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SPECIAL THANKS...

To Michale Ruhala of the Broken Heart School of Arms for the original scans of this document.

DEDICATION

Special dedication to my spectacular wife Mylinda, my fantastic son Christopher, and my amazing daughter Allison. It continually fills me with awe that God has given you to me. I love you.

-Kirk Lawson

THE
ART AND PRACTICE
OF
BOXING;
OR,
SCIENTIFIC MODE
OF
ATTACK AND DEFENSE,
AS PRACTICED BY THE MOST CELEBRATED BOXERS OF
THE PRESENT DAY,
DISPLAYED IN AN EASY MANNER,
AND GOT UP UNDER THE SUPERINTENDENCE OF
A CELEBRATED PUGILIST.

EMBELLISHED WITH ENGRAVINGS.

Liverpool:

PRINTED AND PUBLISHED BY WILLMER & Co.

PRICE SIXPENCE.

P R E F A C E .

It cannot admit of a doubt that the practice of Boxing, when carried to excess, has had an injurious effect upon public morals, and has therefore been discouraged by moralists of very high reputation. But it is well known that there is hardly any human art that has not been abused, and to which objections of a similar kind have not been made. When kept within moderate bounds, a knowledge of the art of Self-Defence may be proved to be accompanied with numerous advantages.

It has in all ages and countries been considered as an elegant and manly accomplishment, and which, when practised with becoming moderation, essentially contributes to the promotion of health; it braces the whole system, and enables its possessor to bring into action the different muscles of the body, so as in any case of emergency to employ them to the best advantage. He who has made the greatest progress in this art, and has formed proper and liberal views respecting its nature and utility, will be the last person in the world to boast of his superiority, far less to seek for opportunities of fomenting quarrels. The constant study of every practitioner, therefore, ought to be to keep a strict guard upon the natural impetuosity of his temper, and to check the very first appearance of irritation.

The following short treatise may be considered as containing the substance of those directions which are in the most repute at present, and, if carefully attended to, cannot fail materially to assist everyone who is desirous of improving himself in the art of Self-Defence.

THE
ART OF BOXING.

Of Preparation.

THE naked hand ought not to be used in learning to spar, therefore you must be provided with boxing mufflers, or gloves stuffed with wool, which takes off the effect of the blows, particularly those of the knuckles and back-hand fist; neither party should double their hands close—they ought to be open, or only half-closed, and both parties should keep in their best humour possible.

Attitudes, or Guard.

This is the first thing to be learned; for it is according to the position in which you stand, that you acquire the greatest ease and certainty in your defence and attack. This is different in different boxers, and forms their style of advance. The great object is to unite grace with power. Attitudes may be reduced to *three*—those of Humphreys, Mendoza, and Johnson. The *first* consists in placing the left hand nearer to the body, the fist covering the stomach; the legs considerably extended, the left foremost, the weight of the body poised on the right, and the head erect. This position is not only graceful but manly; the breast expanded, the head boldly raised, the limbs firmly planted. The weight of the body thrown on the hind leg gives greater strength to the blow of a person in his guard than in any other.

The *second*, is the fists placed nearer each other, almost opposite to the chin, the left a little before the right; the legs not far removed, the weight of the body on the foremost leg.

The *third*, or Johnson's attitude, is the fist held before the head, the arms nearly extended, the legs almost square, the body much bent, with the breast forward; but it is not elegant and is

seldom practised. The body is protected by this more than any other guard; but the head is exposed. Persons of uncommon strength in the loins should only practise this, as it is very fatiguing, and alike calculated for attack or defence; for the weight of the body being equally sustained by both legs, it is, by little exertion, moved in any direction, so as to guard against, or give vigour to a blow.

In general, the legs should not be opened more than about half their extend, the left foremost, and the right at an easy distance behind. The knees should be a little bent, to afford you an opportunity of rising in giving your return; and the principal weight of your body placed on the foremost leg. This attitude is perhaps the best calculated for defence, the body being removed farther from the coming blow, and though the head seems a little in danger, the arms are in such a situation as to protect it.



Defense of the Face and Pit of the Stomach.

