

Gymnastics for ladies : a treatise on the science and art of calisthenic and gymnastic exercises / by Madame Brenner.

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GYMNASTICS

FOR

LADIES

BY

MADAME

BRENNER.

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G Y M N A S T I C S

FOR LADIES.

A TREATISE ON THE SCIENCE AND ART
OF
CALISTHENIC AND GYMNASTIC EXERCISES.

BY MADAME BRENNER.

LONDON :

PUBLISHED BY MADAME BRENNER AT HER GYMNASIUM,
35, BRUTON STREET, BERKELEY SQUARE,
AND TO BE OBTAINED OF ALL BOOKSELLERS.

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INTRODUCTION.

IT is only of late years that the importance of Gymnastic Exercises has been recognised. It is equally true that, even when recognised, the subject has been too often most imperfectly understood,—the details most ignorantly applied. A rude knowledge of that which deserves to be called a Science has long existed; but it has been, and still is, for the most part, so mixed up with idle pretension and radical error, as to be practically useless. This, one of the most valuable aids to physical and mental well-being, has been, more than commonly, allied to crudeness and quackery.

We have not to look far in order to discover the measure of assistance to body and mind which has been, more often than not, applied to structures of which the teacher is, more or less, ill-informed. Duly to seize hold of and appreciate the opportunities which Gymnastic Exercises present, requires, in the first place, a fair knowledge, at the very least, of Anatomy and Physiology; and, secondly, the utmost indulgence and delicacy of preliminary treatment.

The application of a confessedly-great help to development of frame, health of body, and brightness of mind has been, too frequently, undertaken by those who, from want of the requisite education, do not

comprehend the immense importance of this latter necessity. The beginning of effort has been at the end; or, at least, at stages far in advance of those at which it is prudent to commence. It has been attempted to do that by a short cut—over a rough cross-road, as it were—which can only be accomplished by a watchful, judicious, and progressive journey along the highway. To gain the end desired out of rude means is simply impossible. It is not practicable, by aid of Gymnastics, to conquer general debility, to strengthen special weaknesses; in other words, to restore the equal balance of the human frame by any precipitate action; by any storming, so to speak, of the camp.

To weary at the outset—a certain result if the initiatory exercises be not of the utmost delicacy—is only to add mischief to mischief already, it may be, existing; while, if no mischief exist primarily, it is more than probable that such will be created. To tire the muscular and ligamentous tissues by ill-assorted and cumbrous exercises, *to generalise without regard to exceptional difficulties*, is not only to weaken that which we endeavour to make strong, but to induce a feeling of disquiet and disgust.

In order to gain the end desired out of the means adopted, two grand rules must be constantly observed. First:—*the avoidance of fatigue as to the exercises themselves*; secondly:—*the recognition of amusement in connection with those exercises*. So long, and so long only, as Gymnastics are a pleasure to those who practice them, are they valuable. That Gymnastics can be made a pleasure to all is readily capable of proof. That they have frequently been a vexation and a terror to the unhappy pupil is no less easy of demonstration. Instances

on instances could be given of ignorant teaching and barbarous appliances, which are positively appalling in their folly and cruelty. Let one suffice; it is frightful enough. One writer on this subject has, with all parade and seriousness, indicated, as a specially-important means of educating the pupil into dignity and uprightness of carriage, *the wearing of an iron crown weighted from 3 to 100 lbs.* As an additional recommendation, we suppose, this sublime invention is spoken of as conveniently and comfortably padded. Also, charmingly painted and filagreed according to the taste of the unfortunate wearer, who, we should imagine, would scarcely be inclined to excuse the actual torture on account of the cunningly-devised and seductive ornamentation. To speak of that mischief, certain to be induced, in a greater or less degree, by this barbarously-ignorant appliance, to the exquisitely-delicate and sensitive brain—more than ever to be indulgently treated in youth and childhood—is almost to insult the perception of our readers. The statement even would almost seem as if we sought to impose on their credulity. It is, however, unhappily true. Nay, more; parents deluded by the specious sophistry of pretenders have, unwittingly, desired thus to torment their children. As one of a wretched series, specially allied to injury and ignorance, this instance is given in order to prove how much, in relation to Gymnastics, has yet to be learnt and avoided.

Passing now to the Special Subject—Gymnastic Exercises for Ladies—we are at once reminded of a great hindrance to effort and success, which, as far as the majority of Gymnastic Treatises are concerned, has been, and still is, the order of the day. *There has been little or no discrimination in the choice of exercises relatively valuable to the respective sexes.* It has been attempted to treat the highly-sensitive and

delicate organization of a woman's frame in the same manner, by the same methods, and under the same appliances as are adapted to the manly development. Teachers and others have not recognized the importance of selection. They have generalized for one sex as for the other.

It is from this cause that a prejudice has arisen, in the minds of many, against a course of training which they have regarded, with more or less reason, as masculine; or to put it another way, calculated to rub out, as it were, the lines of demarcation between the respective characteristics, whether of bearing, conduct, or taste, which appertain to men and women. Those who reason thus are both right and wrong. Right if asked to accept General Exercises as applicable, without distinction, to both sexes; wrong, if they refuse to believe that some of those exercises, valuable to men, are likewise valuable to women. But we cannot wonder at the hesitation of any. In an age which has been called, and with good reason, "fast"—it would argue ill for the Fathers and Mothers of England if they did not tread their way warily in any new road of mental or physical training; while at the same time, it would be equally unwise on their part, if they refused to enter it at all. We cannot, however, expect them to enter it unless the way be made clear, the guides, moreover, approved by education, experience, and refinement of purpose.

In connection with this phase of our subject, we must, in passing, allude to another most important principle, springing from, and essentially allied to, that of which mention has been made above. The duty of discriminating between the sexes being recognised; the position being steadily maintained and adopted as a stand point, that there must

be, for the gentler sex, a selection from, it may be an addition to, general Gymnastics—we are at once face to face with another necessity; a necessity which, with regard to the consideration and duties which it involves, is comparatively exhaustless.

That of which we are now speaking requires scarcely a word beyond its mere statement, in order to make its due impression. *Gymnastic Exercises must be selected according to the physical capabilities and requirements of the individual.* There are many exercises generally applicable to ladies, which would be positively injurious to certain conditions of health or formation of frame. The vast importance of this axiom has, strangely enough, hitherto, been most imperfectly understood; it may almost be said, absolutely ignored. And yet, within it lies the very germ and element of success. Without this guidance and safeguard, Gymnastic Exercises are an utter mistake. Nay more, they are a crime.

Thoroughly believing in these great principles, taking them for her creed and adapting her measures accordingly,—MADAME BRENNER, an enthusiastic exponent and teacher of the Gymnastic Art, desires now to come before English Fathers and English Mothers, and speak to them through this volume. Carefully studying all, whether National or Continental, which has been written on this subject; pruning here, adding there, selecting this and rejecting that—MADAME BRENNER determines, thus, to explain her position and justify her system. Bringing to the pleasure of her pupils, and therefore to her own assistance, the bright aid of music—MADAME BRENNER'S GYMNASIUM being the only establishment, in this country at least, which persistently and without exception, carries out this graceful accompaniment and quick incentive,—indicating the

absolute necessity of an unshackled and becoming costume, a costume so graceful and refined, that it can never offend any save the pertinaciously-fastidious—MADAME BRENNER, with real love for that which she regards as a delightful and health-supporting art, and with all confidence in her own system of enforcing its provisions—decides upon recording her experiences and explaining her method.





MUSICAL GYMNASTICS.

— o —



IF I were asked to mention the greatest difficulty which I have had to encounter in my efforts to explain and carry out my system of "Gymnastic Exercises for Ladies," I would say—Impatience.

It is, more often than not, expected of me that I should educate or correct the frames of those given to my care by measures which they have been, hitherto, taught to regard as clever and valuable, but which I have, too often, found cause to condemn as being hasty and injurious.

Too much has been looked for in too little time. An advanced stage of Gymnastics has been wished for instead of that careful and delicate commencement of training which alone can lead to satisfactory results. I may say that I have frequently met with that which may almost be called resentment from those to whom I have indicated the first details of my system. The simplicity of exercise which I insist upon at the beginning has startled many accustomed to rough and ready means; but I am proud to say that my views, however opposed at the outset, have never been ultimately complained of or spoken of as unnecessary.

I remember a lady, who proposed to come under my care, remarking, when I showed her the first exercise and the appliance by which it was performed :—"Oh ! dear ! is that all? Why, I could accomplish that in five minutes!" On my rejoinder that she would find extreme difficulty in conquering the exercise in five days, she, with a smile of incredulity, expressed a wish to prove that of which she had boasted. At once acceding to her request, I placed the most simple appliance in her hands, and standing her before a looking-glass, asked her to follow my directions. Very anxious to prove herself capable of doing that perfectly which she had undertaken, she, spite of continued failure, persisted in her efforts for some time, until at length confessing herself fairly beaten, she, with a good-humoured laugh, threw down the appliance ; admitting that there was far more to learn than she had anticipated.

