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The original text made heavy use of several conventions in font and typesetting which were standard for the period but which are difficult to read and somewhat clunky for modern readers. First, the text used what is sometimes called the "Long S." This is a character "ſ" which appears very similar to a modern "f" with the exception that the cross either does not exist or does not cross wholly through the staff of the character, rather it appears to make a "flag" to the left of the staff of the character. I.E.: f or *f* Further, the text made frequent use of "ligatures" connecting one character to the following. Connecting "c" to "t" and "long s" to "t" was common in the text. I.E.: *ct ct ft ft* Thus "*strict*" could be rendered "*ſtrict*" and "sufficient" could be rendered "ſufficient". For readability the long s's have been transcribed with the modern "s," unfamiliar glyphs, and ligatures have been removed. Apart from these concessions, every reasonable attempt has been made to produce a faithful rendering of the original text. The page size, spelling, hyphenation, and formatting, including intentional blank pages, have been maintained. The hope is that this will create a document which will convey the personality

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SPECIAL THANKS

Special thanks to Terry Brown and Milo Thurston for making this document available to me for republication. Thank you!

DEDICATION:

Special dedication to my lovely wife Mylinda, to my enthusiastic son Christopher, and my to beautiful daughter Allison.

My life has meaning because of you.

-Kirk Lawson



The First Position, or setting-to, of Humphreys & Mendoza, at Stilton

PRICE ONLY SIX PENSE.

A NEW EDITION.

THE
M O D E R N A R T
OF
B O X I N G ,

AS PRACTICED BY

MENDOZA,
HUMPHREYS,
RYAN,

WARD,
WATSON,
JOHNSON,

AND

OTHER EMINENT PUGILISTS.

TO WHICH ARE ADDED,
THE SIX LESSONS OF MENDOZA,

AS PUBLISHED BY HIM,
FOR THE USE OF HIS SCHOLARS,

AND

A FULL ACCOUNT OF HIS LAST
BATTLE WITH HUMPHRES.

——— “No doubt can surely be entertained, by those who
“reflect for a moment on the subject, of the propriety of learning
“the art of SELF-DEFENSE, when it is well known that
“peaceable behavior is no security against rudeness and insult.”

See the PREFACE.

Printed (for the AUTHOR) and sold at No. 42,
Little Britain. Sold also by C. STALKER, Sta-
tioners Court; and T. AXTELL, Royal Exchange.

himself when insulted : to a man even of the most harmless disposition, an acquaintance with the art cannot fail to be serviceable; as it enables him to walk the streets with an idea of greater security; and if he does not chuse to resent an insult, he has the satisfaction of reflecting that it is in his power.

The arguments against learning this science* seem indeed to arise in a great measure (to quote the words of a writer on the subject) from not making a proper distinction between the inhumanity of premeditated boxing matches, and the propriety, and often the necessity, of engaging in a casual encounter.

Whether

*England is perhaps the only country in the world where Boxing is reduced to a science, or even countenanced in any great degree. This, it may be said, is no argument in its favour.

P R E F A C E .

Whether pitched battles ought to be encouraged, may well be made the subject of dispute; but no doubt can surely be entertained, by those who reflect for a moment on the subject, of the propriety of learning the art of Self Defence, when it is well known that peaceable behavior is no security against rudeness and insult.

Every benefit has its attendant evil. This undoubtedly holds good with respect to a knowledge of Boxing. Many persons there are, whom a consciousness of excelling in the manual defence would render insolent and abusive. But even this will not do away the arguments in its favour; for it is an unjust conclusion to say, that anything which is of public or private utility should be suppressed, mere-

ly because it has been made an improper use of.

To diffuse, therefore, the knowledge of an art that is admitted to have some utility, is the intent of the present publication, which is a selection from different works on the same subject, the price of which does not suit the convenience of every one's pocket. All that is material in such works is given in this treatise with no great variation; and the Author trusts that those who are emulous to attain a knowledge of the science will find sufficient instruction to accomplish their wishes, without the assistance of a master.

THE
M O D E R N A R T
OF
B O X I N G .

CHAP. I.

OF THE REQUISITES TO FORM A GOOD
BOXER.

THE requisites necessary to form a good boxer, are five, viz. Strength, Courage, Art, Activity, and Wind: but as the two latter can be acquired in great degree by practice, and therefore more properly come under the head Art—all these qualities may be resolveable into the three first and great requisites, Strength Courage, and Art.

