

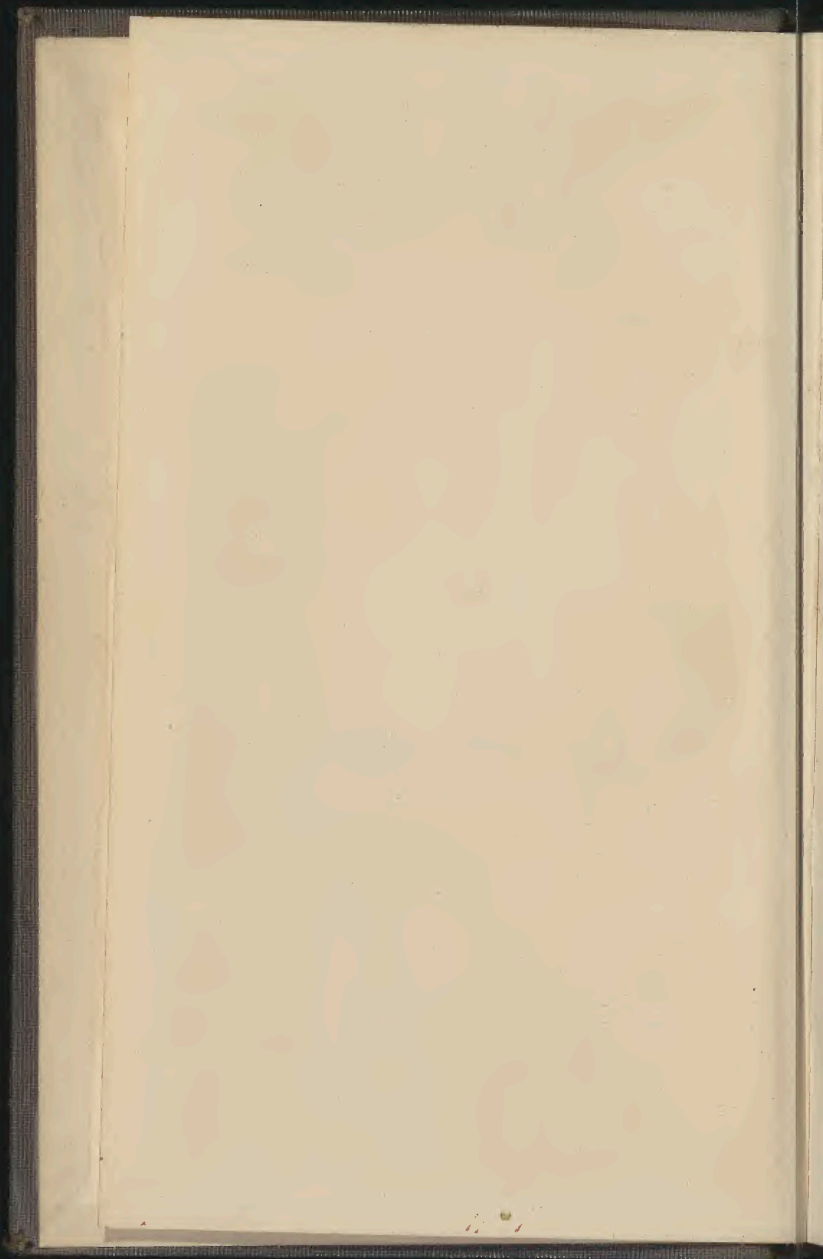
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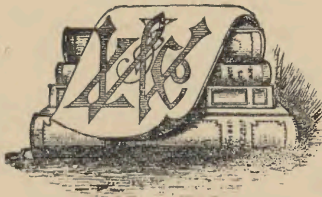
*ATHLETICS, PEDESTRIANISM,*

DUMB BELLS, BAR BELLS, INDIAN CLUBS,

CALISTHENICS,

BOXING AND WRESTLING,

*TRAINING.*



London:

WARD, LOCK, AND CO.,  
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## PREFACE.



WAS there need for another book on Gymnastics and Athletics? I think there was. And for these reasons:—The treatises in print are, for the most part, too technical or too elementary; the old ones too old, and the new ones too unpractical. Whether I have succeeded in quite hitting the happy medium, it is for my good friends, the public, to say. I have done my best. Can any man do more?

The several chapters have been submitted to competent Professors, to whom I here beg to tender my grateful acknowledgments.

It is several years since I took part in a wrestling match with Chevalier Strong, or indulged in a pleasant little stretch upon the Horizontal Bar in his well known Gymnasium. But I have by no means forgotten his instructions in the Dumb Bells and

Indian Clubs—the implements *par excellence* of bodily exercise—nor abandoned their daily use. To keep in good robust health, to retain your youth as long as you can, these aids are invaluable. My little book, although primarily intended for the instruction of young men and lads, may not, therefore, be without profit to their elders. It was Cicero—was it not?—who said, that to live well meant something more than eating and drinking!

RAWDON CRAWLEY,

*Captain Unattached.*

MEGATHERUM CLUB,  
*Cesarewitch, 1879.*



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# ATHLETICS & GYMNASTICS.

## CHAPTER I.

### INTRODUCTORY.

Strength of mind is exercise ; not rest.

Grows with his growth, and strengthens with his strength.

POPE—*Essay on Man.*

THE importance of Physical Exercise has been acknowledged in almost every country, from the very dawn of civilization. The Greeks and Romans, however, first practised Gymnastics and Athletic Exercises upon settled and defined principles. Their Gymnasia were Training Schools for both the body and the mind; and the office of teacher (*gymnasiarch*) was considered one of great honour and distinction.

The physical exercises of the ancients were practised by the youths of Greece in a state of complete nudity. Hence the word Gymnastics—*gumnazein*, to exercise, from *gumnos*, naked. These exercises consisted of such simple feats as throwing the discus or quoit, and the javelin or spear; walking, running, leaping, and wrest-

ling. At a later period, Boxing was added ; and still later, the Pancratiun, or all-exercise, a combination of boxing and wrestling—*pan*, all, and *kratos*, strength. Beyond these, the exercises of the Pentathlum, or Five Sports, included riding and driving, swimming, archery, dancing, and various bodily exertions, which, in modern times, go by the name of Calisthenics—*Kalos*, beautiful ; and *sthenos*, strength.

Competitions in manly exercises formed a main element of the popular festivals of the Greeks ; hence the word Athletics which then, as now, meant the contending for a prize or prizes by muscular energy—*athlein*, to contend, and *athlos*, a prize. In the Olympian and Isthmian games, the prizes were crowns of laurel and olive.

The Romans, always more ready to imitate than to initiate, but generally apt to improve on their models, took from the Greeks their systems of Gymnastics and Athletics, and applied them to the training of their soldiery. To the Greek curriculum (or course of physical study) they added fencing and feats of arms ; and, later on, when they grew wealthy and luxurious, the bloody contests of gladiators in the circus.

From the Greeks and Romans the Teuton races, especially the Germans, derived their sports—putting the stone, throwing the lance, leaping, wrestling, running, and jumping, so well described in the Niebelungen Lay. Then came the era of knightly tournaments, sword exercises, archery matches, and other athletic sports, till the Church, ever ready to curb and control the amusements of the people, put a ban upon exhibitions of muscular skill. But not successfully. Luther



and Zwingli, the Reformers, were in favour of all innocent amusements ; and Joachim Camerarius, the celebrated German scholar, in his "Rules of Life for Boys," published about 1540, gives direct encouragement to all sorts of bodily exercises, and particularly recommends leaping, running, and wrestling. It is easy to conceive that civilized Europe resented the interference of the clergy with the amusements of the young ; and hence it was that the most enlightened and liberal of the writers of all countries gave the weight of their authority in the other scale. Michael de Montaigne, in his famous Essays, published about 1580, eloquently advocates the practice of Physical Education ; our great philosopher, John Locke, in his Essay on "Education," published about 1693, urges upon parents and teachers of youth, to give them all opportunities of improving their bodily health by active exercises ; and Jean Jacques Rousseau, in his "Emile," issued in 1762, gives the first place in the educational course to active out-door sports.

It remained, however, for later men to teach Gymnastics on certain fixed principles. John Bernard Basedon, a German philosopher and educationist, in 1774, founded an establishment in Dessau, in which he introduced bodily exercises as a regular and indispensable branch of study. He called this, the first modern school of gymnastics, the *Philantropinum*—*philos*, loving, and *tropos*, turning ; a word which is now superseded by *Turnhalle*, or *Gymnasium*.

The new branch of education was received with approbation. Other schools sprung up in different parts of Germany. Pestalozzi, the great school re-

former, admitted the value of physical exercise ; Jahn helped to popularise the movement ; Eislen, the Swiss professor, adopted it, first in France and later in England ; Werner and Spiess carried it forward ; Dr. Ling developed it in Denmark and Sweden ; Colonel Amoros preached it in France ; and in England at this moment it forms a branch of every soldier's training and every scholar's regular course.

So much for the general subject. In this little volume I do not propose—as it would be scarcely possible—to examine and explain all the systems of Athletics and Gymnastics in vogue in the schools ; but I think I shall be able to set the reader on the right road, and enable him to acquire for himself the safe and proper means of progress.

In this country, in France, Germany, Switzerland, and elsewhere, Gymnastics may be said to have divided itself into four well-defined branches: Military, Medical, Playground, and Professional Gymnastics. On the first, second, and last branches, I do not intend to dilate ; for they are, indeed, but modifications and extensions of the third, which may be called Popular Gymnastics.





## CHAPTER II.

### DUMB BELL EXERCISES.

These exercises for my limbs I find,  
These labours are the chariots of the mind.

DENHAM—*Old Age*, Part II.

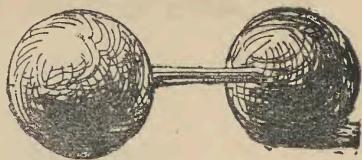
As taught in the schools there are many preliminary exercises for boys and girls, such as forming into squares and squads, raising the arms, extending the feet, marching and counter-marching, positions and attitudes, circling, walking, running, etc. These will be briefly noted in their proper places. For our purpose it will be as well to begin with something simple and practical, and within the compass of every boy who reads these chapters.

So, then, we will at once proceed to describe

### DUMB BELLS AND THEIR USES.

For preliminary practice the Dumb Bells should not exceed six pounds each in weight. For lads, four pounds will be sufficient to commence with.

I presume you all know the form of the Dumb Bells—masses of iron joined by a handle, usually covered with leather. For the use of girls and boys of slight figure and strength they are sometimes made with wooden handles; but those of cast iron, properly weighted and covered, are the best.



Here are diagrams of some of the most approved form.

In the gymnastic schools the pupils are put through a regular course of progressive exercise at the command of the teacher. For home practice, however, it will be sufficient if we merely indicate these, and show how the Bells may be most efficiently employed.

First, then, we



FIG. 2.



FIG. 3.

ground, bending the knees, and then rising on the upright position, as shown in fig. 2 and 3.

*Moving the bells in horizontal and slanting planes* forms the next exercise. These are better explained

*Take up the Bells.—*

The raising and swinging of the bells take place from the standing position. Stoop as in the diagram, seize both bells, recover upright position, and raise them above the head. Repeat this by lowering the bells to the



FIG. 4.

in the diagram (fig. 4) than by any amount of verbal description. The four positions show how the bells are successfully raised and swung in proper cadence or rotation.



4-2.



4-3.



4-4.

Whence the pupil proceeds to the *Circular Movements*, first with one and then with the other, and finally with both at once. These will be understood by an examination of diagrams. These are succeeded by various *elbow exercises*—the forearm thrown out or raised, and brought slowly back, the other arm swerving in like manner, and then both arms together—

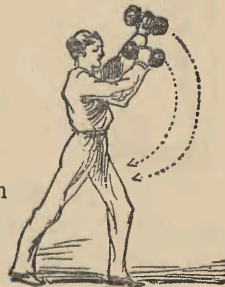


FIG. 5.



The spread arms and the head swing are seen in

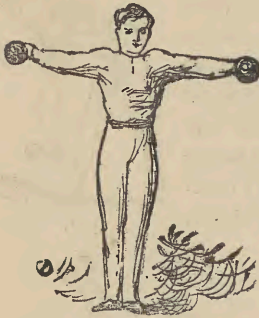


FIG. 6.

diagrams 6 and 7.

Care must be taken in all these movements to prevent the bells clashing or striking against each other. A little practice will soon accustom the learner to so move his arms in grace-



FIG. 7.

ful sweeps and curves as to avoid all chances of collision. As a rule, the elbows should be close to the sides at the starting of each movement.

The shoulder feats are well shown in the four figures in the next diagram, each position of the body

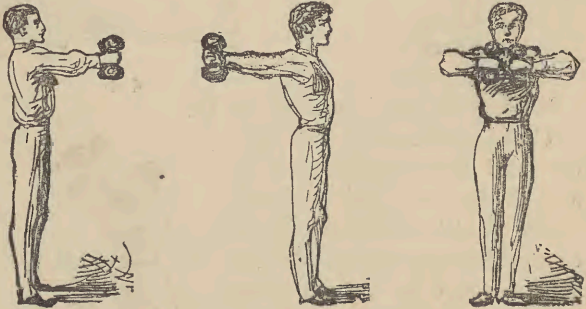


FIG. 8.—SHOULDER EXERCISES.

following in successive order till we again get the arms extended in spread-eagle fashion. Whence the



exercises may be repeated again and again. The first of the four movements is what is called the *mowing motion*; the second, the *backward swing*; the third, the *front present*; and the fourth, the *extension*. It will be seen that the gradations from one to the other are easy and natural.

*The Mantlet.*—From the third position in diagram 8, you are able to swing the arms and clang the bells behind the back. This is a favourite and useful exercise. After a little practice you will be able so to swing your arms and clap the palms of your hands together behind your back, of course in this case without the Dumb Bells.



8-4.

*The thrusting or striking motions*, as shown in the next diagram (9). At starting keep the elbows close to the sides, bend the right arm and hold the bell to the chest. At the same instant raise the left high above the head. Reverse the arms and repeat the motion, as shown.



FIG. 9.



FIG. 9.

Repeat the exercise, again and again, till perfect.

Here we have *all the movements of the Dumb Bell Exercises that can be taught on paper*. It does not seem at first sight that much can be taught ; but if you examine the diagrams carefully, and *combine your reading with real practice* you will soon find that you have acquired absolute knowledge. In fact, you will have made your first step in the science of Gymnastics. You cannot become perfect in a lesson ; for in this, as in all other sports and exercises, your advance must be gradual, though its pace is entirely under your own control. There is no royal road to Gymnastics. The steps to excellence now, as of old, must be taken one at a time, carefully and thoroughly.

Combined with the Dumb Bell are the Wand and the Bar Bell Exercises. After them you may try the Mugdah, or Indian Club exercises. And then, having fairly well prepared the body for further exemplifications of strength and activity, you may begin the real practice of Popular Gymnastics. It is quite useless to try these till you have thoroughly conquered the preliminary stages.

#### BAR BELL EXERCISES.

These exercises have to be performed with straight arms, raising and lowering the bar at the word of command.

Here let me explain that an instructor is not absolutely necessary. If two lads exercise together, each in turn can become master and pupil ; or a third lad, or even a sister, can give the word of command ; or the exercises may be carried on by yourself, by merely calling out and performing the several evolutions.

*Rear Side, Reverse.*—Start from the first position—bar in front horizontally; carry the hand over the

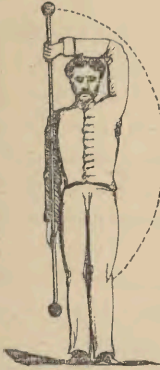


FIG. 2.

head, and hold the bar upright (fig. 2). Reverse. Lower the bar; let go left hand. Drop end of bar to the ground. Pass hand behind the back; grasp bar, and go

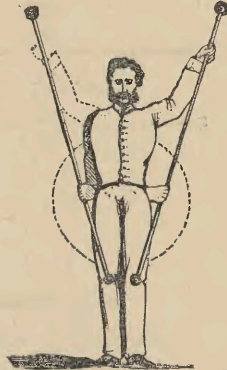


FIG. 3.

through the exercises shown in the next figure (3). Repeat till perfect.

The next exercise, starting from the first position, is *Up! Down!* This will be seen immediately by



4. UP!

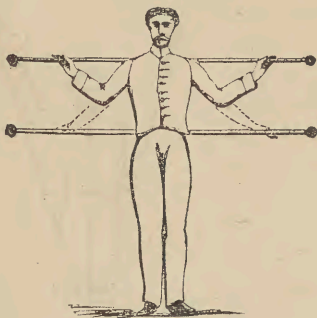
reference to the figure 4. From the first position the bar is held in front of the face, then raised above the head, dropped behind



5. DOWN!

to the hips; again raised, dropped

in front ; and so on till the pupil is familiar with the exercise. This leads immediately to the next evolution—



6. BAR BEHIND, RAISE, LOWER.

1. Bar raised above head. 2. Lowered to shoulders behind. 3. Lowered to hips. Arms bent and straightened without altering position of hands. All to be done with celerity, but without hurry or fuss. The wider the hands are apart, the easier becomes the performance. Try it with a



7. THRUST.

simple broomstick, or any convenient bar of wood or iron. Strange as it may sound, it is easier with the heavier implement.

*Pass Bar Behind Head.*—Lower, raise, front ; behind, raise, lower, front ; raise, lower, back ; raise, lower, front ; so on repeatedly(6).

This exercise is performed in three several motions.

The next exercise with the Barbell is the *Thrust, or Longe*.—Start from first position, shift feet and hands, and hold the bar as in the



diagram (7). From this, push forward the bar, and immediately bring it back. Repeat.

*Overhead.*—From first position, make the thrust, and then suddenly carry this behind, and carry it over the head to the position, as shown in fig. 8. From this position you can pass the bar in front and back, by left or right, at pleasure. Start as in fig. 2, bring the bar to the position shown in fig. 5; lower left hand, get position 6. Repeat. Regain first position all without relinquishing your grasp of the bar.



8. OVERHEAD.

Now we come to the duplicate movement shown in diagram 9. Glide the bar through the hand, with a slightly longer movement sideways. Then put the bar *perpendicular*, raised above the head, with the body turned, as seen in the figure. Reverse, repeat; reverse, repeat. Then

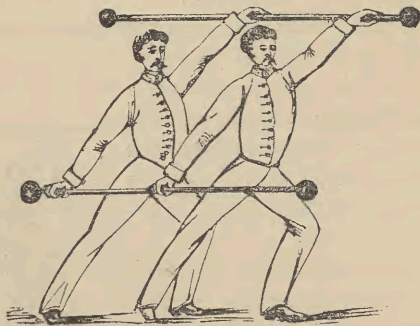


9. DOLEUB MOVEMENT.

*Turn Bar* with one or both hands in front; hold the bar by the middle, and straighten the arms. The two exercises fall one into another easily. When held by one hand this exercise is rather trying to the wrist, and should therefore not be persevered in if any pain or incon-

venience ensue. Both are, however, elegant and capital movements. All these exercises require firmness in the legs, suppleness in the arms, and an upright, easy carriage. Numerous other movements spring out of these, as: stepping on the bar, jumping over, throwing and catching, circling, spinning, inside circle outwards, inside circle backwards, striding the bar, inside and outside cuts, balancing the bar, longeing, etc., etc., all of which will be understood as soon as you have familiarised yourself with the above preliminary movements. A very pretty and effective exercise is that with

*Two bars.*—Start from the position shown in diagram 10, and both gymnasts holding the bars in the manner described in the figure. Circle them, raise



10. TWO BAR EXERCISES.

them, lower them; turn again, circle and raise them; lower, and repeat again and again till perfect.

*These are all the Bar Bell movements that can properly be taught on paper.* But they are sufficient



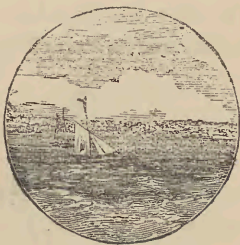
to initiate the beginner in the alphabet of his Gymnastic Exercises. It is not absolutely necessary—certainly not at first—that he should have regular weighted bars. He can begin with a broomstick. Having learned the several movements, he can weight its ends with lumps of clay or wood. Afterwards he can increase the weight of the bells, till finally, perhaps, he may make for himself or purchase, a regular Bar Bell. All the exercises here shown are necessary before attempting anything more scientific. Every gymnast must become familiar with them, and so get his body and limbs into such order, and under such obedience to his mind or will, as may enable him to perform the several movements, not only without fatigue, but with absolute pleasure.

There is no reason, however, why you should become a slave to your gymnastic practice. Little by little ; step by step ; exercise by exercise—that is the only real method. The only absolute Secret of Success is perseverance—in this and in everything.

---

Throwing the Cricket Ball, Hurling the Javelin, Putting the Stone, Heaving the Shot, Bowling, Throwing the Skittle Ball, and such like games are all useful as preliminary exercises to Gymnastics, but they require no description here. It is needless to tell how the thrower or bowler should stand, or how he should deliver the missile, for every lad gets that knowledge by practice and experience, and by nothing else.

Accuracy of aim, distinctness of intention, thorough knowledge of the object sought to be attained—these are the requisites indispensable to success. All the book teaching in the world can give the learner no assistance, unless he combine theory with practice. It is quite useless to read my book without you carry out the Exercises shown; and that, too, not in a perfunctory, but in an earnest, persevering, and adequate way. It is absurd to think that you can learn any mechanical art by mere reading. Though very little teaching is necessary to suggest the right way of proceeding. *Verbum sap.*





## CHAPTER III.

### INDIAN CLUBS.

Here many graces which no methods teach,  
And which a master hand alone can reach.—POPE.

SOME years ago I wrote for the late Professor Harrison a little treatise on the uses of Indian Clubs as aids to Athletics. I am not sure that I can improve upon what I then set down on paper; the more especially, as at that time I practised regularly and persistently with the Professor himself. But I will try. The treatise was published and had a large sale. To it were added chapters on Dumb Bells and Feats with the Sword, at which latter Harrison was a noted expert. In what follows I shall not repeat what I have already written; though, if I did, it would not be of much consequence, as my present chapters are, from the very nature of the case, certain to get into many new hands. People will get older, do what they may; and it is quite within the range of probability that for some readers the subject of Indian Club Exercise will come with all—I was going to say charm, but instead I will say—the newness of novelty!

The Mugdah, or Indian Club, Exercises have long been accepted as a fitting preparation for Gymnastics. The Clubs are of wood, shaped to the grasp, and gradually enlarging so as to give the weight to the end of their swing. Their shape is well known.

They are made of various weights and sizes : usually from four to ten pounds each, and from eighteen to twenty-four inches long. Professional gymnasts use much heavier implements ; but for all purposes of exercise the above weights will be found quite sufficient.

It is not needful to go into detail as to the invention of the Indian Club, for nobody knows anything about it ; or to mention the date of its introduction, for that is equally doubtful. Whether, indeed, the clubs, as implements for muscular exercise, were first used in India is a matter of small importance now ; our business is to see in what way they can assist the amateur gymnast.