With regard to the ignorant, I may say worse than ignorant, ideas which I continually meet with in connection with Gymnastic Exercises, I would desire again to allude to that barbarous appliance, alluded to in the Introduction, which goes by the name of the "Iron Crown." I have been asked by many parents to adopt it in the case of their children. I have heard of wonders accomplished under its control. I have been told of a young lady who was instructed to walk up and down stairs, bearing this cruel pressure and weight upon her head, for a considerable space of time every morning. I could hardly have brought myself to believe such an astounding statement, had I not seen such a course recommended in a book which professes to teach Gymnastic Exercises. Conceive the injury which must arise to the brain of anyone, especially to that of a growing girl, by the imposition of *a*

weight which averages 50 lbs. The legacy of an "Iron Crown" has lately been offered me by one of its supporters, as a contribution to the appliances of my Gymnasium. I shall be most happy to receive it;—*but not as an appliance.* It will be hung up and exhibited as a curious instrument of torture which, in former days, might have been used advantageously to compel supposed criminals to give evidence against themselves.

Further to illustrate the distorted views which have prevailed, and still do prevail, in connection with an irregularly-developed or malformed frame, I would speak of one occasion when a lady desiring to place a daughter, suffering from incipient spinal mischief, under my care, brought to me a fearful combination of iron bands, chains, and screws, into which she had been advised to imprison her child. The lady having been told "by the highest authority," that wonders had been accomplished by this instrument of torture—that Miss This and Miss That had been, under its influence, educated into elegant specimens of female beauty and grace—appeared astonished, I might almost say displeased, when I spoke most severely of this marvellous contrivance of ingenious cruelty. I took pains to show her how utterly injurious to a growing child must such a strait-waistcoat be. She was partially silenced; but, I fear, not convinced.

I am, however, of course aware that in certain forms of Spinal Disease, mechanical support is necessary; but certainly not, in any case, support of that character to which I have just alluded.

In connection with my Gymnastic Establishment in Bruton Street, I desire to allude to one matter which I think I have a right to regard as somewhat of a grievance. I am, at any time, most happy to show

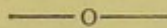
visitors over my Gymnasium, and frankly to explain my method. My invitation is equally cordial to professionals as well as to the general public; *but I do object to visits from professionals who do not confess themselves as such; nay, more, who conceal the fact. I have had to suffer this injustice several times. My notice of it will, I trust, prevent its repetition.*

But I will not, any longer, keep my readers from the direct and practical purpose of this book. I desire now to speak of the Preliminary Exercises.





PRELIMINARY EXERCISES.



BEFORE I illustrate and explain those Gymnastic Exercises which I have selected for Ladies, I must not forget to mention that I always commence the daily routine of my teaching, by an Introduction, *without any Gymnastic Appliance*. This is to be understood as referring to *all* Exercises; however elementary those exercises may be. This introduction I look upon as imperatively necessary.

For about five minutes, my pupils engage in certain carefully-selected "Steps." These "Steps," very slow and simple at first, are so arranged, that they are gradually quickened; and, also, become through "Changes," more elaborate and amusing. Their object is to induce that genial warmth, and consequent pliability of frame, by which the pupil is enabled, more successfully and pleasantly, to commence the *special* course of instruction.

The following are the most important details of

STEP EXERCISE.

First:—*The Pupil, standing in what is known as the "Third Position," the body erect, both arms extended outwards in a straight line*

from the shoulder, the knuckles and fingers a little bent inwards (Plate I, Fig. 1),—glides the right leg outwards and back again in front of the other until the heel of the right foot rests against the toe of the left. This movement is then performed with the left leg (Plate I., Fig. 2), and so on, alternately.

Second :—“Change.”—Both arms in front of the body, the fingers of one hand to rest along the whole length of the little finger (Plate I., Fig. 3).

Third :—The Pupils, starting as before, from the “Third Position,” and standing in as many lines of single file as their number and the size of the room will admit,—hold each others hands—left-hand to right-hand—and perform the “Balancez” Step up and down the room.

Fourth :—The Pupil, still standing in the “Third Position,” the arms somewhat bent and held behind—lifts the right foot from the ground and throws it forward; raising the instep so as to bring the foot, as much as possible, in a straight line with the leg. A circular movement is now made with the right leg and foot until the right limb is brought behind the left. The same movements are now carried out on the left side, and, so on, alternately, until the Pupils arrive at the top of the room.

Fifth :—Coming backwards down the room, a hop, as it were, is made on the right foot, the other being partially lifted (Plate I., Fig. 4). The same movement is then carried out in reverse; the recovery, upon each occasion, being into the “Third Position.”

I now pass on to the consideration of my special subject :—Gymnastic Exercise, which involves the use of Various Appliances.

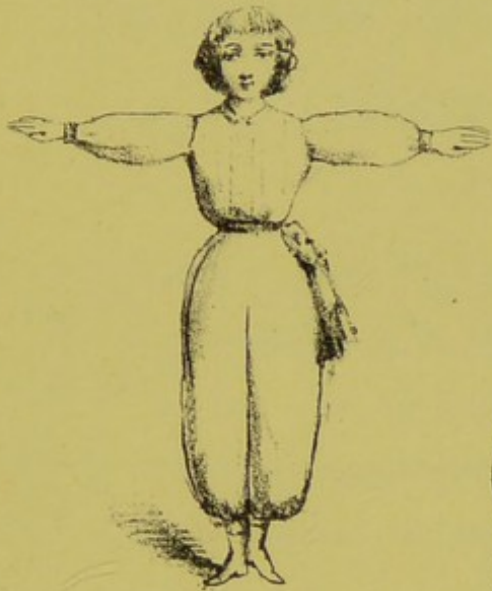


Fig. 1

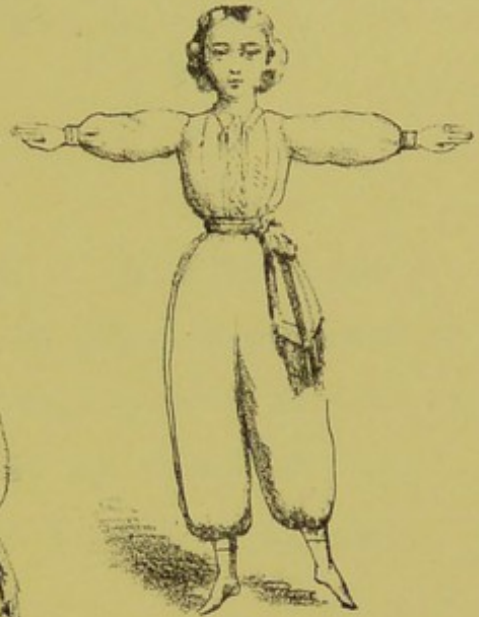


Fig. 2



Fig 3

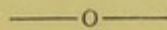


Fig 4





EXERCISES WITH THE CHEST EXPANDER.



THE "Chest Expander," which I adopt, is specially manufactured for me, by Mr. Hodges of Southampton Row. The appliance is very simple in form, unostentatious in appearance, remarkable for its delicacy, yet singularly capable of strain, without the risk of snapping asunder.

It is twenty inches in length, from handle to handle inclusive. As to thickness, it is a quarter of an inch in diameter. The material is of the very finest and most carefully-assorted India Rubber. Of the perfection to which Mr. Hodges has attained in his manufacture of this and other Gymnastic Appliances, I should mention that I have never, as far as my own experience is concerned, known one of his "Chest Expanders" to snap, although constantly in use. I do not, of course, intend to convey that this appliance will bear an extravagant strain. That would be impossible. But it is not only possible, but certain, that they will bear a tension far in advance of that for which they are intended; and they will bear it with safety. I have several which have been in constant use for three years. They are as perfect as when I first adopted them. As an additional advantage, I should

mention that the handles of this "Chest Expander," are very light. In my experience I have found this to be a great consideration. Any cumbrous weight—any weight more than absolutely necessary—on the hands of the pupil, I regard as calculated to defeat, more or less, the objects to be attained.

I have now to speak of the position and movements adapted to this rudimentary exercise.

I should, however, mention, in passing, that I do not use the word "rudimentary" to convey an impression, in any way, that the pupil can, by-and-bye, and when fairly or decidedly advanced, leave off this special exercise. *The movements in connection with the "Chest Expander" are always necessary.* The daily training should systematically commence with them. They may be likened to the scale practice of the pianoforte. The necessity is the same in both cases. They should not only never be neglected, but should stand at the beginning of each morning's work. No pupil, however capable and experienced, can, either with comfort or success, engage in exercises more elaborate and complicated until the body and limbs by being progressively warmed and relaxed, are rendered pliable and obedient. If this be true, and certainly it is true, of well-instructed and advanced pupils, how much more true must it be of those who have to be taught the first lessons?

