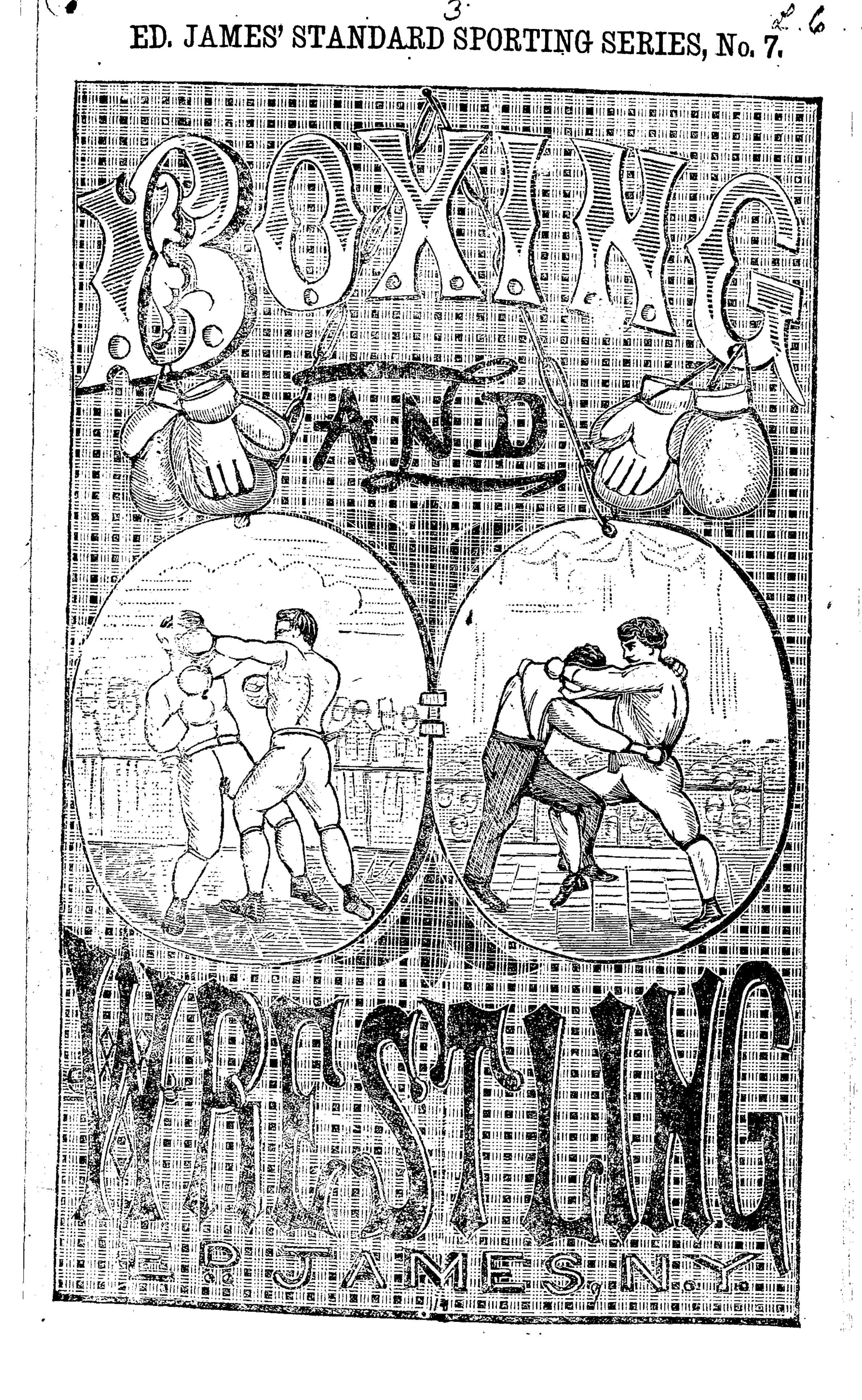
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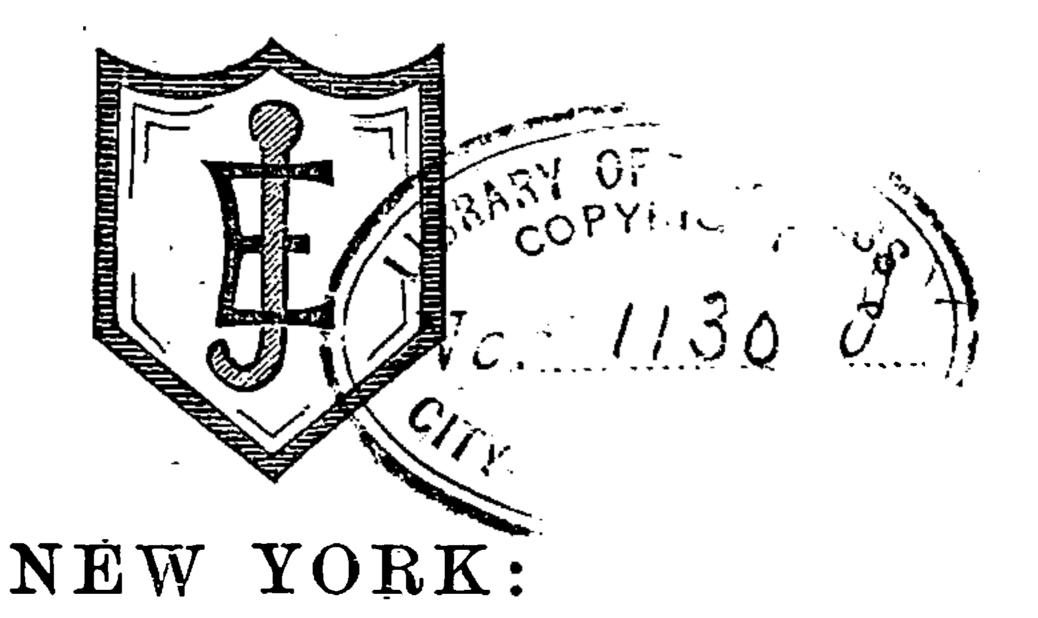
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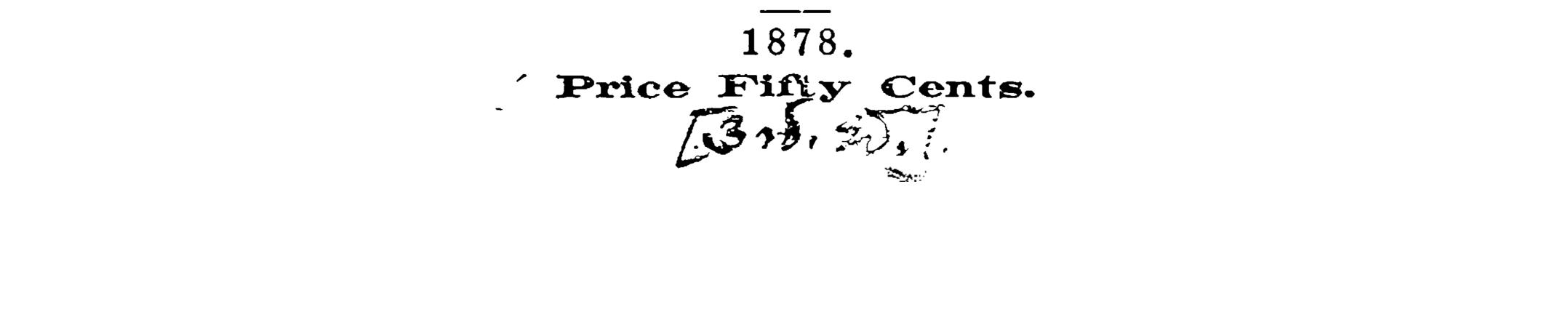
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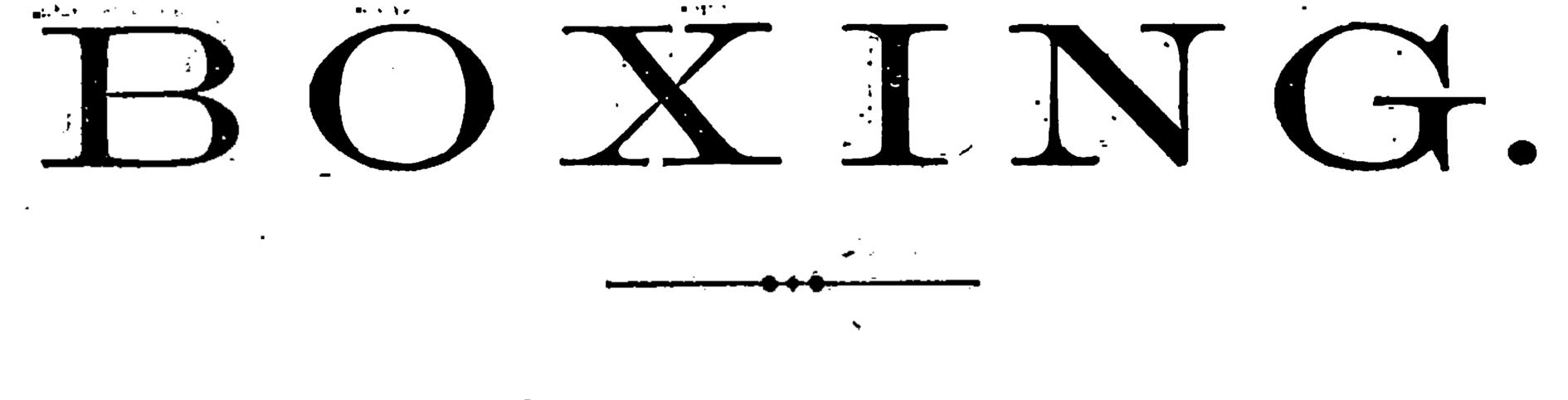
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THE SCIENCE



INTRODUCTION.

No one is capable of imparting to others a knowledge of that which he is not thoroughly familiar with by practical experience; and those who may out of jealousy or from inquisitiveness want to be informed as to "What we know about sparring and wrestling," we will so far gratify as to say that twenty years or more ago our preceptor was the renowned Yankee Sullivan, and that later on a regular, course of lessons was had from William Hastings, conqueror of Orville Gardner and others; Sam Freeman, the best teacher of his day, and James Hunter, of Brooklyn who received his tuition from Johnny Walker and Yankee Sullivan. For a few years we tried to impart all we knew to a host of others by sparring with them, and while confessing to have received many a sprained thumb, black and blue arms, and a black eye or two, sprinkled with a few bloody noses, during our course of sprouts, none of these annovances occurred when possessed of the proper knowledge, backed up by plenty of practice. Few have witnessed more glove contests, or oftener acted as referee in matches with and without the gloves, and had not our sight become impaired, there is no telling where we should have stopped—

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perhaps, instead of dealing in sporting goods and writing books on sporting matters, we might have tacked onto our name "Professor" and been teaching the young idea how to shoot out his left and stop with his right in a proper manner—as we are not, we take this method of giving instruction, believing and hoping all who read, ponder, inwardly digest, and, above all, practice its precepts, may become a great deal cleverer than we ever were.

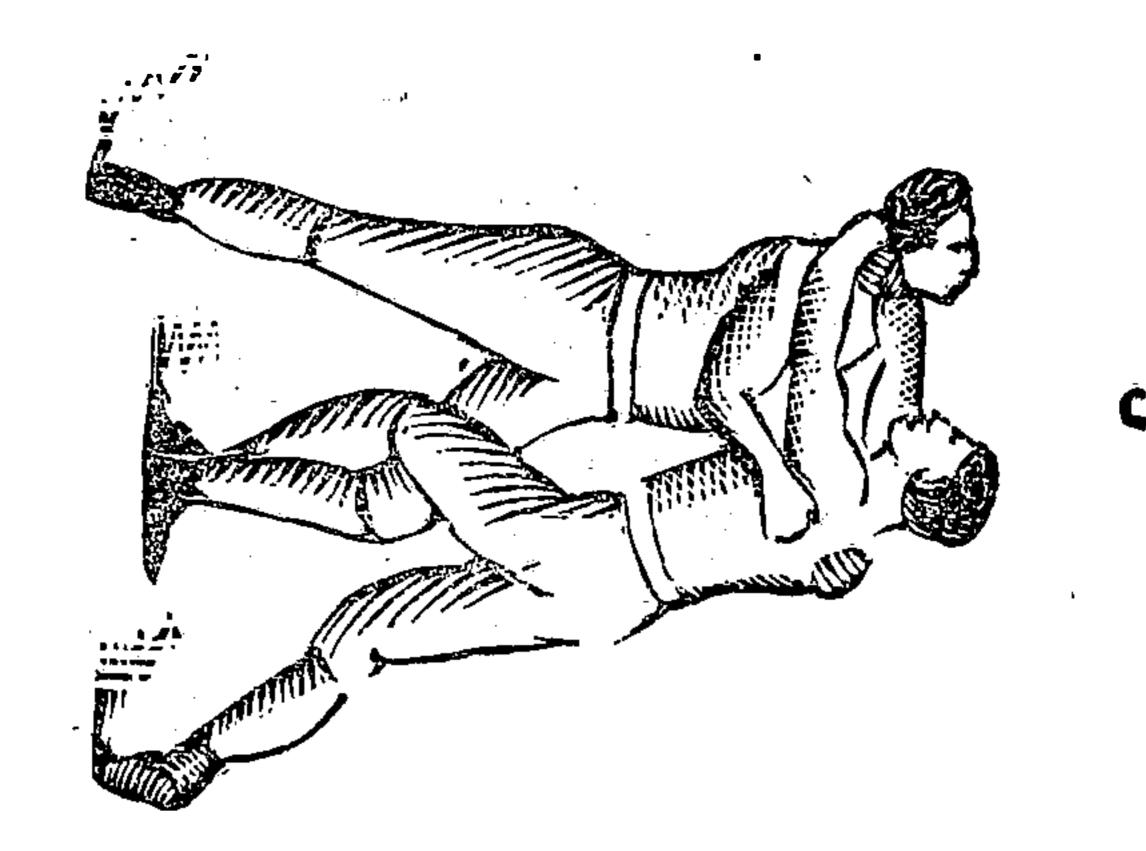
OBJECT AND BENEFIT OF SPARRING

THERE is no single exercise taught in our gymnasiums, or practiced on land or water, which calls into active use more parts of the body at the same time. than the art of sparring. It brings into play every muscle and nerve from the eyes to the toes, while the brain plays a very conspicuous part. It is for this reason, more than to make candidates for the Prize Ring, we take a stand in its favor, adding that a knowledge of the science will be found of incalculable value if ever you should be forced into a fight, be attacked by some street rowdy, or be called upon to defend either sex from insult or actual assault. A complete knowledge of sparring gives confidence and courage, coolness, presence of mind, quick perception, grace, elasticity, strength, manliness, and, even when the knife or pistol has been attempted to be used, we have known scores of cases where their weapons have been seized and a sound thrashing administered to those bent on killing

them or someone else. The main object in sparring is to strike your adversary as often as possible and prevent him from striking you.

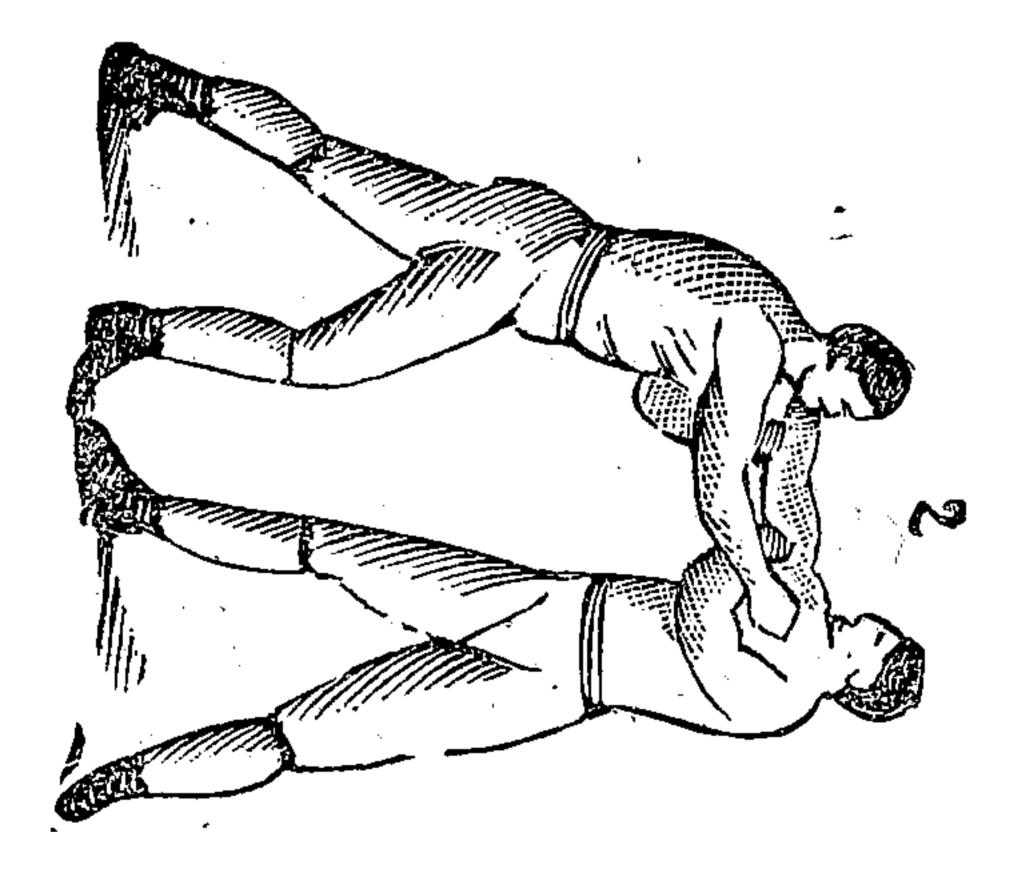
GENERAL OBSERVATIONS.

UNTIL you have learned to protect your thumb and got used to guarding, an occasional sprain may be the result, although this need never happen when the hands are properly closed. The right forearm may become more or less bruised, which can be cured by applying brandy and water to the part a few times. In striking, throw the weight of the body on the left leg, bending the knee slightly and extending the right leg as much as poss ble. In stop-



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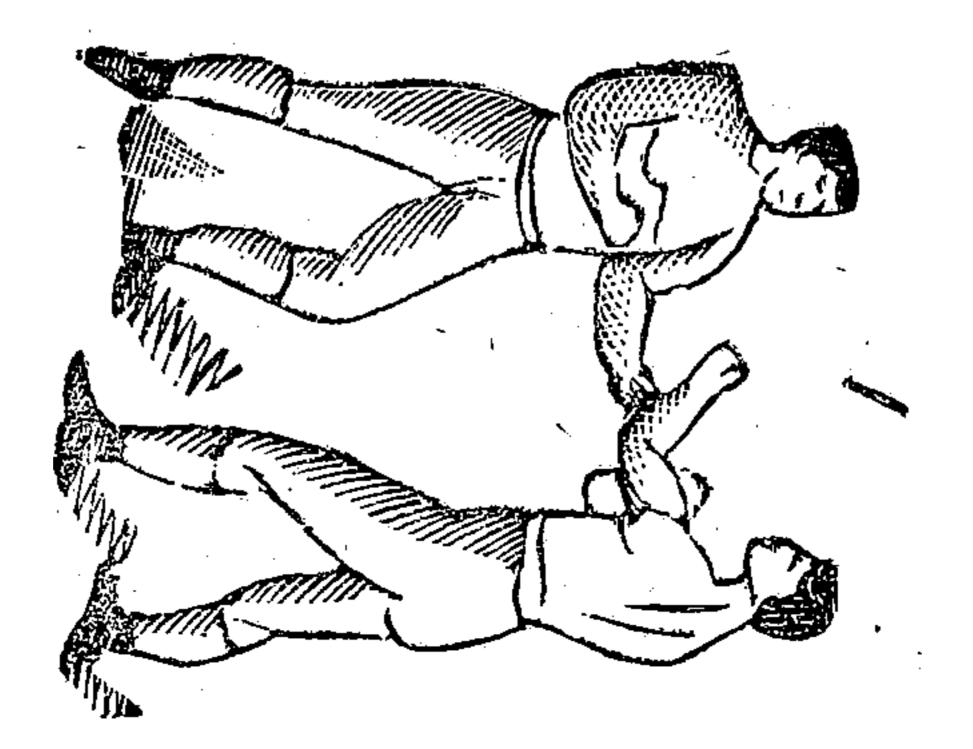
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ping blows, throw your weight on the right leg and always set the muscles of the arm firm, for if kept otherwise, the blow is apt to be the means of making your own arm hurt yourself.

