

LC06

GOUREN

Breton and Celtic Wrestling

The basic throws of Breton wrestling
Taoliou a ra diazez ar Gouren

Na prïmh cathaimh a lomarascùl Bhriotànach



Towlow selvenek omdowl Breten Vyghan

Wrestlers in the 17th century in Great-Britain

Taflïadau sylfaenol ymaflyd codwm Llydaw

FEDERATION OF GOUREN of the FALSAB

SKOL-ÙHEL AR VRO



INSTITUT CULTUREL
DE BRETAGNE

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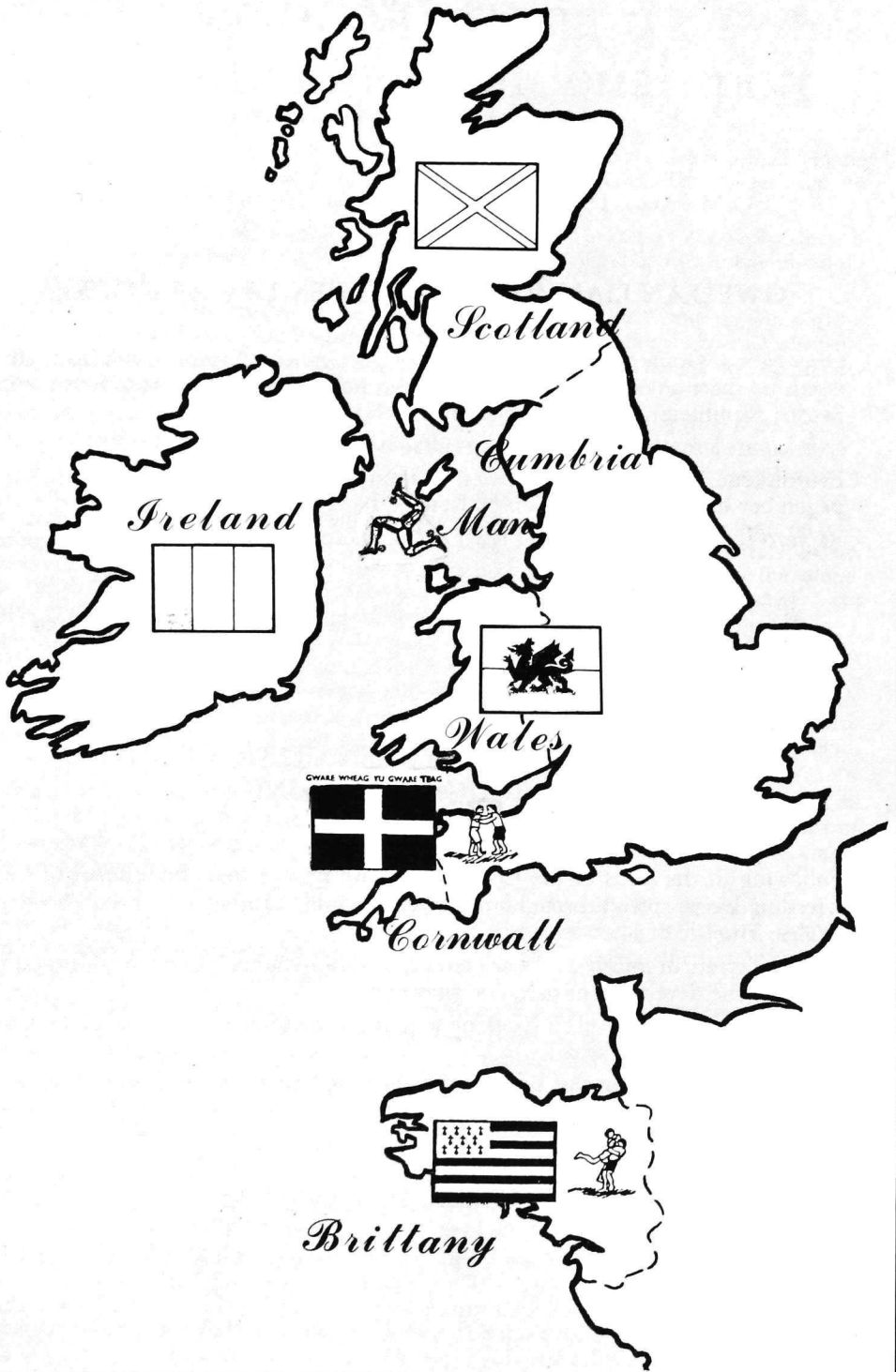


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GWELLAN LIAMMOU ETREKELTIEK DRE AR GOUREN

Ober gant ar Gouren Keltiek evel ez eo bet graet gant ar c'hoarioù, evit ma teufe da vezañ ur sport adkavet ha c'hoarriet gant an holl Gelted : Bretoned, Kerneveuriz, Skosiz, Kembreiz, Manaviz, Iwerzhoniz ha Galisianed.

Evit kaout darempredoù nevez ha gwelloc'h etre tud Keltia.

Evit diskouez ivez d'ar c'hourenerien ha sportourien a bep bro a ra gant ar saozneg, pegen bev ha pinvidik eo ar Gouren Keltiek, hag evit reiñ dezho ar c'hoant d'e ober.

Ra vezo tizhet ar pal-se gant al levrig-mañ, an abretañ ar gwellañ.

Pol AR YONKOUR

Douarnenez

Prezidant kevredad ar Gouren

BETTER RELATIONS BETWEEN CELTIC COUNTRIES THROUGH WRESTLING

Following in the steps of the Celtic games, we believe that the renewal of Celtic wrestling has to spread throughout the Celtic world : Brittany, Cornwall, Scotland, Wales, The Isle of Man, Ireland and Galicia.

This will create or improve new or better relationships among Celtic peoples and will promote the development of Celtic wrestling.

We want to show all English-speaking wrestlers and athletes, in the world, how alive and rich Celtic wrestling is.

These are the main aims of this booklet. We hope that they will be fulfilled soon. The sooner the better !

Paul LE JONCOUR

Douarnenez

Chairman of the Federation de Gouren

Introduction

Celtic Wrestling : the future of a traditional sport

It might at first seem surprising that the Federation of Breton Wrestling (which is affiliated to the F.A.L.S.A.B.) should decide, with the financial backing of the Breton Cultural Institute, to publish a technical work in English. There are many reasons for this, however.

First of all, it can be said that although a similar work has appeared in French, it is obvious that, as English is the principal language of international communication, a publication in English would reach a wider public.

The principal aim in publishing this book is to ensure the future of Celtic Wrestling. We, the Breton wrestlers, are not afraid to face up to facts. The three types of traditional wrestling which are still found in Celtic countries today are no longer as popular as in the past and are, in fact, threatened with extinction if nothing is done to reverse this trend.

Recently many new sports have appeared, and notably in the field of Martial Arts. If no steps are taken these sports will soon have displaced traditional wrestling, (while borrowing various techniques from it). If traditional wrestling disappears so too will millions of pages of history written by our ancestors with their sweat and joy in their wrestling bouts.

Celts, guardians of an ancient culture, we must react. We must concentrate our efforts on safeguarding all the precious elements of our culture, and Celtic Wrestling, with its particular characteristics, such as, its dignity, fighting only in a standing position, the ceremony before the competition, the shaking of hands before each bout and the competitive but fair spirit, is an excellent example of this common Celtic identity and heritage.

Although the history, languages, customs and ways of life of the Celtic countries have in many ways developed differently, it is always easy to find common factors and points of mutual support. Sports and games are an ideal example of this. It is obvious that the pleasure of competing together and devoting oneself to the same sport presents an excellent opportunity for the participants to get to know their Celtic cousins better and discover similarities and affinities in opinions and feelings.

In Brittany we have started to act. There are now more than a thousand wrestlers in about 50 clubs. This is, of course, only a start. The Wrestling Federation is recognised by the Ministry of Sport and an effort is now being made to develop the sport to a greater extent in towns and schools and wherever possible.

Our ambition is to introduce Celtic wrestling to the countries where it is no longer known and to invigorate it where it already exists. If the setting up of Breton Wrestling clubs in all the Celtic countries succeeds in giving a new life to the other styles of Celtic Wrestling, then one of the Federation's objectives will have been achieved.

Inter-Celtic tournaments could then be held, either using just the Breton style, or all the styles. The Inter-Celtic festival in Lorient, which is already well-known, would seem an ideal place for the first meeting. Following on from this, tournaments and championships would hopefully be set up in the other countries.

The organisers and promoters of Breton wrestling want to convince the greatest number of people possible, and especially the young, that Breton wrestling can give them all they expect, and want from a sport. Breton wrestling is within everyone's capability and, in fact, possesses a wide range of holds, parries and throws. It also provides an excellent training for the sportsman, mentally, physically and morally. The hardest to please will be won over, both by the courteous and fair spirit, and by the friendly atmosphere in the great variety of competitions held throughout the year.

The Federation of Breton Wrestling desires : Firstly, to restore Celtic Wrestling to its true place in the world of sport by trying to ensure a greater use of its techniques in the Celtic countries. Secondly, to defend and make known, through wrestling, the common Celtic heritage which it is so important to safeguard and develop, and thirdly, to be able to offer to the greatest number of people the possibility to travel and discover other ways of life and other peoples in large friendly encounters, in which wrestling will take a central place and where the motto of the Cornish wrestlers will be fulfilled :

GWARY WHEAG YU GWARY TEAG
GOOD PLAY IS FAIR PLAY

Guy Jaouen
For the Federation of Breton Wrestling

The History of Celtic Wrestling

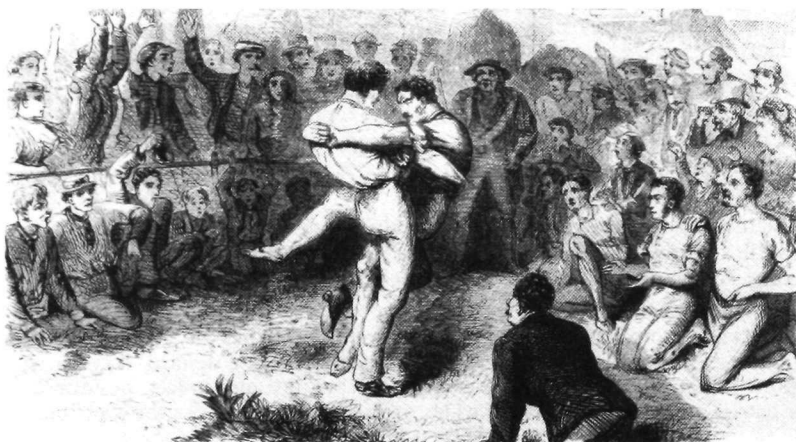
Origins

The first mention of Celtic Wrestling occurs in the ancient book of Leinster which refers to the sport being included in the Tailtean Games in County Meath (Ireland). This festival dates back to at least 1829 BC and was still in existence in 554 AD. After this date wrestling developed both in Brittany and in the British Isles.

Brittany is the land where British tribes migrated under the pressure of the Saxon conquerors, in the Vth century. Glima, the modern Icelandic style of wrestling also stems from the same root. It is said to have been taken there by Irish slaves, deported by the Vikings in the IXth and Xth centuries. Like all the Celtic styles, Glima is a courteous type of wrestling performed in a standing position with the opponents shaking hands before each bout. It is still held in great favour by the Icelandic audiences who watch the most important contests on the national television programmes.

In Great Britain

Although the Anglo-Saxons were gradually expanding their domination from the East to the West of the country, the British population, nevertheless, adopted the Celtic sport of wrestling. Thus, from very early days, Devonshire, Cornwall, Westmorland, Cumberland, Scotland and Wales developed their own schools of wrestling, and their champions, who were renowned from one end of the country to the other, attracted crowds of supporters and wrestling soon gained supremacy over the other entertainments of both gentle and common folk.



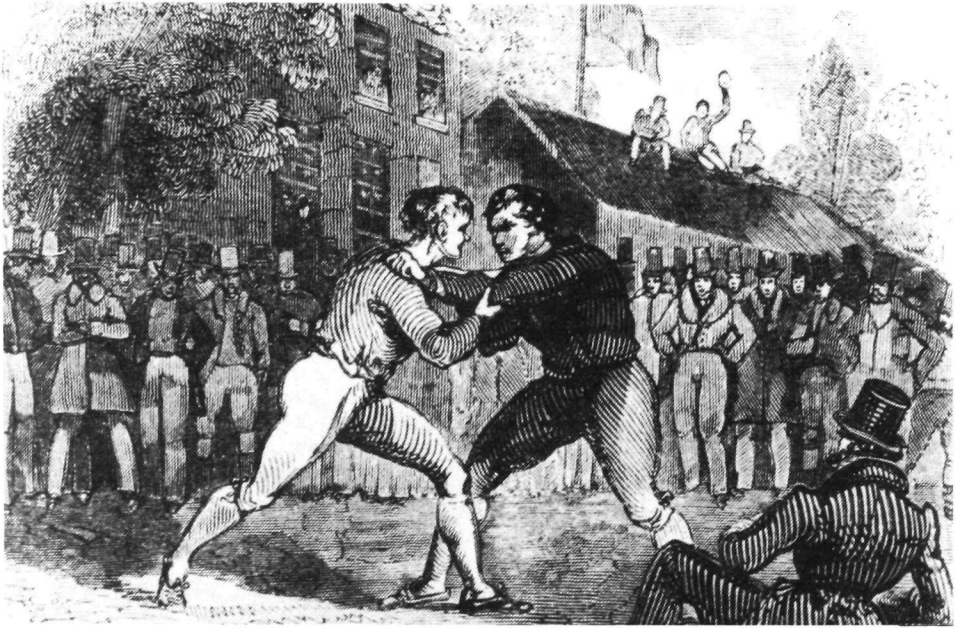
Wrestling, at the « Olympic Theatre ». London, in 1870.

In London, huge crowds of people attended the annual championships at Clerkenwell. The one in 1222 ended in a riot which lasted two days, following a complaint by the men of Westminster that their champion had been cheated of victory.