The position for the first Exercise is briefly thus:—

The body erect; the head thrown slightly back, but not in any manner so as to strain the neck; the "Chest Expander" held,—at first, without any use of its elasticity, thus:—the palms of the hands turned out, the knuckles, in fact, facing each other; the arms extended

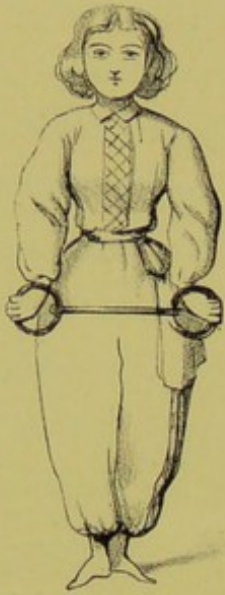


Fig. 1

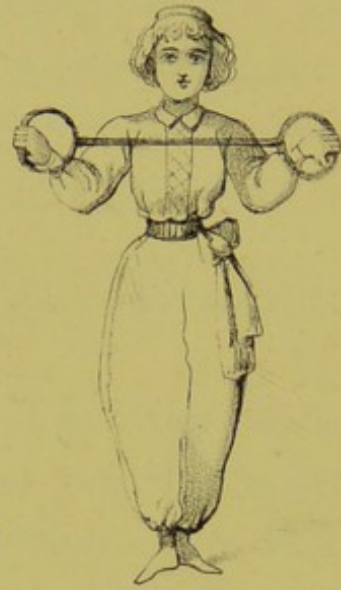


Fig. 2

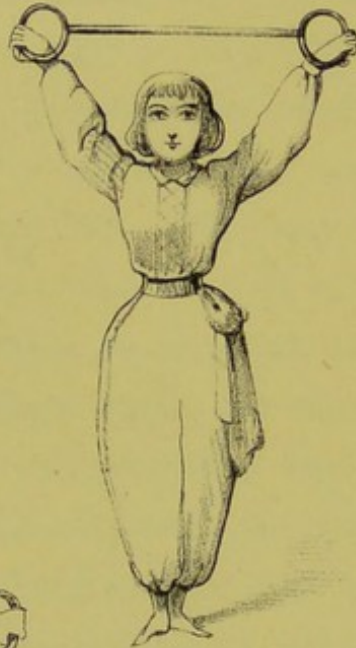


Fig. 3

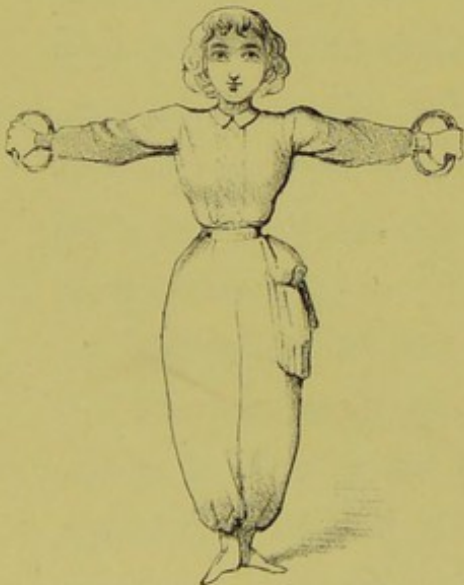


Fig. 4

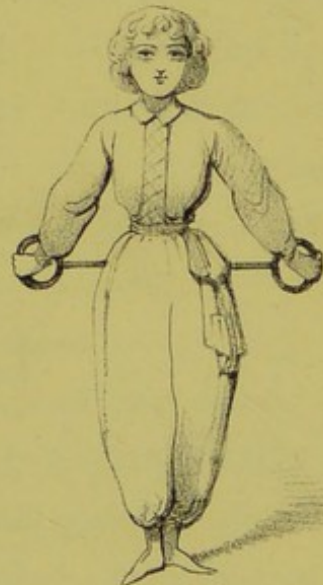


Fig. 5

to their full length, and obliquely forward from the body. The level, at starting, must be below the waist (Plate II., Fig. 1).

The movements are thus; to the accompaniment of Music in "four time"; as *par exemple*:—

The musical score is written for piano in 2/4 time, marked *Moderato* and *mf*. It consists of two systems. The first system is a continuous piece of music. The second system is a repeat sign with two first endings: "1st time." and "2nd time."

Standing in what is known as the "Third Position" of dancing, the Pupil, gradually extending the arms, slowly raises them; counting "four,"—agreeable to the musical rhythm—until the "Expander" is level with the middle of the chest (Plate II., Fig. 2). Secondly,—in the same manner and in strict time—count "four" to the top of the head (Plate II., Fig. 3). Thirdly,—the arms bending backwards, yet as straight as possible—"four" to the shoulders, with which the arms must be in exact line (Plate II., Fig. 4). Lastly, "four" as far down the back as possible; the palms of the hands presented outwards, the arms unbent (Plate II., Fig. 5).

These movements are then to be reversed and continued.

Simple though this exercise may seem, to accomplish it with perfect regularity and with freedom—also quickly, when so arranged,—is far from being as easy as, at first sight, it may appear. A trial of this exercise, by one who has never practised it, will very soon satisfy the most incredulous that I have not exaggerated its difficulty.

It will be necessary, at this point, that I should say how long I direct this exercise to be practised at any one time.

This, to a great extent, depends upon the advancement and, still more important, the constitution of the pupil. *No exercise should ever be carried on until fatigue is induced.* Ten minutes, I regard as the extreme limit of duration in any case, even when this single Exercise is all which the pupil has to do; a brevity and simplicity of practice which, in the first instance, I always direct, for those who have had no previous experience of Gymnastics. When the pupil is sufficiently advanced to engage in a *series* of Exercises—either few or many—then, for this First Exercise, the time consumed must be considerably lessened. The space of three or four minutes is ample.

This naturally leads to another question, viz. : “How *often* should this Exercise be practised?”

At first, only once a week, and not longer than the prescribed “ten minutes.” In the second or third week, according to circumstances, twice a week; and so on increasingly, until the limbs and joints gain that strength and suppleness desired, which enable the pupil to perform this and other exercises not only without fatigue, but with freedom and pleasure.

I should further say that I invariably watch the faces of those whom I instruct; more particularly, of course, those who are delicate,

and, so, whenever I notice an expression of weariness on the features, I direct the pupil to desist. The condition of the breathing, also, is a most important guide.

It has often been the custom to use the "Chest Expander" for a *variety* of movements and exercises. My own experience teaches me that, valuable as this appliance is, the exercises which it admits of are, as far as advantage to the pupil is concerned, very limited; in fact, nothing beyond those which I have described above. The great advantage of the movements in connection with it consist in their simplicity. The steady and uniform action and expansion of arms and chest is the principal end to be attained by this appliance. I have heard of many complicated exercises adapted to the "Chest Expander." I believe them to be of little or no use. I have been told of one teacher who recommends that the *actual movements of dancing should be carried on to a "Chest Expander."* How this remarkable combination can be efficiently arranged, I certainly am at a loss to conceive. The spectacle must be very singular, to say the least of it.

I now pass on to—

THE SECOND EXERCISE.

This Exercise is performed with a "Wand," 3 feet 6 inches in length, and 1 inch in diameter.

The Position of the pupil is precisely the same as in the "First Exercise." The "Wand" is held at its extremities. The knuckles towards the body, the arms straight and forward, as in the Exercise with the "Chest Expander." The level, at starting, is also the same as with that appliance (Plate III., Fig. 1).

The first movements are the same as in the preceding Exercise (Plate III., Figs. 2 and 3):—the exceptions—I should say, additions—will be noticed presently.

It will be at once perceived that this exercise, although involving little or nothing beyond the movements in connection with the “Chest Expander,” is more difficult of accomplishment, because of the *unyielding* character of the appliance. At the same time, it will be found, that after a fair amount of practice and experience, the pupil is *compelled*, as it were, to carry out the Exercises with even greater care, and with more certainty of equal movements and division of time, than when carried out with the “Chest Expander.” The purposes of this “Wand” are almost identical with those of the former appliance, which may be called an introduction to the “Wand;” but the amount of labour expended in its practice is greater; although I have often noticed that the exercise itself is regarded by the pupil as still more of a pastime than when the “Chest Expander” is adopted.

The first simple Exercises in connection with the “Wand” are very valuable; by way of gradually, yet surely, controlling the muscles of the arms, chest, shoulders, and back, into obedience. They also contribute to steadiness of position when the pupil is standing. Although the lower limbs are not directly used, they are indirectly much benefited; because of the firm, equal, well-balanced, and straight condition in which they must be sustained.

The duration of the Exercise with this appliance is about the same as with the “Chest Expander,” rather less, perhaps; but this entirely depends upon circumstances and, as I observed before, on the especial characteristics, temperament, and constitution of the pupil concerned.

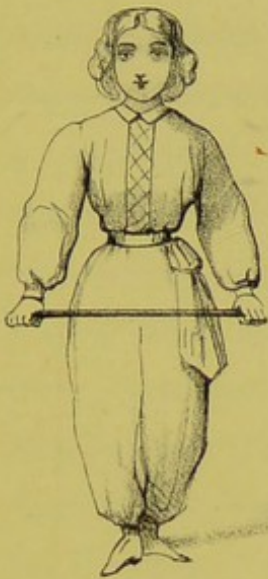


Fig. 1

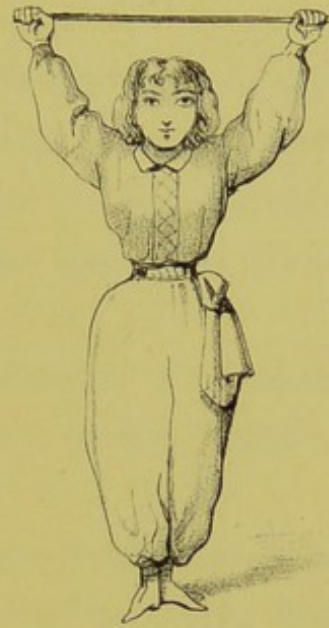


Fig. 2



Fig. 3



Fig. 4



Fig. 5

I take this opportunity of saying that *no* exercise should continue more than three or four minutes, at any one time. In fact, within reasonable limits, the quicker the change of exercise the better. Variety of exercise is always most gratifying to those concerned ; more especially, of course, to young children.

