the time being. It is usually delivered in the form of a half arm punched with the full weight of the body behind it.

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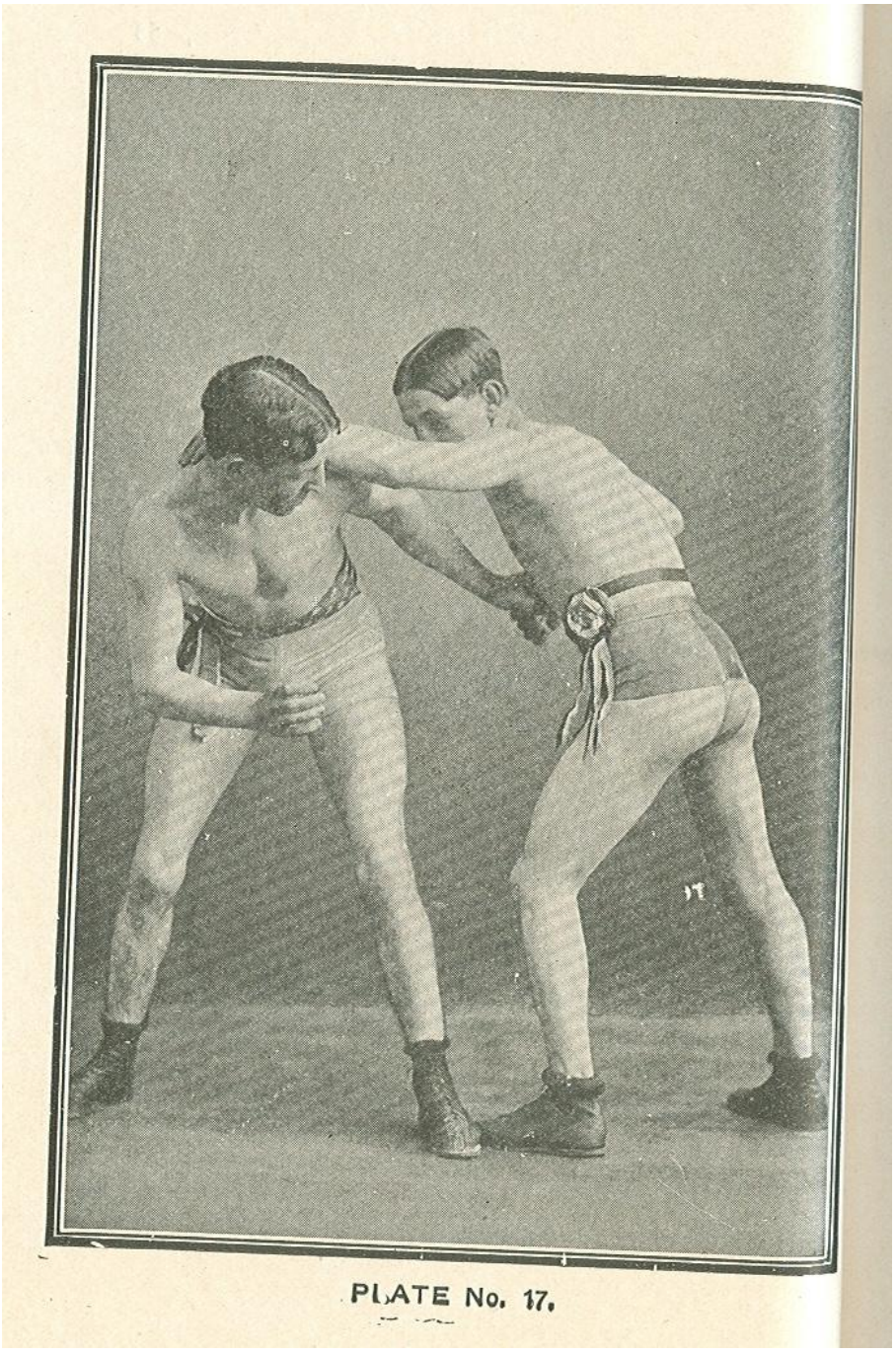


PLATE No. 17.

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SIDE-STEPPING

A good way to avoid a blow is to side-step, which, as the word implies, means to step from in front of an opponent making a lead to one side of him. To be effective and successful it must be done smartly and decisively, without any suggestion of feinting, which will defeat its ultimate object. In side-stepping a punch intended for the head, the cool boxer will usually find an opening for the body, where a swinging or half arm left can very readily be placed.

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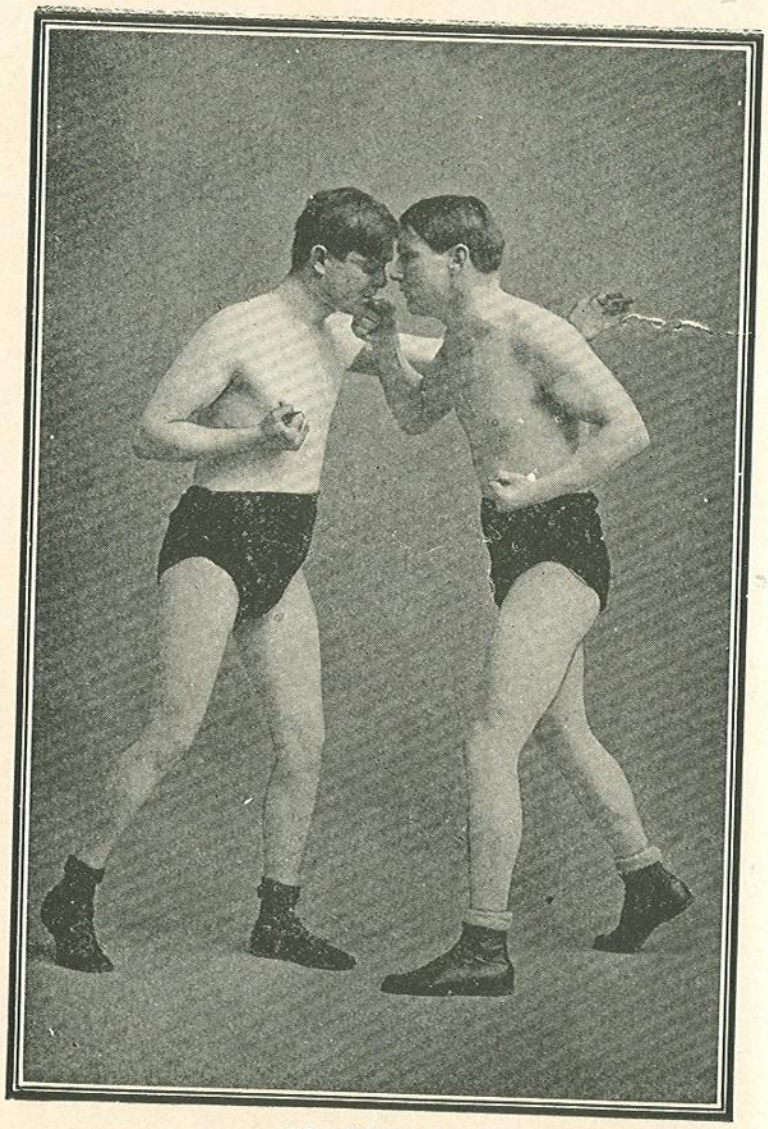


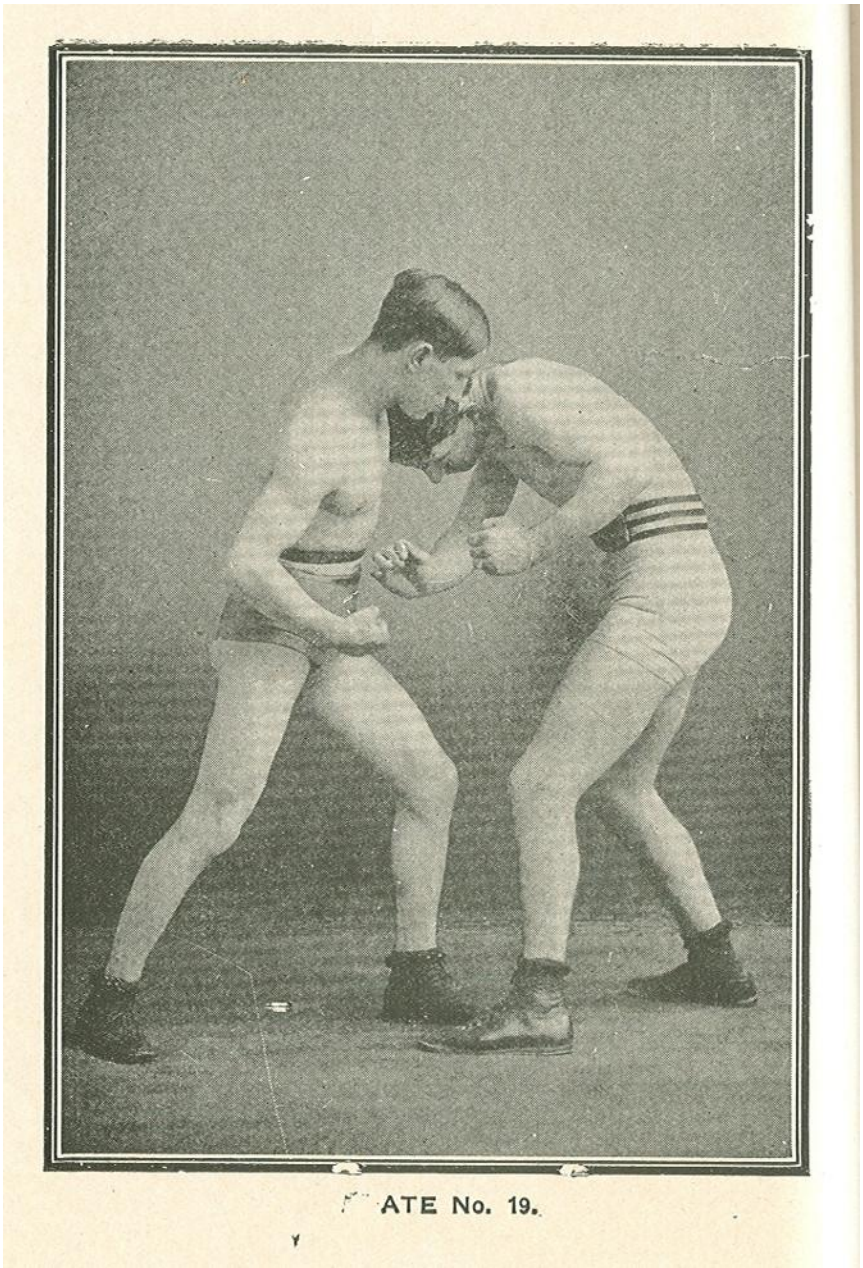
PLATE No. 18.

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HOOK BLOWS

A hook is, as its name implies, a short, sharp jolt delivered with either hand, and it is only used at close quarters. The illustration opposite shows a right hook to the jaw, which was made possible by stepping inside a left lead. To be effective the full force of the upper part of the body should be behind a hook. Being a short arm blow it does not call for the same amount of accuracy or judgment of distance as a swing or a straight lead, but it can be perfected with practice.

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ATE No. 19.

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INFIGHTING

On the opposite page Frankie Neil demonstrates that series of blows which has come to be known as infighting, in which both hands are used against the body of an opponent, usually with telling effect. The best way in which to deliver these blows is to work close in and set a fast pace. Wait for a lead and step inside of it, and then stay there. But never attempt it unless you are inside the other fellow's guard.

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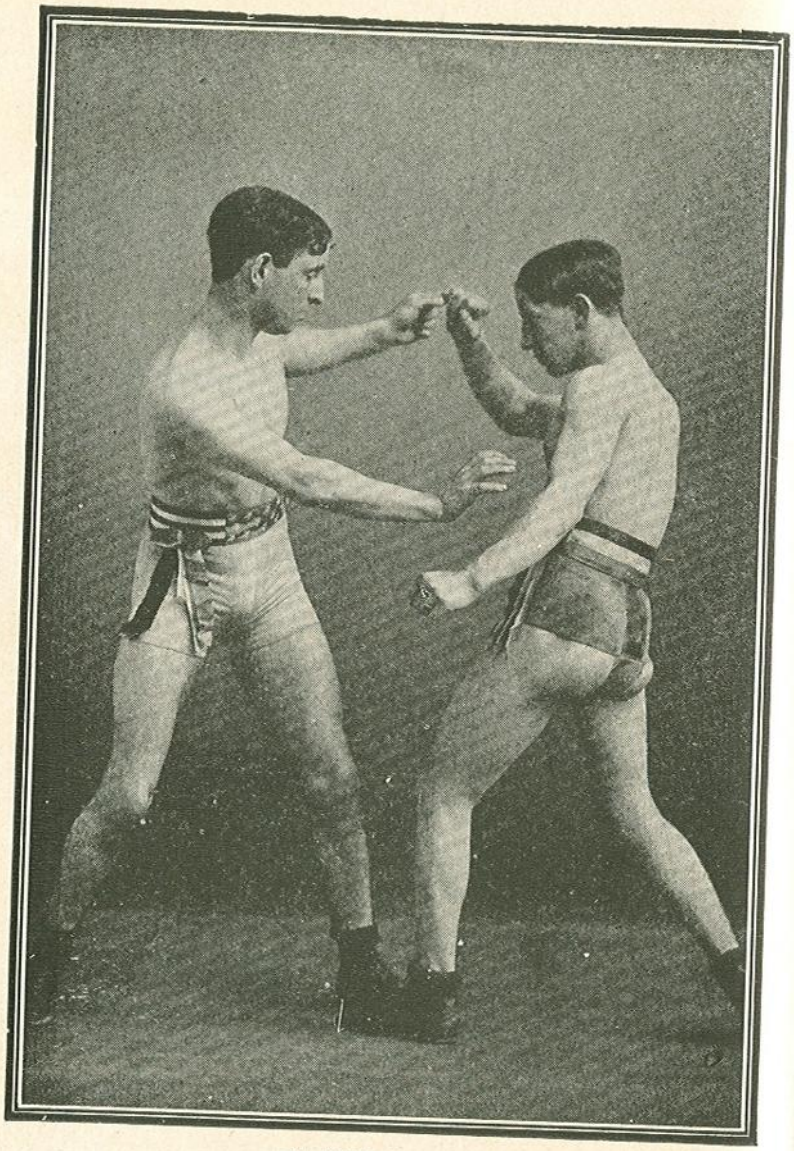


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BLOCKING A SWING

When you see your opponent is about to swing there are several things to do, but they must be done quickly. In the first place it can be stopped just after it starts, as shown on the opposite page; it can be blocked by the glove just before it lands; it can be ducked, or you can step in and let it go around your neck. In the latter case, you can usually land a stiff body punch as you step in. If it is stopped before it is well under way—and only a quick boxer can do that—it usually throws the man who starts it off his balance, and a speedy boxer can smother him with blows before he has a chance to set himself.

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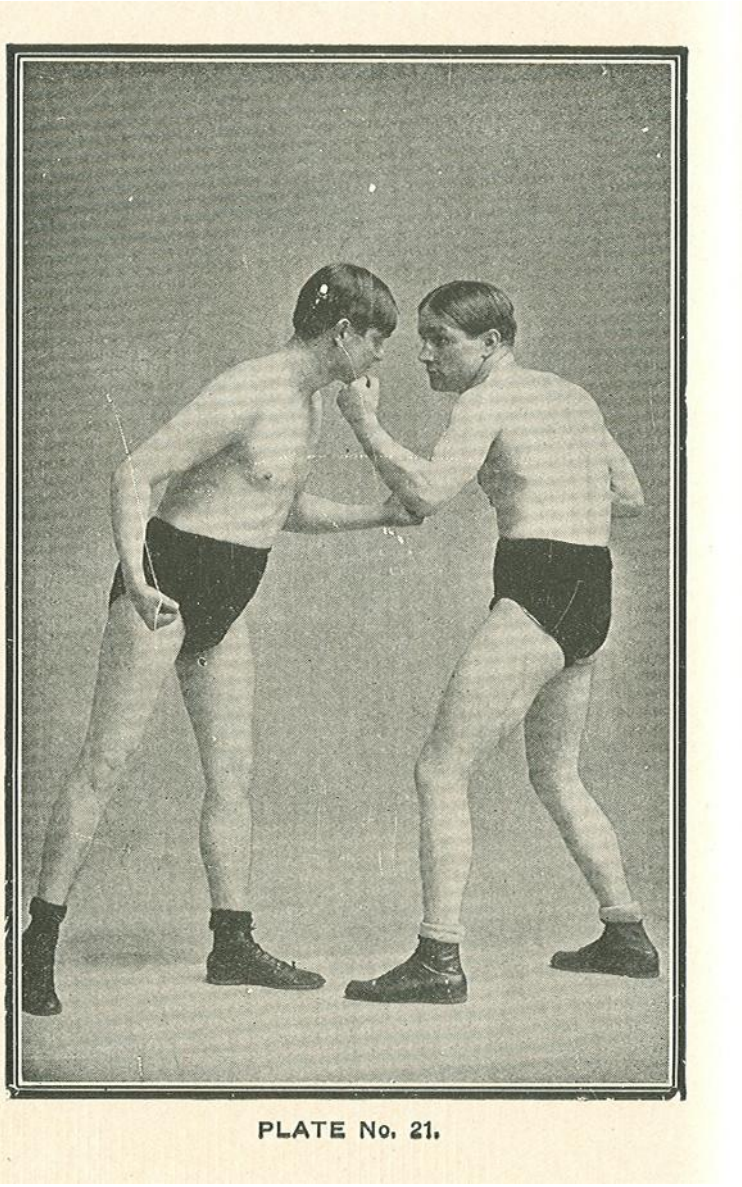


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THE UPPER CUT

The upper cut is always delivered at short range, and is a short, sharp, snappy punch, which lands on the point of the jaw unless your opponent is ducking at the time when it lands full on the face. When well delivered, and with force behind it, it is a most damaging blow. Many young boxers have a habit of rushing in head downward. In cases of this kind a well-directed upper cut will usually straighten them up.

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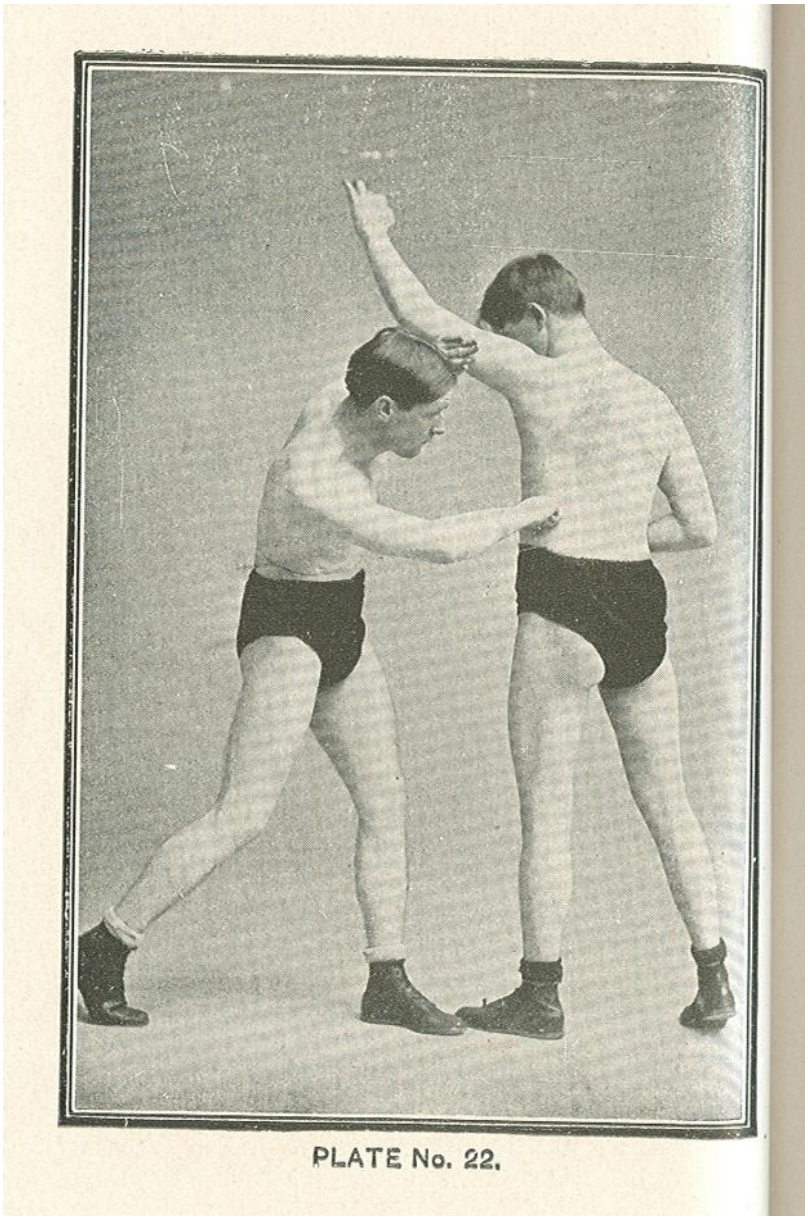


PLATE No. 22.

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THE KIDNEY PUNCH

The kidneys are a particularly vulnerable spot, and repeated blows over them are bound to take the steam out of a man. There are several ways of landing it, but the simplest is during a clinch. They can also be reached by side-stepping a left, throwing the arm up, as shown in the accompanying illustration when a speedy man can usually land two or more blows.

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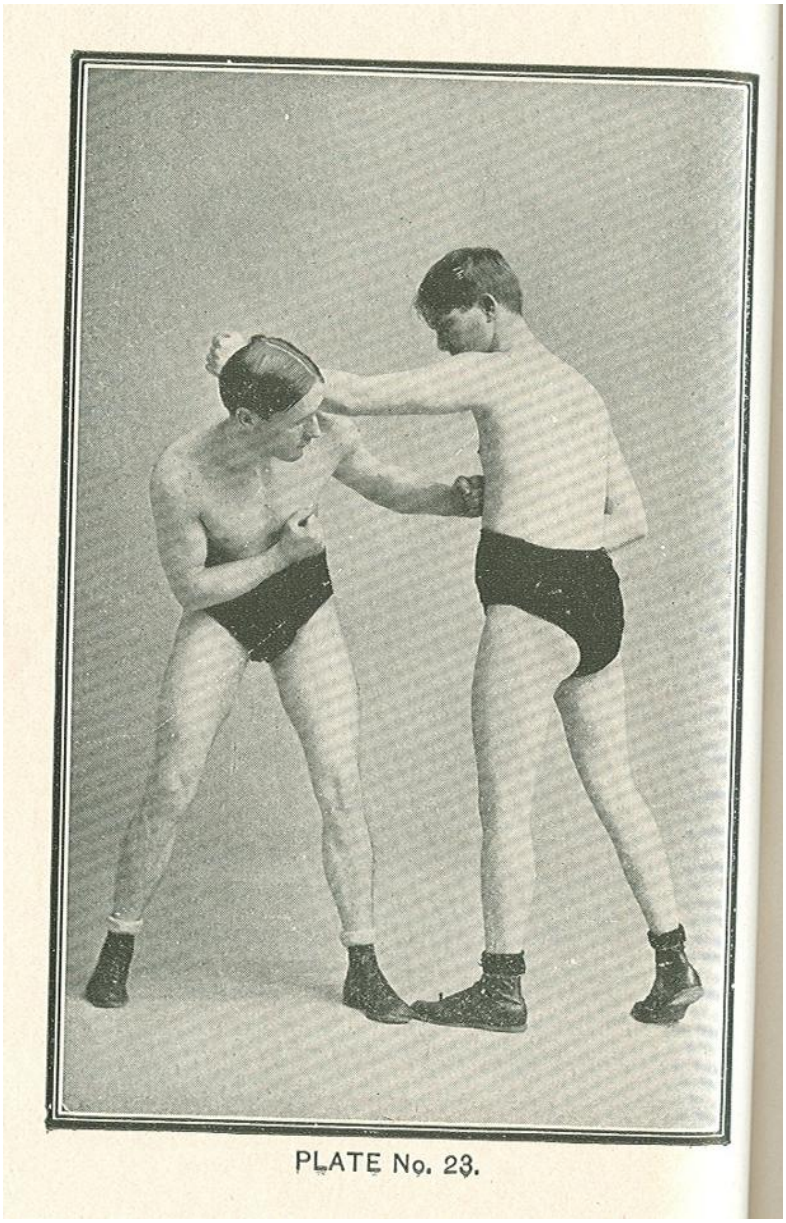


PLATE No. 23.