For centuries, Celtic wrestling remained popular in Great Britain amongst all types of audiences and it is mentioned in diverse social and historical records, one of the most famous being the meeting between Henry the VIIIth and Francis the 1st of France, at the field of « The Cloth of Gold » in France, in 1520. It is said that a team of British wrestlers, presumably from Cornwall, beat the team from France.

Henry gloated so much over this victory that Francis challenged the English King to a personal wrestling match and beat him by a grip called « the flying mare ».

Up to the end of the 19th century Celtic wrestling remained popular in Cornwall, Cumberland, Scotland, Westmorland, Wales, Ireland and Brittany.



Wrestlers in 1832 watched by a top-batted audience.

Cornwall and Wales

Both the Cornish and the Devon men were renowned for their wrestling skills. Charles II, who saw Cornish wrestlers at Bodmin, had a high regard for them and Cornish men who marched behind Henry the 7th in the battle of Azincourt carried a banner depicting two wrestlers. During the 19th century wrestling tournaments could last several days, often at the occasion of a local fair, and



The revival of an old custom. Cornish wrestlers take on a team from Brittany. Records of these international contests go back hundreds of years. Once these matches were a way of settling disputes over fishing rights.

there was frequently great rivalry between the wrestlers of Devon and Cornwall. The most famous match was the one between Polkinghorne, the Cornishman and Cann, the Devon man in 1826. Both men claimed victory !

The Cornish and Devon styles varied slightly, both wore jackets but the Cornish play has been called « hugging and heaving » and the Devon « kicking and tripping » ! The Devon men wore shoes whereas the Cornish fought barefoot.

Wrestling had died out in Devon by the end of the last century and suffered a decline in Cornwall, largely due to the effect of Methodism. However, Cornish wrestlers were to be found in the countries where the Cornish had emigrated, Australia, Canada and South Africa for example, and many of the traditional games were carried on, as in Bendigo in the gold fields of Australia, where the prime attraction of the Christmas Day sports meeting was the wrestling.

Welsh wrestling is thought to have been similar in style to the Cornish. Clubs teaching this wrestling existed in the Swansea and Cardiff areas until the 1960's but now seem to have died out.

Cumberland and Westmorland

This style calls for considerable skill and strength. The two opponents face each other with their arms around each other's bodies, one arm above the shoulder and one below. If either man breaks the grip, except when throwing his opponent, he loses the fall. Celtic Wrestling in the Lake District has been established for hundreds of years, and the Cumberland and Westmorland World Championships were still held in Carlisle in the fifties. Grasmere has remained the wrestling centre of the Lake District. In 1823, William Litt, a former champion, wrote a book entitled « Wrestliana » which gives an excellent description of wrestlers and of the falls contemporary to the author.



John Dublinson, of Brough, Westmorland, felling Tom Little of Brunstock, Cumberland, in the final of the World Championship, Cumberland and Westmorland style wrestling, held at the Morpeth Olympic Games in 1948.

Scotland

Celtic Wrestling has always had an important place at Highland Gatherings and the sport is mentioned frequently in Scottish history. The Scottish style is similar to that of Cumberland and Westmorland.

Wrestling was performed in the various matches between the clans and at the Highlands Games. Donald Dinnie and Alex Cameron were two popular Scottish wrestlers who were known all over the world for their ability and strength. They travelled all over the countries of the Commonwealth, fighting the local wrestling champions, but were always happiest performing in their own country. The sport suffered a temporary setback during the two world wars, but nothing could diminish the popularity of wrestling which is still practised today.



At the Strathallan games (Scotland).

In Ireland

Although Celtic Wrestling is no longer known in Ireland, there was a time when it held an important place among the other sports and leisure activities of the Irish people. It is also in Ireland that we find the oldest traces of Celtic wrestling. We know, for instance, that during the middle ages, teams from Ireland fought men from Cornwall. Little is known of the style which was used however.

Celtic Wrestling was particularly in evidence in the country areas where it was practised by strong farmers and until the beginning of this century, it was a popular entertainment at the country fairs.

The wrestlers were a group of stout and well-trained men, who would go from one fair to another to show off their skill in the art of wrestling. The audiences would then lay bets on their favourites.

In Brittany

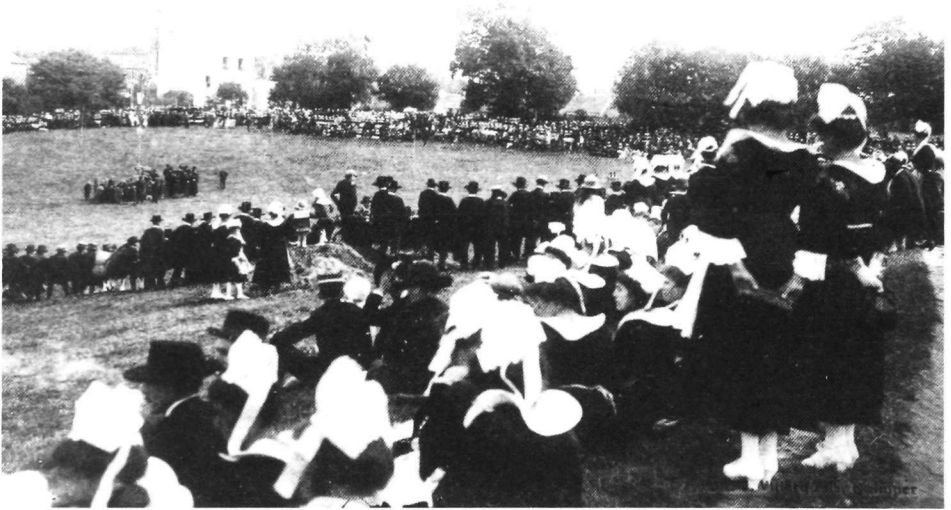
Origins

Celtic wrestling was brought to the continent by several generations of Britons, who migrated from the 4th century onwards Britain to the land to which they were to give their name : Brittany. We know that the migrants came from Wales, Cornwall and Devon. The Breton style still has much in common with the Cornish style.

Wrestling in Brittany is first mentioned in texts from the early 14th century. Another source, from the 15th century, tells us that when the Duke of Brittany, Peter the IInd, went to greet the King in Bourges he did not forget his wrestlers. Those wrestlers who followed him were from the upper classes.

Among those wrestlers there were, for example, the famous Olivier of Rostrenen, Guion of Kerguivis and Olivier of Kenec'hriou. In 1551, an English Lord, who was visiting the King of France, whose court was then at Chateaubriant (in the south-east of Brittany), was offered a show of wrestling by the Bretons of the region. There was then a wrestling tournament between the Cornish farmers who escorted the Lord and the Bretons. This could in fact be called the first Inter-Celtic tournament. In 1794, Cambry wrote in « Voyage dans le Finistère » that the Bretons excelled in this sport over all the nations of the world. However, after the French Revolution, Breton wrestling declined and until the beginning of the 20th century it was common only in the western part of Brittany.

4556 SCAER - Le Champ de Luites



Skaër : The wrestling field in about 1900 : In the centre are the officials and the « tree of prizes ».

At this time Skaër and Guiskri, two small towns in western Brittany, were famous for their rivalry as shown in the well attended wrestling tournaments, which have been eulogised by BRIZEUX, an outstanding Breton poet.

Wrestling in the 18th and 19th centuries :

Where the wrestling took place

In Brittany the big tournaments generally took place at the Pardons (the local religious festivals) in a meadow where the earth was soft enough, usually on the outskirts of the village. The wrestlers would fight on the bare earth itself.

In fact, most popular gatherings gave rise to wrestling bouts. This was particularly the case at the end of the important country labours (Corn threshing, haymaking, etc...).

Beliefs and superstitions

The spirit and the mood of wrestling was full of superstition with religion and paganism closely mixed. Some wrestlers' strength and skill was regarded as supernatural. The wrestlers frequently resorted to occult forces ; magic fountains and the invocation of the Saints are often quoted.

The old oaths give a taste of this spirit.

In Breton

« M'emaoc'h dre ho nerz ho unan, chom'n ho sao. Me a ya deoc'h. M'emaoc'h dre vertu an diaoul, kerz kuit ! ».

In English

« If you wrestle with your own strength, stay where you are ; I will challenge you ; if you do it with the help of the devil, go away ! ».

The religious authorities fought against these customs. This disapproval was probably one of the causes for the decline of wrestling in some regions.

The challenge in Breton Wrestling

The bouts were formerly done by challenge. Today, in some summer tournaments, this tradition is still kept up. They are called « mod koz » (old fashioned). The wrestler who wanted a prize stood up, took it and then went around the « list ». If he went three times around it without anyone accepting his challenge, the prize belonged to him. But if one of his adversaries shouted to him : « Chom en ho sao », and put his hand on his shoulder, the challenge was accepted and the fight could begin. To be proclaimed the winner, several fights had usually to be won.

The « police » of the wrestling bouts

The place which was devoted to the bouts, was called « Al liss » (the ring). Its width depended on the spectators' good will and also on the efficiency of the men in charge of the « police ». Engravings and old pictures show these commissioners using a whip or, sometimes, a saucepan, which had its bottom covered with lampblack, to threaten the crowd, in order to keep them at a distance and widen the circle.

In Cornwall the commissioners used a stick. This is why the Cornish umpires are called « sticklers » and carry a stick.

The whip was still used at the beginning of the 20th century in western Ireland at horse-races.

The wrestlers' dress

Old engravings from the end of the 18th century show the wrestlers wearing their ordinary working clothes (even on Sundays). One of them, in Cambry's « Voyage dans le Finistère », shows two wrestlers wearing « Bragou braz » (big breeches), and a rough close fitting shirt.

Their long hair was tied up on the top of their head with a « liamm » (a tie) made of a blade of straw.

The old rules

There have always been judges or umpires. They were generally the old wrestlers. They could also be local people of distinction as, for example, the mayor, or sometimes expert spectators. The fight lasted until a « Lamm » was obtained. There was no intermediate result, thus some fights lasted for hours. Neither were there any age nor determined categories. The « Lamm » was the only acknowledged win.

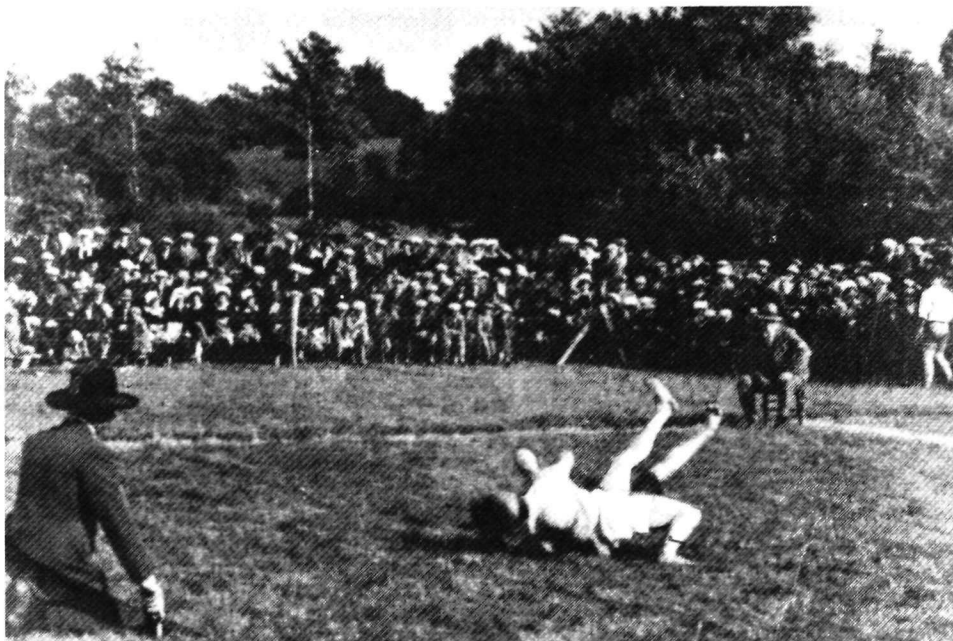
The prizes

Prizes have always existed in Breton Wrestling, but their value nonetheless was different according to the times, the places and the importance of the tournaments. Handkerchiefs, hats, tobacco-pouches, money, sheep and even a bull could be won.

But the important thing for a wrestler was, and is, above all, the honour of victory.

The Revival

When Celtic wrestling began to decline in Devon (about 1850), in Ireland (1890) and in Wales (1950-60) and when the Scottish and the Cumberland and Westmorland style was also stagnating : the Breton and the Cornish style was gaining strength thanks to two men : Tregoning HOOPER and Charles COTONNEC.



A photograph of the Inter-Celtic tournament, in 1928.

Tregoning Hooper was the secretary of the Cornwall County Westling Association, created in 1923, and Charles Cotonnec was a well-known patron of Breton Wrestling.

As a result of an important meeting during the « Gorsedd » of Riec-sur-Belton in 1927, these two men decided to organize an Inter-Celtic tournament the following year.

It took place on the 19th of August 1928, in Quimperlé. 6 000 people attended the event. It can be seen as an historic occasion in the development of Celtic Wrestling.

In fact, it was followed in 1930 by the setting up of the FALSAB, which became a modern sport Federation (« Federation of the friends of Breton Wrestling and Athletic Games »).

The FALSAB introduced rules to wrestling in order to bring it into line with modern sports ; the wrestling time (the bout) was limited, a win by points was introduced and four weight categories were established.



An indoor tournament in Brittany - 1980.

Nowadays Inter-Celtic tournaments are still regularly held on both sides of the channel.

Celtic Wrestling in Brittany today

Like most sports, Breton wrestling starts its training season towards the end of September, and it continues until the end of June. Training takes place indoors on mats two or three times a week. The sessions are managed by coaches who have usually followed the training given by instructors of the Federation of Gouren.



A tournament - Scignac - 1981.