It is a contested point with many, which is the most important requisite, Strength or
Art:

Art: it must be confessed, however, that strength has the superiority. Art will do a great deal, but strength more; for a man with great strength and little art will overcome one with great art and little strength. The strong man will break through his adversary's guard, he will be too powerful for his opponent to stop his blows effectually, one blow from him must tell more than several hits from the weaker man, and if they should happen to close, he *must* have the advantage. The fair and manly method of boxing is however only here spoken of, when both parties stand up to each other, without either shifting or dropping.

But it must be acknowledged, that the art is of such importance, that no man ought to trust his strength, however great, without calling in some knowledge of the science to his assistance. Art will always give a man the advantage over an adversary, ignorant of Boxing, who is not stronger and heavier than himself, and will put him on an equality, if his weight and strength be greater, so as the difference in these respects is not very disproportionate: this requisite ought not, therefore, to be neglected. A man with art, if strength and activity be also combined, may be pronounced invincible:
—without

—without it, another equally powerful may overcome him; a man of strength and 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, it has been considered 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 qualities, in an eminent degree, is very seldom to be found in one person; for those who possess strength and courage, are, in general, too apt to neglect paying a sufficient attention to art.

C H A P. I I .

THE RULES NECESSARY TO BE OBSERVED.

TO the requisites in the preceding chapter may be added another, no ways inconsiderable in attaining a perfect knowledge of the science of Boxing. You should possess a quick, discerning eye, in order that you may perceive when the blows of your adversary are coming. Be particular therefore to pay attention to the following Rule.

R U L E I.

LOOK your man 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. If there be any exception to the rule of looking in your adversary's face, it is when you mean to 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

* An explanation of the different technical terms used in Boxing is given in the course of this Treatise.

cause he may, at the moment, take the opportunity of aiming a blow at your face, which you, not feeling it, will be unable to prevent, and because the feint may be made with equal success by directing your fist only to his body.

R U L E I I.

THE second rule to be observed 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 dexterously 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 blow at his face or stomach; in which case

case you may raise 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 rule of parrying the blows of your adversary's left hand with your right, and his right with your left, may be included the maxim of not bringing down both arms to defend yourself from a body blow. This is never done but by an awkward fellow, 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.

R U L E I I I.

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 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

or strike. Beware, therefore, of committing the same error, lest you should experience the conduct in your adversary which has been already recommended, and be taught too late the consequence of your folly.

R U L E I V .

A 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 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 his 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

B by

* For an explanation of the Chopping Blow see the next chapter.

by which you stopped his first blow, before he can draw his hand back to strike again, and at the same time guard yourself from his second stroke with its fellow.

A thorough knowledge of the four preceding rules it may readily be supposed cannot be acquired without some practice; the instructions however it is presumed are so plain, as to be comprehensible to the meanest capacity; and an attention to the lessons laid down by Mendoza,* which form the essential part of his five shilling book on the subject of Boxing, though they are comprised within a few pages of this treatise, will be a considerably help to the attainment of it.

* In the list of modern Pugilists, Mendoza confessedly stands the first in ping of scientific ability; he is perhaps the neatest, quickest and most active man in fighting that ever mounted a stage; and the Amateurs of the art are under no small obligation to him for his lessons which are here spoken of.

C H A P. I I I .

OF THE SEVERAL SORTS OF BLOWS, AND
THEIR PROBABLE EFFECTS.

BLOWS are but of three descriptions, viz. Round, straight, and chopping blows. An explanation of the two first is needless, for the blows that all persons naturally strike are 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 uniformly or constantly practised; for you should aim at your adversary those blows to which he appears most exposed, and which the circumstances of the battle seem most likely to render successful. The parts of the body and face which are subject to suffer by round blows, are the temple 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 struck by the celebrated pugilist of that name, is given by raising up the fist with the back of the 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.

Around blow is easily 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 it hits 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

or three succeeding blows. If struck with force on the bridge of the nose, it most probably will split it 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.

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 case 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. Your 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 great distinctions of a boxer is to know where he can most successfully plant his blows. The parts on which a blow may be struck with the greatest probability of

putting an end to a battle, are, on the eyes, between the eyebrows, on the bridge of the nose, on the temple arteries, beneath the left ear, under the short ribs, and in the pit of the stomach.

The effects most likely to be produced from blows on the different parts of the human frame are these:—

A blow on the eyes blinds the person for a time, thus disabling him from continuing the combat with any judgment, which puts it in your power either to gain an immediate victory, by striking at his stomach, or beating him at pleasure.

A blow between the eyebrows is attended with the same effect as the preceding one, by driving the blood out of its proper vessels into the eyes and eyelid.