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A STOMACH PUNCH

Too much cannot be said of the value of side-stepping, and it is here exemplified again. But simple side-stepping to avoid punishment is like a job half done. The man who uses his head as well as his hands and feet will usually figure it out so as to deliver a blow at the same time he avoids one. That is shown in this instance, where a short arm jolt reaches the stomach.

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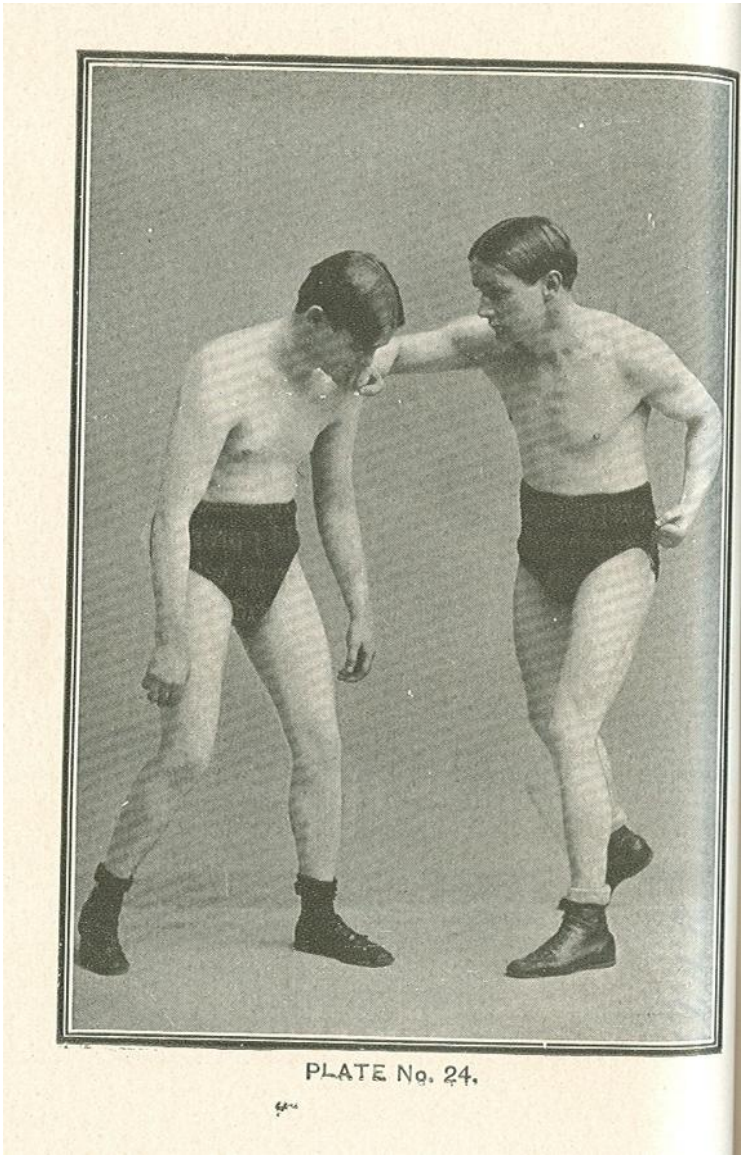


PLATE No. 24.

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THE KNOCKOUT BLOW

What is known as the knockout punch is landed on the jaw usually on the side. It can be delivered from the side or in front. The force of the blow necessary to produce unconsciousness depends upon two things—the jaw that is hit and the power of the blow. A comparatively light punch will be sufficient for the average untrained man, while there are some professional boxers whom it is almost impossible to knock out, because of the strength and formation of their jaws.

If you are boxing for amusement and exercise, don't try the knockout.

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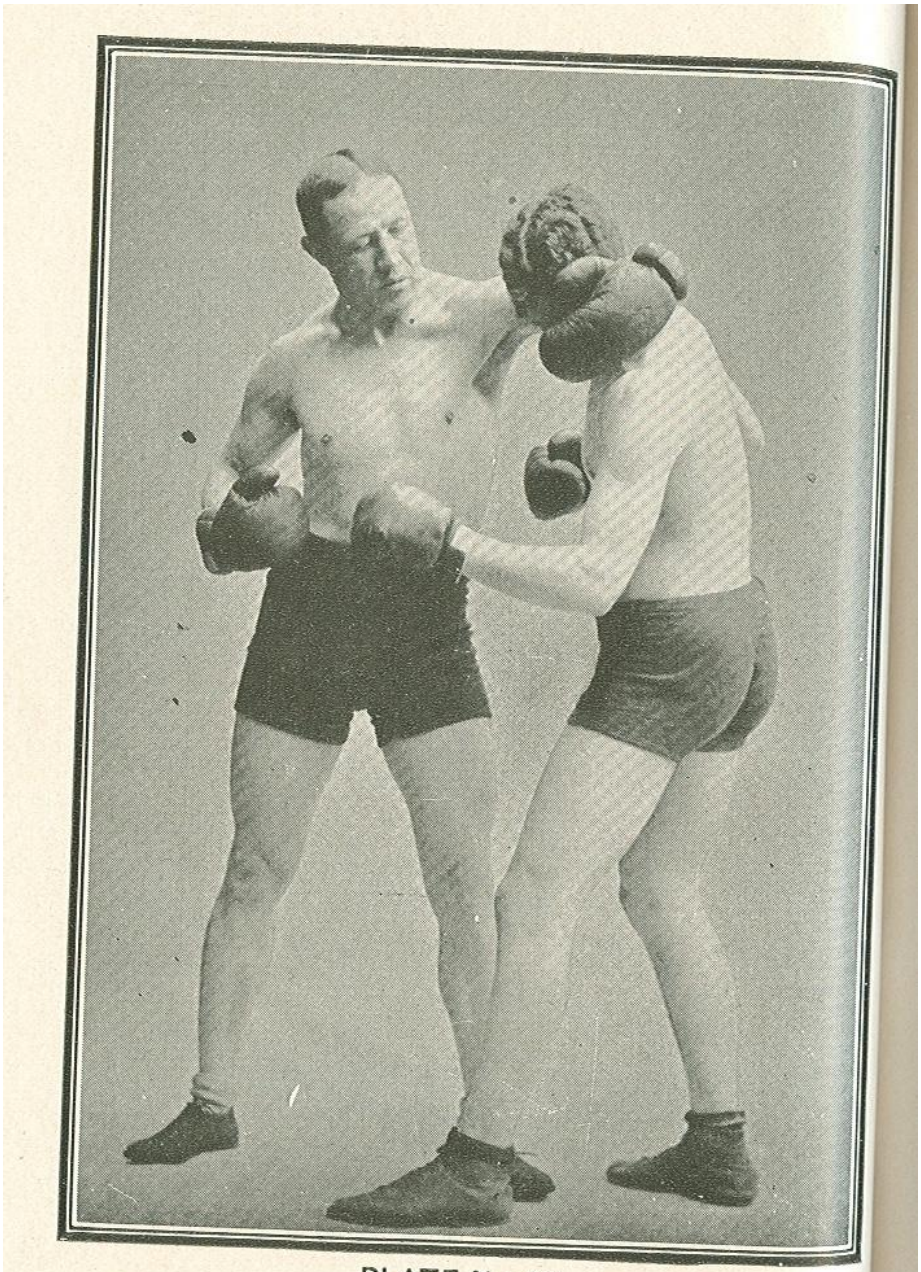


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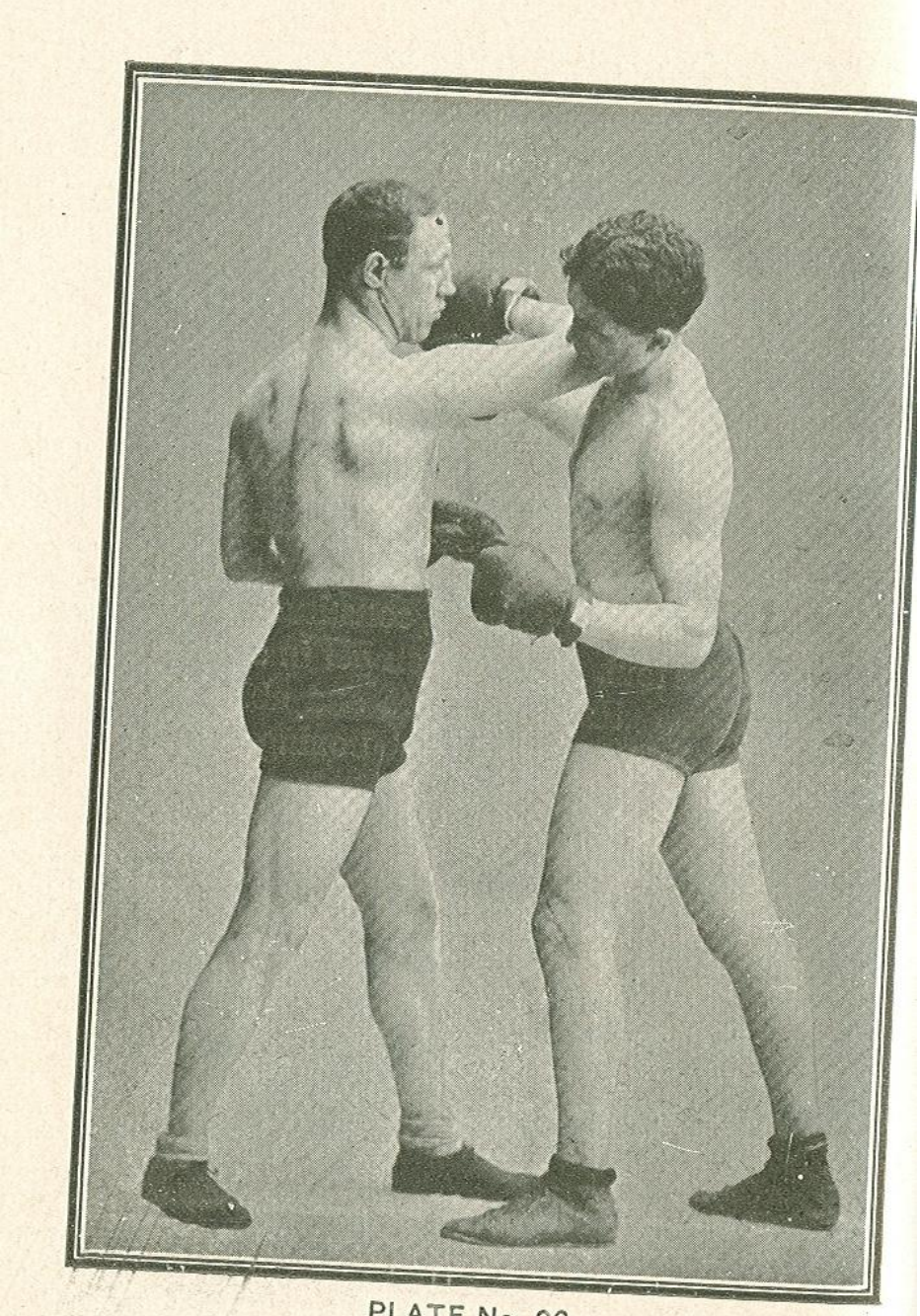


PLATE No. 26.

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USING THE ELBOW

This is a very unfair blow, and when it is done it is done deliberately. The foul is a most flagrant one. The right is led so it will go past your opponent's head, and in bringing the arm back, the elbow is used against the jaw.

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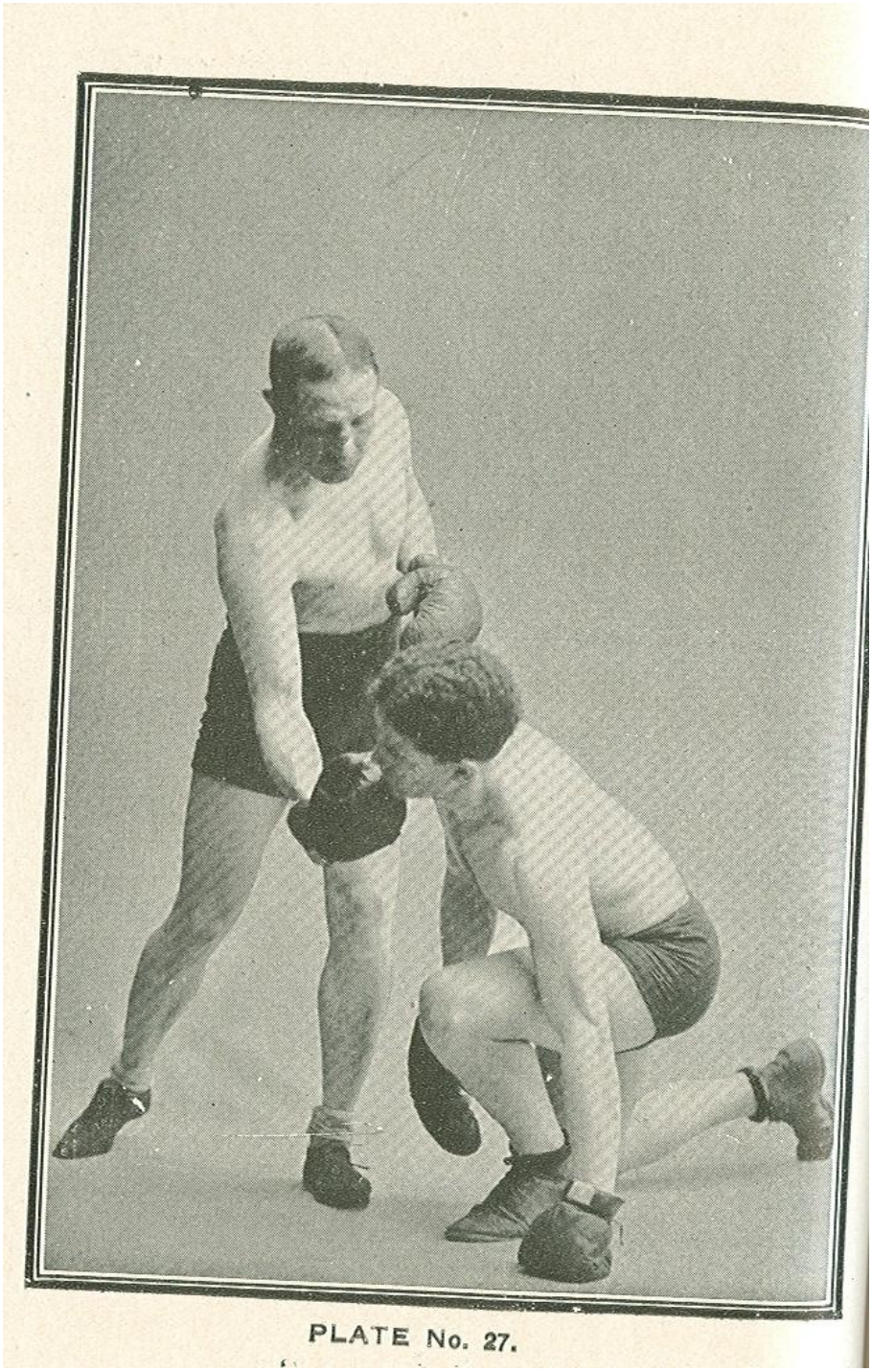


PLATE No. 27.

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HITTING WHEN DOWN

To hit a man when he is down means to strike him when any part of his body except his feet touches the floor. A man on one knee is down. When your opponent is down, step back and give him a chance to get up. Don't lose your head and rush at him wildly. Be calm and take your time.

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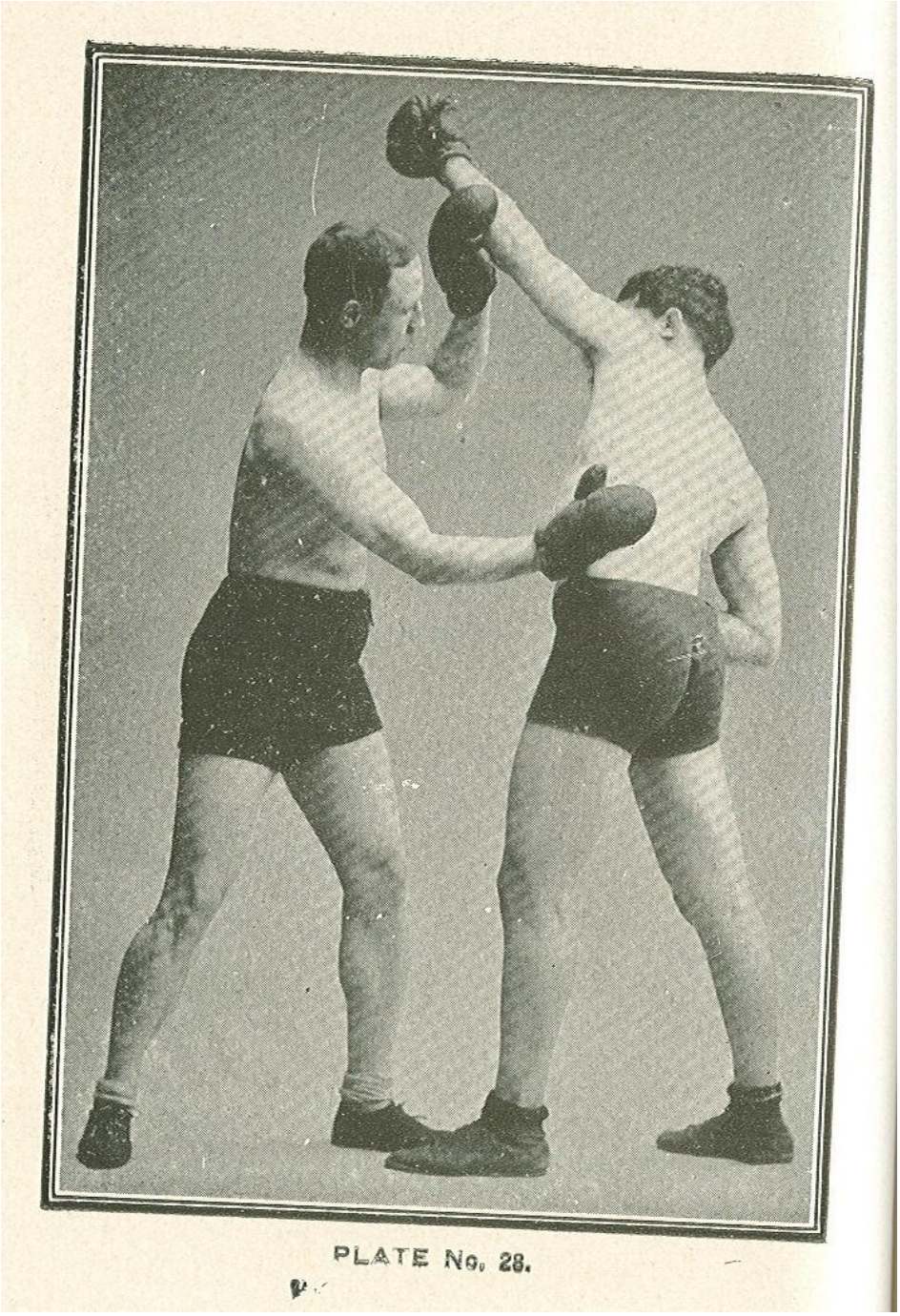


PLATE No. 28.

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MISUSE OF THE GLOVE

The blow which is shown here is foul, because the heel of the glove is used, but it is not always a deliberate one, as many young boxers, in the excitement of a bout, will do things which they know are wrong. So in striking a blow be careful to strike with the fist clenched, as that is the way it is intended it should be used.

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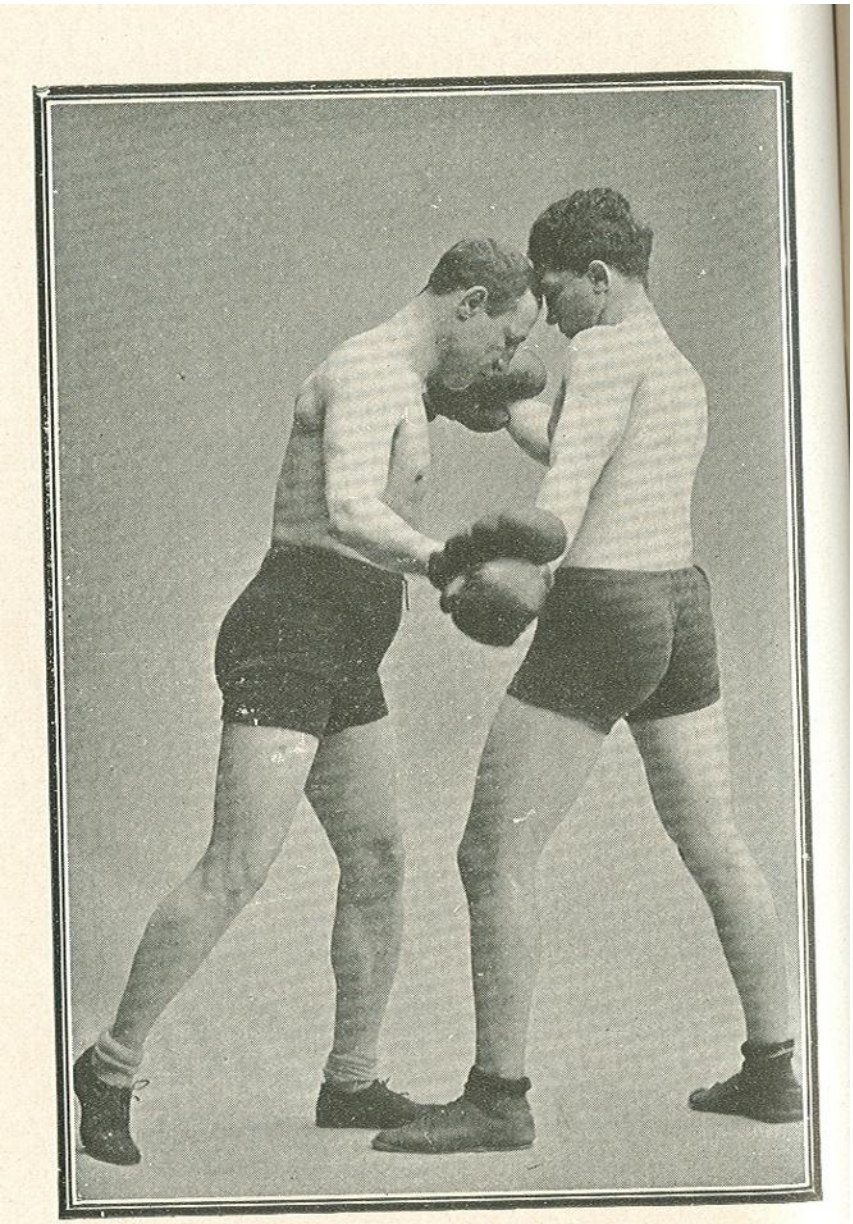


PLATE No. 29.