Official competitions take place from March to mid-August. In spring there are indoor competitions on mats, like the team championships and individual « criteriums » (A form of tournament). In the summer, county, regional, and Inter-Celtic championship are held on saw-dust in the open air, as, for example, the numerous summer tournaments that enhance the local fairs in Brittany. In the ordinary tournaments the wrestlers gain experience without the pressure of a championship which is selective.

There are two kinds of tournaments today : one based on direct elimination, the other with challenges by the wrestlers themselves as happened « in the good old days ».

The « Federation of Gouren » is now the wrestling section of the FALSAB (Gouren means wrestling in the Breton language). Its role is to maintain and to promote the future of Celtic Wrestling, wherever it is needed.

1984



Yesterday and today



Wrestling in Brittany at the beginning of the 19th century.

Olivier PERRIN



Children's training matches - Berrien - 1983.

The technical evolution of Celtic Wrestling

Celtic Wrestling can boast a very ancient origin ! But what is surprising is that it has preserved its originality and its particular characteristics throughout the centuries, with no written rules, and, when the isolation of the diverse regions where it was practised ought to have brought about a different evolution.

Some typical positions can be seen with the help of a few pictures and engravings.



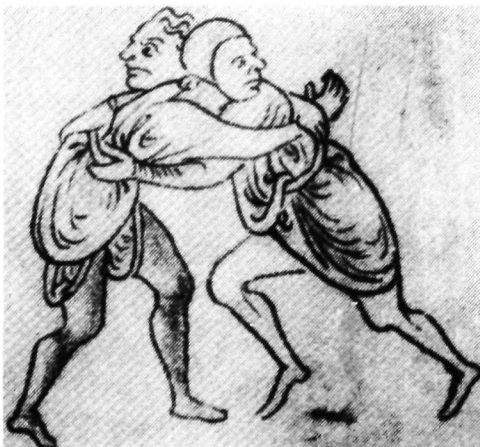
Two wrestlers from the 9th century, in Ireland.

This low-relief can be seen on one of the Crosses of Kells, known as « Market cross » (County Meath).

The monastery of Kells, in the north of Dublin, was built in the 6th century, and this cross dates from the beginning of the 9th century.

According to legend, the scene represents JACOB and the ANGEL wrestling.

The religious significance of this piece of work is important but, the technical position of the two wrestlers must be noted too, since the artist must certainly have taken the scene from reality.



A scene from a medieval manuscript of the 14th century.

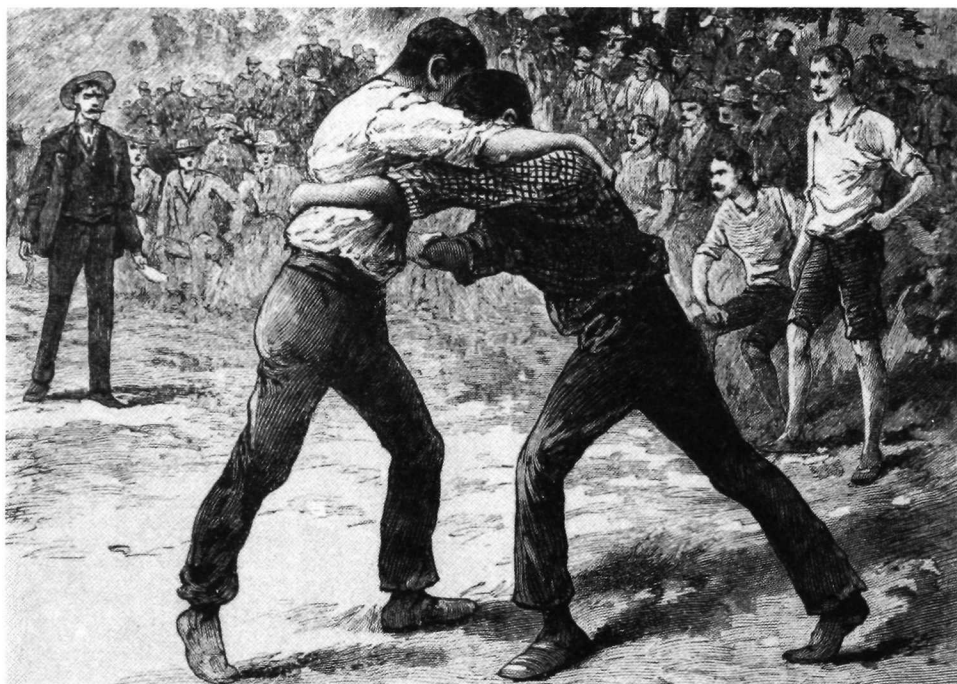
The position is remarkably similar to that of « JACOB and the ANGEL ».

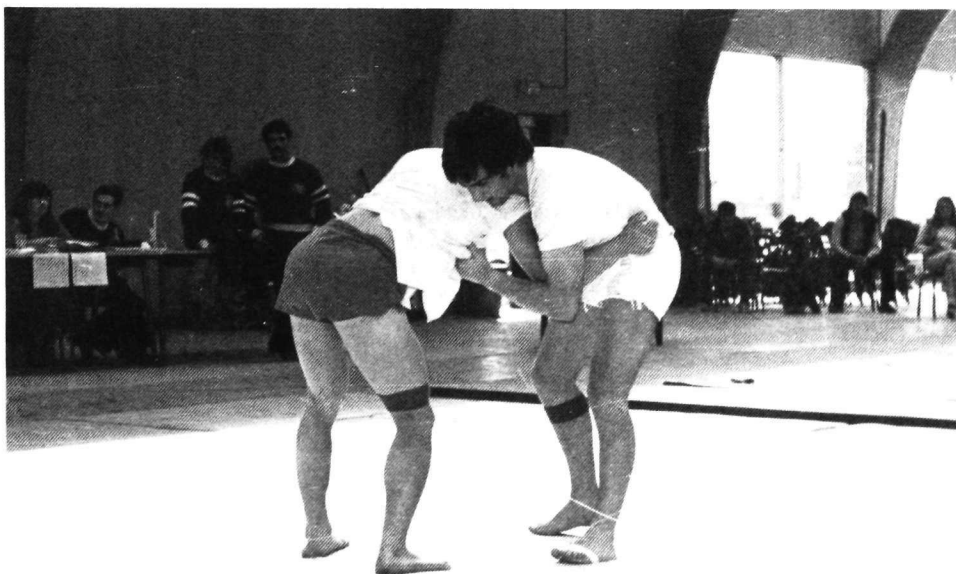


This illustration comes from Scotland, from the beginning of the 20th century. The wrestler, wearing the traditional Scottish kilt is the famous Donald Campbell. (Dinnie).

A wrestling scene in the west of Great-Britain, in 1903 - Note a referee, on the left . The text points out that this is the wrestlers' position when they are about to enter a throw.

(Extracts from « A Pictorial History of Wrestling »).





With a little imagination, one can find the Cross of Kells position here.

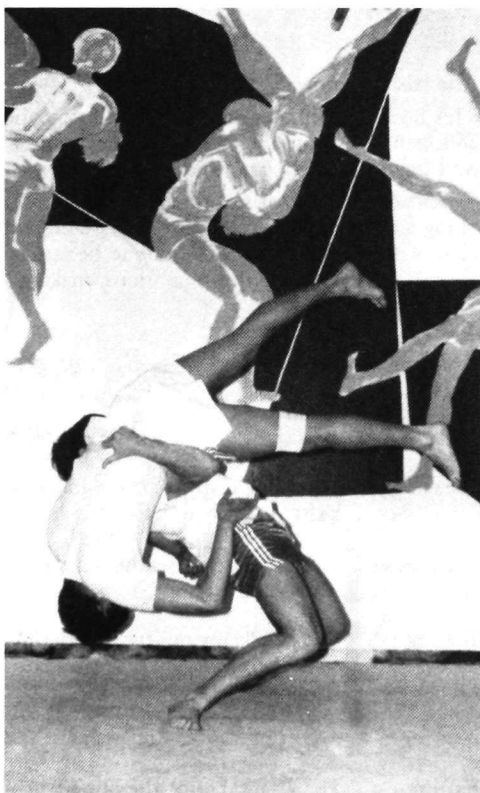
It is likely that Celtic Wrestling has undergone a technical evolution throughout the centuries without losing its identity. A greater diversity in the throws may certainly be noted nowadays ; but we should avoid underrating the wrestlers of the past centuries, because there was no photography to give a complete picture of history.

In fact, the sketches, engravings and low reliefs that we know, only show us typical static positions.

It must be pointed out also that the writers and sketchers of the time, a certain elite, were not wrestlers but unexperienced spectators.

It was certainly too difficult to describe fast throws. This can easily be understood, when one knows how difficult it is, even today, to take photographs of throws with a good camera.

The Cross of Kells position was certainly only a « grip » position before some other throw.



One of the throws that the Cross of Kells position can directly bring about.

List of Basics Throws

- 1st Group :** THE CLICKS OR LEGLOCKS (Klikedou).
- Fore click (Kliked a-raok)
- Back click (Kliked a-drenv)
- Click on the side (Krog da zont).
- 2nd Group :** HIP and LEG.
- Fore hip (Taol korn reor)
- Fore « mowing » (Taol dreist diou a-raok)
- Back « mowing » (Taol dreist diou a-drenv).
- 3rd Group :** ARM THROWS, the « PERONS »
- Arm heave (Taol peg sao)
- Under heave (or Peron) ; (Taol Peron dre zindan).
- 4th Group :** « SWEEPINGS » - « BARRINGS » (Taoliou skarz).
- The toe throw (Taol biz troad) ; foot barring
- Side « sweeping » (Taol biz troad da hostez).
- 5th Group :** WAIST - LOCKS (Ar briadou).
- Fore waist-lock (Ar vriad a-raok)
- Side waist-lock (Ar vriad da hostez)
- Back waist-lock (Ar vriad a-drenv).
- 6th Group :** SHOULDER - (Taol skoaz).
- Shoulder throw (Taol samm miliner).

The basic throws :

This book concentrates on a technical explanation of the basic throws of Breton Wrestling. These fourteen throws are the basic throws but can be modified and adapted according to the situation and there are, in fact, a wide variety of throws.

This work will give the beginner an idea of Breton Wrestling, but it is especially designed as a teaching aid for those who want to understand and teach Breton Wrestling. Supplementary explanations will be found in a book, soon to be published in French, comprising many more varieties of throws and details about competitions, making it possible to have a complete picture of the sport.

SPECIALISED VOCABULARY USED IN THE EXPLANATIONS OF THROWS

- Breaking :** The wrestler by a strong movement of his arms makes his opponent bend at the waist, thereby unbalancing him.
- Cramming :** The attacker causes his opponent to put all his weight on one leg (so that he is thrown off balance, forwards, backwards or sideways).
- Bolting :** The attacker winds his leg around his opponent's, holding with his big toe as a bolt.
- Sweeping :** A movement with the foot close to the ground as if sweeping.
- Mowing :** A cutting movement with the leg, backwards, forwards or sideways.
- Barring :** The attacker trips the opponent up by blocking his path with his leg.

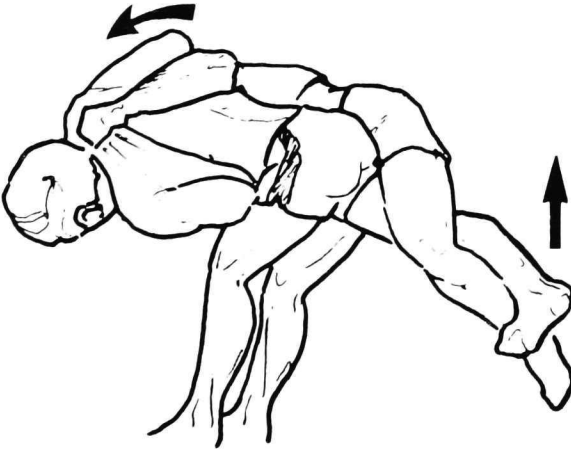
1st Group
« The CLICKS »

1

NOTE : The throws are performed by right handers.

fore
click

Kliked a-raok



The Fore Crook

(Drawings from « The Art of Cornish Wrestling »).

1



Grip position : The left hand is at the opponent's right shoulder and the right hand at the belt.

2



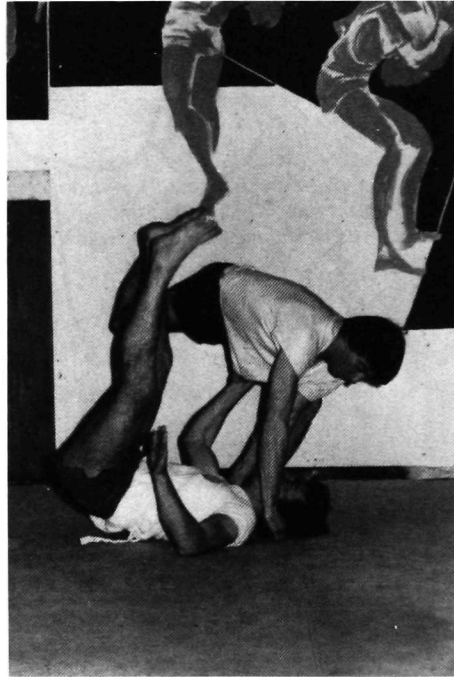
Entering the throw : The attacker places his right hand at the collar and comes into a « perpendicular » position as regards his opponent, stepping forwards with his right foot and backwards with the left one. Pulling with his left arm and pushing with the right one, he slightly « breaks » the opponent forward.

5



The left arm turns the opponent.

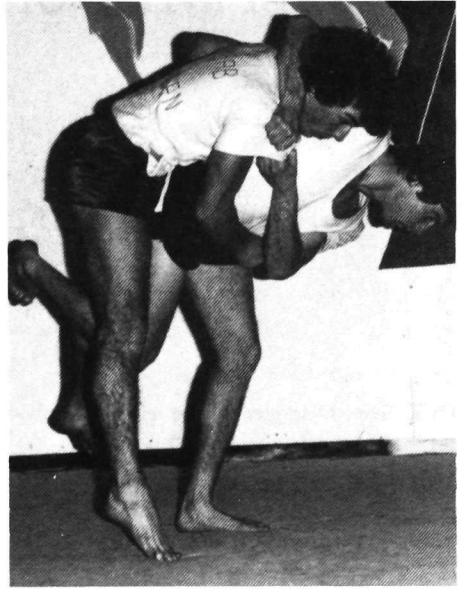
6



The fall : Both hands push the opponent's shoulders hard down : lamm (backfall).