The proper time to strike is when your partner lifts his left foot, or projects his left arm, or shuts his eyes, taking care that he does not initiate by catching you in the same way.

An impetuous sparrer may be very much bothered and annoyed by your simply holding the left arm straight out in front, as he runs at you, receiving its full force in the face, after which he will soon stop to consider and dis-

continue his rushing tactics.

Straight blows, from the shorter distance they have to travel, compared to round ones, are always the best. We should advise that twenty minutes be the maximum for sparring at one time, as every faculty of the mind and body are actively employed during the set-to, and suggest the propriety of being rubbed dry with a coarse towel at the conclusion. The most dangerous, although not necessarily the most exposed points of attack are the temples, throat, butt of ear, eyes, nose, jawbone, mark (or pit of stomach), loins, ribs and the heart.

It is always best to avoid exercise with the gloves on a full stomach; at least two hours should elapse between eating and sparring, and where possible the set-to should be practiced in a well-ventilated room, or, better still, on the turf in pleasant weather. The costume should be: a short-sleeved undershirt, pantaloons or knee tights, long, white stockings, and high, laced-up shoes with low heels; a handkerchief or web belt tied around the waist, to keep the garments snug, will be found useful. The padding of the gloves should project well over the tips of the fingers, and to avoid what is known as "palming" (striking with the heel of the hand), it would be well to have the gloves heel-padded, with strings to tighten, in order to hold them more firmly on the hand. Medium-sized gloves are the best; those made small and hard are pretty nearly as bad as having none on at all, while the other extreme is to be condemned, it being impossible to make a good display with four pillows between your faces. Gloves when soiled may be cleaned with benzine. As every one, whether with or without lookerson, naturally wants to appear to the best advantage, it may

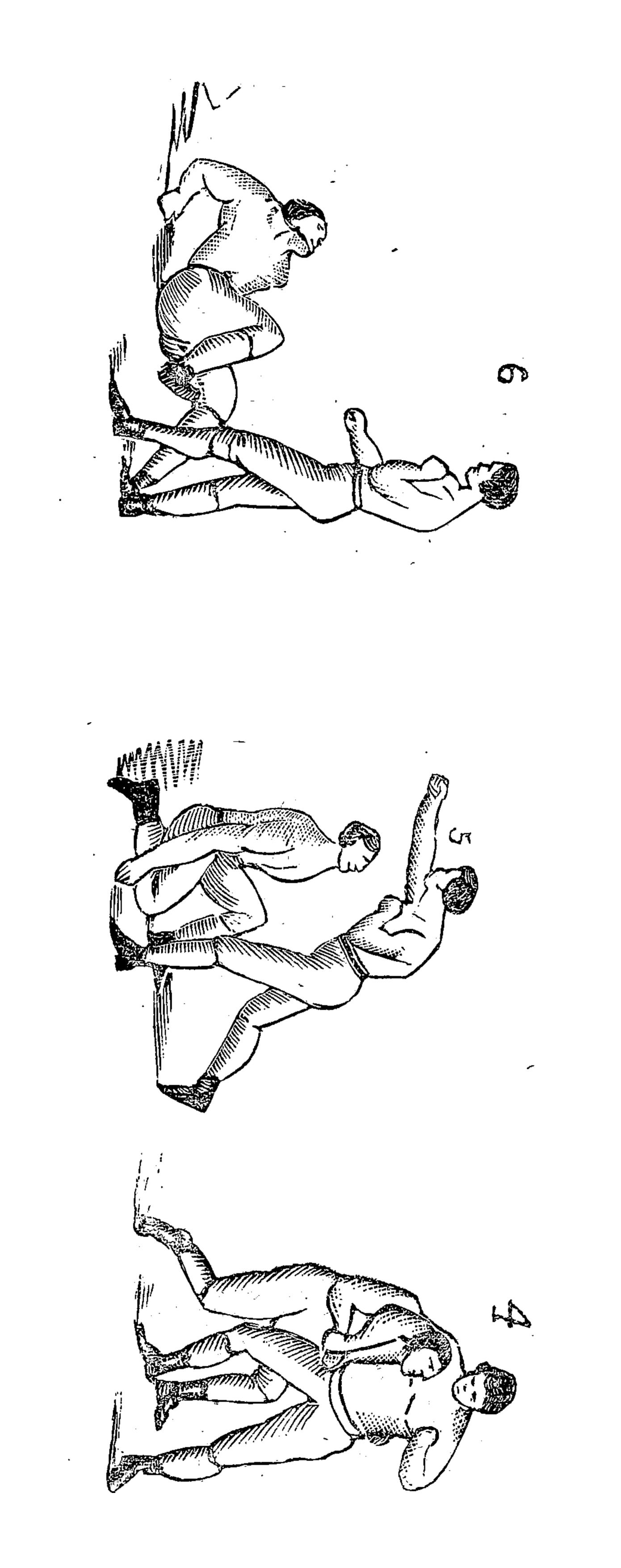
not be amiss here to state that when sparring where there is sunshine or gas-light, it should be the object to get that light to shine in your rival's face and upon your back.

LEARNING TO STRIKE WITHOUT LOSING BALANCE.

ONE of the first things to be acquired is how to balance yourself, so as in case you miss a blow, not to fall headlong forwards. For this purpose procure a pair of five or six pound dumb-bells, and strike forward at some imaginary object, first left, then right, and so on changing, throwing out the arms full length and as far forward as possible without getting off your balance, keeping the feet in the same position all the time. A striking-bag, fifteen or twenty pounds weight, suspended from above so as to reach about as low as your chest, may be used with great advantage for learning to balance, as well as for hitting out. To acquire celerity of eye, hands, feet and head, suspend an inflated bladder, and hit, parry or dodge as it rebounds—it will keep you busy, and, although recommended by no other work, there is nothing to equal this sparring with the bladder for exercise or amusement.

THE BEST ATTITUDE.

NEARLY every authority as to the attitude of a sparrer differs, but the easiest and most natural position will, by experience, be found to be the best. __olding the arms high involves a continual strain upon them, more tiresome than their active use. Sawing the air may look showy for a time, afterwards becoming very monotonous as well as useless. Leaning the body forward or backward, standing too wide or too close, are each and all faults very easy to acquire, but hard to get rid of. No better instance, as an example, can perhaps be given than the fighting attitude_ of Mr. James Mace, the retired champion, who is, beyond a doubt, the cleverest sparrer in the world. (See portrait.) The head should be held neither too far back nor too far forward, with chin neither too high nor to low, but as natural as possible, without any studied or affected air. Mouth should be closed, and eyes not open too wide-the eyes being the tell-tales; and you should show no intentions with them yourself while practicing, at the same time read-



ing your adversary's—on_{ly} keep a determined look, and don't shut your eyes at every feint or when hit, as this is fatal to you, and just what your opponent wishes. The left arm should be held with the elbow touching a little above the left hip, the forearm slightly curved upwards, the back knuckles to the front, hands partly closed when sparring, wholly so when delivering a blow. The right arm's most natural and proper place is across the body, the hand just below the left nipple and forearm protecting the "mark," or pit of stomach, the inside part of the glove lying flat on the body; the left leg foremost, a little in advance of the right, the latter being turned out more than the former, the weight of the body principally on the right leg. In sparring, throw out your left slightly in advance to and fro, as also your right, but not so much as the other, rising up on the toes, or taking small steps in front when the body should lean slightly toward your man. On stepping forward with your left foot, if he moves backward, bring up your right foot after it; but if he advances, stand your ground, or take a slight back-step, and thus keep manœuvring till you see your chance to lead or counter.

FIRST LESSON.

LEADING WITH LEFT AND STOPPING WITH RIGHT. In practicing the first movement, the contestants should, in the attitude previously explained, stand near enough for the left-handed straight blow to reach the face, but not so close as to touch each other's feet, and then strike quickly and with full force a straight blow with the left hand at the nose, eye or mouth of each other, always having a point to hit at, and that a vulnerable one, for the forehead or cheek-bone is as much apt to hurt the one striking as the one struck. When one leads, which should be done alternately, the other should stop by either catching the blow on the right forearm, or turning it aside by raising the right arm and throwing the blow one side upwards, but not throwing the hand to the right beyond the line of the shoulder. After the lead, which let go with full force, draw left arm quickly back to the side. Practice this lesson till both can stop and lead well, and without awkwardness or embarrassment.

SECOND LESSON.

LEFT-HANDED COUNTERING.

In the first lesson instruction was given about leading and stopping; this lesson is on leading and stopping at the same instant. No change is necessary in position, but simultaneously each one must dash out his left hand at his opponent's face (always aiming for a special mark), and at the same time raise the right arm, catching the blow as before stated, drawing left back, and repeating the lesson ten or fifteen minutes at a time. When thorough in this movement, but not till then, the back-handed chopping blow, and a very severe one it is, may be used after stopping the left lead, by quickly striking downwards with your right at an opponent's nose before he can recover his proper guard.

THIRD LESSON.

LEADING AND STOPPING LEFT AND RIGHT.

The learners will, in same posture as previously, take it in turns, striking the left at face and right at butt of left ear and stopping these blows. The left must be aimed at the head, a straight hit, followed immediately by the right sent slanting across, the spot in view being the butt of the ear. The manner of stopping these left and right handers is by elevating the right forearm, so that the elbow points upwards, while the right open hand is held over the left ear, leaving room to see over the guard—the first, or lefthanded blow, aimed at the head, is thus caught on the right elbow, and the slanting right-hander is stopped by the palm of the other's right. In stopping these blows, the left is held in reserve during friendly practice.

FOURTH LESSON.

STOPPING AND DELIVERING BODY-BLOWS.

No change in figure from other lessons, but instead of leading with left at the face and following with right on ear, the left is directed in a straight line at the pit of the stomach, and the right aslant at the small ribs on the left side. The first, or stomach left-hander, is stopped by knocking the blow downwards with your right, and the



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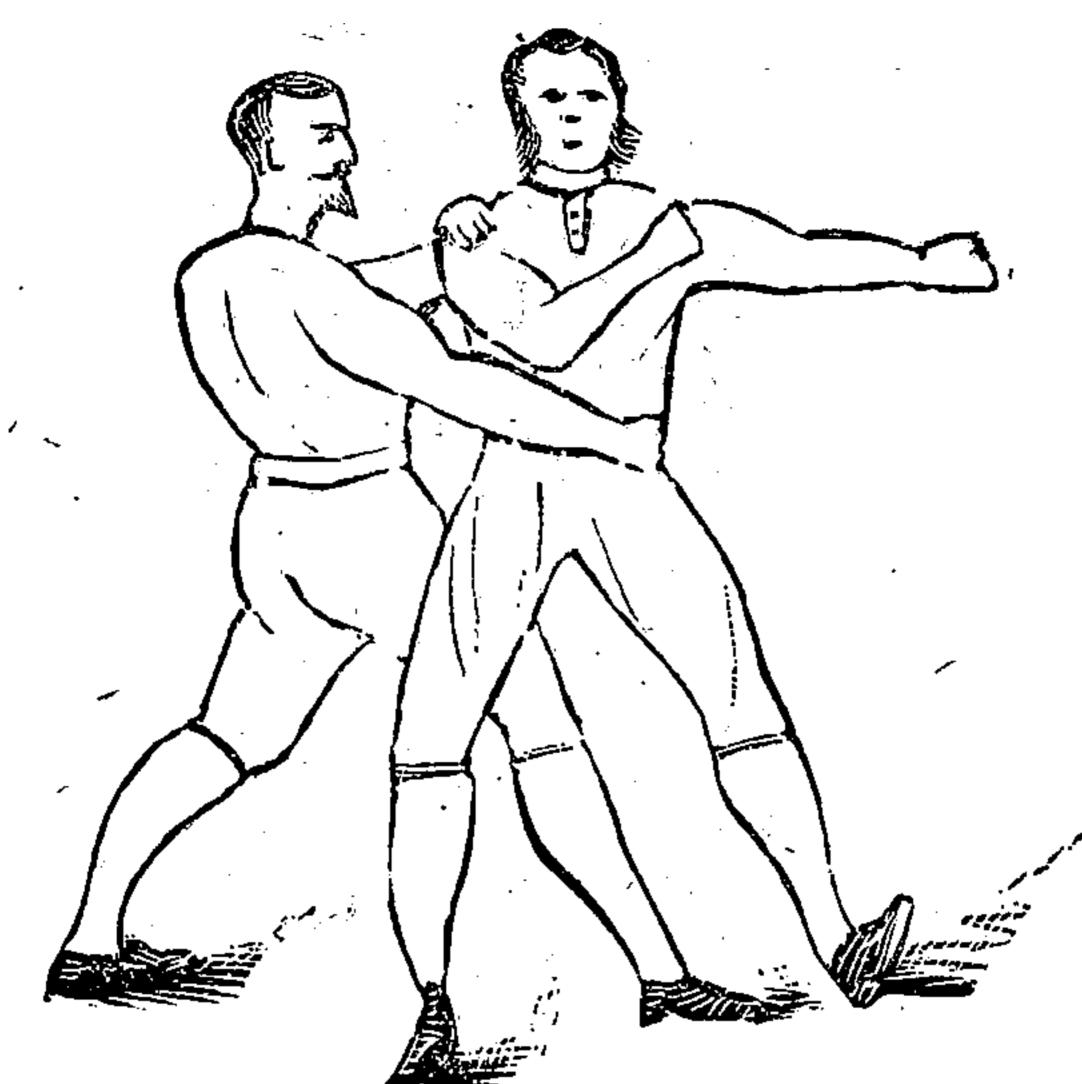
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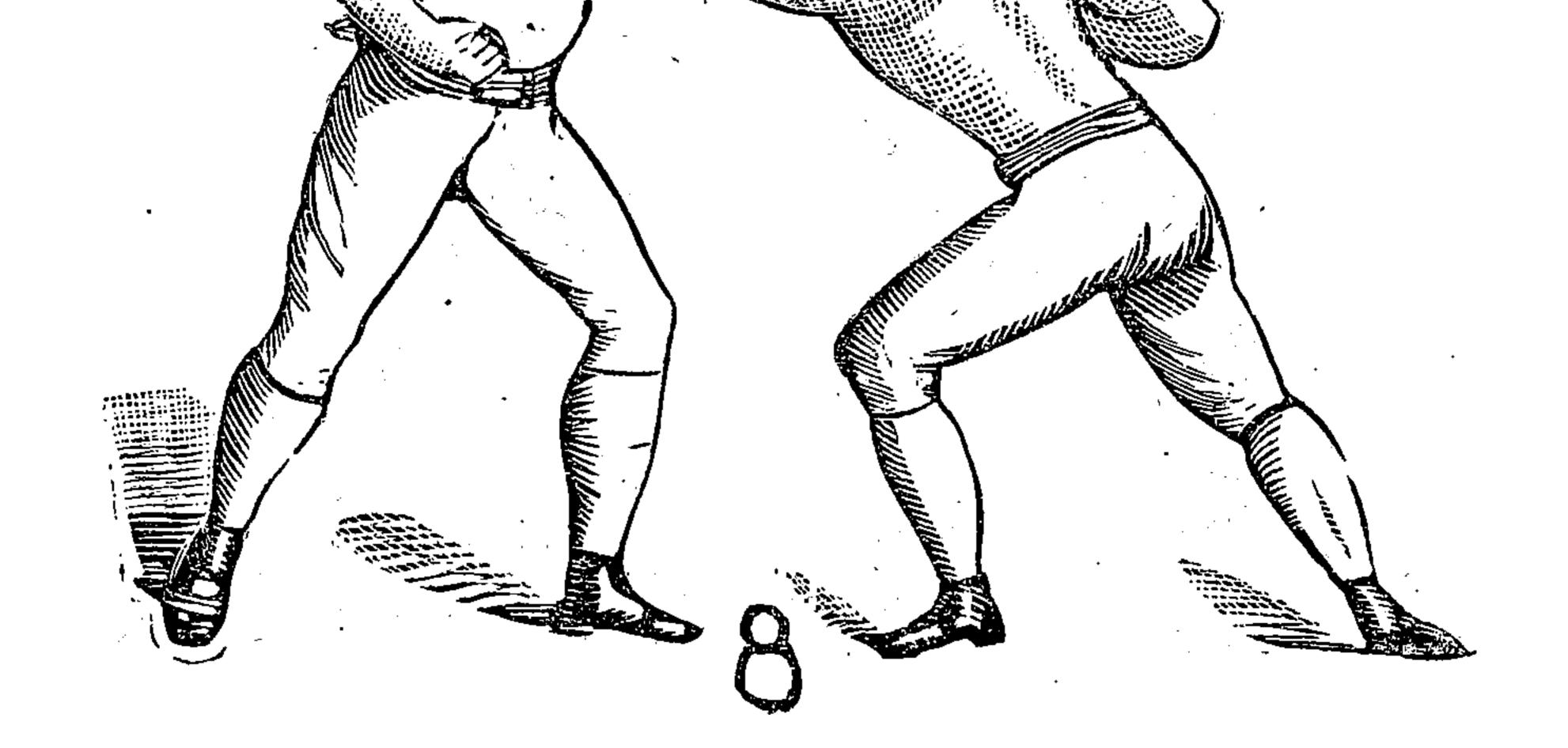




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second, or blow at the ribs, must be rendered futile by drawing the left arm over them and close to your side. The stomach-blow is also stopped by keeping the right forearm across it, as in the original guard, which is perhaps the best, as if, in attempting to knock the blow downwards, the movement is made too quick or too slow, you are more apt to be hit than when keeping the arm steady across the body. The pupils can practice delivering the right at the "mark" and the left at the right ribs, which must be stopped by holding the right arm close to the side and knocking downwards with the left. When a blow is aimed at the "mark," and by any mishap it cannot be stopped, drawing in and holding the breath will neutralize

the pain otherwise sure to follow.

FIFTH LESSON.

DELIVERING AND AVOIDING CROSS-COUNTERS. The right-handed cross-counter is only used when the left of your antagonist is on its way to strike and his body thrown somewhat forward by the movement. When his left face-hit is sent out, throw your head slightly to the right, bring the right shoulder forward, and with the right hand aim a slanting blow at his left ear. This crosscounter may be stopped by quickly covering the point of attack with the right hand palm towards your adversary, the same as explained in the third lesson. If you should happen to spar with a man standing right hand and right foot foremost, it will be well to become accustomed to changing your attitude in the same way—the crosscounter then would come from your left sent in over his right lead.

SIXTH LESSON. UPPER-CUTS.

When an opponent has a habit of ducking his head and thereby avoiding blows without resorting to stopping, it is apt to confuse; but, on a few repetitions, his caper will be made known by certain signs beforehand, which, when properly understood, will give the opportunity to administer that severe blow, the upper-cut, delivered the instant your opponent ducks his head down, by describing a half-

circle upwards with the right—if aimed well, with the large knuckles upwards, it will be sufficient to make him quit and stand to you, face to face. Ducking is frequently done to get in on the body, and mostly resorted to by experts, who depend on quickness of legs to get away from the upper-cut. When an opponent attempts to use the upper-cut blows with either hand, by keeping the right arm across the body and the left across the face will form an effectual guard against it.

SEVENTH LESSON.