I spoke of exceptions or additions to this Exercise as connected with the movements of the "Chest Expander." They are of two kinds:—

First :—by the Pupil singly

Secondly:—by two Pupils mutually supporting and assisting each other.

By the Pupil singly :—*An oblique movement* (Plate III., Figs. 4 and 5) ;—*the right and left arms consecutively raised, forwards and backwards. At first, each movement to consume one bar of the musical accompaniment in "four time." This movement is then, and in obedience to a quick order, to be performed in half the time.*

Moderato.

mf.

1st time.

2nd time.

Risoluto.

It will be at once understood, that in this addition to the ordinary Exercise, we have another great assistance to *steadiness in the standing posture*. The upper part of the frame being, necessarily, much swayed to and fro, it is, of course, a matter of considerable difficulty, at first, for the pupil to maintain a perfect control over the lower limbs, so as to keep them positively firm.

In this, as in the preceding portion of the practice, we find one of the very greatest advantages of Gymnastic Exercises. *It forces the lower limbs into steadiness when they are, or should be, at rest*. It does away with the disposition to be fidgetty when standing. Nothing can be more ungraceful than a perpetual restlessness, from one foot to the other, when a lady is *supposed* to be standing.

We must bear in mind that this restlessness is never concealed by the female garments. Without desiring to compel, or induce, anything approaching to a stiff unbending carriage, I certainly do desire that those under my care should recognise the necessity of being *able* at least to stand still without appearing in misery. The reason why so many are *not* able to stand still, will be at once observed. The limbs get tired ; get tired too soon.

I have enlarged upon this matter in order to prove how indirectly valuable to *all* parts of the human frame, are exercises which are, as far as appearance is concerned, applied only to one portion of the body. The present is a striking evidence of this. The movements are specially directed to the upper portion of the body, but they have an influence almost, if not quite, as valuable upon the remainder.

We have now to speak of Exercises with the "Wand" when performed by two pupils in combination.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

Two Pupils standing the one in front of the other, and in the "Third Position," hold the "Wands" thus:—One is held at each end by the right hand of each Pupil, the other "Wand" by the left hands, the knuckles downwards; the arms, at first, fully extended, in a straight line from the shoulders, and resting against the sides of the body (Plate IV., Fig. 1).

The movements are twofold.

First:—Standing in the "Third Position," and steadily erect, the Pupils—firmly holding the "Wand," their arms remaining unbent all through the movement—raise their right arms as high as possible; this action being performed to one bar of the "Four Time" musical rhythm. This movement is then to be reversed. In the next place, the left arms are engaged upon this upward and reverse movement (Plate IV., Fig. 2), and so on continually and alternately. Then, the respective movements of the right and left arms are to be performed in opposition. While the right arms ascend, the left descend. The time of this upward and downward movement is, at a given signal, to be doubled.

The special advantages of this exercise with the "Wand" will be found in the vigorous and healthy action of the muscles connected with the chest, arms, and shoulders. Also—and this will be at once admitted as a matter of great importance—it contributes, as do all this class of Exercises when properly carried out, to the graceful carriage and development of the arms. It prevents those most unlovely and objectionable attitudes which result from unnaturally-raised shoulders, and "arms akimbo," and, by preventing such ungainly positions, enables the pupil to escape that great detriment to beauty of form—a *pointed elbow*. It is one of the special duties of Gymnastic Exercises to

look after this matter; for not only is it a question of "local charm, if I may be allowed to use such a term, but the absence of a "pointed elbow" is the proof of a more or less well developed and well exercised frame.

But the uses of this Exercise are not only for the chest, arms, and shoulders. Here again, as I have noticed before, do we obtain for other portions of the body, the indirect advantages of movement which, in the first place, is directly applied to special portions of the human frame. The body of each being erect and well-balanced, the pupils imparting and receiving assistance in their mutual efforts—there comes, for the lower limbs, that compelled steadiness of posture of which I have formerly spoken and which, I need scarcely say, is so important a detail in the physical education of a lady.

I now pass on to the Second portion of this Exercise.

The Wand being held as before, and the position the same, a bold and free step forward—entitled "The Wand Lunge"—is made by the right foot of each Pupil simultaneously, the left foot being a pivot, as it were, for the body (Plate IV., Fig. 3). The reverse of this movement is then performed, the left foot still firmly planted on the floor. The foot and leg in action being brought as far behind the position of the foot at rest as previously it was advanced forward. The limb at rest—the pivot limb, so to speak—is, at starting, to be kept as straight as possible; that in action is to be freely and gracefully bent at the knee during the movement. When brought behind, it is to be brought back firmly, and as nearly straight as can be; the limb at rest being, now, of course, bent, by the necessities of the reversed movement, into a condition similar to that of the limb in action when making the advance step. This movement is then,

obedient to a quick command, to be adapted to the left foot ; the right foot now being the means whereby the body is supported.

It will be at once evident, that in this Exercise we possess a most valuable aid towards the strengthening of the lower limbs. All their principal muscles are brought into active play. The extension and contraction forced upon the muscles and ligaments is most admirably equal and exhilarating. The result is not only to develop the limbs into that healthy condition where beauty and strength go hand in hand, and mutually assist each other—but to induce a suppleness and pliability, a harmony in action and firmness in repose, which contribute as much to the comfort as to the grace of the lady concerned.

I have now briefly to speak of another modification of the “Wand” Exercise which is, in its way, quite as valuable as any which I have described above. I allude to that Exercise which is performed with a “Long Wand.”

This appliance is 5 feet 3 inches in length and slightly thicker than the preceding “Wand.” It is to be used thus:—

Two Pupils, whose four hands grasp it simultaneously, stand shoulder to shoulder. The right and left hand of each pupil grasps two-thirds of the length of the “Wand ;” this naturally brings the right arm of one pupil across the left arm of the other (Plate IV., Fig. 4).

The movements are precisely similar to those performed with the “Chest Expander” and the “Wand” when adapted to the pupil standing alone. They are also performed to the same musical rhythm, and likewise quickened to double time, as in the former cases.

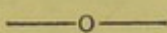
The advantages of, and reasons for, this Exercise will be gathered from the remarks which I have made in connection with those other

exercises with "Wands" which are performed by two pupils in combination. The mutual assistance which they impart to each other, induces that care and steadiness which compels a very perfect performance of a very valuable exercise.





DUMB-BELL EXERCISE.



BEFORE I indicate particular "Dumb-Bell Exercises" which I select and adopt for my pupils, I desire to speak of "Dumb-Bells" and "Dumb-Bell Exercises" in general.

There is, in my opinion, no Special feature of Gymnastic Exercises concerning which so much ignorance has prevailed as in Exercises with "Dumb-Bells." Here, more than in anything else perhaps, have we found, and still do find, those rude attempts *to force the pupil to be strong*—I know no better way of describing the folly—which has not only resulted in defeat, but has, in the larger number of instances, been the cause of positive injury.

It is not my business or my purpose, except in the case of young children, to speak of Gymnastic Exercises with regard to the other sex; but, further to illustrate my position, it will not be out of place if I mention, in passing, that which, no doubt, is well-known and understood by many, viz.: that the outrageously-heavy "Dumb-Bells," once recommended for Gentlemen, are now actually condemned, not only by medical men, but by all those teachers of Gymnastics, possessing

any claims to public confidence, who appreciate their duties to those whom they seek to instruct. At the very least, it may be said, that the grand principal of using gradual and progressive weights is, more or less, fully recognised; not only as to the successful muscular development, but also to the general health of the one concerned.

Upon the *general* question of "Dumb-Bells" I admit that there has been much improvement. Many erroneous views in connection with this matter have been abandoned. But I am compelled to say that, as far as my own sex are concerned, there is, yet, much that requires amendment. Too often do I find, from those who have consulted me, either with regard to themselves or their children, that the teaching of which they have been told or which they had formerly carried out, involves the use of "Dumb-Bells" three or four times heavier than is consistent with safety to the constitution. I speak within careful limit, when I allude to the weight as "three or four times heavier" than it should be. I might say much more without exaggeration; not only from what I have heard, but from what I have seen and read on the part of professors so called. "Dumb-Bells" supply a special instance of that grave mistake, unhappily too common, of physically educating the gentler sex by the same means which are applied to the other.

Having spoken thus decidedly as to the danger of using "Dumb-Bells" of considerable or injudicious weight, I will now briefly describe the character and weight of those "Dumb-Bells" which I adopt in my system.

Firstly:—Their material is wood. Iron "Dumb-Bells" I consider unsuited to ladies.