The right leg winds round the opponent's left leg. The movement of the arms causes a « cramming » of the opponent's weight on his right leg as well as throwing him off balance in a forward direction.



The attacker quickly goes into a quarter of a turn by drawing back his left foot (with his leg bent) between the opponent's legs, so that his hip touches the opponent. He simultaneously throws the other leg backwards and up, at the same time as rocking his body forward.

IMPORTANT POINTS

- Continue pushing and pulling with the arms throughout the throw.
- Trunk and wound leg must pivot together in regard to the supporting leg.

Parries of the Fore Click

BLOCKING : Defender on the left of the photographs.

- **1st possibility** :

The defender pushes the contact back at the level of the hip and straightens up (photo 1).

Sequence : If he abruptly loosens the « blocking », he can « sweep » the surprised attacker backwards. His right hand pushes on the front of the left shoulder to turn his partner over.

- **2nd possibility** :

The defender puts his left arm on the attacker's shoulder, with his hand at the collar and his elbow wedged at his partner's right shoulder.



photo 1



photo 2

**back
click**

Kliked a-drenv

1



Grip position : The attacker grips the shirt at the right shoulder with the right hand and at the belly belt with the left hand.

2



The attacker steps forwards with the left foot as he controls the opponent with his arms and simultaneously :

- Winds his left leg around the opponent's leg.
- Grips the opponent's belt at the back and draws him to himself.

The attacker pulls strongly with his left arm so that he has a good hold of his opponent who he throws off balance (The big toe « bolts » the winding of the leg). The supporting foot is parallel to the line of the feet.

5



The attacker draws out his right arm just before touching the ground. He turns over to control his partner better : Lamm (backfall).



The attacker goes successively into :
 - A quarter of a turn inwards on the left foot (reception with the leg bent).
 - He throws his body backwards, as he arches and twists, and raises the wound leg, high and forwards, the arms still keeping the contact.



Continuation of the throw.

IMPORTANT POINTS

- « Bolt » well with the big toe.
- Get and keep a very strong contact.
- Twist *once* throwing off balance backwards.
- Do the quarter of a turn well on the supporting foot.



« Bolting » of the ankle,
 typical of the click.

Parries of the back click

Blocking : defender on the right (photo 1), then on the left (photos 2 and 3).

- **1st possibility** :

The defender pushes the contact back, by setting his fore arm between his hip and the attacker's hip (photo 1).

His right arm pulls towards the ground.

- **2nd possibility** :

The defender tightens his knees to prevent the attacker from tackling him inside.

- **3rd possibility** :

The attacker takes in under heave or in-arm heave and « breaks » the attacker.

Sequence : He can attack with these same throws.

4th possibility :

The attacker being in the position of the back click, the defender places his right leg to block on the inside, at the back of the attacker's left leg (photo 2).

The right arm pulls the opponent into contact.

Sequence : He can continue with a variant of the fore waist-lock : His thighs squeeze the attacker's right leg to block it, whereas his right leg sweeps the opponent down (see photo 3).

COUNTER-THROW :

- When the attacker attacks backwards, he is thrown off balance. At this moment the defender pulls with his right arm and places his right leg on the outside of the opponent's left leg (photo 3).

He continues with a variant of the fore waist-lock.



photo 1



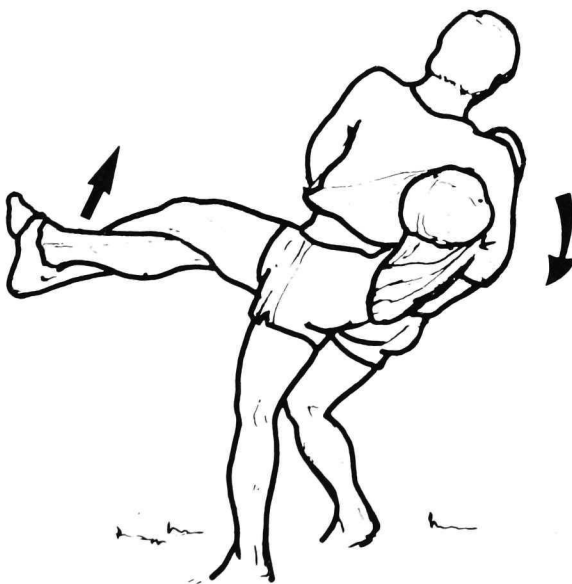
photo 2



photo 3

click on the side

Krog da zont



The Back Crook

1



Grip position : *The attacker grips with his right hand on the opponent's left shoulder ; his left hand is at the belt, on the left side.*

2



The attacker steps forward with his left foot and comes into a perpendicular position as regards his opponent. He winds his right leg immediately around the opponent's left leg, while his right hand comes and grips the shirt at the level of the right shoulder. His left arm pulls the opponent into contact whereas the right arm pulls backwards (twisting motion).

5



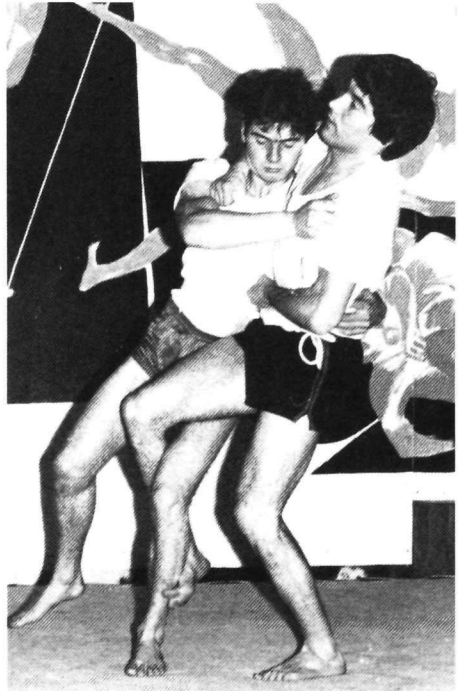
Continuation of the throw.

3



This action of the arm and a slight straightening backwards of the body throws the opponent off balance backwards and « crams » him on his left leg. At this moment the attacker goes into a shifting movement on his left foot, which places him on his opponent's left side.

4



Once again, the attacker steps backwards with his left foot (leg bent), throws his body backwards and stretches his right arm out behind. Then he raises his wound leg.

6



The fall : The attacker keeps his right leg wound, as well as keeping his left leg on the ground for better control : lamm (backfall).

IMPORTANT POINTS

- Hold tightly at hip level
- Throw the opponent off balance well
- Perform phases 3 and 4 rapidly
- Stretch the right arm out, so that the opponent's back is well placed in the fall.

Parries of the Click on the side

BLOCKING : Defender on the left of the photographs.

- **1st possibility :**

The defender raises the attacker and puts his weight on his right leg.

- **2nd possibility :**

The defender frees his wound up leg.

- **3rd possibility :**

The defender puts his right elbow into the attacker's right armpit (photo 1).

- **4th possibility :**

The defender puts his left arm on the attacker's shoulders, with his arm at the collar, elbow wedged at his opponent's right shoulder.

(See Fore click, possibility 2).

Sequence : The defender can sweep the attacker backwards when the attacker prepares the attack. This throw makes it necessary to fall together with the partner.

- **5th possibility :**

The defender places his left arm and shoulder on the attacker's chest (photo 2).

Sequence : He can throw the attacker backwards. His left thigh « bars » the opponents' legs (photo 3).



photo 1



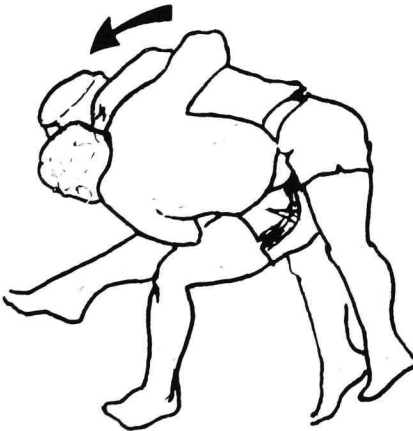
photo 2



photo 3

fore hip

taol korn reor



The Fore Hip

1



Grip position : Facing each other the two wrestlers take up an identical grip on the shirt : left hand on the right sleeve, right one on the left side of the belt.

2



Entering the throw : Pulling with the help of his left arm (elbow raised) to unbalance his opponent, the attacker steps forward with his right foot close to his opponent's right foot. His right arm passes over the opponent's back and pulls.

5

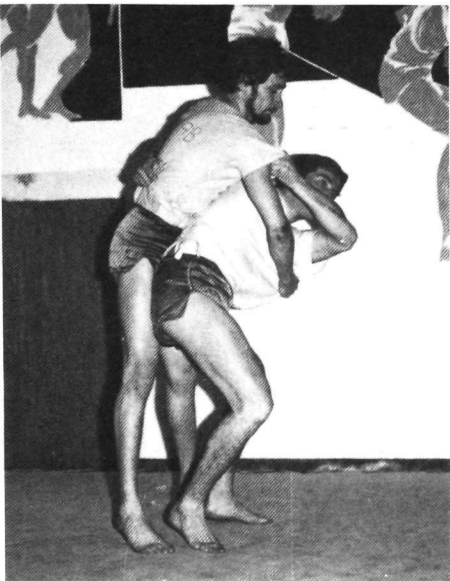


The left arm prepares to lay the opponent down on his shoulders, the right one controls.

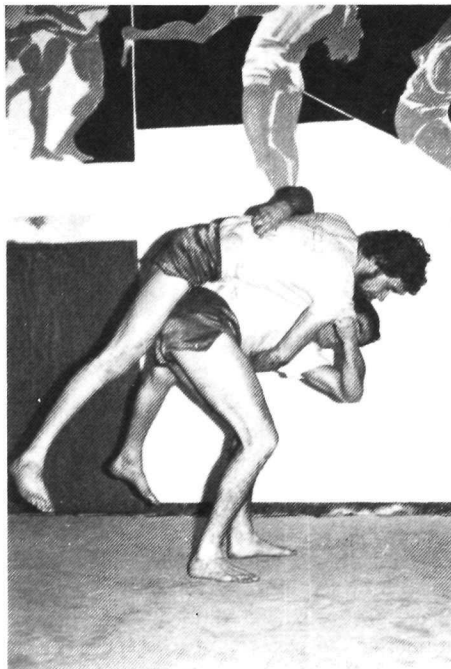
6



The fall : The attacker leans forward to control the fall better : Lamm (backfall). He can also step backwards on his right leg if desired.



As he continues pulling with the help of his left arm, the attacker, bending both legs, steps backwards with his left foot close to his opponent's left foot and brings out his right hip. The right arm firmly holds the opponent in close contact to the hip.



Still pulling with his arm the attacker begins to straighten his legs and to bend forward.

IMPORTANT POINTS

- Throw the opponent off balance well.
- Get a good contact at the level of the hip.
- Bend the legs well without bending the back.
- Turn the head in the direction the body is pivoting.

Parries of the Fore Hip

BLOCKING : Defender on the right of the photographs.

- **1st possibility** :

The defender blocks the attack with his left arm held out against the right hip.

- **2nd possibility** :

The defender blocks with his belly, bends down and pulls the attacker backwards with his left arm.

Sequence : After having drawn his left foot backwards by pivoting on the right one, he can perform a back « mowing ».

- **3rd possibility** :

The defender dodges by stepping slightly forwards with his right foot and pulls the attacker backwards by his left shoulder (photo 1).

Sequence : He can continue with a backwards « barring » or « sweeping ».

- **4th possibility** :

The defender puts his left leg on the outside of the opponent's leg and pulls him backwards by his left shoulder (photo 2).



photo 1



photo 2

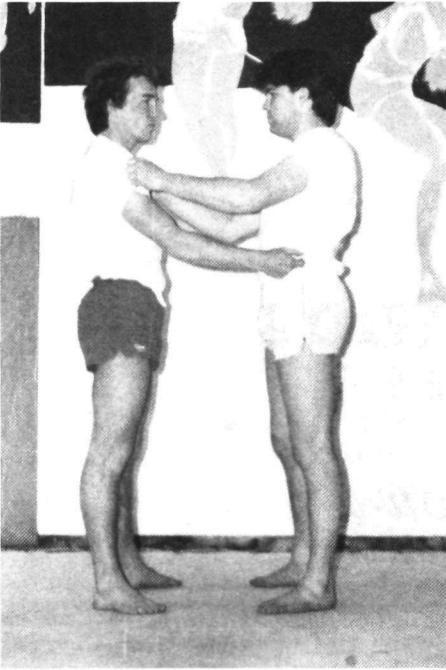
fore « mowing »

Taol dreist diou a-raok



The Heel

1



Grip position : *The attacker grips with both hands at the shoulders.*

2



The attacker pulls his opponent with the help of his arms. The left arm pulls parallel to the ground. At once he steps forward with his right foot opposite the middle of the opponent's two feet and lets his right arm slip down the back, as far as possible. This arm pushes to throw the opponent off balance forwards and to the right, and pulls to tackle him on the hip (which is placed on the centre line of the opponent's body).