A 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 effect of a blow on either temple is that of stunning him who receives it, is considered

sidered generally as very dangerous, and may be productive even of death.

A blow under the left ear forces back into the head the blood which proceeds from the head to the heart; 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 the ears, mouth, and nose.

A blow under the short ribs, or as it is termed in the kidneys, deprives the person struck of his breath, occasions an instant discharge of urine, puts him in the greatest torture, and renders him for some time a cripple.

A blow to the pit of the stomach, besides wounding your antagonist, and depriving him of power to stand up, generally causes a vomit, accompanied with much blood.

The ill effect of a blow on the stomach, says Captain Godfrey,* is to be in a great measure prevented, by “bending the thorax
over

* Captain Godfrey wrote a Treatise on Boxing, as practiced at Broughton’s school.

over the part, and drawing in the breath:" but it must be owned, if you should perceive the stroke of your antagonist approaching, it would be better to trust to the common guard for the occasion, than to risque any such experiment.

All blows, from the waistband of the breaches upwards, are fair; all others are foul: and if a person is struck even upon the waistband, his adversary loses the battle.

C H A P . I V .

OF CLOSING, AND THROWING.

IN order to prevent your adversary's closing, the best method is to strike forward, which will keep him 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.

Another method by which closing may be avoided, is, when you see your adversary's intention is such, to strike at him and drop

drop on your knee: by this, you will probably evade the return. But the custom of dropping ought only to be used on critical occasions—such as when you are almost certain 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 so weak with fighting that it is necessary to save your arms as much as possible.

The common method of throwing is by tripping up; but this is a paltry effort, and often prevented by striking strait forward. If you will generally perceive that, before he attempts to trip you up, he will look downwards at your feet, in order to be more certain of the success of his attempt—strike him then instantly in the face, and you will by that means effectually frustrate his intention.

Closing and throwing, though they depend principally on strength, may in a great measure be effected by skill, which must always give you the advantage where your
adversary

adversary has not greatly the superiority in weight and strength.

A successful manœuvre in closing may thus be practiced:—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, bring it round his back, and seize with your hand the inside of his left arm near the elbow; at the same time throw your left leg behind him; thus you will pin down his left arm, disable his right 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 with your right hand, without his having the power of guarding himself, or making any resistance.

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 its wrist with your right hand, and thus pushing his arm back so as to place it within the reach of his left hand. All this may be accomplished in an instant.

If you are a left-handed man, it may be practised by daring your right arm through his left, seizing hold with it of his right arm,
 throwing

throwing your right leg behind him, and beating him in front with your left hand.

When two persons close in fighting, the mutual attempt is to throw each other down. 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 backwards 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 his.

The cross-buttock throw is one of the most dangerous fall that can be given. It can only occur, when your own 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.

C H A P . V .

DIFFERENT METHODS OF TRAINING.

PREVIOUS to fighting a pitched battle, it is customary, and accounted absolutely necessary with Boxers, to put themselves in training, that is, undergoing a particular exercise and regimen, for the purpose of acquiring additional strength, and improving their wind.

Either of the following methods are recommended as proper on the occasion.

The preparation should commence three weeks, or a fortnight at least, before hand.*

Live temperately, but not abstemiously; take exercise, but not so much as to prove fatiguing. Air is particularly recommended, therefore you should be in the country. Go to bed about ten, rise about six or seven, and, if you can, go into the cold bath; dry rub yourself, use some muscular exercise, then walk out a mile or two; at your return

* Humphreys takes in general a month or six weeks to prepare himself, but Mendoza is said to be careless about the matter.

turn eat a good breakfast, take the air again, practice sparring, and any other moderate exercise, till dinner, when you must avoid eating much; your beverage at dinner should be wine and water, and a glass or two of old hock afterwards: pass your afternoon in riding or walking, and about eight o'clock you may eat for supper any light nourishing food; if opportunity serves, use exercise again, such as throwing out the dumb bells, &c. till you wish to retire and rest. Be sure you take care to avoid excess either in food, wine, or women.

The second method, as laid down and approved by many scientific men, is this:—

Commence your preparation 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 everage should be runnet whey, and hard white biscuits without feeds. Let your dinner be alternately stewed veal, (with rice) and well

fed fowls, (with a melt or two in the later) 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 perparation should be red win mixed with water. Use no malt or spirituous liquors, and drink sparingly after dinner. Salts and acid juices are to be avoided all the time. Lump sugar need not be prohibited, if it agrees with your constitution; and, if the habit requires it, half a pint of claret or port 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, and at the same time strengthening of the fluids, cannot be effected, if either of these methods is used.