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BUTTING

It quite frequently happens that during a bout one boxer's head will come in contact with the head of an opponent, and in many cases the foul was intended. There is an inclination, however, on the part of many boxers to butt, which ought to be discouraged. The man with a cool head never makes any mistakes like that, and the fellow who uses his head would do anything that was unfair.

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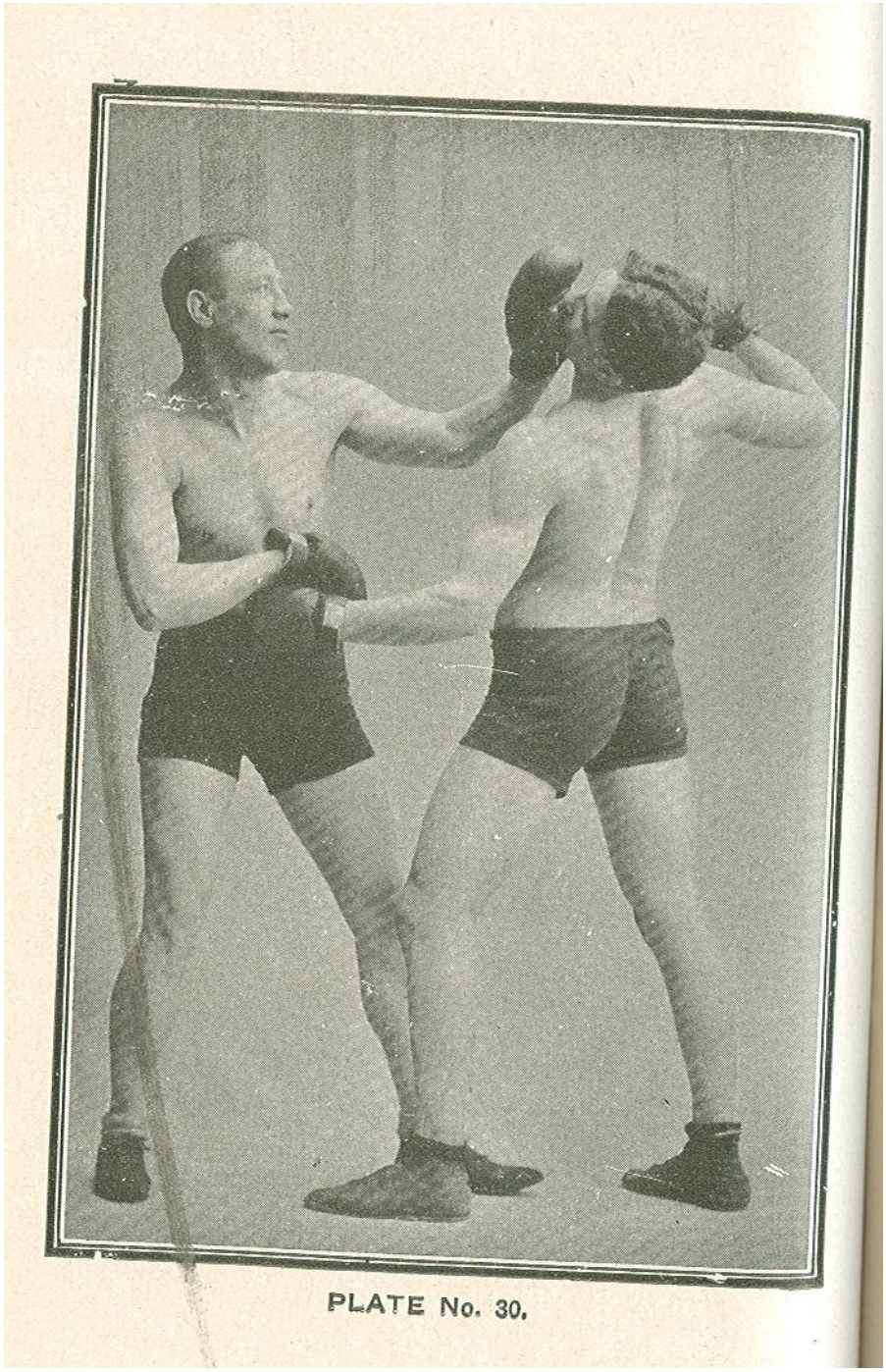


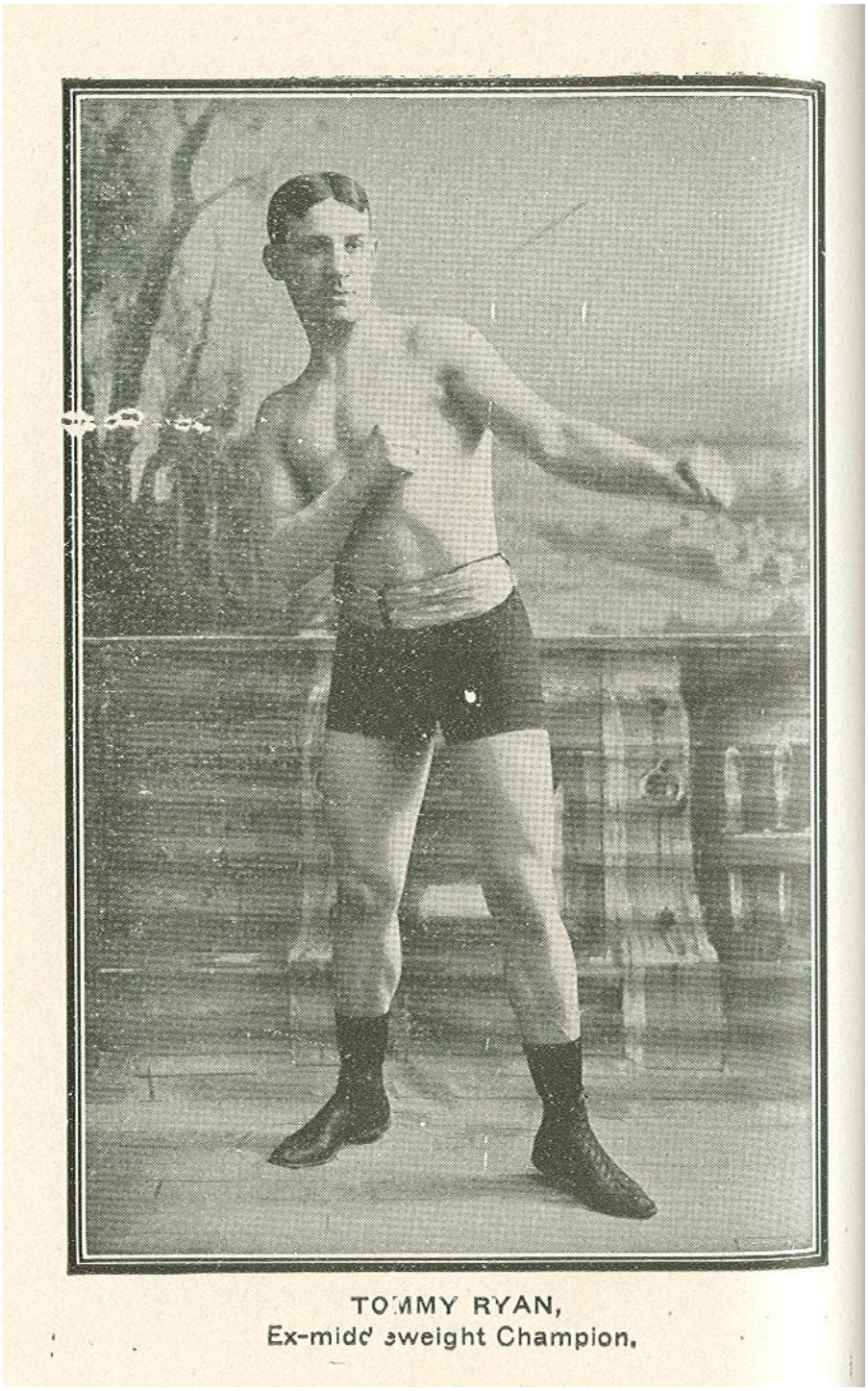
PLATE No. 30.

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ANOTHER FOUL

Don't put the palm of your glove over an opponent's nose to stop his breathing, or don't use it to push his head back, as shown by the accompanying illustration, for both are foul. Remember that boxing gloves are made to punch with.

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TOMMY RYAN,
Ex-middleweight Champion.

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BOXING RULES

MARQUIS OF QUEENSBERRY RULES

1. To be a fair stand-up boxing match in a twenty-four-foot ring, or as near that size as practicable.

2. No wrestling or hugging allowed.

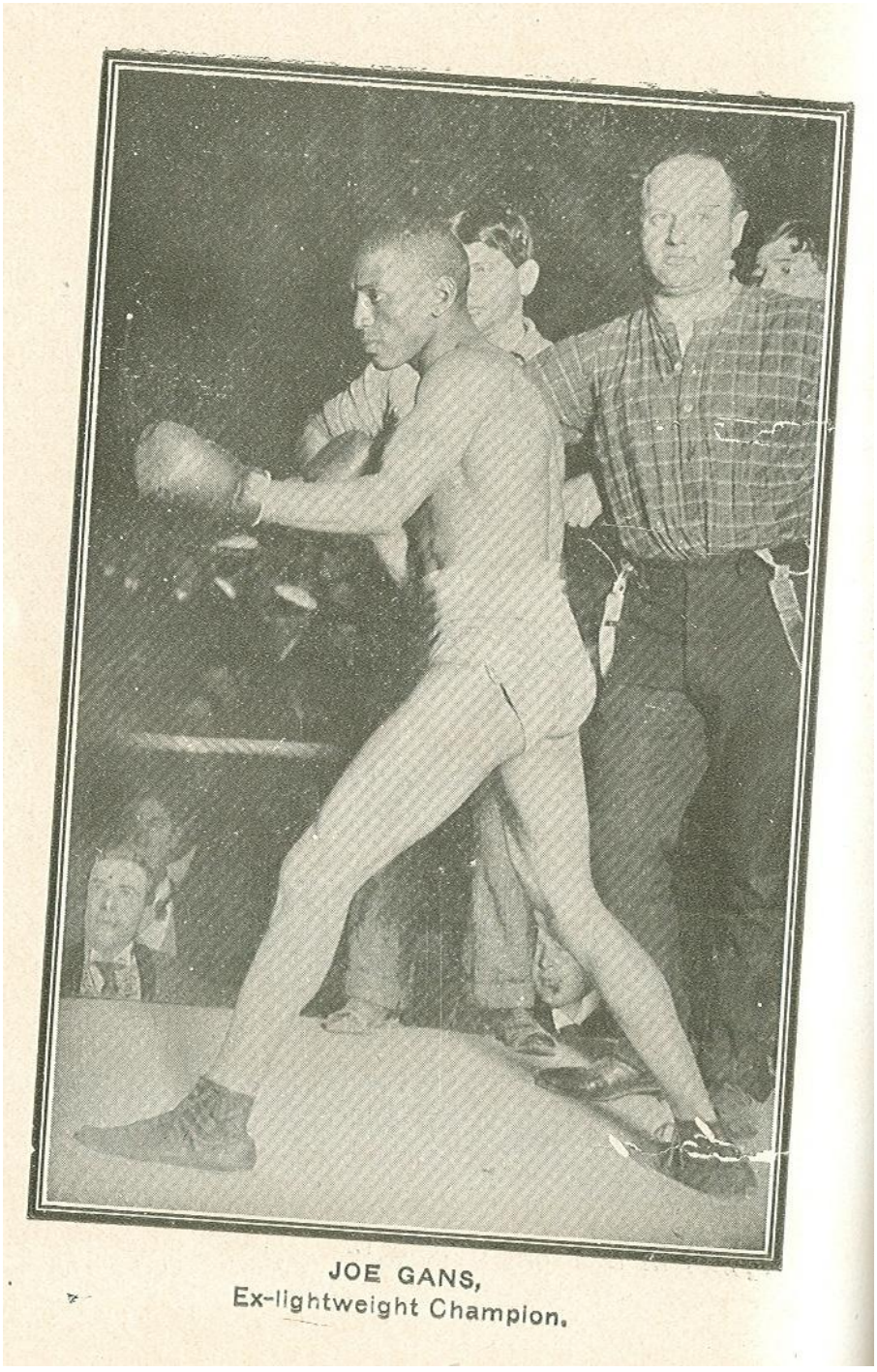
3. The rounds to be of three minutes' duration, and one minute time between rounds.

4. If either man fall, through weakness or otherwise, he must get up unassisted, ten seconds to be allowed him to do so, the other man meanwhile to return to his corner, and when the fallen man is on his legs the round is to be resumed and continued until the three minutes have expired. If one man fails to come to the scratch in the ten seconds allowed, it shall be in the power of the referee to give his award in favor of the other man.

5. A man hanging on the ropes in a helpless state, with his toes off the ground, shall be considered down.

6. No seconds or any other person to be allowed in the ring during the rounds.

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JOE GANS,
Ex-lightweight Champion.

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7. Should the contest be stopped by any unavoidable interference, the referee to name time and place, as soon as possible, for finishing the contest; so that the match must be won and lost, unless the backers of both men agree to draw the stakes.

8. The gloves to be fair-sized boxing-gloves of the best quality, and new.

9. Should a glove burst or come off, it must be replaced to the referee's satisfaction.

10. A man on one knee is considered down, and if struck is entitled to the stakes.

11. No shoes or boots with springs allowed.

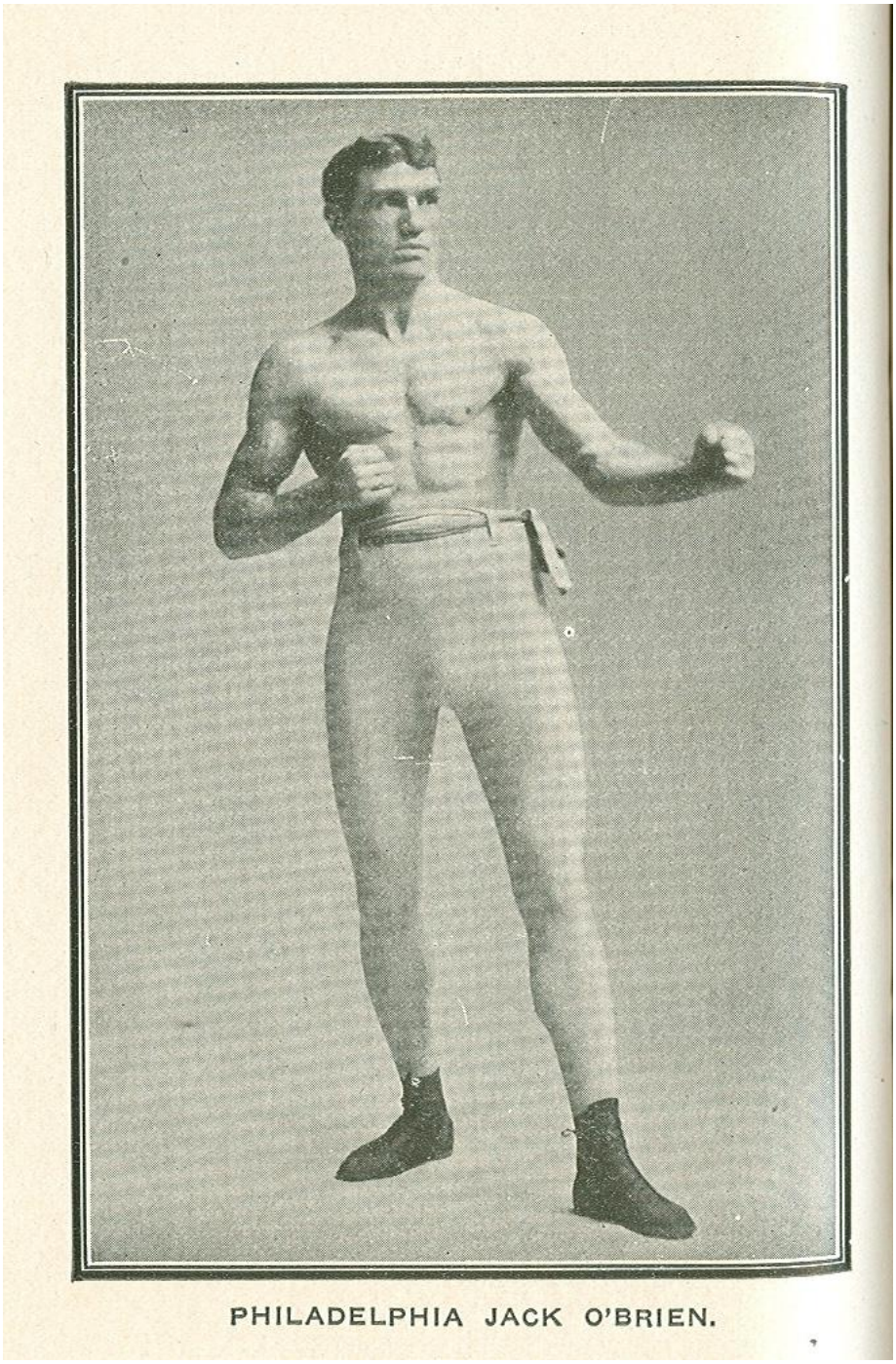
12. The contest in all other respects to be governed by revised rules of the London Prize Ring.

"POLICE GAZETTE"
REVISED QUEENSBERRY RULES

RULE 1—The weights for all pugilists who contend in glove contests, according to the "Police Gazette" boxing rules, shall be as follows:—For heavyweights, over 158 lbs.; middle, under 158 lbs. and over 140 lbs.; light, under 140 lbs.

RULE 2—All contests to be decided in a twenty-four foot ring, which must be erected on the ground or stage.

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PHILADELPHIA JACK O'BRIEN.

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RULE 3—No wrestling or hugging allowed. The rounds to be of three minutes' duration and one minute time.

RULE 4—Each contestant shall select an umpire, and they shall appoint a referee.

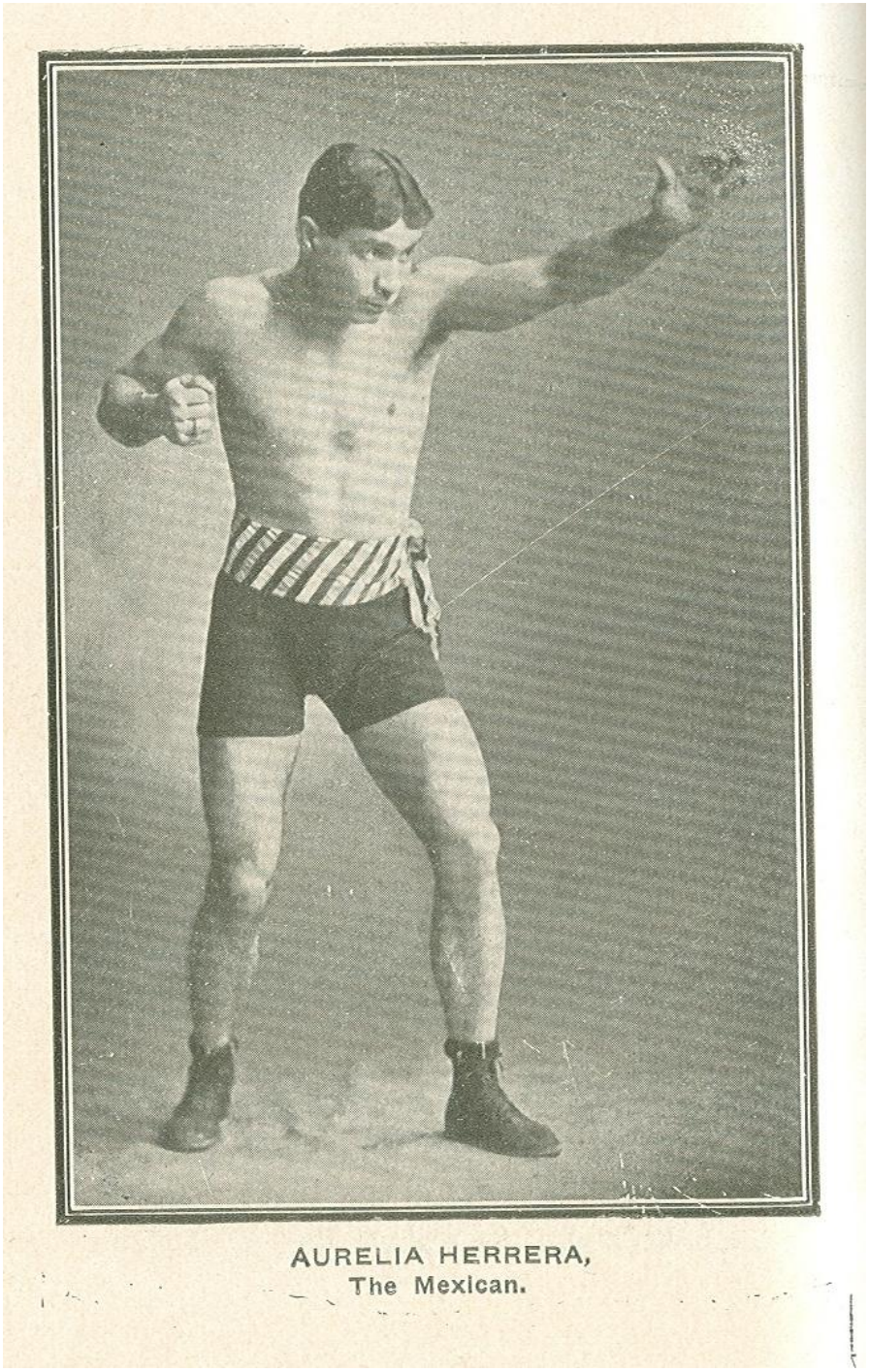
RULE 5—In all contests two time-keepers shall be appointed, and the referee, under no circumstances, shall keep time.

RULE 6—During the contest, if either man fall, through weakness or otherwise, he must get up unassisted, ten seconds being allowed him to do so, the other man meanwhile to retire to his corner, and when the fallen man is on his legs the round is to be resumed and continued until the three minutes have expired; and if one man fails to come to the scratch in the ten seconds allowed, it shall be in the power of the referee to give his award in favor of the other man.

RULE 7—A contestant hanging on the ropes in a helpless state, with his toes off the ground, shall be considered down. No seconds, or any other person but the referee to be allowed in the ring.

RULE 8—Should the contest be stopped by any unavoidable interference, the referee, if appointed, or else the stakeholder, shall name

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AURELIA HERRERA,
The Mexican.

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the next time and place for finishing the contest, as soon as possible, so that the match must be either won or lost.

RULE 9—When either pugilist is knocked down within the allotted three minutes, he shall be allowed ten seconds to get on his feet again unassisted, except when this occurs in the last ten seconds.