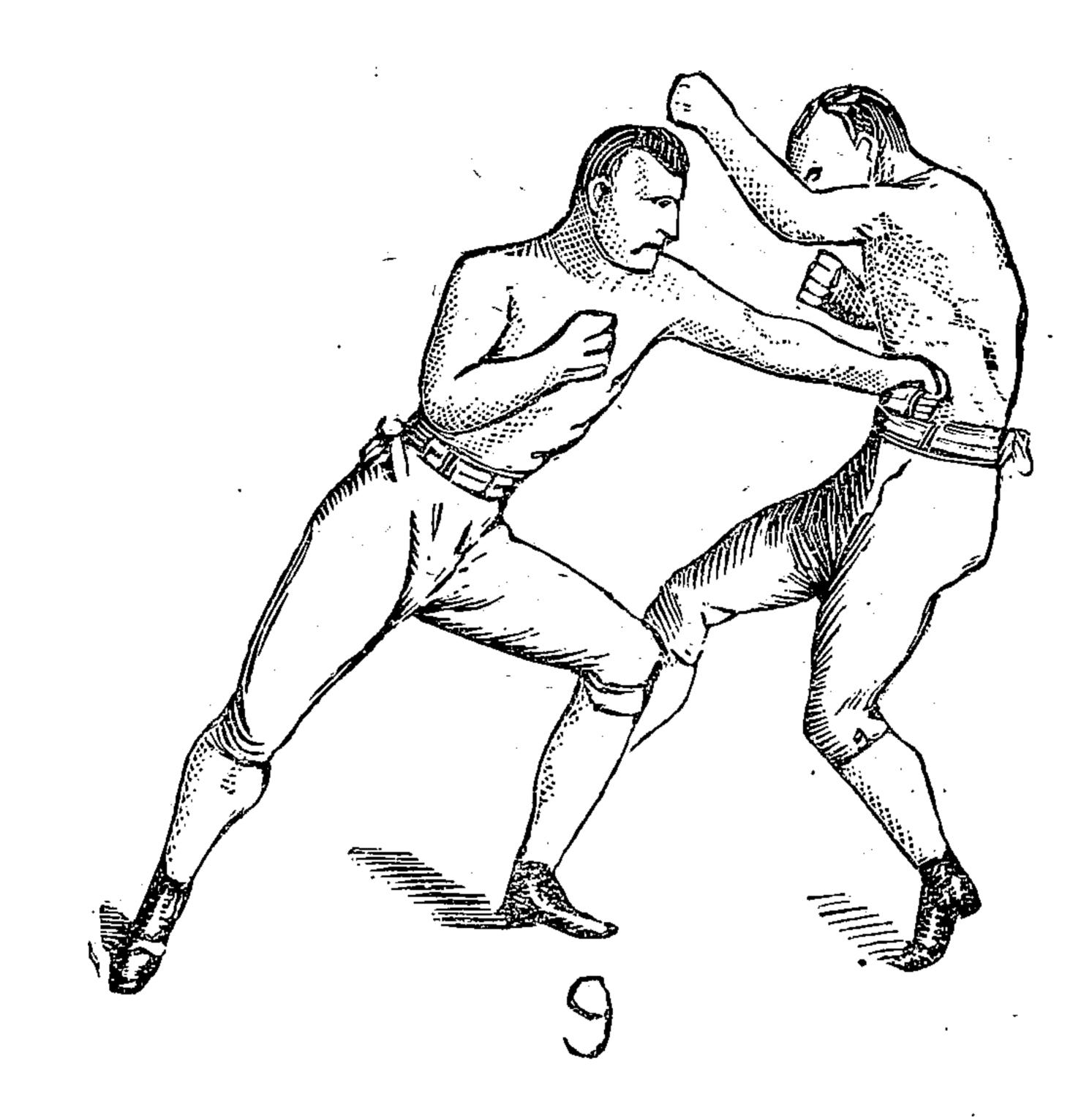
DUCKING AND DODGING.

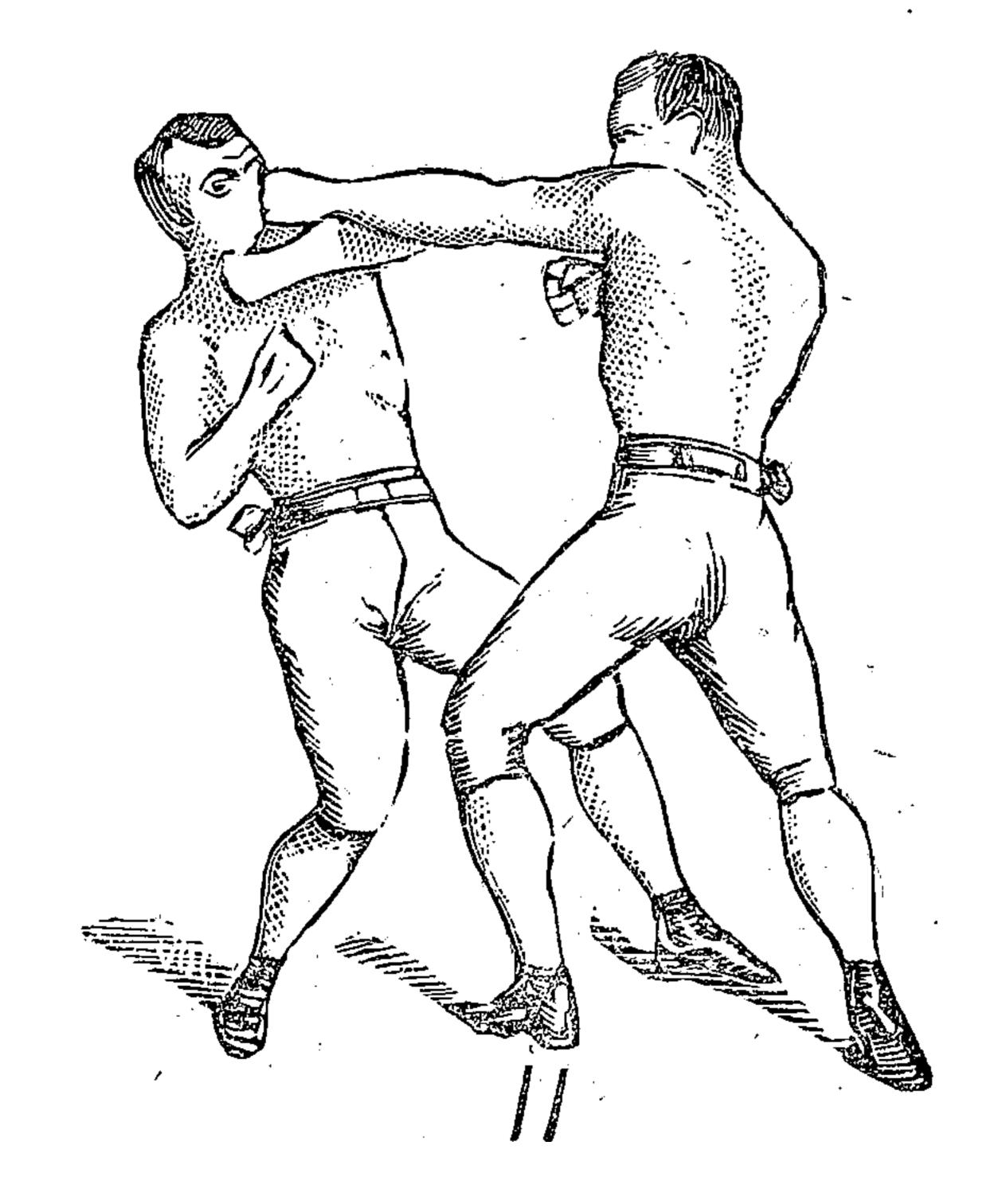
This should only be indulged in when blows are sent in too rapid to stop, as in half-arm hitting, and requires great activity and long practice to adopt with safety. It may be practiced by each one in turn in close quarters, when in a regular set-to, each on his merits, as also dodging the head from side to side. It is fair, and adds much to the interest when all the points are made in a set-to, always looking out and being on the alert for upper-cuts. Dropping on one knee is sometimes resorted to, to avoid a wicked blow when it cannot be stopped or dodged.

EIGHTH LESSON.

HALF-ARM HITTING. When in close quarters, or to avoid being taken hold of, or thrown, it is necessary to acquire the half-arm hits, which are those from the elbow to the fist, only needed when there does not admit of striking the full length of arm blow. It will often happen, by accident or unavoidable causes, that you are rushed in upon before being prepared, and that is the time to bring into play all the half-arm hitting you are capable of, which, when an antagonist is retreating, may enable you to literally fight him down.







NINTH LESSON.

FEINTS,

Almost any trick resorted to to throw an opponent off his guard is a feint. Looking at one place and striking at another is often done—this is not alone a source of perplexity to the amateur, it is almost as much so to the professional till he has got the hang of it. When two are sparring together, one may feint or make believe to aim at the face and send in a stinging hit on the "mark," or feint at the body and with the same hand strike the nose. The left is used almost exclusively in feinting. A steady guard, coolness, and, quickness will soon put a stopper on these feints, by being ready to counter or cross-counter when the real blow comes.

TENTH LESSON.

SHIFTING OR MANŒUVRING.

By the time the scholar will bave learned this part of the art he will be able to make a good display with a good sparrer. The manœuvring consists of taking back steps to avoid a rusher, or working forward to follow up a retreater, or stepping to the left or right and letting an opponent pass by headlong, administering a cross-counter as he passes, pretty sure to take effect and perhaps knock him down. It is good for both to resort to this, as it will learn to keep a proper balance, one of the great essentials in a good boxer. When about to be cornered, or expecting to be, a step back or wheeling around by throw ing the right leg behind the left will enable the party to see how the land lies behind him, so as to avoid a rusher who may be his superior in strength.

ELEVENTH LESSON.

Fibäing.

After a number of exchanges have taken place on both sides, and upon getting into too close quarters, seize your opponent quickly with the left and encircle your arm round his neck, and then fib away at his face with your right. The recipient will reciprocate by fibbing you in

return on the ribs with his right. The way of getting out of the dilemma is to suddenly duck the head, which will release his hold, and then spring back and recover guard.

TWELFTH LESSON.

GETTING IN AND OUT OF CHANCERY. As in fibbing, explained in the previous lesson, the object is to seize your adversary around the neck with your left arm, drawing his head close to your left side, then putting on the hug by tightening the left arm about his neck, and at the same time holding his left wrist with your left, proceed to punish him about the face with your right until you are tired. To extricate yourself from a similar dangerous condition, if you should fail to induce him by-a vigorous use of your right from behind on his shert ribs, then force your right arm over his left shoulder against his throat, pressing it backward with all your strength, or make the best of your way by slipping through his arm and dropping on your knees. Another method of getting an opponent in chancery is when he attempts to dodge under either arm, for the purpose of avoiding your lead and to be able to use his fists on you from the rear, to seize him around the neck as he stoops to pass by, and then, holding his head tight, pay him off by a vigorous application about his body, with an occasional rap on the face from behind across your back.



ILLUSTRATIONS.

JAMES MACE. FRONTISPIECE NO. 1. SPARBING FOR AN OPENING. NO. 9. DELIVERING ONE ON THE MARK. No. 2. COUNTER HITTING. No. 11. LEADING WITH THE LEFT. No. 3. THE BACK HEEL. No. 12. STOPPING LEFT AND DE-No. 4. IN CHANCERY. LIVERING RIGHT ON . THE NO. 5. THE DROP GAME. No. 6. THE KNOCK DOWN. BODY. No. 13. MANNER OF STOPPING THE No. 7. THE CROSS BUTLOCK. No. 8. THE UPPER-CUT. LEFT LEAD.



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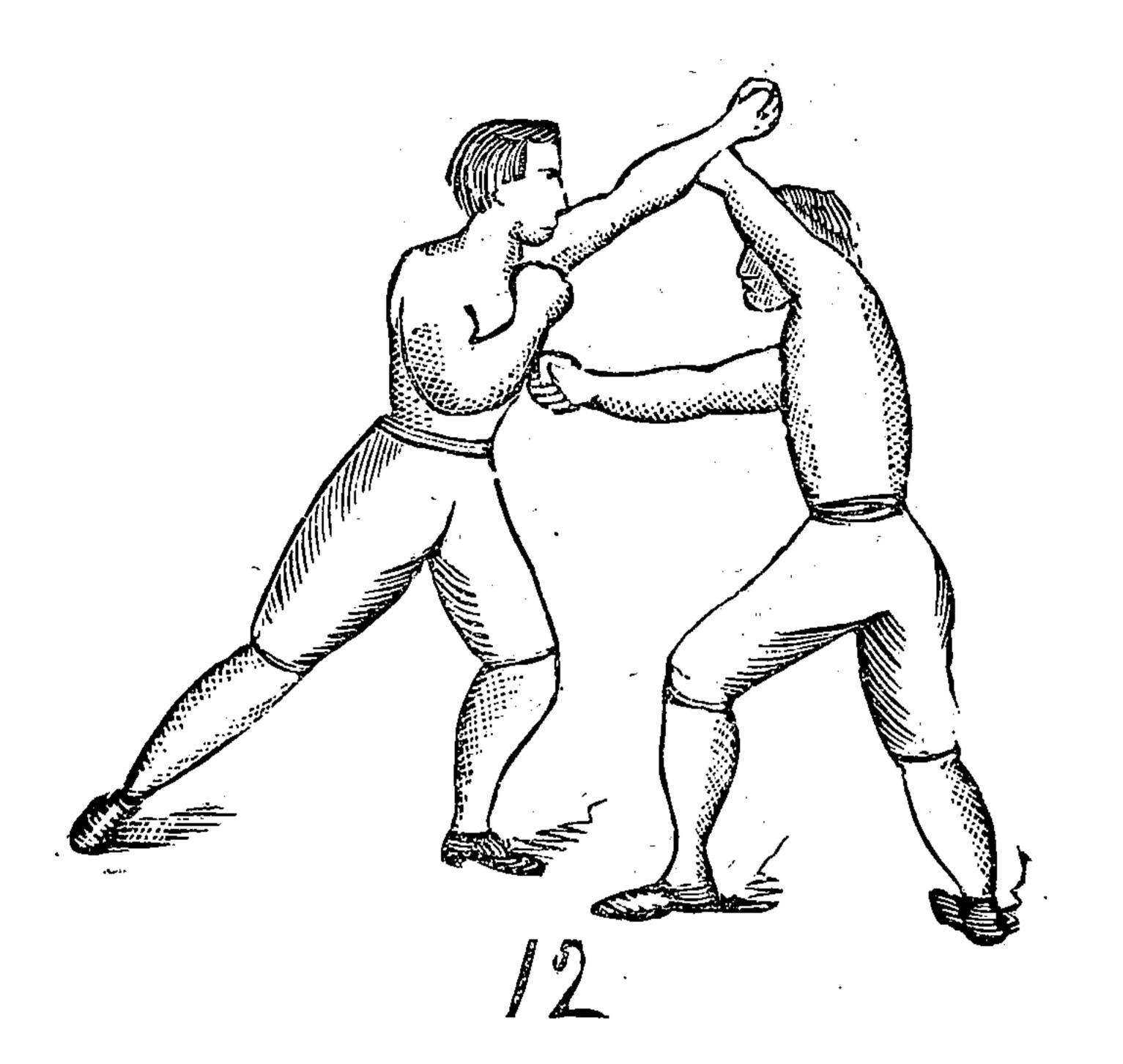
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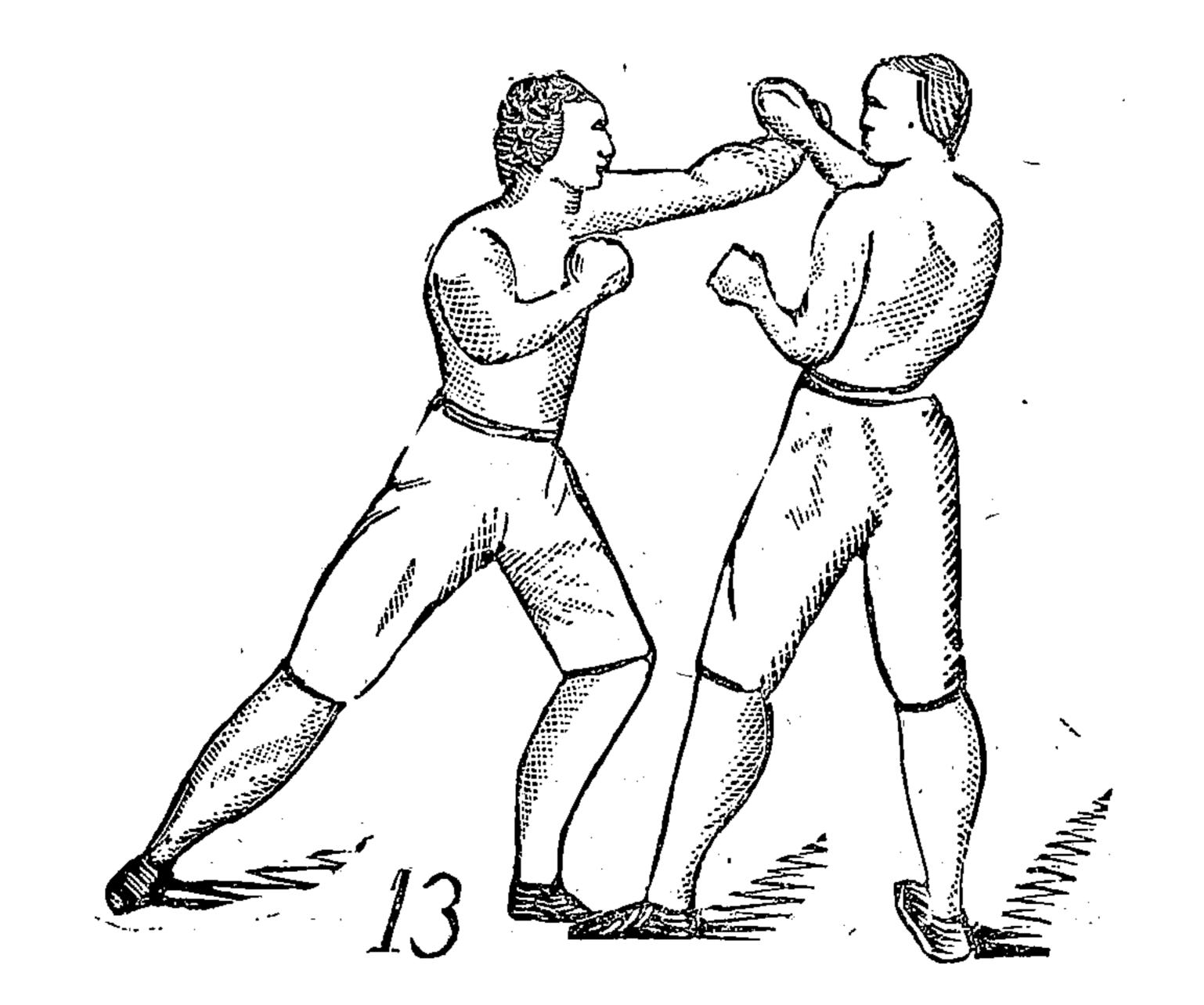
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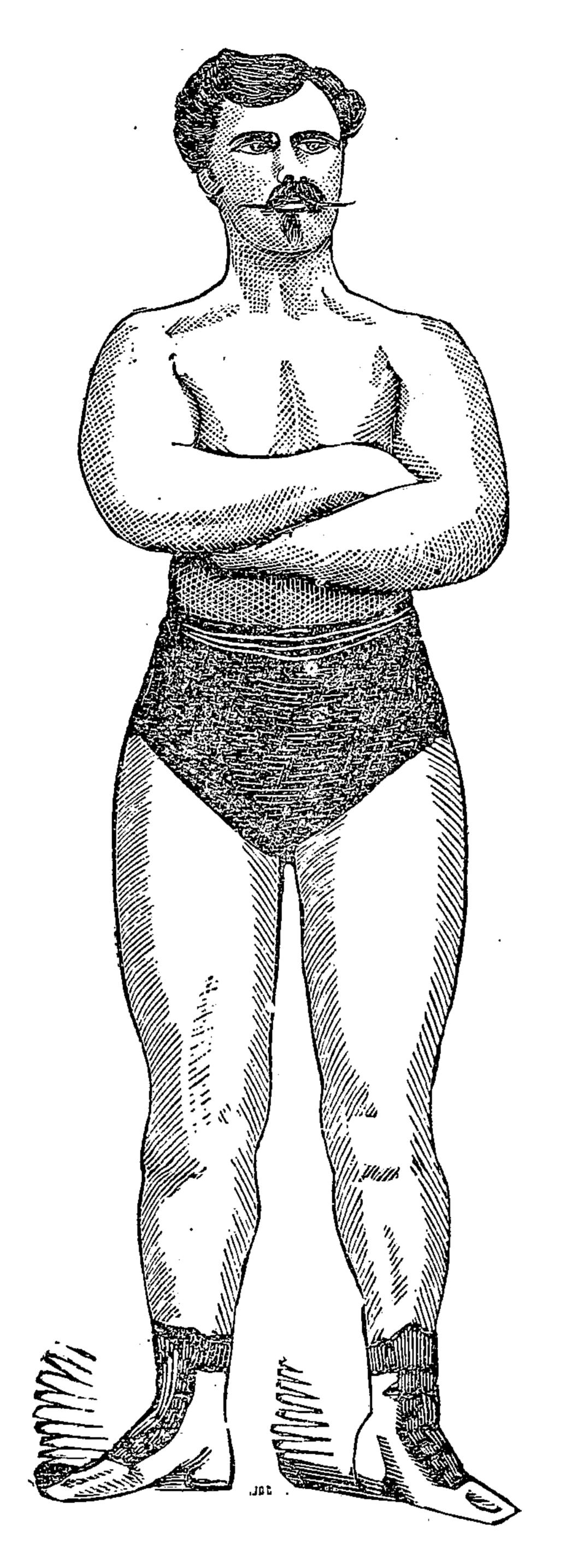
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PROF. WM. MILLER,

THE ART

WRESTLING.