Retire to bed at nine; breakfast at seven; take rust and wine at eleven, if not apt to inebriate or injure you, a glass of jelly first; dine at one; take chocolate at four; sup at seven, and exercise yourself by any chearful 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

(27)

(if not apt to inebriate) in Holland's. Return home slow, to avoid heating the body, and, in order to preserve it so, lay cool at night.

On the morning of fighting, eat only one slice of bread, well toasted, or a hard white biscuit toasted, and, if not too strong for the constitution, half a pint of good red wine mulled, with a table spoonful of brandy; this to be taken an hour before the time of dressing. On the stage, have your drink made of Holland's bitters, fine China orange juice, with some lump sugar to render it palatable.

C H A P. V I .

A SHORT EXPLANATION OF THE TECHNICAL TERMS USED AMONG BOXERS.

ADVANCING. This is necessary when your opponent gives way. 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. If he continues to retreat methodically, follow him in that manner; but if he runs from you, it would be a folly to advance according to method.

BAR. To bar a blow is to stop its effect, by placing your arm on the part which it is aimed at.

BOTTLE-HOLDER. An assistant to the Second, so termed from his carrying a bottle of water on the stage, for the use of the person fighting.

BOTTOM. See Game.

The CHOP or CHOPPER. A blow so called. See p. 17.

Closing. See chap 4.

CROSS-BUTTOCK. A fall so called. See p. 23.

DISTANCING, is when you get out of the reach of your adversary's blow.

DRIVING,

DRIVING, is fighting with such power and resolution, as to oblige your adversary constantly to retreat before you.

DROPPING. Falling on your breech, your knee, or your back, to escape the coming blow of your adversary.

FEINT. To affect to strike at one part, and really to hit another

GAME, or BOTTOM. Hardiness to endure, and resolution to stand against, the severity of an adversary's blows.

GOUGING. Skrewing your knuckles into the eye of your adversary. A practice not very frequent, nor much commended among boxers. Mendoza once played Humphreys this trick during their battle at Odiham.

GRAPPLING. Closing in upon your opponent.

GUARD. The posture best calculated to prevent your adversary from striking you, more commonly applied to the first position. The guard of Humphreys and Mendoza is generally the same as represented in the Frontispiece.

HIT. A blow or stroke that actually takes place.

MANOEUVRE. Any piece of skill in fighting, by which you accomplish your own intentions,

tions, and frustrate those of your adversary.

The MARK. The pit of the stomach. So called, from its being the object at which a stroke most likely will put an end to a battle can be aimed.

PRACTICE, in Boxing, as in every other science, is the great requisite to ensure a perfect knowledge of it. It should not 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, 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. By repeating this you will 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.

RETREAT-

RETREATING. Receding on step backwards on the hinder leg, 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.

SECOND. The person who backs another during fighting, and sees that he is not dealt unfairly by.

SHIFTING. Running from your adversary whenever he attempts to hit you, or to come near you, or when you have struck him: this is practised with a view of tiring him out.

SPARRING. Boxing, when practised merely as an art, or an exercise, by two persons, without any intention of hurting each other.

TRAINING. See chap 5.

WIND. Breath. By too violent exertion in fighting a person becomes winded, or out of breath. The wind may be much improved by frequent practice, and greatly recovered when lost in fighting, if the person fatigued acts buy judiciously. He should play with his hands to and fro, fight only on the defensive, and if struck, fall, and lay flat on the ground, until his second picks him up; by those easing himself, his powers of respiration will gradually return.

C H A P. V I I .

MENDOZA'S TREATISE, WITH HIS SIX LESSONS.

IN the preceding pages is given a system of Boxing as generally practiced by the most celebrated pugilists of the present day; we shall now add Mendoza's treatise on the subject, which, as the Reader will observe, is comprised in very short compass, and differs not very materially in general principles from the foregoing. The six lessons that for an essential part of his treatise are however well worth the notice of the reader, as an attention to them must be a very material help in acquiring a knowledge of the science.

THE first principle to be established in Boxing (says he) is to be perfectly master of the equilibrium of the body, so as to be able to change from a right to a left-handed position; to advance or retreat striking or parrying; and throw the body either forward or backward without difficulty or embarrassment.

The second principle to be established is the position of the body, which should be in an inclining posture, or diagonal line, so as to place the pit of the stomach out of your adver-

adversary's reach. The upper part of your arm must stop or parry the round blow at the head; fore-arm, the blows at the face and stomach; and the elbows, those at the ribs: both knees must be bend, the left leg advanced, and the arms directly before your throat or chin.