5



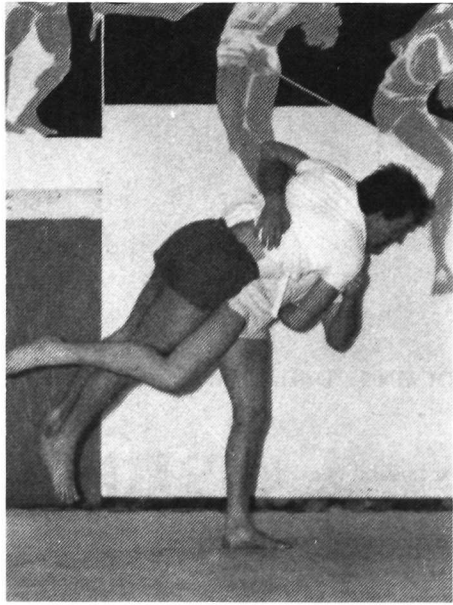
Continuation of the throw : *the attacker begins to draw his right arm out.*

3



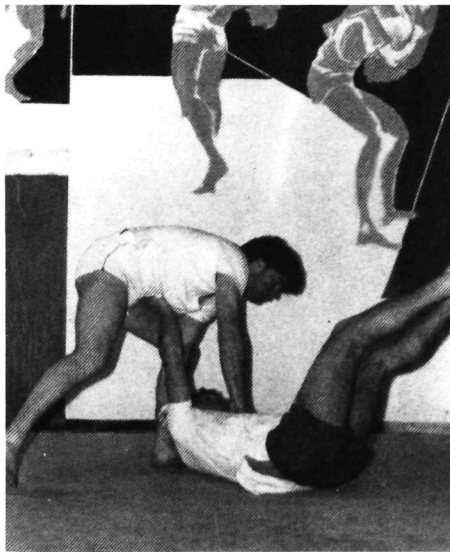
The attacker rotates on his right foot and brings his left foot in support, level with the opponent's right foot (leg slightly bend). Immediately, he throws his right leg forward (foot outstretched).

4



The attacker's right thigh « mows » the opponent's right leg above his knee. The trunk follows the movement.

6



The fall : The attacker leans forwards or steps backwards with his right foot and pushes with his arms to control the fall : point (kostin - poent).

IMPORTANT POINTS

- Never relax the pulling of the arms (especially the pulling of the left arm).
- Turn the head in the direction of the fall.

A MISTAKE TO AVOID

- Pulling the hip over too much.

Parries on the Fore « Mowing »

BLOCKING : Defender on the left of the photographs.

- **1st possibility :**

The defender blocks the attack with his left arm, stretched out against the right hip.

- **2nd possibility :**

The attacker having succeeded in entering the throw, the opponent blocks with his belly, bends down and pulls the attacker backwards with his left arm (e.g. : hand at the collar).

Sequence :

1st : the defender « sweeps » the attacker backwards.

2nd : after having drawn his left foot backwards by pivoting on the right one, he performs a back « mowing ».

- **3rd possibility :**

After the defender has put his arms on the opponent's belly (photo 1), he pulls him backwards, keeping his left arm bent during the attack.

Sequence : he can « bar » or « sweep » the attacker backwards.



photo 1

back « mowing »

Taol dreist diou a-dreñv

1



Grip position : *The two wrestlers stand facing each other. The attacker is slightly on the left. He grips with both hands at the opponent's shoulders.*

2



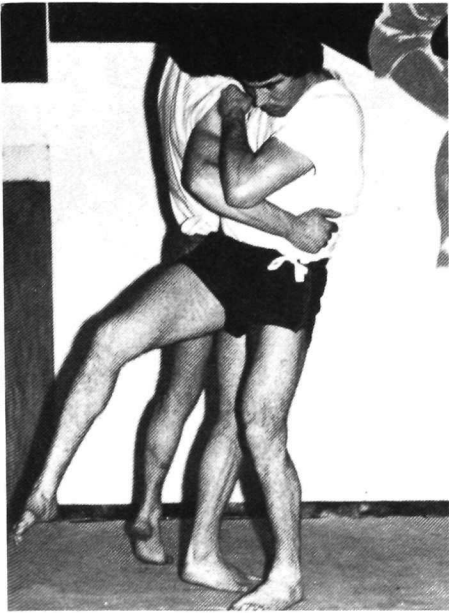
The attacker steps forward with his left foot on the right of his opponent, on the same line as the opponent's feet. He is bent slightly forward. At the same time, he pulls the opponent to himself to get a good contact and « crams » him on his right heel, by a coordinated movement of his arms : the left arm pulls to the left and the right one pushes to the left backwards, (with his fore-arm touching his chest).

5



Continuation of the throw : *the attacker stretches his arms out to prepare for the fall.*

3



The attacker engages his hip and swings his right leg forwards (foot outstretched) to get a powerful sweep.

4



The attacker powerfully « mows » the opponent's leg above the hollow of the knee and follows the movement of the trunk through.

6



The fall : The attacker bends : Lamm (Backfall).

IMPORTANT POINTS

- Unbalance the opponent backwards and sideways with a very tight contact (shoulder and chest).
- « Mow » with the leg outstretched.

A MISTAKE TO AVOID

- « Breaking » the body at the small of the back.

Parries of the Back « Mowing »

BLOCKING : Defender on the right of the photographs.

- **1st possibility** :

The defender repels the contact.

- **2nd possibility** :

At the very moment of the attack, the defender leans on his left leg, putting all his weight on it, he bends slightly and draws the attacker to himself (photo 1).

Sequence : The defender can continue by performing « the sun » (a throw).

COUNTER-THROW :

At the very moment of the attack, the two opponents are in the same position ; the defender can thus perform the back « mowing » (photo 2).



photo 1



photo 2

**arm
heave**

Taol peg zao

1



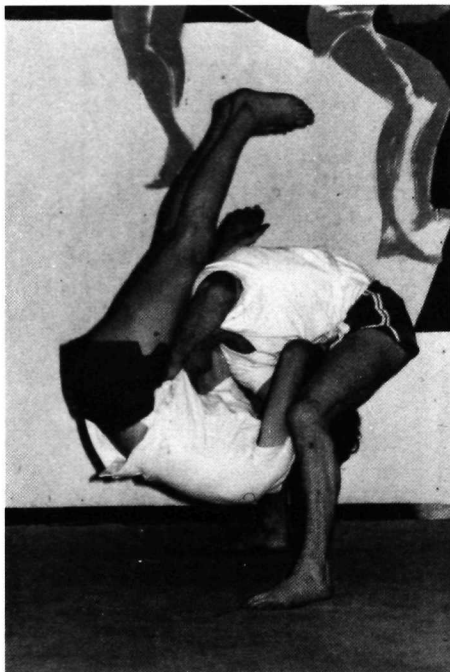
Grip position : Facing each other the 2 wrestlers take up an identical grip : right hand on the back at the belt, left one on the belly at the belt. The attacker wedges his head under his opponent's armpit.

2



Entering the throw : The attacker steps forward, with his right leg bent and then with the left one, slightly inside his opponent's legs. He puts his left elbow in the hollow of his hip, while his right arm pulls (the opponent is thrown off balance).

5



The attacker leans forward at the same time as he bends to guide the fall.

6



The fall : The attacker draws his right arm out and pushes the opponent's back hard down : Kostim (point).

3



The attacker straightens his legs and arches backwards with his left elbow well wedged (the left arm pushes upwards once the opponent is lifted up).

4



The attacker pushes the opponent's body into a rotating motion - the opponent's legs going to the left.

IMPORTANT POINTS

- Wedge the left elbow well.
- Bend well.

Parries of the Arm Heave

BLOCKING : Defender on the right of the photographs.

- **1st possibility** :

The defender blocks with his arms held out at the belt and straightens his body, with his legs backwards.

- **2nd possibility** :

The defender throws his left arm and leg backwards, to come into the « Le Bris » position (see fore-waist-lock, 3rd possibility).

Sequence : he can attack with another type of hip throw.

- **3rd possibility** :

When the defender is heaved, he takes a « click » hold (photo 1).

Sequence : When the attacker lays him down, he can attack with a back or a fore click.

- **4th possibility** :

When the defender is heaved, he clings with his right leg to the outside of the opponent's right leg (photo 2).

Sequence : when the attacker lays him down, he can attack with a variant of the fore « mowing ».



photo 1



photo 2

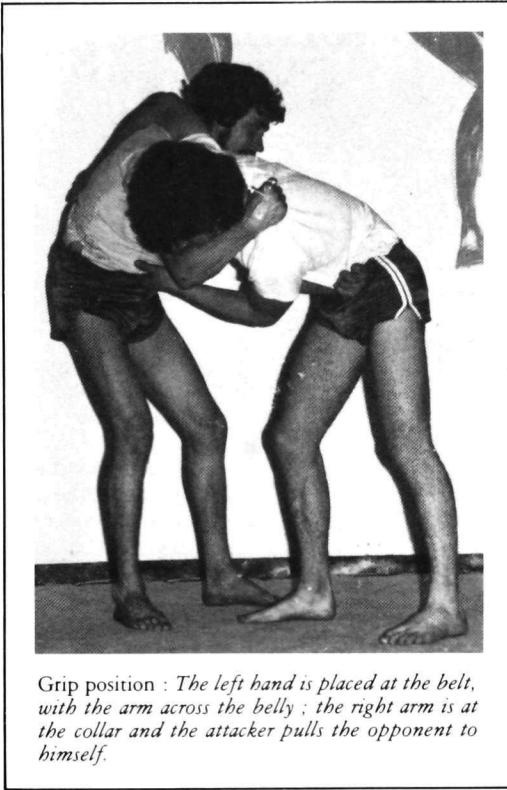
under heave

Taol Péron dre zindan



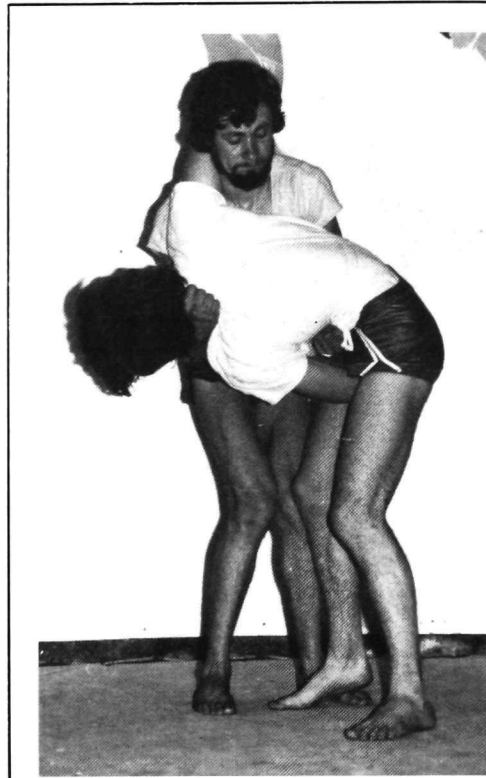
The Under-Heave

1



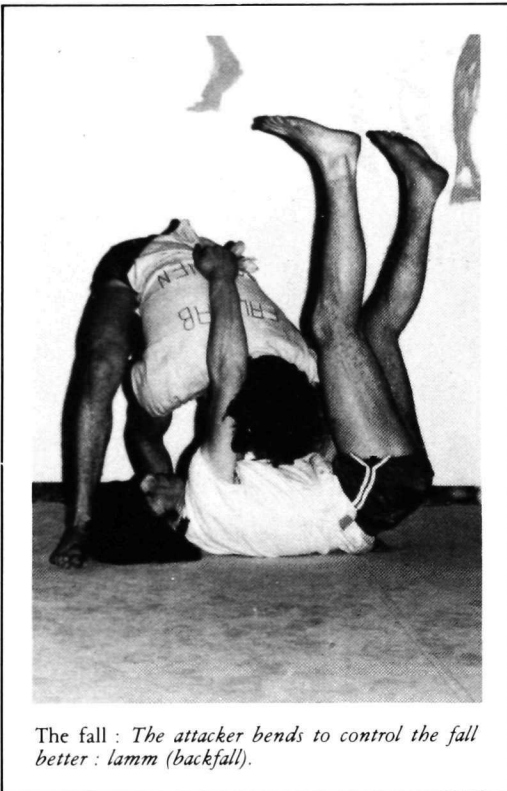
Grip position : The left hand is placed at the belt, with the arm across the belly ; the right arm is at the collar and the attacker pulls the opponent to himself.

2



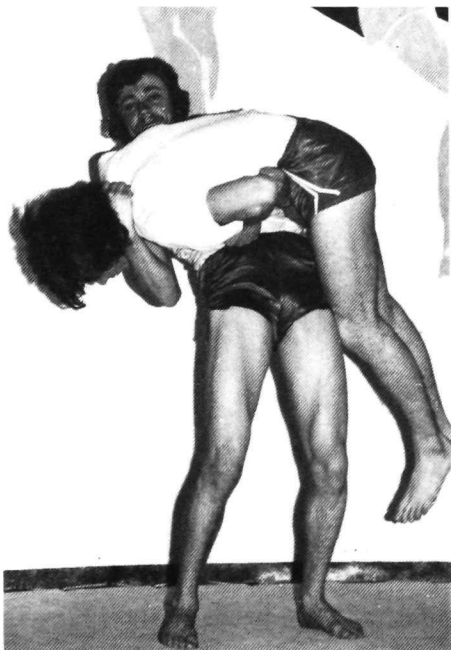
Entering the throw : Still keeping the opponent firmly against his chest, the attacker « breaks » him with the help of his right arm which pulls hard towards the ground and his left arm which pulls upwards, (He is thrown off balance). The attacker is bent, with his knees clasped tight, under the opponent.

5



The fall : The attacker bends to control the fall better : lamm (backfall).

3



Straightening up his legs and arching backwards violently (back stroke), the attacker lifts up his opponent.

4



The attacker leans forward rapidly and opens his arms out to turn the opponent over.

IMPORTANT POINTS

- The arm which is across the belly should take up a waist grip as much as possible.
- « Break » the opponent well, so he is thrown off balance.

Parries of the Under Heave

BLOCKING : Defender on the right of the photographs.

- **1st possibility** :

The defender takes a « click » hold and tries to straighten up (photo 1).

Sequence : If the attacker relaxes the pulling with his arms, he can attack with the back click.

- **2nd possibility** :

The defender clings to the outside of the attacker's right leg (photo 2).