GENERAL REMARKS.

BOTH with regard to security and agreeableness, a close soil, covered with good green turf, is the most proper ground for wrestling on, when care has been taken to remove all the hard bodies which might injure the wrestlers in case of falls, or during the struggles which take place on the ground. Too hard a soil presents but little resistance to the feet, and it weakens the confidence of the wrestlers, because they are afraid of slipping and of hurting themselves in falling. Ground covered with a deep sand is very disagreeable, because in wrestling upon it the body is almost always covered with and the eyes full of sand. Neither boots with high heels, nor shoes with iron about them, should ever be worn while wrestling. The pockets should always be emptied of all things that might be injurious to the movements, or that might do harm at the time of falling. The sleeves of the shirt ought to be turned up above the elbows, the waistband of the trowsers should not be very tight, and the shirt collar should be open. It is expressly forbidden in wrestling for one to take his antagonist by the throat, or by any other improper part, to employ either the nails or the teeth, or $\mathbf{27}$

to strike him under the chin to make the water come in his mouth.

In wrestling upright the great advantage consists partly in following attentively all the movements of the feet of our adversary, in order to profit by the moment when he makes a false equilibrium; or, when all his forces are not acting in the same way, he fails in his attempt or attack, and gives us, himself, a real advantage. We see by this how useful it is, in order to wrestle with advantage, to study the equilibrium during the active station, then to know how to employ with advantage the action of the lever, to conquer or to oppose any obstinate resistance when our

adversary is stronger than we.

The position which sometimes appears hopeless is often that which procures the victory. The reason of it is simple; he who has apparently the advantage almost always abates his vigor, instead of which he who is ready to yield assembles all his powers, makes a last effort, and takes advantages of his adversary, who believed himself already conqueror. The latter is so much the more disconcerted because he did not expect this vigorous resistance; for this reason, he who has the advantage ought never to give himself up to too much security; nor ought he who finds himself in a critical position to despair of success; but, on the contrary, he ought to oppose an obstinate resistance to the last extremity. It sometimes happens in wrestling that he who meets with a vigorous opposition, which he did not expect, soon loses his courage; the violence of the first shock is often followed by a dejection. which he is not able to overcome, and the obstinate resistance which he experiences having soon exhausted his strength, he gives up his hopes, sometimes at the very moment when his adversary is on the point of yielding him the victory. As it is seldom that all the qualities of a good wrestler are found united in the same person, the great advantage at the time of the encounter is to discover immediately the weak part of one's adversary; has he the advantage over us, with regard to weight, address, prudence and quickness will powerfully serve to fatigue him. (Address doubles the faculties of the body. Prudence and quickness often supply the place of strength when we know how to employ them with advantage.) We must carefully avoid being held tight in the arms of a man who is stronger than ourselves, and being carried away by him,

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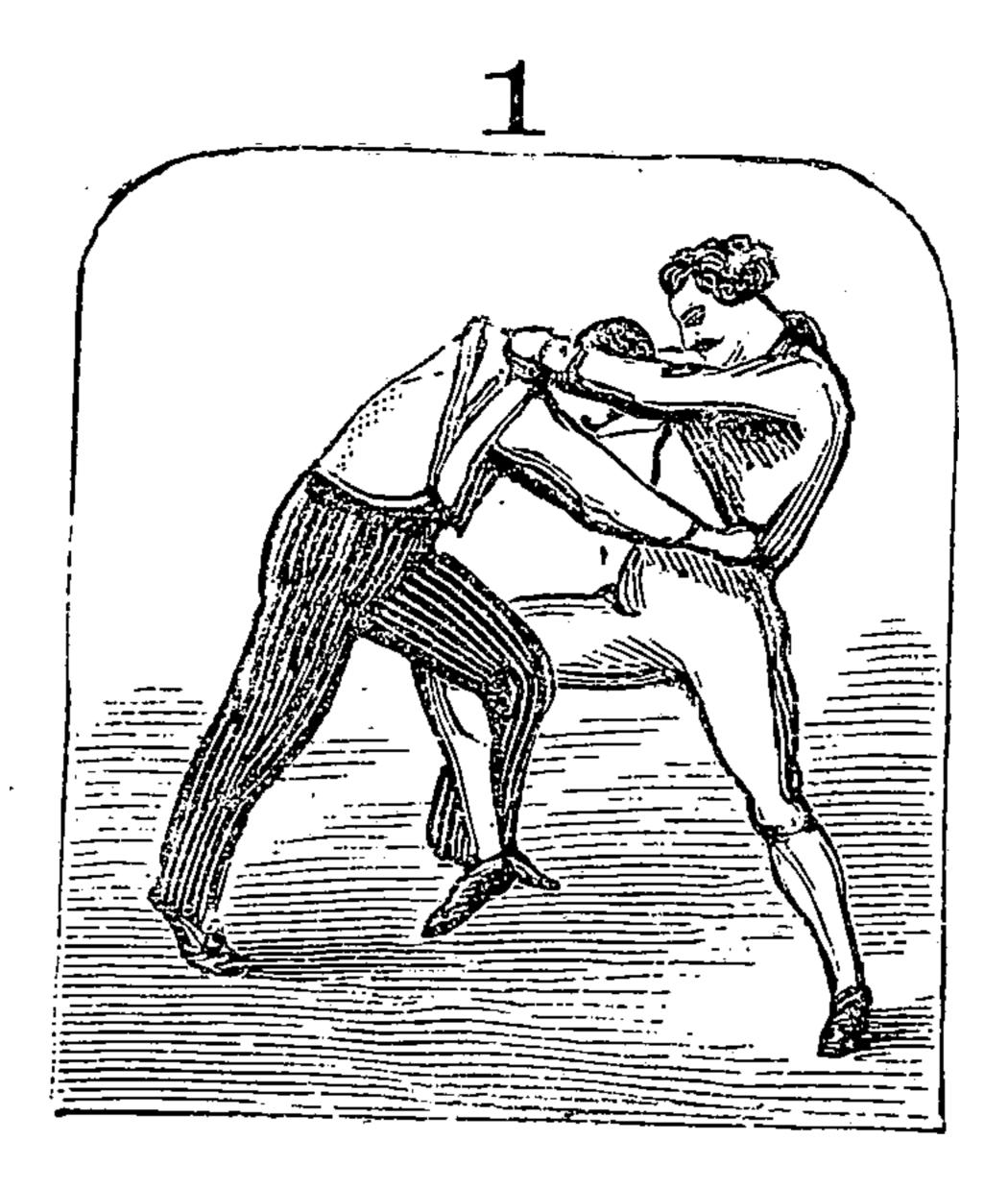
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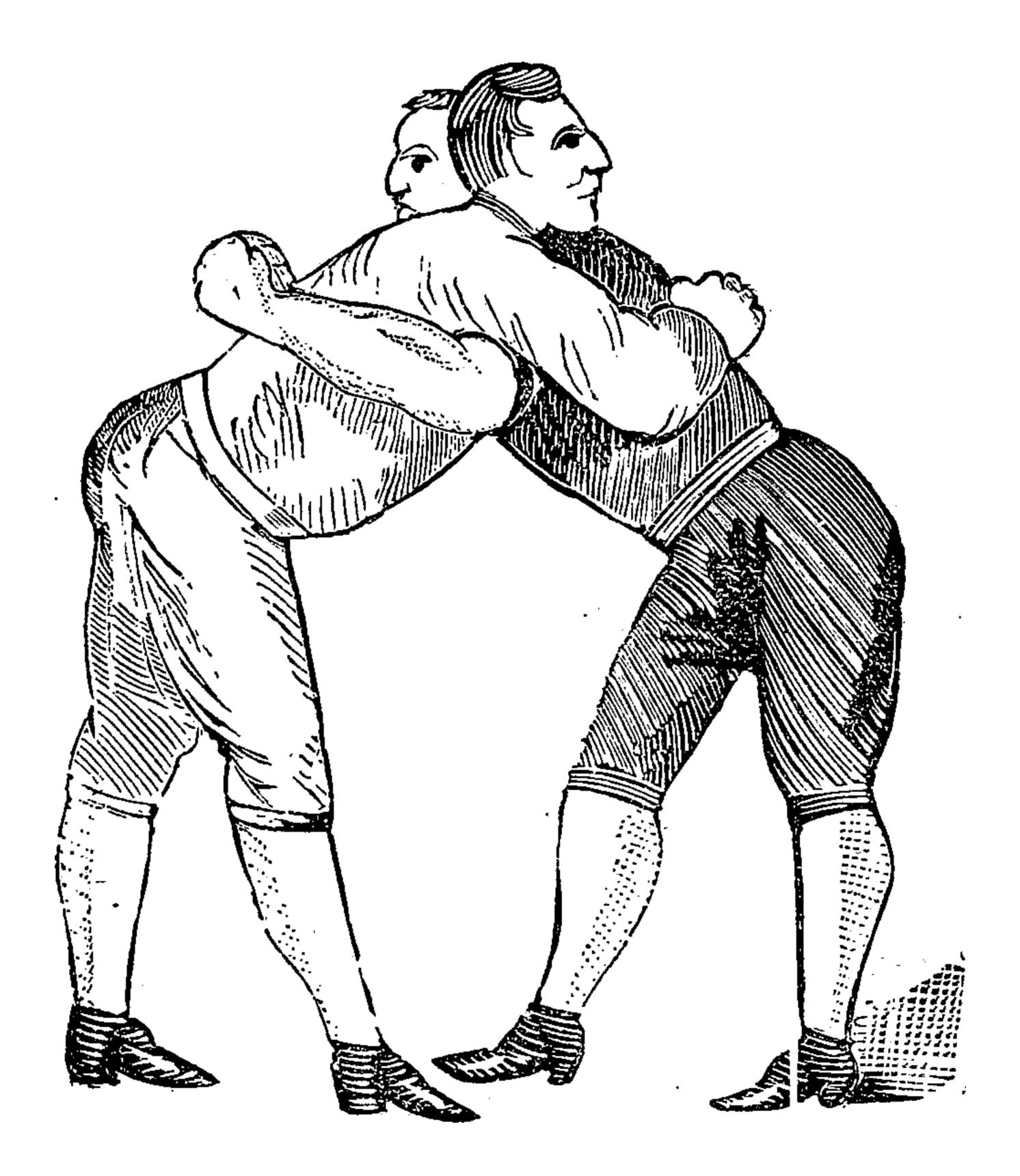
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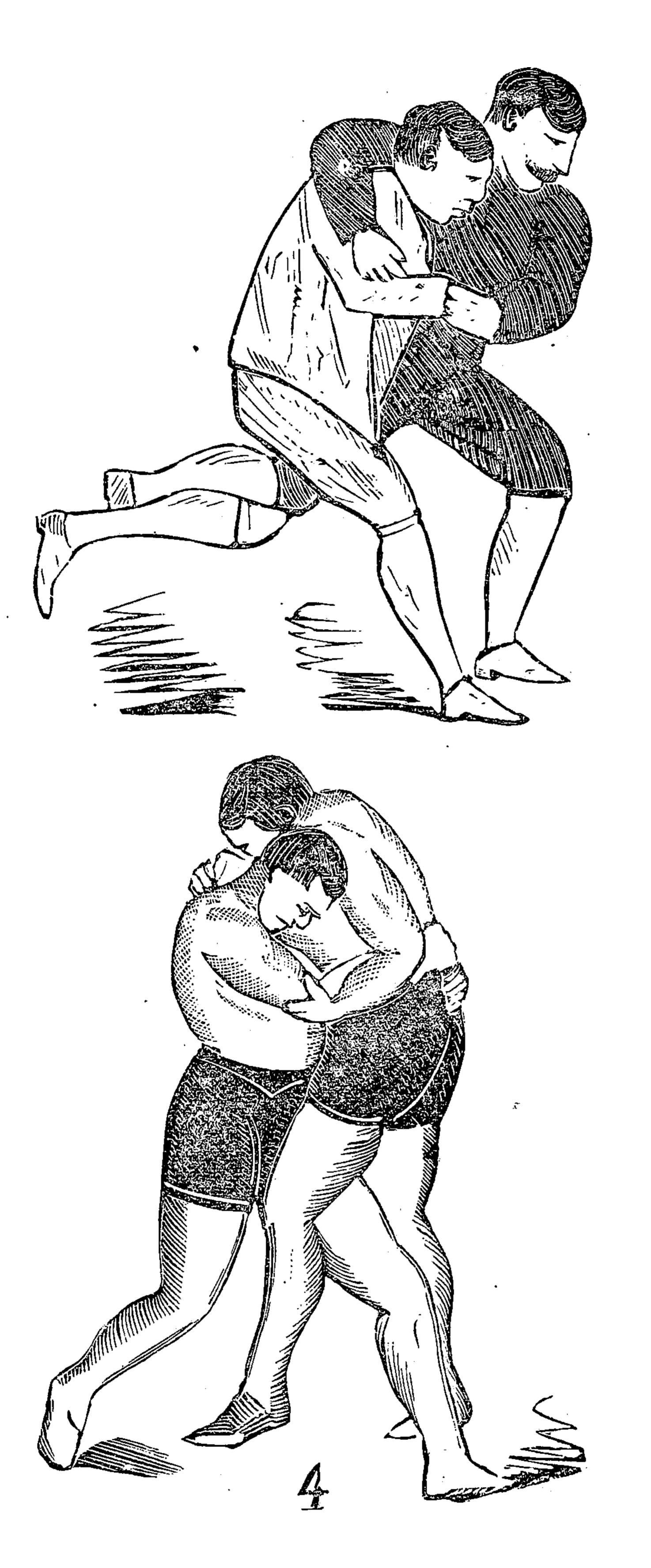


be strong enough to hinder the prisoner from escaping, without, however, injuring him or making him fall down. The great advantage is to manage our strength, and to follow, with the greatest suppleness, all the movements of him whom we hold. When the prisoner is taller than the other, the latter ought to raise himself as much as possible on his toes, to keep up his shoulders, and to force away the hand which the other tries to introduce by his forearm. If, after having made several attempts, the prisoner is not able to disengage himself by introducing one or both arms between his own body and that of his antagonist, he ought to take advantage of the moment when the other forces away the arm which he tries to introduce, and endeavor to turn himself in the following manner: by leaning himself to the right, in order to introduce his left arm as soon as he feels that the other raises his shoulder, he makes a movement backward with his head, raises his arms parallel to his ears, and throws them forcibly, from right to left, over the head of his adversary. If he does not entirely succeed in turning himself by this movement, he leans his right forearm strongly against the nape of the neck of him who holds him, and remains in this position till he is able to turn and then disengage himself. He may also disengage himself without the assistance of his arms, but for that he must be very strong, and able often to repeat that blow he makes with his loins, to turn himself as above indicated, or to fatigue the opponent in some manner or other.

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BENDING UPWARDS.

As soon as the engagement begins, he who makes the attack lowers gently the right hand of his antagonist, drawing it towards himself, and seizing the moment when the elbow of the arm, which he lowers, is close to the hip, he vigorously moves it off with the right, lowers the left hand of his adversary, making it pass before the body, and bends his left arm on the right, by acting strongly with the shoulder. The two arms are then joined together. During these different actions, the knee, which is before, ought to act in concert with the hands, in order that he who is pulling the other towards himself may make him lose his equilibrium. Here, the left knee being forward, it is the right arm which lowers, and the left which moves off



and bends. To execute this exercise with advantage requires more suppleness than strength. It contributes powerfully to the development of the breast and shoulders, it fixes the upper part of the body on the hips, and prepares the members for all the fine movements of wrestling.

FORMING THE LEVER.

HERE strength and tallness give one man great advantage over another who is shorter and weaker. However, the victory is not always on the side of the strongest. Here it is the left that bears away, the right and the head press down on the same side; that is, the left arm of the strongest moves away the right of the weakest, at the same time he leans his head strongly against that of his rival, and tries to overthrow him, by holding him always in the same position. This action, making him who is the least and the weakest bend the upper part of his body upon the hips, makes him yield in spite of himself. This movement is composed of four different actions: 1st, that of the left arm, which removes the right; 2d, that of the head, which leans with force in the same direction; 3d, that of the right arm, which pushes down the left shoulder; 4th, the general action of the upper part of the body, which acts to the right, and causes a gentle but almost inevitable fall. He who proposes to resist this attack lowers himself gently, till he is able to seize, with his lower hand, the leg of his opponent, pull it up with force, put immediately one of his legs behind that on which the other stands, and lean the upper part of his body forward. However lit: le address one may have, with great quickness he will always overthrow his adversary. Or as soon as the weakest perceives that the other wishes to press him down, he moves his head back quickly, interlaces at the same instant his right leg with the left of his antagonist by placing it inside, lifts up forcibly the leg which he holds, and pushes vigorously to the right, with his right arm, which he places across the chin of the other party; if he does not succeed to overthrow him, he ought at least to take advantage of this action to supplant him whom he holds round the body, by raising him from the ground to overthrow him to the right or to the left, without forgetting, especially, the action of the legs.