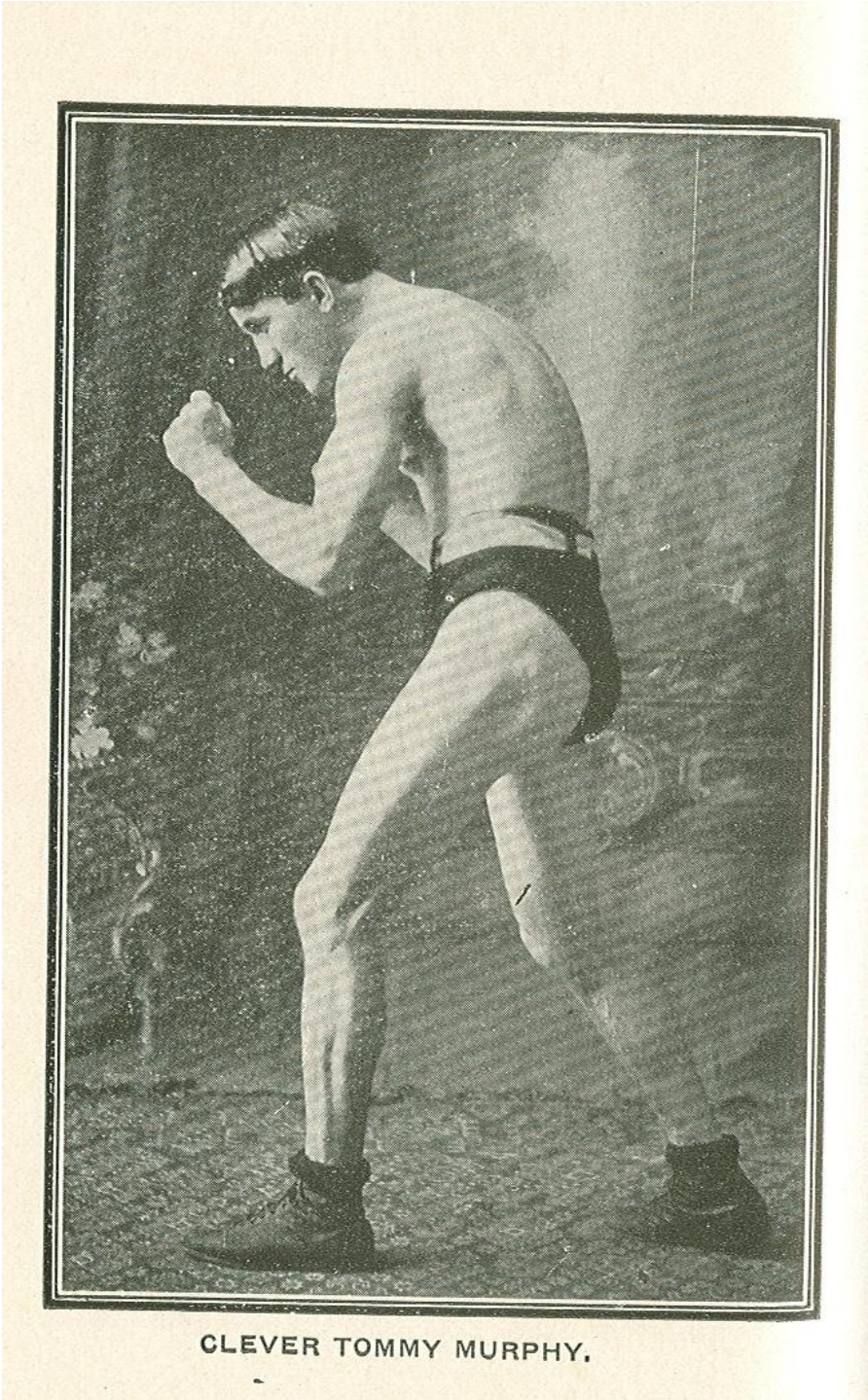
RULE 10—One minute's rest shall be allowed between each round; and no wrestling, roughing or struggling on the ropes shall be permitted.

RULE 11—The gloves to be fair-sized boxing gloves, of the best quality and new. Should a glove burst or come off, it must be replaced to the referee's satisfaction. A man on one knee is considered down, and if struck, is entitled to the stakes. No shoes or boots with spikes allowed.

RULE 12—In all matches the stakes not to be given up until won or lost by a fight. That if a man leaves the ring, either to escape punishment or for any other purpose, without the permission of the referee, unless he is involuntarily forced out, shall forfeit the battle.

RULE 13—That any pugilist voluntarily quitting the ring, previous to the deliberate

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CLEVER TOMMY MURPHY.

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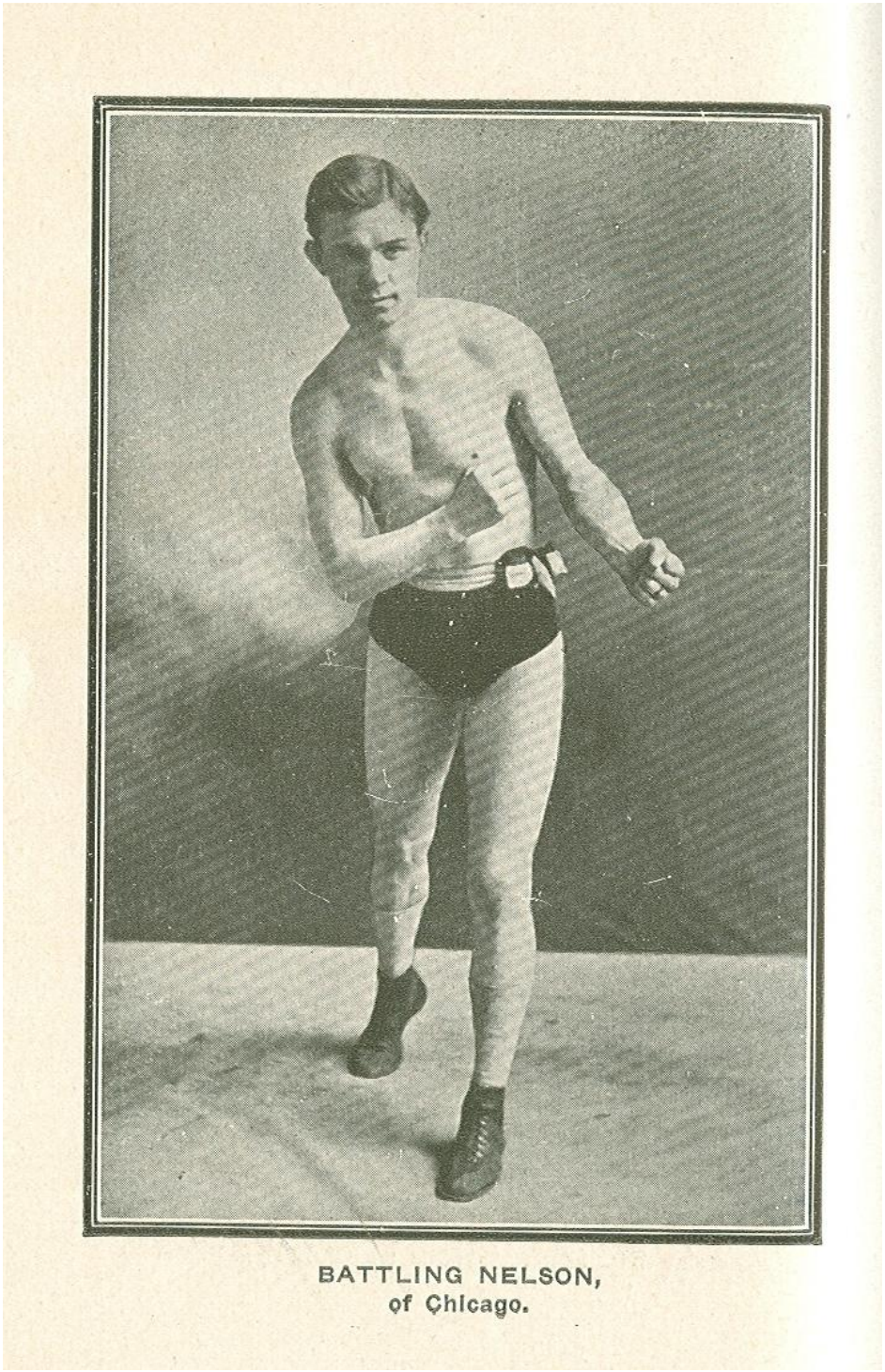
judgment of the referee being obtained, shall be deemed to have lost the fight.

RULE 14—That the seconds shall not interfere, advise or direct the adversary of their principal, and shall refrain from all offensive and irritating expressions, in all respects conducting themselves with order and decorum, and confine themselves to the diligent and careful discharge of their duties to their principals.

RULE 15—If either man shall wilfully throw himself down without receiving a blow, whether blows shall have been previously exchanged or not, he shall be deemed to have lost the battle; but that this rule shall not apply to a man who, in a close, slips down from the grasp of an opponent to avoid punishment or from obvious accident or weakness. The battle-money shall remain in the hands of the stakeholder until fairly won or lost by a fight, unless a draw be mutually agreed upon, or in case of a postponement one of the principals shall be absent, when the man in the ring shall be awarded the stakes.

RULE 16—In contests in which contestants agree to box four, six or a stipulated number of rounds, the referee shall have full power to

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BATTLING NELSON,
of Chicago.

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order the men to continue, if it has not been decided during the four, six or number of rounds stipulated by one or the other of the pugilists stopping, losing by a foul or being beaten.

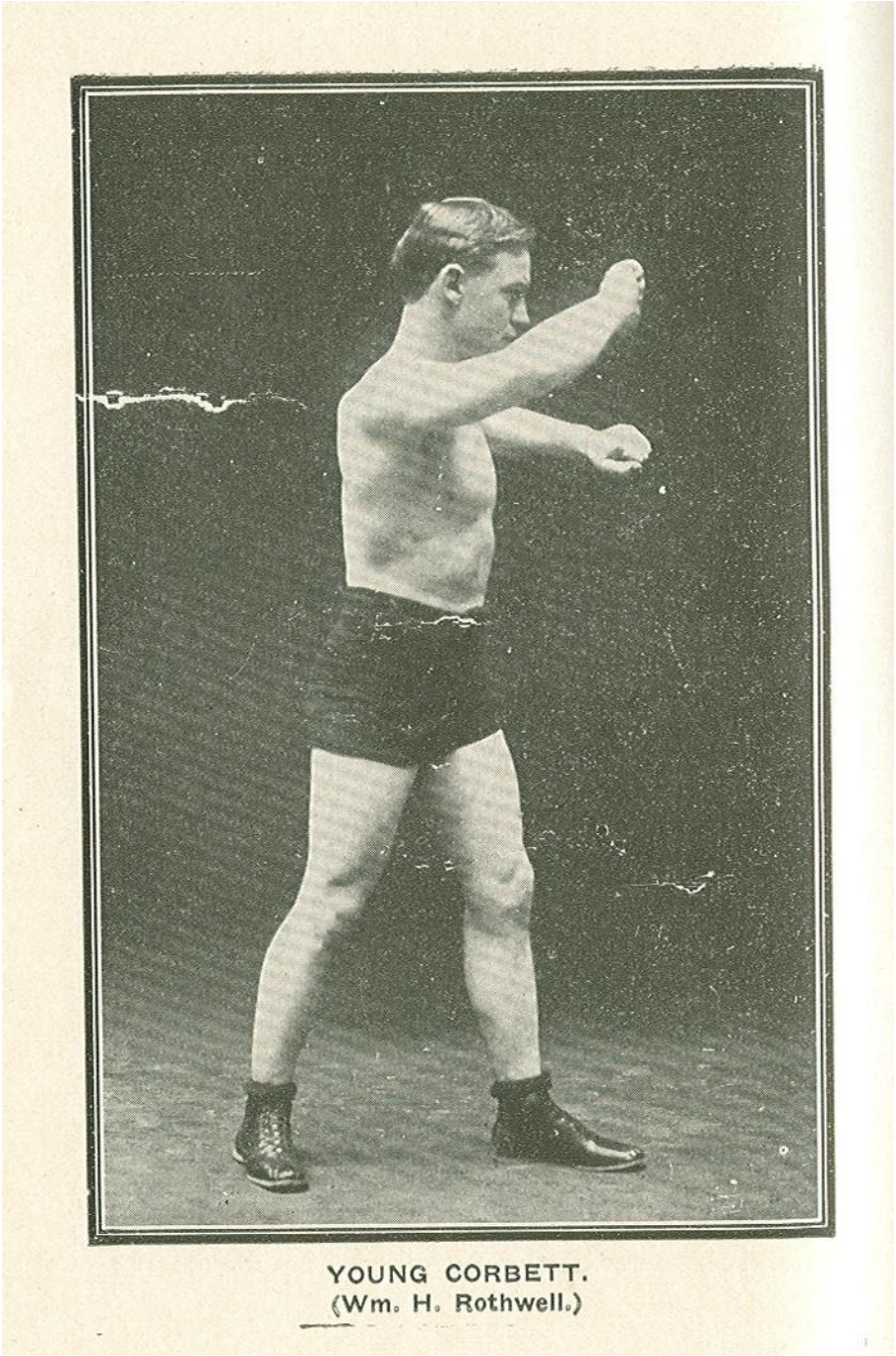
LONDON PRIZE-RING RULES

RULE 1.—That the ring shall be made on turf, and shall be four-and-twenty feet square, formed of eight stakes and ropes, the latter extending in double lines, the uppermost line being four feet from the ground, and the lower two feet from the ground. That in the centre of the ring a mark be formed, to be termed a "Scratch."

2.—That each man shall be attended to the ring by two seconds and a bottle-holder. That the combatants, on shaking hands, shall retire until the seconds of each have tossed for choice of position, which adjusted, the winner shall choose his corner according to the state of the wind or sun, and conduct his man thereto; the loser taking the opposite diagonal corner.

3.—That each man shall be provided with a handkerchief of a color suitable to his own fancy, and that the seconds shall entwine these handkerchiefs at the upper end of one of the

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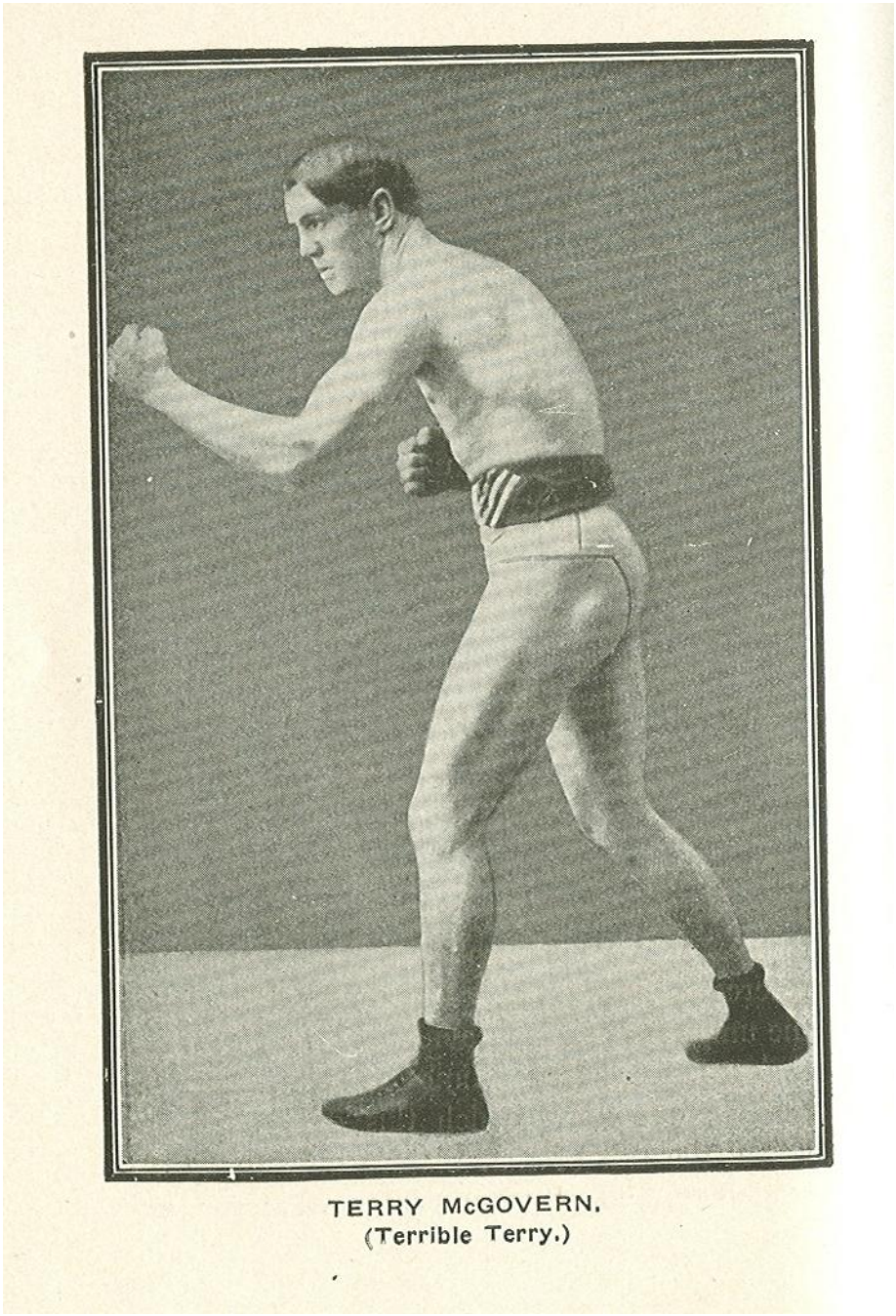
YOUNG CORBETT.
(Wm. H. Rothwell.)

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centre stakes. That these handkerchiefs shall be called "Colors," and that the winner of the battle at its conclusion shall be entitled to their possession as the trophy of victory.

4.—That two umpires shall be chosen by the seconds or backers to watch the progress of the battle, and take exception to any breach of the rules hereafter stated. That a referee shall be chosen by the umpires, unless otherwise agreed on, to whom all disputes shall be referred; and that the decision of this referee, whatever it may be, shall be final and strictly binding on all parties, whether as to the matter in dispute or the issue of the battle. That this official shall receive out of the stakes a sum of 5 per cent. for officiating, such sum to be deducted by the stakeholder either from the amount of the winnings, in the case of a win, or in equitable proportions from each stake in the event of a draw. No payment to be made in the event of a forfeit or of the referee not being called upon to act. That the umpires shall be provided with a watch for the purpose of calling time; and that they mutually agree upon which this duty shall devolve, the call of that umpire only to be attended to, and no other person whatever, ex-

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TERRY McGOVERN.
(Terrible Terry.)

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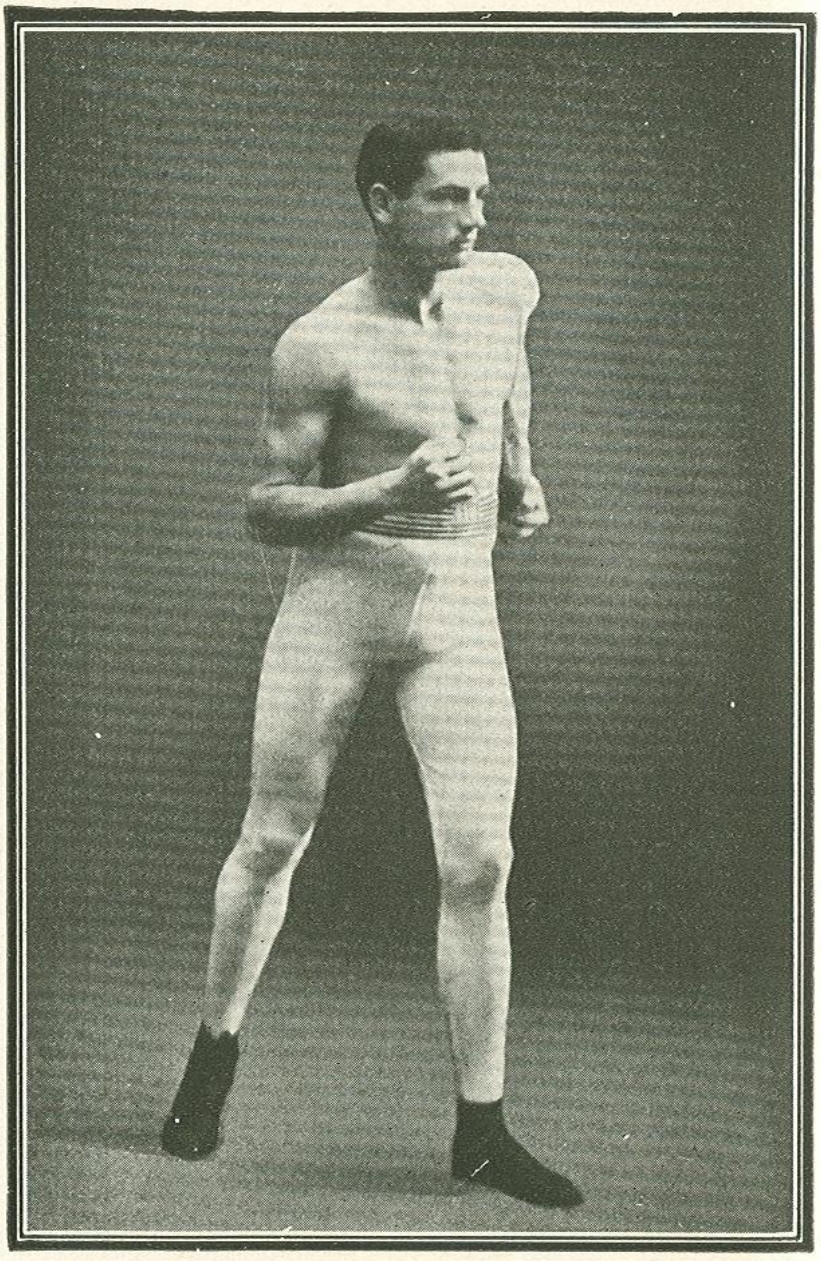
cept the referee when appealed to, shall interfere in calling time. That the referee shall withhold all opinion till appealed to by the umpires, and that the umpires strictly abide by his decision without dispute.

5.—That on the men being stripped, it shall be the duty of the seconds to examine their drawers, and if any objection arises as to insertion of improper substances therein, they shall appeal to their umpires, who, with the concurrence of the referee, shall direct what alterations shall be made.

6.—That the spikes in the fighting boots shall be confined to three in number, which shall not exceed three-eighths of an inch from the sole of the boot, and shall not be less than one-eighth of an inch broad at the point; two to be placed in the broadest part of the sole and one in the heel; and that in the event of a man wearing any other spikes either in the toes or elsewhere, he shall be compelled either to remove them or provide other boots properly spiked, the penalty for refusal to be a loss of the stakes.

7.—That both men being ready, each shall be conducted to that side of the scratch next his corner previously chosen; and the sec-

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KID McCOY.
(One of the cleverest.)

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onds on the one side, and the men on the other, having shaken hands, the former shall immediately leave the ring and there remain till the round be finished, on no pretense whatever approaching their principals during the round, without permission from the refere. The penalty to be the loss of the battle to the offending parties.

8.—That at the conclusion of the round, when one or both of the men shall be down, the seconds shall step into the ring and carry or conduct their principal to his corner, there affording him the necessary assistance, and that no person whatever be permitted to interfere in his duty.

9.—That on the expiration of thirty seconds the umpire appointed shall cry "Time," upon which each man shall rise from the knee of his second and walk to his own side of the scratch unaided; the seconds immediately leaving the ring. The penalty for either of them remaining eight seconds after the call of time to be the loss of the battle to his principal; and that either man failing to be at the scratch within eight seconds shall be deemed to have lost the battle.

10.—That on no consideration whatever

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shall any person, except the seconds or the referee, be permitted to enter the ring during the battle, nor till it shall have been concluded; and that in the event of such unfair practice, or the ropes or stakes being disturbed or removed, it shall be in the power of the referee to award the victory to that man who, in his honest opinion, shall have the best of the contest.

11.—That the seconds shall not interfere, advise, or direct the adversary of their principal, and shall refrain from all offensive and irritating expressions, in all respects conducting themselves with order and decorum, and confine themselves to the diligent and careful discharge of their duties to their principals.

12.—That in picking up their men, should the seconds willfully injure the antagonist of their principal, the latter shall be deemed to have forfeited the battle on the decision of the referee.

13.—That it shall be a fair "stand up fight," and if either man shall willfully throw himself down without receiving a blow, *whether blows shall have previously been exchanged or not,* he shall be deemed to have lost the battle; but that this rule shall not apply to a man who in

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a close slips down from the grasp of his opponent to avoid punishment, or from obvious accident or weakness.