Sequence : By slightly straightening up, he can attack with a variant of the fore « mowing ».



photo 1

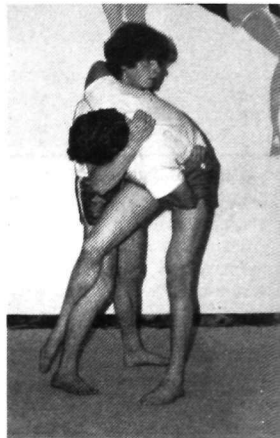


photo 2

the toe throw

Taol biz troad



The Toe

1



Grip position : *The two wrestlers take up an identical grip, right hand at the belt and left hand on the right shoulder.*

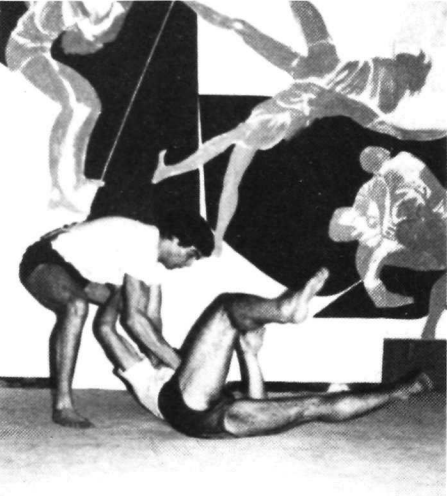
2



The attacker either causes or takes advantage of a shifting forwards of the opponent's right foot. He steps backwards on his left foot.

Entering the throw : (photo 2) *The attacker then slightly steps forward with his right foot, thus moving his body a little to the right (leg bent). The left arm pulls parallel to the ground and the right one to the left, in order to « cram » the opponent on his right foot, thus throwing him off balance in a forward direction.*

5



The attacker bends and pushes the opponent's back hard down on the ground : Kostin (point).



Subsequently, the attacker swings his body to the right and comes to « bar » the opponent's right ankle with the sole of his left foot (leg outstretched). This action increases the pulling movement of the arms, as described in No 2 and prevents the opponent from falling. As soon as the opponent has been thrown down the attacker pulls with his left arm on the hip, thereby turning the opponent over.



The attacker follows the movement through by pivoting on his right foot (he swings his left leg backwards).

IMPORTANT POINTS

Throw the opponent off balance on his right leg, which is stretched out.

Step forwards with the right foot, with toes turned towards the opponent's feet (this makes the rotation of the body easier and avoids being thrown off balance backwards, phase 2).

A MISTAKE TO AVOID

Pulling the opponent towards oneself instead of pulling him in a circular movement to the left. (The attacker would be thrown off balance backwards and would fall first).

Parries of the toe throw

BLOCKING :

- 1st possibility :

The defender holds his arms out at the level of the attacker's hip at the very moment of the attack.

COUNTER-THROW :

At the beginning of the attack, the defender « plunges » into a fore waist-lock.

side
sweeping

Taol biz troad da hostez

1



Grip position : *The two wrestlers take up an identical grip on the shirt : left hand on the right side of the collar, right one on the belt at the waist.*

2 A



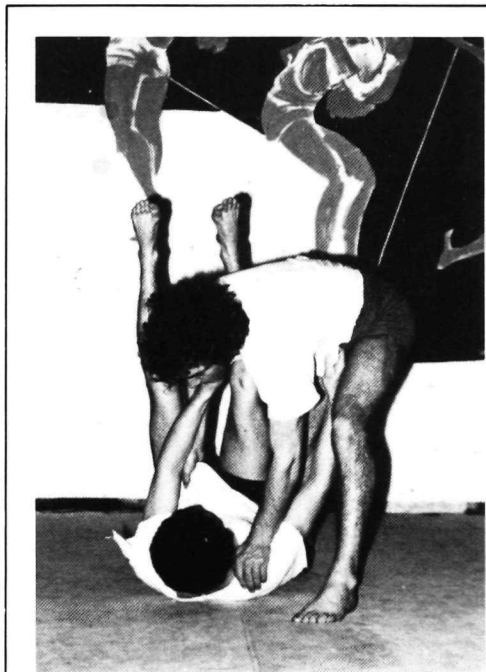
1st possibility : *Bringing about a reaction : The attacker overbalances his opponent by a coordinated action of his arms : left one pushing to the right, right one pulling to the left. The opponent reacts by pushing in the opposite direction, which brings him back to his starting position.*

4



Continuation of the throw : *the arms follow the throwing movement of the opponent's body so as not to stop the fall.*

5



The fall : *the attacker pushes with his left arm thus having good control of the opponent : Lamm (Backfall).*



2nd possibility : Bringing about a shifting movement : *the opponent brings his right foot closer to his left one, sideways. The attacker helps him in this action by a slight, horizontal push of his left arm to the right. His body follows the movement.*



Taking advantage of this reaction, or of the opponent's right foot shifting, the attacker performs 3 movements simultaneously :

- *He suddenly moves his arms in reverse : the left arm pulls to the left, and the right one pushes to the right and upwards (he must perform this just as if turning a steering-wheel to the left).*
- *With the sole of his left foot, he « sweeps » sideways the outside of the opponent's right ankle (foot turned inwards and leg stretched out).*
- *He pushes with his belly (with his abdominal muscles) while his arms slightly pull the opponent towards himself.*

IMPORTANT POINTS

- In 2 A the attacker must push hard and as soon as this is done, change the movement of the arms.
- Push well with the belly while « sweeping » (by getting slightly closer).
- « Sweep » hard with the sole on the foot.

Parries of the Side Sweeping

BLOCKING :

The defender blocks the attack at the very beginning with his two arms held out at the hips.

**fore
waist-lock**

Ar vriad a-raok

1



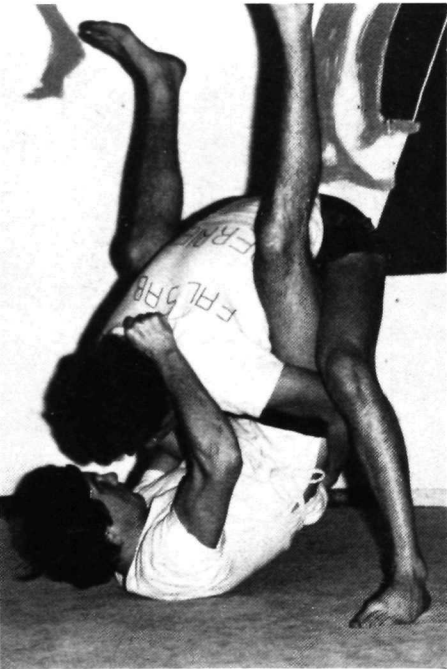
Grip position : *The attacker holds the belt on both sides with his two hands.*

2



Entering the throw : *Phase 1 - The attacker steps forward with one leg bent between those of the opponent and at the same time he places his hands, on the small of the opponent's back to grip him firmly.*

5



The fall : *Lamm (Backfall).*



Phase 2 - *At the same time, the attacker places his second leg between those of the opponent and straightens up as he opens out his knees. (The opponent's legs are thus opened out and « blocked »).*



The attacker comes forwards very fast, still keeping his opponent in close contact (he bends slightly forward).

IMPORTANT POINTS

- The arms are not used to heave the opponent, but to keep him gripped.
- Bend well under the opponent.

A MISTAKE TO AVOID

- Loosening the arm « blocking ».

Parries of the fore waist-lock

BLOCKING : Defender on the right of the photographs.

- **1st possibility** :

The defender bends down and bends his back while turning sideways, then he takes a click hold (photo 1).

- **2nd possibility** :

When the defender feels that he is « in danger », he bends down, blocking with his arms to « break » the contact.

- **3rd possibility** :

Once the defender is lifted, he puts his right arm at the right of the attacker's head and his right leg on the outside of the right leg. Then he throws his leg and his left arm backwards to come into the « Le Bris » position (see photo 2).

Sequence : He can then attack with a hip variant throw.



photo 1

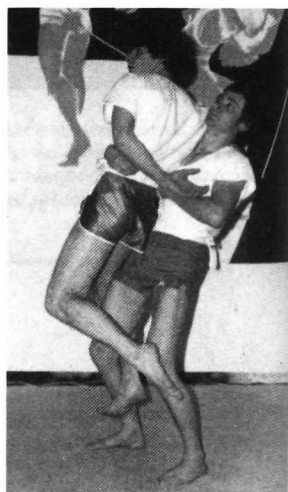
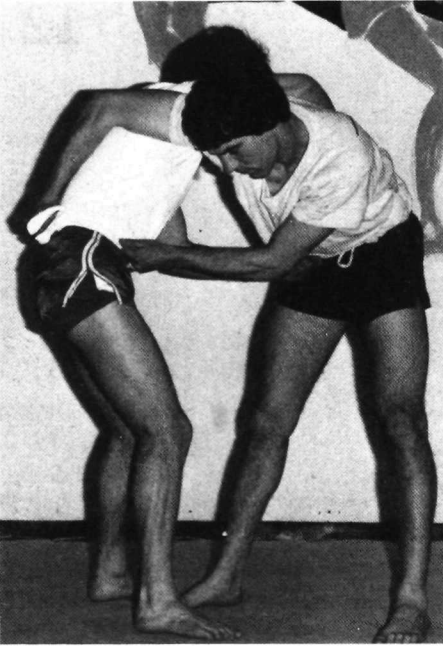


photo 2

**side
waist-lock**

Ar vriad da hostez

1



Grip position : *The two wrestlers take up an identical grip with both hands at the belt : right one on the back, left one at the belly.*

2

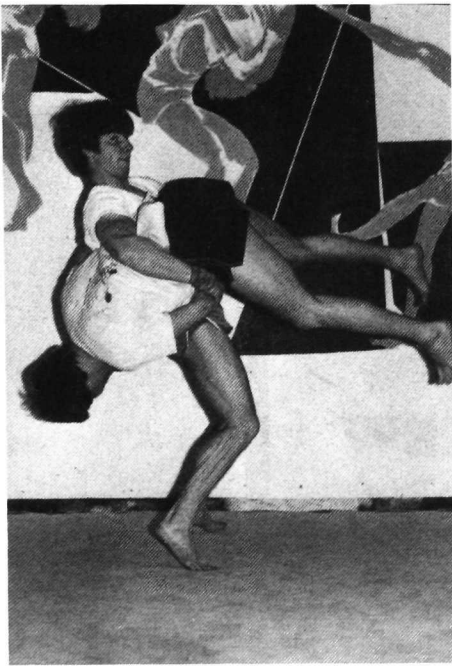


Entering the throw : *As he draws the opponent to himself with the help of his arms, the attacker comes into position under him, keeping his body upright, with his legs bent, his right foot between the opponent's legs, the left one on the outside, as he seizes the opponent with his two arms around the waist. At the same time he « breaks » with his arms and tackles the opponent at hip level (the opponent is thrown off balance forwards).*

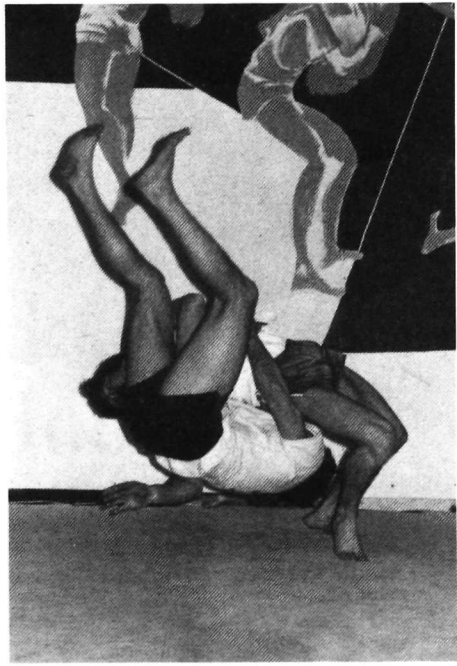
5



The fall : *The attacker slightly turns over to control the fall : Lamm (backfall).*



The attacker heaves the opponent by straightening his legs and arching backwards.



The attacker carries on arching as he goes into a strong rotation to the right which allows him to place his opponent's back on the ground. He withdraws his right arm before the fall.

IMPORTANT POINTS

- Bend well, keeping the trunk straight while bending.
- Put strong pressure on the opponent's back with the help of the right arm (« breaking »).
- Go into the rotation of the body at the exact moment when the fall begins.

MISTAKES TO AVOID

- Trying to go backwards without having heaved the opponent.
- Seizing the opponent at his ribs.

Parries of the Side Waist-lock

BLOCKING : Defender on the right of the photographs.

- **1st possibility :**

The defender clings with his right leg inside the attacker's left leg (photo 1).

- **2nd possibility :**

The defender clings to the outside of the opponent's right leg with his right leg and bends forwards.

- **3rd possibility :**

Once heaved, the defender can still « bar » behind the opponent's two legs with his left leg (photo 2).

COUNTER-THROW :

The defender is in 1st possibility « blocking » position ; when the attacker tries his throw, the defender blocks his right leg by tightening his knees and « sweeps » his left leg (photo 3).

He finishes his throw by rolling sideways so as to make the attacker fall on his back.

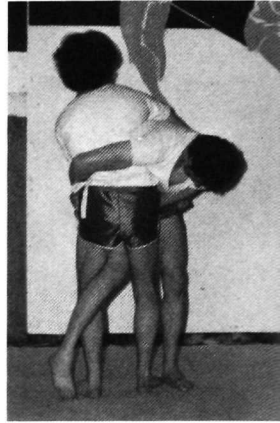


photo 1

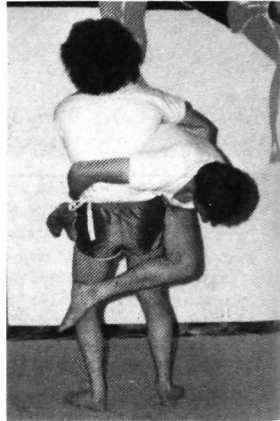


photo 2



photo 3

back waist-lock

Ar vriad a-drenv



The Back Heave

1



Grip position : *The two wrestlers face each other and take up an identical grip : right hand on the left shoulder, left one at the belt on the right side.*

2



The attacker steps forward with his left foot and backwards with the right one so as to place himself sideways and under his opponent, with his legs bent. His left arm takes a waist-hold around the small of the back and locks the opponent in a tight contact while his right arm unbalances him backwards by pushing.