It will be found best to begin with light clubs. When you have thoroughly mastered the several exercises, and not till then, you may use the heavier implements.

If the beginner will carefully follow the instructions here given he will soon acquire easy, graceful action with the clubs, freedom from jerks and stoppages ; and take pleasure in the exercises.

All the exercises are done first with the right and left hand clubs alternately. Care should be taken to exercise the left, for none of the most attractive performances can be accomplished unless an equal degree of expertness is attained in both hands. It is in this ambidexterity that the professors excel the amateurs ; not only in Gymnastics, but in Cricket, Billiards, and all other sports and exercises—including Conjuring and Card-sharping ! The Three-card trick, and all the rest of the clever deceptions with cards, depend

for their success upon the ability of the performer to use both hands with equal ease and skill.

The first position is To Order—hands grasping the clubs on the outside, palms turned inwards; position upright, heels together, arms down, head erect; clubs held an inch or two from the ground. From this position the clubs are raised horizontally, sideways, first the right and then the left, and then together; moving them to the left and right until they are about six inches apart. We have here the preliminary step. Follow the directions one by one till you are perfect. You will not need a professional instructor; but if two persons practise together, the one can command, direct, and correct the other.



FIG. 1.

Two main principles govern the club exercises. They are performed first with straightened, and afterwards with bent, arms.

#### EXERCISES WITH STRAIGHT ARMS.

The pupils fall in to order. They then raise their clubs horizontally in all directions. Forwards, diagonally forwards to the left and right, sideways, and backwards. These movements will be immediately understood by reference to the diagrams.

Both clubs can be raised to the side diagonally forward or sideways, the body moving in the direction of the imple-

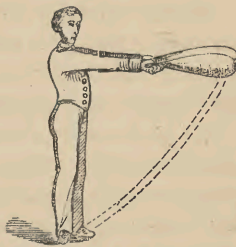


FIG. 2.



ments. Bring the clubs parallel to each other. Change from one side to the other by swinging the club downwards and upwards close by the legs; the arms being kept straight, as in fig. 2.



FIG. 3.



FIG. 4.

The next movement is to raise the clubs above the head, forward, sideways, and to the right and left alternately—fig. 3.

Having raised the clubs, swing them forward and backward, rising on tiptoe with every backward swing (fig. 4). Then move them horizontally as directed in the two previous paragraphs.

We now come to the circular motions—the Mill, as the slang of the exercise goes. Form arms and clubs in one straight line. Then swing the right club downwards and round upwards. Follow it with the left hand club as soon as the right has completed three parts of the circle. Once in motion, swing the clubs



in regular cadence. Many variations of this exercise will suggest themselves. Both clubs may be swung in the same direction, or both in contrary lines, or each in a line of its own, taking care that they do not clash. This you accomplish by keeping them parallel to each other, with both arms at their full stretch. Practise these movements till you find you can perform them with ease and dexterity. When you can—and not until you can—then proceed to the

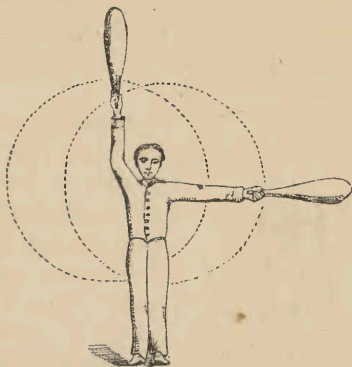


FIG. 5.

## EXERCISES WITH BENT ARMS.

Start from the first position—To Order, one or both clubs; and on the words, "To shoulder, up!" bring the left-hand club into the position seen in fig 6. Keep the club perpendicular. Perform the same movement with the other hand, and so alternate the motions again and again. From this position you can thrust out, forward, or on either side: always with the club straight, and not inclined either way.



FIG. 6.

After the clubs have been raised forwards, or side

ways, before and behind, shifting the feet as much or as little as need be, you can bring them to the front, and repeat the whole performance. In thrusting forward the tops of the handles should nearly meet in front of the chest. Vary and practise till you are perfect.



FIG. 7.

Having brought the clubs above the head, you can drop them backwards, as shown in fig. 7. This, when efficiently performed, is a very graceful and elegant exercise.

You see that so far as we have gone, there is but slight difficulty. What is needed is Practice. It is astonishing how much can be done with that, not only in Club Exercises but in everything else. How was it, think you, that Cook learned to make his two hundred spot strokes, or that Grace acquired his wonderful facility with the cricket bat, or that Professor Whatshisname managed to slice an apple upon a man's naked hand?

We pass now to the

#### WRIST EXERCISES.

In these the arms are kept stationary, and the clubs are moved by a turn of the wrist. They are very effective when well performed: a few examples, however, will suffice to describe them.

Raise the clubs horizontally forward, and then drop them, in two motions, to the shoulders. At *One*, they are to be raised perpendicularly; at *Two*, they are

to be dropped upon the shoulders. The same exercise may be performed with the clubs raised sideways. The method will be very easily understood by examining fig. 8.

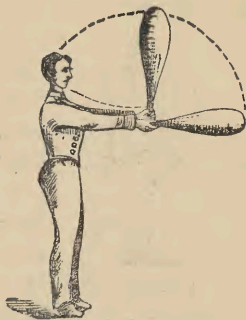


FIG. 8.

Many variations of the wrist movements will suggest themselves to the pupil—as the grasping them in front, swinging them to and fro, sideways, and so on, as shown in figs. 9 and 10. The hands may be dropped, raised, again lowered, and reversed according to the will and fancy of the performer, always taking care to keep the clubs from contact with each other.



FIG. 9.



FIG. 10.

#### CIRCLING THE CLUBS.

This mode of using the clubs is very attractive, especially in public exhibitions. Very numerous are

the styles in which they are swung. A few examples will suffice.



FIG. 11.

In fig. 11 we have one of the best, and most effective methods. Hold the clubs "To Order," and then circle them forwards, sideways, and backwards, and to the left and the right in front of the body, the arms remaining straight and steady. The clubs can also be circled in contrary directions in front of the body, that is, one to the right, and the other to the left. Beginning from "Order," the right

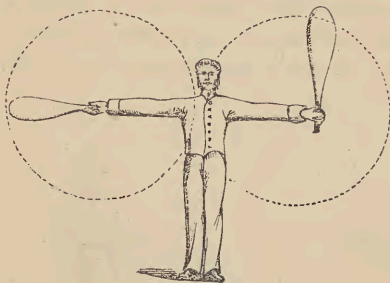


FIG. 12.

club is moved first, and the left follows when the right is upright. Inside and outside circles can be described by holding the clubs horizontally or sideways. These circles are done first with one arm, and then with both arms together in the same direction, and lastly in contrary directions. An outside circle backwards is described by the right club by holding out the arms sideways; whilst the left describes an inside circle (in front of the arm), etc. These circles, combined with swinging, afford fine practice.

Outside circles, combined with swinging forward,

are shown in fig. 13. At one the clubs are raised to A, at two, circle backwards, at three, swing the clubs back to B; at one, again to A, and so on.

The outside circles backwards, combined with swinging sideways, are shown in fig. 14. At *one*, both clubs should be raised to A, at the same time twisting the body and bending the left knee; at *two*, circle backwards back to A; at *three*, swing the clubs close in front of the body to B, twisting the body in the

same direction and bending the right knee; at *four*, circle backwards; at *one*, swing again to A, &c.



FIG. 13.



FIG. 14.



FIG. 15.

Somewhat less attractive are the circles round the head. Starting from "Order," bring the left club to



the position as shown in fig. 16, and, without stopping, pass it by the back to its original position, as indicated by the dotted line. A similar performance is then done with the right club, next with both clubs alternately, and lastly with both together. The body is bent



FIG. 16.

forwards. The circles in rear are done from the club above the shoulder. The club being dropped to the right or left describes a circle, passing close to the rear and in a vertical plane. The back is hollow and the hand stationary.

This circle should be practised in rear, first with the right club, then with the left, and then with both simultaneously. When the latter exercise is done in the same direction—to the left or right—

both clubs start together; but when the circles are described in contrary directions, the second club only starts when the first has completed half a circle. The

greatest regularity must be observed while describing these circles, and no stoppages or jerks must be made.



FIG. 17.

Fig. 17 shows the circle in front, starting from the position with clubs above shoulder. In describing the circle the arm is stretched nearly to its full extent; but as the clubs swing round the arm bends by degrees until it is again in the position

above the shoulder from which it started, on the completion of the circle.

This circle in front is done to the left and right, alternately and simultaneously, in the same manner as the circle in rear.

The above circles being mastered, they should be practised in combination. Bring the right club up to the shoulder, describe a circle in rear, and follow this up, without stopping, by a circle in front.

When this is accomplished with perfect ease with the left and right clubs, raise both clubs to the shoulder, and whilst describing a circle in rear with the right, describe a circle in front with the left club, as shown in fig. 18.

Circles above the head are done with ordinary, and reversed. The clubs are raised above the shoulders, but rather higher than for the circles in rear; and the clubs are then swung round in an analogous manner to the

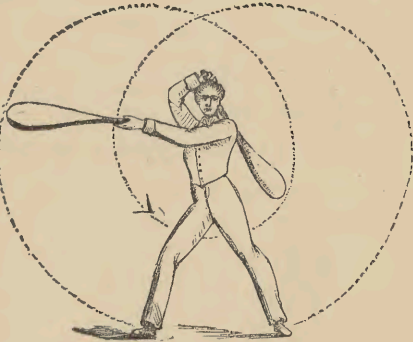


FIG. 18.



FIG. 19.

circles already described. The back is hollow, and the performer looks upwards as in fig. 19.

#### THE HEAVY CLUBS USED WITH BOTH HANDS.

The expression "heavy" is to be taken relatively, for that which is light to one person is heavy to another.

The men fall in at arms' length from each other, the club standing on the right side. On the words "clubs in front," the clubs are placed in front between the two, and they are then ready to begin exercise.

The club is raised forwards horizontally above the head, and it can be dropped behind the head.

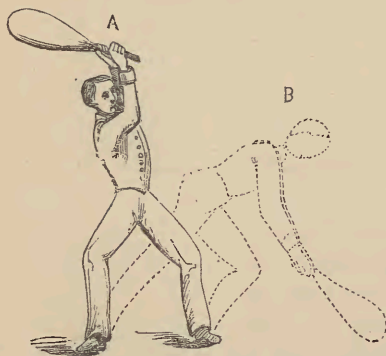


FIG. 20.

Of more value are the exercises which are struck with club. The club is raised above the head (figure 20), and struck downwards. The alternate bendings

and stretchings of the legs which accompanies this exercise are shown in the diagrams A, B.

A pleasant variation of the above is the sledgehammer exercise. Instead of raising the club above the head, bring it over one of the shoulders, and deliver the stroke in the opposite direction, obliquely downwards.

Swinging the club in a circle over the head, and other exercises, can also be practised.



## CHAPTER IV.

### CALISTHENICS.

As a preliminary course to regular Gymnastics, pupils are generally practised in the simple movements known as Calisthenics, or movements without implements. It will be well that we follow the regular system, merely observing that Calisthenic Exercises are equally fitted for male and female pupils.

In its modern acceptation, Calisthenics is the art, science, or practice of the healthful exercise of the body and limbs, the promotion of strength and graceful movement. From the Greek—*Kalos*, beautiful; and *sthenos*, strength.

The exercises which follow include all that can really be taught on paper. Observe, study, and practise! Again and again!

In the first *Exercise*, place the heels together with the toes turned outwards, keeping the body upright and the shoulders well back, the arms stretched out on a level with the shoulders (fig. 1).

From this position bring the tips of the fingers together quickly in front of the



FIG. 1.



chest, being careful to let the elbows remain on a line with the shoulders (fig. 2). Then strike quickly and with vigour back to the original position, with the arms fully extended. A good deal of practice in this simple, but at the same time very useful, exercise, will be of value to the pupil before he proceeds any farther.



FIG. 2.



FIG. 3.

In *Exercise 2*, close the hands tightly and bring them well up to the chest, with the elbows close to



FIG. 4.



FIG. 5.



FIG. 6.

the body. Then strike forwards vigorously (fig. 3),



backwards (fig. 4), upwards (fig. 5), downwards (fig. 6), and sideways (as in fig. 1), but with this difference, that the hands should be closed. The elbows should be quite close to the body in the forwards, upwards, and sideways movements; but they must be brought up, well away from the body, previous to the backwards and downwards movements.

*Exercise 3* is simple. The pupil must stand on his toes, with his heels together, and stretch the arms as far above the head as possible (fig. 5, standing on the toes). While in this position, shut and open the hands rapidly, working them as though you were crushing something.

*Exercise 4.*—Stretch the arms sideways, and keep them perfectly straight, with the body erect. From this position describe quickly a circle from the shoulders, keeping the palms of the hands facing all the time (as in fig. 1). The circle should gradually become larger as the pupil gets more familiar with the exercise.

*Exercise 5.*—Place the hands behind the back, with the palms facing each other and the tips of the fingers touching, with the thumbs pointing outward and shoulders well back (fig. 7). In this position walk several times round the room.

*Exercise 6.*—Stretch the arms forward, with the tips of the fingers touching each other. Strike well back from this position, always keeping the arms on a level with the shoulders.



FIG. 7.

*Exercise 7.*—Stretch the arms upwards, with the palms of the hands facing each other, and keep the legs perfectly stiff. Then bend forward, and, with the knees still quite firm, touch the ground with the tips of the fingers (fig. 8). From this position swing backwards to the back bend (fig. 9). The one difficulty of this exercise is to keep the legs perfectly straight and firm.



FIG. 8.

*Exercise 8.*—Stretch the arms upwards, with the palms of the hands facing each other; heels together, and toes pointing outwards. Bend to the right from the hips from this position, and then to the left (fig. 10).



FIG. 9.



FIG. 10.

*Exercise 9.*—Advance the right leg about eighteen inches and stretch the arms upwards. Bend from this position to touch the ground with the tips of the fingers (fig. 11); then bend backwards (fig. 12).

Exactly the same movements should be repeated with the left leg advanced.



FIG. 11.



FIG. 12.

*Exercise 10.*—Place the heels together, with the toes outwards, and stretch the arms upwards with the palms of the hands facing each other. Then hollow the back and bend down from the hips, keeping the head well back and looking up to the ceiling. Through-



FIG. 13.

out the exercise the legs should be kept perfectly straight (fig. 13).

*Exercise 11.*—

Place the heels together, with the toes outwards and the hands on the hips. Then turn the body from the hips, first to the



FIG. 14.

right and then to the left (fig. 14).

*Exercise 12.*—Separate the legs sideways, and

stretch the arms upwards with the palms of the hands facing each other. Then bend forwards and backwards as described in Exercise 7.



FIG. 15.

*Exercise 13.*—Place the heels together, with the toes outwards; put the hands on the hips, and keep the shoulders well back. Rise from the toes (fig. 15); then sink down, separating the knees (fig. 16); again raise the body from this position on the toes, and re-



FIG. 16.

turn to the first position. Repeat the whole exercise several times quickly.

*Exercise 14* is very short, but far from easy. The heels must be placed close together, with the toes pointing sideways; the hands on the hips, and the shoulders kept well back (fig. 17). The pupil must then bend the legs as much as he can.



FIG. 17.



FIG. 18.

*Exercise 15* is also brief but not very easy of accomplishment. The pupil, with hands on the hips, body upright, toes



together, and heels pointing sideways (fig. 18), must straighten his legs as much as he can.

*Exercise 16.*—Place the right heel to the left toe, and bring the feet close together (fig. 19). Then bend the legs, keeping the body erect and the head back all the time.



FIG. 19.

*Exercise 17* is longer and more complicated than some that have previously been described. The pupil stands with his legs quite straight, hands on the hips, heels together, and toes pointing



FIG. 20.

outwards. He must then bend down forwards from the hips, and let the head go as far down as possible (fig. 20). From this position, keeping the

body bent, he must turn to the right side (fig. 21); then from the right to the back position (fig. 22), and from the back position to the left. Having gone through this several times, the exercise should be reversed. Thus the



FIG. 21.



FIG. 22.

pupil will from the forward bend turn to the left, then



back, and from the back to the right. The body should be kept on the move all the time.

*Exercise 18.*—Body upright and hands on the hips. Raise the right knee as high up as possible (fig. 23);



then strike out forwards with vigour, letting the toe point well downwards (fig. 24); then bring the heels together again. This exercise should be gone through quickly, the legs, after a little time, being reversed.



*Exercise 19.*—Raise the left leg from the ground, but only slightly, pointing the toe downwards.

Then bend down on the right leg, without allowing the left to touch the ground (fig. 25). The pupil must, indeed, almost sit on his heel. From this position the body must be raised again, heels together. Do this with the right leg stiff. This exercise is by no means easy, and some considerable practice will be needed before it can be perfectly performed.



FIG. 25.

*Exercise 20.*—Body erect, shoulders back, hands on hips. The pupil must then *trot* on the spot—that is, raise the knees alternately well up to the chin rapidly, without going either forward or backward.

The exercises described above will not be found to be beyond the capacity of young ladies ; but, on the contrary, will be of great value in giving flexibility and strength to the muscles. The beginner, whether male or female, should not attempt the whole twenty exercises. Eight or ten to start with will be quite sufficient. Practice will give increased strength and skill, and in a comparatively short time the pupil will be equal to the whole twenty. Above all things, the novice must beware of overwork. Nothing is so injurious. Practice should not be indulged in either just before or just after a meal ; an hour or two before or after is the best time.

Here, then, we have, in brief, the Calisthenic Exercises usually taught in the schools as a preparatory course to regular Gymnastics.

You have seen in public performances boys and men who can so bend back, that their heads touch the ground behind, whence they spring to their feet. All such extraordinary feats, and especially the somersault, must be learned in childhood, when the limbs are supple and the tendons elastic. To acquire the dexterity of the professional gymnast needs intense and often painful application. For the amateur such severe study is altogether unnecessary, but it is folly to suppose you can become an athlete by mere reading.  
*Verbum sap.*





## CHAPTER V.

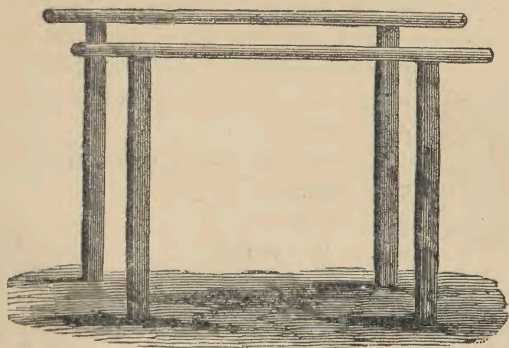
### PARALLEL BARS.

IT is not necessary in this place to say anything in favour of Gymnastics as a branch of Physical Education. All that I need to say on that head I have already said in my introductory chapter.

In the teaching of Gymnastics proper, various kinds of apparatus are employed—Parallel Bars, the Horizontal Bar, the Rings, and the Vaulting-horse. The several feats performed on these may be learned simultaneously; but for our purpose they must be described one by one take them in the order given—that, in fact, usually adopted in the Gymnasium.

The first step in your Gymnastic practice is with the Parallel Bars. It is not important to minutely describe the construction of this aid to muscular development. On the next page, however, is a diagram showing its general appearance. The bars should be about seven or eight feet long, and four feet high; smooth and rounded at the surface, neat, plain, and strong. By their use the muscles of the hands, wrists, arms, shoulders, chest, back, and legs are admirably developed. Grace, ease, and dexterity in their use, all come with time and practice.

Let me now show how they are to be employed.



PARALLEL BARS.

*Exercise 1. To get on the Bars.*—Grasp the bar round the end, fingers outside and thumbs inside, and with the arms slightly bent (fig. 1). Then spring up from the ground to the second position (fig. 2), and

keep the arms perfectly straight. This preliminary exercise should be practised till it can be done with ease.

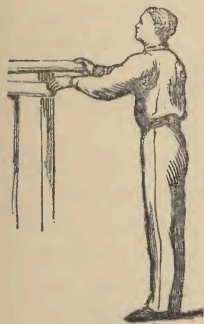


FIG. 1.



FIG. 2.

*Exercise 2.*—From the position shown in fig. 2, bend the arms slightly and incline the body a little forward, keeping the head back and toes pointing downward (fig.

3). While in this position, *jump* along from one end of the bars to the other, raising *both hands* from the



bars at the same time. Do not try at first to swing *forward* so much as *upward*. Spring well up.

*Exercise 3.*—The position is the same as in the previous exercise. *Walk* along the whole length of the bars, raising the hands alternately.



FIG. 3.

getting into the same position as in fig. 2.

*Exercise 4.*—Stand between the bars near the centre with the hands close to the side; then spring up between and catch the bars, getting into the same position as in fig. 2.

*Exercise 5.*—Position the same as in fig. 2. Keep the head and shoulders well back, and the arms as stiff as possible. Then swing the legs and body forward (fig. 4) and backward (fig. 5). To go through this exercise perfectly, requires considerable practice.

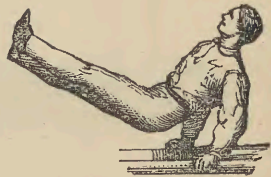


FIG. 4.

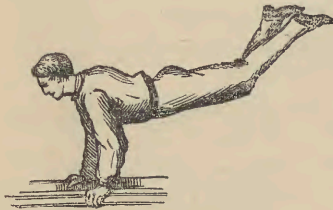


FIG. 5.

head and shoulders well back and body inclined a little forward, toes pointing downward. Sink slowly down to position in fig. 6; then raise the body up again to the first position (fig. 2).

*Exercise 6. To rise and sink on the bars.*—

Grasp the bars, and come into position as in fig. 2, keeping the



*Exercise 7.*—Get into the position shown in fig. 6. Then *jump* along from one end of the bars to the other, springing up, and, at first, taking rather short leaps. The exercise is very similar to Exercise 2, but in this case the pupil has bent arms.



FIG. 6.

*Exercise 8.*—Walk along from end to end with bent arms, raising each hand alternately.

*Exercise 9.*—Position as in fig. 2; swing the legs and body backward and forward as described in Exercise 5. When the body is in the position, as shown in fig. 5, bend the arms and sink down quickly between the bars (fig. 6), and with the same swing come to the position shown in fig. 4.

*Exercise 10.*—Swing the body as described in the preceding exercise, but sink down when the legs are in front (fig. 4), and get up with straight arms at the back (fig. 5). Exercises 9 and 10 will require a good deal of practice. The pupil must persevere till he can accomplish them gracefully.

*Exercise 11.*— Swing the body backward and forward, as shown in fig. 7, keeping the arms bent all the time. Keep the head well back, the back bent, and the legs slightly bent.



FIG. 7.

*Exercise 12.*—Swing the body backward and forward, at one end of the bar, with the arms bent (fig.

7); then jump along *forward* with each swing. At first the jumps should be short. Practice will soon enable the pupil to be more ambitious.