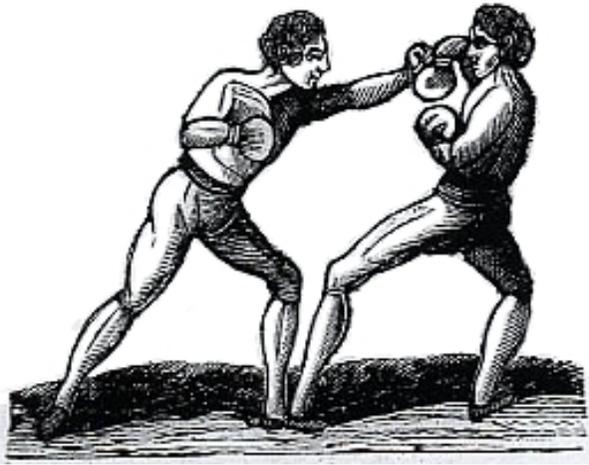
To perform this, you must stand firm on your guard, and while your adversary aims at the right side of your face with his left fist, and at the pit of your stomach, which is called the

MARK, with his right, you must parry the fist with your right arm, as directed in the face-guards, and the other coming blow, by keeping the left side so under your elbow, that it shall cover the ribs and loins, while the flat part of the arm protects your stomach. This is the guard not only of the mark, but of the ribs and loins, where a sure blow is extremely dangerous. You must, after defending yourself from these two blows, recover your guard; and these blows should be repeated till you can guard yourself from them without embarrassment or awkwardness. When you are expert in the defence of the right side of your face and body, your next lesson must be given 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 hand on your stomach. You must immediately recover your guard; and these two blows are to be repeated, and sent off in the same manner, constantly recovering your guard after them, till you acquire the habit of anticipating their approach. Sometimes your ribs may be struck at instead of your stomach. Thus, when he aims at your face with one fist, he may, with the other, aim at your mark, or your side; and the same guard will protect both.

These lessons ought to be repeated often, till the learner is able to stop these two blows with ease and facility.

Manœvering.

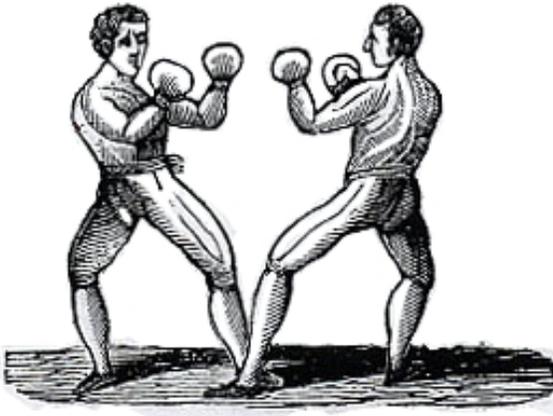
This is any skilful motion, by which we accomplish our own intentions, and frustrate those of our antagonist. Thus, to keep moving our hands in order to perplex him, and throw in a blow with less probability of being deceived; to make a feint at one part, and strike at another; to turn round on the hinder heel, when we have struck, to get out of the reach of his returning blow, and to regain our former position as soon as it has been aimed; to fasten on him in closing, as recommended afterwards; with every other trick you can practise to deceive him—are all *manœvers*.



Stopping Blows:

A quick eye and practice are necessary to do this with dexterity, yet it may be soon learned with a skilful friend, who ought to form his attacks slowly at first, with his right hand on your left cheek. which you must parry with your left arm, by bearing his blow upwards; then let him direct a stroke at your right cheek with his left hand, which must be repelled by raising your right arm, at the moment he strikes, a little above your head, receiving the blow on the outside flat part of your arm, which saves your fall. This exercise should be begun slowly, to prevent confusion, and to give time to the learner to recover his guard after every hit. Quickness will soon be acquired, which will enable you to stop many of these blows without recovering your guard between each. Guarding the face cannot be too much practised, to acquire the habit of that part of self-defence.

It ought to be a general rule, as it is the best method, to hold your elbow as high as the rest of your arm; and, in learning, should be continued till it be well performed. In Broughton's time, this was the most particular lesson, on account of the eyes.