5



The fall : *The attacker keeps contact with the ground, with his legs, to control his opponent : Lamm (backfall).*



Very quickly the attacker, again, steps slightly forward with his left foot and backward with the right foot on the line of the opponent's feet. He immediately (photo 3) straightens up to lift his opponent and arches backwards while beginning a twisting motion of his body to the left.



Continuing the action : The attacker increases the twisting motion so as not to fall first.

IMPORTANT POINTS

- Arch backwards as soon as the opponent is lifted up.
- Turn the head in the direction of the fall so as to make the twisting motion easier.
- Push hard with the right arm, which places the opponent's back on the ground.

A MISTAKE TO AVOID

- Raising the opponent too high, which can bring about a fall on the nape of the neck.

Parries of the Back Waist-lock

BLOCKING : Defender on the left (photo 1) and on the right (photos 2, 3).

- 1st possibility :

The defender sets his elbow into the opponent's armpit (photo 1).

Sequence : He can attack with a hip throw or a « click ».

- 2nd possibility :

The defender takes a back click hold, with his right arm at the right of the head.

- 3rd possibility :

The defender, being heaved, places his right leg inside the attacker's right leg. He pulls with his left arm and bends forward (photo 2).

COUNTER-THROW :

- When the defender feels that the attacker is arching backwards, he turns over onto him, pulling with his left arm, and throws out his left leg to « bar » the outside of the opponent's right leg (a type of fore waist-lock).

N.B. : Even if the leg does not « bar », the lack of balance brought about by this action, can be enough to put the opponent on his back.



photo 1



photo 2



photo 3

shoulder throw

Taol samm miliner

1



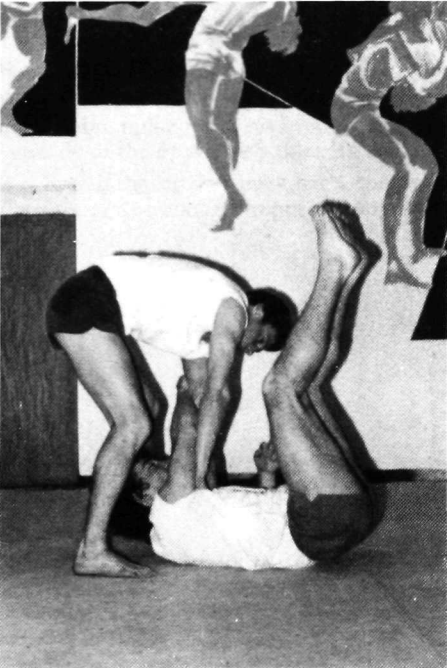
Grip position : *The attacker grips with his left hand at the belt on the belly and with his right one at the collar on the right side.*

2

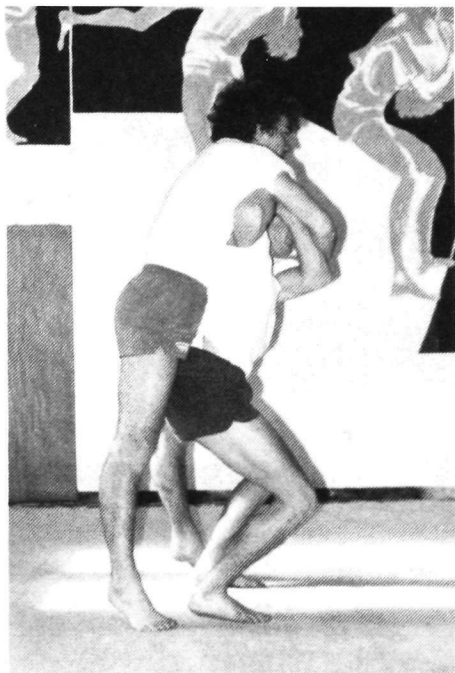


The attacker grips the opponent's collar with his left hand on the left side which is above his right arm. He pulls with his arms to throw him off balance and steps forward with his right leg. He pulls parallel to the ground with left arm (elbow raised), the right elbow comes under the armpit while the pulling with the right arm is performed by a rocking motion of the wrist in a forward direction.

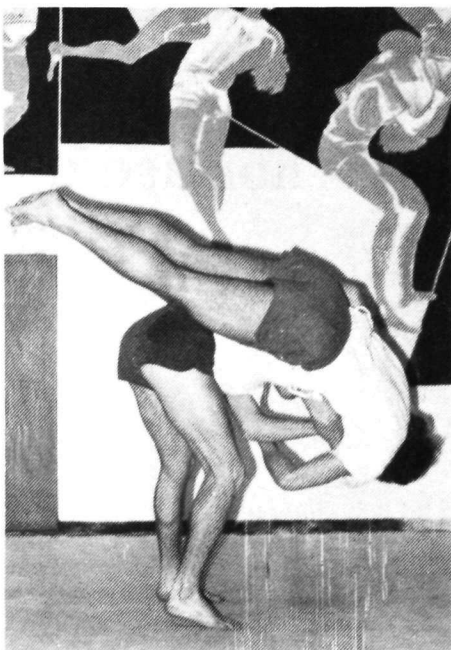
5



The fall : *The attacker presses down with his two arms to control the fall : Lamm (backfall).*



While bending, the attacker steps backwards with his left foot at the same level as his right one and puts his hip slightly to the right side (with the weight of his body on his right leg). His right arm, set in the armpit, pushes upwards.



By straightening his legs and rocking his body forward, the attacker throws his opponent down. The arms follow the movement.

IMPORTANT POINTS

- Never stop the pulling with the arms, otherwise the opponent can get back on his heels.
- Turn the head in the direction of the fall.
- Get a good contact at the back-shoulder level.

N.B. : In the Breton language, « taol samm miliner » means : « the miller's load throw ».

Parries of the Shoulder Throw

BLOCKING : Defender on the right of the photograph.

- **1st possibility** :

The defender steps slightly forwards with his right foot, without putting his weight on it (leg bent) and pulls the attacker backwards by his left shoulder (photo 1).

Sequence : He can carry on by « barring » or « sweeping » backwards.

- **2nd possibility** :

The defender « blocks » with his belly and bends at the moment of the attack.



photo 1

Technical and competition rules and bye laws

FOREWORD

The following technical rules and bye laws have been elaborated by the representatives of F.A.L.S.A.B. and B.A.G. It must be pointed out that the present formulation — here given — is in no way final. Should it be necessary it could be made more precise and improved.

I. - CHARACTERISTICS

ART. 1 - CHARACTERISTICS

The basic rule of Breton Wrestling is that the opponents must be standing and must not continue wrestling on the ground whatsoever. The aim of every attack or counter attack is to make one's opponent fall back on both shoulders (LAMB : see art. 13).

The wrestlers take hold of the shirt (roched) above the belt or on the belt itself with their hands ; they cling legs to legs ; close wrestling is encouraged by the wearing of a close fitting shirt (see art. 3). To help take a good hold, a wrestler is allowed to collar his opponent round the body, on the condition that the hold is not abnormally tight (see art. 24-25).

The « click » or leg-lock (KLIKED) is a fundamental element of breton wrestling, though it is not compulsory.

The following through of a throw is a must and its control is compulsory. By guiding the fall of the opponent with one's arms, legs and body, one can achieve a good result and ensure the security of the wrestler being thrown down.

The wrestlers must attack or counter-attack : delaying and avoiding the fight is penalized (see art. 22 & 25).

ART. 2 - THE WRESTLERS' OATH

The oath should be taken before every official competition by every competitor.

The competitors, following a referee, file up in two lines, four steps apart, facing each other, and standing up — They wear the regulation dress, as described in art. 3.

The oath is taken in Breton, then in French. While the text is being read, the wrestlers raise their right hand, the elbow at a right angle. At the end of the French translation, the competitors give each other the accolade and shake hands, then walk back in good order following the referee.

Text of the oath (translation) : « I swear to wrestle with entire loyalty, without treachery or brutality, for my honour and that of my country, In testimony of my sincerity, and to follow the custom of my ancestors, I present to my fellow my hand and my cheek ».

During indoor championships and competitions, the wrestlers are called following the order of the categories to get in file for the taking of the oath.

During the outdoor championships and competitions, the wrestlers are called category by category to get in rank and file for the parade and for the taking of the oath. The parade consists of marching around the arena marked out by the spectators or around half of it.

II - REGULATIONS

ART. 3 - REGULATION DRESS

The wrestler is barefoot, and wears sports shorts and the wrestling shirt.

To take the oath, the shirt is tucked into the shorts ; if the weather and the place make it necessary, the wearing of a track suit and of gym shoes will be allowed.

The wrestling shirt (ROCHED) is made from a strong canvas, natural in colour, bearing no inscription or design. It has at the waist (at the level of the navel) a rather broad (3 to 4 centimeters) and thick belt, sewn on the outside, and knotted on both sides.

It must be close fitting but not so as to prevent taking a good grip ; in the same way, the sleeves must be broad enough and long enough to reach the middle of the biceps.

During the bout the belt must be correctly tightened so that the shirt does not rise up.

ART. 4 - THE WRESTLING AREA

By its thickness and its softness, it must ensure the security of the wrestlers when they fall.

- The MAT (PALLEN) is square and measures at least 36 square metres. It is surrounded by a protection area at least one metre wide. This area can be made of the same material as the mat, but is not part of the ring.

- The ring made of sawdust or woodchips, or of a mixture of both, is 4 cubic metres, in order to obtain a ring measuring about 6 metres in diameter. On hard ground, the ring must be surrounded by a protective area at least one metre wide, and in addition to that an under-layer of soft material shall be laid under the sawdust itself.

Any attack or counter attack started or continued on the protection area is forbidden.

ART. 5 - MEDICAL REQUIREMENTS (yet to be decided).

III - CATEGORIES, WEIGHING, DRAWING LOTS.

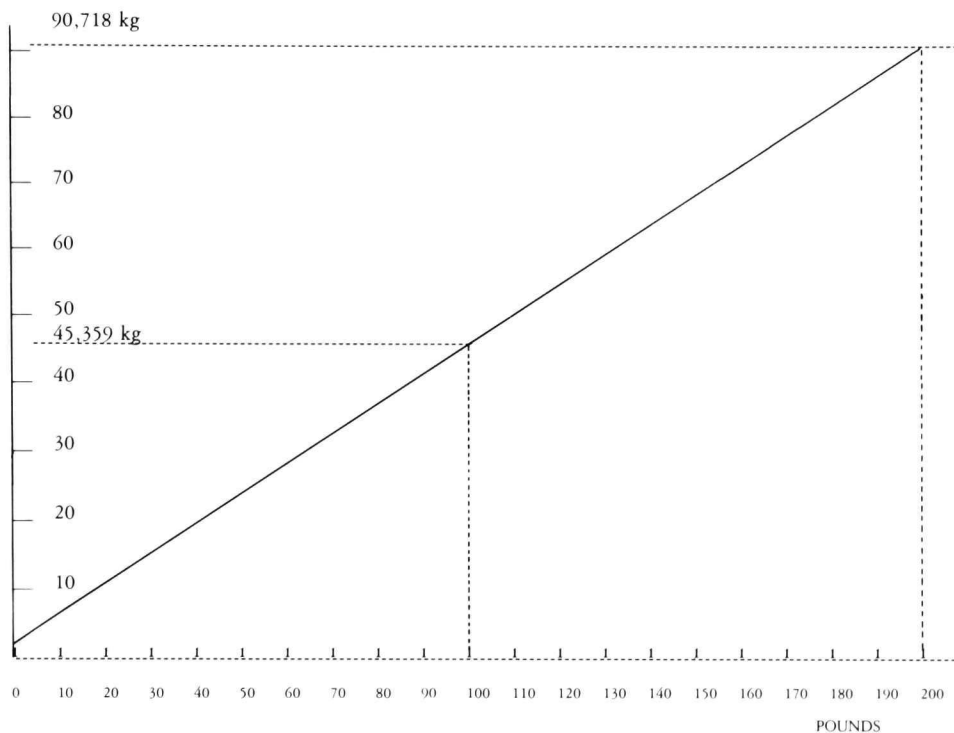
ART. 6 - CATEGORIES

For every official competition, the wrestlers are divided into weight and age groups as follows

CATEGORIES

ADULTS						
« Seniors » 21 plus	under 62 kg	62 to 68 kg	68 to 74 kg	74 to 81 kg	81 to 90 kg	over 90 kg
18-19-20 years old	under 57 kg	57 to 62 kg	62 to 68 kg	68 to 74 kg	74 to 81 kg	over 81 kg
16 and 17 years old	under 48 kg	48 to 54 kg	54 to 60 kg	60 to 66 kg	66 to 74 kg	over 74 kg
JUVENILES						
14 and 15 years old	under 40 kg	40 to 45 kg	45 to 50 kg	50 to 56 kg	56 to 62 kg	over 62 kg
12 and 13 years old	under 33 kg	33 to 37 kg	37 to 41 kg	41 to 46 kg	46 to 52 kg	over 52 kg
9, 10, 11 years old	under 25 kg	25 to 28 kg	28 to 32 kg	32 to 36 kg	36 to 41 kg	over 41 kg

N.B. : The age is considered as the age that the competitor has attained or will attain during the current civil year.



In the case of a competitor being alone in his own category, outside a championship, he will compete in the weight category nearest to his own, except if the difference of weight with the lightest competitor of his category is superior to one tenth of the maximum weight of the category concerned.

Example : suppose that in the « 14-15 years old » - « 40-45 kg », there is but one competitor weighing 43 kg. One tenth of the superior category maximum weight is : $50 \text{ kg} \times 1/10 = 5 \text{ kg}$. The wrestler will only be allowed to compete if the lightest competitor in this category does not exceed $43 + 5 = 48 \text{ kg}$.