*Exercise 13.*—Swing with bent arms (fig. 7), and jump *backward*. In this exercise hollow the back well, and bring the heels as high up behind as possible, and keep the legs nearly straight; then try to jump both *forward* and *backward*.

*Exercise 14.*—This is long and somewhat difficult.

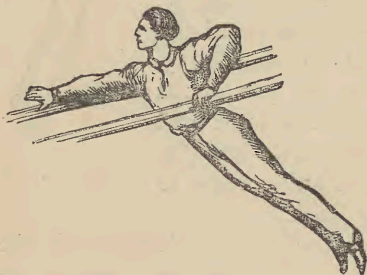


FIG. 8.

Get at one end of the bars with bent arms. Leave go the bar with the *right* hand, and balance the body with the left. Bring the *right* arm straight down by the side, and then grasp the other bar

about eighteen inches forwards (fig. 8). Now that you have hold of both bars, raise the body into position as shown in fig. 9. Again sink down with the arms in this stretched position, and bring the body close to the *right* side; leave go now with the *left* hand, and balance the body on the *right* side (fig. 10). Bring the *left* arm forward now, grasp the opposite bar, raise the body and sink down again, the same as before. The name given to this exercise is "the long stride," and the pupil must walk from one end of the bars to the other in this position. It requires considerable practice.

*Exercise 15.*—Get on the bars with the arms slightly bent (fig. 2). Spring up, and turn round quickly,



FIG. 9.



FIG. 10.

coming into the same position, but with the body facing the opposite way. Quickness is essential in this exercise.

*Exercise 16.*—Position at first the same as in fig. 2. Raise the *right* leg, toe pointing downwards (fig. 11). Then turn the leg in this position to the left, over the left bar and then over the right bar. Keep both legs quite stiff. Go through the same exercise with the *left* leg; then with both legs raised (fig. 12).

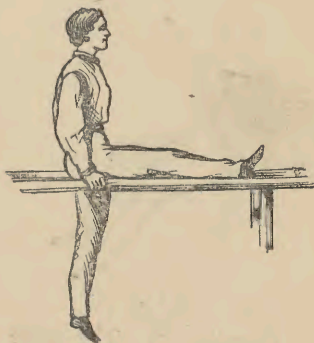


FIG. 11.

*Exercise 17.*—Position as in fig. 2. Swing the legs over the bars in front (fig. 13), arms stiff, and head and body well back. From this position, at one swing, bring the legs between the bars,

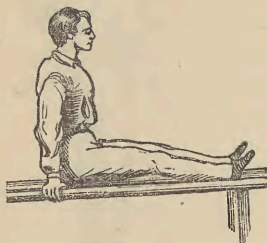


FIG. 12.

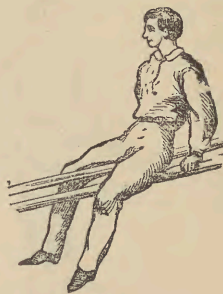


FIG. 13.

and cross them quickly behind before touching the bars, and come into the sitting position (fig. 14). Then bring the hands in front again, and the legs between the bars to (fig. 13) position.



FIG. 14.



FIG. 15.

*Exercise 18.*—The same as Exercise 17, but with the arms bent. A greater swing is required, and the pupil must twist his legs more quickly.



*Exercise 19.*—Position as in fig. 2. Swing the legs over the bar at back (fig. 15). Then bring the legs between the bars with a good swing, arms bent, and twist the legs when above the bars in front and come into position as shown in fig. 16. Reverse the hands, and you will be in fig. 15 position again.



FIG. 16.

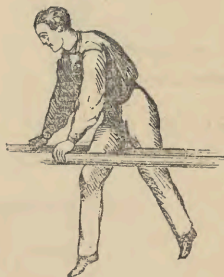


FIG. 17.

*Exercise 20.*—Position as shown in fig. 17, with *right leg between* the bars and *left leg over the right* bar. With a swing bend the body well down, and throw the legs up and twist them quickly (fig. 18), when the *left leg* will come *between* the bars and the *right leg* over the *left* bar.

*Exercise 21.*—Stand near the end and *between* the bars; grasp the outside of each bar, and sink down into straight arms. Then raise the feet up from the ground, with the legs stiff and the toes pointing down-



FIG. 18.



ward (fig. 19). *Walk* when in this position from one end of the bars to the other.

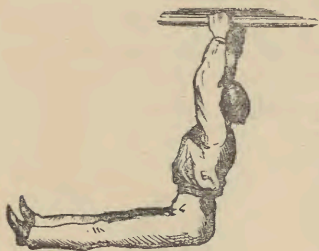


FIG. 19.

*Exercise 23.*—From the position shown in fig. 19, but in the centre of the bars, raise the legs up (fig. 21),

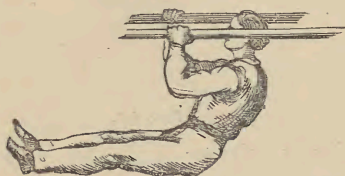


FIG. 20.

*right bar.* Swing the legs a little backward and forward in this position; then

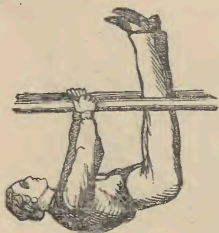


FIG. 21.

bring the body down, head between the bars, and swing the legs up as in fig. 18. Twist the legs, and bring the *right* leg over the *left* bar, similar to position fig. 23 reversed. This, when well and neatly executed, is a very attractive exercise.

*Exercise 25.*—Position on the bars as shown in fig.

*Exercise 22.*—The position is the same as in Exercise 21, but the pupil must *jump* along the bars and not *walk*. This and Exercise 22 may be done with *bent* arms, as shown in fig. 20.

*Exercise 24.*—Position on the bars (fig. 23), with *left* leg over

24, one leg over each bar. Then swing down between the bars (fig. 25) and grasp each bar on the outside,



FIG. 22.



FIG. 23.

bringing the legs, which must be together, between the bars, and get into position as shown in fig. 20.



FIG. 24.

*Exercise 26.*—Begin as in Exercise 25, but instead of grasping the bars get a better swing than in the preceding exercise, and swing right round almost into first position; when above the bars separate the arms, and come up into

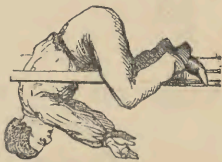


FIG. 25.

the position as shown in fig. 26. This exercise is not so difficult as it would appear. It requires careful and steady practice.

*Exercise 27. To vault.*—Stand on the outside and grasp the bars (fig. 27), the hands about a foot apart;

raise the body on the toes and spring up, carrying the

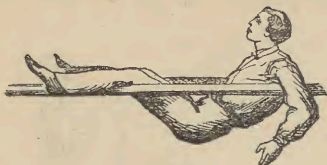


FIG. 26.

legs over one bar (fig. 28), and alight on the other side between the bars. Then vault the other bar in the same manner.

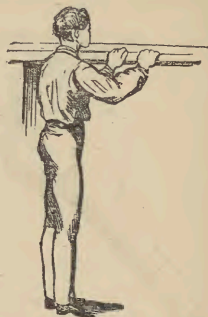


FIG. 27.

*Exercise 28.*—Commence as in Exercise 27, but when the body is in position (fig. 28) remove the right hand quickly to the opposite bar and carry the legs over both bars, alighting on the opposite side of the bars in position (fig. 27).

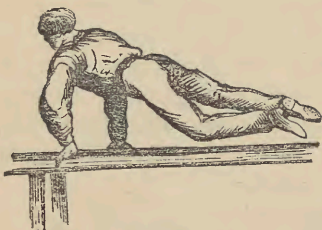


FIG. 28.

Remove the right hand from the bar and grasp the bars as in the last exercise and vault *between* the hands—that is, spring up, legs close together, bring the knees as far up as possible to the chin and let the feet go between the hands.

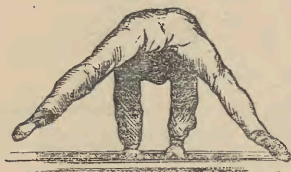


FIG. 29.

*Exercise 30.*—Grasp the bars as before, about six inches apart, and vault *over* the hands, separating the

legs (fig. 29) and alighting between the bars. As soon as the legs are over the front bar, leave hold with the hands and catch the opposite bar.

*Exercise 31.*—Position as in fig. 2, at the end of the bars. Swing the body forward and backward (figs. 4 and 5); when the legs are at the back swing and, above the bars, separate them quickly (fig. 30) and push the body off the bars with the hands; lean well forward.

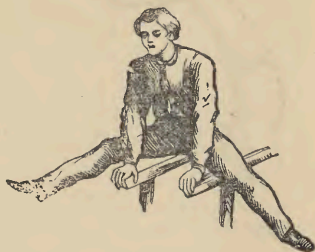


FIG. 30.

Having once been fairly accomplished this exercise will not be found difficult, though the pupil will have some trouble with it at first. It requires plenty of confidence.

*Exercise 32.*—Swing the legs, as in the last exercise, at the end of the bars. When the legs are at the back swing, suddenly bend the arms, keep the head well back, hollow the back, and allow the body to fall gracefully over (fig. 31). Release the hands when you are just over the balance, and you will alight safely on your feet.



FIG. 31.

*Exercise 33.*—Swing as in Exercise 32, and keep the arms stiff all the time. If you get a good swing, keep the arms stiff and hollow the back; you will fall easily over, as shown in fig. 32. This



requires more practice than Exercise 32 ; but, though more difficult, it is at the same time more graceful.



FIG. 32.



FIG. 33.

*Exercise 34.*—Grasp the end of the bars as shown in fig. 1, but with the arms a little more bent ; raise the body on the toes and spring up, throwing the *right* leg over the right bar from the ground (fig. 33). Then let go the bar with the right hand quickly, and grasp it when the leg is between the bars again. Get



FIG. 34.

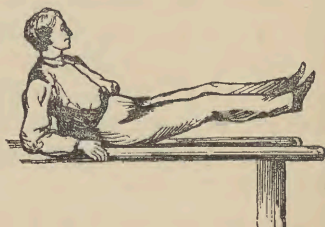


FIG. 35.

into position fig. 2. Go through the same exercise with the *left* leg.

*Exercise 35.*—Take hold of the bars as in Exercise



34; spring up, leave go the bars with the hands, and throw *both* legs over the bars (fig. 34), and get into the bent arms (fig. 6). This feat must be done rapidly. When the pupil can do this well, he should, as soon as he gets into the bent arms position, jump along to the other end of the bars, and, without a rest, go through Exercise 31 or 33.

*Exercise 36.*—Stand between and on the centre of the bars; spring up into position (fig. 2). Then sink slowly down and rest the elbows on the bars, still keeping hold with the hands. While in this position swing forward (fig. 35) and backward. Get a good swing backward, letting the head go well down; hollow the back and balance the body, toes pointing upward (fig. 36).



FIG. 36.



FIG. 37.



FIG. 38.

*Exercise 37.*—Take hold of the bars at the ends, thumbs inside; then sink down (fig. 37), keeping the

legs stiff. Draw the body up to position (fig. 38); then raise the body from this into straight arms above the bars (fig. 2); then go down slowly again into position (fig. 37). Repeat the whole exercise, which is difficult. It needs for its successful accomplishment both strength and practice.

*Exercise 38.*—Start with position (fig. 2) in centre of the bars.

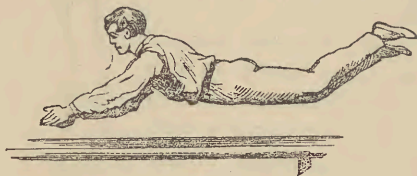


FIG. 39.

Swing the body well forward and backward (figs. 4 and 5), keeping the arms quite straight. When the body is at the back swing, leave go the bars quickly and "clap the hands" (fig. 39), and quickly return the hands to the bars with the downward swing. This exercise demands a good deal of practice. The pupil must swing well, and remove and return his hands rapidly.



FIG. 40.

quite straight. While in this position carry the body

*Exercise 39.*—Position (fig. 2) near the end of the bars, thumbs inside. Swing the body backward and forward, keeping the legs stiff. When the body is at the back swing, bend the arms and bring the right shoulder on the right bar, the head being kept well back. Then balance the body in this position, with the toes pointing upward and the legs

to the left bar (fig. 40), and then to the right again. In this exercise the balance is difficult to get, and the pupil must not expect to succeed without a lot of practice.

*Exercise 40.*—Stand, as shown in fig. 27, on the outside and near the centre of the bars. Take hold of the bars with the fingers and thumbs outside. Then with a spring “shoot” the legs through the bars (fig. 41); let the head go well down, and carry the body



FIG. 41.

between the bars, so that the bend of the back may be as high as the opposite bar before the body touches it. Then let the legs and body fall over the opposite bar, and “wriggle” the body over; leave go with the hands when the head is between the bars, and grasp the opposite bar as shown in



FIG. 42.

fig. 42. The “shoot” with the legs through the bars is, when well done, one of the most graceful and attractive feats that can be achieved on the Parallel Bars. It must be done quickly to look well, and needs a great deal of practice. When proficient the pupil will be able to “shoot through” and alight on the opposite side of the bars without touching either bar with the body.

*Exercise 41.*—Swing well backwards and forwards in the centre of the bars. In the back swing (fig. 43) keep the head well back, hollow the back, and bend

the legs slightly. In time, by good practice, the pupil will be able to balance on the hands as in fig. 44. It is important to remember that the arms in this exercise must be kept quite stiff. The pupil, when able to balance well, should practice walking along both backwards and forwards in this position.



FIG. 43.



FIG. 44.

*Exercise 42.*—Grasp the ends of the bars (fig. 1); spring up and throw each leg over each bar (fig. 34), and with the same backward swing balance on the hands (fig. 44); then walk along to the other end of the bars in this position, and let the body fall over as in fig. 32. As the pupil advances in skill, he will become able to combine some of the above exercises. An easy, graceful style is essential if feats on the Parallel Bars are to be attractive.

PRACTISE, PRACTISE, PRACTISE!





## CHAPTER VI.

### THE HORIZONTAL BAR.

I do not recommend you to attempt the construction of the Horizontal Bar. It consists of a stout ash or other wooden bar, about six or eight feet long, through the length of which is inserted a strong steel rod of tested strength. All gymnastic apparatus should be of the very best quality, by the very best manufacturers. You must, however, see that the bar is nicely rounded, and without the slightest tendency to splinter. It should, in fact, be as smooth as it is possible to make it. The slightest roughness or inequality may lead to very disagreeable accidents.

Practice on the Parallels and the Horizontal are indispensable. Until you are quite familiar with the feats here described, do not attempt the Trapeze. With the Bars, however, you may combine Vaulting on the Wooden Horse. By constant and persistent practice, you will soon accustom yourself to leaping, jumping, and falling. The thorough gymnast is always prepared for an accident; if he *must* fall, he falls with as little risk as need be, and comes upon his feet and hands in an easy and graceful manner. I once saw a Trapeze performer miss his catch, and he came down on his feet with no more injury than a rather severe shake.

For practice the Horizontal Bar need not be more than six feet above the ground or floor, which should



be covered thick with tan or sawdust. . After a while, you will get sufficiently accustomed to the exercises as to fear no fall. In commencing your exercises, you will, of course, use all caution : not fear or timidity—they are destructive to your chance of success. Let me say here—once for all—that unless the learner has a real liking for the exercises, a natural aptitude for gymnastics, springy feet, capable hands, a quick eye, good nerve, a lithe body, and a brain not apt to be confused at difficulties, he had better confine himself to such simple, though excellent, means of exercise as running and walking. It is not every man who can become a good gymnast.

With these preliminary remarks we may proceed with our instructions.

*Exercise 1.*—The key to all the rest. Spring up from the floor and grasp the bar, the fingers and thumbs on the outside, as shown in fig. 45. Keep the arms straight, and let the body depend from them in an easy and unconstrained manner, with the legs stiff and the toes pointing outward and downward. Now move, or, as it is called, “walk” along from one end of the



FIG. 45.



FIG. 46.

bar to the other, one hand at a time. In this exercise you slip or press the hands forward. *When you drop off the bar, always take care to alight on the toes.*

*Exercise 2.*—Proceed as above, but *jump*—*i.e.*, move both hands at once—along from end to end of bar.

*Exercise 3.*—Grasp the bar. Now raise the body high up, breast the bar as in fig. 46, and sink slowly down into first position. Practise slowly and easily, until you can do this at least a dozen times.



FIG. 47.

Practise slowly and easily, until you can do this at least a dozen times.

*Exercise 4.*—Raise the body. Walk along from end to end of the bar in this position, rather quickly.



FIG. 48.

*Exercise 5.*—Raise the body as before, but *jump* along sideways.

*Exercise 6.*—Grasp the bar. Raise the feet so that the legs are at right angles to the body (fig. 47). In this position raise the body, as in fig. 46; sink again to original position. Repeat.

*Exercise 7.*—Hold the bar with the *left* hand, and grasp the left wrist with the *right* hand (fig. 48); raise the body, and sink down again in this position. Repeat, with *right* hand grasping bar.

*Exercise 8.*—Grasp the bar, legs a little bent and toes pointing downwards. Swing the legs and body forward and backward. Practise this until you can raise the body almost on a level with the bar (fig. 49). When you can do this exercise well, leave go the bar

with both hands when the body is in fig. 49 position, clap the hands and quickly lay hold of the bar again. The *higher* the pupil springs from the bar the better the feat.



FIG. 49.



FIG. 50.

*Exercise 9.*—Hold the bar, and swing as in the preceding exercise. When the body is in the *forward* swing, under the bar and the back towards the ground, let go with the hands, turn round, and grasp the bar, again quickly before the body has time to descend; you will then be in the position as shown in fig. 49. Practise until you can leave go the bar and turn at *each* forward swing.



FIG. 51.

*Exercise 10.*—Hang on the bar as in fig. 45. With a gradual motion, bending the knees; bring the legs up so as to touch the bar with the feet; then pass the legs through the hands (fig. 50), and bring them back again to first position. This is very difficult at first, but after a little practice it is one of the easiest and smartest of feats.

*Exercise 11.*—Bring the feet through the bars as in Exercise 10, but instead of taking them back, carry

the legs down behind, as in fig. 51. Then either leave go the bar in this position or bring the legs through the hands again.

*Exercise 12.*—Grasp the bar without springing from the ground. Keep the legs quite straight and carry them *over* the bar, as in fig. 52. Circle the bar, and come down in first position. A difficult feat to the beginner.

*Exercise 13.*—Spring from the ground, and circle the bar as in Exercise 12, but *without touching the bar with the body*, coming into position (fig. 45) at once. Requires great practice.

*Exercise 14.*—Grasp the bar, legs straight. Carry the legs slowly up, and bring the feet through the hands (fig. 50). Keep the head well back, hollow the back and circle the bar backwards—*i.e.*, bend the arms and raise the body in this position



FIG. 53.

(fig. 53), so that the body be carried round into the sitting position on the bar, as in fig. 54.

54.

*Exercise 15.*

— Circle the bar (fig. 52); but instead of going quite round sit on, as in fig. 54. Fingers in front, and thumbs on the opposite side of the bar. Now *dip* into bent arms



FIG. 52.



FIG. 54.



(fig. 55), keeping the head well back. Raise up on to the bar again. Try this with a slight swing. Then with the thumbs inside and fingers behind.

*Exercise 16.*—Position as in fig. 55, with fingers in

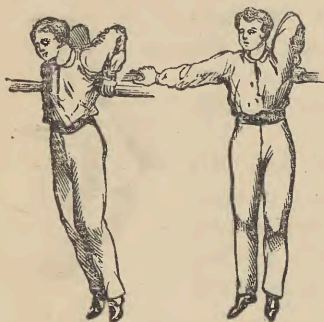


FIG. 55.

FIG. 56.

front. In this position jump along sideways from one end to the other of the bar. Endeavour to jump *high* and *short*. Reverse position of hands, with thumbs in front and fingers behind. Try to repeat this also with a swing.

*Exercise 17.*—Sit on bar with hands about three feet apart; thumbs in front and fingers behind. *Dip* into bent arms—keeping the



FIG. 57.

head well back, legs straight, and toes pointing downwards—and carry the body to the right and then to the left (fig. 56), with bent arms all the time. When the body is carried from the right to the left side try to rise and sink.

*Exercise 18.*—Grasp the bar (fig. 45), fingers and thumbs on the same side. Carry the legs up, pass *one* leg between the hands, and swing up into the position as shown in fig. 57. The leg outside the hands to be kept nearly straight.

*Exercise 19.*—Position as shown in fig. 57. Straighten



the arms, body erect, and head well back. Swing round backwards and come up in the same position. The leg under the bar must be nearly straight. Reverse the hands, palms facing, and swing forwards. A harder trick to do. Practise the forward and backward swings until you can do both easily.

*Exercise 20.*—Position (fig. 45). Circle the bar as before described, but instead of coming off the bar keep the legs straight, and swing round the bar; then off.

*Exercise 21.*—First position (fig. 45). Take a good



FIG. 58.

swing forwards (fig. 58) quickly; when the body is in the backward swing (fig. 49), raise the body above the bar in straight arms, and with the same downward swing carry the body under the bar (fig. 58), and then up again above in straight arms. An excellent feat.



FIG. 59.

*Exercise 22.*—Grasp the bar, and carry the legs between the hands; do the “back circle” (fig. 53), and sit on the bar. Sink down into the arms (fig. 59), grasping the belt with the hands. Swing the legs forward and backward until you get into a good swing, then carry the legs right round the bar backwards several times. Do the same forwards, keeping the

head well back and the back bent. This exercise will try the muscles at first.

*Exercise 23.*—Circle the bar, and sit on ; hands as shown in fig. 60. Swing the legs backward and forward in this position, and with a good swing



FIG. 60.



FIG. 61.

sink down into bent arms (fig. 61), and carry the body round the bar, coming round in the same position. The head must be kept well back, the back bent, and the legs nearly straight.

*Exercise 24.*—With the bar a little lower than the shoulders, lay hold (fig. 24); spring up and vault the bar (fig. 62).



FIG. 62.



FIG. 63.

*Exercise 25.*—Lay hold of the bar, hands about eighteen inches apart. Spring up, bending the legs, and pass them *between* the hands, either crossed or

straight (fig. 63), and alight on the toes on the opposite side of the bar.

*Exercise 26.*—Vault *between* the hands as in preceding exercise, but sit on the bar instead of alighting on

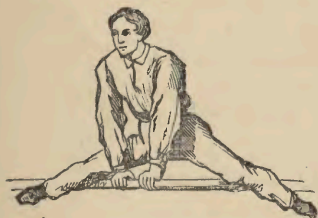


FIG. 64.



FIG. 65.

the floor; then do the “*dip*” as described in Exercise 15 (fig. 55); then off.

*Exercise 27.*—Grasp the bar, hands close together; swing up, carry the legs *over* the hands (fig. 64), and alight on the toes.

*Exercise 28.*—Vault the bar as in Exercise 27, but sit on the bar with the hands in the same position—*i.e.*, *between* the legs. Swing round backwards in this position, coming up on the bar in the sitting posture.