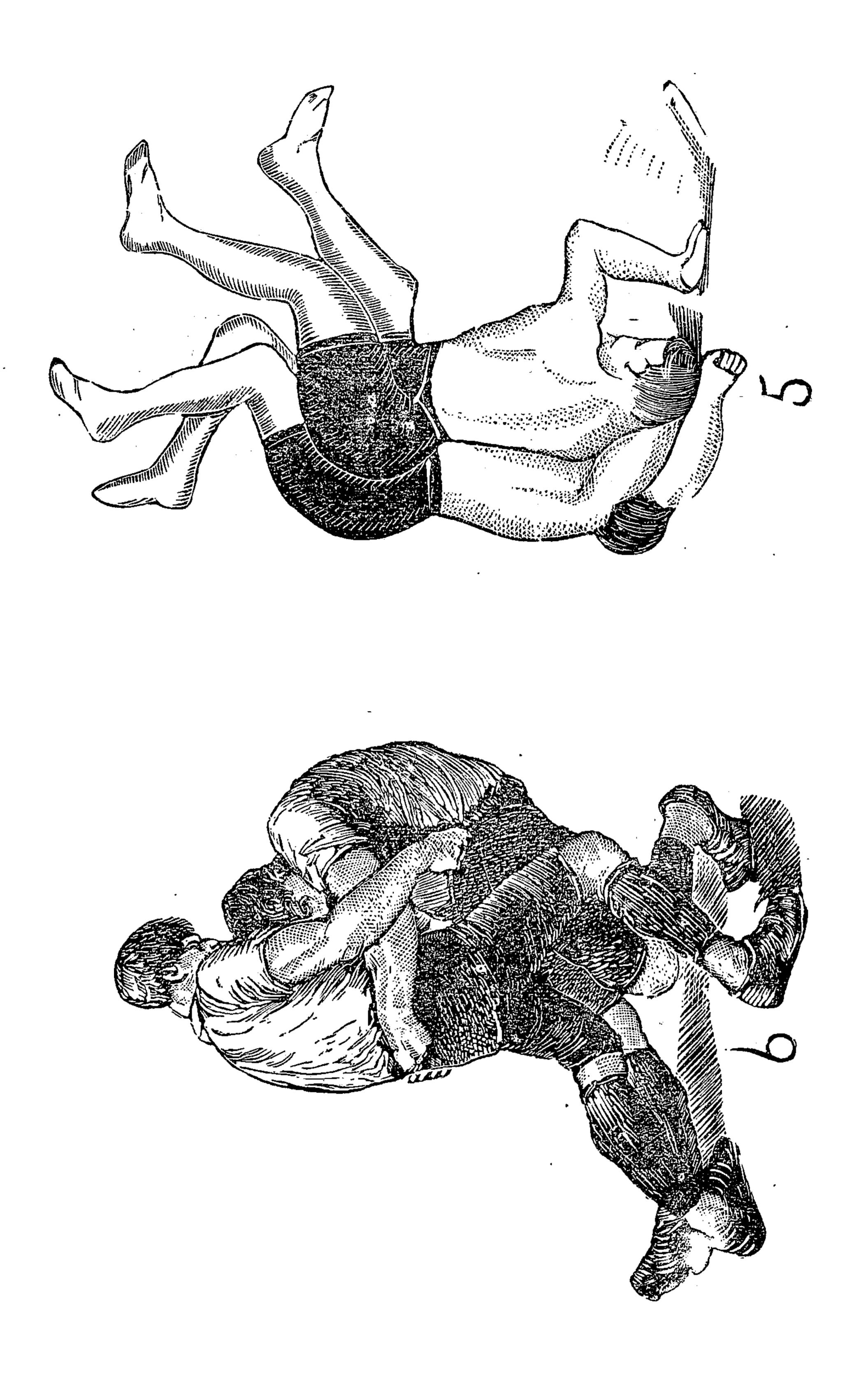
THE SEVEN SNARES OR TRIPS.

Among the great number of attacks used in Greek wrestling, we will point out the seven principal trips, or snares. It is extremely advantageous to understand them well, in order to employ them in case of necessity, or to know how to avoid them.

1st. The first, which is called exterior, is made from right to right, outwards, the knees and the hips kept well together; that is, the leg is placed outwards behind the right of the other man.

2d. From left to left. The left leg outwards, behind the left of the other wrestler. In the first case, the left hand of him who attacks draws back the upper part of the body whilst the right shoulder presses forcibly on the breast of him who is to be overthrown. In the second case it is the right hand which draws, and the left shoulder which presses vigorously. In the warmest moment of the action he who attacks ought to stiffen as much as possible the knee which makes the lever. In either case he who attacks ought to make all these partial movements as one single action, executed with the quickness of lightning; he who resists has the same chance as he who attacks, when he has foreseen the blow soon enough to ward it off; if, on the contrary, he has been surprised, or has no confidence in his strength, he ought immediately to disengage his leg and place it behind.

3d. One may also interlace the right with the left, placing it inside, then the under part of the knees are joined, and he who attacks makes the hook on the forepart of his rival's leg with the point of his foot. 4th. With the right against the left, in the inside, as above said. 5th. By letting himself fall to the left, to raise quickly from the right, with the top of his foot, the left leg of his adversary, tacking it under the calf, and to make it fall on his back, pulling him with the left hand, at the same time pushing vigorously with the right. In both cases he who is overthrown is made to describe a sort of half-turn on the heel of the foot which rests on the ground. 6th. To fall to the right by lifting up from the left, as above indicated. 7th. By giving a violent push from left to right; to take advantage of the moment when the opponent staggers; to





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THE ART OF WRESTLING.

DF THE FIRST FALL.

SUFFICIENTLY prepared by all the elements of wrestling, we may now, without fearing any accident, familiarize ourselves with one of the most complicated exercises, both by the variety of the movement and the different situations in which we are placed during the action, which is about to be described. Placed opposite to each other, as has been indicated in the preceding exercise, the wrestlers endeavor, by all sorts of movements, to take the advantage; but as here the principal object is for one to throw down the other, it is permitted in the attack, in endeavoring to take him round the body, to throw him in any manner whatever, and when one of the wrestlers is much quicker and more dexterous than the other, it might happen that the victory may be decided before either has taken this hold of the other, for he who has twice thrown his adversary on his back ought to be acknowledged conqueror. As soon as one has taken the other round the body, he who has obtained the advantage ought to keep his head as close as possible on the highest of his shoulders, in order to hinder his opponent from taking it under his arm; then, in raising him from the ground, to push him from one side and to throw him from the other, or to take advantage of the moment when he advances one of his feet and to throw him down artfully by giving him a trip up. He who loses the advantage ought quickly to move his feet backy ards—to lean the upper part of the body forwards to seize, if possible, the other's head under one of his

arms—to fix his other hand on the hip, or on the loins, and to make his adversary bear all the weight of his body.

WRESTLING ON THE GROUND.

In this exercise the two wrestlers are lying on the ground, one on his right side and the other on his left, two feet apart and opposite to each other; their arms are lying on their breasts, or extended down by their sides. The action begins at a signal agreed on, and he who is first able to suspend all the movements of his adversary, by holding him confined under him, upon his back, is conqueror. Here cunning, suppleness, agility, strength, and especially resistance, are indispensable. When the wrestlers are of



nearly equal strength, the victory remains sometimes undecided; each takes his turn to be on the top, and it sometimes happens that he who loses the first part gains the other two; or, by making an equal part, renders the victory undecided. In this manner of wrestling, as well as in the others, they very often engage three times, for it often happens that he who has the advantage in the first action loses it in the second, and is consequently obliged to begin again in order to decide the victory.

SIDE-HOLD THROW.

THROW your right arm around your antagonist's waist, beneath his left arm, seizing his right hand with your left in front, then throw your right leg to the farthest extent behind and towards his right side. Lift him off the ground by means of the right arm and press the thigh of your right leg against his left hip, raise your knee, and by a sudden jerk throw him backwards. When you do not wish to struggle, either to avoid being thrown or to throw your opponent, let your dead weight hang on him and swing with his movements. By this means you can rest yourself and tire him out.

BACK-HEEL THROW.

In giving this fall twist your right heel back and round your opponent's left heel, right arm across his throat, and left thrown round his waist under the right arm, clasping him around the waist. Push forward with your right arm, draw his body towards you with the left, and by a quick move of the right leg raise his left foot off the ground and throw him on his back. To counteract 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.

CROSS-BUTTOCK THROW.

RUSH in and grasp the opposite party round his neck with your right arm, throwing your body across him in front,

44 THE ART OF WRESTLING.

seizing his right arm with your left. Get his body across your hip, and by a violent forward movement of your right shoulder and right hip throw him forward on his head.

COLLAR-AND-ELBOW THROW.

In the square hold, or collar-and-elbow throw, each man shall take hold of the collar of his opponent with his right hand, while with the left he must take hold of his elbow. The men then make play with their legs and try to trip one another by quick movements of their feet, and when either one is off his balance seize the opportunity and twist him over on his back.

JAPANESE THROW.

It is common for the Japanese who desire to become very expert to get their companions to bend back their limbs in constrained attitudes, and thus leave the wrestler for hours and hours together, and, indeed. in some instances, even to dislocate and reset any particular limb. Bundles of manilla tied up in lengths of about two feet each form the ring, which is laid on the ground. If the wrestler is thrown within the ring, or falls upon any portion of it, or disturbs any part thereof with his foot, he is considered vanquished. The wrestlers have to stand back to back, and the appointed judge fastens a cord to the elbow of one and the knee of the other; sundry evolutions are then ordered by the judge, calculated to bring the greatest strain upon the limbs of the wrestiers. If either of the wrestlers falter under this exercise, frequently painful, he is excluded from the ring and the other declared victor.

ILLUSTRATIONS.

FRONTISPIECE - - - - PROF. WM. MILLER.

- No. 1. Collar-and-elbow Wrest- No. 5. French Wrestling. LING. No. 6. Swiss Wrestlers.
- No. 2. WESTMORELAND STYLE.
- No. 3. THE SIDE HOLD.
- No. 4. GRECO-ROMAN WRESTLING.
- No. 5. FRENCH WRESTLING. No. 6. Swiss Wrestlers. No. 7. Japanese Style. No. 8. Irish Wrestling.



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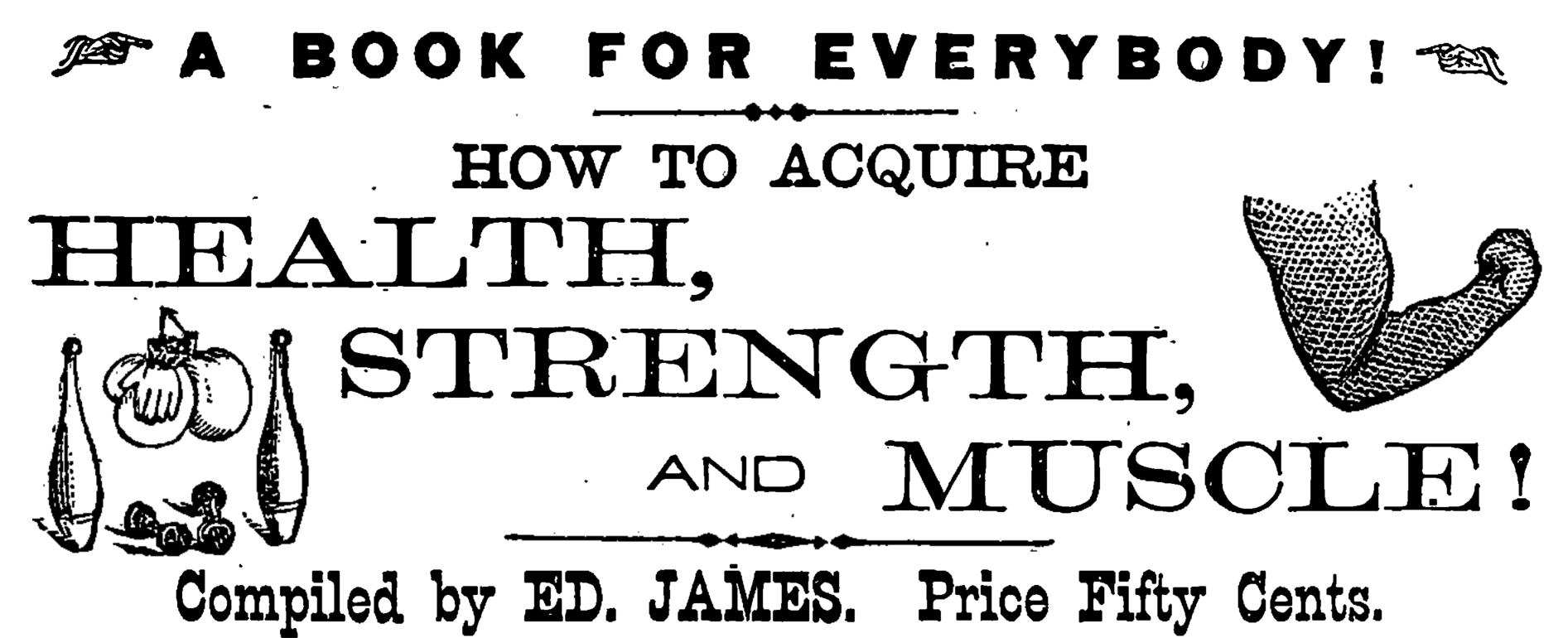
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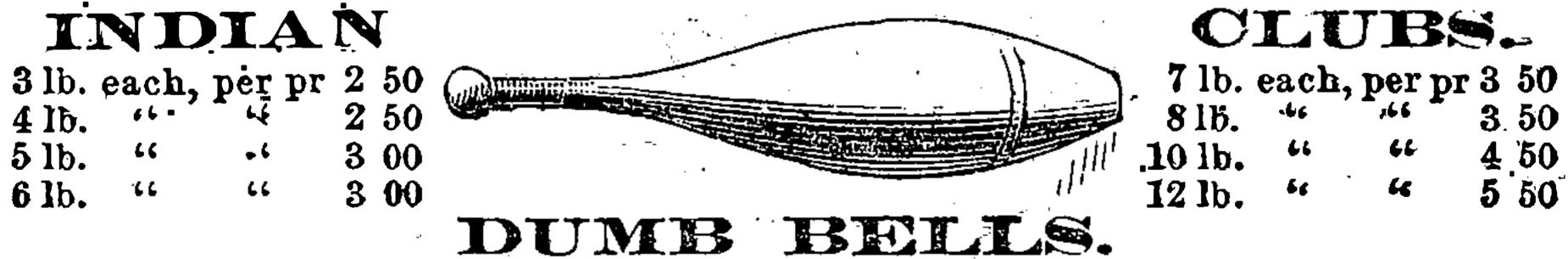
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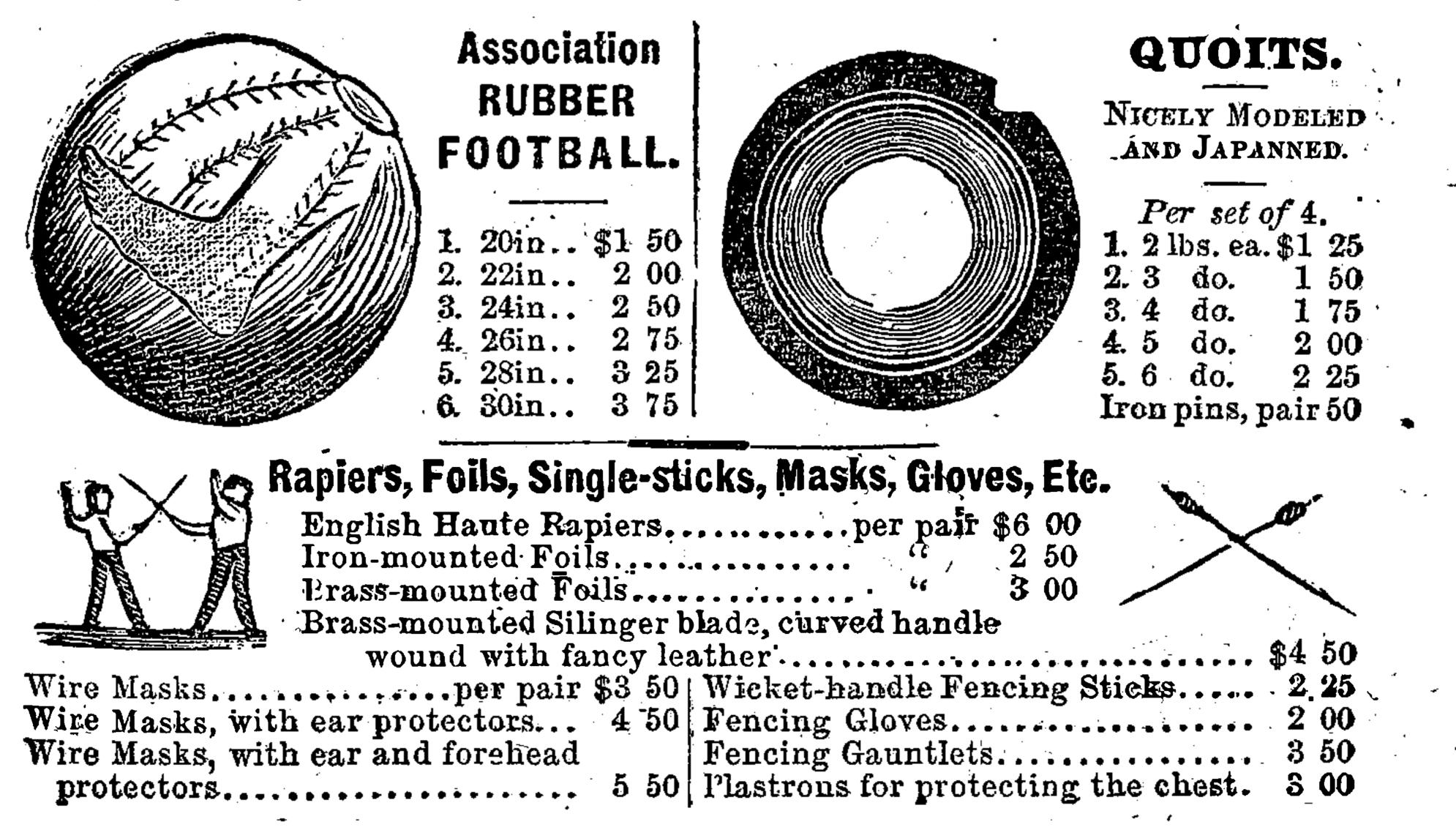
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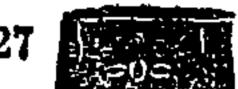


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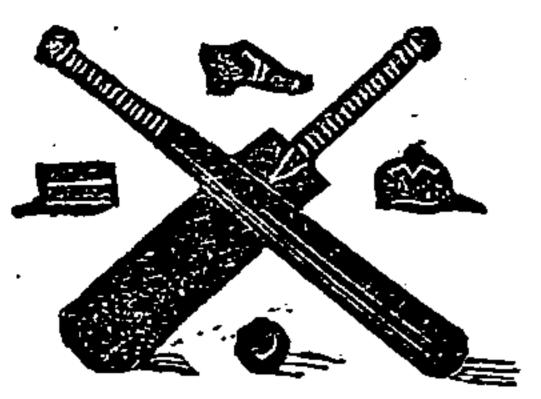
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\$12, per doz.; Jockey Club shape, \$9,	nished: strong and durable	4 00
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\$12, \$15, per doz.		

1 (11) •

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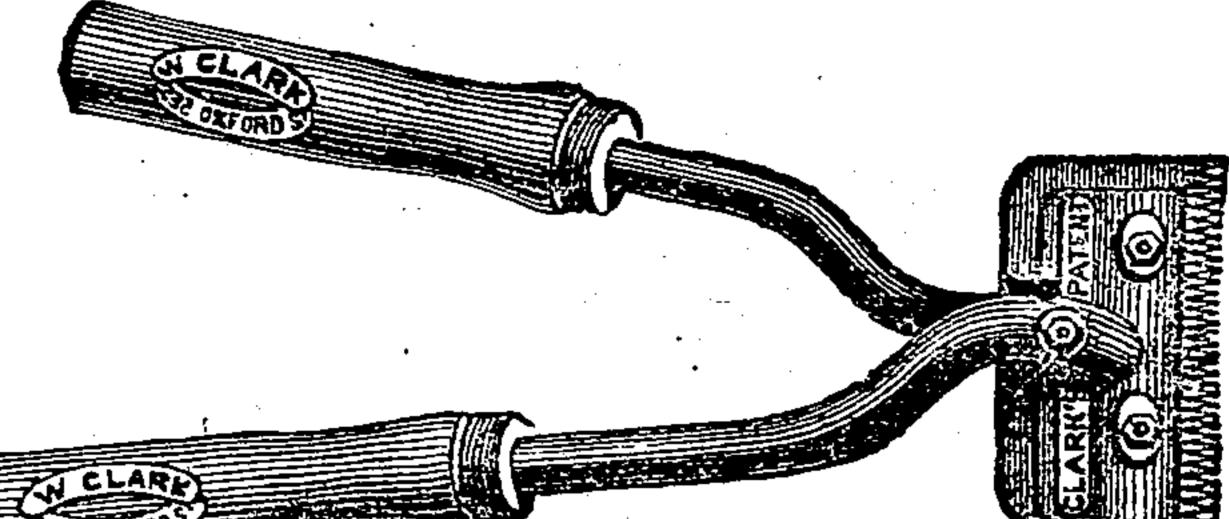
It has not only the accuracy and distance requisite for the common pistol target practice, but is without the ex-pense of ammunition, and also free from the annoyance of danger, smoke, smell, &c., that accompany the use of firearms.