It must be an invariable rule to stop or parry your adversary's right with your left, and his left with your right; and both in striking and parrying, always keep your stomach guarded, by barring it with your right or left fore-arm.

It is always better to avoid a blow by throwing the head and body back, at the same time covering the pit of the stomach, than to attempt to parry it.

Both hands must never be up or down at the same time. If your adversary strikes either at your face, stomach, or side, with his left hand, parry or stop with your right, covering the stomach with your left; if he strikes with his right, let your left oppose it, covering your stomach with your right.

It is proper to exercise the scholar in changing both arms and legs from alternate positions of right-handed to left-handed, and to make him master of the equilibrium of the body, advancing and retreating.

LESSON I.

Master strikes with his left arm at your face.

Parry with your right fore-arm, barring at the same time your stomach with your left fore-arm, throwing your head and body back.

Master strikes with his right at your face.

Parry with you left fore-arm, barring at the same time your stomach with your right fore-arm, throwing your head and body back.

Master strikes round at your right ear with his left.

Parry with your right arm, turning up the elbow so as to cover the side of the head, barring the stomach with the left fore-arm, and throwing head and body back.

Master strikes round at your left ear with his left.

Parry with your left arm, turning up the elbow so as to cover the side of the head, barring the stomach with the right fore-arm, and throwing head and body back.

Master strikes at your stomach with his left.

Bar your stomach with your right fore-arm, keeping your left opposite his nose, throwing your head and body back.

He strikes at your stomach with his right.

Bar your stomach with your left fore-arm, keeping the right fist opposite his nose, throwing head and body back.

His left strikes at your right side.

Stop with your right elbow, keeping your left fist opposite his nose, throwing head and body back.

His right strikes at your left side.

Stop with your left elbow, keeping your right fist opposite his nose, throwing head and body back.

LESSON II.

LESSON II.

1, 2.

Master makes the feint 1, 2, at your face, striking first with his left at your face (which is the feint) in order to hit you in your face with his right.

Parry first with your right fore-arm, and secondly with your left fore-arm, covering the stomach with the right fore-arm, and throwing head and body back.

Master feints in the same manner, beginning with his right.

Parry first with your left fore-arm, and secondly with your right fore-arm, covering the stomach with the left fore-arm, and throwing head and body back.

His left feints at your stomach, to hit your face with his right.

Bar your stomach with your right fore-arm, and parry the blow at your face with your left fore-arm, throwing head and body back.

His right does the same.

Bar your stomach with your left fore-arm, and parry the blow at your face with your right fore-arm, throwing head and body back.

His left feints at your right side, to hit your face with his right.

Stop with your right elbow, and parry his blow at your face with the left fore-arm, throwing head and body back.

His right does the same.

Stop with your left elbow, and parry with your right fore-arm, throwing head and body back.

N. B. Observe, that the three foregoing feints are at the face, *i. e.* 1, 2 at the face—secondly, 1 at the stomach, 2 at the face; and next 1 at the side, 2 at the face.

The feints at the stomach and side are not 3 as those at the face, but only 2—for example:

Master

Master strikes 1 at the face, 2 at the stomach, with alternate arms.

Parry the *first* with the proper fore-arm, and the *second* with the proper bar; that is, if he strikes with his left at your face, and the right at your stomach, parry his left with your right fore-arm, and his right with your left across your stomach; if he strikes first with his right at your face, and his left at your stomach, parry his right with your left fore-arm, and his left with your right across your stomach.

Master strikes 1 at the side and 2 at the stomach.

Parry with the proper arms, first by catching the blow on the proper elbow, and secondly, parrying the blow at the stomach with the proper fore-arm; that is, if he strikes with his left first, catch it with your right elbow, and bar his right with your left across your stomach, and *vice versa* of his right.

He strikes at the face 1, and 2 at the side.

Parry each with the proper fore-arm and elbow.

He strikes at the stomach 1, and 2 at the side.

Bar the first with the proper fore-arm, and catch the other with the proper elbow.

This 2d Lesson consists of 1, 2, at the face, stomach, and side.

1 at the face	2 at the face	}	1, 2, at the face
1 at the stomach	2 at the face		
1 at the side	2 at the face	}	1, 2, at the stomach
1 at the face	2 at the stomach		
1 at the side	2 at the stomach	}	1, 2, at the side
1 at the face	2 at the side		
1 at the stomach	2 at the side		

LESSON III.