14.—That butting with the head shall be deemed foul, and the party resorting to this practice shall be deemed to have lost the battle.

15.—That a blow struck when a man is thrown or down shall be deemed foul. That a man with one knee and one hand on the ground, or with both knees on the ground, shall be deemed down; and a blow given in either of those positions shall be considered foul, providing always that, when in such position, the man so down shall not himself strike or attempt to strike.

16.—That a blow struck below the waistband shall be deemed foul, and that, in a close, seizing an antagonist below the waist, by the thigh or otherwise shall be deemed foul.

17.—That all attempts to inflict injury by gouging, or tearing the flesh with the fingers or nails, and biting, shall be deemed foul.

18.—That kicking, or deliberately falling on an antagonist with the knees or otherwise when down shall be deemed foul.

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19.—That all bets shall be paid as the battle money, after a fight, is awarded.

20.—The referee and umpires shall take their positions in front of the center stake, outside the ropes.

21.—That due notice shall be given by the stakeholder of the day and place where the battle money is to be given up, and that he be exonerated from all responsibility upon obeying the direction of the referee; that all parties be strictly bound by these rules; and that in future all articles of agreement for a contest be entered into with a strict and willing adherence to the letter and spirit of these rules.

22.—That in the event of magisterial or other interference, or in case of darkness coming on, the referee [or stakeholder in case no referee has been chosen] shall have the power to name the time and place for the next meeting, if possible on the same day, or as soon after as may be. In naming the second or third place, the nearest spot shall be selected to the original place of fighting where there is a chance of its being fought out.

23.—That should the fight not be decided on the day all bets shall be drawn, unless the fight

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shall be resumed the same week, between Sunday and Sunday, in which case the referee's duties shall continue, and the bets shall stand and be decided by the event. The battle money shall remain in the hands of the stakeholder until fairly won or lost by a fight, unless a draw be mutually agreed upon, or, in case of a postponement, one of the principals shall be absent, when the man in the ring shall be awarded the stakes.

24.—That any pugilist voluntarily quitting the ring, previous to the deliberate judgment of the referee being obtained, shall be deemed to have lost the fight.

25.—That on an objection being made by the seconds or umpire the men shall retire to their corners, and there remain until the decision of the appointed authorities shall be obtained; that if pronounced "foul," the battle shall be at an end; but if "fair," "time" shall be called by the party appointed, and the man absent from the scratch in eight seconds after shall be deemed to have lost the fight. The decision in all cases to be given promptly and irrevocably, for which purpose the umpires and the referee should be invariably close together.

26.—That if a man leaves the ring, either

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to escape punishment or for any other purpose, without the permission of the referee, unless he is involuntarily forced out, shall forfeit the battle.

27.—That the use of hard substances, such as stones, or sticks or of resin in the hand during the battle, shall be deemed foul, and that on the requisition of the seconds of either man the accused shall open his hands for the examination of the referee.

28.—That hugging on the ropes shall be deemed foul. That a man held by the neck against the stakes, or upon or against the ropes, shall be considered down, and all interference with him in that position shall be foul. That if a man in any way makes use of the ropes or stakes to aid him in squeezing his adversary, he shall be deemed the loser of the battle; and that if a man in a close reaches the ground with his knees, his adversary shall immediately loose him or lose the battle.

29.—That all glove or room fights be as nearly as possible in conformity with the foregoing rules.

AMATEUR ATHLETIC UNION RULES

1.—In all open competitions the ring shall not be less than 16 feet or more than 24 feet

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square, and shall be formed of 8 stakes and ropes, the latter extending in double lines, the uppermost line four feet from the floor and the lower line two feet from the floor.

2.—Competitors to box in regulation athletic costume, in shoes without spikes, or in socks, and to use boxing gloves of not more than 8 ounces in weight.

3.—Weights to be: Bantam, 105 lbs. and under; Feather, 115 lbs. and under; Light, 135 lbs. and under; Middle, 158 lbs. and under; Heavy Weight, 158 lbs. and over.

4.—Any athlete who weighs in and then fails to compete, without an excuse satisfactory to the Games Committee, shall be suspended for six months.

5.—In all open competitions the result shall be decided by two judges with a referee. A time-keeper shall be appointed.

6.—In all competitions the number of rounds to be contested shall be three. The duration of rounds in the trial bout shall be limited to three minutes each. In the "finals," the first two rounds will be three minutes each, and the final round four minutes. The interval between each round shall be one minute.

7.—In all competitions, any competitor fail-

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ing to come up when time is called shall lose the bout.

8.—Immediately before the competition each competitor shall draw his number and compete as follows: To have a preliminary round of as many contests as the total number of contestants exceeds 2, 4, 8, 16, or 32 and drop the losers. This leaves in 2, 4, 8, 16 or 32 contestants, and the rounds then proceed regularly, with no byes or uneven contests.

9.—Each competitor shall be entitled to the assistance of one second only, and no advice or coaching shall be given to any competitor by his second, or by any other person during the progress of any round.

10.—The manner of judging shall be as follows: The two judges and referee shall be stationed apart. At the end of each bout, each judge shall write the name of the competitor who in his opinion has won and shall hand the same to the announcer (or master of ceremonies). In case the judges agree, the master of ceremonies shall announce the name of the winner, but in cases where the judges disagree, the master of ceremonies shall so inform the referee, who shall thereupon himself decide.

11.—The referee shall have power to give

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his casting vote when the judges disagree to caution or disqualify a competitor for infringing rules, or to stop a round in the event of either man being knocked down, providing that the stopping of either of the first two rounds shall not disqualify any competitor from competing in the final round; to decide the competition in the event of either man showing so marked a superiority over the other that a continuation of the contest would serve only to show the loser's ability to take punishment. And the referee can order a further round, limited to two minutes, in the event of the judges disagreeing.

12.—The decision of the judges or referee, as the case may be, shall be final.

13.—In all competitions the decision shall be given in favor of the competitor who displays the best style, and obtains the greatest number of points. The points shall be: For attack, direct clean hits with the *knuckles* of either hand, on any part of the front or sides of the head, or body above the belt; defense, guarding, slipping, ducking, counter-hitting or getting away. Where points are otherwise equal, consideration to be given the man who does most of the leading off.

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14.—The referee may disqualify a competitor who is boxing unfairly, by flicking or hitting with the open glove, by hitting with the inside or butt of the hand, the wrist or elbow, hitting or catching hold below the waist, or hitting when down (one knee and one hand or both knees on the floor), butting with the head or shoulder, wrestling or roughing at the ropes, using offensive and scurrilous language, or not obeying the orders of the referee.

15.—All competitors who have been beaten by the winner shall be entitled to compete for second place, and all who have been beaten by the winners of either first or second place shall be entitled to compete for third place.

16.—Any athlete who competes in a boxing contest of more than four rounds shall be suspended for such stated period as may be determined by the Board of Managers of the association of the A. A. U. in whose territory the offense was committed.

17.—In the event of any question arising not provided for in these rules, the referee to have full power to decide such question or interpretation of rule.

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The Art of Boxing and Self-Defense by Prof. W. F. Lee

THE ART OF BOXING AND SELF-DEFENSE

By Prof. W. F. Lee

Ex-Light-Weight Champion of the East

This Series of Boxing Lessons is illustrated by instantaneous photographs of Professor Lee, ex-lightweight champion of the East, and William Rodenbach, amateur middle and heavy-weight champion of America.

We have arranged with Professor Lee for a complete series of lessons, and the first of the series is presented herewith.—EDITOR.

FIRST LESSON

THAT the science of Boxing is still in its infancy is the serious opinion of all past masters of the game. My fourteen years of experience as pugilist, trainer and teacher, leaves me with the same conviction, having boxed with the world's cleverest fighters of their time, including such men as: "Stodge" Daley, the English ex-champion; Dan Creedon, of Australia; Matty Matthews, welter-weight champion of the world; Joe Dunfer, and Young Griffo, the world's wonder of fistic science—which enables me to speak intelligently on the subject of boxing as a science.

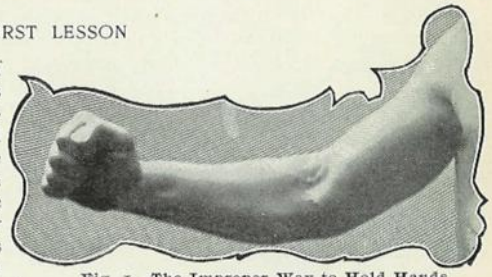


Fig. 1.—The Improper Way to Hold Hands

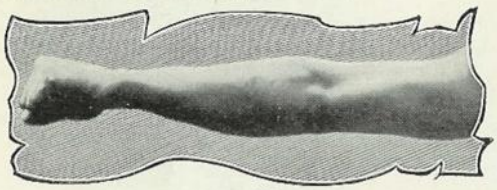


Fig. 2.—Jeffries' Style

The object of these lessons is to teach self-defense, to protect oneself from assault, for healthful exercise, and for the sport of friendly contest in the house or at the club.

Remember that it is not at all easy to learn how to box. You must practice the blows here shown diligently, and use the greatest possible care not to acquire a bad style. Carefully note the different positions shown, and practice assuming each one of them over and over again until they become natural to you. Gradually you will find yourself improving in quickness and in accuracy in delivering blows.

Secure an opponent who will practice the various blows with you, and each one shown should be practiced over and over again until it can be easily and quickly delivered. Try and secure an opponent who is about your own strength, and do not make the mistake of trying to box before you learn proper methods.

You will find that in

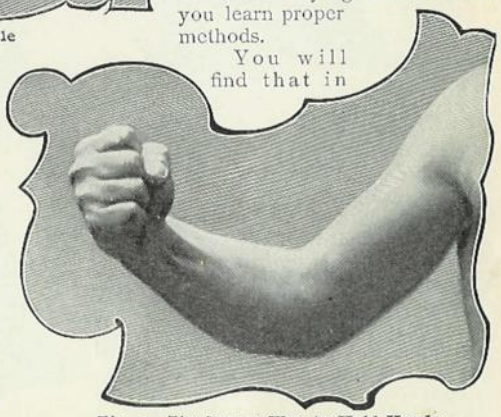


Fig. 3.—The Proper Way to Hold Hands

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practicing the various blows you will use nearly every muscle in the body, and that it will not only be the means of learning how to box, but you will considerably increase your physical strength by the practice.

It is, of course, well for you to add a general system of physical culture to work of this kind, because boxing, though it is an excellent exercise, will not entirely develop all parts of the body nearly so speedily as when it is conjoined to some other rational method of using the muscular system.

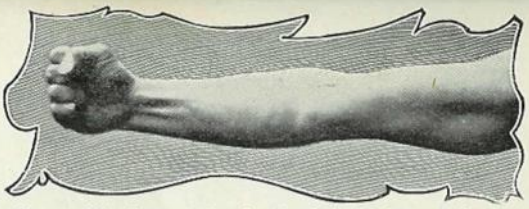


Fig. 4.—The Correct Way for Straight Right or Left Lead

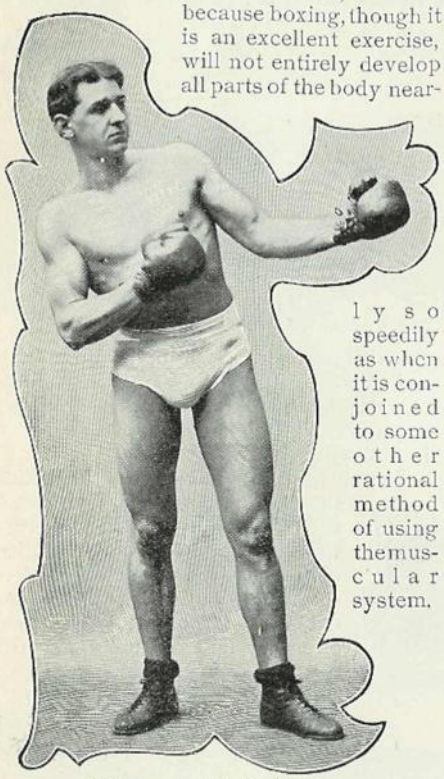


Fig. 5.—Correct Position

Position 1. The first thing to consider is the position of the hands, so as to avoid possible injury. Fig. 1 shows improper position of hand for hook or swinging blow. The thumb is sure to come in contact with some part of your opponent's anatomy. There is nothing so painful. It will lessen your chances in sparring, as you will not want to strike with an injured hand or wrist. This is the one great danger all professional boxers have to contend with.

Position 2. The correct way to jab left or right. Jeffries' style. See Fig. 2.

Position 3. The proper way to close the hand is seen in Fig. 3. For hook or swing, left or right hand blow, this is one of the best positions in the whole art of boxing. It is a most deceiving blow. It can be sent straight or hooked, or up, or down, or across, as your opponent comes in. If missed, you can recover quickly. This is the proper way to bend the elbow when you start to mix it up (in-fighting); try to land your blows with the first two knuckles of the hand. This is the strongest part.

Position 4. The correct way for straight right or left lead. See Fig. 4.

Position 5. Position varies from correct straight style in Fig. 5 to correct crouch in Fig. 6; these positions can be changed from one to the other by simply bending

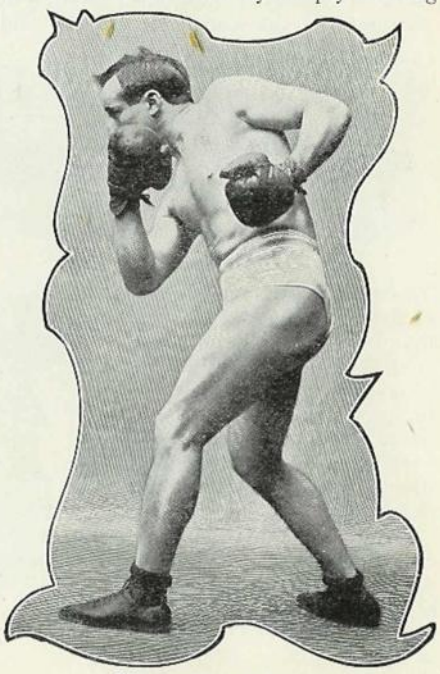


Fig. 6.—Correct Crouch

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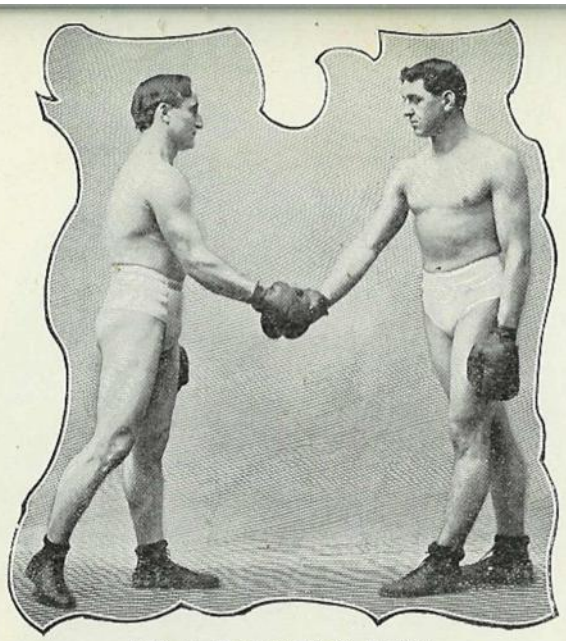


Fig. 7.—How to Begin Boxing

and straightening the knees, working the arms and shoulders in see-saw fashion without changing the position of the feet. Practice these before a mirror, and see for yourself. Box with an imaginary opponent; it will give you control of balance. All professionals practice this in training. Don't flex your muscle too hard, but be firm and ready.

Position 6. See Fig. 7. Having studied position of hands and feet, secure some friend or clubmate to spar with you. Adjust your gloves firmly. If they are new, knead them so that they will bend when you close your hand in them without effort. All new gloves are stiff. Don't box with open gloves. Never, never do it. Now step forward; extend your right hand to your opponent, shake hands, and step back with your right foot.

Position 7. See Fig. 8. In feinting for an opening don't exaggerate. As you shift your hands and move your body, do it so as to steady yourself, at the same time be ready to side-step a rush or meet it with either hand. Size up your opponent's advantages over you in height, weight and reach, if any, or your advantages over him. Study his temperament. If he is a rusher, let him. Meet him with straight blows. His weight rushing against them will add to the force of the blows. Above all, don't get to "clinching or roughing it." Learn to lead, land and avoid straight blows first. Anybody can swing a right hand. It takes practice to perfect the art of hitting straight with both hands. *Learn to hit from "where your hand is" without drawing back to add force or "telegraphing."*

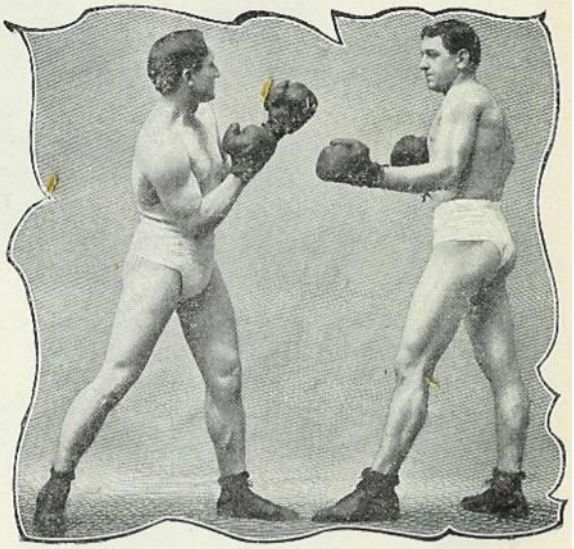


Fig. 8.—Feinting for an Opening

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THE ART OF BOXING AND SELF-DEFENSE

By Prof. W. J. Lee

Ex-Lightweight Champion of the East

This Series of Boxing Lessons is illustrated by instantaneous photographs of Professor Lee, ex-lightweight champion of the East, and William Rodenbach, amateur middle and heavy-weight champion of America. We have arranged with Professor Lee for a complete series of lessons, and the second of the series is presented herewith—EDITOR.

SECOND LESSON

POSITION 8. See Fig. 9. This photograph shows the wrong way to duck to avoid straight left lead. Ducking in and losing sight of opponent's head and hands. Left lead blocked with open glove, palm outward, affording firm brace to uppercut with left. Repeat it. This is the blow with which Corbett defeated Mitchell, the English champion.

This is the style most amateurs use when starting in trying to avoid the blows of their opponents by dropping their heads down in front. It is a most serious mistake, as you lose sight of your opponent's head and hands. "Ducking" and "dodging" are two different things. To *duck* a blow is to drop your head under and resume position; to *dodge* is to slip to the side. To master the art of ducking you must first learn to dodge, first to the right and then to the left, which is more difficult.

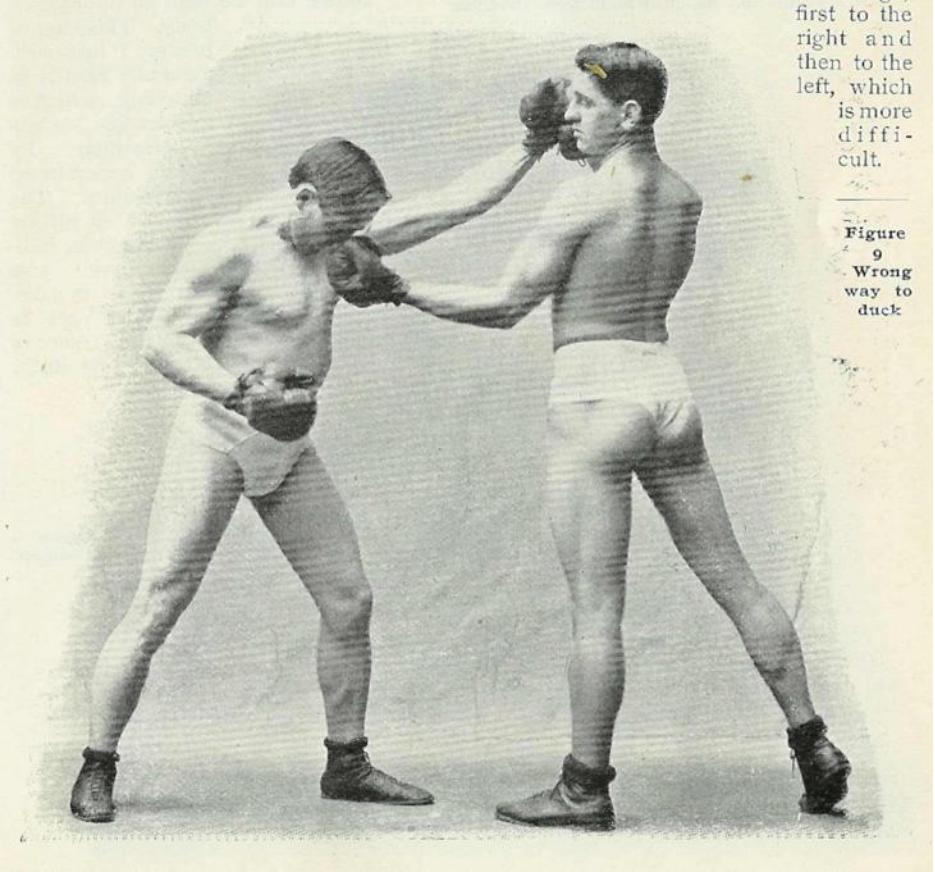


Figure 9 Wrong way to duck

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Figure 10. Reach straight from shoulder

REACHING. Position 9. See Fig. 10. This lesson shows the length of reach used to advantage and illustrates how Bob Fitzsimmons beat Jack Dempsey. It is of no advantage, however, unless used in a straight manner. One never loses one's balance in hitting straight from the shoulder. Besides, it has a jarring effect upon your opponent. This is the best way to stop a rusher. Learn to hit straight with right and left and "find" your opponent's head.

Position 10. See Fig. 11. The right way to dodge straight lead; in position to send either hand to body. You are protected at the head by opponent's arm and your left covers your body. This is one of the finest positions to assume in beginning to box. It is in this position that a rapid volley of blows can be sent to opponent's body. This kind of boxing, however, generally results in clinching, which is unscientific, unless performed by one experienced in the art. The knack of hitting in clinches, called "one arm free," is a distinct part of the science of boxing itself.