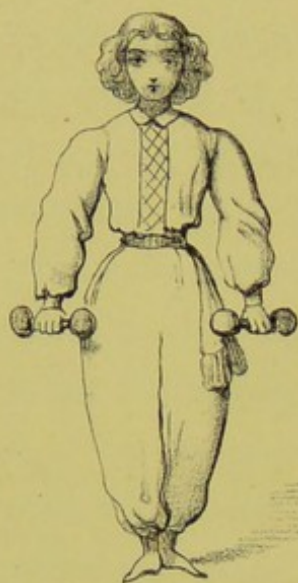


Fig. 1



Fig. 2



Fig. 3

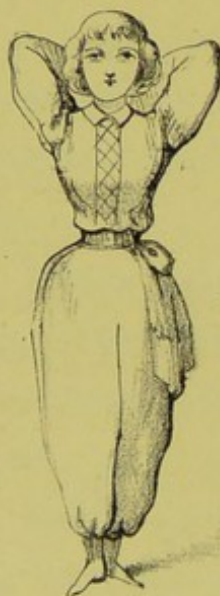


Fig. 4



Fig. 5

Secondly :—Their weight ranges from 2 ozs. to 1 lb. 5 ozs. the pair. Beyond this I do not go ; there is no occasion whatever for a greater weight. All that improvement of frame which is requisite and desired for ladies can be obtained by those “Dumb-Bells” which I indicate.

I now proceed to consider the Exercises themselves.

THE FIRST EXERCISE.

The Pupil—standing erect in the “Third Position,” a Dumb-Bell in each hand, the arms resting in a straight line against the sides of the body, (Plate V., Fig. 1)—in the first place, raises and extends both arms simultaneously, in a straight line outwards from the shoulder (Plate V., Fig. 2); then brings both arms in front until the “Dumb-Bells” touch and sound sharply against one another (Plate V., Fig. 3); then over and behind the head, as far back as possible (Plate V., Fig. 4).

These movements being continued for one or two minutes—

The Pupil—her arms, before again commencing, being now bent at the elbow and resting on the sides of the chest (Plate V., Fig. 5)—performs the same class of movement as before indicated ; but with the following differences. The extensions are now forwards instead of outwards, and the right arm is, at first, singly employed (Plate VI., Fig. 1); then, after four or five extensions of the right arm, the left arm is engaged in the same manner ; then both arms simultaneously ; the clashing of the “Dumb-Bells” in front of the body being omitted altogether in this phase of the “Dumb-Bell Series;” the “Dumb-Bell,” at each reverse movement of the exercise, being brought back to the hollow underneath the shoulder, and as close to the chest as possible.

These movements are then practised from a different starting position; which position is simply that of resting each "Dumb-Bell" on the top of the shoulder (Plate VI., Fig. 2).

The right arm is now extended outwards (Plate VI., Fig. 3), as in the first part of the exercise; the left is then engaged; then right and left alternately; then both together.

The right arm is now flung upwards (Plate VI., Fig. 4), past the ear, as high as possible; the left arm, in its turn follows suit; then both arms alternately; then, simultaneously.

The Pupil now performs the same movements with a "Lunge" forwards (Plate VI., Fig. 5); stepping boldly out on that foot which agrees with the motion of the respective arm employed. The usual change is then made to the left arm; the step forward being, naturally, in accordance.

In the next place, the Pupil—still maintaining the same movement of the limbs—adopts a variation of the "Lunge," which may be described as the "Swing Lunge" (Plate VII., Fig. 1). One arm being raised in the air, as high as possible, while the other arm is kept down; the right and left foot being alternately advanced; the motion of the body being somewhat sideways; the respective arms being raised and dropped according to the changes of the feet.

The Pupil now clashes the "Dumb-Bells" over and in front of the head (Plate VII., Fig. 2), as high as possible; then throws the arms behind the back; clashing the "Dumb-Bells" as before.

The time employed in all these movements is, for each forward and reverse movement, one bar of the musical accompaniment—such accompaniment being a quick lively measure.

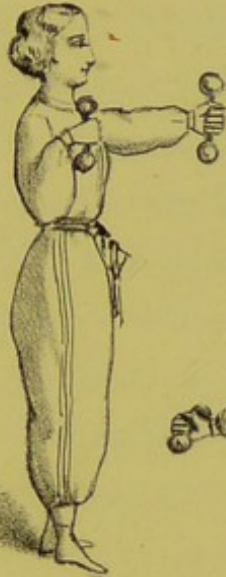


Fig 1

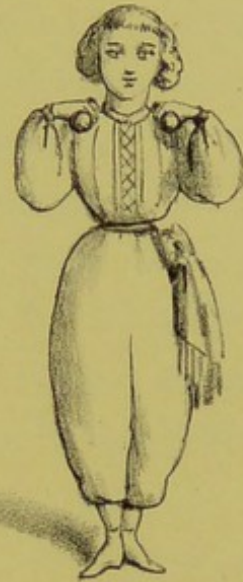


Fig 2

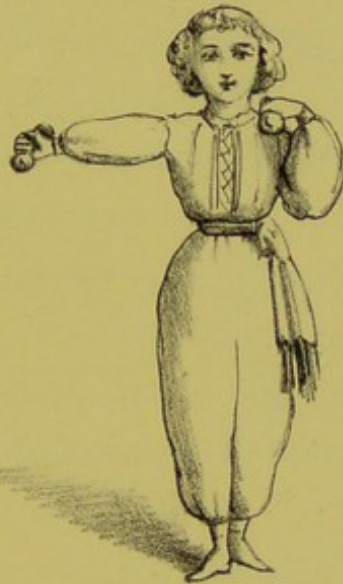


Fig. 3



Fig 4



Fig. 5

I stop at this point to make a few observations. At the same time, I wish it to be understood that no break occurs in the "Dumb-Bell Series" as far as *practice* is concerned.

The advantage of these Exercises will be found in the nervous vigour and equal balance into which the arms are educated. Although all Exercises develop muscle, and "Dumb-Bell Exercises" the muscles of the arm especially,—my system is not intended as a means of developing muscle after any manly fashion. I have no desire to assimilate my lady pupils to conditions of this kind—but "Dumb-Bells" are, certainly, a most valuable means of inducing a straight, well-formed arm, and, so, avoiding that great disfigurement—the "pointed elbow"—of which I have before spoken.

The Exercise also promotes great freedom of chest action, as will be readily understood. It also strengthens the muscles of the back, induces that quickened circulation of the blood which, at some time of each day, is so valuable an assistance to health, and promotes equality, as it were, on both sides of the frame.

I should not forget to mention, at this point, that wherever I notice an imperfect development, a want of balance, on either side the body as contrasted with the other side—I, at first, very cautiously and gradually, direct this Exercise to be applied for a longer period to the imperfect than to the perfect side. The result of this exceptional treatment, in cases requiring it, has, in my experience, been most satisfactory.

I have now to continue my description of the "Dumb-Bell Series," which, I desire again to remind my readers, is not interrupted in practice.

The Second series of "Dumb-Bell Exercises" consists specially of the following. There are many modifications which may be adopted with certain advantages; but, here, I purpose to indicate only those which I regard as a key to all the rest.

In the first place:—*The Pupil, standing erect in the "Third Position," flings up the arms as high as possible over the head (Plate VII., Fig. 3); then brings them down without bending the knees, until the "Dumb-Bells" touch the floor, against which they must sound sharply (Plate VII., Fig. 4). This movement is then reversed, and so continued, for the space of two or three minutes.*

The Pupil, standing in the "Fourth Position," extends the right arm forwards and upwards, a little higher than the top of the head, the body being slightly turned to the right side, the knuckles of the right-hand turned towards the face. The left arm is bent towards the middle of the chest, the knuckles being turned down (Plate VII., Fig. 5). The pupil now swings both arms to the opposite side, describing a half circle in front of the body, the head and shoulders following this movement; a firm position on the feet, however, being maintained all through the Exercise. The reverse of this movement, as far as the starting point is concerned, now follows; the left arm being thrown forwards and upwards, while the right arm is held towards the chest.

Two Pupils—standing in "Third Position," and face to face, both arms straight to the sides, a Dumb-Bell in each hand (Plate VIII., Fig. 1),—lunge forwards, both in the same direction, while turning the body slightly round; the Lunge being, necessarily, made by the right foot of one pupil and the left foot of the other; the corresponding arms being simultaneously raised as high as possible. Through the circle formed by the arms, the