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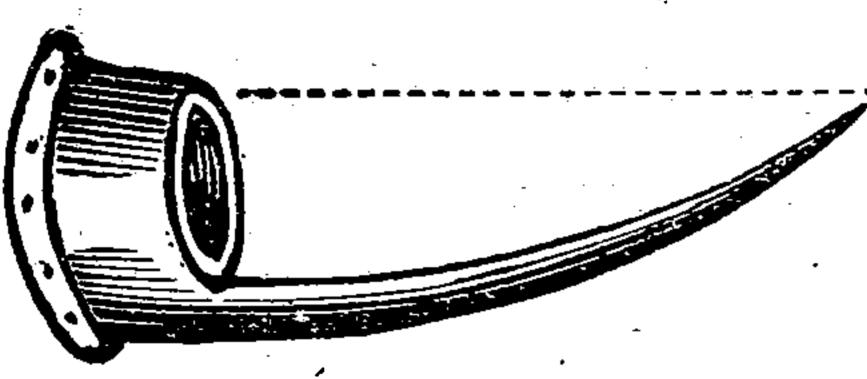
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HORSE CLIPPER.

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4¼ inch ball\$2.00	
4½ inch ball	
$5\frac{1}{2}$ inch ball	
6 inch ball 3 00	
$6\frac{1}{2}$ inch ball	
7^{-1} inch ball	
$7\frac{1}{4}$ inch ball 4 25	
$7\frac{1}{2}$ inch ball	III FH 0 8 Bin
8 inch ball	
6^{\prime}_{2} inch ball 5 25	

Pins, per set.... LIFTING MACHINES AND . SKITTLE PINS AND BALLS. LUNG TESTERS. 7 b cheese ball.....\$3 50

Straight Gauge Lifter, \$70. Dial Gauge. 14 D cheese ball..... 12 00 \$90. The Lifter platform is 12x20 inches, Skittle pins, per set..... while the gauges are silver plated. They lift from 11b to 8001b. IVORY CROQUET BALLS. Straight Gauge Lung Tester, \$45. Dial 6 50 comes in a nicely painted box, with legs to 1¼ inch, per set of eight.... screw on, 13 inches square, 2½ feet high.

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Judge Fullerton.

Huntress,

and Dexter.

Tom Bowling.

Dexter against Ethan Allen.

Bassett against Longfellow.

Goldsmith Maid against Lucy, 2:17.

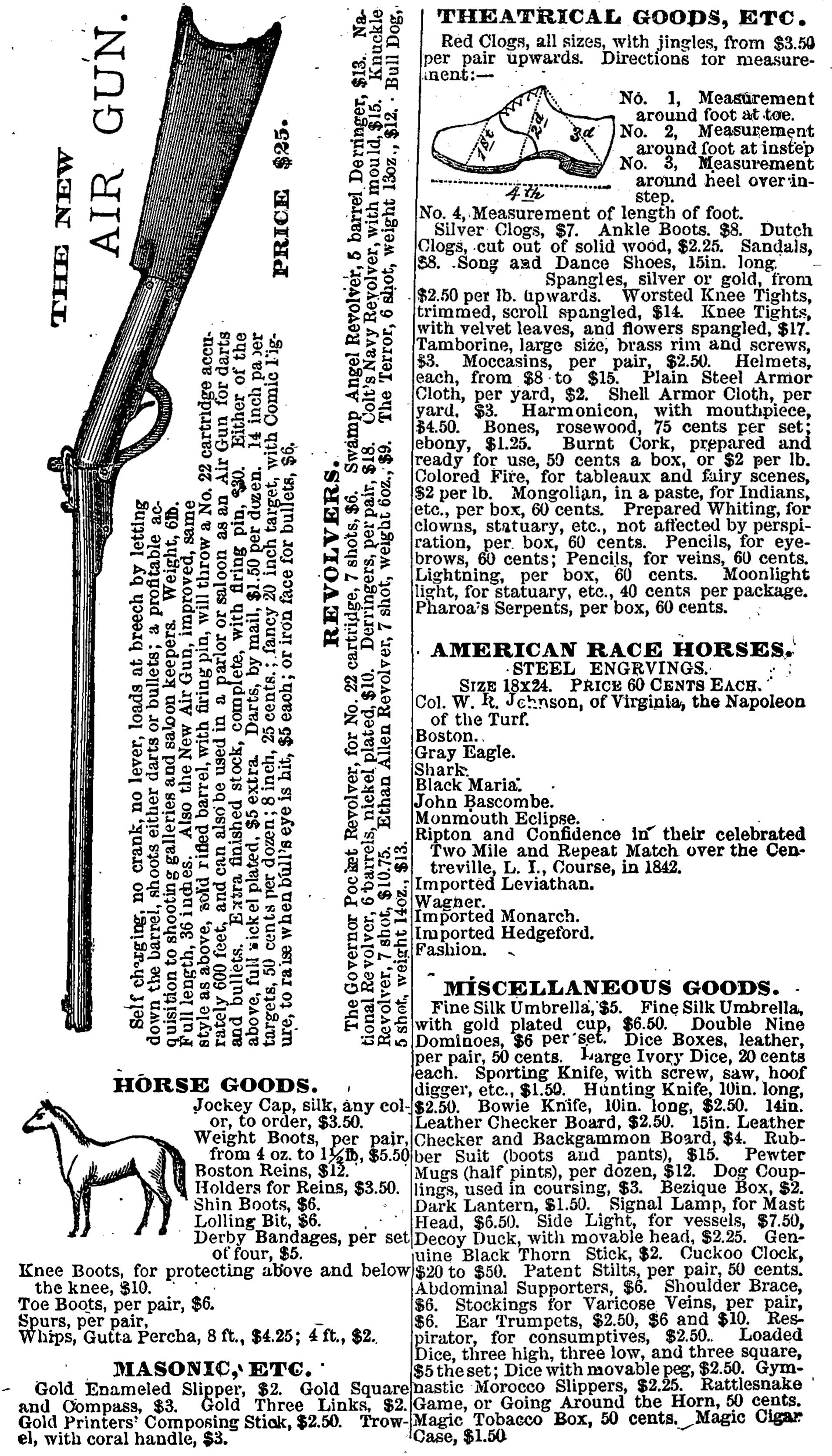
Dexter against Butler, to wagons.

Pins or Spiral Studs, from \$2 each, accord-See page 15 for other Horse Pictures, sameling to size. Rings, from \$5 each. Clusters. from \$5 each size and price.

GENUINE DIAMONDS.

One_Carat Stone, \$100; Half Carat, \$50; Quarter Carat, \$25; an Eight Carat, \$15. Commodore Vanderbilt, with running mate, These may be had either spiral or with pin. Rings, same price as Shirt Pins. Diamond Clusters, from \$50 to \$150.

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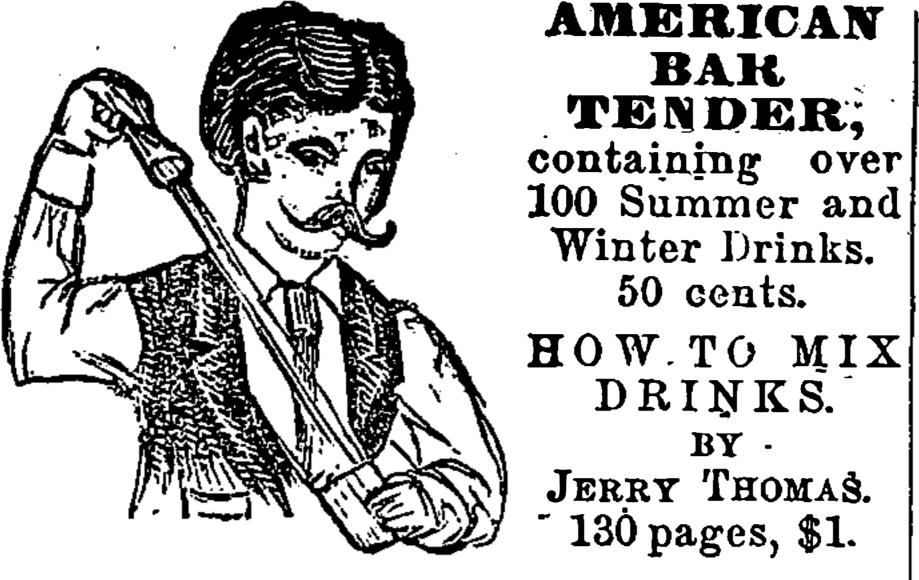
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ized rubber, and will not become soft or peel off when in use.

Per pair, \$2, \$3, \$4, \$4 50.

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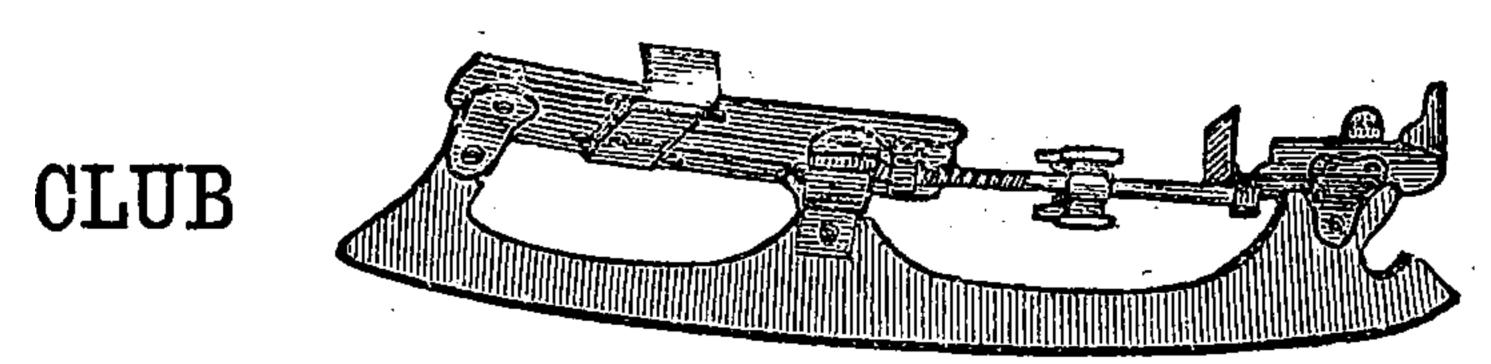


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Lignumvitæ and Boxwood, 11/4 inches. black walnut box, per set. \$1.00 4 00 1 50

through a steel collar upon which the DOMINOES. wheel revolves, thereby preventing fric-



SKATES.

STRAPPED, with heel button.

Sizes, 8, $8\frac{1}{2}$, 9, $9\frac{1}{2}$, 10, $10\frac{1}{2}$, 11, $11\frac{1}{2}$ in.

Japanned sheet-iron foot-plates, converted steel runners, steel heel button,

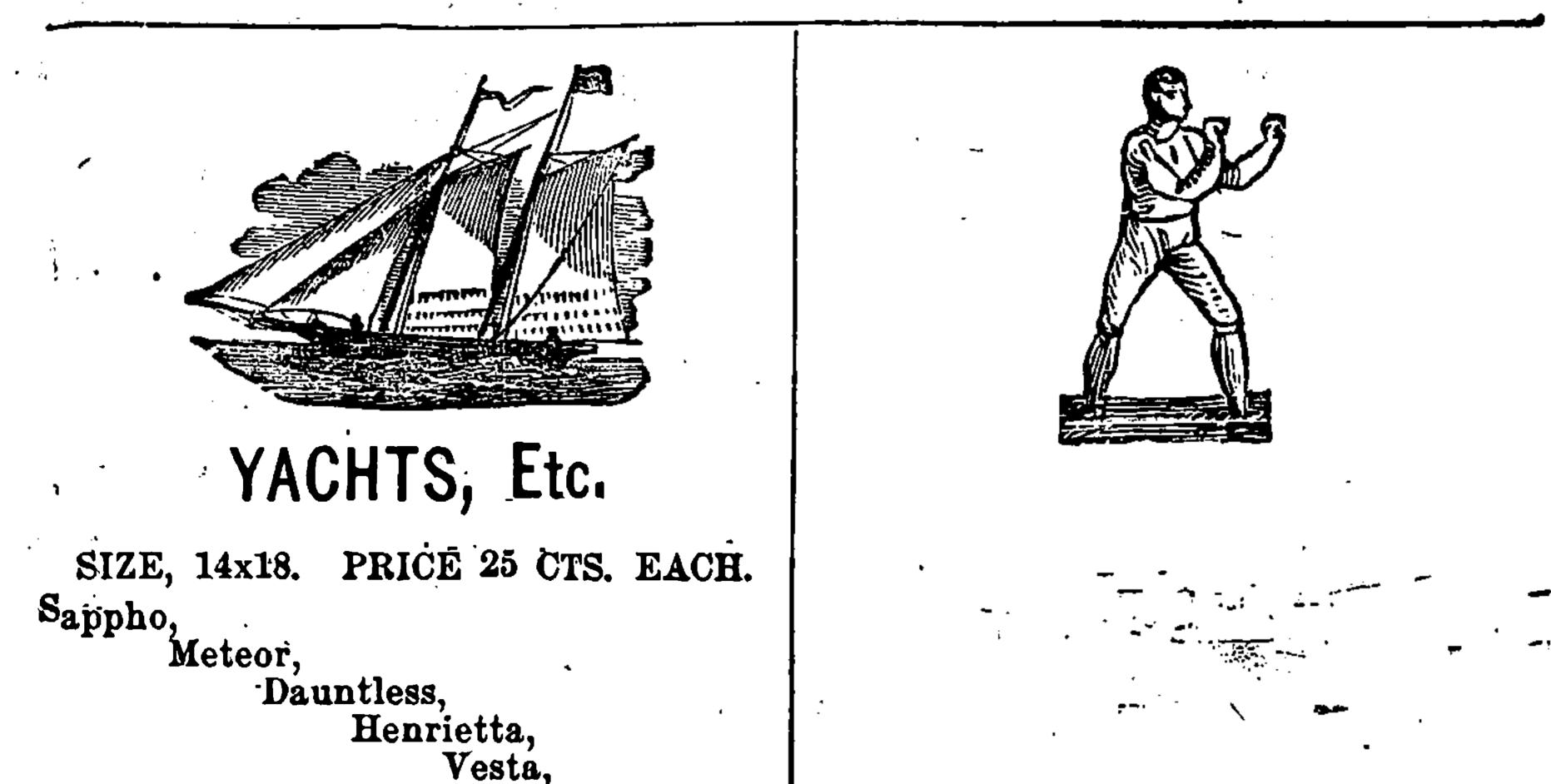
important parts of these skates are made of steel; and the runners are manufactured of the best welded steel and iron, HALF-ROCKER. carefully tempered. Sizes, 9, $9\frac{1}{2}$, 10, $10\frac{1}{2}$, 11 inches. No. 9, Nickel Plated, per pair \$5 50 No. 8, Blue Top, per pair.... 4 50 Half-rocker welded steel and iron runners hardened, French polished beech. woods, mounted with heavy brass heel LADIES' SKATES. and toe plates, very highly finished, pierced for 1¾ inches, broad toe straps, Sizes, 7, $7\frac{1}{2}$, 8, $8\frac{1}{2}$, 9, $9\frac{1}{2}$, 10 inches. per pair.....\$2 00 Monitor pattern, solid post frame skate, tempered runners, polished beech woods, trimmed with black leather, broad toe NEW YORK CLUB. and heel straps, roller buckles, brass Blue finished, steel foot-plate, polished runners, same quality and style as nickel! Any of the above skates can be sent by Address ED. JAMES, 88 and 90 CENTRE STREET, New York City.

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(See cut above.)

Sizes, 8, $8\frac{1}{2}$, 9, $9\frac{1}{2}$, 10, $10\frac{1}{2}$, 11, $11\frac{1}{2}$ in.

In constructing this skate, no new or strapped with broad toe straps. Per untried mechanical principle for obtainpair.....\$1 25 ing the desired motions and power is employed. The transverse sliding clamp for grasping the sole, operated and held by MEDIUM QUALITY. means of pins and slots, is a mechanical device long and successfully employed on Sizes, 8, $8\frac{1}{2}$, 9, $9\frac{1}{2}$, 10, $10\frac{1}{2}$, 11, $11\frac{1}{2}$ in. skates; which, with the single and direct-Stamped Eagle, No. 3, well finished, by acting heel clamp and longitudinal blued foot-plate, right and left screw, im screw, make this the most desirable of all



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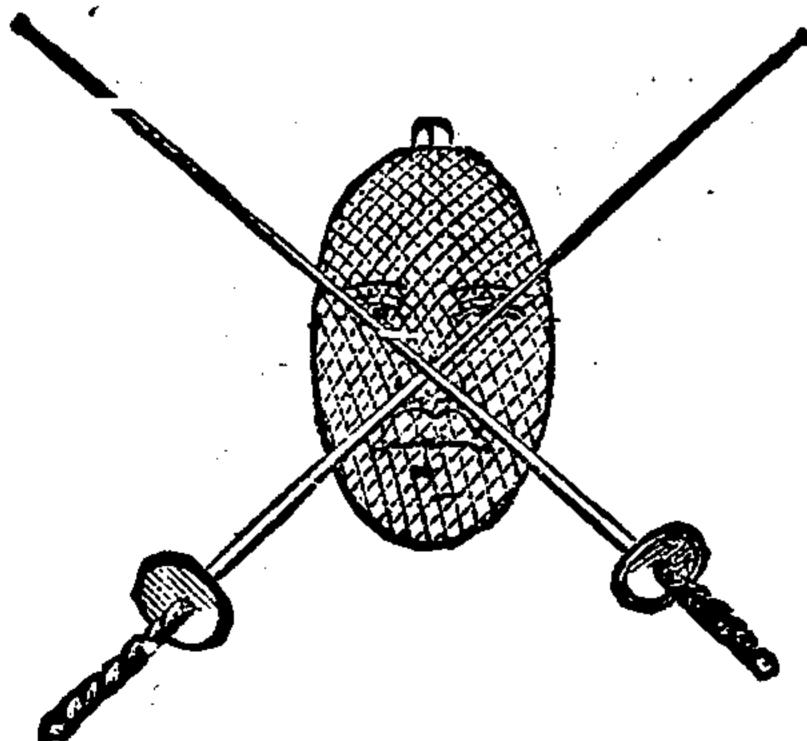
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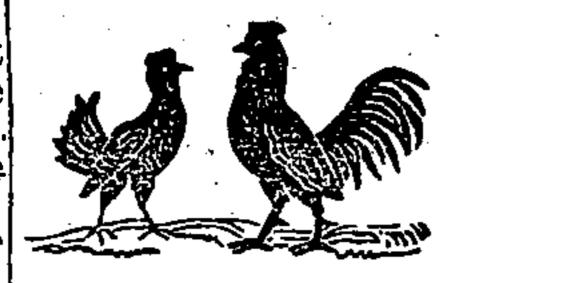
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	Card Box, to hold Checks, Dealing	Albums, Targets, Billiard and Bagatelle
	Box, Card's, Case Keeper, Card	Tables, Balls, Racks, Cues, Wire Shades,
t	Rack, etc	Meerschaum Pipes and Segar Holders,
•		Fountain Pens, Gold Pens, Pencil and
	Ruled Cue, Paper or Faro Tabs,	Penholders, Hand Stamps of all descrip-
	ner hundred) tions. Stationery. Ivory. Composition
	Per thousand 12.0) tions, Stationery, Ivory, Composition Goods, Bronze Statues,
		$T_{1} = f_{1} = T_{1} = T_{1$
	-	I MICCUTIC BATTERIES, TOVA, MITEWORKS, PIRTOA
		Electric Batteries, Toys, Fireworks, Plated
	Keno Sets.	Ware, Albums, Work Boxes,
	Keno Sets.	Ware, Albums, Work Boxes,
		Ware, Albums, Work Boxes, Horse
•	Keno Sets, ¾ in. wood ball, cards,	Ware, Albums, Work Boxes, Horse Plumes, Östrich and Imitation Ostrich
•	Keno Sets, ½ in. wood ball, cards, &c. complete	Ware, Albums, Work Boxes, Horse Plumes, Östrich and Imitation Ostrich Feathers. Helmets. Over-
•	Keno Sets, ¾ in. wood ball, cards, &c. complete	Ware, Albums, Work Boxes, Horse Plumes, Östrich and Imitation Ostrich Feathers, Helmets, Over- tures, Opening Chorus, Music arranged
•	Keno Sets, ¾ in. wood ball, cards, &c. complete	Ware, Albums, Work Boxes, Horse Plumes, Östrich and Imitation Ostrich Feathers, tures, Opening Chorus, Music arranged for Bands. Dominoes for Masquerade
•	Keno Sets, ¾ in. wood ball, cards, &c. complete	Ware, Albums, Work Boxes, Plumes, Ostrich and Imitation Ostrich Feathers, Helmets, Over- tures, Opening Chorus, Music arranged for Bands, Dominoes for Masquerade Costumes, Flags and Banners of all
•	Keno Sets, % in. wood ball, cards, &c. complete	Ware, Albums, Work Boxes, Horse Plumes, Östrich and Imitation Ostrich Feathers, tures, Opening Chorus, Music arranged for Bands, Dominoes for Masquerade Costumes, Flags and Banners of all kinds
•	Keno Sets, ¾ in. wood ball, cards, &c. complete	Ware, Albums, Work Boxes, Horse Plumes, Östrich and Imitation Ostrich Feathers, tures, Opening Chorus, Music arranged for Bands, Dominoes for Masquerade Costumes, Flags and Banners of all kinds