*Exercise 29.*—Sit on the bar as in fig. 65, with both legs at the same side. Swing the legs forward and backward in this position; throw the right leg over (fig. 66), then the left; then each leg back again, one after the other. When you can do this well, try to throw



FIG. 66.

both legs over at the same time, while in the sitting position.

*Exercise 30.*—Sit on the bar as shown in fig. 66.



Grasp the bar with one hand, raise the other above the head (fig. 67). Swing the legs from left to right two or three times; then with a sudden swing in the same direction carry the body and head round the bar, coming up into the original sitting posture (fig. 67). Practise this until you can swing round several times successively. Then change hands and



FIG. 67. repeat.

FIG. 68.

*Exercise 31.*—Position (fig. 66). Hold the bar with the hands, raise the body up resting on the hands, and walk along forward and backward in this position from one end of the bar to the other (fig. 68).



FIG. 69.

*Exercise 32.*—Sit on the bar, grasp it with thumbs and fingers on the same side (fig. 69); swing the legs a little, then with the bar in the knees and a good swing throw the head and body backwards; at the same time hollow the back and swing round to original position. The pupil will be able, after some practice,

to go round a number of times with ease. Reverse hands, palms facing, and swing round forwards.



*Exercise 33.*—Sit on the bar and grasp it as in the preceding exercise. Raise the body two or three inches from the bar (fig. 70), and swing round back-



FIG. 70.



FIG. 71.

wards in this position without touching the bar with the body. A more difficult feat, but soon to be accomplished.

*Exercise 34.*—Position as shown in fig. 71, with hands grasping the bar between the legs. In this position swing well backward, coming up to original position. Reverse hands and try the forward swing.



FIG. 72.

*Exercise 35.*—Grasp the bar. Bring the legs up and carry the feet between the hands, as in fig. 50. Grasp the bar well with the knees, and let go with the hands (fig. 72), hanging by the legs. In this trick keep the hands *below* the head, as shown in the figure. After a little practice you may take one leg off the bar and hang by the other.



*Exercise 36.*—Hang by the legs as in fig. 72. Swing the body forward and backward, keeping the hands



FIG. 73.



FIG. 74.

below the head, and with each back swing hollow the back well, and let the head go as high up as possible. When the body is in the back swing, quickly let go with the legs, and alight on the feet. Requires good practice to do it easily.



FIG. 75.

*Exercise 37.*—Sit on the bar, lean slightly forward, and let the bar be right in the bend of the legs (fig. 73). With a sudden swing backward, hands carried *above* the head, and the back well bent, swing the body round the bar, grasping only with the legs, as in fig. 74. When the body gets to the back position in the swing, suddenly straighten the legs (fig. 75), and alight on your feet. This appears difficult to the learner, and requires a great deal of practice; but it is well worth any amount of practice.

*Exercise 38.*—Sit on the bar as before, and swing

off in the legs ; but instead of alighting when the body is in the back position (fig. 75), turn round quickly and catch the bar with the hands.

*Exercise 39.*—Sit on the bar, legs apart, and lean well forward (fig. 73). Hollow the back, and take a good swing backwards. Instead of dropping off, take such a swing as will carry you quite round the bar again into the sitting position.

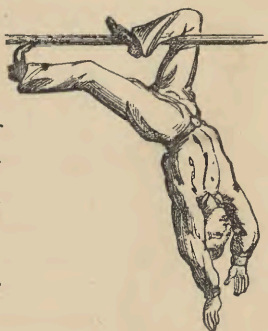


FIG. 76.

*Exercise 40.*—Stand under the bar, spring up and grasp the bar with the hands, one on each side. Throw one leg over the bar, and place the other foot under and against the bar, as shown in fig. 76. Leave go with hands, and bend the body away from the bar ; either fold the arms over the chest, or hang them down below the head, as shown in fig. 77.



FIG. 77.

*Exercise 41.*—Grasp the bar ; carry the legs up, and place them round the arms and under the bar, as in fig. 77. A trying exercise for the wrists, but very effective.



FIG. 78.

*Exercise 42.*—Circle and sit on the bar. Keep the

legs nearly straight, toes pointing down. Let the body fall gently backward into the bend of the back. Balance the body in this position, and leave go the bar with the hands (fig. 78). From this position slide gently backward and drop into the knees (fig. 72). In this feat the hands must be kept stretched upwards, so that should you happen to slip off, you would come on your hands.



FIG. 79.

*Exercise 43.*—Circle the bar, and come into the position shown in fig. 79. Reverse the hands, resting as it were upon the wrists, with the elbows placed in the bend of the body. Now, keeping the legs stiff and head well back, carry the body so as to be at right angles to the lower arm, as shown in fig. 80. From this position swing the body backward over the bar, carrying the legs over the head.



FIG. 80.

*Exercise 44.*—Balance the body as shown in fig. 80, then remove one hand and balance the full weight of the body in this position (fig. 81).



FIG. 81.

These are the usual feats performed on the horizontal bar; but there are some yet more difficult, which we may examine.

*Exercise 45.*—Spring up and grasp the bar, fingers and thumbs on the same side, as in fig. 45. Carry the legs up, and pass them through the hands to fig. 57 position. Straighten the legs, hollow the back, keeping the head well back, and raise the legs into position shown in fig. 82. Keep the body in this position as long as you can. A very difficult feat to do well.



FIG. 82.

*Exercise 46.*—Circle the bar, but when the legs are in position fig. 52 straighten them, and slowly lower them into position fig. 83, keeping the head well back and the toes pointing downwards. A more difficult exercise than the preceding. Nothing but *practice* and thorough determination will overcome it.



FIG. 83.

*Exercise 47.*—Swing the body forward (fig. 58) and backward (fig. 49). When it is in the forward position swinging (fig. 58), keeping the legs quite straight and the toes pointing *upwards*, carry the toes up to the bar, bending only from the hips (fig. 84), and swing the body up with a sudden jerk, keeping the arms straight, into

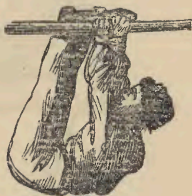


FIG. 84.



position as shown in fig. 79. Practise this feat until you can do it perfectly; it is the key to many.

*Exercise 48.*—Grasp the bar, fingers and thumbs on the same side. Take a good swing, and when the body is in the forward position quickly bend the hips and the legs, and pass the legs between the hands, and with the same swing do the back circle (fig. 53), coming up into the sitting position on the bar. Then do the swing off from the knees.

*Exercise 49.*—Sit on the bar, grasp the bar with the



FIG. 85.

position, swinging into straight arms at once, and well off



FIG. 86.

the bar (fig. 85). The swing from the bar must be a good one, sufficient to carry you quite round the bar into the sitting position again. A very difficult exercise.

*Exercise 50.*—Sit on bar end. Grasp it with the right hand, then raise the left

above the head. Let the bar be in the bend of the



right leg, toes downwards, and place left foot over the bar, with legs stretched. You will now be in position fig. 86. Straighten the left leg, raise the body well off the bar, and swing well forward. If the swing be sufficiently good, you will go quite round the bar and come into the same position (fig. 86). With practice you will be able to swing round several times without stopping.

*Exercise 51.*—Sit on the bar. Balance the body well, then swing the legs

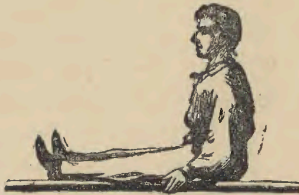


FIG. 87.

up on the bar, keeping them quite straight, heels together, and toes pointing outwards. Balance the body in this position (fig. 87).

*Exercise 52.*—After a little practice you will be able to balance with ease, as shown in fig. 87. When you



FIG. 88.

have thoroughly acquired this balance, throw the body back, and lie on the bar (fig. 88).

*Exercise 53.*—Position as shown in fig. 57. Straighten the arms, raising the body and legs up, and pass the right leg over the bar backward, and the left leg between the hands forward, coming into exactly the same position, the left leg in front and the right leg behind. Do this feat quickly several times.

*Exercise 54.*—Sit on the bar, with left leg in front. Grasp the right leg with the left foot, and with a



FIG. 89.

sudden swing *backward*, back hollow, letting the hands go above the head (fig. 89), swing round the bar, without touching it with the hands. With practice you will be able to go round several times without touching the bar with the hands.

*Exercise 55.*—Proceed as in the above exercise, but instead of swinging backward swing *forward*, coming up again into same position. A good swing forward, with body well raised off the bar, is necessary.

*Exercise 56.*—Grasp the bar and take a good swing forward (fig. 58). With the same backward swing come up to position fig. 79, without bending the arms. Practise this until you can do it easily; then endeavour to sit on the bar at once, turning the body quickly, as soon as you get above the bar, to position fig. 73.



FIG. 90.

*Exercise 57.*—Grasp the bar and take the forward swing as described in preceding exercise; but instead of sitting on the bar, carry the legs over as

in fig. 90, and alight on the other side. This is called the "*swing vault*," a very difficult but clever feat.

When you can do the "*swing vault*" well, then with the same swing, instead of alighting, sit on the opposite side of the bar, and then do the "*drop off*" (fig. 73).

*Exercise 58.*—Take a good swing, but instead of vaulting, bring the legs well up and carry them *between* the hands (fig. 63). This *swing vault between the hands* is an admirable feat.

*Exercise 59.*—Swing up as before, and carry the *legs over the hands* (fig. 65), and alight on the ground.

*Exercise 60.*—Do the *swing vault over the hands* as in previous exercise, but instead of alighting, as soon as the legs are over the bar sit on, and do the "*drop off*" (fig. 73).

*Exercise 61. The Giant's Swing Forward.*—Grasp the bar as in fig. 45, and carry the legs up, "*circling*"

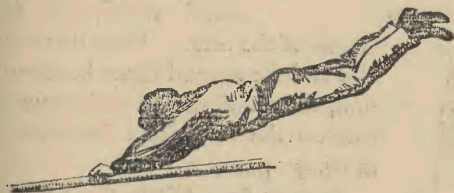


FIG. 91.

the bar (fig. 52), coming into fig. 78 position, with the thumbs and fingers on the same

side, and the hands about a foot apart. In this position swing the legs forward and backward, gently at first; then suddenly throw the body off from the bar at full arms' length, keeping the legs nearly straight and the back hollow (as in fig. 91). If the "*swing off*" is sufficient, you will go quite round the bar, and come again into the same position; if not, you must try again until you can manage it. With practice you

will be able to swing off and round several times. This is one of *the* great tricks that can be done on the horizontal bar.

*Exercise 62. The Giant's Swing Backward.*—Circle the bar and come to position (fig. 79), with the palms of hands facing. Swing the legs gently, and throw the body well forward, at the same time carrying the legs (which must be kept nearly straight) over the head (fig. 92). The swing must carry the body clear round the bar, swinging, as in the *forward swing*, at full

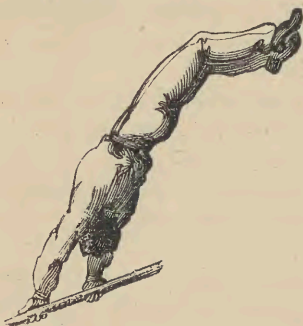


FIG. 92.

length of the arm. When this exercise is done several times in succession, the pupil should endeavour to balance the body for a few seconds in fig. 92 position.



FIG. 93.

*Exercise 63.*—Circle the bar and come into fig. 79 position. Swing the legs forward and backward, similar to preparing for the "*giant's swing*," and throw the body away from the bar, carrying the legs up, toes pointing upward and back well hollowed. Balance the body in this position (fig. 93). This is perhaps the most showy and difficult of all Horizontal Bar feats.



*Exercise 64.*—Position as at first. Swing the body forward and backward. While swinging bend the hips, and carry the feet up to the bar (fig. 84). Jerk up into position 79; and, without staying the swinging motion, carry the legs up above the head and do the balance (fig. 93). From this balance perform the *Forward Great Circle*, as shown in fig. 91.

These are the principal feats of the Gymnast; but acquaintance with the Horizontal Bar will suggest others. In fact, the exercises are as numerous as they are curious.

It will be well, while you are studying, to go to the German Turnhalle at King's Cross, and see how the pupils manage their practice. You may also find considerable advantage in watching the manœuvres of the professional gymnasts. You cannot hope to rival them, for they begin to jump before they can talk, and are generally better in leaping and flying than in walking or running. The purpose of Gymnastics for Gentlemen is the improvement of their physical training. That acquired, they have no need to emulate the Professors, who as a rule are—well, I won't say what they are.

The pupil having perfected himself on the Bars, may now proceed to the next step of his practice—the Flying Trapeze.







## CHAPTER VII.

### THE TRAPEZE. "

MONSIEUR LEOTARD was the first to exhibit the feats on the Trapeze ; but since his appearance in England most of the professional Gymnasts have acquired facility in the several performances in which he surprised and delighted the public. The Trapeze is now a valuable and almost indispensable adjunct to the Gymnasium. You are, of course, acquainted with its general form—a pair of ropes hung from the roof, or from a crossbar, joined at their lower ends by a bar about two feet wide. I do not advise you to make your own Trapeze, and therefore give no direction for its construction. How the word Trapeze came to be given to this acrobatic feat I am not aware. I suppose by some accidental resemblance between its apparatus and the four-sided figure known in mathematics as the Trapezoid or Trapezian. Be that as it may, the feats performed on the Trapeze are certainly among the most amazing ever attempted.

For amateur practice the apparatus should be near enough to the floor to prevent accidents from falls or slips. Most of the Horizontal Bar exercises can be performed on the Trapeze ; the great difficulty of the learner being to overcome the swinging motion and to keep his balance. Practice will soon, however, familiarise him with the apparatus. We now proceed to describe the principal exercises.

*Exercise 1.*—Grasp the bar as in fig. 45. Raise the legs and circle the bar (fig. 52), coming round again into position. More difficult on the trapeze than on the horizontal bar, on account of its swinging motion.

*Exercise 2.*—Circle the bar (fig. 52) and sit on (fig. 69), still keeping hold of the bar with the hands. Fall gently back into the knees with the head down. Hollow the back, bend the legs slightly, head well back, and do the back circle (fig. 53).

*Exercise 3.*—Grasp with each hand the ropes just above the bar, and, keeping the legs quite stiff, raise the body above the bar, moving each hand alternately. Then stand on the bar as shown in fig. 1.

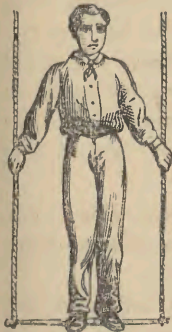


FIG. 1.

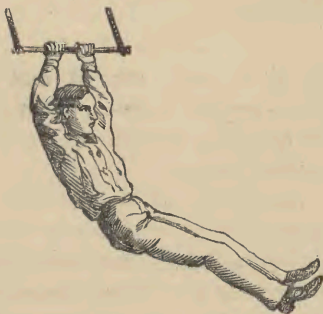


FIG. 2.

*Exercise 4. The Swing.*—Lay hold of the bar, hands about a foot apart, with fingers and thumbs on the same side. Swing, touching the ground at each swing with the feet. With a little practice you will soon be able to swing to a good height. Keep as near as possible the positions shown in figs. 2 and 3.

*Exercise 5.*—Get a good swing, and when the body is at the *back* swing (fig. 3), quickly spring up, raising yourself above the bar (fig. 79), keeping in this position until you get to the *front* swing. Then lower the body from the bar (fig. 2), and repeat the exercise at the back swing.



FIG. 3.

the back swing (fig. 2), and up again at the front. These require practice. They are always difficult to the beginner, and should be done easily and without sudden jerking.

*Exercise 7.*—When these two exercises can be performed easily, try to raise yourself above the bar at the forward and backward swing alternately.

*Exercise 8.*—Swing forward (fig. 2) and backward (fig. 3). When at the *forward* swing raise the legs up, and pass the feet between the hands (fig. 50). Now, still swinging, hang by the legs (fig. 4), and swing in this position, with the hands hanging below the head. At the *back* swing raise hands to the bar, and pass feet through again, and off.

*Exercise 9.*—Get a good swing, hanging by the legs,

which must be a little apart (fig. 4). At the back swing suddenly separate the legs and drop on to the feet (fig. 5). Swing in this position.

*Exercise 10.*—Grasp the bar and do the back circle with the trapeze at rest. Balance in the back (fig. 78), then drop into the knees (fig. 4), and from the knees on to the feet (fig. 5). This exercise may appear startling to the beginner, but it is very simple when once accomplished.



FIG. 4.

*Exercise 11.*—Get a good swing, and circle the bar backwards, and balance in the back swinging in the position as shown in fig. 78. The



FIG. 5.

back must be hollow, the legs slightly bent, and the head kept well back.

*Exercise 12.*—Circle and sit on the bar. Grasp the *right* rope with the *left* hand, and the bar with the *right* hand (fig. 6). Now raise the body in this position from the bar, and carry the legs, which must be at right angles to the body, round the rope, coming into original position again (fig. 6). Do the same round the *left* rope.



FIG. 6.

*Exercise 13.*—Grasp the bar and swing the body forward (fig. 2) and backward (fig. 3).



When the body is at the forward swing (fig. 2), raise up by the arms and carry the legs over, as shown in fig. 52, circling the bar and coming into position 79. When you are at the back swing, lower the body from the bar to fig. 3 position, and repeat the exercise at the forward position. This should be done quickly but gracefully. To circle the bar at the back swing and lowering the body from the bar at the front is a more difficult feat. The pupil should try this as soon as he can do the above exercise well.

*Exercise 14.*—Get a good swing. At the forward position (fig. 2), legs straight, carry the toes to the bar (fig. 84), and at the back swing quickly jerk the body above the bar (fig. 79), the arms quite straight. Lower the body again at the forward swing, and repeat.

*Exercise 15.*—Swing the body well as in Exercise 13. At the forward position on the swing carry the legs up; part them so that each leg will be at the side of each hand. Then quickly at the back swing jerk the body up to the bar, carrying the legs down again. You will then be in fig. 79 position. Bring the body into original position on the swing, and repeat the exercise.

*Exercise 16.*—Swing well forward and backward. When in fig. 2 position, quickly carry the legs up and pass the feet between the hands and hang by the legs (fig. 4). At the forward swing in this position straighten the legs (fig. 75) and alight. A good swing is necessary. The learner should have, for the few first attempts, some one to catch him falling off.

*Exercise 17.*—Circle the bar when swinging, and its on. Get a good swing in this position, and leave



go the ropes with the hands. You will thus be swinging without touching either the bar or the ropes with the hands.

*Exercise 18.*—The trapeze being still, “circle” the bar and sit on. Sink down in the arms (fig. 59), and swing round in this position backward and then forward. This exercise is more difficult on the trapeze than on the horizontal bar.

*Exercise 19.*—Proceed as in the above exercise, but sink from the bar into the hands and swing round backwards in this position (fig. 61).

*Exercise 20.*—Position as shown in fig. 60. Hollow the back and let the body fall gently backwards (fig. 79), still grasping the bar, head well back, and the wrists well under the bar. Carry the legs over and let the body fall backward, and come into position 60 on the bar again. Keep close to the bar all the time. This exercise must be done at first without a swing.

*Exercise 21.*—Grasp the bar (fig. 45) without swinging, and rise to fig. 46 position. Jerk the right arm above the bar and leave go the bar with the left (fig. 7). Balance the body in this position. Then grasp the bar again with the left hand, and rise above the bar into position

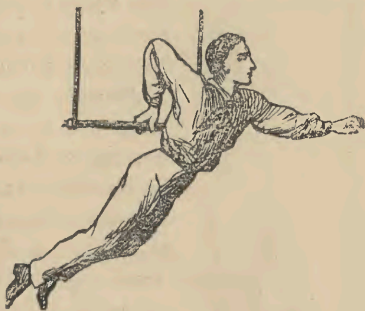


FIG. 7.

79. Repeat, but balance on left hand carefully.

*Exercise 22.*—Rise above the bar into position 79.

Turn round and sit on the bar, grasping the ropes as in fig. 8. Hang by the ropes from the bar. Raise

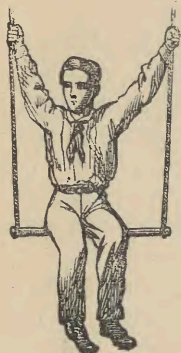


FIG. 8.

the legs and carry them over the head without twisting the arms into fig. 9 position. Then, without bending the legs, toes pointing downwards, rise into the horizontal (fig. 82) and back again into original position (fig. 9).

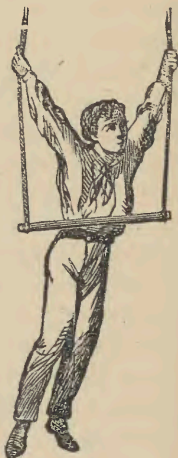


FIG. 9.

*Exercise 23*—Sit on the bar (fig. 8). Rise and stand on bar. Leave go the ropes as soon as you are in

position 10. Do this "rest" with the trapeze still, then swing a little forward and backward in this position.



FIG. 10.

*Exercise 24*.—Sit on the bar and grasp the ropes (fig. 8). Straighten the legs and carry them upwards, as in Exercise 22. When parallel to the ropes keep the legs in that position instead of going quite round. The body and legs must be quite straight, as shown in fig. 11. From this position you may do the "horizontal positions," backward and forward (figs. 82, 83).

*Exercise 25.*—Position as shown in fig. 8. Rise from the bar, and carry the left leg under and then over the left arm. Now straighten both legs, bringing them close together, toes pointing downward. Stretch the right arm well sideways, the head leaning on the right arm. Both arms being kept quite straight you will be in the position shown in fig. 12.



FIG. 11.

*Exercise 26.*—Get a good swing. When at the forward swing (fig. 12) quickly carry the legs up under the bar and hang by the legs (fig. 4). Now, on the swing, straighten one of the legs—*i.e.*, raise it from the bar and hang by the other. Swing alternately with each leg. In this and similar exercises keep the hands down.

*Exercise 27.*—Sit on the bar and grasp the ropes (fig. 8). Rise from the bar and slide down the ropes until the neck touches the bar. From



FIG. 12.

this position carry the legs up (fig. 11), and in so doing separate them and rest the feet against the ropes. The whole weight of the body now rests on the neck, on the bar. Leave go the ropes with the hands, and either fold them across the chest or let

them be in the position shown in fig. 13. When proficient in this, you may take one of the legs from the

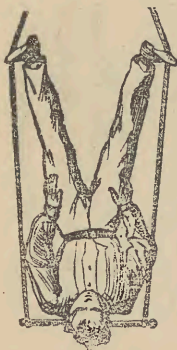


FIG. 13.

ropes in 13 position and balance the body with the other only. The body must be slightly bent at the hips.

*Exercise 28.* —

Take a good swing. At the forward swing (fig. 2) raise and pass the legs between the hands (fig. 50), and come into the back

horizontal position (fig. 82). A very difficult exercise to do swinging.