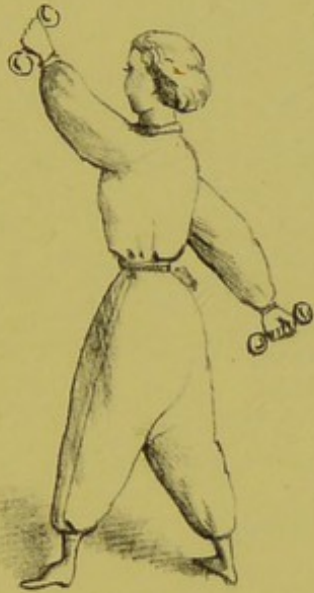


Fig. 1



Fig. 2



Fig. 3



Fig. 4

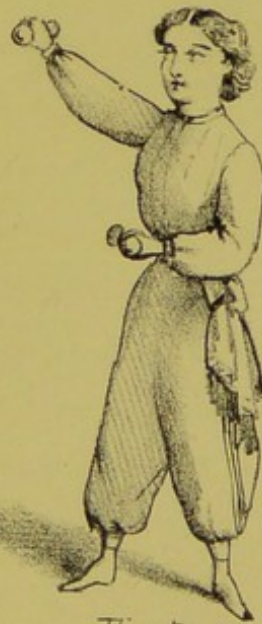


Fig. 5

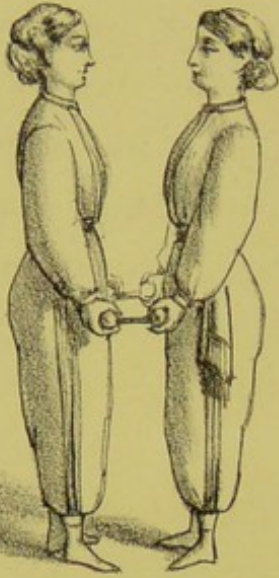


Fig 1



Fig. 2

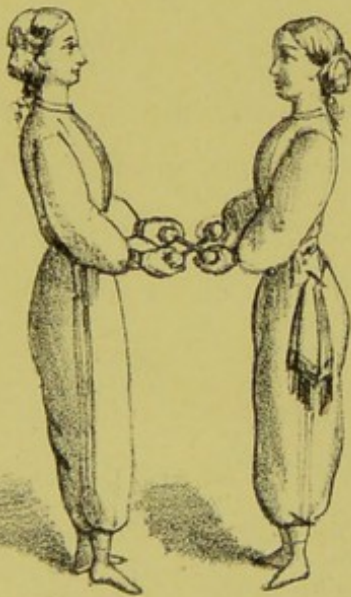


Fig. 3

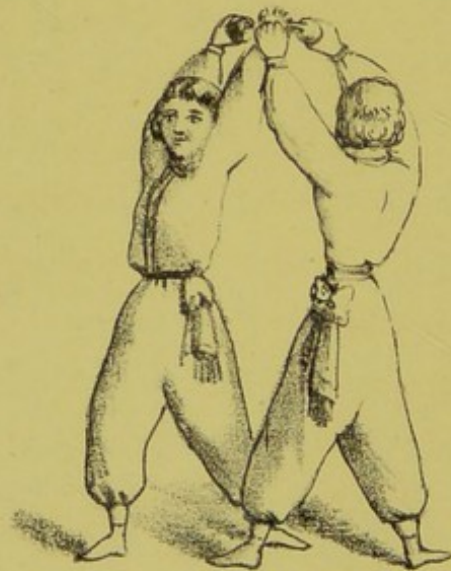


Fig 4

head advances; looking through the circle, in accordance, so to speak, with the Lunge (Plate VIII., Fig. 2). These movements are then reversed in all their particulars.

Two Pupils—standing face to face in "Third Position," and crossing their hands before them,—hold the "Dumb-Bells" crosswise (Plate VIII., Fig. 3). They now raise their hands as high as possible and lunge forward; at first with the right feet to the right side, and, therefore, away from each other; their arms being still raised, and open in such manner as to form a graceful arch, through which the face is seen as the centre (Plate VIII, Fig. 4). These movements are then reversed in all their details.

The first of this second series of "Dumb Bell Exercises" is very important, and, at first, extremely difficult of accomplishment. To keep the knees perfectly straight during the downward movement, requires much patience before that necessity can be attained. When that desired end is arrived at—and it is arrived at much sooner than might be expected—the Exercise is of the utmost value towards the proper condition and balance, one to the other, of the lower limbs. One of its chief advantages will be found in that straightness of limb induced which prevents the projection of the knee, always a cause of ungraceful *pose* and movement. An easy and dignified carriage is greatly aided by this Exercise, in consequence of the equal development and lithe motion of the lower limbs through their entire length. If, on the contrary, the knee be projected outwards beyond its proper standing, so to speak, in the line of the limb, an awkward gait must, more or less, be the result. This Exercise is also another instance of that indirect advantage to all parts of the frame which we constantly

discover in Gymnastic Exercises. The lower limbs are more specially interested in that grace which we look for; but while this is going on, a most important extension and strengthening of the arms is obtained; to their manifest advantage.

As to the special purposes of those "Dumb Bell Exercises" which follow, I would say that the "Swinging Dumb Bell Exercise" is of the utmost value, by way of giving great freedom and elasticity to the arms and shoulders. Moreover, it throws the whole of the upper frame into healthy and exhilarating movement; is one of the best aids we have towards the good development of the chest; and, lastly—from its compulsory detail of a firm position for the lower half of the body, while the upper half is actively employed—this Exercise is peculiarly important; inasmuch as its requirements *compel*, in a remarkable degree, that steadiness and equal balance of frame which it is the business of Gymnastics to induce.

With regard to the particular advantage of the other Exercises, it will be sufficient for me to remind the reader of that which their description must have conveyed already. Eminently graceful in themselves, they cannot fail to induce an elegance and grace of general and ordinary movement in those who persistently and carefully carry out the opportunities which they present.

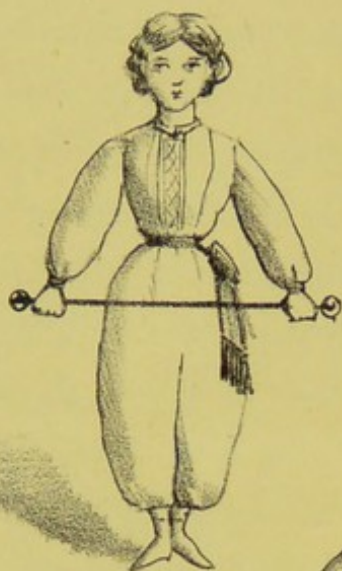


Fig. 1

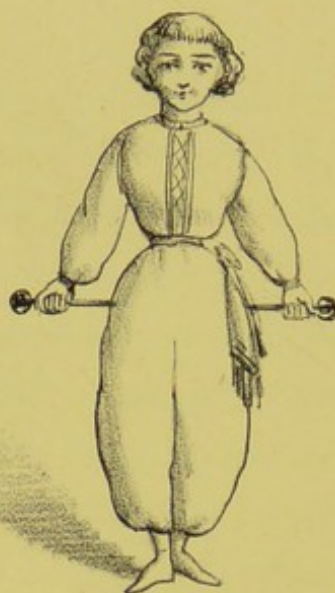


Fig. 2

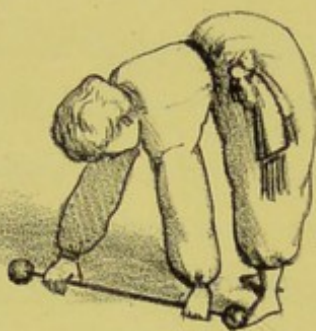


Fig. 3

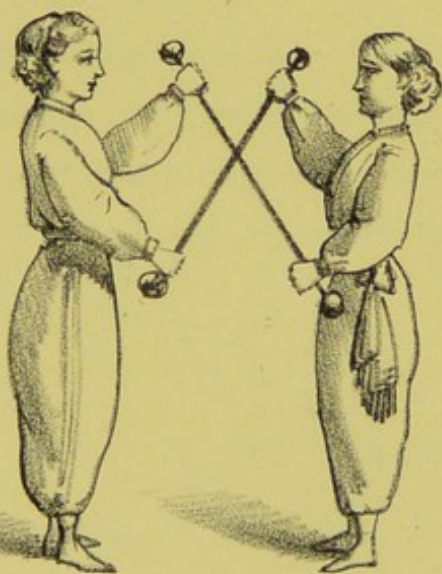


Fig. 4

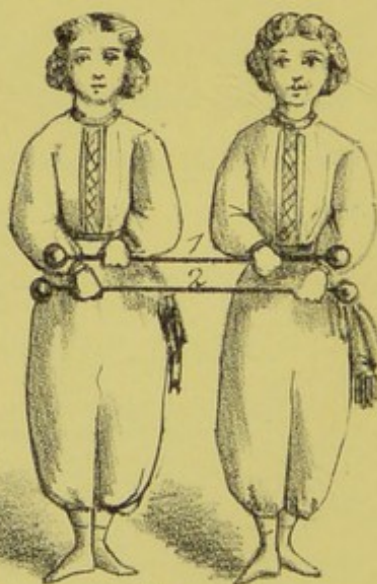


Fig. 5

I have now, in connection with "Dumb-Bell Exercises," to speak of somewhat brief, but important, Series performed with an appliance called the

"BAR - BELL."

I introduce the Series here, not necessarily because it invariably follows "Dumb-Bell Exercises" as far as the routine is concerned, but because the character of the appliance partakes partly of the "Wand," and partly of the "Dumb-Bell."

The "Bar-Bell" is formed of a "Wand" or "Bar," 4 feet 6 inches in length;—the thickness of the "Bar" is somewhat more than the ordinary "Wand." At each end of the "Bar" is the "Bell;" a round wooden ball rather thicker than that of the ordinary "Dumb-Bell."

There are several Exercises, which, in General Gymnastics are performed with the "Bar-Bell." For Ladies, however, I do not recognise more than *four* as presenting special advantages. As I have noticed previously, it is in the *selection* of Exercises that I base those claims to notice and public support, which, I trust will, through the medium of this treatise, as well as a practical examination of my system, be accorded me.

I now proceed to notice the position and general character of these Exercises.

First:—*The Pupil—standing in the "Third Position"—holds the "Bar-Bell" at its extremities, close up to the "Bell," but not grasping that portion of the appliance. The knuckles must be in front; the general position being similar to that directed in the first "Wand Exercise" (Plate IX., Fig. 1). The Pupil—raising the "Bar-Bell" as high as*

possible, and swinging back in agreement with its motion, the arms being kept quite straight (Plate IX., Fig. 2),—now brings the “Bar-Bell” back again in front, and down to the floor, against which it must sound sharply. The knees must not be bent (Plate IX., Fig. 3).