*Sparring.*

Sparring is absolutely necessary to form a complete pugilist, being the only proper introduction to Boxing, as it affords an opportunity of realizing whatever principles the scholar has been taught, or of trying the success of any new plan. No manœvers, no attitudes, ought to be adopted, unless by way of experiment, but what may be used in actual fight.

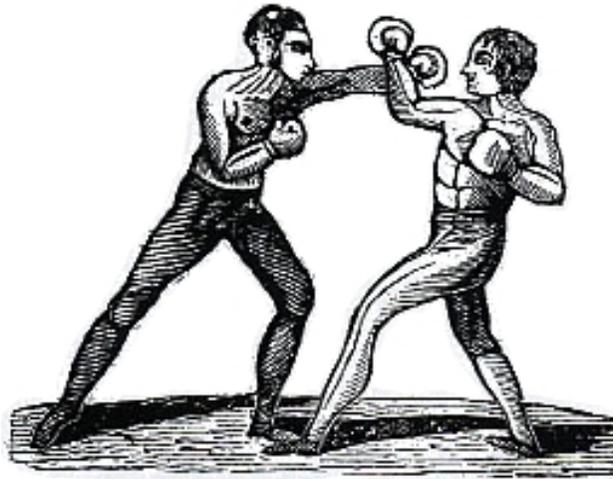
The two great objects to be attended to in sparring, is to hit your adversary as often as possible, and prevent him from returning the blow. In order to effect this, you must warily watch his eye, to discover where he means to strike, and to see what parts of his person are exposed, and to stop and strike accordingly, as nimble and elegant as possible.

In sparring, both parties ought to stand upon their guard, acting offensively and defensively occasionally. While not striking, you should move your arms a little to and fro, in order to supple them, and enable you to throw in a blow the more unexpectedly; 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 attention and art, and you think a blow at him would be only throw away, you should wait-till he strikes, and then give the retaliating

blow. In fact, sparring is only a more civilized manner of boxing, where heavy blows are not given, but every advantage is taken, and improves a boxer more than all the private lessons that can be got.

Sparring and boxing attitudes may be learned before a glass, and a person of a quick perception may study the theory this way to great advantage. You may thus learn to adjust your guard and see the safest and most manly posture of defence, by striking opposite to those places on your body which appear to lie open, parrying the different imaginary blows.

It will be impossible to take lessons of boxing, or to practise sparring, without suffering from the bruises which you will unavoidably receive on the arm, by stopping your friends blows, though 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.



Parrying and Returning,

Occasionally guarding the Face and Stomach.

To perform this skilfully is a great excellency in the art of boxing, and the directions cannot be too explicit. It will try the patience of the learner; but with presence of mind, and the

observance of former rules, he must parry the blows with the opposite hand: thus, for example, with the right hand beat upwards the blow aimed at the left side of the head, and immediately return it with the other, and so keep parrying and striking alternately; or throw the face back so as to prevent him reaching you. After repeating this yourself for some time, let him strike with his right arm at your left cheek, then catch the blow on your left arm, and hit him with your other hand. This, if 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.

A skilful boxer will never hazard a blow without the prospect of putting in a second to more advantage: and some have gone so far as to expose themselves to a blow, that they might more effectually plant one themselves. This however may be fatal, and therefore is seldom practised.



Full Guard;

Or of guarding both sides of the Face, the Stomach, and Ribs.

This calls into action all the dexterity acquired by the former lessons, and cannot be too much studied to form a complete boxer. Every person may practise enough to protect himself from accident; for it is common for people, in fighting to

strike as often at the face or ears as possible, and to follow these aims by blows on the stomach, by which an ignorant person will often gain advantage.

To practise foiling against this way of attack, let your antagonist, as you stand on guard, strike you first with his left hand, aiming at the cheek, 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 the left 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 it against your ribs. Then recover your guard, repeating the whole again and again; after this, let your instructor strike at the left side of your face with his right hand, which you must parry with your left; next at the right side with his left hand, this you must parry with the right; and thirdly, at your ribs with his right, which you guard with your left arm. This lesson must be practised for some time; after this he is to strike first with his left arm at your right cheek, then his right at your left, and his left again at your stomach or ribs; all which you must parry, and then recover your guard: then with his right arm at your left cheek, his left at your right, and his right at your stomach, which you must likewise parry, and again recover: he then strikes first with his left, then again his right, and with his left: next with his right, then his left, and again his right: continuing, while you are parrying each blow, to count one, two, three, in order to keep you in proper time, which blows must commence slowly, and become quicker by degrees, till you go to the next lesson, wherein the same exercise is repeated, with this difference, that the blows or aims are given so fast, as to put it out of your power to recover your guard after the first three blows; so that as soon as you can bring your arm down from stopping the second blow at your face, you must raise it up again, to defend yourself from the first blow of the next set-to, which will be aimed at the same side of the face as directed before. The difficulty of this lesson diminishes in proportion as you improve in the art; for nothing