*Exercise 29.*—Grasp the bar of the trapeze, hands about six inches apart (fig. 45). Swing the legs quickly up from this position, carrying each leg over each hand on to the bar; quickly leave go with the hands as soon as the bar is grasped by the legs, and do the “drop off” (fig. 74). This combination must be done very quickly.

*Exercise 30.*—The trapeze being still, lay hold of the bar (fig. 55) and carry the legs up (fig. 74); straighten the legs, with the toes pointed well downwards. Rest the toes on the bar and leave go with the hands. Lower the body from the bar, hands hanging down and head well back. You will thus be *hanging by the toes* (fig. 14), a difficult feat.

*Exercise 31.*—Sit on the trapeze, grasping the bar



FIG. 14.



with the hands (fig. 69). Fall back, still holding with the hands and hanging by the legs, head down. Now, toes pointing upwards, place the heels against the bar and hang; leave go with the hands and *hang by the heels* (fig. 15).

Both the last exercises may be performed with the trapeze swing, but the amateur should become perfect in them whilst the trapeze is not on the swing.



FIG. 15.



FIG. 16.

*Exercise 32.*—Sit on the trapeze as shown in fig. 73, grasping the bar well with the legs. Throw the body backward and “drop off” from the sitting position (figs. 74 and 75), alighting on your feet.

*Exercise 33. To hang by the neck.*—Take hold of the bar, the trapeze being quite still (fig. 45); raise the body, letting the head come in front of the bar.

When the neck is on a level with the bar, throw the head well back and rest on the bar on the nape of the neck. Now leave go with your hands, shoulders thrown back, toes downward, legs slightly bent, and the back hollow, as in fig. 16. Do not be discouraged if you cannot do it in your first few attempts; it requires much practice, and when once accomplished with the trapeze not swinging, you will soon be able to perform this feat swinging.

*Exercise 34.*—Stand on the trapeze (fig. 1). Do



FIG. 17.



FIG. 18.

the "rest" (fig. 10). From this position, grasping each rope with the hands, try to balance the body standing on the trapeze. Leave go with the hands and balance as shown in fig. 17. When you can do this well, swing the trapeze in this position forward and backward. The balance may be done also with the trapeze swinging sideways.

*Exercise 35* —Instead of doing the "balance" with

both feet on the bar, raise one of the legs and balance on one leg. The body must be inclined forward a little, the knee bent, at the same time using the arms as a tight-rope dancer uses a pole. Swing gently forward and backward in fig. 18 position.

*Exercise 36. The swing forward somersault.*—This feat requires long ropes, a good swing, and great confidence in the gymnast. Grasp the bar, fingers and thumbs on the same side, take a good swing, and when

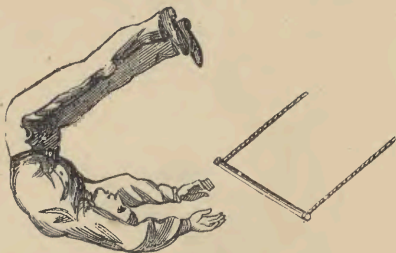


FIG. 19.

the body is at the forward swing (fig. 2), swing the legs as high up as you can, bending at the hips, and then leave go the bar. The moment you leave go you should be in the position as shown in fig. 19. Suddenly hollow the back, carry the arms above the head, head well back, legs bent, and toes downwards, to fig. 20 position.

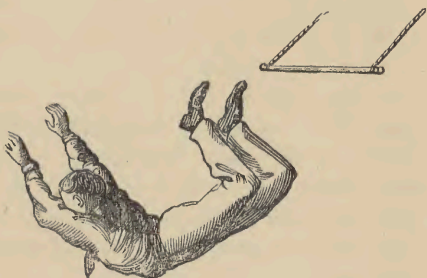


FIG. 20.

This must be done quickly, and you will alight safely on your feet.

The pupil should have some one ready to catch him if he should happen to fall. Very few, except first-rate gymnasts, can accomplish this feat.

*Exercise 37. The swing backward somersault.*—Take a good swing as in the preceding exercise. When the body is at the back position (fig. 3), carry the legs (slightly bent) with a good swing backward, hollow the back, and at the same time leave go with the



FIG. 21.

hands. You will then be in 21 position, and will swing quite round (as shown in 75) and alight on your feet. Difficult at first.

*Exercise 38.*—Grasp the bar, and raise the body above the bar to fig. 79 position. Balance the body in fig. 93 position, with the arms a little more bent.

*Exercise 39.*—Lay hold of the bar of the trapeze, raise the feet up and pass them between the hands (fig. 50). Circle the bar backwards (fig. 53), and balance in the back, leaving go with the hands (fig. 78). From this position drop into the knees (fig. 4). Now lay hold of the bar again with the hands, and lower the legs into the horizontal position backwards (fig. 82).

*Exercise 40.*—Take a good swing. Raise the body above the bar (to fig. 79 position) both forward and



backward. Then circle the bar (fig. 52) in front and behind, and raise the legs; do the back circle (fig. 53) and swing, balancing in the back (fig. 78); grasp the bar again with the hands and swing in the legs, then "drop off" in the front swing.

These, so far as we can explain them in a book, are the principal feats performed on the Trapeze. It must not be supposed that you can accomplish even one of them by simply reading the directions. Let me repeat. No art, no science, and especially no sport, can be fully learned by reading alone. Practise! practise! practise!





## CHAPTER VIII.

### THE FLYING RINGS.

SOON after the Trapeze came into vogue, the Flying-Rings were introduced. Feats with them now constitute a regular and favourite branch of acrobatic practice.

The best sort of Rings are of wrought iron, well covered with leather. They are about half an inch in diameter, and securely attached to the ropes by which they depend from the roof or a fixed platform. They may be purchased, with all their fixings, of the regular purveyors of gymnastic apparatus. Avoid home-made articles, and look especially well to the ropes.

The amateur Gymnast will now please to follow our directions, perfecting himself in one exercise before he commences with another. Many of the following feats may be performed with the wooden rings on the Parlour Gymnasium.

*Exercise 1.*—Take each ring well into the hands, thumbs inside. Hang at full length; then rise by the arms, and sink. Alternate this movement, which you will fully understand by examining fig. 1.

*Exercise 2.*—Hang by the rings, and rise up to position 1. Hold well by the left hand, and carry the right out sideways (fig. 2); remain in this position for a little while. Bring the right hand back, and do the same with the left. Repeat.

*Exercise 3.*—Hanging with stretched arms, raise the legs, straight, to position 1; carry hands alternately to the right and left; then lower yourself gently. Repeat.

*Exercise 4.*—Grasp the rings, with the wrists well up. Rise slowly to the position shown in fig. 3; straighten the arms and come into fig. 4 position. Sink again

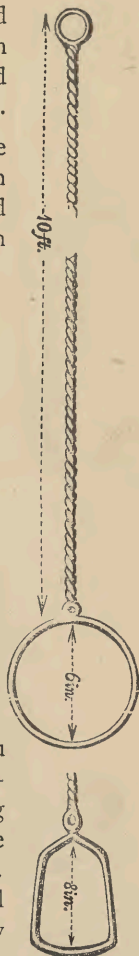


FIG. 1.



FIG. 2.

into original position and repeat. You will find this feat more difficult to accomplish at first than it appears. In raising the body into fig. 3 position, you will have to jerk above the rings to begin with. With a little practice, however, you will soon be able to "muscle up" slowly above the rings.



THE RINGS.

*Exercise 5.*—Rise above the rings into position. Keeping the rings close to the body, raise the legs up, toes pointing downwards, forming the letter L above the rings.



FIG. 3.

*Exercise 6.*—Hold the rings with stretched arms. Carry the legs up, at the same time drawing the body well together to fig. 5 position. Let the legs fall down backwards, hollow the back, straighten the arms, and let the head be kept well back; you will then fall into fig. 6 position. Raise the legs up



FIG. 4.

to the back horizontal position (fig. 82), and carry them between the rings again down to the first position. Keep legs straight all the time.



FIG. 5.

*Exercise 7.*—Carry the legs up to fig. 5 position. Place a foot in each ring, bring the head well back, and twist the body, coming into position shown in fig. 7, with back well bent. From this position you can either come back into 5, or the feet can be loosed from the rings whilst in fig. 7 position, and the legs lowered as in fig. 6, and then drop on the feet.

*Exercise 8.*—Stand on the toes under the rings and



grasp them loosely. With a quick spring up, carry the legs round between the rings (fig. 5), at the same time bending the arms. Then loose your hold with the rings when the body gets a little farther round than as shown in fig. 5, and alight on your feet. This ought to be done very quickly.

*Exercise 9.*—Get a good swing. When the body is at the *forward* swing (fig. 2) raise into bent arms (fig. 1), swing to the back position. Then lower the body and repeat.

*Exercise 10.*—Get a good swing, but when the body is at the *back* swing (fig. 3) raise into bent arms (fig. 1), swing to the forward position. Then lower and repeat.

*Exercise 11.*—Rise on the swing as before, alternately on the forward and backward swing.

*Exercise 12.*—Swing well, keep the legs nearly straight, and when the body is at the *forward* position (fig. 2), jerk above the rings to position shown in fig. 8, keeping the head well back, back hollow, and toes pointing down. From fig. 8 position swing back, then lower and up again forwards.



FIG. 6.

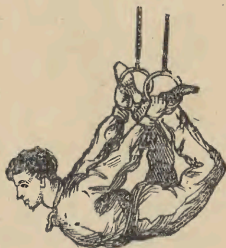


FIG. 7.

*Exercise 13.*—Swing as in Exercise 12, and when the body is at the *back* position (fig. 3) rise quickly above the rings (fig. 7), lower again at the forward position, and repeat.



FIG. 8.

*Exercise 14.*—Swing well, rise above the rings forward (fig. 2), swing back and lower, swing to the front again, and when at the back-swing rise above the rings again—swing up *forward* and *backward* alternately.

*Exercise 15.*—Swing well, but instead of swinging into *bent* arms as before, do the same coming above the rings in *stretched* arms (fig. 4).

Avoid all sudden jerking. These exercises should be performed as gracefully as possible.

*Exercise 16.*—Swing well forward and backward. At the forward position (fig. 2) carry the legs up quickly (fig. 5), and when at the back-swing with legs up, throw one leg over the arm, leave go the ring and catch again quickly, allowing the legs to come together again to original position. Do the same with the other leg and hand.

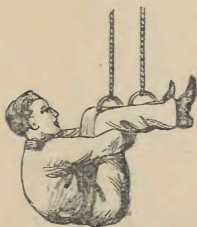


FIG. 9.

*Exercise 17.*—Hold each ring rather loosely, and stand immediately under them. Quickly carry the legs up to fig. 5 position, and quickly part the legs, carry them over the hands (fig. 9); leave go the rings with the hands, alighting on your feet. Unless

this exercise is done very quickly the learner will fall rather unpleasantly. When you can accomplish this feat well, endeavour, instead of alighting on the ground on the feet, to catch the rings again with the hands. Repeat.

*Exercise 18.*—Do the above exercise swinging—*i.e.*, carry the legs up at the forward swing and “drop off” at the back position on the swing. To do this exercise and “catch” again at the back-swing is very difficult. Practise until you can manage it.

*Exercise 19.*—Stand under and grasp the rings rather loosely; bring the legs together and spring well off the ground, carrying the legs up, and separating them at the same time, as in fig. 10. As soon as the body gets in this position, nearly touching the rings, leave go with the hands, throw the head well back, and hollow the back, when you will alight safely on your feet. If you do not manage it very quickly you are certain to come down on all fours.

*Exercise 20.*—The above exercise may be done swinging. As soon as you are on the forward swing (fig 2) quickly raise the legs, separate them as in Exercise 19, and you will alight safely.

*Exercise 21.*—Grasp the rings firmly and carry the legs up as shown in fig. 5. From this



FIG. 10.

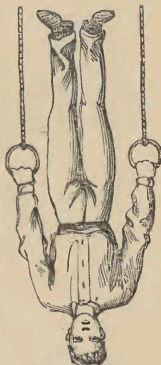


FIG. 11.

position let the head be brought well back, back hollow, legs quite straight, and toes upward. Now balance the body in this position (fig. 11). This may also be done swinging, keeping the body and legs on a line with the ropes.

*Exercise 22.*—From position 11 rise, bending the arms, still keeping the legs up. To rise in this position in “bent arms” is rather difficult.



FIG. 12.

*Exercise 23.*—Swing well. Carry the legs up at the *forward* swing (fig. 2) to position 5. When at the back position with the legs up, raise the arms a little, hollow the back, and shoot the legs out backward as in fig. 12. Continue the swing to the forward position, then raise the legs again, and repeat. A feat to try the shoulders.



FIG. 13.

*Exercise 24.*—Swing well as before, and carry the legs up at the *back* swing (fig. 3). Swing forward in this position, and shoot the body out in front from fig. 5 position. Hollow the back quicker than in the preceding exercise, when you will come into position 2. Repeat the exercise at the back swing.



*Exercise 25.*—On the swing do Exercise 23 and 24 alternately.

*Exercise 26.*—Hold each ring, carry the legs up (fig. 5), and hitch one foot in the ring; at the same time loose your hold with the hand, and twist the body round into 13 position. Sink down into the straight arm, hollowing the back and keeping the leg straight. Rise again with one hand to 13 position, and from here rise above the ring into the straight arms.

*Exercise 27.*—Fig. 13 position, but, grasping the rings with both hands, come down below the rings to stretched arms, still keeping the foot in the ring. Twist round—coming again into original position.



FIG. 14.

*Exercise 28.*—Spring up from the ground and grasp the ropes above the rings, pull the body up, and place the feet in the rings as shown in fig. 14. Grasping the ropes firmly with the hands, bring the legs up above the head, and carry them down back-



FIG. 15.

wards; "dislocate," and come into first position again (fig. 14).

*Exercise 29.*—Grasp the rings and carry the legs up as shown in fig. 5. Now place the feet in the rings, toes pointing downwards, straighten the legs, lower

the body, and hang by the toes (fig. 15). Then do this exercise swinging. Raise the body, lay hold of the rings again with the hands, and loose the feet.

*Exercise 30.*—Lay hold of the rings, bring the legs

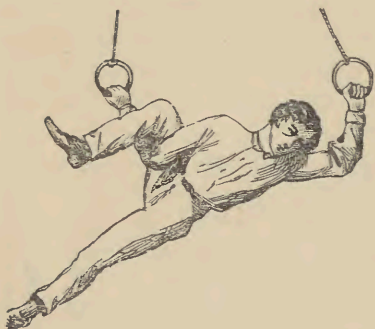


FIG. 16.

up (fig. 5), and place the right leg over the right arm, allowing the left leg to hang down as shown in fig. 16. Straighten the left arm as much as possible, hollow the back, bring the body well forward, and twist the body round, throwing the left leg backward over the right arm and leg, coming into the same position again (fig. 16). Do this several times.



FIG. 17.

*Exercise 31.*—Grasp the rings firmly and carry the legs up (fig. 5). From this position “shoot” the legs out at once into the horizontal position backward (fig. 82), keeping the body as long as possible in this position. Try this swinging.

*Exercise 32.*—Do the “forward horizontal position” (fig. 83).

*Exercise 33.*—Stand under the rings and grasp them

firmly. Keep the head well back, and hollow the back, allowing the legs to fall gracefully down, toes pointing downwards. Now raise the body from the ground (fig. 17), and turn slowly round "head first," raising the legs and still keeping the back hollow, to position as shown in fig. 18 down to 6 position. Slowly raise the feet again in the same manner round to the "forward horizontal position" (fig. 83). This is a very difficult feat to do, and requires great strength in the neck, arms, back, and legs.

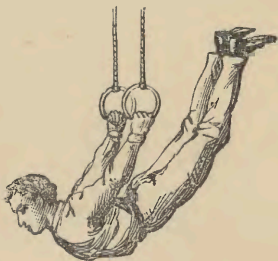


FIG. 18.

*Exercise 34.*—Position as shown in fig. 5; carry the body a little farther backward, and twist the body on to the right arm, hollow the back and keep the legs straight; now bring the head well back and leave go

the ring with the left hand, and balance the body as shown in fig. 19. This is a very difficult feat to perform, and

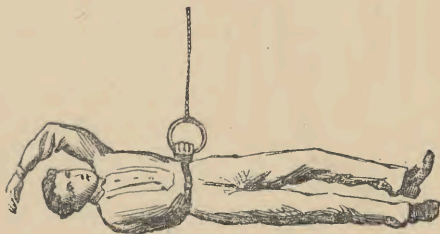


FIG. 19.

requires a great deal of practice.

*Exercise 35.*—From the position as shown in fig. 19 allow the body to fall forwards very slowly to fig. 20 position. This is a more difficult trick than the

latter : a great strain is on the right arm when performing this feat.

*Exercise 36.*—Grasp the rings with the wrists high, “muscle up”

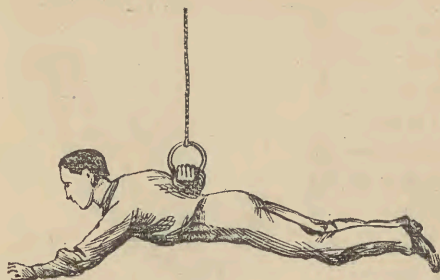


FIG. 20.

to fig. 3 position, and swing the legs up into the ropes backwards, allowing the head to be down, legs slightly bent, and feet touching the ropes (fig. 21). Lower down to bent arms upon the rings, and raise again to stretched arms in first position.

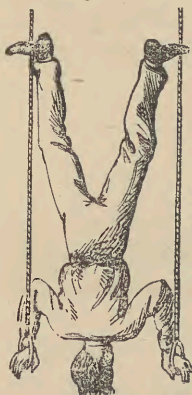


FIG. 21.

*Exercise 37.*—From position 3 swing the legs up and do Balance on the hands, without allowing the feet or legs to touch the ropes.

*Exercise 38.*—Grasp the rings firmly, and carry up the legs with the toes nearly touching the rings—arms straight as in 84. With a sudden spring shoot up into the balance above the rings ; then rest the feet against the ropes, and lower yourself down again below the rings.

*Exercise 39.*—From position 13 above the rings, which must be quite still, thumbs inside, lower slowly down, at the same



time stretching the arms out sideways to fig. 22 position.

*Exercise 40.*—Grasp one of the rings firmly and hang at the full length of the arm (fig. 23). Now endeavour to rise up so as to touch the ring with the chest. Exercises 39 and 40 are perhaps two of the most difficult feats on the Rings.



FIG. 22.



FIG. 23.

*Exercise 41.*—Try the “forward” and “backward” somersaults on the rings as described on the Trapeze.

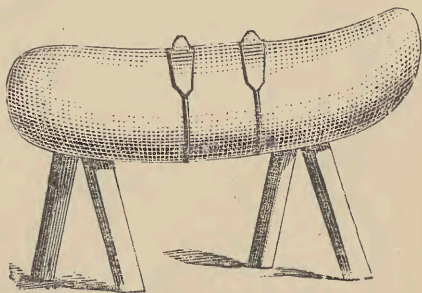
The somersaults are easier to do on the rings than on the trapeze.



## CHAPTER IX.

### THE WOODEN HORSE.

MOST modern Gymnasiums have a Wooden Horse—*cheval de bois*—a solid block of wood about four feet six inches high; furnished with pommels, or quite plain, covered with leather, and standing on four legs. Its purpose is to teach the art of leaping and vaulting, no slight part of the Gymnast's regular round of practice. Here is a figure of the Horse.



THE HORSE.

The following are the principal feats that can be performed by its means :—

*Exercise 1.*—Grasp each of the pommels, thumbs inside and fingers outside (fig. 1), spring up from the toes, and vault the horse over the *right* side (fig. 90).

*Exercise 2.*—Proceed as above, but vault *left* side.

*Exercise 3.*—Grasp the pommels (fig. 1). Spring up and vault, allowing the *left* leg (which must be bent) to go between the hands, and carrying the *right* leg (which must be quite straight) over the head of the horse, as shown in fig. 2.

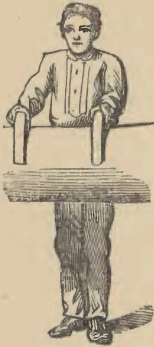


FIG. 1.

*Exercise 4.*—Proceed as described in Exercise 3, but bring the *right* leg up and straighten

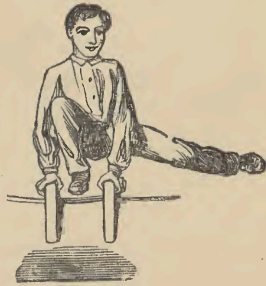


FIG. 2.

the *left*, alighting on the opposite side of the horse.

*Exercise 5.*—Grasp the pommels. Now spring up to position fig. 3, and carry the legs between the hands



FIG. 3.



FIG. 4.



FIG. 5.

(fig. 4), keeping the toes down, and alighting on the toes on the opposite side, as shown in fig. 5.

*Exercise 6.*—Vault between the hands (fig. 4), but instead of coming off as shown in fig. 5, “shoot” the body well off from the horse as in fig. 6. Hollow the back as well as you can.

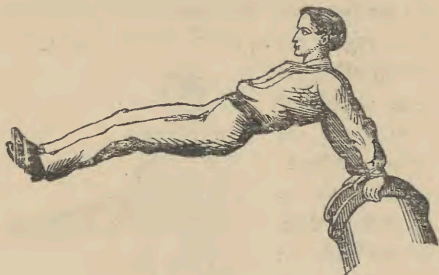


FIG. 6.

and vault between the hands quickly, and as soon as the body is in 4 position, leave go with the hands and alight on opposite side.

*Exercise 8.*—Lay hold of the pommels, spring up, parting the legs, and vault over the hands (fig. 7).

All the above exercises may be done with a “run.”

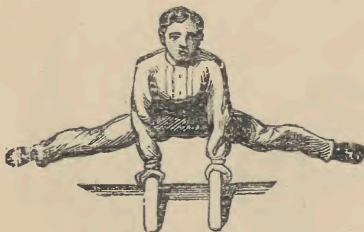


FIG. 7.

simple “spring” standing.

*Exercise 9.*—With a firm hold of the pommels, spring up to fig. 3 position, and pass the *right* leg between the hands to the other side of the horse. Sink down into bent arms in this position (fig. 8), rise

You will find no difficulty in accomplishing any of the foregoing feats from the “run;” in fact, many of them are easier and look much better than when done from the



to straight arms, and bring the legs up together to fig. 4 position, carrying the *left* leg in front and the right behind. This should be done quickly several times.

*Exercise 10.*—Take a firm hold of the pommels. Spring up, vault through the hands, but instead of alighting on the floor, keep hold with the hands, coming in the “dip” as shown in fig. 34. Rise, carry the legs up, and pass them backward between the hands again to position as in fig. 3. Push the body well off backward from the horse, alighting on the toes.



FIG. 8.

*Exercise 11.*—Grasp the pommels firmly, thumbs inside and fingers outside (fig. 1). Rise to fig. 3 position, then bend the arms and bring the head well down. Raise the legs as shown in fig. 9, hollow the back, and do the somersault backward. Straighten the arms, and you will alight safely on the ground on the feet.