This system is applicable the other way round. If in the same category the wrestler weighs 42 kg, he will be allowed to compete in the « under 40 kg » category, on the condition that the heaviest in this category weighs at least : $42 \text{ kg} - (40 \text{ kg} \times 1/10) = 38 \text{ kg}$.

For all age-groups *under* 18, a wrestler being alone in his category will have the possibility of entering the superior age group in his own weight category.

ART. 7 - WEIGHING

Weighing is carried out before every competition by officials specially chosen for that purpose.

The wrestlers step on the scales wearing regulation dress, and, in case of disagreement, they can be weighed without any clothes on. Up to the closing of the weighing operations, all wrestlers can be weighed as many times as proves necessary.

The aforesaid officials check the regularity and cleanliness of the dress, the neatness of the competitor : short trimmed mails, etc...

ART. 8 - DRAWING LOTS

Drawing the lots is done in each category before the start of the competition by the director of the games.

The wrestlers are put into pairs as a result of the draw for the whole length of the competition.

IV - THE CONTEST

ART. 9 - CALLING IN

The competitors are warned at least five minutes before their bout begins.

When they are called in, both competitors go into the area ; one on each side (or corner in case of a mat being used).

A wrestler failing to appear after having been called three times — at 30 second intervals — shall be deemed the loser.

ART. 10 - DURATION OF BOUTS

The maximum duration of the bouts and of the extra ones differs according to the competitor's age-group. It has been decided as follow :

21 plus		: seven minutes
18-19-20		: six minutes
16-17	years	: five minutes
14-15	old	: four minutes
12-13		: three minutes
9-10-11		: three minutes

The maximum length of the extra-bout is half the length of the bout considered.

N.-B. : In case of a second extra-bout, it is the « first one to fall » rule which applies. The end of the bout is signified by the announcement of the result (see art. 18).

The chronometer starts when the referee gives the order « take hold » (KROGIT). The bout is stopped precisely when the time has passed. The interruptions are not counted as part of the time and the chronometer must be stopped during them.

The bout comes to an end without exception after a « backfall » (LAMM, see art. 20), or a « decision » (DILEZ, see art. 19) pronounced by the team of referees.

ART. 11 - BASIC RULES

Before and after each contest, the opponents give each other the accolade to show their loyalty.

At the start of the bout and after each fall, the competitors shake hands to signify that they are ready. They must let their opponent's hand go, then step back and only then do they get hold of their opponent's shirt.

ART. 12 - WINNING

Winning can be obtained by :

- « backfall » (LAMM, see art. 13).
- « sidefall » or « point » (KOSTIN, see art. 14 & 16).
- « fault » (FAZI, see art. 15, 21, 22, 23, 24).
- « advantage » (see art. 16).
- « disqualification » (DIVRUD, see art. 20, 22, 23, 24, 25).
- « abandon » (DILEZ, see art. 19).
- « decision » (DIVIZ, see art. 17).
- « first one to fall » (KOUZEH, see art. 18).

ART. 13 - BACKFALL (LAMM)

This is the perfect achievement of an attack or counter-attack. It is a backfall with both shoulders touching the ground at the same time, before any other part of the body and before any part of the opponent's.

ART. 14 - SIDEFALL or POINT (KOSTIN)

This is a fall akin to the lamm.

- backfall with one shoulder touching the ground.
- backfall with both shoulders and buttocks touching the ground at the same time.
- Lamm refused because the attacker left his hand or his arm beneath one of the shoulders of the fallen wrestler.
- Lamm refused because of the fall of both wrestlers. (If both wrestlers, in this case, are in a « KOSTIN » position, it will be termed a dog-fall and will give no result).

NOTE : a « KOSTIN » or a « LAMM » is scored even if the falling wrestler has first touched the ground with his hand in order to try to avoid the result.

The « Kostin » are scored up during the bout and, in the case of a draw, during the extra-bout ; they are taken into account regarding the final result before the faults (FAZI) not transformed into points.

ART. 15 - FAULT (FAZI) - see also V

The faults are scored during the bout and, in the case of a draw, during the extra-bout. Two faults give the equivalent of a point (Kostin) to one's opponent. The number of faults is taken into account after the extra-bout, before the counting of the advantages, in the case of an equal number of points (Kostin) on both sides. In this way, the sum of the faults of the bout and of the extra-bout not transformed into points will determinate the winner.

ART. 16 - ADVANTAGE (KEIN)

A fall on the back, buttocks comprised, though not giving a point (Kostin) gives an « advantage ». These are scored during the bout, and in the case of a draw, during the extra-bout. The score of these « advantages » is only taken into account after the extra-bout in the case of an equal number of points (Kostin) and faults (Fazi) on both sides.

N.B. : The falls giving an « advantage » are, like those which give a point (Kostin), those in which the back has touched the ground before any other part of the body or of the opponent's.

ART. 17 - DECISION (DIVIZ)

When the number of points, faults and advantages is equal on both sides after the extra-bout, and when there is a majority of two referees without an opposed opinion of the third (without discussing the matter) the winner will be chosen by « decision » (Diviz), considering the following criteria :

- technical ability : attack, counter-attack, holds, counter-holds, locks, counter-locks, grips, etc...
- remarkable combativity of one of the competitors,
- noticeable lack of combativity of one of the competitors (who nevertheless does not deserve a penalty for refusing the fight).

Generally speaking, the decision must be reached bearing in mind the attempts made of a lamm, which is the true aim of the bout.

ART. 18 - FIRST ONE TO FALL (KOU EZH)

This is the last resort to determinate the winner when unanimity has not been attained by « decision » (Diviz) of the referees.

During the « first one to fall » bout the ordinary rules apply, but the first fall of a competitor gives the victory to his opponent. A fault also gives the victory to the opponent.

Nevertheless, a fall can only be accepted as such if it is the result of an attack or counter-attack of which the aim was a backfall.

ART. 19 - ABANDON (DILEZ)

As soon as announced, the abandon gives the victory to the wrestler whose opponent is unable to pursue the bout for a valid reason. Whether this is the case or not is to be decided by the medical authority or by the referees.

If the abandon is justified, the wrestler is to be classified in the final results of the competition.

In case of injury, if the opponent is responsible for it, he may be disqualified (see art. 20).

ART. 20 - DISQUALIFICATION (DIVRUD) : see ART. 21, 22, 23, 24, 25. Yet to be decided.

V. - INTERDICTIONS AND THEIR SANCTIONS

ART. 21 - BREACH OF TECHNICAL RULES : FORBIDDEN HOLDS

- taking hold (with the hands) of any part of the opponent's body or clothes, other than the shirt above or on the belt.
- taking a waist-hold under the belt.
- taking hold with the legs above the belt.
- interlacing of fingers while taking a waist-hold.
- maintaining a hold, grip or lock while on the ground.
- pressing the neck, head or throat of the opponent.
- laying a hand on the ground to help make a throw.

ART. 22 - BREACH OF TECHNICAL RULES : IRREGULAR DEFENCE AND REFUSAL TO WRESTLE :

- putting the hand or the elbow on the ground *deliberately in order to avoid a backfall (LAMM) or sidefall (KOSTIN)*. Note : during a fall, the elbow or elbows close to the body and touching the ground first is not counted as a fault),
- kneeling down, sitting down, putting one's hand on the ground, and generally speaking, letting oneself fall down to dodge an attack,
- straightening one's head or bending it backwards (that is, the chin not being laid on the chest) to avoid the backfall on the shoulders (lamm),
- laying one's hand or arm on the opponent's thigh to parry an attack,
- stepping or drawing the opponent out of the wrestling area, to make him release his hold or to dodge his attack,
- persistently stepping back in front of the opponent who tries to take a hold,
- prolonged lack of willingness : holding for a long spell the arms stretched or half-stretched out, the head bent forwards against the opponent's chest or head.

ART. 23 - BREACH OF TECHNICAL RULES : DISLOYALTY

- starting or starting to wrestle again without shaking hands,
- pursuing an action after the order given by a referee,
- failing to step back after having shaken hands, or keeping hold of the opponent's hand.

ART. 24 - BRUTALITIES

Insults to wrestlers, referees, organisers or spectators are considered as brutalities.

- any deliberate kicking or punching,
- strangulation, either directly or by means of the shirt,
- grips, locks, holds, harmful to or straining the joints,
- harming the muscles with the fist or by means of the shirt, and rubbing the ribs with the fist,
- making a waist-lock so tight as to harm or to make breathing difficult,
- carrying on with a throw which might prove dangerous :
 - a) because the control of the action is lost, to have one's opponent thrown down on his head, on the back of it and on the top of the shoulder, on the collar bone or on the face,
 - b) because the control of the action is insufficient, falling heavily on top of one's opponent (N.B. : if the falling wrestler has pulled his opponent on top of him, the fault is not attributed to the latter).
 - c) pursuing an action out of the wrestling area and even worse, starting it there.

ART. 25 - SANCTIONS AND PRECISIONS

- a) any other irregularity noticed by the team of referees can be taken into account.
- b) in case of serious irregularities regarding the breaching of the rules, the wrestler or wrestlers can be disqualified, especially in the case of brutalities (DIVRUD).
- c) the hand or the elbow put on the ground in order to avoid an expected scoring fall, or a brutality is immediately scored as a fault (fazi).
- d) other breaches of the rules receive first a warning (DIWALL), then they are penalised by a fault (fazi) if committed a second time.

Remark : regarding c) above, the hand or the elbow put on the ground is only counted as fault (fazi) when there was an obvious risk of backfall (lamm) or sidefall (kostin) for the thrown down wrestler ; this does not apply in case of a protection gesture or of an incorrect throw.

If the fault is committed by the thrown down wrestler, it nullifies neither the attack, nor the eventual result. On the other hand, if the fault is committed by the attacking wrestler it nullifies the result.

VI - THE TEAM OF REFEREES

ART. 26 - COMPOSITION OF THE TEAM OF REFEREES :

In every competition and for each area, the team is composed of three referees, all equal in rights.

- a) one, responsible for the chronometer and for keeping the report sheet,
- b) one to address the wrestlers and to score and take down every result as announced by himself and the others.

c) a third one without any special duty.

Note : Any of the three referees may address the wrestlers whenever he feels he should do so.

ART. 27 - RESPONSIBILITIES OF THE TEAM OF REFEREES :

Each team has the whole responsibility for the bouts, during the presence of the wrestlers on the area.

A team may not be modified during the duration of one contest.

ART. 28 - DUTY AND PLACE OF THE REFEREES :

The referees must stand at an adequate distance from the wrestlers in order to fully appreciate an eventual result.

When they notice a result or a fault, they announce it loud and clear, using the regulation breton wording.

The decision reached is the majority's.

It is announced solemnly and written down on the report sheet by the three referees.

After the extra-bout, in the case of a draw considering points, faults, advantages, each referee writes down separately the name of the wrestler he thinks is the winner (see art. 17, decision).

ART. 29 - REGULATION WORDING :

LAMM = winning fall - see art. 13.

KOSTIN = point - see art. 14.

FAZI = fault - see art. 15.

KEIN = advantage - see art. 16.

DIVIZ = decision - see art. 17.

DILEZ = abandon - see art. 19.

DIVRUD = disqualification - see art. 25.

DIWALL = attention (warning from a ref.) - see art. 25.

NETRA = nothing, after a fall giving no result.

PREST OC'H ? = are you ready ? At the start of the bout or when it starts again.

EHAN = stop wrestling.

E KREIZ = stop the action and get back to the centre of the area.

DIBENN = end of the bout.

KROGIT = take hold.

KOUEZH = first one to fall - see art. 18.

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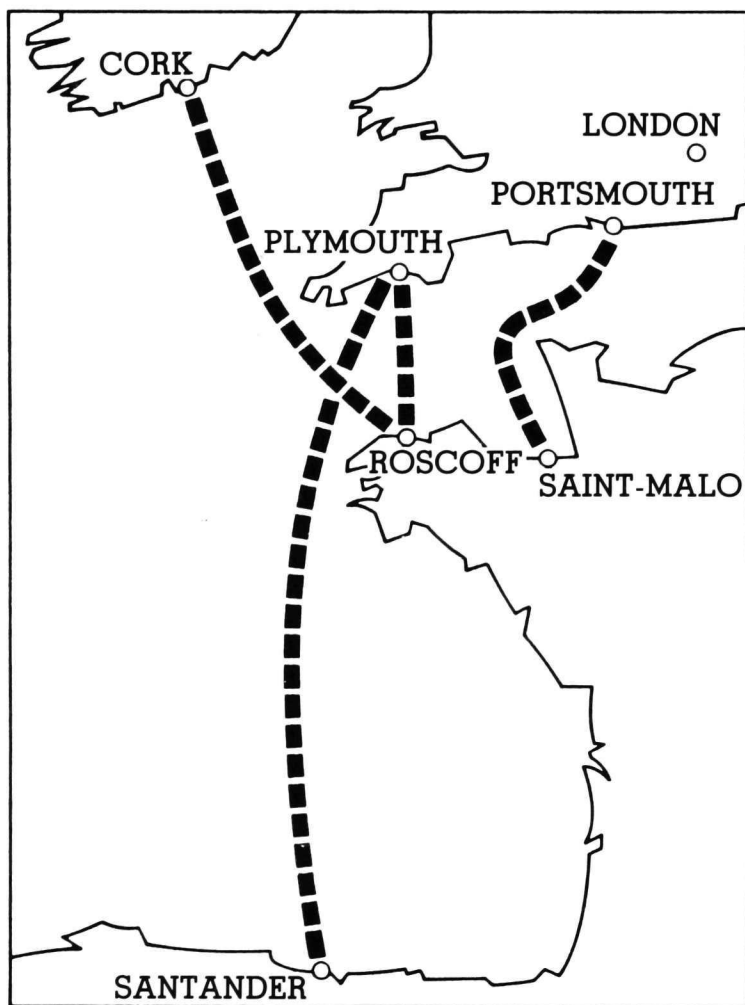
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