can be attained by practice easier than those motions; they become in a short time habitual, being only repetitions of the former lessons quickened in their pace, and without that strict regular recovery of the guard, after the three first blows.



Cross Buttock.

This is as dangerous a fall as can be given. It can only occur when your opponent's right side in closing, happens to come in contact with your own, in which case, you take a low hold of the waistband of his breeches with your left hand, and of his right shoulder with your right, and cant him over your right hip, head foremost on the ground.

A back-handed Blow or Chopper.

With the large knuckles of the right hand and a straight arm, is very effectual, as these blows, upwards or downwards cut, and it is better to hit with them than the middle knuckles of the fingers, which are apt to be much injured. This blow was Mendoza's favourite, and the power of striking it 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 successfully raise up

arms, and give the chop. When the elbow is pointed a little upwards, it is the most favourable time for striking the chopper; because, by affording your arm a swing round, it gives a greater impulse to the blow.

The chopper may be happily used in giving the return; and should a pugilist engage with a person ignorant of the science, it will certainly prove successful.

A round blow is easily perceived on its approach, and of course readily stopped. It is not a strong or quick way of fighting, and only resorted to by indifferent boxers; but the chopper is a blow out of the common line of boxing, and is found most effectual. For this purpose, 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 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 temporary blindness, and if on both, it disables the person who receives it from continuing the fight.

Training:

This preparation is of the utmost consequence, and is now carried to greater perfection than any former period.

Training, according to the present method, consists of a series of exercises and regimen, particularly adapted for giving additional strength previous to engaging in any battle. The best method of training is, to live temperately, but not abstemiously, and to take as much exercise in the country as possible without fatigue. Go to bed at ten o'clock, rise about six or seven, go into the bath, dry rub yourself, throw out the dumb bells till they tire you, take a walk for a mile, return home and eat a good breakfast, amuse yourself in walking moderately, and in sparring till dinner time; avoid eating a great quantity:

drink wine mixed with water at dinner, and a glass of hoek after it; ride or walk till about nine o'clock; sub on a chicken, or some food that is nourishing and easy of digestion; walk about and work the dumb bells till a degree of fatigue ensues, and then retire to rest.

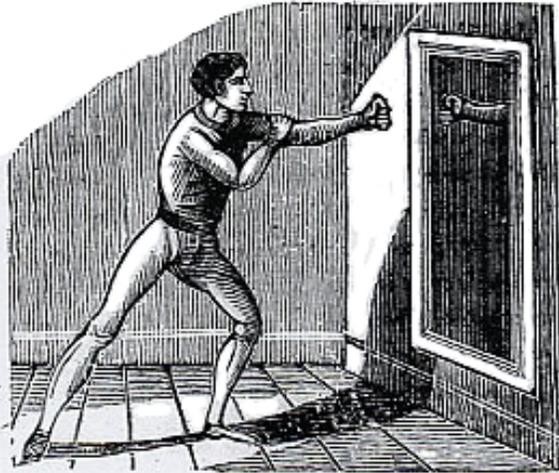
Before a public battle, for a fortnight or three weeks at least, bathing morning and evening must be observed, particularly the feet, legs, and small of the thighs; and afterwards, when quite cool, wash your feet, face, hands, and arms, with spring or pump water. No soap must be used in bathing or washing, and retire to rest about nine, supping on runnet milk or milk porridge, but eat sparingly of bread, butter, and salt. The morning's beverage should be runnet whey, or hard white biscuits without seed, let your dinner be alternately stewed veal (without rice), and well-fed fowls (with a milt or two in them) boiled to a jelly. No tea in the afternoon, but only a rusk; chocolate early in the evening, and supper as before. Red wine is recommended, but not without water. Porter, ale, or any sort of beer, as well as spirituous liquors, are to be entirely laid aside, also salt meats and acids. A claret of posset mulled at night may be allowed, but repletion should be carefully avoided.