1, 2, 3.

Master strikes with his left at your face 1; with his right ditto 2; with his left at your stomach 3, the blow intended.

Parry the 1st with your right fore-arm—2d with your left fore-arm—the 3d with the right fore-arm, barring your stomach, throwing head and body backward.

Master strikes with his right at your face 1; with his left, do 2; with his right at your stomach 3.

Parry the 1st with your left fore-arm—the 2d with your right fore-arm—the 3d with your left arm, barring your stomach, throwing head and body backward.

N. B. The above is 1, 2, 3 at the stomach.

1, 2, 3 AT THE FACE.

Master strikes at your head 1 with his left; do 2 with his right, at your face; and 3 with his left, the intended blow.

Parry the 1st with your right—the second with your left—3d with your right, your fore-arm covering ultimately your stomach, throwing head and body back.

Master strikes at your head 1 with his right; do 2 his left at your face; and 3 with his right, the intended blow.

Parry the 1st with your left; 2d with your right; 3d with your left, your fore-arm covering ultimately your stomach, and throwing head and body back.

N. B. The above is 1, 2, 3 at the face.

1, 2, 3 AT THE SIDE

Master strikes with his left hand at your head 1; his right do. 2; and his left at your side 3, the intended blow.

Parry the 1st with your right fore-arm; 2d left fore-arm; 3d right elbow.

D

Master

(38)

Master strikes with his right at your head 1; left ditto 2; right at your side, the intended blow.

Parry the 1st with your left fore-arm; 2d right fore-arm; 3d left elbow.

L E S S O N I V .

RIPOSTS.

Master's left strikes at your face.

Parry with your right fore-arm; and return at his face with your left, which he catches in his open hand.

His right strikes at your face.

Parry with your left fore-arm, and return at his face with your right ditto.

Master's left strikes at your stomach.

Stop by barring with your right fore-arm, and return at his face with your left, which he catches.

His right strikes at your stomach.

Stop by barring with your left fore-arm, and return at his face with your right.

Master's left strikes at your right side.

Stop by catching the blow on your right elbow, and return at his face with your left.

His right strikes at your left side.

Stop by catching the blow on your left elbow, and return at his face with your right.

Master's left chops at your face.

Parry with your right fore-arm, and return at his face with your left.

His right does the same.

Parry with your left fore-arm, and return at his face with your right.

Master's left strikes at your stomach.

Parry it down with your right, and return a back-handed blow with the same hand, covering your stomach with your left arm.

Master's

Master's right strikes at your stomach.

Parry it down with your left, and return a back-handed blow with the same hand, covering the stomach with the right arm.

Master's left strikes again at your stomach.

Parry it down with your right, and return a straight blow at his face with the same hand.

His right does the same.

Parry it down with your left, and return a straight blow at his face with the same hand.

L E S S O N V .

I, 2, AT THE FACE.

RIPOSTS.

The Scholar strikes 1, 2, beginning with the left.

Master parries with his left, and riposts with his left at your face.

Parry this ripost by catching the wrist with your left fist, and striking a back-handed blow across his face with your left hand.

Do the same with your right hand, i. e. beginning 1, 2, with your right.

This he will parry with his right, and ripost with the same, when you catch it with your right fist, and return with a back-handed blow across his face.

RIPOSTS.

1, 2, 3 at the face, beginning with his left.

Master will parry with his right, and ripost at your stomach with his left.

Stop this with your right fore-arm, and return with your left at his face.

1 at the face, and 2 at the stomach, beginning with your left.

This he will stop with his left, and ripost 1, 2, at your face, beginning with his left. Parry with your left, and return 1, 2 at his face.

D 2

1 at

1 *at the face, 2 at the face, and 3 in the stomach, beginning with your left, keeping your right fist opposite his face.*

This he will stop with his right, and ripost the same again, 1, 2, 3, at your stomach, which you must bar. *Do the same with the other hand, i. e. beginning with your right.*

This he will stop with his left, and ripost the same again, 1, 2, 3, at your stomach, which you must bar. *The Scholar strikes with his left at the face, the Master parries with his right, and riposts with his left at the stomach.*

Knock the blow down, and return strait at the face. Do the same with the other hand.

L E S S O N V I .

Scholar strikes 1, 2, at the face, beginning with the left.

Master parries, and riposts the same.

Scholar strikes 1, 2, 3, at the face, beginning with the left.

Master parries, and riposts the same.

Scholar strikes 1, 2, at the face and 3 at the stomach, beginning with the left.

Master parries, and ripostes the same.