Roulette Cloths, 7 ft. 2 in.x54 in. 65.00 4 7 ft. 2 in.x45 in. 22.50	Top Boots, Game Fowls, Birds,
Lay Outs.	Monkeys, Dogs, Bird's Eyes; Animals' Eyes, Stuffed Birds and Animals of all kinds, or any legitimate article, whether
Best Cloth Spreads\$18.00 " on board 25.00	domestic or imported supplied faithfully
Billiard & Bagatelle	SPORTING PRINTS.
Balls, &c.	Beautifully Colored Litho-
Patent Compressed Ivory Billiard Balls, 2% in., per set\$12.00	manha fau Dalaama
21 in. Fifteen Ball Pool, per set 30.00 2 in. Bagatelle Balls, per set 12.00	Hotele oto
1% in. Bagatelle Balls, per set 10.00	Doad and Track Scenee
Best French Cue Tips, per hundred 3.50 Compressed Ivory Billiard Coun-	Size 26x36, each \$4.00.
ters, in sets of two hundred, White and Black, per set 12.00	Trouing Clacks at Home-A Model
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By sending the size of Hat worn, a good	IVORY FARO CHECKS.
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Extra long. 4.00	Engraved 1 ½ 1n.
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	Plain 1% in. pr. set of six hundred 50.00
Side Whiskers and Moustache, on	Lined $1\frac{1}{4}$
gauze 3.00 Ioustaches, all colors, each	64 · 1 % 66 64 66 • • • • • • • • • • • • • • •
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	loans you a marked five-cent piece.			
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palm of your hand, it will begin to	the coin in a melted condition. With			
squirm and wiggle 0 30	some sympathetic remarks about its			
THE CAMERA LUCIDA.—This little	being too bad, you replace the top,			
camera may be carried in the vest	whistle at, open it, and find the coin			
pocket, and can be used at any mo-	restored \$0 50			
ment. It will enable you to see per-	THE WONDERFUL TUNNELA tin			
	tunnel, which, upon being filled with			
	water, and emptied in the presence			
	of any one, every drop out, suddenly			
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taken off without breaking any of the	formed by Moulabux, of the Asiatic			
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THE WONDERFUL IMP BOTTLE -A	TWO CENT HINGT TRICK -A VARY			

	THE WONDERFUL IMP BOTTLE.—A		TWO-CENT FLASH TRICK A very
	small bottle which will continually		neat and pretty trick. Can be done
	stand erect when laid down by any		by any one in the secret, A two-cent
	person except the performer, who	•	piece is placed in a box, and flashes
	can cause it to lay in any position		from sight instantly
	that he wishes	0 30	
	MAGIC MARBLE. — A very neat ped-		pretty box six corks are counted;
	estal, made of hard wood, in which a		the box closed, and, one of the comp-
	ball is placed, and caused to sudden-		any holding it, at the word of com-
		/ .	
	ly disappear, apparently shot into the		mand the box is opened, and instead
	ceiling, or into the air out of sight,		of six corks ten are found to count. 075
	and re-appears in your hand, or any		THE MAGIC HOUSE. — A curious opti-
		0 90	cal delusion. Will cause more real
	THE PHANTOM FINGER.—The per-		fun to both old and young, at evening
	former borrows from one of the comp-		parties or family gatherings, than
	any a hat, and then instantly thrusts		anything else that can be introduced 0 50
	one of his fingers through the crown		JAPANESE CURIOSOS, OR MYSTICAL
	of the hat. The finger is seen dis-		STICKS They have the appearance
	tinctly to move through the hole in		of being' nothing but splinters of
	the crown. After some time the per-		wood; but, when placed on water,
	former pulls his finger out of the		they take the forms of men, women,
	hole in the hat, and then returns it	0 50	flowers, birds, rabbits, fishes, boats,
		0 90	houses and other objects. Twenty.
	ENCHANTED PLANCHETTE; OR, WON-		five or thirty in a pack
	DERFUL TRAP-TRICK This consists of		ENCHANTED FLOWER ON COATBy
	a simple, plain piece of wood, with		merely waving your hand, or wand,
	no signs of a trick about. A penny		over your button-hole, a beautiful
	placed on the centre of the board		rose instantly appears there, and re-
	immediately disappears. The penny		mains as long as you may desire 0 75
	does not pass into the performer's		MECHANICAL PACK OF CARDS This ·
	hand, nor into his sleeve; neither		is a full pack of cards, and may be
	does it drop upon the floor. Where		used in all card-games, interspersing
	it goes to is a wonder to all. While		the playing with tricks that will as-
	the spectator is in amazement at its		tonish the whole party, and force
			tham to acknowledge themselves
	strange disappearance, it comes		them to acknowledge themselves
	again upon the centre of the board	A 775	"dead beat." Each pack is made of
		0.49	superior material, enclosed in a hand-
	THE CONJUROR'S PUZZLE — A new		some case 1 00
	and ingenious puzzle, consisting of		THE PILLAR AND THE WEDDING-RINGS.
	brass rings, each perfect and undi-		-The rings must be got off the pil-
	vided, arranged rings within rings,		lar, although the pillar has a large
	yet may be taken apart and put to-		ornamental knob at each end. Carv-
	gether easily and instantly right be-		ed boxwood
	fore any person's eyes, and they can		' THE WONDERFUL BONUS GENUS
		0 50	large wooden doll that is placed in a
	THE VANISHING BALL A round box,		cloak wanishes, cloak, turned inside
	from which you take a ball; exhibit		out and trampled on, but again the
	the empty box; then, putting the top		doll appears in it
	on it, hold' the ball under the table,		THE CUP AND MYSTERY. — You take
	or at a distance, and command it to		five old-fashioned copper cents, and
	return to the box. Opening the box,		place them on a table. Over them
	the ball is found in it. Putting on		you place a dumpy little cup that fits
_	the top again, you tell the ball to		them snug; by taking up the cup, the
	vanish; and it returns to your hand,		money has left, and is found under the table, and a dice under the cup. 1 00
	leaving the box empty	0 50	the table, and a dice under the cup. 1 00
	_ _ v		- −

MINSTREL AND THEATRICAL GOODS.

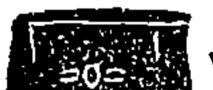
EQUESTRIAN SHIRTS. NEGRO MINSTREL GOODS. Theatrical Shirts, white, black, or flesh BURLESQUE color, \$2 each; in fancy colors, \$2.75; Song-and-Dance fine worsted, black, white, or flesh SHOES (buff), color, \$4; in fancy colors, \$5. 15 inches long, per pair, \$7. THEATRICAL WIGS. SONG-AND-DANCE CAPS, flannel, long peak, \$1; fine opera flannel, \$1.50; MEASUREMENTS. satin, \$2; silk, \$2.50. No. 1. From forehead to PREPARED BURNT CORK, per box, 50c. nape of neck. TIGHTS—As Shown in Cut. No. 2. Around the head. Full length cotton, flesh, No. 3. white or black, per pair, From ear to ear \$2.50; in fancy colors, across the crown. same style, \$3; fine worst-No. 4. ed, black, white, or flesh From ear to ear color, \$4; in fancy col-. across forehead. ors, \$5. Gentlemen's Dress Wigs, with natural. MEASUREMENTS parting, \$10 each; of ordinary color, 1. Around waist. extra red or light, \$18 to \$20; Bag 2. Full length. Wig, continental style, \$5; Bald Wigs, 3. From crotch to heel; <u>() 1</u> according to shade and quality, from also, give the length \$5 to \$15; Yankee Wig, ordinary colof foot. ored hair, \$5; Yankee Wig, very light STOCKINGS. DATE: or extra red, \$10 to \$15; Irish Crop In any color or colors, long lengths Wigs, ordinary color, \$4.50; Irish Crop to come over the knee, all wool, Wigs, white grey, \$4.50; Dutch Charper pair, \$1. acter Wig (Gus Williams), \$5; Indian Extra heavy quality..... \$1 50 Wigs, \$5; Judge and Jury Wig, \$10; Fine worsted, plain..... 2,00 Clown Wig, \$5; Pantaloon Wig and Fine worsted, fancy..... 2 50 Beard, \$6.



Worsted, striped......3.50Worsted, striped up & down 9 00

Ebony, \$1.25.

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BONES, per set, Rosewood, 50c., 75c., \$1; Plantation, or Short Crop, per doz., \$12; Astrachan ditto, each, \$4.50; Hat Plush ditto, each, \$3; Middle-men or End-men, each, \$2; Wench or Topsey, each, \$5; Fright, each, \$6; Bald Negro Wigs, with whiskers and eyebrows, \$4.

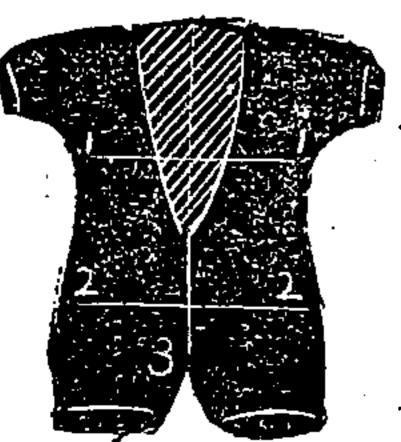


med with gold or silver lace, per pair, \$10. Velvet (any color), trimmed, fancy scroll, spangled, per pair, \$15.

DANCING CLOGS. Red or blue, with jingles, per pair, \$3.50; black calfskin, per pair, \$4; black Balmoral, per pair, \$5; Silver or gold leapair, \$3.



4th ther, \$7; Dutch Clogs, all wood. per



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- Worsted Leotard Body and Body Shirt, \$3.50 each.
- 1. Around chest unde arms.
- 2: Around hips.
- 3. From crotch to nec

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Full Beard with Moustaches, \$2 to \$5. Military Whiskers with Moustaches, \$1.50.

Moustaches or Imperials, 50c. Combination Beard, in four parts, which : can be used for full Beard, Side Whiskers and Goatee, or Dundreary's, with and without Moustache, from \$3 to \$6.

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	Evebrow Pencils, each		
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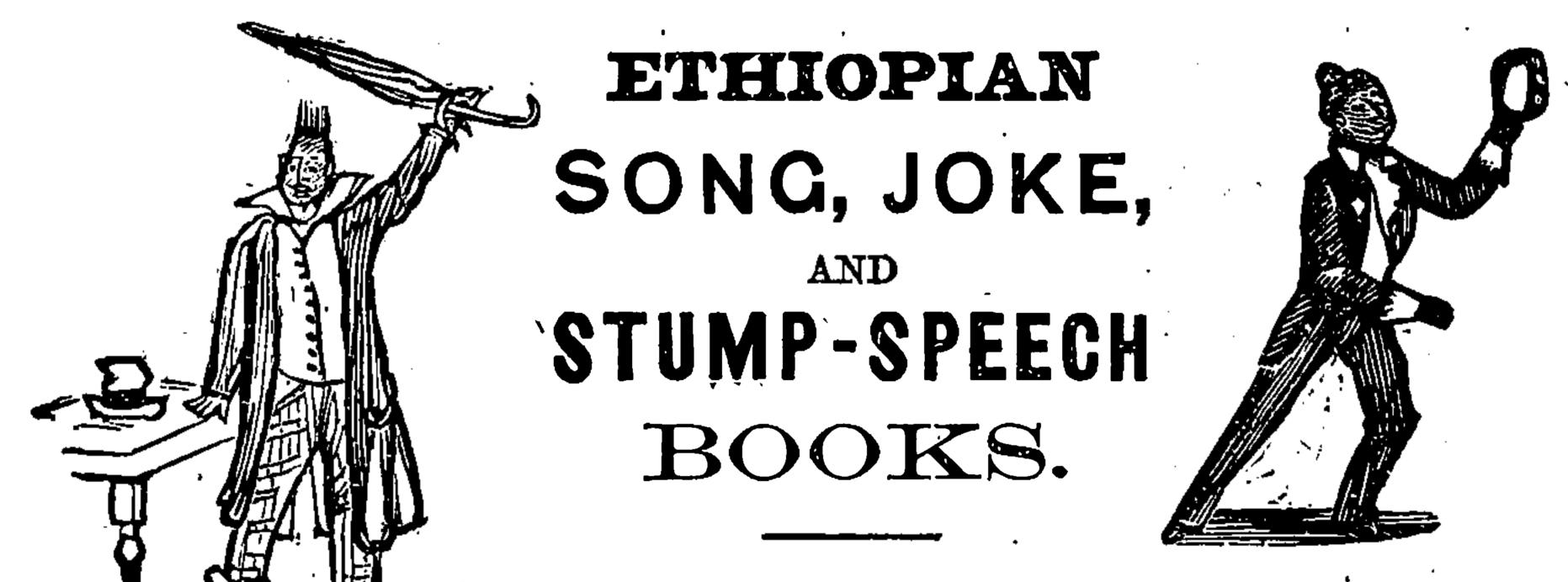
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	De Diack Magiciali	E.	1	Stunid Soment	
		•		Stupid Servant	
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				Storming the Fort	
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	Excise Trials	10	1	Three Strings to one Bow41Tricks52	•
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			_	Uncle Eph's Dream	
	Gambrinus, King of Lager Beer	_			
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•	Hinnothestron	ă	้ก	Black Ole Bull	
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	Teller Huchend	4	U 1	Blinks and Jinks	
	Jealous Husband	- Z -	Ţ	Boarding School	
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•	Last of the Möhicans	. 3	, 1	Deafas a Post 20	
	Laughing Gas	6	1	Deserters	
	Live Injun	.4	1	Écho Band	
	Lost Will	_4	0	Intelligence Office	
				Jeemes the Poet 21	
				Lucky Number	
	Making a Hit	4	0	No Tator, or Man Fish 5 1	
-				Rip Van Winkle	
				Running the Blockade	
				Somebody's Coat	
		9 9		Ton Dava in the Tombe	
	Musical Servant	9 9		Ten Days in the Tombs 3 0	
	MIGHT IL A DIFALLE MOLEL.	4	U -	Tom and Jerry	~
	One nunareath Night of Hamlet.	. 7	.	Trip to Paris. 51	
	One Night in a Barroom	7	U.	Two Pompeys 4 0	
	One, Two, Three			Upper Ten Thousand 3 2	
	Pete and the Peddler			Who Stole the Chicken? 2 0	
	Policy Players	7	0	Actor and Singer 4 0	
,	Pômpey's l'atients	6	0	Black Statue	
	l'orter's Troubles.	6	1	Black Shoémaker	
	-			-	

	Males	F		Male	sF
Black Mail	. 3	0	No Curo no Pay	. 3	1
Black Crook Burlesque	. 7	2	Oh! Hush, or Virginny Cupids.	4	1
Bone Squash	. 9	3	Old Dad's Cabin	. 2	· 2
Box and Cox	. 3΄	1	Old Hunks	3	ō
Camille		1	Othello	4	Ť
Challenge Dance	. 3	0	Portrait Painter	$\overline{4}$	Î
Comedy of Errors	4	2	Quack Doctor	4	Ŧ
Coopers	4	1	Quarrelsome Servanis	. 3	ō
Corsican Twins	7	1	Rival Lovers.	4	2
Deaf in a Horn	2	$\overline{0}$	Robert Make Airs	ĝ	3
De Trouble Begins at 9		Õ	Rooms to Let	2	· ĭ
Feast.	4	2	Rose Dale	- 4	1
Fenian Spy	$\overline{2}$	1	Scenes at Gurney's	• 3	ō
Fighting for the Union	4	$\overline{2}$	16.000 Years Ago	• 8	័ត័
Great Arrival	3	$\overline{0}$	Shain Doctor	. 4	ž
Hamlet the Painty			Shylock		
Haunted House	2	Ō	Snorts on a Lark	. 3	- A
Highest Price Left-off Clothes			Stage Struck Darkey		
Hop of Fashion					
Howls from the Owl Train	ž	0	This ves at the Mill	. U	9 9
Hynochondriae.					

Jack's the Lad
Jolly Millers
Les Miserables
Mazeppa
Magic Penny
Mischievous Nigger
Mystic Spell
New Year's Calls
Nobody's Son

_		-	v
2	Troublesome Servant	2	0
1	Turkeys in Season	3	0
0	Uncle Jeff.	5	2
2	United States Mail	2	2
1	Villikins and his Dinah	4	1
2	Virginia Mummy	6.	0
0	William Tell`	`4	2
2	Wreck	4	1
0			▲





$\mathbf{PRICE} \quad \mathbf{15}$ CENTS EACH.

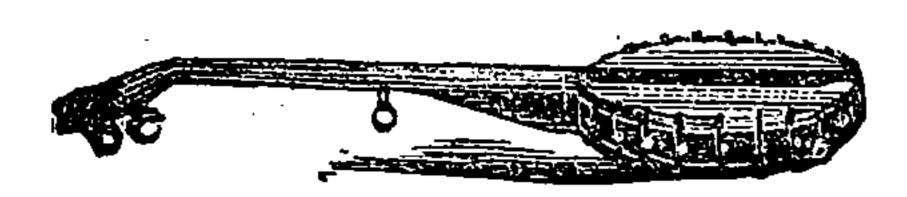
Charley White's Joke Book. Black Wit and Darkey Conversations. Ned Turner's Black Jokes. Ned Turner's Circus Joke Book. Ned Turner's Clown Joke Book. Charley Fox's Ethiopian Comicalities. Gus_Williams' Keiser,' Der Yer Vant Ter George Christy's Essence of Old Kentucky, Buy a Dog Songster. Lew Benedict's Congress Broke Loose Songster. Harry Richmond's My Young Wife and I Songster. Harry Robinson's Dont You Wish You Was Me Songster. Johnny Wild's What Am I Doing Songster. Frank Kern's Pretty Little Dear Songster. Dave Reed's Sally-come-up Songster. Jenny Engel's Dear Little Shamrock Songster. Tony l'astor's Bowery Songster. Will Carlton's Dandy Pat Songster.

Billy Emerson's Nancy Fat Songster. Hooley's Opera-house Songster.