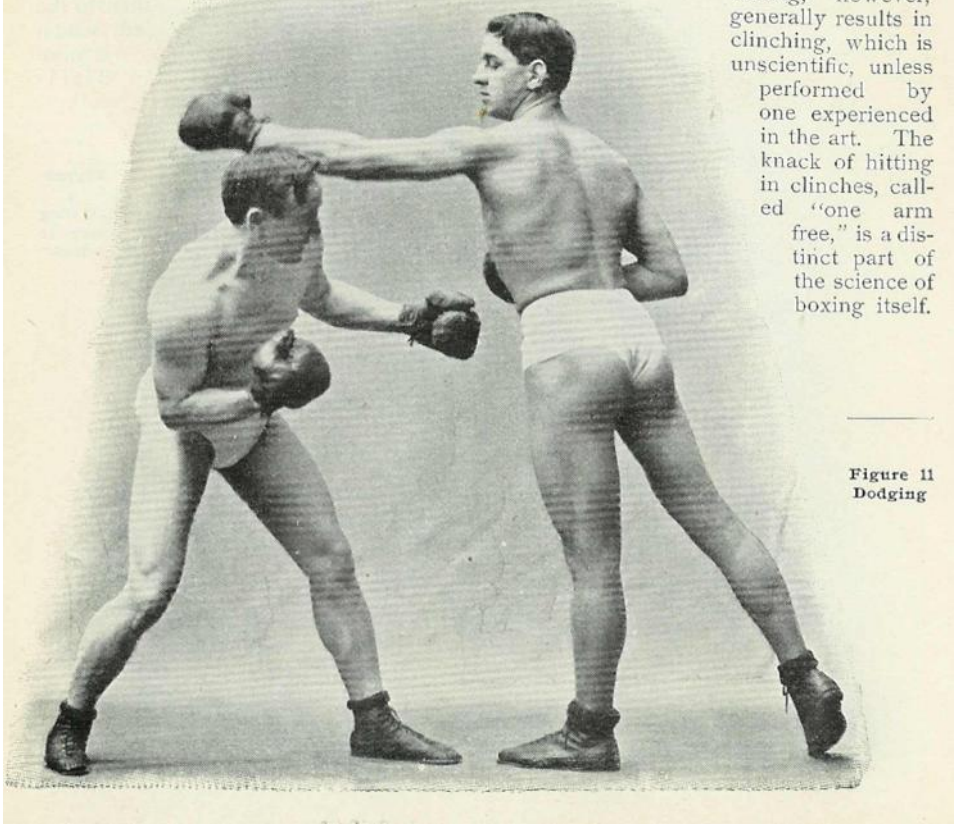


Figure 11
Dodging

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Figure 12
Blocking or palming

Position 11. See Fig. 12. Blocking or palming left lead to head; blocking left uppercut, palm down. The thing to be most carefully guarded against is injury to the wrist, for should your opponent's elbow come in contact with your wrist, the effect is very serious and painful. The elbows are often used as a final means to prevent your opponent's attacks; if one parries well with elbows or forearms, your opponent will not be so anxious to lead heavily for you, as this is a great fortress of protection.

Position 12. See Fig. 13. Rush; double left lead, double block with forearm. This often happens, when both boxers make a severe rush in testing one another's guard. This, of course, is a great handicap to the smaller and lighter man. It is for him to see if his heavier opponent intends to keep this work up. If he does, he should be on the lookout to side-step his rushes. It tires an opponent when he makes a violent rush and strikes nothing.

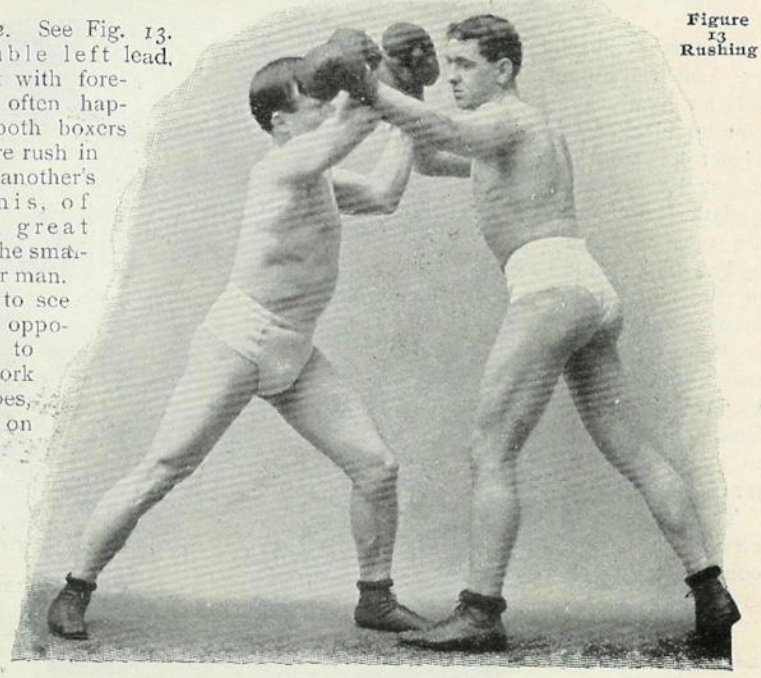
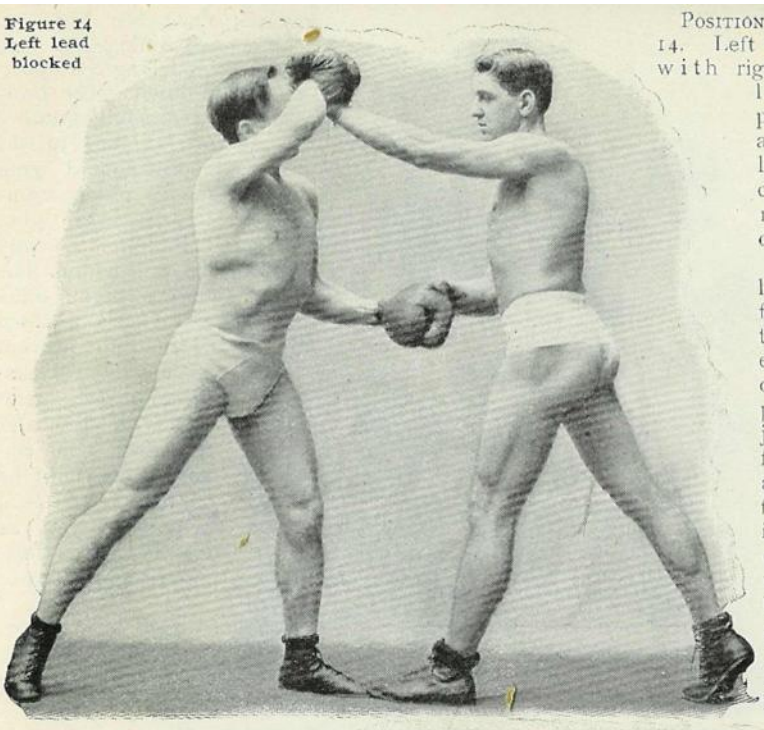


Figure 13
Rushing

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Figure 14
Left lead blocked



Position 13. See Fig. 14. Left lead blocked with right forearm, left pinned, preventing advances of left upper cut with right palm down.

If blocking left, lead with forearm, flex the arm rigid, else the blow of your opponent will jam your forearm across your face, covering your line of vision, which would be a great disadvantage. Be ready with the other hand to block.

Position 14. See Fig. 15. Left lead slipped. Right hand, cross counter blocked with right glove. This must be executed quickly as you are open to left of body. This mode of blocking opponent's cross counter is the professional way; one should slightly drop the head to the right to relieve the jar on your glove.

The photogaph shows the jaw completely covered.

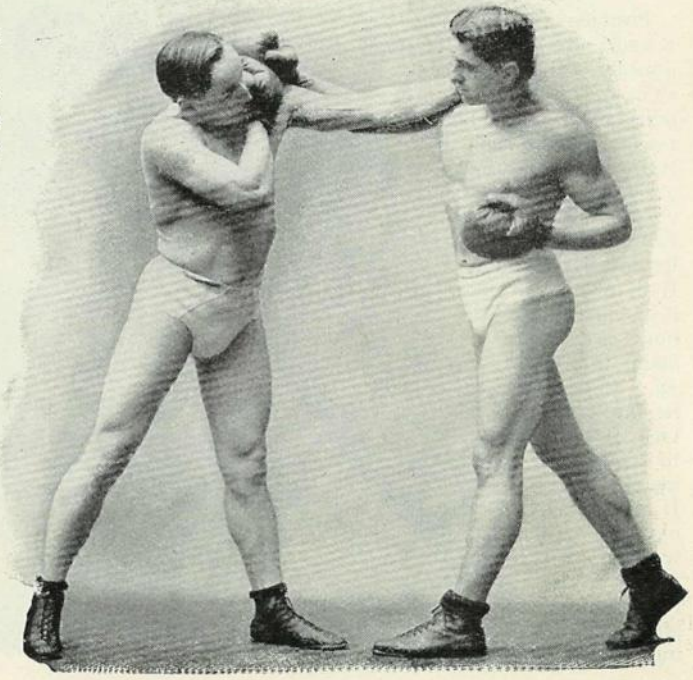


Figure 15
Left lead blocked and slipped

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THE ART OF BOXING AND SELF-DEFENSE

By Prof. W. J. Lee

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This Series of Boxing Lessons is illustrated by instantaneous photographs of Professor Lee, ex-lightweight champion of the East, and William Rodenbach, amateur middle and heavy-weight champion of America. We have arranged with Professor Lee for a complete series of lessons, and the third of the series is presented herewith—EDITOR.

THIRD LESSON

I TRUST that my pupils have diligently practiced the two preceding lessons on preliminary movements and blows so necessary to all beginners. Do not for a moment think that the positions of feet and hands in the first paper are of small importance. They may look so to the beginner, but if you were forced to box with a strong experienced man daily for months you would soon realize the importance of protecting your hands from injury by adopting the proper methods, such as I have described in the first lesson, which appeared in the April issue of this magazine.

No one can help enjoying this form of exercise if injury is avoided. It has the advantage over many other sports in that the eyes, the brain, the legs and arms—in fact, all the muscles of the body, are in action, and a hundred thoughts are called and collected at the spur of the moment. One goes through an entire line of human emotions in the course of a spirited bout with the gloves.

Not a few women are expert boxers. I was treated to a rare exhibition recently at one of the leading New York clubs, where a pair of lady boxers surprised me by their exceptional speed, endurance and nerve. Some disgruntled opponents of the manly art characterize boxing as a rough and rude sport. The boxer who has not learned with what speed and strength to "let go" has not yet acquired the art of scientific boxing, since the man who is forced to "hit hard" at every move can be led by a clever feinter into a trap that will be his undoing. Learn to gauge your strength by this method. Thus you will also husband your vitality and prevent any false moves. The sport, properly and manly conducted, generates strength and endurance.

POSITION 16. See Fig. 16. Straight left lead to jaw, fall short; left hook landed on jaw—this prevents the head from slipping to the right. This is a very popular blow and a very dangerous one,

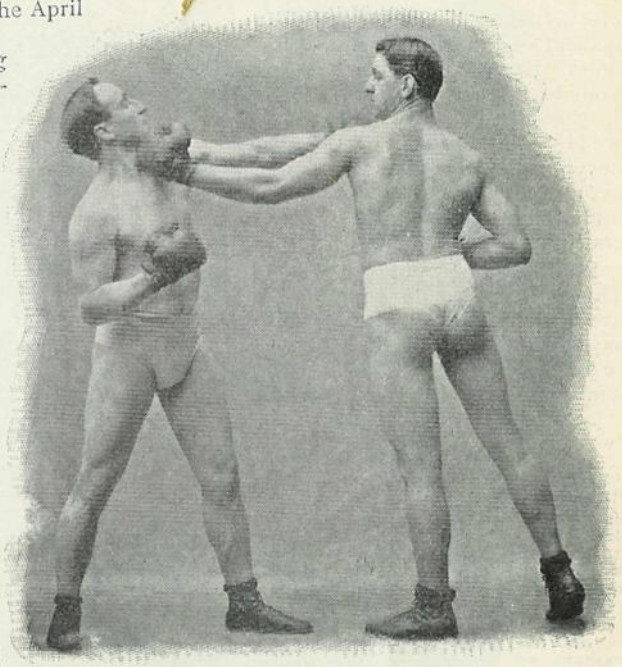


Figure 16. Straight left falls short; left hook to chin, preventing drop of head to right. Note position of palm, inward

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as the whole power of the left arm is brought into play. While you have your opponent in the position send your right hand straight to the jaw or body inside his left arm. This is the blow with which "Young Corbett" finished Terry McGovern at Hartford, Conn., when he won the featherweight championship.

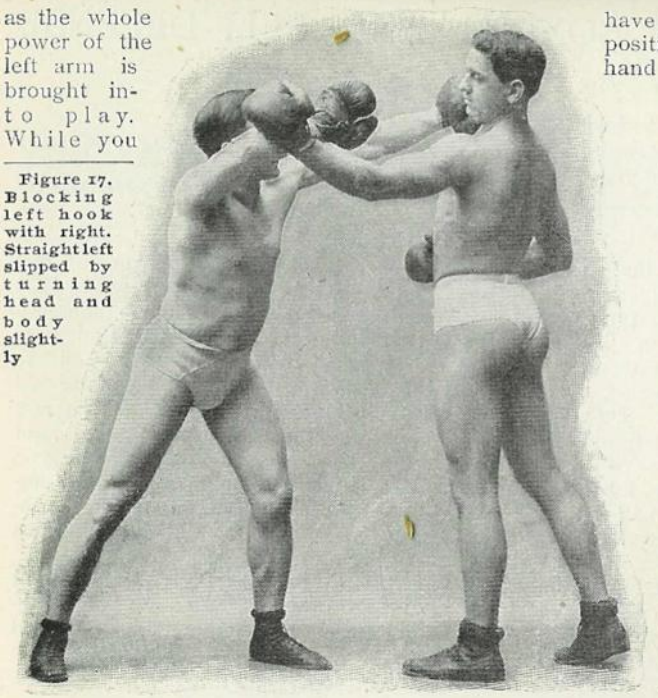


Figure 17. Blocking left hook with right. Straight left slipped by turning head and body slightly

POSITION 17.—See Fig. 17. Left hook blocked with forearm, palm of hand turned outward. This gives one better support and guide to block blows. Straight left counter slipped by the slight turn of the body and head. My opponent is in the position to send his right to my body and do great damage. The figure on right of this photograph shows the advantage of "avoiding blows" for defense instead of blocking them, as you don't "tie up" your hands as you do in blocking. James J. Corbett, in his fight with John L. Sullivan, never blocked a blow. He avoided them and proved himself the master of ring craft on that occasion.

POSITION 18. See Fig. 18. This is one way to avoid a long reach as shown here—to lead first and land, but there is

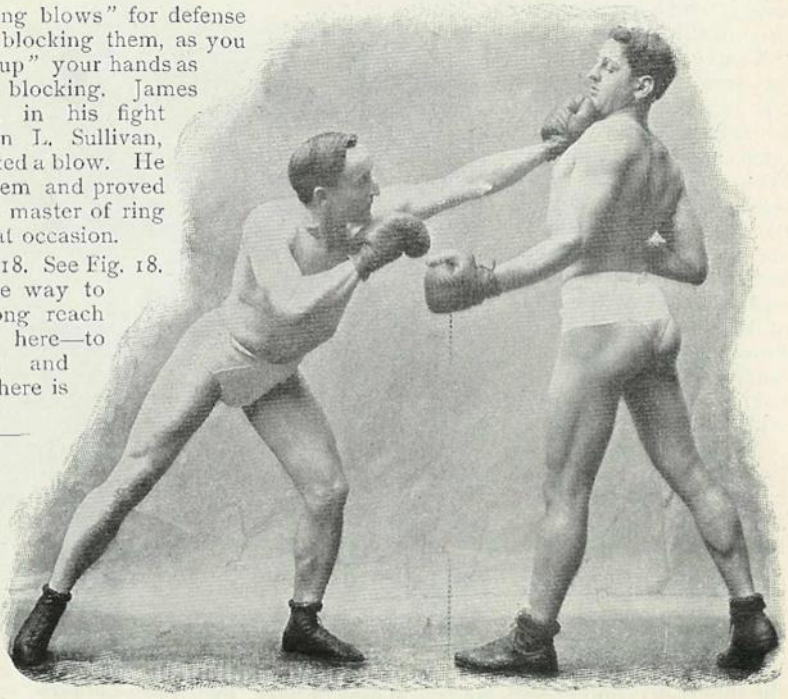


Figure 18. "Beating out" left rip or swing; landing straight left on chin, jarring head back, taking full advantage of length of reach

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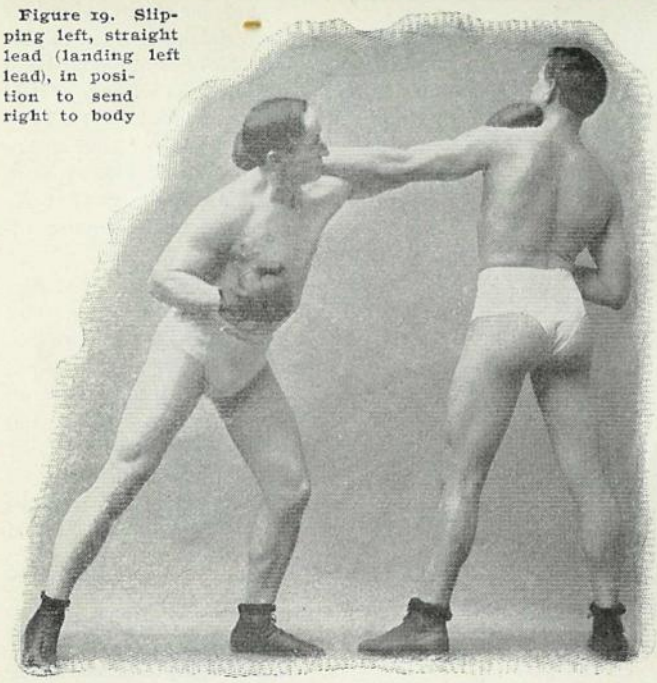


Figure 19. Slipping left, straight lead (landing left lead), in position to send right to body

a decided disadvantage in leading. At times you will note that the blow is almost "spent" when it reaches the mark. My opponent is in a better position to counter than I. Should he try it, I would advise drawing back out of reach and assuming straight position unless your lead had force.

POSITION 19. See Fig. 19. There is no blow in boxing that has so much to do with making a man clever as the left hand straight lead, and its defense to avoid it. Figure 19 shows it landed and avoided. In landing it you hold your opponent at bay; in slipping it you are in a position to send right hand counter to body.

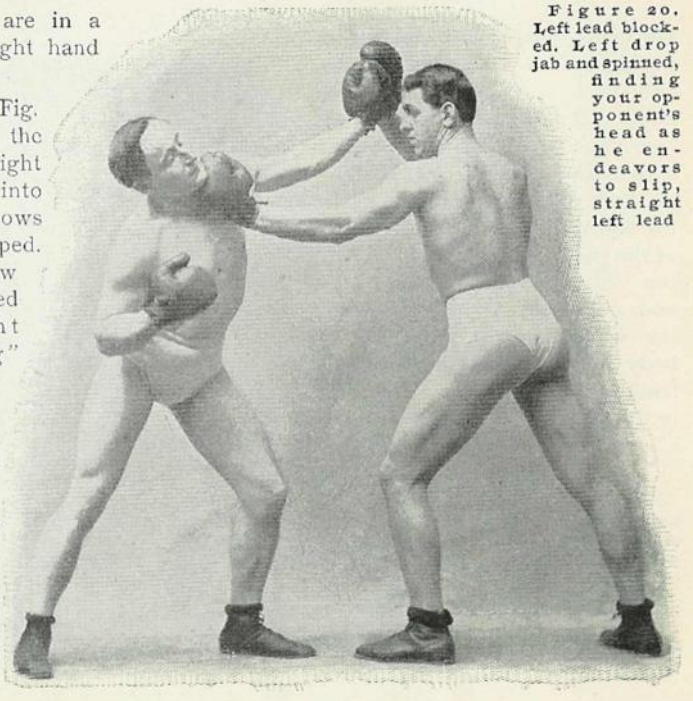
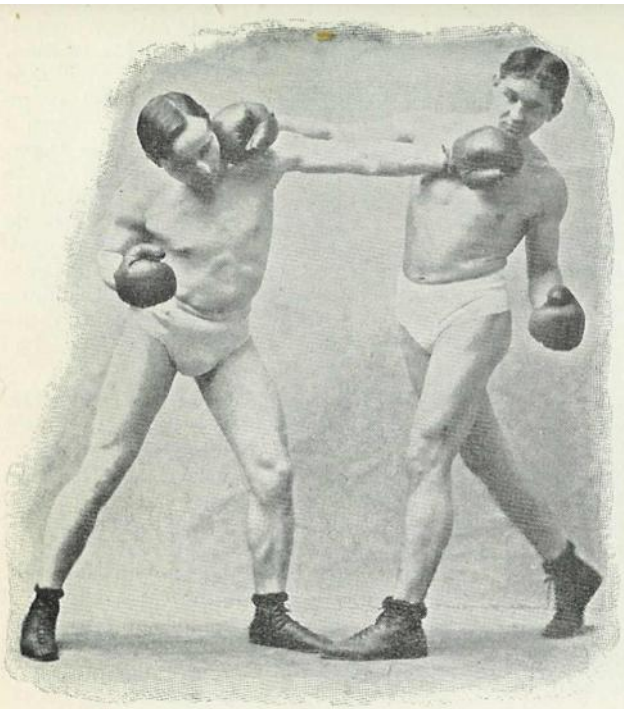


Figure 20. Left lead blocked. Left drop jab and spinned, finding your opponent's head as he endeavors to slip, straight left lead

POSITION 20. See Fig. 20. Again we see the advantage of the straight left lead brought into play. Figure 19 shows how the blow is slipped. Figure 20 shows how the blow is blocked with palm of right glove, or "spinning" it, and the left counter sent to the jaw at a slight outward angle so as to catch the head as he dodges to avoid. (Moral: Find your opponent's head with your left glove.)

POSITION 21. See Fig. 21. Straight left lead to jaw, right hand cross counter,

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spent by raising shoulder and dropping head slightly. Never hold your head up straight when you lead your left, but always keep your eyes on your opponent. As in Fig. 21, both hands are in good position for a second attack.

POSITION 22. See Fig. 22. Shows you the second attack left swing, once under right hand, cross counter. Figure on the left shows the left arm dropped in the wrong position. Figure on the right has arm in correct position. Should

Figure 21. Front view. Straight left lead and right hand, cross counter. Both guards ready for second attack

we cross again you can see at a glance who will land first blow and best. Always keep your hand in striking position. Never lose your "weapons of defense." This shows one of the best methods of testing your "boxing sight." It is at this stage of the game all beginners get the "blinks," shut their eyes and go at it. In delivering the blow in this style the body is pivoted at the hips, lending force and reach to the blows.

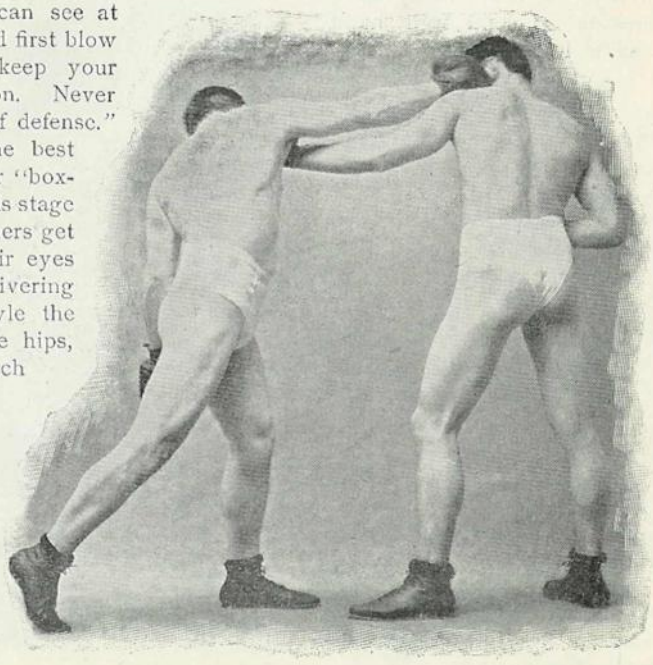


Figure 22. Left swing under right hand, cross counter, both landing together, mixing it up

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Fighters I've Met by Tom Sharkey



FIGHTERS I'VE MET BY TOM SHARKEY

This is the first installment of the life story of Tom Sharkey, one of the greatest heavyweight boxers the game has known. There has been no more picturesque character in the boxing game than Tom Sharkey, and Evening Herald readers will find this big story one of the most interesting features that has been published in The Evening Herald's sport columns.