Scholar strikes 1, 2, at the face and 3 at the side, ditto ditto.

Master parries, and ripostes the same.

The Scholar should always use himself to cover either the stomach by barring, or the head by projecting the fist.

At this period the scholar should parry and stop, but not return all feints for some time, and when perfect herein, he may

SET-TO, OR SPAR LOOSE.

RULES

himself, but take advantage of his momentary confusion and follow up the blow.

Advancing,

Is practised by placing the right foot forward at the same distance from your left, as your left is from your right in the first attitude; you then throw your left foot forward so as to resume your original position, and thus keep gaining on your antagonist as he recedes.

Retreating,

Which is used when your adversary approaches too violently upon you, or when you feel yourself embarrassed and wish to recover your guard, is practised by placing the left leg about as far behind the right, as the right in the original position is removed behind the left, then throwing the right hindmost so as to regain your former attitude, and thus continue receding from your antagonist just as the circumstances of the battle shall render necessary.

If you are long-armed,

You will have an advantage over your antagonist, as your guard will keep him at a distance, and your blows, by reaching further, will be struck with more force.

If short-

If short-armed,

Your superiority over your antagonist will consist in close fighting. You must endeavour to get within the compass of his arms, and aim straight blows, which will reach him before he can strike at you, and if he does strike at you, his fists will go over your shoulder.

If your adversary is ignorant of Boxing,

He will generally strike round blows, or plunge head-forward. If he strikes round blows in an awkward, slovenly manner, content yourself with aiming at his face and stomach, in a straight forward direction. If he strikes them quickly, stand chiefly on the defensive, stopping his blows, and throwing in the return whenever you find it convenient, and when you perceive him winded, hit as fast as possible, and follow up your blows. If he butts, or plunges at you head-long, you may either strike straight forward and catch his face on your fist; or turn round on your left heel, and let him fly over your thigh; or jump on one side, and strike him with one hand as he advances, and with the other as he passes by.

The foregoing rules conclude the treatise of Mr. Mendoza, on the subject.

CHAP. VIII.

A CIRCUMSTANTIAL ACCOUNT OF THE BATTLE BETWEEN HUMPHREYS AND MENDOZA, AT STILTON.

THE following preliminaries were drawn up, and subscribed by the parties, in the presence of their friends, at a meeting held at the White Hart Tavern, Abchurch-lane, on the 26th of November, 1788.

“Mr. Mendoza proposes to fight Mr. Humphreys upon the turf, in a space of forty eight feet square.

“If either person falls without receiving a blow, he is to lose the battle, unless such a fall should be deemed by the Umpires accidental.

“If the ring should be broke in upon, the man who leaves the field before the battle is decided by the Umpires, shall be deemed the loser.

“Each party to deposit into the hands of a person, appointed by both, the sum of Twenty Pounds: the whole of which is to be given to the winner.

“That no person be admitted to see the fight without paying.

“The place of fighting to be inclosed in the strongest manner, at the joint expense of both parties.

“That no person shall be admitted within the place of fighting but the Umpires and the Seconds.

“That both the Seconds, immediately at the setting to of the parties, shall retire to one of the four corners of the inclosure till one of the combatants is down.

“That the place shall be at the option of Mr. Humphreys, who agrees to give one month’s notice where it is to be to Mr. Mendoza; the time, the first
Wednesday

Wednesday in the month of May, 1789, between the hours of twelve and two; and that the money collected from the spectators to be equally divided.

“To all these propositions Mr Humphreys acceded; and each party deposits Twenty Pounds in the hands of Mr. Hotchkins, who is hereby authorized to give the whole to either party, if the other refuses his performance to this agreement.

Signed by D. Mendoza.
 Richard Humphreys.”

ACCORDINGLY, pursuant to the tenor of the preceding agreement, this battle took place on Wednesday the 6th of May, in the park of —— Thornton, Esq. And *amateur* of the sport, at Stilton, in Huntingdonshire.

As there was a considerable space of time between the signing of the preliminaries, and the day on which the battle took place, very numerous bets were laid: the odds, however, from Humphreys being the successful man in a former contest (at Odiham) were seven to five, five to four and three to two, in his favour.

A spacious amphitheatre was erected, for the purpose of viewing the battle, which consisted of seats round a space of 48 feet in circumference, raised one above another, and capable of holding between 2 and 3000 persons. The highest seat was removed at the distance of 18 feet from the ground, and every man could see the combat clearly and distinctly.