Breakfast at seven; take rusk and win at eleven, if not apt to injure you, and a glass of jelly first; dine at one; take chocolate at four; sup at seven: and exercise yourself within doors, or walk out before going to bed. Take an early walk, of not more than a mile, first breaking your fast with a gingerbread nut, steeped (if not apt to inebriate) in Hollands. Return home slow, to avoid heating the body, and take care to lie cool in the night.

On the morning of fighting, eat only one slice of bread, well toasted, without butter, or a hard biscuit, with a pint of red wine mulled, and a table spoonful of brandy. The bottle on the stage should be composed of Hollands, Seville orange bitters, with sugar, made up palatable, but not too strong. Weak brandy and water, with a few drops of bitters, are recommended.

Wind.

Strength and breath are included under this word. both are lost by too violent, but improved by moderate exercise. a man is said to be in breath and wind when his powers of respiration and motion enable him to continue the active part of a battle without flagging; but when he is soon disabled, and when this disability is occasioned either by fatigue, or by 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 or vigour, we ought to fight 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 winded by fatigue, we should fight only on the defensive, and if struck, fall, and lie flat on the ground, till our seconds pick us up, by which means the powers we have lost may be in some measure regained.



Practice in Boxing.

This is the perfection of the art, and, like every other practice, produces perfection. The figure above will give some idea how to strike forward with each arm successively, and repetition will enable the learner to strike much sharper and oftener. Dumb

bells of proper weight, according to age and strength, will assist; but practice with a partner, if not immoderately, increases strength and activity, which gives a perfect knowledge of the science. When you have not a friend to spar with, a glass to stand before will 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 wall, on which your shadow may be observed.

To hit the mark, as boxers call it, from its being the object at which the most expert aim, and if struck the most effectual in deciding the affair, is the pit of the stomach. A blow cannot be planted in any part of the system with more probability of effect an gaining the battle, than in this place, denominated the mark, as it causes an instant sickness, and a weakness preads all over the frame. this manner destroys for a time the powers of resistance.

Blows.

A blow is a stroke, or a hit with a fist, against any part of the person or body. These are denominated fair or foul, according to where they are struck. Low blows lose the battle.

A proper mode of striking should be the pupil's first object, for a decisive blow may be made by a person unacquainted with the other parts of pugilism; and though a man be well versed in the guards, he hazards much in parrying his adversary, if he himself is ignorant of the principles of striking, because he knows not the common directions of the arm against which he is to defend himself. Thus whether we consider striking in an offensive or defensive point of view, either to assault an adversary or receive his attack, it is the most elementary part of boxing and should be studied.

The large knuckles of the hand should be only used, they are rarely disabled, but the knuckles in the middle of the fingers frequently give way.

Straight blows are preferable to all others; they are stronger, because they come directly from the centre of power; and

quicker, because they describe less space; it therefore follows, that it is more difficult to parry them than any others. Round striking is now universally exploded; it is condemned for the same reasons which recommend straight blows, for it is directly contrary to them.

To Bar a Blow.

This is a peculiar kind of stop or guard, which, if suddenly applied, elegantly carries off the intended stroke. The best way to do this is, to defend yourself from it, by crossing your arm over the part at which you see it aimed. Thus the method here 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 were at the moment attempting to avoid. It is 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 your stomach.

To conclude this article of blows, it must be observed here, nearly in the words of an amateur, that accident and necessity direct oftener than choice in the case of blows; for all persons naturally strike 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 is evident 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 appear likely to become 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, the mouth, and the pit of the stomach.

First Hit.