Number 1

I was born in Dundalk, Ireland, in 1873, and was one of nine children, three of whom, including a twin brother, are dead. Of those alive two are boys and three girls. My twin brother was killed by a runaway horse when he was about 8 years old.

My early boyhood can be disposed of in a very few words. I was always hpsky, was never quarrelsome, and if my schoolmates suspected I could fight they conceded the point without seeking actual demonstrations.

Like most boys at school, I had a nickname, and the only times I wanted to fight was when some fresh kid hid around a fence and yelled at his companions to come and see "The Badger." I did not like to be reminded that my face was covered with white fuzz.

GOES AROUND WORLD

The first work I ever did as a boy was aboard a ship. I used to run on small coaling vessels between my home town and ports in Scotland. I took my turn at the wheel and often went nineteen and twenty hours at a stretch without sleep.

Later I shipped on larger vessels, and before coming to New York from Buenos Aires in 1892 I had traveled over the world—to Alaska, through the Indian Sea and to ports where no white man had ever set foot.

I could tell a very interesting story of adventures in foreign lands and seas. I was shipwrecked one time and spent many days in an open boat without a drop of water to drink. But that story will keep for some other occasion.

JOINS U. S. NAVY

Upon my arrival in New York I joined the navy. I spent six months on the receiving ship Vermont and was then transferred to the cruiser Philadelphia.

I liked to box and it was not long before I was putting on the gloves and trading punches with the other sailors.

These bouts, however, were all of a friendly nature, between fellows who never expected to shine in the ring, and it was not until I was riled up one day that my mates learned I might fight if forced into it.

There was a fellow on board named "Reddy" O'Neill, a tough guy from Boston.

"Reddy," for some reason, never liked me, and when I jostled him one morning while unlashing our hammocks he became abusive.

"Get away from here," he said, "or I'll swing on you."

"What's that you'll do?" I asked.

"I'll break your jaw," he said.

The next time I met "Reddy" on the spar deck I called him.

CALLS BLUFF

show them they were wrong in the opinions.

ACCEPTS CHALLENGE

My shipmates were up against it. They didn't want to be bluffed, and, knowing that I had never engaged in a professional fight, they did not like to ask me to tackle a seasoned man like Burley.

They approached me gingerly. "Tom," said one, "there's a man over on the Australia who has a fighter he thinks can whip you. The fellow wants you to fight as a professional."

"Well," I asked, "what of it?"

"Nothing," said the sailor, "only it isn't fair for him to be wanting you to tackle such a tough game."

"Tough game," I said, "who told you this fellow was tough?"

The sailor nearly jumped out of his shoes.

"Will you fight him?" he asked.

"Fight him?" I said. "I'll fight anybody."

I will not trouble the reader with an account of how the fight was arranged.

WINS BY KNOCKOUT

It is quite sufficient to state that several nights later I stepped into a ring in Honolulu to engage in my first professional fight.

I have heard fighters tell, and good fighters, too, how frightened and nervous they were in their first fight. But I must stick to the truth and state that I was neither frightened nor at all nervous when I crawled through the ropes to meet Nick Burley. Perhaps I didn't have sense enough to be. But, anyhow, I wasn't.

Burley gave me a good taste that night of what I might expect of I kept at the fight game. In the second round, I believe it was, he whirled on the balls of his feet and pasted me squarely on the face with a La Blanche swing. The blow broke my nose and covered me with blood.

But it also did something else. It woke me up. It made me want to kill the fellow. I rushed in and began swinging punches as fast as I could.

I could hear by shipmates around the ring yelling like crazy Indians. I couldn't stop. Between rounds they had to drag me to my corner. The end came in the eighth round.

I felt my fist collide with Burley's jaw and I saw him drop to the floor. Next thing I knew I was being carried out of the building on the shoulders of a bunch of yelling, wildly excited sailors. That night there was a great jollification on the good ship Philadelphia.

Column A)

Column A) continued

CALLS BLUFF

"You're going to break my jaw," I said, "Here's your chance to do it."

The fellow stopped, came toward me, and then, seeing me double my fists, whirled on his heel and walked away. He was never regarded as a tough guy after that.

That run-in with "Reddy" gave me a great deal of confidence. I knew that he wasn't exactly a coward; he had engaged in a number of fist fights on shore and had built up a reputation as a bad man to mix with. I figured that if "Reddy," who should know a fighter, was afraid of me, he must have seen something about my work with the boxing gloves which caused him to hesitate about hitting me.

I boxed more than ever. I put on the gloves every chance I had—tackled five or six men one after another.

When the Philadelphia put in at Honolulu I had established my position as its champion pugilist.

FIRST BIG MATCH

The information that the sailors of our ship had a man whom they thought could fight was not long in spreading to other ships in the harbor and through the sporting resorts ashore.

As luck would have it, there happened to be in port at the time the steamer, "Australia," and aboard it, as chief steward, was Tom James, a rabid fight fan, who brought to America Bob Fitzsimmons and many other noted fighters from Australia.

On the steamer with James was Nick Burley, a professional fighter, who had met Peter Maher and other famous heavyweights.

James at once busied himself in the work of bringing about a fight. He sent word to the Philadelphia that if our sailors thought their "champion" could fight, he would take the keenest delight in having Mr. Burley

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER II

THE way I knocked out Nick Burley made me quite a man on the good ship Philadelphia. Even the officers, who had scarcely noticed me before, seemed anxious to give me a pleasant word.

One month after I disposed of Burley I was matched to fight a fellow named Langley. This fight was for $100 a side, winner take all the gate receipts, and was held near the beach of Waikiki, which is a part of Honolulu. I knocked out Langley in two rounds.

Then came a man named Pickett. He was easy. They packed him out in two rounds.

By that time, as may be imagined, I was thinking pretty well of myself. I asked them to get me a real man—one who could take a wallop.

The Honolulans dug up Jim Barrington. He was no better than either Langley or Pickett and lasted about as long.

START BETTING

"Rough" Thompson I also disposed of in two rounds for a $500 side bet. They were beginning to plunge a little on the Philadelphia.

But the ending of the fight did not suit Thompson's friends. They said I won with an accidental punch. I gave "Rough" another fight and stopped him in the first round.

Shortly after that fight there put into port an English man o' war, and aboard it was Gardner, heavyweight champion of the British navy. I deprived him of his title by stopping him in four rounds.

It should not be imagined, however, because I am rattling these fights off one after another, or because each fight was so short, that I didn't take any punishment.

The way I fought I had to take punches. I didn't know then that there was such a thing as a side step, a feint or an uppercut, and the idea that a man could guard himself by holding up an arm never entered my head.

PRIDE GETS JOLT

A man named George Washington, a colored boxing instructor of Honolulu, told me one time that if I would call on him he would show me how to box.

I called and we put on the gloves. He started to tell me that I did not know how to put up my hands. That made me mad.

"I know just as much about holding up my hands as you do," I said.

He said that I had the swelled head—and perhaps I did. But anyhow I was game enough to offer to fight him.

"Look here," said George Washington. "Ah got nothin' 'gainst yo'. Get 'long now 'fore I disfigure yo.'

And I am satisfied now, when I come to think how quickly that negro jumped at the chance offered to meet me in a fight, that he actually thought he would chop me to pieces.

SHARKEY OUTBOXED

We met in a small hall, the ring being pitched on a stage and with ropes on three sides only.

I will say for George Washington—it may give the old fellow some satisfaction—that he certainly made me look foolish in that first round.

I just couldn't hit him. When I rushed he slipped aside and made me bump the ropes. And when I stood in the center of the ring and dared him to come on and fight he poked my head and hopped away.

I was furious when I went to my corner. I had been thinking I could fight and here was a boxing instructor—not a regular fighter, just a plain every day instructor—showing me I didn't know a thing about it.

I wouldn't even sit down. During the minute rest I kept digging my toes into the canvas in my anxiety for the bell to ring.

When it finally did ring I jumped ten feet and landed in the center of the ring on the dead run.

MANY KNOCKOUTS

The negro saw me coming and tried to side step. I struck him with my arm and shoulder and slammed him against the wall. As he bounced back I swung and landed on his chest. He went plumb through a window in the back of the stage.

Before leaving Honolulu I had several other fights. One fellow I whipped was Bill Tate, who, so he told me after the fight, was a great friend of the renowned Spider Kelly of San Francisco.

Tate did twice as well as did Jim Dunn, Jack McAuley, Jack Marks and Sailor Brown. Each of them lasted one round.

Then the Philadelphia set sail for California. The reader will by this time have probably reached the decision that when I left Honolulu I was badly puffed up—a victim of the swelled head.

And had it not been for one thing I certainly would have been somewhat puffed. It was some trick for a green sailor like I was to knock out so many men right off the reel.

One day while in Honolulu I met Tom James, the steward from the steamer Australia, who had got me to fight Nick Burley.

GOOD ADVICE

"Tom," he said, "you've been doing some good fighting."

I agreed with Mr. James that I had. I expected him to tell me that some day I would be a champion.

"Let me give you a word of advice, Tom," he said. "You think you've done very well in the ring, and, to be truthful, you have. But, Tom, all you don't know about fighting would make a cargo for a ship.

"You've been meeting bums. The only man you've whipped worthy of mention is Nick Burley, and he doesn't figure one, two, three with the champions.

"You are a big man in Honolulu. In California they've never heard of you. They have real fighters there.

"Go see some of them fight. Then, if you're still game, go to it. The champions need strong, husky fellows like you to practice on. If you can stand the gaff we may hear something of you in a few years."

I had plenty of time to think over what Mr. James told me on the trip from Honolulu. The Philadelphia dropped anchor at Vallejo in June of 1895.

(Sharkey's next number will be published tomorrow.)

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER III

When the Philadelphia put in at Vallejo it was not my idea to get into the ring at once. I remembered what Tom James told me about there being great fighters in California, and I wanted to see some of them in action before I tried my hand.

However, I got into the ring quicker than I figured on. On board the Philadelphia there was a fellow, whose name I cannot now recall, who had taken a violent dislike to me. He wanted to see me whipped in Honolulu, and when on our arrival at Vallejo he was transferred to the ship Olympic he grew more bitter than ever. He kept telling everybody that before he finished he would see Tom Sharkey knocked cold.

MEETS OLD-TIMER

This fellow kept nosing around and finally dug up a man called Sailor Brown. This Brown, so we learned, was no "sucker." He had been at one time the heavyweight champion of the American navy, one of the first it ever had, and was good enough to have boxed Peter Jackson when the great negro first came to America.

Brown, who had just come in from a long cruise in the Arctic ocean, was spoiling for a fight, and when my "friend" on the Olympic approached and asked him to take me on he just jumped at the chance.

WINS IN SECOND

We met in Vallejo, at Armory hall, which was rented for the occasion by Tim Sheehan.

Brown didn't give me much trouble. I busted him so hard in the first round that I thought he would snap the ropes. In the second round I gave him a few cuffs and it was all over.

Then the friend over on the Olympic dug up Jim Dunn to fight me. Jim was as big a man as Jess Willard, six foot four, a fine looking big fellow. His friends wanted to bet $1000 on him.

I will stop here and explain that my backer-in-chief from the start was Paul Herman, chief boatswain's mate on the Philadelphia. He put up his own money and collected that which the other sailors wanted to bet on me—ten and twenty dollar pieces.

The $1000 was made up and placed in Herman's hands to cover that of Dunn's friends. We met at Armory hall.

tinued, "that you've got a duffer named Sharkey on that tub o' yours. He's my meat. Trot him out and watch me maul him up."

MATCH IS MADE

"Look here, my friend," I said, stepping up, "my name is Sharkey, but this is no time to have trouble. If you are a fighter we can meet and have it out in the ring."

"That's my idea exactly," roared Mulvihill, "but I don't think you're game to meet me in the ring or any other place. Sailors are a lot of bluffs. Never saw one of 'em yet who could fight. They're all full of soup and potatoes."

Mulvihill never knew what a narrow escape he had from being seriously injured that day. Those fellows in Sheehan's wanted to "rough house" with him. But he was finally got out of the place with the understanding that I would meet him in the ring.

The old Armory was hired again, and it took me nine rounds to convince Mulvihill that he was no champion.

GAINS PRESTIGE

Mulvihill was a scrapper of the barroom order, covering his face with one arm and lashing out with the other when he got in close. I had to beat him down by main force, slamming him on the back and trading punches with him when I could.

When Mulvihill left the ring he had changed his mind about sailors all being full of soup and potatoes.

Several of Mulvihill's friends who bet on him did not have money to pay their fares back to San Francisco. They had to walk around the bay to get home.

That fight was the last I had in Vallejo. I had acquired considerable local prestige and my shipmates were urging me to go after some of the better known fighters.

Sharkey's next number will appear tomorrow.

Column A)

Column A) continued

A WORLD'S RECORD

Several fighters claim the world's record for quick finishes. But that affair of mine with Dunn was pretty near the limit for brevity. It lasted 26 seconds flat.

When the bell tapped I took a hop, step and a jump. A right-hand overhead swing which I'd started from my corner landed flush on the chin. Persons who were holding watches told me that it was exactly sixteen seconds from the time the gong sounded until the referee began counting. The other ten seconds were consumed in counting Dunn out.

My quick win over Dunn created quite a little talk in San Francisco. About that time there was a big, tough fellow hanging around named Martin Mulvihill. Mulvihill hailed from Hayward, Cal., and he had told certain friends that if he got the fights it was only a matter of a short time when he would be world's champion.

SHARKEY CHALLENGED

These friends told Mulvihill about me, but they told him also that I was rather backward about going against men of reputation, and that he would have to trick me into a fight.

One day when a crowd of us from the Philadelphia were standing in Tim Sheehan's saloon, the door opened and in walked a fellow in a blue shirt and overalls. He looked like a rube just out of the hay field, and, we soon saw, was looking for trouble.

"Say," he said, addressing one of the sailors, "you from the Philadelphia?"

The sailor said he was.

"Well," said the fellow, "my name is Mulvihill—Martin Mulvihill—and I can lick anything on two legs."

The sailors began looking toward me. It was just like the man had come in and slapped me.

"I understand," the fellow con-

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER IV

THE defeat of Mulvihill did not make me any friends among those San Franciscans who had bet against me. And particularly bitter were those who had their troubles getting back from Vallejo. These fellows started to look around for some other fighter who would be sure to whip me, and finally hit upon Australian Billy Smith, who had fought Joe Goddard, the Barrier champion; Frank Childs, a good negro heavyweight, and many other prominent men of his time.

Paul Herman, my backer on the Philadelphia, when he heard what I was being steered up against became a little nervous.

"Tom," he asked one day, when the match was just about made, "don't you think you are going up against a pretty tough game? This Australian Billy Smith, I hear, is about the best heavyweight in San Francisco."

"No!" I snapped. "I'll fight him if he's the champion."

It made me just a little bit sore that Herman should think I would sidestep any man. I had fought them all, just as they came, and though I'd been hit, good and hard sometimes, I can truthfully say that I had never been really hurt.

BIG MATCH MADE

I was beginning to think that I could not be hurt with a sledgehammer.

So the match was made. The fight took place at Colma, below Barney Farley's place, just across the San Mateo county line.

I did my training, as usual, on the Philadelphia, running around the deck in the morning and in the evening around the Vallejo navy yard.

The officers on the ship were very kind to me. Many of them were rabid boxing fans and I got all the time I wanted off regular duty to condition myself.

The day of the fight I came over in the morning. I was accompanied by Paul Herman and a few personal friends from among the sailors.

OPPONENT FAVORITE

People with whom I had made friends in Vallejo chartered a steamer, and this came over in the afternoon, loaded down with sailors and civilians. Among the latter were a number of wise gamblers. These fellows, not satisfied with picking up whatever bets they could in the hour or so it took to make the trip, purposely had the boat delayed in order to get additional bets.

The betting in San Francisco was 7 to 1 against me. If you wished to back me you could almost write your own ticket. Smith was considered the biggest cinch bet that ever came over the pike.

And those sailors, with their ten and twenty dollar pieces, fairly gobbled up the bets offered. If I had lost most of them would have had to swim back to the ship.

Herman was still nervous when it came time to enter the ring.

"Now, Tom," he said, "don't get scared. This Smith may have nothing more than his reputation. Go after him just like you have all the other fellows. If you hit him he'll drop."

ed a right on the chin that very nearly lifted me off my feet.

SLUGGING MATCH

In later years, when I had learned a little about boxing, that punch would have served me as a warning that it was dangerous business to tear into a man who could hit like that.

But in those days I was young and foolish and strong as a bull. The punch merely made me mad. I wanted to get in close and give him a good one in return.

I sunk my head into my shoulders and went after the Australian. When we got together there was the finest little slugging bee in the center of the ring that you ever saw.

Smith didn't back an inch and neither did I. We just put our heads together and smashed away while the sailors outside the ring yelled at me like crazy men.

One round was very much like another, with the exception that, toward the end, I began knocking Smith down.

The end, as I said, came in the seventh round. It was a happy bunch of blue jackets that returned to the Philadelphia. And not one of them was happier than I.

LEAVES NAVY

The fight with Smith was the last I had as a member of the crew of the Philadelphia. My time of service was nearly up and, as the day for leaving drew near, the officers and my pals among the sailors began urging me to re-enlist, to remain with them as their champion.

But I was beginning to make a little money and couldn't see my way clear to do so.

Two months, after fighting Smith I received my discharge papers and left the ship; and on it I left as good and loyal a set of friends as a seagoing man ever had.

My next fight was also at Colma, with John Miller, the "Terrible Swede." But of that fight I will tell in the next number. It was while arranging the Miller fight that I met Tim McGrath.

Sharkey's next number will be published tomorrow.

Oldham Quits S. F. Club for Army Duty

SAN FRANCISCO, Sept. 20.—"Red" Oldham, lefthanded pitcher for the

Column A) continued

drop."

HERMAN SCARED

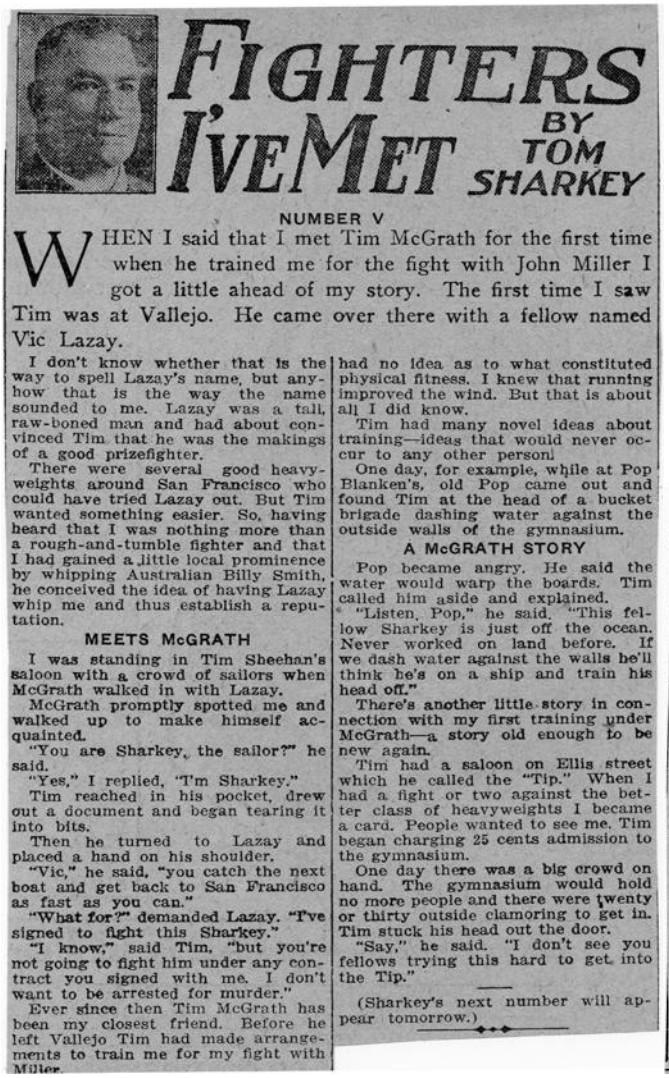
I didn't answer. It made me sore to have Herman advising me not to get scared when he was the worst scared of the two.

I cannot quite remember some of the details of that fight with Smith. I am unable to recall, for instance, who promoted the fight. But I think it was Jim Gibbs and Jim Groom.

The referee was Alva King, a well known bookmaker of that period, and who was a very close friend of Al Herford, the manager of Joe Gans.

The fight lasted seven rounds, ending with the knockout of Smith, but he gave me the hardest fight up to the time that I met Jim Jeffries. Smith was an accurate and strong hitter, and as I came in, with my head down on my chest and my arms swinging, he measured me and plant-

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER V

WHEN I said that I met Tim McGrath for the first time when he trained me for the fight with John Miller I got a little ahead of my story. The first time I saw Tim was at Vallejo. He came over there with a fellow named Vic Lazay.

I don't know whether that is the way to spell Lazay's name, but anyhow that is the way the name sounded to me. Lazay was a tall, raw-boned man and had about convinced Tim that he was the makings of a good prizefighter.

There were several good heavyweights around San Francisco who could have tried Lazay out. But Tim wanted something easier. So, having heard that I was nothing more than a rough-and-tumble fighter and that I had gained a little local prominence by whipping Australian Billy Smith, he conceived the idea of having Lazay whip me and thus establish a reputation.

MEETS McGRATH

I was standing in Tim Sheehan's saloon with a crowd of sailors when McGrath walked in with Lazay.

McGrath promptly spotted me and walked up to make himself acquainted.

"You are Sharkey, the sailor?" he said.

"Yes," I replied, "I'm Sharkey."

Tim reached in his pocket, drew out a document and began tearing it into bits.

Then he turned to Lazay and placed a hand on his shoulder.

"Vic," he said, "you catch the next boat and get back to San Francisco as fast as you can."

"What for?" demanded Lazay. "I've signed to fight this Sharkey."

"I know," said Tim, "but you're not going to fight him under any contract you signed with me. I don't want to be arrested for murder."

Ever since then Tim McGrath has been my closest friend. Before he left Vallejo Tim had made arrangements to train me for my fight with Miller.

had no idea as to what constituted physical fitness. I knew that running improved the wind. But that is about all I did know.

Tim had many novel ideas about training—ideas that would never occur to any other person.

One day, for example, while at Pop Blanken's, old Pop came out and found Tim at the head of a bucket brigade dashing water against the outside walls of the gymnasium.

A McGRATH STORY

Pop became angry. He said the water would warp the boards. Tim called him aside and explained.

"Listen, Pop," he said. "This fellow Sharkey is just off the ocean. Never worked on land before. If we dash water against the walls he'll think he's on a ship and train his head off."

There's another little story in connection with my first training under McGrath—a story old enough to be new again.

Tim had a saloon on Ellis street which he called the "Tip." When I had a fight or two against the better class of heavyweights I became a card. People wanted to see me. Tim began charging 25 cents admission to the gymnasium.

One day there was a big crowd on hand. The gymnasium would hold no more people and there were twenty or thirty outside clamoring to get in. Tim stuck his head out the door.

"Say," he said. "I don't see you fellows trying this hard to get into the Tip."

(Sharkey's next number will appear tomorrow.)

Column A)

Column A) continued

HIS BEST FRIEND

If a person should ask me now why I like Tim McGrath better than any other man I ever met I could easily answer the question—because he has been my best friend.

But if a person should ask me why I liked Tim the very first time I ever met him I would not be able to answer.

Maybe it was because he looked so funny. He reminded me of a rabbit, with his white hair, fuzzy face and little, short bowlegs.

What Tim said to me, and what I said to him, that first time we met at Vallejo, I cannot remember.

But I do remember that when I went into training over at "Pop" Blanken's for the fight with Miller, the "Terrible Swede," Tim was in complete charge. He just seemed to appoint himself boss. I was the hired man.