Sam Sharpley's Iron-clad Songster. Frank Brower's Black Diamond Songster. Frank Converse's Old Cremona Songster. Nelse Seymour's Big Shoe Songster. Fatty Stewart's Comic Songster. Christy's Bones and Banjo Songster. **Bob Hart's Plantation Songster.** Billy Birch's Ethiopian Songster. Little Mac Songster. *Eph Horn's Own Songster. *Bobby Newcomb's San Francisco. *Bryant's Essence of Old Virginny. *Mat Peel's Banjo. *Unsworth Burnt Cork Lyrics. *MacDill Darrell Melodist. *Dan Bryant's Shoo Fly Songster. *Billy West's Banjo Solos Songster. *Harry Stanwood's Banjo Solo.

Brudder Bones' Stump Speeches, 40 cents. *Fun in Black, 25 cents. *Black Jokes for Blue Devils, 25 cents.

MUSICAL INSTRUMENTS.



BANJOS.

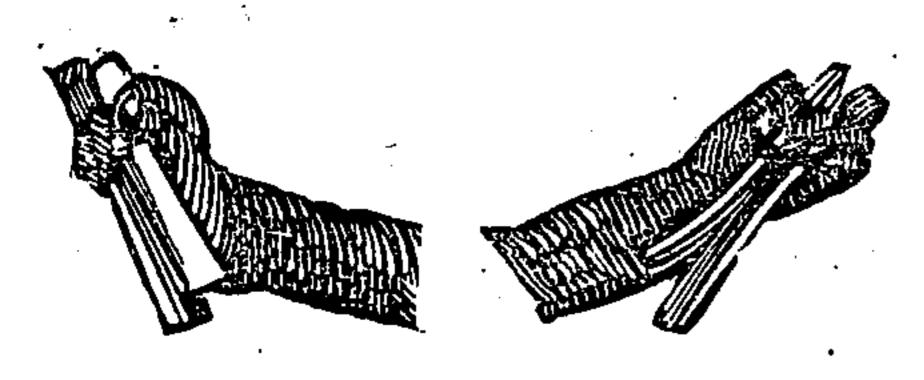
 \sim

445 20 screws, inlaid rosewood rim, Each. nickel plated trimmings, metal 450 20 screws, inlaid rosewood rim, nickel plated trimmings, covered back..... 30 00 455⁻ 20 screws, brass rim, new style, 460½ 20 screws, brass extra fine rim, nickel plated trimmings.. 25 00 465 20 screws, German silver rim, nickel plated trimmings..... 25 00 470 20 screws, German silver rim, nickel plated trimmings..... 30 00 475 20 screws, German silver rim, new style, with nuts inside.... 25 00 The patent consists mainly in the ap-lightion of an entirely new style of screw

skin, walnut handle, brass hoop 7 00	and clamp, the latter catching upon the
8 shields, stained rim, rosewood veneered`handle 8 00	metal hoop, and the screw passing through it and into a solid ash rim, forming for
PROFESSIONAL BANJOS.	itself a thread almost as durable as one of metal, and producing an equal and
10 brackets, fine head, fret, walnut Each.	powerful pressure upon the flesh hoop.
handle, and oak rim \$8 50 16 brackets, fine-calf head, walnut	
handle, oak rim 10 50	former patents are many, and comprise, mainly, a power of tone never before at-
16 brackets, polished veneered rose-	tained in a low-priced banjo; extreme
wood handle and rim 12 50	lightness, durability, and an attractive
16 brackets, extra fine rosewood	appearance, which assures the dealer of
veneered handle and rim 15 00	a ready sale.
16 brackets, extra fine solid rose- wood handle aud veneered rim '21 00	On ALL these Banjos we use the best
10 brackets, German silver rim,	quality French calf head, Italian strings, and thoroughly seasoned wood for the
lined with wood inside, walnut	necks and rims.
fretted handle: 13 00	
16 brackets, German silver rim,	
lined with wood inside, walnut fretted handle	
16 brackets, German silver rim,	
lined with wood inside, inlaid	
handles 18 00	
18 brackets, Gérman silver rim,	
lined with wood inside, solid	TAMBOIRINES.

rosewood	
	TACK-HEAD TAMBOURINES. Each.
	10 inch, sheepskin \$1 50
DOBSON'Ș	12 inch, sheepskin
"IMPROVED PATENT BANJOS."	10 inch, calfskin, stained rim 3 00
	12 inch calfskin stained rim 3 50
No. PATENTED FEBRUARY, 1873. Each.	10 inch, calfskin, wooden rim lined
400 8 screws, im. rosewood rim, -	with brass 4 50
cherry neck, brass trimmings. \$7 60	
405 10 screws, im. rosewood rim,	with German silver 6 00
walnut neck, brass trimmings. 8 50	•
410 12 screws, im. rosewood rim, -	- SCREW-HEAD TAMBOURINES.
cherry neck, brass trimmings. 9 50	10 inch, plain, sheepskin, iron trim-
415 14 screws. im. rosewood rim,	mings
walnut neck, fretted brass trim-	12 inch, plain, sheepskin, iron trim-
mings 10 50	mings
425 14 screws, im. rosewood rim,	10 inch, calfskin, painted, brass
nickel plated trimmings 15 00	trimmings 3 50
430 16 screws, im. rosewood rim,	12 inch, calfskin, painted, brass
nickel plated trimmings 17 00	trimmings 4 25
- 435 20 screws, rosewood rim, nick-	10 inch, handsomely painted, calf-
el plated trimmings 21 00	skin, with fancy gilt trimmings 500
440 · 20 screws, inlaid rosewood rim,	12 inch, handsomely painted, calf-
nickel plated trimmings 24 00	skin, brass trimmings 5 75

MUSICÁL INSTRUMENTS. 12



BONES.		Per set.			
Melium rosewood		50	60		
Large rosewood					
Medium ebony					
Large ebony					

MOUTH HARMONICAS.

12-hole, plated head, fancy brass Each. mouthpiece..... \$0 75 20-hole, brass and wood head, fancy

PICCOLOS.

, Each.

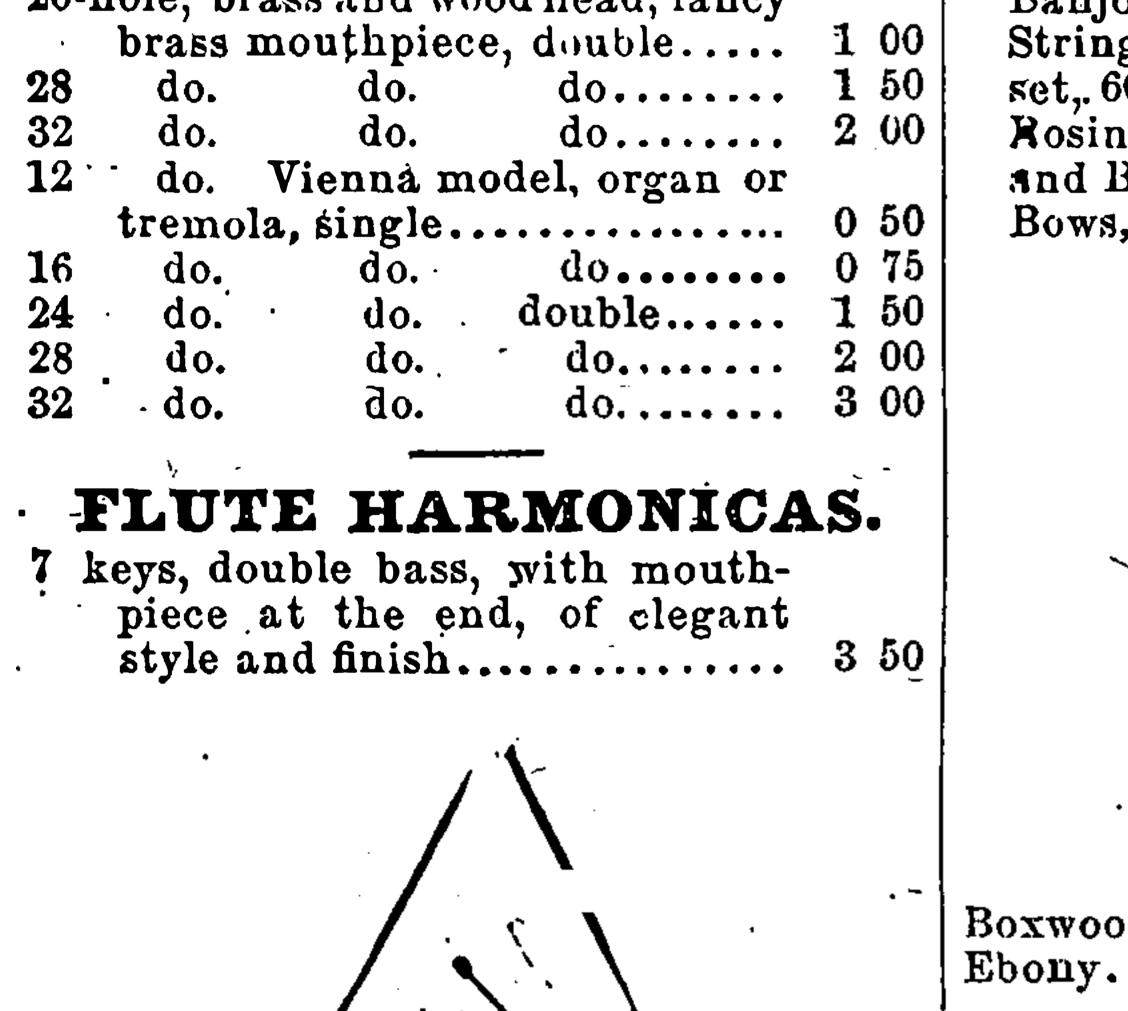
Boxwood, ivory tipped..... 2 00 Boxwood, imitation ebony.... 2 50 Cocoawood, pat. lined, G. S. tipped 4 00 E flat, 18 German silver keys, tipped, best quality, Paris make..... 35 '00

FIFES.

Maple, plain, no ferrules	.: 1 00
Rosewood, with long plated ferrule	
Cocoawood, with long brass ferrule	
Ebony, long G. S. ferrules, ex. qua	
German silver, extra quality	

SUNDRIES.

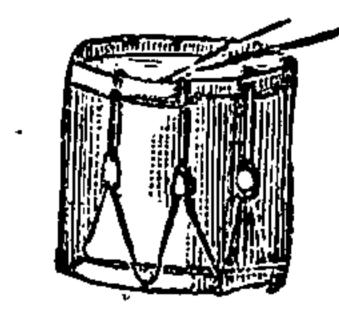
Pitch Pipes, 50c.; Tuning Forks, 50c.; Banjo and Violin Bridges, 25c.; Banjo Strings, per set, \$1; Violin Strings, per



set, 60c.; Guitar Strings, \$1; prepared Rosin, per box, 25c.; Violin, Guitar, and Banjo Pegs, \$1.50 per doz.; Violin Bows, 75c.; Banjo Thimbles, 30c.

CASTANETS.

Boxwoodper set	1	00
Ebony	1	25



6 inch, with striker	1 50	
7 inch, with striker	2 00	
8 inch, with striker	2 50	

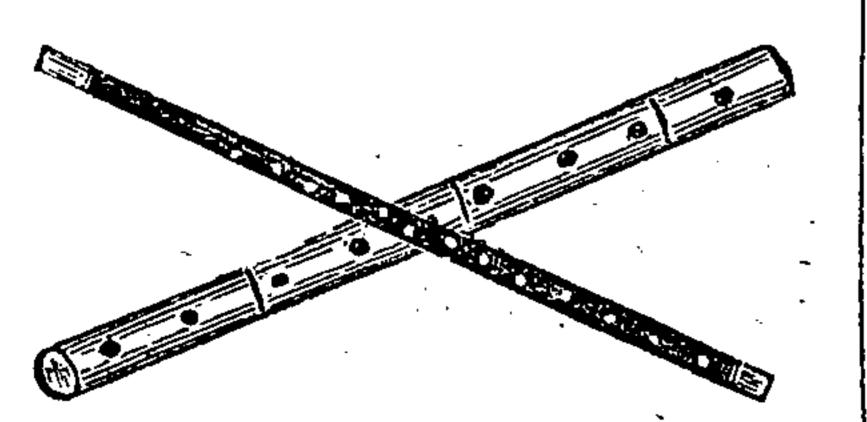
TRIANGLES.

4 inch, with striker.....

Each.

\$1.00

No.



FLUTES.

Maple:	1	50
Boxwood; ivory tipped	2	00
Cocoawood, German silver		

FLAGEOLETS.

Maple:	: • • • •	••••••	 - - •
Boxwood			 ••••
Cocoawood		• • • • •	

DRUMS.

Each.

455 16 inch, brass, with snarestrainers, best quality, Prussian model, 2 calf-heads..... 15 00 456 16 inch, brass, with patent snare-strainers, brass brackets, adjustable screws, 2 calf-heads, Prussian regulation 20 00 462 17 inch, black walnut, with snare-strainers, cord-hooks, inlaid, 2 calf-heads, extra quality 20 00 464 17 inch, hollywood, with snarestrainers, cord-hooks, inlaid, 2 calf-heads, extra quality..... 20 00

BASS DRUMS.

469 26 inch, maple, calf beating-2 50 | 25 00 head, good quality..... 4 00 472 32 inch, maple, calf beatinghead, good quality \dots 30 00 5 001



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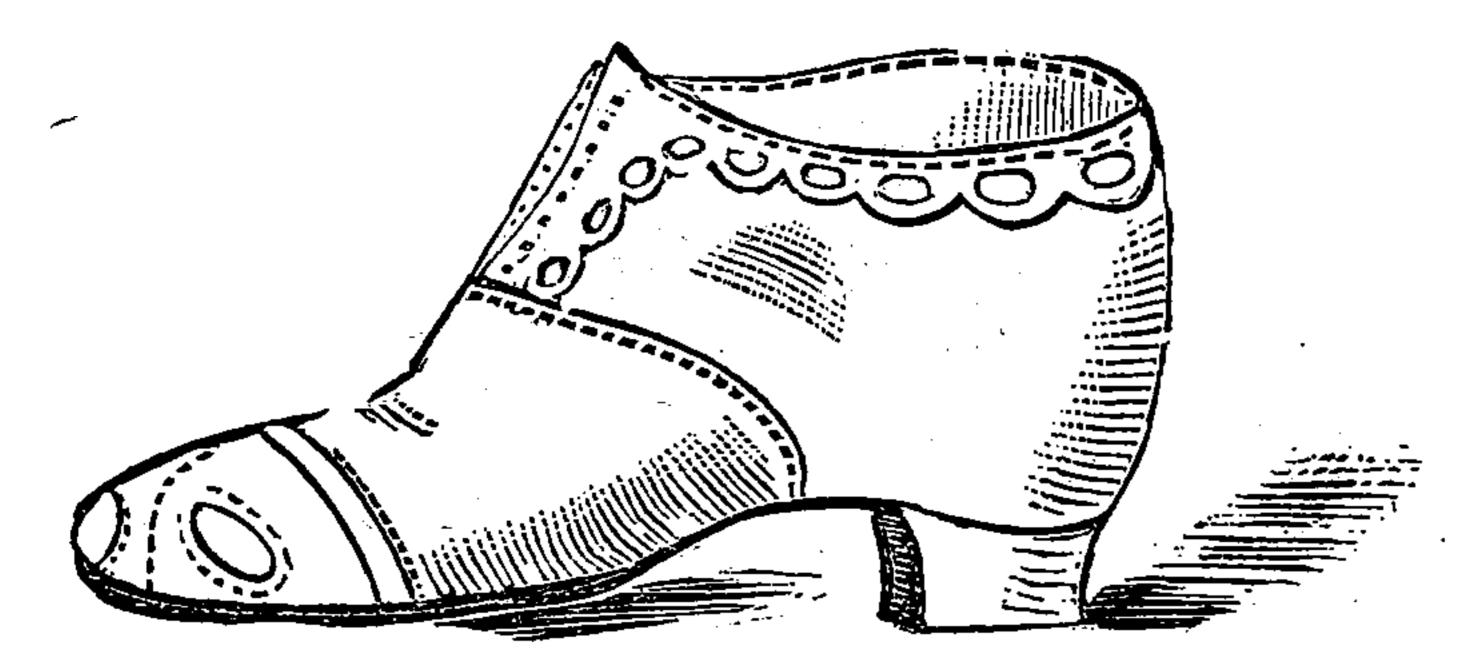
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DANCING CLOGS, SHOES, Erc.



DANCING CLOGS, Song-and-dance Shoes, French, Dutch, and Dyers' Wooden Sole Shoes, etc.

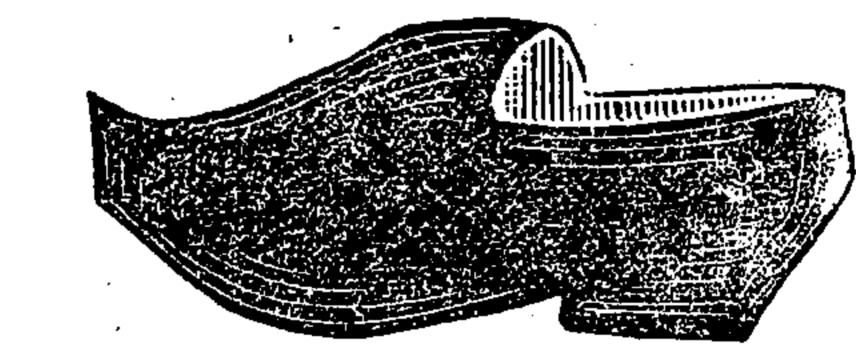
Red, Blue, or Black Dancing Clogs, of best French morocco, fancy

14

stitched and ornamented, with wooden soles, and brass jingles fastened to the soles, with gold bronze around the heel and Dancing Clogs, same colors and make, with jingles neatly set inside the heel and out of sight... 3 75 Dancing Clogs, same colors and make, with ornamented tips of any desired color..... 4 00 Dancing Clogs, same colors and make, with fancy trimmings around the ankle, and ornamented toe tips, any color desired.... 5 00 Red, blue, or Black Dancing Clogs, 5 50 with gold or silver leather toe tips Red, Blue, or Black Dancing Clogs, with gold or silver leather trimmings around the ankles and toe 6 00 Red, White, and Blue Dancing Clogs, the body of the shoe white morocco, ankle trimmings red, and toe tips blue, or whichever way 6 00 desired.... Gold or Silver Leather Dancing Clogs, of best imported material, very rich looking, and the best article made..... 6 50 Gold and Silver Clogs, with bells 7 50 sét in the heels..... Spring Clogs, any colors, with gold 8 00 • or silver trimmings..... BALMORAL Dancing Clogs to lace up above the ankles, any one color, 4 50 with jingles....



FRENCH GALOSHES, or wooden sole low cut shoes, with stiff leather uppers, adapted for beginners... \$2 00



DUTCH SHOES, made out of one solid . pièce and all wood, colored black 2 50 OLD DUTCH CLOGS, with leather uppers and sharp-pointed wooden 3 50 TIGER SHOES, made of striped imitation tiger-skin, with leather soles 4 50 FRENCH SONG-AND-DANCE SHOES, of fine buff-colored French morocco, made to fit the foot snugly, with projecting wide Teather soles to 7 00 AMERICAN BURLESQUE SONG-AND-DANCE SHOES, of French buff leather, 15 or 18 inches $long \dots$ 7 00 EANDALS of any desired color 8 00 DYERS' SHOES, With strong leather uppers and very thick wooden soles, per pair 3 50 Directions for Self-measurement: No. 1. Measurement around foot at toe. No. 2. Measurement around foot at instep. No. 3. Measurement around foot over instep. No. 4. Measurement of length of foot. N. B.-In addition to the above measurement, it will be necessary to state what size shoe you we'ar-that is, whether it is a No. 5, 6, 7, 8, 9, or 10; if /half sizes, specify that also.



P.S.—Any style or pattern of Theatrical, Circus, or Music-hall Boots, Shoes, or Clogs made to order. **ADDRESS ED. JAMES, 88 and 90 CENTRE ST., NEW YORK**.



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