After the learner is sufficiently instructed in protecting his face, he must learn to strike at his adversary's with quickness, certainty, and precision. Neatness is here particularly requisite. Let your fists be rather close, near each other, as in guard, at a small distance from your body, with your elbows somewhat inclined towards your side, and the flat part of your fingers, instead of your back-hand knuckles, opposite your adversary's face. Then throw out your arms in a direct line, one after the other, towards your adversary's face, successively striking with your right and left, and recovering your guard; but never vary your blows; give them straight forward in the exact direction of the face, while he secures himself from being struck by holding back his head, just far enough to prevent your fist from reaching him. In doing this, never draw back your arm beyond your side to gain additional force, for a boxer will soon avail himself of your want of judgement in doing so, by flinging a short straight stroke, which has just been recommended, and which will reach you before you can hit him; but continue striking faster and slower, and at last as quick as possible, till you are tired.

Six lessons, of twenty minutes each, have made a very expert pugilist, and prove that attention and activity may be acquired by habit assisted by art. Your wind, by increasing your celerity, will be improved, and in a short time you may yourself receive improvement from the most ignorant of the science of manual defence officiating for each other, one as a master, the other as a learner, alternately, for improvement, assistance, or amusement.

Of Closing and Throwing Falls.

This part is an encroachment on the art of boxing. Throwing falls properly belong to the province of wrestling: it depends rather on strength than art, and is therefore oftener practised by powerful men than good boxers.

In order to avoid closing or grappling, the best method is to strike forward very fast, which will keep your adversary at a

proper distance, and too busy repelling your blows to attempt it. But if, notwithstanding this, he persists to rush on, strike a blow and retreat. This will balk him. Bent too eagerly on grasping you to be sufficiently on his guard for his own defence, he will lie open to a second attack; hit another blow, and retreat again. But if this does not put him out of conceit of this sort of manœuvring, the following method perhaps may; which is, when you see your adversary's intention, strike him, and drop on your knee. Bu 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 your opponent 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.



Throwing.

The common method of throwing among the lower orders of people, and particularly country folks, is usually by tripping up,—an unfair practice, and a very paltry effort, never resorted

to by good boxers. To prevent which, follow the directions given just now, strike sharp forward; and if you are attentive to your adversary's motions, you will quickly perceive, that before he attempts to trip you up, he will look at your feet that he may make good his attempt, by which means you may easily discover his intentions; strike him instantly in the face or about his head, and thus you will render his preparation ineffectual, and make it tend to his own discomfiture.

Customary as closing and throwing falls are, the scientific method is not so generally understood as the other principles of boxing, and although they depend on strength, height, or power, they may yet be in some degree effected by skills, which will always give the student the advantage where his adversary is not much stronger or heavier than himself.

As Sir Thomas Parkyn's Wrestler is not very common, an extract is here given of his opinion and direction on this subject, with Mendoza's observations thereon. The former observes, a happy knack in closing may be thus practised. When your adversary's body and your's 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 smite at his face and stomach 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 at last get from you you; but lest he should do this, it will be a sufficient advantage for you to hit two or three times before you release him. 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.

When it happens that two persons close in fighting, the mutual attempt is to throw each other a fall. In order to do this, while you are 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 so in this manner, you may make your situation his, and throw him instead of being throw, by withdrawing your leg from before his, and placing it behind. Mendoza, in his Art of Boxing, says, "But if his left arm be too much forward for you to be able to grasp it, you may remedy the inconvenience by seizing hold of his 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.

Dropping.

This is reckoned an unmanly shift, and was unknown to the old school, as Oliver has often been heard to say, who was brought up under Broughton's eye, and was once his favourite; yet in his latter years he was known to have recourse to this contrivance, and thereby he confessed the old school inferior to the new one.

Dropping is either done by 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. Every thing 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; but one who drops cannot be considered a manly 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.

Gouging.

Is unmanly and barbarous, and introduced into the new school by a farrier, to take ungenerous advantage.

This gouging, is screwing 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 manner

in which Mendoza served Humphreys at one time during the battle at Oldham, though it is known it was done more with an intention of pushing 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, but was disapproved of by captain Brown, one of the seconds.

Shifting.

This mode is not accounted honourable by many, as the signification of the word is synonymous with running away. Shifting is nothing less, in fact, than running from your adversary whenever he attempts to hit you or 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 recover your first position, and to continue the footing as much as the 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 circumstance before stated.

Advancing and Retreating.