The first thing that Tim told me was that I didn't know anything about boxing or training.

REAL TRAINING

I started to use an uppercut.

"What you trying to do?" asked Tim.

"Uppercut," I replied.

"Forget it," said Tim. "You'll never make a fancy boxer if you live to be a thousand. Just wallop—that's all."

He systematized my work—so much running, a little wrestling, some slugging with sparring partners and just so much of certain foods to eat.

That was all new to me. On the Philadelphia my training was limited to runs around the deck and an occasional bout with whatever sailors I could induce to don the gloves.

When in port, as at Vallejo, I did a little running on the roads. But I

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FIGHTERS I'VE MET

BY TOM SHARKEY

CHAPTER VI

I WON'T dwell long on the fight with John Miller because it wasn't much of a fight. Miller was a big, good-natured fellow and I felt ashamed of myself when I crawled into the ring to meet him. The fight, if it can be so called, lasted nine rounds because I didn't know exactly how to get at Miller and he wasn't quite foolish enough to accept my frequent invitations to stop and fight.

When this fight was over, which, by the way, was the last I had in Colma, I got a rest of several months. I had been fighting quite steadily, had a little money, and Tim McGrath said it was coming on Christmas and that I had better lay off and get acquainted with Santa Claus.

The fight with Miller took place in November, 1895. In February of the year following McGrath came running to me all out of breath.

"Tom," he asked, "are you ready to fight again?"

READY TO FIGHT

"I was ready last November," I replied.

"Well," he said, "I have about matched you for eight rounds with Alex Greggains."

"Good man," I said. "He's been pointed out to me around town."

Tim looked at me kind of queerly.

"Not scared of him?" he asked.

The question made me sore as a boiled owl.

"What you talking about?" I asked. "Can't a man say another's a good one without being scared of him?"

"I was just asking," said Tim. "It's always well to be certain of these things.

"Now let me tell you about this Greggains. He's a clever boxer, the cleverest you've ever been called on to meet. But he can't hit. He couldn't break an egg if he punched at it for a month."

"If he can't hit how's he goin' to lick me?" I asked.

TOM IS WARNED

"Ever hear of a man being outboxed?" asked Tim. "Think every man you'll be called on to meet is a bum?

"You've never met any clever guys, unless you call that Australian Billy Smith one, and he wasn't clever or he'd never tried to mix with you.

"This Greggains is the real thing. If he gets started on you he'll make you think you fell into a boxing glove factory and are being buried under the stock."

Greggains and I, to make a long story short, met at the Bust street theater before a crowd that was not as orderly as some fight crowds I have seen in later years.

Alex was backed by Billy Harrison, who in those days was a scrappy individual. Billy, we soon saw, would make trouble if the opportunity offered.

I found Greggains just as clever a boxer as McGrath had told me he was. He walked out in the first round, and, as he met me in the center of the ring, let go a straight left that jarred my head back.

The punch didn't hurt much, merely surprised me, but it started a rough house.

Remembering what Tim had told me about Greggains' boxing skill, and hearing Tim yelling at me from my corner to dig in, I doubled in and dug. And I kept digging for eight rounds.

To this day I do not know just how that fight ended. All I know is that it was a draw.

Remember, I hadn't been off the ship very long and was still pretty green, so I let McGrath do all my talking.

As I went to my corner at the end of the eighth round I heard a commotion, and, looking across the ring, I saw Billy Harrison in the act of drawing his gun.

MAKES GETAWAY

I didn't stop to investigate. Gun fighting is not a favorite pastime with me. The moment I saw that gun I ducked.

About five minutes afterward somebody knocked on the door of my dressing room and in walked Tim McGrath.

"Where you been, Tim?" I asked.

"Been," snorted Tim, "where I been? Somebody's going to get in trouble. What's the use of having fire regulations if they're not enforced!

"Here I been trying to get out of this theater and couldn't find an exit. Barked my shins and almost cracked my ribs."

"Where's Harrison?" I asked.

"To the devil with Harrison," said Tim; "I'm not looking for him. What's he think I am—a moving target?"

Tim, so far as I know, never had anything to do with Billy Harrison after that.

But I became very friendly with Alex Greggains. Alex is a very decent, clever fellow and I always enjoy his company very much. Every time we meet we have a good laugh over how Tim McGrath barked his shins trying to get out of the Bush street theater when Billy Harrison drew his gun.

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FIGHTERS I'VE MET

BY TOM SHARKEY

WHEN Alex Greggains couldn't whip me San Franciscans about decided that I was a tough nut. They began looking about for a man who could whip me.

Finally they hit on Joe Choynski. Joe was in the east at the time and when Tim McGrath said I would take him on under certain conditions, Choynski's friends telegraphed him.

The match was made with the understanding that Choynski was to try and knock me out in eight rounds.

Choynski and I met at the People's Palace, corner of Mason and Eddy streets, and I had never seen Joe before he stepped into the ring.

I knew the minute I saw him that he had bitten off more than he could chew.

Choynski, you know, had little thin legs, and he wore his hair bushy, like Paderewski.

I wanted to laugh when I saw him. The idea of a little thin, dudish fellow like that stopping me seemed ridiculous to think of.

HARD HITTER

But I didn't laugh. Tim McGrath had told me that I was not to underrate Choynski—that he was one of the hardest hitters in the world.

And besides, in my corner that night, with McGrath, was Spider Kelly. I had heard about the Spider long before I ever arrived in San Francisco; people had told me that he was a great second, and that he was still a crackerjack of a fighter.

I spoke to Kelly about Choynski. "He doesn't look tough," I said; "bet I can break him in two."

"Never mind how he looks," said the Spider, "you'll find him tough enough. Look out for his left. If he hits you with it on the right spot we'll be taking you home in a hearse."

And, take it from me, the second the gong sounded I found that Kelly had the right dope. Choynski had a sure enough left. I could feel it whizzing past my ears.

USES RIGHT

I did a bit of thinking in the first round. Back in Honolulu a man named Fred Nealon, who trained me for some of my fights, depended on a left-hand punch.

"When he leads," said Nealon, "duck a little to the side and step in with your right. Hold your arm stiff and dig your glove into his ribs."

Every time Choynski led I stepped in and caught him. I didn't mind his other punches. I caught them on the neck and face. But every time he tried to use his straight left I beat him to it with my right.

The fight had been going less than two minutes when I sent Choynski through the ropes with one of my rib roasters.

What followed cannot be easily described. I thought Hades had broken loose and that I was right in the center of it all. Eddie Graney, who was in Choynski corner, jumped in through the ropes and claimed a foul. And Spider Kelly jumped in through the ropes and started to lead me to my corner.

CHOYNSKI OUT

"You've licked him!" roared the Spider, "come away! Get out!"

Alva King, who was refereeing, didn't know what had happened. Graney's attitude frightened him. He ran around the ring asking questions, with Graney jumping in front of him and yelling "Foul! Foul!"

Meanwhile Choynski had been dragged to his corner and was recuperating.

It was a terrible mess. Everybody in the crowd was standing up and yelling—you couldn't hear yourself think.

Graney ran to Mose Gunst. Mose then was police commissioner, and, with an officer at his side, had been sitting in the press row—just outside the ring.

"Mose!" screamed Graney, "Mose! Choynski has been fouled!"

Whether Gunst was responsible for what happened after Graney appealed to him I don't know, but, anyhow, Chaynski was given from fifteen to twenty minutes to recuperate. When we were ordered to fight again Joe was just as fresh, if not as confident, as when he started.

BLUFFS REFEREE

Graney, so I learned afterwards, laughed over the way he had "buffaloed" the referee, and, in fact, admitted that Choynski had not been fouled. He explained his action with the statement that it was all a part of the game, and that he thought if a second could fool or bluff a referee it was his business to do so.

I also learned that Graney, after having the fight stopped in order to get Choynski his rest, was instrumental in getting it started again. He said that the people had paid their money to see a fight and that it wouldn't be right to deprive them of the fun.

Now that it's all over I can laugh about what Graney did. But I was a mad sailor at the time. I couldn't understand that Eddie in saving his man, who had actually been knocked out, had accomplished a wonderful piece of work.

The fact that I held Choynski to an eight-round draw did not help my feelings. Nor did the fact that the papers next day all agreed that Choynski could hardly have gone two rounds more.

All I knew was that Choynski had agreed to stop me; that instead I had stopped him, and that I had been bamboozled out of the decision.

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER VIII

THINGS began to break for me thick and fast after that fight with Choynski. When I went to my dressing room the crowd followed me, and in order to keep me from being suffocated a policeman was posted outside and the door was closed and locked.

I was being rubbed down when we heard a commotion outside.

"I am going in, sir," said a man's voice; "going in, sir; understand?"

Spider Kelly tip-toed to the door and peeked out. Then he threw the door open and began rousting the policeman.

"What do you mean, sir, stopping our friends?" he growled. "Haven't you any sense at all?"

Then the Spider made a low bow and stepped aside to admit a man of very distinguished appearance.

"Tom," said the Spider, "I want you to meet Lord Talbot Clifton. He is one of our most prominent and best known sportsmen."

The lord reached over and tapped me on the shoulder. Then he walked around and looked me over from all angles.

"And you're Tom Sharkey," he said; "well, sir, you're quite a stunning boy; yes, sir, a stunning boy."

The lord, who originally came from England, was a genuine member of royalty, and he became one of my best friends.

CORBETT SEES BOUT

He insisted that I be his guest at dinner and, of course, I was glad to accept.

He gave the dinner at the Cliff house and he took Tim McGrath and "Spider" Kelly and I out in a tallyho, with a big black man in brass buttons handling the ribbons. Some class. I kept looking around to see if there were any sailors around from the Philadelphia to whom I might wave my hand.

The lord was certainly a good sport. He returned to England some time afterward and I haven't heard of him for several years.

Less than a month after I fought Choynski I was back in the ring again to fight Jim Williams of Salt Lake City. Williams, up to that time, had never been beaten, and was reputed to be able to take punishment like a bulldog and to have a great right hand.

The fight with Williams, however, did not amount to much. I stopped him in three rounds, and were it not for one very important thing—a thing which shaped all my subsequent career—I would dismiss it with the mere statement that it was the first fight I ever had at Mechanics' pavilion.

Seated at the ringside the night I fought Williams was James J. Corbett—heavyweight champion of the world.

Corbett was on one of his periodical visits home and of course was the center of attraction.

I can see him still, sitting there, surrounded by admirers, talking and joking while he laughed at the two "dubs" in the ring.

And I remember also how, as Williams and I stood and whaled away at each other, some fellow arose in the audience and yelled across the ring:

"Jim, how long would it take you to whip either one of these bums?"

"A couple of punches," replied Corbett, "a couple of punches!"

And of course everybody laughed. It was quite a treat to hear the champion talk.

I said everybody laughed. I should have said all but McGrath. Tim turned around and glared at Corbett.

"Yah," sneered Tim, "a couple o' punches. You can't knock him out at all."

I had finished Williams and gone to my dressing room when the Spider suddenly burst through the door.

"McGrath!" he shouted. "Sharkey! Come over here!"

He was so excited that he could hardly talk. He fished around for words to begin with.

"Say," he exclaimed at length, pointing through the doorway. "I just come from out there. Know what they're saying? That Corbett can stop Sharkey in four rounds. Get the idea?"

The Spider stopped and began jigging around.

"What a cinch!" he said. "A cinch!"

"But," I said, "Corbett is the champion of the world."

SAW BIG FIGHT

"You keep still?" roared the Spider. "You've got nothing to do but fight. Tim and I will fix this and you'll be champion. Stop you in four rounds—he can't do it with a hammer."

Then the Spider grabbed Tim and ran out. He was scared lest the admirers of Corbett, who were urging him to show how he could stop me, would back down.

I sat in my dressing room and thought the matter over. Corbett was the world's champion. He ought to be able to punch my head off.

And then my mind wandered back.

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER IX

THREE days after the fight with Jim Williams we went to Harry Corbett's place on Ellis street. With me was Danny Lynch, who had become my manager; Tim McGrath and Spider Kelly, my trainers and pals, and Danny Needham, the old-time boxer.

We found Jim Corbett sitting at a table in a corner with a drink before him and, as usual, surrounded by admirers. He was telling a funny story when we entered and though he knew what we were there for, as did all the others who were present, he did not seem to notice us until he had finished his story and everybody had laughed.

Then Corbett arose and approached us. He shook hands with Lynch, with McGrath, with Kelly, Needham, and at last he stuck out his hand at me.

"Howdydo?" he said.

Lynch did the talking.

STARTS WORK

"I understand," said Lynch, "that you still think you can stop Sharkey in four rounds."

Corbett laughed and slapped his hand down on Lynch's back.

"Yes," he said, "you have it straight."

"The match is on, then,' said Lynch; "it's all right with the promoters."

"Yes," said Corbett; "I've attended to my end of the business with Groom and Gibbs."

"Well," said Lynch, turning to me, "you get over to Oakland and go into training."

I left Corbett's place, went to Vallejo for my things and moved over to Danny Needham's home in Oakland. I was to do my training at the Acme club, where DeWitt VanCourt was boxing instructor, and McGrath and the Spider were to look after my work.

It may be well to explain that this match led to the split-up between Corbett and Billy Brady, his manager. Brady, as the story was told, had been working to get a big purse for Corbett with Fitzsimmons.

BACKS DOWN

And then Corbett came to California and against the advice of Brady, if he actually told him anything about it, matched himself with me—thinking, of course, that he was picking up some extra money for himself on the side by whipping the "soft sailor."

Everything was going along fine and dandy over at Oakland. I was boxing every day with the Spider and Needham and running over the Piedmont hills, when Lynch came over one afternoon with a face on him a foot long.

"Tom," he said. "I'm sorry; but you had better knock off work and go back to Vallejo. Corbett's backed down."

McGrath and the Spider almost threw a fit—a couple of them.

"Corbett," said Lynch, "refuses to go through with the proposition of attempting to knock Tom out in four rounds."

"What will he agree to do?" I asked.

"He states," said Lynch, "that he will box you four rounds for a decision."

I got so hot that I lost all sense of reason. I boiled over and said many things that I ought not.

MAKES OFFER

"He's a fine champion," I said. "Makes a man a proposition and then backs down cold. Go back and tell him that I'll bet him $10,000 that I can stop him in four rounds."

Lynch began to smile.

"Oh," I said, "you needn't think I'm bluffing. I've got the money—I've saved it up."

Lynch laughed out loud.

"Hold your horses, Tom," he said. "I know that you're not bluffing. But let's not make any fool bets. Corbett is the worl's champion. They'd put us in the asylum if we offered to bet that you or any other man can stop him in four rounds. Let's be sensible."

Lynch had a talk with McGrath and Kelly.

"If he won't agree to knock Sharkey out, take him up on any kind of proposition," advised Kelly. "Man alive! Can't you understand that this Corbett is the world's champion? We're pretty lucky to even to get him to talk about meeting a rough sailor.

MATCH IS ON

"Get him! Tell him he can have the decision to start with. Promise anything—but get him in the ring."

Lynch told me to remain in Oakland and then returned to San Francisco. Late that night he showed up at Needham's.

"It's all fixed," he said. "Corbett agrees to box for a decision. I'm on to him. He figures that he'll run rings around you and make you look like a sucker. I don't suppose that he'll even try to knock you out."

"That's his business," said the Spider. "He can make his fight and we'll make ours."

The next morning I was out on the Piedmont hills again. I never heard anything more from Corbett until the night we went to Mechanics' pavilion for the four-round go which made me known to the sporting world.

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER X

THE afternoon of the night I was to fight Corbett we crossed over from Oakland—the three of us, McGrath, the Spider and I—and went to the old Windsor Hotel, corner of Fifth and Market. There I landed among friends—hundreds of them. I actually think that there was nobody left in Vallejo that day—everybody had come over to see me fight.

Mrs. Jim Gillren, who owned the hotel, and who, I am told, is now living in San Jose, took personal charge of me.

"Ah, Tom, me b'y," she said, "there's nothin' to it. Listen. I've sent $20 to the poolroom to bet that you'll knock the stuffin' out of this Corbett."

Mrs. Gillren then led the way to the dining room and made us sit down to dinner. She is a fine woman and a good friend.

We went to Mechanics' Pavilion at an early hour and found it filled to the rafters. Danny Lynch was busy at the box office and did not have time to see me. I went straight to my dressing room and remained there with Tim McGrath and the Spider until some man stuck his head in the door and announced that it was time to enter the ring.

CORBETT FAVORITE

I got a cheer from my Vallejo friends as I went down the aisle. Corbett, as was his custom, did not show up until twenty minutes later. He figured that by keeping me waiting he would make me nervous.

When Corbett finally did show up I thought the crowd would tear the roof off the place with their cheers.

Corbett took off his bathrobe, folded it very carefully and then walked to the center of the ring, where I was waiting to pose for a picture. As he came up close he reached over quickly and, grabbing my hand, attempted to jerk me toward him.

"Stand over here," he said.

It so happened, however, that just before I left my dressing room Spider Kelly had warned me that Corbett would attempt to get my goat. When he tried to jerk me, therefore, I was ready for him.

"No," I said, "stand over here." And with that I jerked back and almost yanked his arm out.

CARR REFEREES

I should have explained that when Corbett came to the ring he had no towels or buckets. He thought the fight would be over so quickly that he would not need such things. His second-in-chief was George Green, the present boxing instructor of the Olympic club—the original Young Corbett.

Billy Jordan introduced Corbett as "a native son of California and champion of the world." I thought the house was coming down the way the crowd cheered.

I was introduced as "the pride of the American navy" and received a few hand claps.

Frank Carr, who is still in business in San Francisco, was referee. He told us that there should be no hitting in the clinches, and we both understood that when we went to our corners.

But no sooner did we go into the first clinch than Corbett, ignoring the referee's instructions, let go a punch that landed flush on my eye. That punch gave me the only black eye I ever had in my entire ring career.

they saw him nod to Captain Wittman.

And whether he did or not, there is no question as to the fight being stopped and being declared a draw. And neither will anyone who saw the fight argue that Corbett could have gone another round.

There was a lot of money bet that Corbett would knock me out. And you could have written your own ticket at any old odds if you thought Corbett would not get the decision.

The action of the police in stopping the fight when they did saved a great deal of money. We still had a minute to go, and Corbett was a very wobbly man when he went to his corner. Much might have happened even in that one minute had we been permitted to go on.

Column A)

Column A) continued

TOM AGGRESSIVE

Naturally I expected that Carr would at least say something to Corbett about having disregarded his order, and when he didn't it made me so mad that I forgot all about Corbett being the world's champion.

I put my head down and sailed in, not caring how or where I landed, nor how many times Corbett landed on me. All I knew was that I had been struck an unfair punch and that I ought to clean the fellow who struck me.

The first three rounds were pretty much alike—me digging in all the time and Corbett doing his best to avoid me and at the same time making a pretense of boxing cleverly.

When I went to my corner at the end of the third round it was to fall into the hands of a pair of crazy men.

"You've got him, Tom!" screamed McGrath, "You've got him!"

"You're champion of the world!" screamed the Spider. "You're the champion!"

REFEREE HOLDS

Then the two pounced on me, sat me on the stool, and such rubbing I never got in my life.

"Now," said Tim, "when the bell rings you run out there and beat him down. Don't stop for anything—just sail in, and punch!"

And the Spider—I don't know all he did say. He just kept talking about how I had won the championship.

At the sound of the bell I took Tim's advice and ran. I met Corbett coming out of his corner, and pumped punches into him so fast that he staggered back, and the crowd came to its feet as one man.

Then something funny happened. When I began getting at Corbett good and hard, when he was actually groggy, Frank Carr, the referee, got to holding me back. On the slightest pretext he took hold of my arms and tried to keep me from hitting Corbett.

BOUT STOPPED

I became so furious at the evident favoritism being shown Corbett that I finally rushed in with all my might, not only taking Corbett to the floor with me, but the referee as well.

Now, here I wish to say something in a spirit of fairness. It has been said that when this happened Corbett called on the police to save him his championship.

I did not hear Corbett call. I don't believe he did utter a sound with his mouth. But persons around the ringside, a score of them, told me that

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FIGHTERS I'VE MET

BY TOM SHARKEY

NUMBER XI

NATURALLY, after I had virtually defeated the world's champion in four rounds, I was the man of the hour. I won't attempt to be modest because I wish to stick to the truth. The papers the day after the fight agreed that Corbett could not have lasted another round. That helped out. People followed me on the streets and pointed me out to their friends.

I did not see Corbett again until about two days after the fight. Then I ran across him at the place of his brother Harry, on Ellis street.

I could see that Corbett was feeling badly and that he was doing his best to appear cheerful and unconcerned. He clearly indicated how he felt by his eagerness to engage me in conversation.

"Well," he said, "you did pretty well."

I agreed that I did about as well as could be expected considering the conditions I had to work under.

"Yes," said Corbett, "you are a very strong man. You ought to make a good wrestler. You'll never make a fighter."

I won't tell what I said in reply. But the reader may rest assured that it wasn't anything very polite.

I wound up my little talk with an offer to fight Corbett at any time, any place, for any amount of money and for any number of rounds.

"And when I finish with you," I said, "you will have found out whether I will ever make a good fighter."

A NEW MATCH

The upshot of the thing was that Corbett and I before leaving the place had agreed to fight to a finish for a side bet of $10,000. Each of us put up $2500 to bind the match.

But Corbett, as foxy a man as ever drew on a glove, had no idea of going through with that match. This we ascertained later, when it developed that in the articles we signed he caused to be inserted a clause which prohibited either of us before we met again in the ring from participating in a contest with any other opponent.

This clause resulted eventually in the match falling through, though it hung fire and was written about for several months.

This second run-in with Corbett gave me additional publicity and in a week or so I made my first appearance on a stage at the Alcazar theater, directly across the street from the Orpheum. I did a boxing stunt with Danny Needham as my sparring partner.

When we finished at the Alcazar Needham and I started on an eastern theatrical tour with Danny Lynch as manager.

This tour took us to many cities. At St. Louis I used as sparring partner Jake Holtman, who since then has gained fame as a starter of horse races. Jake was a strong, willing young fellow and in those days had his own ambitions to shine in the prize ring.

We reached New York in August of 1896 and Lynch arranged to have me engage in a three-round exhibition with John L. Sullivan.

Sullivan then, of course, was old and fat, but it was quite a treat for me to put on the gloves with a man whom I had looked on through my boyhood as the greatest fighter that ever lived.

At the conclusion of our exhibition Sullivan met me in the center of the ring, shook my hand and said:

"Tom, I'm pleased to have met and sparred with you. You are strong and rugged and game. If you keep on you'll be the champion of the world. You'll whip them all."

I never had a higher compliment paid me than that. When I had dressed and left the building I must have been a couple of inches bigger around the chest.

SULLIVAN'S FRIEND

Sullivan and I became very friendly and when we happened to meet on the street and in other places he gave me pieces of advice which I was very thankful for.

One day he told me that the reason he liked me was that I had walloped Corbett.

"He's a parlor fighter, that Corbett," said Sullivan, "and he never would have whipped me, old as I was, had he dared to stand up and trade punches with me. In my younger days I would have caught and beaten him down."

That trip east did me much good. It gave me the opportunity to meet many prominent sporting men whom I had heard of and to see many things which I did not even know existed.

We remained in the east several months, the fact that I was then supposed to be matched with Corbett making me a live theatrical card. But all good things must end, so in September we began working toward the Pacific coast.

We arrived in San Francisco in November, ascertained that the match with Corbett had fallen through and then—now comes a big chapter—I was matched with "Ruby" Bob Fitzsimmons.

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Notes

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