*Exercise 12.*—Do the above exercise, but instead of being in fig. 9 position in *bent* arms, immediately *straighten* the arms.

*Exercise 13.*—Come to position as in fig. 9; balance, and rise into straight arms; then down again.

*Exercise 14.*—From the balance in straight arms come to fig. 9 position, still balancing; bring the legs down, and at the same time straighten the arms and



FIG. 9.

pass the legs between the hands (fig. 4), and push off from the horse as in fig. 6.

*Exercise 15.*—Sit on the horse at one side of the pommels as in fig. 10. Grasp the pommels and carry the legs over the end of the horse, behind, and come into the same position (fig. 10) on the other side of the pommels, then back again. This should be done quickly several times.

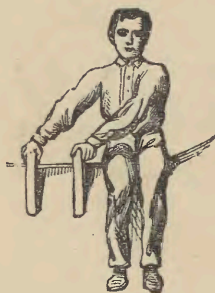


FIG. 10.

*Exercise 16.*—For this exercise you will have to take the pommels off: they are always made movable. Take a good run and jump the full length of the horse, grasping the horse a little above three-quarters the length, and at the same time parting the legs as in fig. 11.

*Exercise 17.*—Take a good run, but instead of jumping the full length of the horse, spring from the ground and let the hands be brought nearer to the end than as

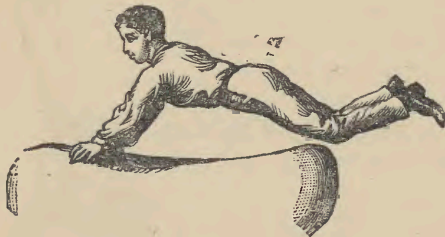


FIG. 11.

in fig. 11; quickly hollow the back, bring the head well down, and carry the legs over the head (fig. 9), thus throwing a somersault over the full length of the horse.

*Exercise 18. The Flying Fish.*—For this feat you will require two friends to help you. Get them to stand about two yards from the horse, grasping each other's shoulders as in fig. 12. You now take a run



FIG. 12.

and jump over the horse *without touching*, head first, throwing the arms well up as shown in the sketch, and alighting in the arms of your friends. This is a capital feat, and looks well when performed gracefully.

---

To the Gymnastics with apparatus or portable implements may be added Pole-Leaping, Ladder-Walking, Stilts, Swings, and the Giant Stride. All of them are highly useful as exercises, but they hardly need detailed explanation or description. Climbing the Pole, Climbing the Rope, Tree-Climbing, the Standing and the Running Jump, are all familiar to boys. They

commence their practice at school, and what is learned in childhood is never forgotten. With Gymnastic Exercises proper may also be included Walking and Running, Riding, Fencing, Broadsword, Boxing, and Wrestling. For the art and science of the Sword a volume is required; they cannot be discussed in a chapter. For some of the rest I find space; distinctly stating, however, that my remarks are necessarily brief, from lack of space rather than from lack of information or inclination.

With one single observation—Practice is the father, as Failure is the mother, of success—I pass on to the next section.







## CHAPTER X.

### WALKING AND RUNNING.

But truths on which depend our main concern,  
That 'tis our shame and misery not to learn,  
Shine by the side of every path we tread  
With such a lustre, he that runs may read.

COWPER—*Tirocinium*.

PROPERLY speaking, Walking and Running form the first part of the gymnastic curriculum ; but, for obvious reasons, I have commenced with Dumb-bells and the other exercises—the most attractive ; for every one will say he knows how to walk and how to run. Let us see if we cannot add something to his knowledge.

### WALKING.

Of all exercises Walking is of course the most natural, as it is the simplest. Between the ordinary walking we see in the streets and parks and that of the highly-trained pedestrian on the cinder-path there is, however, a very marked difference. Many men, in ordinary good health, can, without any training or special preparation, walk four and a half, or even five, miles an hour, keeping up the pace for a longer or shorter time according to the individual powers of endurance. Five miles an hour may, for an untrained man, be considered very good work. For an amateur or professional, who desired to win prizes, such a pace would be absolutely useless. Eight miles have

been walked in an hour by the present champion, W. Perkins—a truly extraordinary performance. Such exceptional pace could only be shown by one who had cultivated great natural powers by assiduous practice. Scarcely any athletic exercise demands such constant and such severe work as fast Walking. No one can become really a fast walker without a vast amount of trouble, and those who are not prepared to make many sacrifices of time and to suffer many inconveniences should devote themselves to some lighter branch of athletics. Walking has been concisely and correctly described as *a succession of steps from the toe of one foot to the heel of the other*. The following simple directions, if carefully attended to, will put the beginner on the right road to becoming a good walker. Much as may be learnt from written instructions, however, it is to hard work that success must always be due. Commence by standing in your usual upright position, with the arms bent at the elbows and held at about the level of the hips. Then throw the left leg forward, straight from the hip, with the toe well up and the heel down. The left foot should reach the ground a full yard in front of the right foot, which must then be thrown forward in exactly the same manner. The arms must be kept in action to aid the legs; the *right* arm being used as a lever for the *left* side of the body, and the left arm for the right. Fair Walking consists in keeping the knee straight and in not raising the toe of the back foot till the heel of the front one has reached the ground. Some little awkwardness may be experienced at first, but a strictly fair style once mastered is a

great point gained. It is to be regretted that so many men, both amateurs and professionals, should go in for pace at the expense of all approach to correct style in walking. I have seen upwards of twenty amateurs start in a handicap at Lillie Bridge, of whom it could not be said that even half-a-dozen walked with strict fairness. The majority shuffled along with more or less bent knees and suspicious action, content to escape if possible the notice of the overworked judges. Prizes won in this way can scarcely afford satisfaction to the athlete who is really fond of sport. In Walking, the trunk must be held erect; the action of the hips must be free, and the arms must work regularly to aid the legs. The weight of the body will then be equally balanced on the two legs, neither leg being on the ground a sufficient time to cause fatigue. The swing of the arms and shoulders and the dash from the back foot will give the motive-power necessary to fast walking. Good style having been acquired, increase of pace is the result of training and practice. Common sense will show that very fast walking for any length of time is not possible to a man who is out of condition. In practising to acquire pace the young walker must indulge in frequent spurts. At first he may not be able to go very fast for more than two hundred yards or so, and may even feel the effects of a smart burst at so short a distance as that. It is always well to start your practice every day at your best pace, making the most of yourself while you have the vigour and energy. The starting pace, if you are in good condition, can generally be kept up for nearly a quarter of a mile. At the end of that

distance you will gradually have to slacken, but you must keep on, making the pace as good as you can. With constant practice, being careful, however, not to do too much, you will find the capacity for hard work rapidly increase. The question of training has been fully treated in another portion of this work, so it is not necessary to go over the same ground again. After walking for a quarter of a mile or so at a quick rate, you will frequently have a severe pain by the side of the shin bone. It will, for a time, make your task disagreeable, but you must keep to your work. The pain can soon be overcome, and it will go away almost as suddenly as it appeared. A *stitch* in the side can also be got rid of in most cases by the same means, but at times it may be so severe as to oblige you to leave off walking. Of course the better your condition the less liable you will be to *stitch* or *shin-soreness*.

Perhaps the greatest display of walking—for combined pace and stamina—was given in a match in 1877 between Perkins and Howes, at Lillie Bridge, West Brompton. The men had to walk for three hours, and in that time each man completed *over 22 miles*—a feat that had never been previously accomplished—though 21 miles in three hours had been done three or four times. The fastest times up to eight hours have been done by Perkins, who, in a three miles' race in 1874 with Stockwell—then champion—walked his first mile in 6 min. 23 secs., and the three miles in 20 min. 47 secs. Howes can claim to be the most remarkable walker of any time, as in addition to having done 22 miles in three hours,



he has walked 50 miles in the fastest recorded time, and his best distance for twenty-four hours has not yet been equalled. Since the arrival in this country of E. P. Weston, the American, some time in 1875, very long distance walking has become quite a rage, and many marvellous feats have been achieved. In a six days' match between Weston and his great rival Daniel O'Leary—a citizen of the United States who was born in Cork—the latter was victorious, walking 520 miles. This distance has never been beaten in six days by fair walking. In "making the best of your way"—running and walking mixed—the longest distance yet accomplished in six days is 550 miles, by Weston, at the Agricultural Hall, in May, 1879. "Blower" Brown, of Fulham, has done over 540 miles, his performance having been the best till Weston surpassed it. Weston, when O'Leary beat him, walked 510 miles. Still more remarkable are the recent achievements of William Gale, of Cardiff. For years the celebrated feat by Captain Barclay of walking 1,000 miles in 1,000 hours remained unapproached. It has been put in the shade by Gale, who, at Lillie Bridge, in 1877, walked 1,500 miles in 1,000 hours, doing a mile and a half at the commencement of each hour. In the spring of 1878 Gale did something still more astonishing, for at the Agricultural Hall he walked 4,000 quarter miles in 4,000 consecutive periods of ten minutes each! This was a useless and dangerous feat, but it showed an extraordinary power to do without natural sleep. It is surely not worth the while of any gentleman to emulate it.

## RUNNING.

It is almost as important in Running as in Walking to acquire at first a good style. I have seen many first-rate runners whose styles were very bad, just as I have seen cricketers who, without any pretence to good form, could score their 50's and their 100's. These, however, are only the exceptions to the rule; for it will generally be found that the fastest and best runners have good style to recommend them. Good running must be accomplished on the ball of the foot, with the heel well elevated. The arms should be kept well up to the sides, but not too high. When you can work the arms and legs together, you will be able to take a good stride with great ease to yourself. In practising running it will not be long before the beginner finds out what distance suits him best. Thus one runner will discover that he can get on very well up to 200 yards or so, but can go no farther; another will find out that a quarter of a mile or 600 yards is his best distance; a third will prefer a mile, or two miles, and so on.

Having discovered your speciality, keep to it, and persevere till you become as good as your physical powers will permit. If you are naturally a sprint runner, give your time to sprinting; if your abilities lie in the direction of long-distance running, it is useless to seek distinction over a 100 yards' course. It may happen that you are exceptionally gifted, and that though your best distance is a mile, you can still do a fast quarter. If so, you have a great advantage—the power to spurt at the finish of a long race

being a most valuable gift, as all will allow who have ever seen Mr. Goodwyn, of Oxford University, win one of his three mile races. The practice for the various distances must be regulated by circumstances. One man who makes flesh fast may require an immense amount of work before he gets into condition; while with another, naturally of a spare build, half as much exercise may be sufficient. In these matters the runner must be guided by his own common sense or that of his trainer. It is always well to practise in company with another runner. Nothing is more beneficial than emulation. In short distance running, one of the most important lessons to learn is—how to start. Professional sprinters at Sheffield—the head-quarters of sprint-running—and other places devote immense trouble to this portion of their business, knowing to how a great an extent their success must depend upon proficiency in the art. Amateurs, as an almost invariable rule, are far behind professionals in this particular, having never been so well and thoroughly taught. A tenth of a second may not seem a long time to the uninitiated, but in sprinting it means a yard, and the loss of a yard in a Sheffield handicap would often mean the loss of a race, so accurately are the merits of the competitors gauged. The signal given, the professional is off *at once*; but he does not dodge about on his mark, as I have seen too many amateurs do, with the idea of poaching a yard or two. The proper method of starting may be thus briefly described. You must stand on the balls of the feet, with one foot toeing the mark, and the other about twelve inches

behind. The forward leg and foot will bear the weight of the body until the body is drawn back to get a final impetus. A vigorous dash when the signal is given puts the body in motion, and in a few yards you are running at full speed. This great attention to starting is naturally only demanded of those who take part in short distance races, where every foot of ground is of consequence.

Sprint racing, as I have said, is carried to perfection at Sheffield. In the handicaps in that town three remarkable short-distance runners have appeared within the last few years—George Wallace of Thornleigh Colliery, George Jackson of Barnsley, and Hutchens of Putney—perhaps the fastest of the three. Long-distance running has, for the last eight or nine years, been at a low ebb, and the great performances of such men as Lang and White, of Gateshead, remain unbeaten. Some of the best times accomplished by amateurs and professionals will, doubtless, be of interest. At a quarter of a mile the best professional performance is  $48\frac{1}{4}$  seconds, by R. Buttery of Sheffield; no amateur, I think, has ever beaten 50 seconds in public. Half a mile has been run in Australia by a professional named Hewitt, in 1 min.  $53\frac{1}{2}$  secs.; in England, an amateur, Mr. F. T. Elborough, has run the same distance in 1 min.  $57\frac{1}{2}$  secs. The best mile time on level ground is 4 min.  $17\frac{1}{4}$  secs., done by Lang and Richards in a famous dead heat at Manchester in the year 1867. The best amateur time is Mr. Walter Slade's 4 min.  $24\frac{1}{2}$  secs. at Lillie Bridge. John Fleet once ran a mile and a half in 6 min. 50 secs, and Lang ran



two miles in 9 min. 11½ secs. These performances have never been approached by amateurs. From four miles up to ten, White of Gateshead, in 1863, did the best times on record. Probably, the best amateur over a long distance that ever appeared was Mr. James Gibb.

*Dress.*—At all amateur athletic meetings the competitors appear in University costume; and at such places as the Agricultural Hall, where the company is expected to be somewhat select, professionals do the same. At exclusively professional grounds, however, the costume is remarkable only for its scantiness. The amateur should always get his spiked running shoes from a really good maker, for if they are not thoroughly satisfactory he will suffer considerable inconvenience. In walking and running it is usual to do without a hat or cap, though in very hot or very cold weather, and especially if the distance be a long one, some head-covering should be adopted. Many athletic clubs have their own special colours, in which the members all appear. When not attached to any particular body, the athlete can of course dress in any colours he may fancy. Good taste will teach him to avoid gaudy combinations, but at the same time he should wear some colour which may be readily recognised.

University costume consists of a thin close-fitting shirt and rather long drawers. The drawers are kept up by an elastic band inserted by the maker round the waist-band. On no account think of running or walking in braces. By all means avoid belts,



## CHAPTER XI.

### BOXING.

By arts like these

Laconia nursed of old her hardy sons.—ARMSTRONG.

I DON'T want to advocate Pugilism. Anything but that. But Boxing is a highly useful accomplishment. Among the antagonistic arts it holds a high place. It is a first-rate bodily exercise. It teaches a lad to be alert with eyes, limbs, and hands. And, above all, the good Boxer can always take his own part without fear of consequences—a very important matter sometimes.

Boxing is regularly taught in the army, and nowadays it forms part of all athletic exercises. Without wasting time in talking about its usefulness, however, and altogether passing over its history—and what a history it is, coming straight down from the ancient days, through Greece and Rome, and the Knights of the Round Table, and all the annals of chivalry!—we may proceed at once to speak of its modern and accepted practice.

First select your gloves, which should fit the hands close and well, and be neither too heavy nor too light, too large nor too small, too soft nor too hard ; but just the happy medium, which, you know, is best in all things.

Then take your lessons, which, for the sake of perspicuity, we will throw into short paragraphs easy to read and to remember.

The whole art of Boxing may be divided into three distinct sections—the Attitude of Defence, the Blows, and the Method of Guarding against Blows.

#### THE ATTITUDE OF DEFENCE.

The attitudes in Boxing vary much according to the style and peculiarities of the Boxers ; but the following may be taken as the most general and effective :—

Here we have the position. You stand astride, with your left foot about twenty inches in advance of your right. The toe of the left foot points towards your antagonist, and the right forms a nearly right angle with the left one. The legs are slightly bent, and the weight of the body rests equally upon both. The body must be kept erect and the head well thrown back. Both arms



FIG. I.

are then brought to the front. The left arm in advance, and its fist rather higher than that of the right. The elbows must be turned in, and close to the sides. All this, however, easy and without constraint. The arms are kept constantly in play ; that is, they are moved to and fro in anticipation of the blow from the adversary, whom you look full in the face. The plan not only keeps your arms supple, but it also serves to hide your intentions.

The fingers are to be tightly clenched, with the thumb doubled down over them *outside*. When striking a blow, the muscles of the hand and arm, and indeed of the entire body, must be well braced up.

At other times the fist remains clenched, but not very tightly, in order to avoid unnecessary fatigue.

The guard is also practised with the right foot in front—in which case the right foot takes the position of the left as already explained.

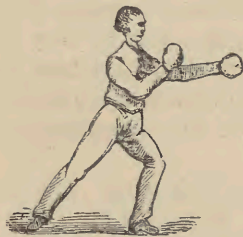
*Advance.*—Put you left foot a short step in advance and follow up with your right.

*Retreat.*—Put your right foot a step backwards, and follow quickly with the left, the feet remaining the same distance apart. Practise advancing and retreating several steps in succession; being always careful to maintain your guard.

*Shifting.*—This is resorted to when you desire to get beyond the reach of your adversary. Standing on guard, with your left foot in advance as usual, place your right about twenty inches behind it, changing guard at the same instant. Then put the right foot a step backward, again changing guard; and so on continuously. Practise this movement also in advancing.

#### BLOWS.

The blows are delivered generally with the middle knuckles, and always with the fist firmly clenched. Remember that the plan is the same whether with or without the gloves.



IGF. 2.

The left hand blow is delivered in this way:—Lunge out with the left foot as far as may be convenient, and throw your entire weight upon it, at the same time raising the heel



of the right foot. Strike out straight from the shoulder, quick as lightning, and without first pulling back your fist. Having delivered your blow, recover guard instantly. The right arm remains in the position shown in the second figure.

The right-hand blow is delivered in the same manner, with the left foot in advance; but the right-hand blow is not generally attempted when leading off. Practise these blows in front of a glass. Recover guard quickly and correctly. When in front of your antagonist, remember the lesson.

*Round Blows* are not so effective as straight, direct blows. They take more time and are more easily parried.

*Choppers*.—If blows may be likened to thrusts, a chopper resembles a cut. The chopper is generally delivered with the right arm after you have parried a blow with the left. Aim at the face and chest. Never hit below the belt.

Before proceeding to guard against a blow, you should have learned to deliver them quickly and accurately. Practise by hitting a suspended ball, or in front of a glass.

#### GUARDING.

You can guard against a blow in four different ways—by parrying, stopping, avoiding, and counter-hitting.

*Parrying*.—Blows aimed at the head or upper chest are parried by striking the antagonist's arm upwards and outwards. Sometimes, when aimed low, by striking downwards and outwards. Both require a quick eye and active movements. See the third diagram.

*Stopping.*—The blow is stopped by the outer side



FIG. 3.

of the arm—not suddenly (the “dead stop”), but in a yielding way, so as to break its force. Blows at the face are stopped by raising the elbow; blows below the chest by lowering it. See the fourth diagram.

*Avoiding the blow.*—A blow may be avoided by stepping back or sideways, by drawing back the head, or by bending the head

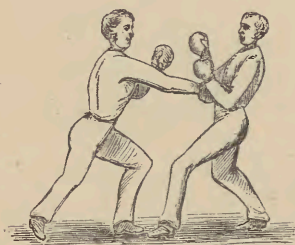


FIG. 4.

sideways, or ducking it downwards. A tenth part of an inch will save you from punishment.

*Counter-hitting.*— That is, by giving blow for blow, or by giving a blow for one that is coming. Anticipating it and paying it back. For instance, Smith

strikes low at Jones, and in doing so leans forward, bringing his head into dangerous proximity with his opponent's fist. In that case Jones neither parries nor stops, but delivers a blow before Smith can reach him.

Or, Smith gathers himself up to give Jones a right-hand blow on the left side of his face. Jones steps close up to him, and gives him a straight left-hander between the eyes. If your opponent is addicted to

counter-hitting, your best plan is to draw him out by a feint, to parry, and plant a good hard blow in return.

Here are a few practice examples in *Parrying* and *Stopping*:—

Smith strikes with his left at Jones's right cheek. Jones parries or stops with his right arm.

Smith strikes with his right hand at Jones's left cheek. Jones parries or stops with his left arm across the body.

Smith strikes at Jones's ribs. Jones stops the blow with his right or left hand, as the case may be.

Having parried or stopped a blow, you must quickly recover guard.

*Return blows.*—Having guarded against a blow with your left, you are in a favourable position for planting one with your right. See how:—

Brown strikes with left hand at Robinson's right cheek. Robinson parries with his right arm, and gives a left-hand return blow quick as thought.

Brown strikes with his left hand. Robinson avoids the blow by throwing back his head, and gives a quick left-hander in return.

*Feints* are used to put the antagonist off his guard. For instance, you feint a left-hander, and thereby induce your antagonist to make the motion of parrying it. By this he lays himself open to a blow in right earnest.

In practising feints each man should act alternately on the defence.

*Closing and In-fighting.*—These are only resorted to in fighting, not in boxing. The pugilist either en-

deavours to seize his adversary with one hand in order to administer punishment with the other, or he closes and wrestles. Should your antagonist succeed in getting you round the neck with one arm, so as to get your head "in chancery," you must endeavour to hold his head back or seize the arm he has at liberty.

In sparring with gloves you never close. The hands must be dropped the instant you close, and the set-to is considered as finished.

Boxing need never become a vulgar sport ; though I am sorry to know that many think a Boxer must needs be a rough. Only among the lower orders does it become a rough-and-tumble exercise. There is, however, real absolute science in good Boxing. To be ready with your hands, when need be, is a great advantage. In the Army, and in the Athletic Clubs and Schools, Boxing and Fencing go hand in hand with all the exercises of the limbs. In fact, a thorough athlete should be a good Boxer. He need not be first-rate ; but he must have good wind, perseverance, dash, readiness of resource ; and—above all—good temper.

Now you have pretty nearly all that can be taught on paper. Boxing must be practised. I shall be glad to hear from such of my readers as take an interest in this subject.







## CHAPTER XII.

### WRESTLING.

Of Wrestling was there none his peer.

CHAUCER—*Canterbury Tales.*

NOT to dilate on the utility of Wrestling as a capital athletic exercise—for all sensible teachers of youth admit that much—it will, perhaps, be well if I devote a chapter to the best methods by which the exercise is practised.

Wrestling, then, is the art of forcing an antagonist to the ground without resorting to blows or kicks, or any other unmanly or unfair proceeding. It is a very ancient exercise, and was highly esteemed by the Greeks and Romans. Indeed, we find representations of it on the sculptures of Egypt and Nineveh, as you may see for yourselves in the British Museum; thus proving that such harmless contests of strength and agility are as old as civilization itself.

With so respectable a history—extending back as it does some three or four thousand years—it would be strange indeed if Wrestling had not made the tour of the world. It has. It is known in every country, civilised and barbarian; and in all admired and practised. Almost every country has known its own style of Wrestling; and some countries—as our own, for instance—two or three styles differing from each other in many important respects. In every nation and

race the exercise is restricted by certain laws as to catching, holding, and falling; and those who enter upon the contest are considered to act unfairly, if they do not comply with the acknowledged rules.