Between one and two o'clock Humphreys appeared on the turf, with Johnson as his second, Mr. Ford his bottle-holder and Mr. Coombs as his umpire. Mendoza soon after entered the field, attended by Capt. Brown as second, Ryan as bottle-holder and Sir Thomas Appryce as umpire. They stripped, and
on

on setting too, the seconds retired to separate corners of the inclosure.

Humphreys aimed the first blow at the face of his antagonist. This Mendoza stopped, returned it with great quickness, and knocked him down: the second and third rounds terminated exactly in the same manner. After a contest of about forty minutes, in which Mendoza had evidently the advantage,—generally catching his adversary's blows on his arms, and knocking him down, or throwing him—a cessation was put to the battle by a circumstance which created much confusion.

In the 22nd round, Mendoza struck at Humphreys, on which the latter dropped. The preliminary articles specifying, that he who fell without a blow should lose the battle, a cry of "Foul! Foul!" took place, and Mendoza's friends declared he had won it; while those interested in the fate of Humphreys exclaimed that it was fair. The whole place was immediately a scene of confusion. Humphreys, as well as Johnson, and part of the spectators, insisted that the blow was stopped before he fell, the partizans of the other side were as vehement in avowing a contrary opinion. The matter, however, could not be decided, as Mendoza's umpire declared it foul, while that of his adversary declined giving any opinion on the subject. During the dispute, Capt. Brown told Johnson that he was "a liar and a blackguard:" this assertion was answered by the other's walking up to him with a stern and menacing look; and it was a matter of doubt whether a bye-battle would not have taken place between the two seconds.

Humphreys came several times to his antagonist, and called on him to fight out the battle, but this Mendoza's friends would not suffer, on which Humphreys threw in his hat, and challenged him to the contest. A number of the spectators exclaimed, that this went nothing towards solving the point in dispute;

pute; and the battle would perhaps have been a drawn one, had not Mendoza, either advised by his friends, or irritated by his adversary's coming so often across the ring, and taunting him with not continuing the fight, consented to resume the contest. On this they again set-to, and the two first rounds were terminated by Mendoza knocking down his antagonist—They fought near half an hour, during which time Mendoza appeared still to have the advantage; and at last gained the battle, by a palpable violation, on the part of his antagonist, of the articles of agreement. After some blows had been exchanged in the last round, Humphreys retreated, and Mendoza advancing, aimed a blow at his opponent, who again dropped, and it was evident without receiving the blow, he was universally declared to have lost the battle.

With regard to real skill in this contest, it is universally allowed Mendoza had the superiority: even the best friends of Humphreys do not scruple openly to confess this.—Humphreys suffered his antagonist to gain ground upon him during the whole battle, and generally flinched, whenever he appeared ready to make a blow. Mendoza, on the contrary, stood up to him with great manliness, and followed him a with coolness and resolution that were doubtless of more service to him than the ardor and impetuosity of spirit which in general mark his conduct in fighting.

Several times, when Humphreys was in the action of setting-to, Mendoza walked up to him, and, instead of standing upon his guard, with his arms closed he viewed his opponent with a look of contempt; and when Humphreys fell, or was knocked down, Mendoza likewise pointed to him, and, with an expressive countenance, seemed to signify to the spectators the same sentiments.

When Humphreys closed likewise, he said to Mendoza “Very well indeed! Very well!” on which
Mendoza,

Mendoza, when he threw him, repeated his words, and patted him with an air of mockery.

Humphreys was much beat about the face. One eye was closed up, and his forehead cut above the other: his lip was likewise cut, and he was observed several times to spit blood.

The only blows of much consequence which Mendoza received, was one on the cheek, and several in the back, at the time that they were in the act of closing. Humphreys, towards the conclusion of the battle, made several neat darts at the pit of his adversary's stomach, which Mendoza stopped incomparably well. They must, had they taken place, have proved inevitably decisive of the battle.

The partisans of Humphreys experienced a mortifying disappointment on the event of this contest. They had wagered their money very freely, and many of them did not scruple to declare that the battle was *sold*. The superior skill of Mendoza was however so apparent during the fight, that little doubt was entertained by those who were spectators, of the sincerity of Humphreys to do his best for his friends. He felt this imputation on his character as a man, and has since avowed to the Public the cause of his failure, in a letter published in the newspapers, which he ascribes to bodily infirmity, having been afflicted with a rheumatic complaint for some months previous to this meeting. In this letter he challenges Mendoza to another battle. Mendoza answered the letter, and expressed his willingness to meet him; but some difficulties started with respect to time: these, however have been since removed, and they are expected shortly to have a third trial.

F I N I S .