Second :—Two Pupils—standing in “Third Position,” face to face,—hold two “Bar-Bells” crosswise. In one case, the right arm of one pupil is extended upwards as high as possible, the left downwards; in the other case, these positions are, necessarily, reversed (Plate IX., Fig. 4). The raised hands are now dropped, the dropped hands being, at the same time, lifted; every movement being accompanied by a sharp clash of the “Bar-Bell” in its centre.

Third :—Two Pupils, standing in “Third Position,” and in line, hold the “Bar-Bells” before them; the arms extended downwards to their extreme limit; the right hand a little over the left, as to position (Plate IX., Fig. 5). The Pupils—lifting “Bar-Bell” No. 1,—now describe a circle with their respective right and left hands over the head to the opposite side of the body (Plate X., Fig. 1), and back again. The same movement is then performed with “Bar-Bell” No. 2. In both of these movements the body must be turned a little to the side of that arm which describes the circle. The feet and legs, however, must remain quite steady.

Subsequently, both arms are engaged simultaneously: each following the other over the head (Plate X., Fig. 2), and back again; the body being turned round with each movement.

Fourth :—Two Pupils—standing in “Third Position,” and face to face,—hold one “Bar-Bell” between them, upright, and in a straight line with the body; the respective right and left hands being close to and above one another, at the extreme limits of the “Bar” (Plate X., Fig. 3).

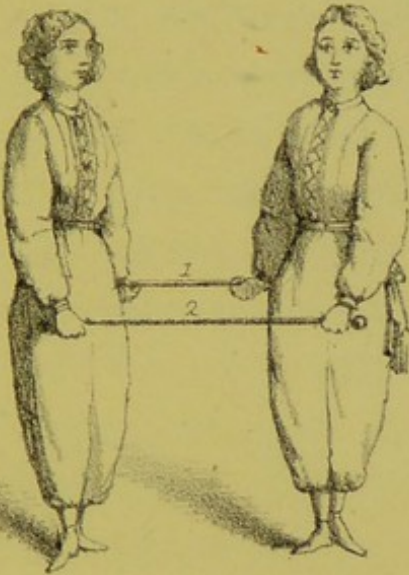


Fig. 1

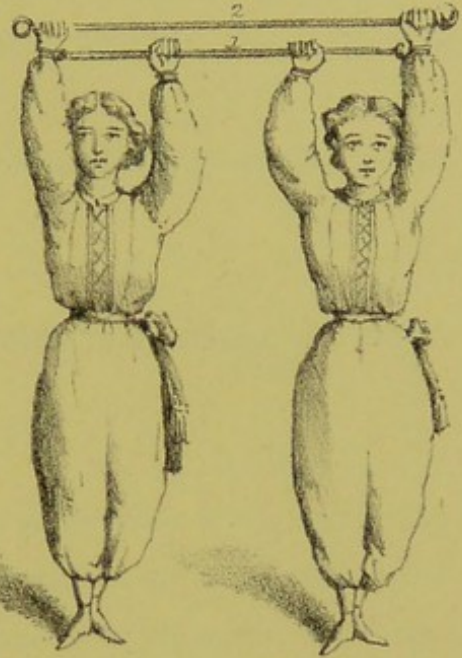


Fig. 2

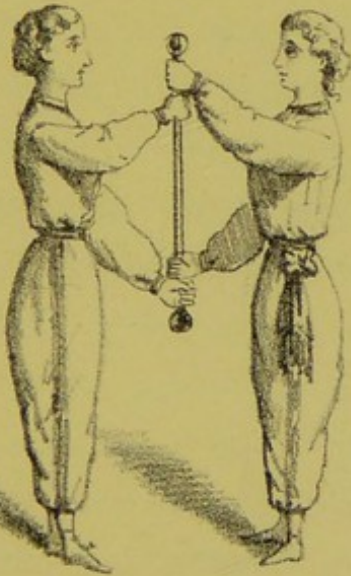


Fig. 3



Fig. 4

Both Pupils now lunge forwards; the one on the right foot, the other on the left. These movements are then reversed. Upon every occasion, the head must be gracefully bent, and thrown forwards under the arch formed by the lifted arms (Plate X., Fig. 4).

It will now be necessary for me to say something as to the special use of this class of Exercises.

The principal effects are :—

1st. Steadiness of body in certain difficult positions, and under muscular exertion of both sets of limbs.

2nd. Graceful movements.

With regard to the first advantage, it will be at once apparent, that steadiness of body, while engaged in somewhat complicated movements, enables the pupil to perform ordinary movements with ease and comfort. The more elaborate that class of Gymnastics to which the advanced pupil has attained, the greater the freedom; not only for all other Exercises, but, also, as a natural consequence, the greater freedom for the ordinary movements of every-day life.

It is in this consideration of Gymnastics that we meet with one of its highest claims to notice. Not only does good health—existing, at first, or aided by Gymnastics—enable the pupil or student to engage in greater fatigue, but the pliable and well-developed condition of the muscles and ligaments produced by Gymnastic Exercise, prevent that disposition to languor and lassitude, either general or special, which, more or less, renders its victim unfit for active exertion. In fact, Gymnastics, so to speak, play into the hands of health. Exercise—I speak here of common daily exercise—which should be no fatigue whatever, and whenever a fatigue, is, in a greater or less degree,

an attack, as it were, upon the constitution, can never be a fatigue—except, of course, in cases of illness—to the pains-taking or even ordinary Gymnastic pupil. Thus, the every day movements of life, in the case of the Gymnastic pupil, requiring less of exertion than in the case of those unskilled in this admirable art—the physical strength, and, through the physical, the mental strength, is not so severely taxed. The powers of life have not been pushed to their utmost extent. There is plenty to spare, and, so, the constitution is saved. We are not likely to hear such expressions as the following—“For goodness sake, let me sit down!”—“Oh! dear, I am tired to death:”—“That walk has nearly killed me,” &c. &c.,

Proceeding from that “steadiness of body in difficult positions and under muscular exertion of both sets of limbs,” which I have alluded to as one of the special advantages of “Bar-Bell Exercises”—we have, necessarily, the power of that “graceful movement,” which I have noticed above, as the *second* principal feature in the series. Graceful movement is merely the natural effect of that well-balanced condition of frame induced by steadiness of body and limb. *It is impossible to be otherwise than graceful when the frame is well-developed in all its details*; and for this perfect or improved development there is no aid so great as that given to us by the Art-Science of Gymnastics.

It will be noticed that I am, at this part of my treatise, speaking *generally* as to the influence of Gymnastics. I am, it is true, engaged upon an examination of the “Bar-Bell Series,” and giving my views as to the particular advantages of that series; but it will be at once understood that whenever I recognise an opportunity, more available than another, to reason on my general subject as a whole, then is the proper

time for me to do so; not only by way of illustrating the special reasons for a special exercise, but also to show how continually *all* Gymnastic Exercises remind us of their progressive and combined interest.

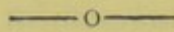
With regard to the "Bar-Bell" Series, I would briefly mention that, as far as regards my pupils themselves, they find the practice very entertaining. A good deal of amusement is often occasioned by the difficulty at first experienced. But in these, as in all Gymnastic Exercises, there is ever—on the part, at least, of the diligent pupil—a growing satisfaction in the movements, and a determination to conquer their demands.

I now pass on to another series of Exercises, which, having peculiar opportunities of their own, in the way of preparation for other Exercises, are of great importance.





EXERCISES WITH RINGS.



THESE "Rings," constructed of mahogany, or birchwood, are of size sufficient for two pupils to grasp freely; their respective hands being well apart.

First:—*Two Pupils stand face to face in the "Third Position," holding, at first, one Ring jointly before them; the arms a little bent; the disengaged hands resting on the hip (Plate XI., Fig. 1). This is the position at starting. The right arm of one pupil now pulls the Ring towards the chest, in such manner that the arm is quite bent, the elbow coming back to the waist (Plate XI., Fig. 2). The arm is then thrown straight forward; the left arm of the other pupil being engaged in the movement already described. These movements are then performed with a second Ring, held in the other hand; and, to conclude, both arms are engaged simultaneously (Plate XI., Fig. 3). In every case, the elbow is brought back as far as possible.*

Second:—*The Pupils, standing as before, their arms are now crossed; the right arm of one meeting the right arm of the other (Plate XI., Fig. 4). The practice is the same as that just noticed.*

Third:—*The Pupils, again face to face, make a step forward with the right foot; standing so that the right foot of one pupil rests against*