In our own country three principal styles are in vogue—the Devonshire and Cornwall, in which kicking and hacking are allowed; the Cumberland, and the Eastern Counties, commonly known as Loose Wrestling.

The two latter are most in vogue, and therefore demand the greater attention. The kicking of the Western Counties is being rapidly superseded by the better methods of the north and east; and, therefore, need not be particularly described.

We may, however, just refer to the German style, as it is now much taught in the gymnastic schools. In it the antagonists are not permitted to hold each other below the waistband, to throw by tripping or similar manœuvres, nor to turn the back in the struggle. A distinction is also made between the full-hold and the half-hold. In the former, both your arms pass below those of your opponent; in the latter, one arm is passed above and the other below, as in the accompanying figure. The full-hold is, of course, the most advantageous, but in the half-hold both wrestlers are on a perfect equality. Sometimes



1.—GERMAN STYLE.

facing each other, and endeavouring to obtain the full-hold: both men being allowed to improve the

hold as they can, and the first full fall, when both shoulders touch the ground, giving the upper wrestler the victory in the bout.

With this much by way of introduction we may proceed to describe

LOOSE WRESTLING, OR, CATCH-AS-CATCH-CAN.

This style of play is most usually taught in the Gymnastic Institution, and is generally practised and patronised at public and large private schools. In Loose Wrestling all modes of attack and defence are fair and allowable—except the following:—

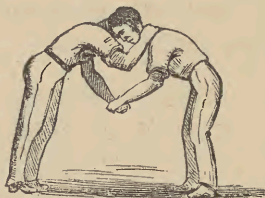
*The Wrestler must not kick nor strike: he must not lay hold by the hair, by the flesh, or by the clothes. He must not twist finger or arms, or make use of painful or dangerous grasps. He must not get out of temper.*

In the event of any of these practices being resorted to, the umpire must immediately interfere; the wrestlers must part, and the bout be ended. Whoever declines to be bound by these restrictions, or persists in their exercise after being warned, is disqualified from further practice—at least, for that day or occasion.

In Loose Wrestling, either man going to ground so that both shoulders touch the floor, or earth, is declared to be thrown. This is the exact professional rule: the more usual one is to consider a wrestler thrown when he touches the ground with any part of his body, except hands, feet, and knees: a better plan, as it does away with much pulling about when a man is really down and at the mercy of his opponent.

*The Wrestling Position* is here shown. The legs

astride sideways, knees bent, hands on or in front of knees, with the thumbs outside, or held in front with the backs towards the body. Eye fixed on antagonist, observant of his attempt to catch.



*The Hold.*—

2.—POSITION. Approach your

3.—THE HOLD.

opponent without getting into an erect position. Place your right hand on his neck, looking over his right shoulder. Then grasp his hand with your disengaged hand. You are then on an equality, and have commenced the struggle. Close and wrestle, but do not attempt to take any unfair advantage.

A common and easy way to close is that adopted by boys: each taking the other by the collar of his coat, and endeavouring to throw him by tripping with the foot. Strength and agility in such a case do the work, and the first fall completes the bout.



4.—CROSS BUTTOCK—  
ARM ROUND NECK.

*Cross Buttocks.*—Alfred and Ben have the hold, let us suppose, as in the third figure. A. quickly grasps with his left hand B.'s right wrist; faces to the left about, thus turning his back towards B.'s chest, his legs standing in front of those of B.; at the same time bringing his right hand round B.'s neck. B.'s right arm must



be kept to the front. If in this position A. stoop forward, B.'s feet will leave the ground ; and, with a swing and twist to the left, A. throws him on his back. If done with sufficient force and energy, B. will turn a somersault in the air, as seen in fig. 4, and the cross-buttock will be completed.

But it is easy to stop this fall. As soon as A. has faced about, B. holds him firmly round the body with both arms. Having thus ensured himself against being thrown, it is advisable perhaps to let go ; for in this position there is little chance for B. getting a throw.

*Cross Buttock—arm round body.* Starting from the same position as that shown in fig. 3—the hold—A. places his right hand on B.'s neck ; and B. puts his left hand on A.'s neck, so as to leave A.'s arm inside. A. grasps with his left hand B.'s right wrist. A. now faces to the left about, simultaneously letting go with the right hand, which he puts on B.'s back, passing his arm beneath B.'s left arm. Having secured a firm hold, either on his antagonist's right shoulder or near his hip, he lifts him off the ground by stooping forward, and throws him, as in the fifth figure. Having faced about, A. must keep his legs astride in front of B.

There are two ways of stopping the fall. As soon as A. begins to turn, B. places the knuckles of his left hand on his adversary's chest. Only a very superior antagonist can break through this stop. If, however, B. is sufficiently nimble, he may succeed in throwing A. in the same manner as A. intended to throw him. All he has to do is to turn a little to the right, and place his left arm round A.'s neck.

The second way of stopping the fall is by putting your left leg over the left leg of your opponent after the latter has turned round. This, if you can manage it, is a safe and certain stop.

All this seems easy enough to write. Nothing, however, can be done by reading alone. To wrestle with advantage you must practise continually—and with good temper. All any teacher of Wrestling can do on paper is to indicate the position and the best way of defending them. There is no need for violence. All that is here taught may be accomplished with easy grace; but it must be learned thoroughly.



5.—CROSS BUTTOCK—ARM  
ROUND BODY.

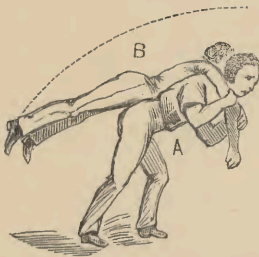


6.—HEAD IN CHANCERY.

A Wrestler in the position of B. in fig. 5 can save himself from being thrown, by passing his left leg round the left leg of his antagonist. If the pressure is so strong as to become unbearable, B. should throw himself flat on the ground. It is useless to grasp the legs of his enemy; for if he stand in a proper position, such an attempt only increases the pressure.

*Head in Chancery and Cross Buttock.*—Starting from the Hold, Alfred and Ben place their right hands on

each other's neck. A. suddenly pulls B.'s head towards him, and brings it below his left arm-pit. He then passes his left arm round his opponent's neck, and puts his right arm on his back, as shown in fig. 6. In this position B. is almost helpless, for A. presses upon him heavily and prevents his freeing his head. Having kept his adversary for some time in durance vile—in chancery—the uppermost wrestler (A.) suddenly relaxes the hold of his left arm. No doubt the other avails himself of this moment to withdraw his head; but on the instant A. grasps his right wrist with the left hand, puts his right hand farther round



7.—OVER THE SHOULDER.



FIG. 8.

B.'s back, faces left about, and throws him—Cross buttock as seen in fig. 5.

To stop this fall, A. either disengages or twines his disengaged leg round that of his antagonist, so as to procure a double fall. Professional Wrestlers make a sort of half-turn in this fall, and occasionally succeed in getting the opponent beneath. More depends on agility than on actual strength.

*Throws over the Shoulder.*—This feat is only to be accomplished when the players are about the same

weight. Of course, a light thin man cannot throw a tall, heavy one.

From the Hold, A. and B. place their right hands on each other's necks. A. grasps B.'s right wrist with his left hand, pulls his arm down from the neck, and then makes the four following movements in rapid succession. (1) A. grasps B.'s right uppermost arm close to the shoulder with his right. (2) He then lets go his left hand, and with it grasps B.'s right arm close above the elbow. (3) A. turns to the left about, his back being turned towards B., and places B.'s arm on his right shoulder, as in fig. 7. Then (4) A. stoops forward and throws B. on his back. This exercise requires to be doubly performed by beginners. It is best, of course, that it should be learned thoroughly before it is attempted in earnest; but it is common enough with country wrestlers and once learned is never forgotten.

The defence to this exercise is the same as that against the cross-buttock.

Again, A. and B. take each other's neck as before. A. grasps B.'s left wrist further inside with his right hand, pulls down B.'s left arm from his shoulder, rapidly raises it again, and grasps B.'s upper arm from below, as seen in the figure 8.

A. now steps forward, left foot first, passes B.'s left arm over his head, faces about at the same instant, and puts B.'s arm on his right shoulder. A. is then able to throw his antagonist, as before described.

*The Rush.*—A. and B. place their left hands on each other's neck, as before. A. puts his disengaged right hand back, with a view to induce B. to try and



catch it. In order to do this B. is obliged to lean to the left. At this instant A. avails himself of the movement to grasp with both hands B.'s left upper arm; he pulls him to the right, and simultaneously, his left shoulder in advance, he rushes upon B.'s left shoulder, and forces him to the ground.

To save himself, B. places the back of his right hand upon A.'s chest, as already shown. He may then try to lay hold of his assailant's left leg with his right hand. Against this mode of attack the other secures himself by springing actively back. In this, as in the other assaults, all, or nearly all, depend on quickness of eye and rapidity of movement.

*Full Hold.*—If it can be secured the full hold is very advantageous. But the wrestler who keeps his back well bent is not exposed to any great risk from this mode of attack. If, however, such a hold be attempted, the following is the defence. At the instant your opponent's hands are close to your loins, you lower both arms, grasp the wrist of your left hand (the back of which is turned inwards) with your right hand, straighten your arms and lean forward, as shown in fig. 9. In this position you can press with such force upon your antagonist's arms as will make him soon withdraw them. Allow him to do this to a certain extent, but as soon as you have space sufficient to turn in, give up the pressure suddenly, quickly catch your antagonist's right wrist with your left hand, turn to the left about, put



9.—FULL HOLD.

your right arm round his neck or back, and throw him, as seen in figs. 6 or 7.

Should your opponent succeed in getting a full hold, and thus be enabled to hug you close, you are almost certain to be thrown. But you may still save yourself from ignominious defeat. Thus you turn round during the fall.

With some wrestlers, especially in experts, this turning round in the act of falling is a favourite expedient to prevent coming down on the back. You may, notwithstanding, defeat his intention by keeping a firm hold of him till he is fairly aground.

*The Leg Hold.*—If you maintain the position shown in fig. 3, your opponent will not find it difficult to lay hold of your legs.

What you have to do in such a case, I will now show you as plainly as I can.

A. and B. place their left hands on each other's neck, as before. A. grasps B.'s right wrist with his right hand, and pulls him towards him. If B. is induced thereby to step forward with his left leg, A. lays hold



10.—LEG HOLD.

of it near the knee, and pulls it up to the left, at the same time pulling B.'s left arm to the right, or pressing upon the chest, and so throws him on his back. The figure (10) will explain this movement better than any amount of verbal description.

Again—A. and B. place their right hands on each other's neck. Each wrestler then endeavours to lay

hold of his opponent's disengaged arm. Let us suppose B. to have succeeded in grasping A.'s left wrist. What is A. to do? He lets go quickly with his right hand ; with a push he releases his left, places it from the outside on B's. right shoulder-blade, and takes hold of his elbow with his right hand. A. now leans heavily on B.'s right side ; and, in order to relieve himself, the latter is pretty sure to grasp his assailant's right fore-arm with his left hand. Should he do this, A. lays hold of B.'s right knee with his left hand, lifts it up, and pressing his right fore-arm on B.'s chest forces him down backwards.

Once more A. and B. hold each other by the upper arms. A. pulls B. towards him, and lets go suddenly. Then he instantly drops on his left knee, puts his head between B.'s legs, which he grasps firmly. In an instant A. lifts him off the ground, and throws him backward. If done with quickness and dexterity, this manoeuvre is often successful.

To save himself, B. leans rapidly forward, and seizes A. round the body.

All this presumes upon both wrestlers learning how to fall easily and harmlessly. There is great art in falling gently and gracefully. Ask any defeated Cabinet Minister, or the loser of a law-suit.

*Tripping-up.*—This mode of wrestling is much in favour among boys. It is also much resorted to by professional wrestlers. The trip is usually done by placing one leg behind your opponent's leg, and suddenly tripping him forward, and forcing him down backward. When the wrestlers face each other, the one who steps forward sideways to the left can put his

right leg behind that of his antagonist. To avoid him, step back, or meet the attack with a counter trip. A few minutes' practice with a professional will show you how.

Another way of tripping up is this:—Suppose A.



12.—THE TRIP.

to place his right hand on B's neck, as before, grasping his left wrist with his own left hand. A. then pulls B. obliquely to the left, taking, at the same time, a step with his right foot diagonally to the right, when he finds himself in the position here shown—fig. 12—his right hand holding his adversary's right shoulder, the

left grasping his left wrist, and his right leg behind the other's right leg. From this position the master man can force the other down backward with almost certainty.

Or A. and B., standing as before, each with right hand on the other's neck; A. grasping B's. right wrist with his left hand, and B. doing the same to A. Both then, simultaneously, turn to the left about an 1 put themselves in the position shown in fig. 13, in which case either wrestler has it in his power to throw the other.

By putting your hip well under your opponent as seen in fig. 14, you have a decided advantage.

In the struggle seen in the next figure, each man would seem to have a pretty equal chance. But one steps a little forward, puts his right foot behind that of his opponent, and by sudden movement of foot and



arm at the same instant, is able to throw him. Either man can also try.

*The Lock*, by putting his left leg inside his antagonist's right, or *vice versa*, and then bring him down.

Here we have pretty well all that can be told on paper, concerning Free or Loose Wrestling. You must not suppose, however, that you can do all that I have shown in the figures without long and deliberate practice. A few practical lessons from a professor will be needed to supplement these written directions. From both combined there seems little reason to



13.—TRIPPING.



14.—HIP LIFT.

doubt but that you may soon be expert enough to take your place in a friendly bout. Never forget that wrestling is an amusing and friendly contest, not a battle. The very instant the least flush of angry blood rises to your face, drop your hands, and retire till you are cool again. A book, or a walk, or a talk, or a game of draughts will, in such a case, be the best alternative. The best place for wrestling is the open air, on a good pliable turf without stones. The next best place is a ring, either indoors or out-doors, with a floor of good tan or sawdust. On a hard, gravelly, or wooden floor, falls may be painful, and accidents

possible. In a house or shed a good matting of cocoa-nut fibre will do admirably; but it is not advisable to wrestle on the naked floor. As a rule very young boys should play and tumble before they wrestle.

We now come to the other, and most favourite, section of this sport—the one, in fact, which attracts most attention whenever it is seen at the Agricultural Hall, Lillie Bridge, the London Athletic Club, and other popular gatherings is known as

#### CUMBERLAND WRESTLING.

This style of play is general all over the northern counties of England, whence it has spread to every part of the world. Westmoreland, Cumberland, and Northumberland men are tall, strong, hardy fellows. They make good workers in whatever they undertake, admirable emigrants, and first-rate wrestlers. In London they are well known in various branches of trade, commerce, and operative labour, and their special outdoor sport is represented by the "Cumberland and Westmoreland Wrestling Society."

The rules of this style of Wrestling are restrictive, but in all of them there is a direct opposition to anything like brutality and rough behaviour.

Perhaps the best way of describing this style of Wrestling is to give the

#### RULES BY WHICH IT IS GOVERNED.

1. When two men cannot agree in taking hold, the umpire shall place at such a distance as the size of the men may render necessary for ulterior proceedings. He shall then cause them to squeeze their shoulders

and the higher part of their breasts against each other in such a manner that the right and left shoulder-blades of both are perfectly level, and the arms stretched out so that the hands are in a line with the nipple of the breast. He shall then direct one of them to take hold without shrinking his right breast and shoulder beneath those of his opponent, and so as to preserve a perfect equality in the use of the right arm. When this is the case, making proper allowance for contracting the arms by grasping the back of his opponent, the hold will be something below the level of the nipples. If the umpire is satisfied that the hold is fair, he shall cause the other to likewise take hold without shrinking or swerving to either side; which being done, he shall immediately give the word. If the umpire perceive that either man is striving for any undue advantage, or will not take hold, he shall decide the fall against him; and if neither man will implicitly obey his directions he shall, without further loss of time, cross them both out.

[It will be seen from this that the preliminaries to the tussle must be perfectly fair and even, neither man having advantage of the other. This rule, and the rules that follow, must be understood to govern all public contests in the Cumberland and Westmoreland style of Wrestling-play.]

2. If the man who takes the latter hold make play at the same time, and either throws his opponent, or obtains such an advantage by it as, in the judgment of the umpire, occasions the ultimate termination of the fall; or, if the first taker-hold strike [that is, give way] before it can be clearly ascertained that the other

has hold, and obtains a similar advantage by doing so, the fall shall be wrestled over again ; and if the same conduct be repeated, the offender shall lose the fall.

[This rule provides against a snap ; that is, when one man begins to wrestle before the other has a fair hold and is ready for him.]

3. If, when wrestling, the men get disengaged by their hands slipping over each other's head, and they remain opposite each other on terms of perfect equality, it shall be in the option of either man to leave go, and take hold again as at the first meeting ; but, if one of the men only lose his grasp, it shall be deemed perfectly fair for the other to continue the wrestle till he does so likewise, or the fall ends. If both the men during the tussle become disengaged, if one throw the other, they are again stationary or fronting each other, it shall be deemed a fair fall.

4. After the men have both taken hold, if either of them quit his hold, and either, in endeavouring to save himself, by accident, or by attempting to throw his adversary, he lose the fall—provided his opponent retain his own hold and does not go down by that effort or manœuvre which is the immediate occasion or object of quitting the hold. But if his adversary, though retaining his hold, goes to ground without recovering himself, yet in such a manner as is obviously the consequence resulting from such manœuvre, he shall win the fall. If, however, the effort occasion both men to lose hold, and both wrestlers go down, they must wrestle over again.

5. If both men go down in such a manner that it cannot be clearly and distinctly ascertained which of them was first on the ground, it shall be deemed a



wrestle-over ; or, as it is termed in the language of the sport, a dog-fall. In such cases, the decision of the umpire shall be given without any regard to the circumstance of making play. A man's knees, or hands, or either of them touching ground shall in all cases be considered conclusive of his being down, except he is fairly covering his man, and it is occasioned by the wish to make the fall easier to himself or his fellow wrestler. When such is the manifest intention, it shall not interfere with his claim to the fall. [A wrestler is considered to fairly cover his man if he fall with only one leg across him.]

Here, then, we have the rules that govern all contests, properly conducted, in the Cumberland and Westmoreland style. Let us now see whether we cannot exemplify and make plain

#### THE PRACTICE.

The first thing, as will have already been discovered, is to obtain

#### THE HOLD.

Place your right arm against your opponent's left arm ; hook your fingers, and press the back of your left hand against his right loin. The legs are astride as seen in the diagram ; the left foot about twenty-four inches in front, and the weight of the body resting principally (some say exclusively) on the right leg. The shoulders must be squared, and the collar-bones of both wrestlers on the same level—as explained in Rule 1.



THE HOLD.

*Improving the Hold.*—Rule 1 clearly points out

how to improve the hold. Shrink the right breast under that of your opponent; tighten your arms round his loins, or pinion his right arm by pressing upon it with your left. Then wrestle for the fall.

#### THE BUTTOCK AND CROSS BUTTOCK.

These movements are very similar; and they succeed best with a slack hold. They are generally done facing to the right—the Buttock; or to the right about—the Cross Buttock. The Wrestler suddenly turns or hoists to the right, so as to place the left hip against his opponent's middle. Then he pulls him close towards himself, stoops forward, and thus lifts him off the ground. If he continue to turn round he will fall on his back, under his antagonist. In the Cross Buttock you face to the right about to such an extent, that your back is turned to your opponent, and then proceed as before. See the like movement in Loose Wrestling.



CROSS BUTTOCK.

Having faced round, place your feet in front of your fellow-wrestler's feet, but not between them. Tussle. It need scarcely be added, that in these movements the hands must remain locked round your adversary's body, and shifted round by degrees according to circumstances.

*To save yourself from being thrown* in this position, hold your fellow-wrestler firmly round the middle, crouch

down and withdraw your head. On the other hand, if you fail in the Buttock, you should try the Lock or Back-hank. As soon as you become familiar with this style of wrestling, all the technical terms will seem plain and understandable.

#### THE LOCK, OR BACK-HANK.

This is the part of the tussle that invariably attracts lookers-on. The wrestler on the one side makes a movement as if about to give the Buttock, and stands on the left of his opponent. He then raises his left leg backward, and passes it from the inside round his fellow-wrestler's right leg so as to bring his instep in front of his shin. This position is indicated in the diagram. While effecting this movement, he keeps as nearly upright as he can, to prevent the other throwing him forward. Having once attained this position, B. turns suddenly to the left and forces his antagonist, whom we will call A., back and bears him to earth.



BACK-HANK.

Another favourite movement is—

#### THE HANK, OR BACK-HEEL.

To accomplish this, you pull your opponent towards you and put your left heel behind his right heel, as shown in the little cut. You then throw your whole weight upon him, and at the same time force his foot up forward, and then you are enabled to throw him backward.

*To counteract this attack*, the wrestler puts back his foot, or, if caught, tries to face while coming to the

ground. The Hank can also be met with the Right-leg Hipe. Thus : as soon as your antagonist advances his left leg to Hank you, the plan is to Hipe him with the right thigh.

*Hamming* is done in a similar way to the Back-heel. But, instead of passing your legs behind your opponent's heel, you pass it behind his knee. This is a powerful grip, and generally succeeds. *To avoid it*, get your leg out of the way ; or, if your antagonist raises his left leg, swing him round to the right.

#### THE LEFT-LEG HIPE.

This is the method. Hug your opponent close, and lift him off the ground, at the same instant swinging him round to the right, and turning in the same direction. Then suddenly push or strike the inside part of his right thigh with the outside of your left thigh. You thus throw him off his balance ; and, if the impetus of the swing be strong enough, down he must go, with you on top of him.



When you find the Hipe does not succeed, change your tactics, and try the Back-hank or the Buttock.

*To stop the Left-leg Hipe.* As your opponent is about to insert his left leg, you cross it with your right knee (shin), and when he attempts to lift you off the ground, shrink your chest under him and get away.

*To stop the Left-leg Hipe.* Previous to attempting to Hipe you, your opponent will slip in with his right leg. At that instant give him the Back-heel with your right leg.



Hiping is rather rough, and sometimes rather dangerous, till you get used to the several modes of attack and defence. The Right-leg Hipe exposes the Wrestler to less risk than the left; but when in danger, accept the fall as easily as you may.

There are various other modes of attack and defence as the Right-leg Stroke, Right-leg Hipe, etc. ; but these will be met by the counter movements already explained—as by pushing with your left leg, putting it quickly down again, facing to the left, and throwing him over the right buttock. In fact, in many ways that can only be acquired by experience, and practice with good wrestlers. In Cumberland the various modes of striking or pushing with the legs are termed Chipps.



LEFT-LEG  
STROKE.

#### THE LEFT-LEG STROKE.

Chip your opponent's right knee with your left leg in such a way that your knee is outside and your instep inside, and then swing him round to the left.

*To stop this stroke* you must *Ham* your opponent with your left leg. Some wrestlers make this stroke entirely outside the leg, instead of in and out.



STOPPING—HAMMING.