This 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, keeping your guard; and this you continue repeating if your adversary still give 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 with your left, instead of keeping it hindmost, then stepping forward in your first position by throwing your left leg forward, then 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 is left to the boxer to determine which is 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 better to beware of an experienced boxer that practices this way, lest he should deceive you, and rush in to close as you stand square, which posture, though old Broughton's favourite one, is extremely liable to the cross buttock throw.

Retreating.

In the practise of sparring, as theoretical to the art of boxing, this should sometimes be 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 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, by which position a square guard is attained, and is Mendoza's and Ward's usual way. This style of retreat is on the same principle with the article immediately preceding. Its advantages and disadvantages are reciprocal, and the danger the same.

*Lock.*

This figure exhibits the position of a lock at the moment of grappling, the idea of which is borrowed from Sir Thomas Parkyn's *In-Play Wrestler*; and his words are to this effect: At the moment of laying hold, whether it be round the neck, or shoulders, or body, throw your right leg behind his left, or if his left should be forward, your left behind his right, and attempts with all your force to fling his body over your foot, thus artfully placed, to destroy his intention 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 worst effect of this manœuvre, he should remove his 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 dexterous enough to produce this change, frustrate his intention by removing your leg from behind his, and thus placing him in the same state he was in at first, that is the exact juncture of time to throw him, if you can, or he may turn the tables on you, by altering your own situation again, and at last throw you over.

But perhaps you may gain upon your adversary in altering the lock. In order to which, and to give your design greater probability of success, let one of your arms, instead of clinging round his neck, be bent against it in front, which, by projecting him from you, will go hard against him, and contribute more than any other circumstance to pitch him over your knee. This way is perhaps the best of any that can be taken.

Game and Bottom.

The power of bearing blows, or what is generally called bottom, quickness of eye, and wind, are requisites of great importance, and may all be improved by constant practice. There are men who seem peculiarly formed for the bottom. The severest blows make little impression on the ribs of some and on the heads of others. The old school furnishes a surprising instance of bottom. The noted Buckhorse made a practice of standing without a guard, and permitted himself to be knocked down by the hardest hitter, for a trifling sum of money. The advantage of a good eye is evident; it is necessary to discern the approach of a stroke and perceive the vulnerable parts of an opponent. A resolute look is useful in awing an enemy, and often disconcerts the boldest. The eye should never be closed in the time of action. Wind, though naturally good, may be improved by proper exercise, or what is termed training. It may also, if once impaired, be in a great measure recovered by the same method, and regularity of living.

RULES,

To be observed in all Battles on the Stage, as agreed to be several Gentlemen at Broughton's Amphitheatre, Tottenham-Court-Road, Augus 16, 1743.

- I. THAT a square of a yard be chalked in the middle of the stage; and on every fresh set-to after a fall, or being parted from the rails, each second is to bring his man to the side of the square, and place him opposite the other, and till they are fairly set-to at the lines, it shall not be lawful for one to strike at the other.
- II. That, in order to prevent any disputes, the time a man lies after a fall, if the second does not bring his man to the side of the square, within the space of half a minute, he shall be deemed a beaten man.
- III. That in every main battle, no person whatever shall be upon the stage, except the principals and their seconds; the same rule to be observed in bye-battles, except that in the latter, Mr. Broughton is allowed to be upon the stage to keep decorum, and to assist gentlemen in getting to their places, provided always he does not interfere in the battle; and whoever pretends to infringe these rules to be turned immediately out of the house. Every body is to quit the stage as soon as the champions are stripped, before the set-to.
- IV. That no champion be deemed beaten, unless he fails coming up to the line in the limited time, or that his own second declares him beaten. No second is allowed to ask his man's adversary any questions, or advise him to give out.
- V. That in bye-battles, the winning man to have two-thirds of the money given, which shall be publicly divided upon the stage, notwithstanding any private agreement to the contrary.
- VI. That to prevent disputes, in every main battle the principals shall, on coming to the stage, choose from among the gentlemen present two umpires, who shall absolutely decidee all disputes that may arise about the battle; and if the two umpires cannot agree, the said umpires to choose a third, who is to determine it.
- VII. That no person is to hit his adversary when he is down, or seize him by the ham, the breeches, or any part below the waist: a man on his knees is to be reckoned down.