But all this will be better learned by an hour's practice with a real wrestler. You can learn much by reading, but you cannot learn how to wrestle. What

I have said in this and previous chapters simply puts you in possession of certain facts, and familiarises your minds with the general subject. This is the mere selvage of the subject; *the real body and substance of the art must be acquired by actual practice.* Don't forget that. It is well that lads should be made acquainted with the best modes of playing as well as of working; but to play well or to work well needs much more than simply reading a book, no matter how ably the book be written.

Much more might be said about the antagonistic exercises Boxing and Wrestling; but if you combine them with practice you will soon become familiar with the modes of attack and defence. *Reading alone, in respect to these sports, is next to useless.*





## CHAPTER XIII.

### TRAINING.

His bulk and beauty speak in vulgar praise ;  
If, as he seems, he was in better days.  
Oh, had you seen him, vig'rous, bold, and young,  
Swift as a stag, and as a lion strong.

POPE'S *Homer—Odyssey.*

THERE is no secret at all about Training. What is necessary to excellence in every kind of bodily exertion and outdoor sport, may be comprised in two words—Moderation and Exercise.

Where shall we look for our model strong man? From among the railway navvies of Lancashire and the northern counties; the soldiers of a crack foot regiment; the iron-workers and miners; the gentleman and professional cricketers; the oarsmen of the Isis and the Cam, the Thames and the Tyne; from among hunting men, or the working classes; in our great schools, or in our public gymnasiums? They exist everywhere as exceptions to the general rule of healthy, youthful vigour; but to no one class do they belong exclusively. The tendency of modern teaching inclines to physical education in conjunction with mental culture; the one assists the other, and neither can well exist alone. The Professional Trainer will give you a list of what you must eat and drink, the

drugs you must regularly endure, the miles you must walk before and after each meal, the distances you must walk or run, the weights you must carry, the clothes you must wear, the work you must do, and the thoughts you must think ! Hardly, perhaps, the latter ; for with him the width of the chest and the hardness of the biceps are more important than the capacity of the brain.

In the days gone by the regular course of training for a foot-race, a rowing match, or a fight, included many observances now almost obsolete. The man was drugged, sweated, and exercised till he could bear the system no longer. Under that system some men really improved ; but now-a-days a much more simple plan is pursued, with far less risk to the general health and constitution. The old system served well enough to reduce weight and give temporary power ; the new system improves the health, strengthens the body, exercises the limbs, and brings the entire frame into that fine excellent condition which enables a man to undergo great exertion without great fatigue, and perform feats of strength and endurance without danger to his future usefulness in any path of duty or labour.

Is no change needed from our ordinary course of living ?

Pray do not mistake my meaning. When I deride the system of the Professional Trainer, I do not advocate neglect of any real source of health and strength. The regimen to be observed by every man who wishes to attain a foremost place in any strength-trial, no matter what its nature, is simple as simplicity itself. Fresh air, good exercise, wholesome food, no excesses.



These are the indispensable requisites to the highest bodily vigour, equally within the compass of the town-bred clerk and the country-bred young squire, the weakling at the loom and the giant at the anvil.

Nothing more? Oh yes; the details of the modern system. These are comprised in a few well-understood and easily-explained rules. Presuming that when you commence your training you are in a good general state of health, the following plan may be advantageously followed. Remembering that it is the "staying man" who generally wins the race, your efforts should be directed to the means of sustaining the staying powers. The pedestrian more usually gives way at the knees than at the chest. The man who can stay is the last to cave in; the object of the trainer is, therefore, to get the muscles into such a condition as will enable you to undergo prolonged exercise without this painful numbness of the legs. Be moderate in your early attempts. If you would succeed, you must avoid all plunging into work before you are what is called fit. It is like cramming for school or college examinations—well enough for the time, but not calculated to last. This sort of severe training it was, that used to be adopted by the pugilists. They walked and ran and sweated till every ounce of fat was gone, and they were hard bags of bones and muscle. After the fight, however, they commonly dropped into their old courses—ate and drank without reserve or moderation, left off their morning walks and stopped up late at nights. The evil consequences of this alternate abstinence and indulgence were plain enough. They impoverished their systems. Tom

Sayers died, a prematurely old man, before he was forty!

The very best exercise in training is a sharp walk. Not too far at first; and gradually increasing the distance. In the summer, six in the morning is the hour to rise. The first thing is the bath, either plunge or sponge. Rub down well with a hard dry towel. Some recommend a short walk before breakfast; but I think a cup of tea, with an egg beaten up in it, the best preparation for the walk. If the weather be dull or rainy, then a good half hour with the Dumb-bells or the Indian Clubs, the Horizontal Bar, or the Trapeze will serve to promote a healthy glow and put the body in form for the after exercise.

For breakfast have a lean mutton chop or steak; brown bread without butter, dry toast, or the crust of a two-day-old loaf; and a cup of tea or coffee, not too sweet, with but little milk. You may vary this with a bit of fish, or a rasher of bacon and a couple of poached eggs. Some recommend a glass of strong old ale as a finish; but I say, No. It is too early in the day for alcoholic stimulants. A healthy man needs no better stimulant than good wholesome food.

After breakfast and a rest take another walk; say this time of four miles out and home. Begin at from three to three and a-half miles an hour; increasing the pace to almost racing speed for the last half mile. Then strip off your flannels, have a good rub down, and you will be fit for anything for the rest of the day.

As to Diet in Training, there is much less restriction now than was formerly recommended. The mid-day meal may be such as is usually taken, plain roast or

boiled mutton or beef, with a moderate supply of vegetables, a slice of well-baked stale bread, and a glass of genuine ale or stout, sherry or claret.

As a rule, *all salted and spiced meats, new potatoes, new bread, pastry, and made dishes, are to be avoided.* There is no strength in veal, lamb, pork, or hashed meats : but a little poultry, game, or fish ; a basin of good soup or mutton broth ; with a simple pudding, omelette, or tart, or fresh fruit in season, may be taken now and then without hesitation.

*Moderation in drink, and abstinence from tobacco is advisable*—and, in some cases, imperative. Pickles, preserves, jams, jellies, fat sausages, potted messes, cheeses, tarts, and strong seasonings of all kinds—relishes, gravies, pastes, pick-me-ups, sauces, and toothsome things generally, must be very very sparingly indulged in during Training. Best, indeed, if they are altogether and entirely dispensed with. If, however, you have been used to a nightcap, take good Scotch or Irish whiskey, cold without sugar, in preference to brandy, rum, or gin. Cordials, such as absinthe, curaçoa, and other abominations of sugar, spirits of wine, and scented drugs, are all injurious to muscular power. A good glass of dry sherry, old port, sound claret, or vintage champagne will do good, and provide the proper stimulant—when a stimulant is needed.

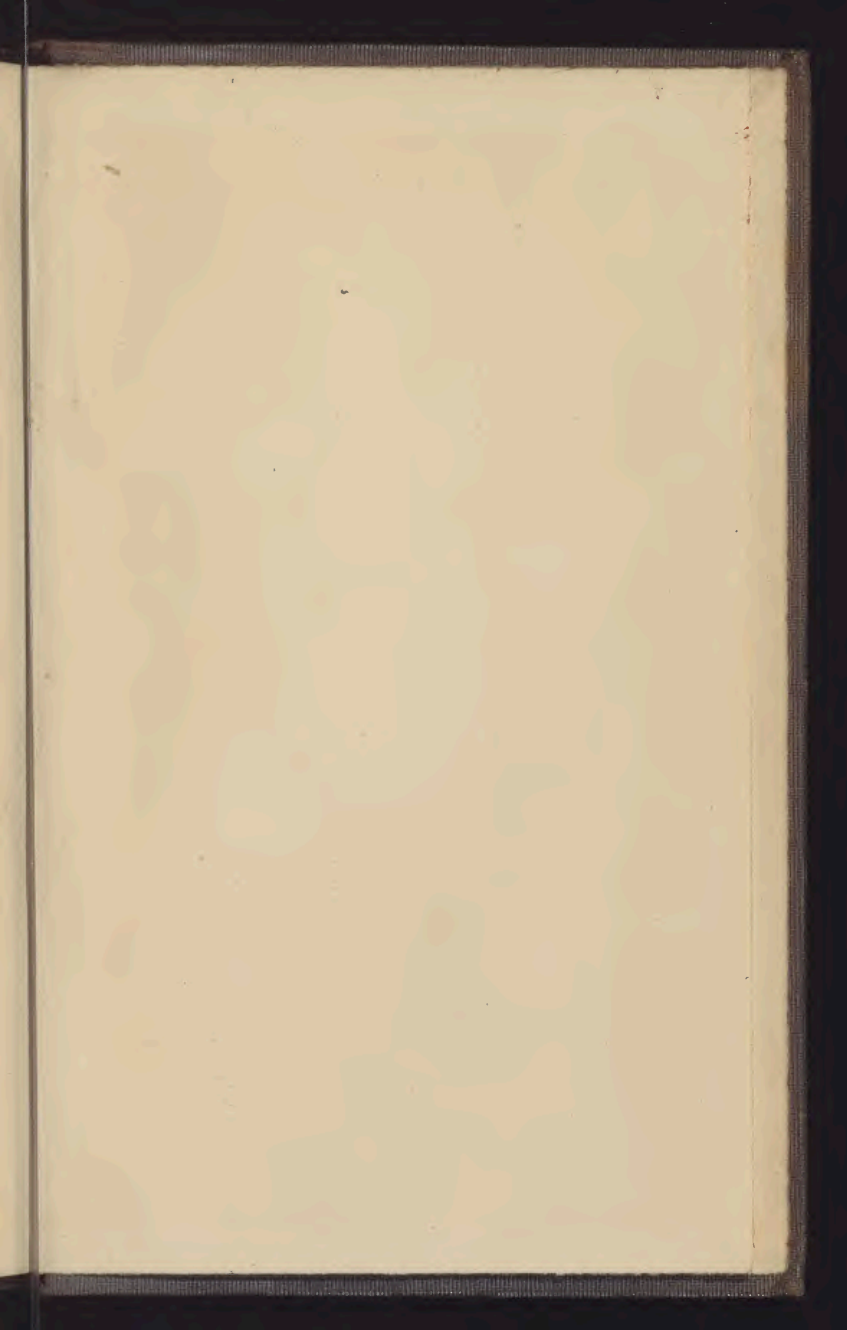
Tea and supper need not be meals. They are usually mere refreshers ; but if you dine in the middle of the day, then a cut off a good roast joint, or a well-cooked chop, will be welcome as a finish : say about two hours before going to bed. Ten o'clock is quite late enough to retire. A man in training wants eight

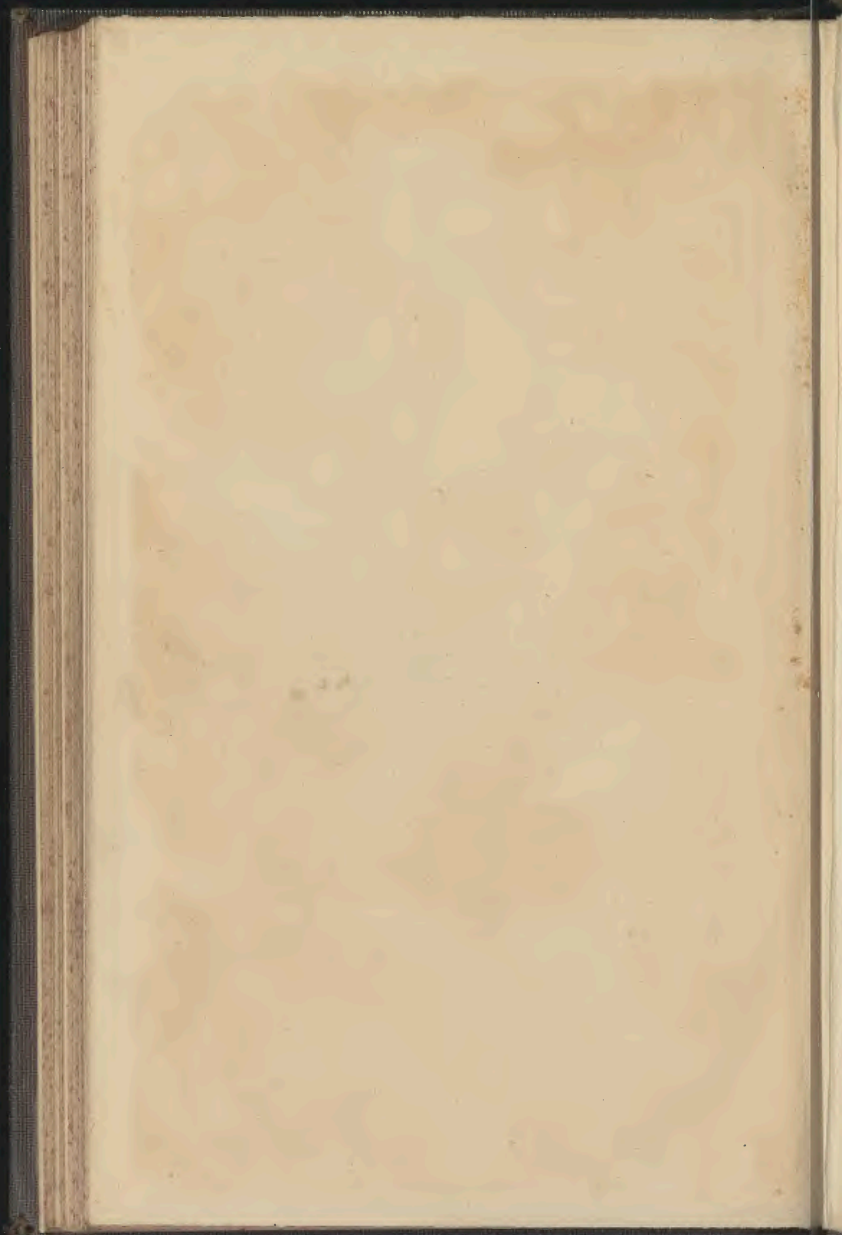
hours of sound, pleasant, undisturbed sleep. More than that is unnecessary ; less, is harmful.

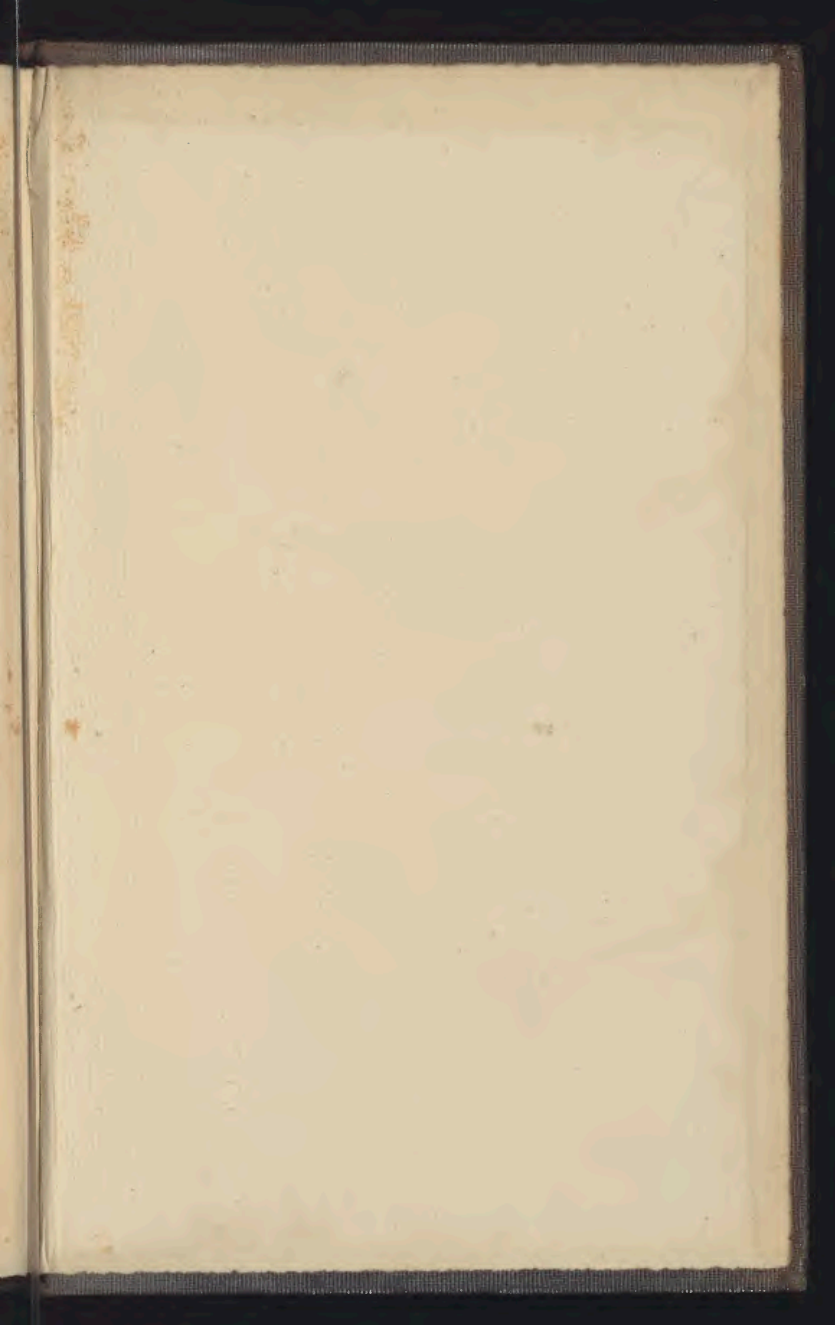
I am not anxious to go into further detail. Some ambitious young men may wish to know to an ounce how much to eat at each meal, and to a spoonful how much to drink ; to a minute how long to sleep, and to a yard how far to walk. I cannot tell him. Nobody can. What is good for one, is bad for another : or, as the old proverb pertinently has it—what is one man's meat is another man's poison. Nor do I think it necessary to go into the medical aspect of the topic—if there really be one. That, too, must depend on special circumstances. There is no universal medicine. Each complaint must have its own treatment ; and the treatment itself must vary with the patient. You will easily understand that no one fixed, unalterable rule can be adopted in Training, any more than for sickness. He who says that one medicine or one system will cure all complaints and meet all requirements is a quack and an impostor.

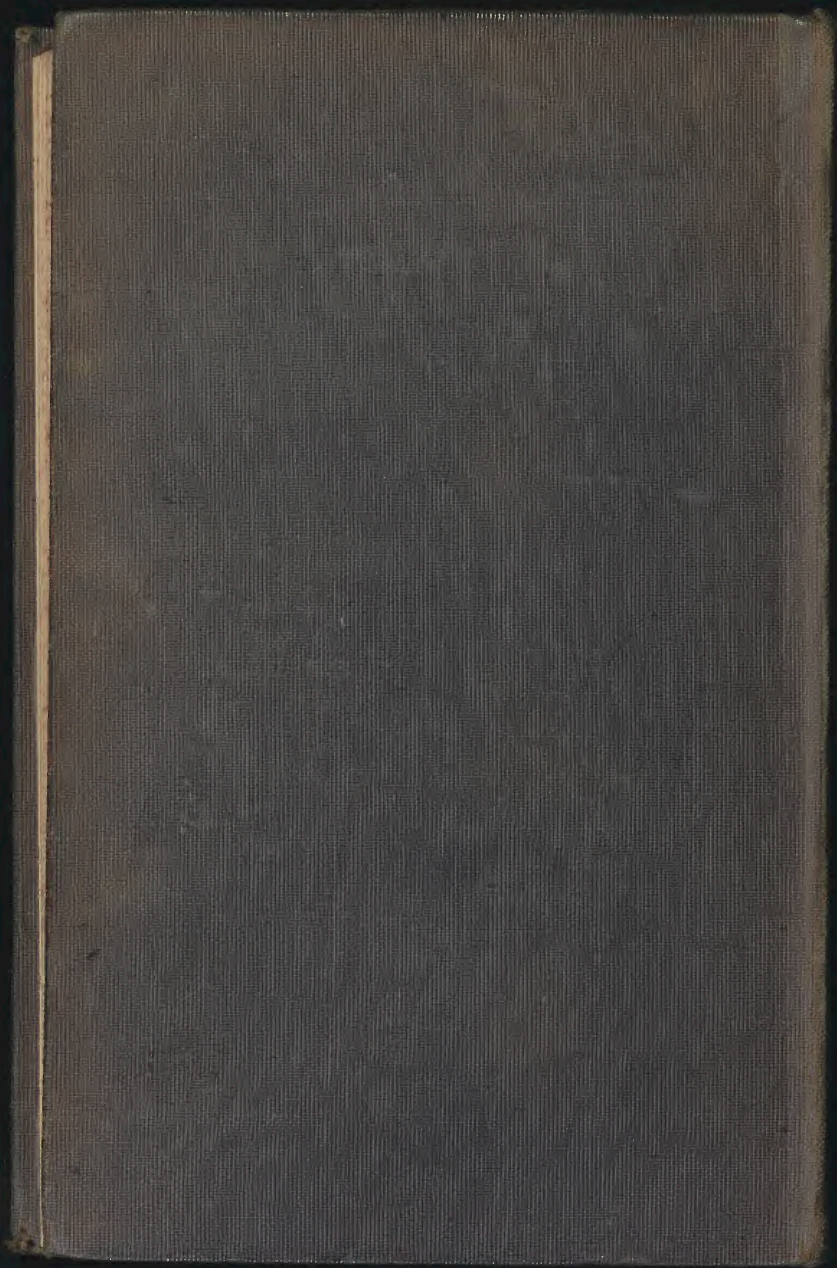
Thanks to intelligent writers and teachers, Professional Athletes are beginning to free themselves from the shackles of the Professional Trainers ; beginning to disbelieve in any arbitrary code of rules and regulations ; beginning to understand that there is more real virtue in cold baths, regular hours, plain diet, moderate exercise, and persistent attention to Nature's own laws, than in all the preparations ever invented, and all the nostrums on the shelves of all the chemists and druggists—*Vale !*





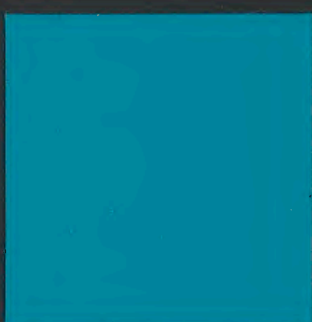






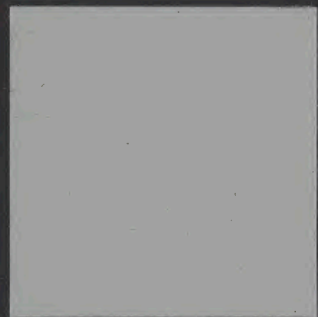
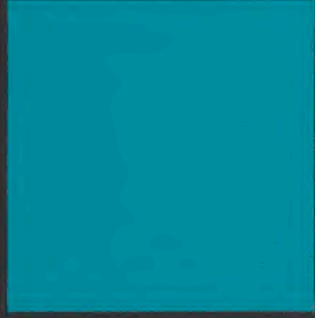


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