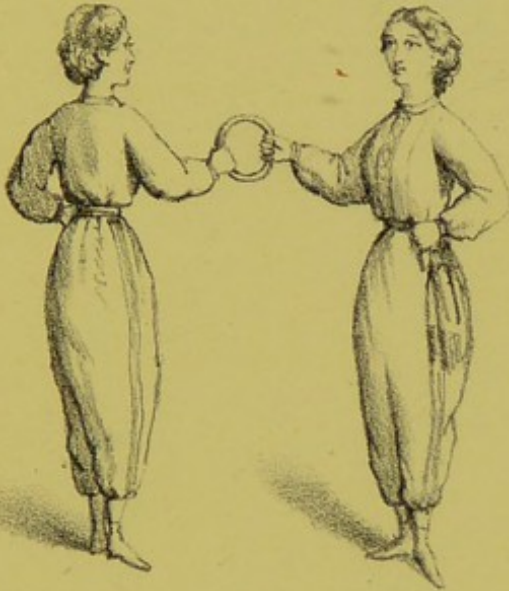


Fig. 1



Fig. 2

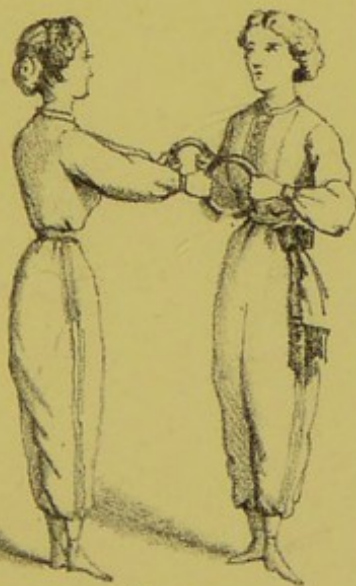


Fig. 4

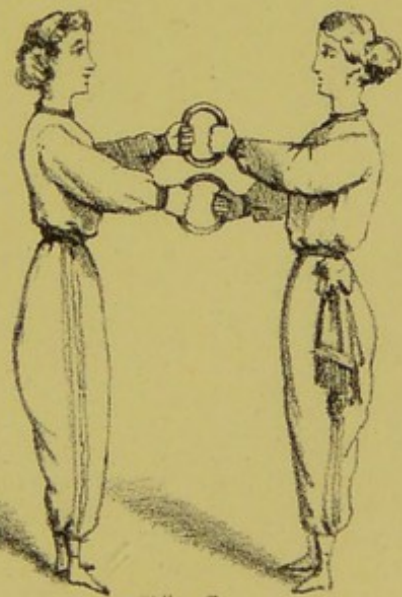


Fig. 3

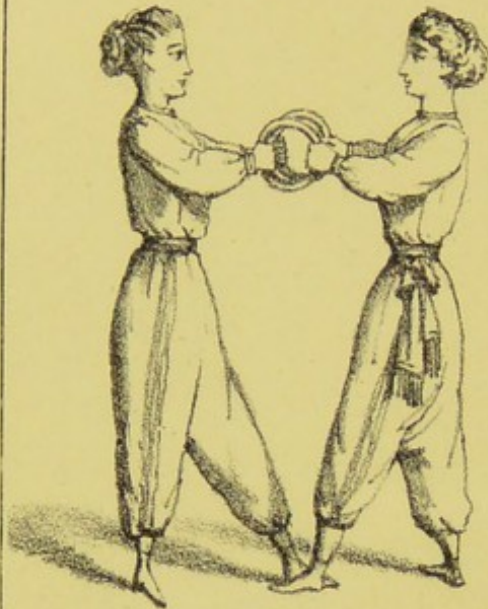


Fig. 1



Fig. 2

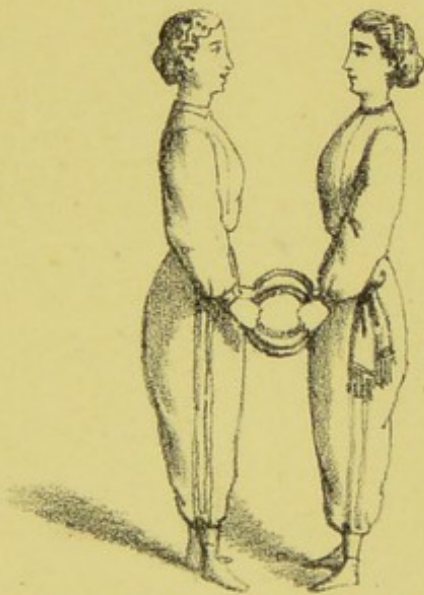


Fig. 3

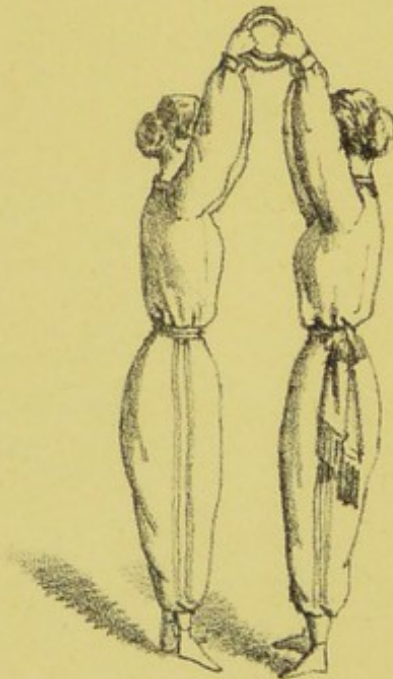


Fig. 4

the right foot of the other (Plate XII., Fig. 1). Holding two Rings in the manner indicated in the Plate, the arms of each pupil work backwards and forwards, pulling the Rings towards the chest—the elbows brought close to the waist—and then stretching forwards; so that one pupil is engaged with the forward while the other is engaged with the backward movement (Plate XII., Fig. 2).

Fourth:—The Pupils—standing as in the first division of this Series—keep their hands straight down before the body (Plate XII., Fig. 3); they then raise their arms so as to describe a half-circle until they meet above and between their respective heads (Plate XII., Fig. 4). At the moment of so meeting, the Rings are to be clashed sharply. The arms then describe a half-circle by the reverse of this movement, the Rings again clashing together when they again meet.

Fifth:—The Pupils, standing as before, hold, by the respective right and left hands, one of the Rings straight upwards and outwards from the body; the other respective right and left hands holding the other Ring straight down; in such manner that both Rings form an angle, as it were, with the body (Plate XIII., Fig. 1). The pupils are now engaged in describing half-circles by alternate movement; the arms at first engaged in the upward practice being immediately afterwards engaged in the downward motion, and vice versa.

Sixth:—Two Pupils, standing in the “Third Position” in line, and shoulder to shoulder,—hold the Rings thus:—One Ring is held before the body by the right hand of one pupil and the left hand of the other, the arms being bent, the elbows close to the chest. The other Ring is held forward and in front of the chest. With this second Ring, the arms describe a whole circle, or, to speak more correctly, three-fourths of a circle over the

head (Plate XIII., Fig. 2), and down the back as far as possible. By this movement, the body is turned a little sideways. The pupils, after two or three repetitions of this practice, turn quite round, and perform the same movements with the other arms.

Seventh :—*The Pupils stand in "Third Position," back to back, and close together, the arms bent, the elbows close to the side as possible; the Rings held jointly as before, resting on the shoulders (Plate XIII., Fig. 3). One set of arms, so to speak, are thrown outwards to the right side, and are then returned to their original position. The other set of arms now go through the same practice; then, both together (Plate XIII., Fig. 4). The same class of movement is then performed upwards (Plate XIV., Fig. 1) instead of sideways, and in the former rotation.*

Eighth :—*The Pupils—still back to back, but now standing a little apart, hands straight down—lunge forward; first with the right feet, then with the left. In the act of lunging forwards, the arms come, nearly, into a straight line (Plate XIV., Fig. 2).*

Ninth :—*The Pupils—standing as before back to back, and one step from each other, hands behind and straight down, Rings held as before (Plate XIV., Fig. 3)—describe a half-circle; first with one set of arms, then with the other (Plate XIV., Fig. 4), then both together; in which last case, the Rings are, at the instant of meeting, to be clashed sharply.*

Tenth :—*The Pupils—still holding the Rings, but, this time, face to face—now perform those "Step Exercises" formerly described as being the invariable preliminary practice of the system. The "Steps" are of that character and "Change" already referred to. The pupils, while engaged upon these "Steps," lift and drop the Rings in that half-circle-form just noticed.*



Fig. 1



Fig. 2

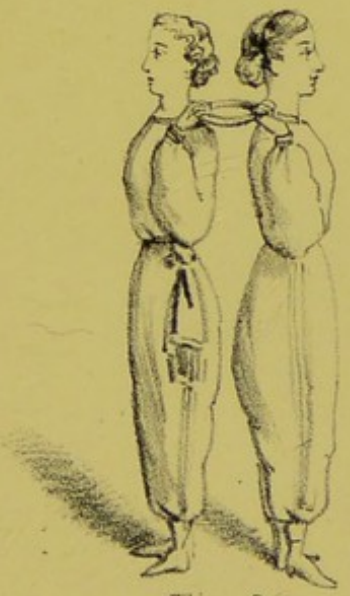


Fig. 3

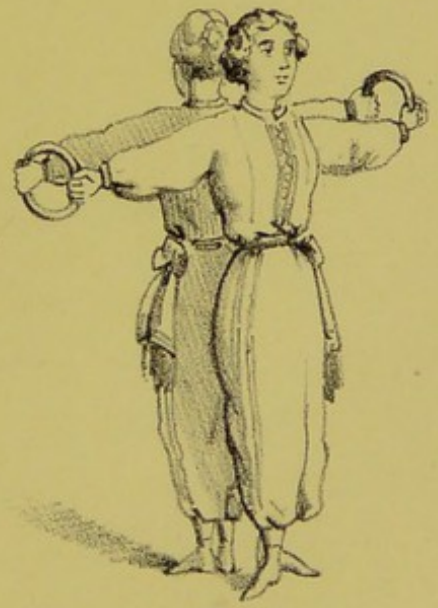


Fig. 4



Fig. 1

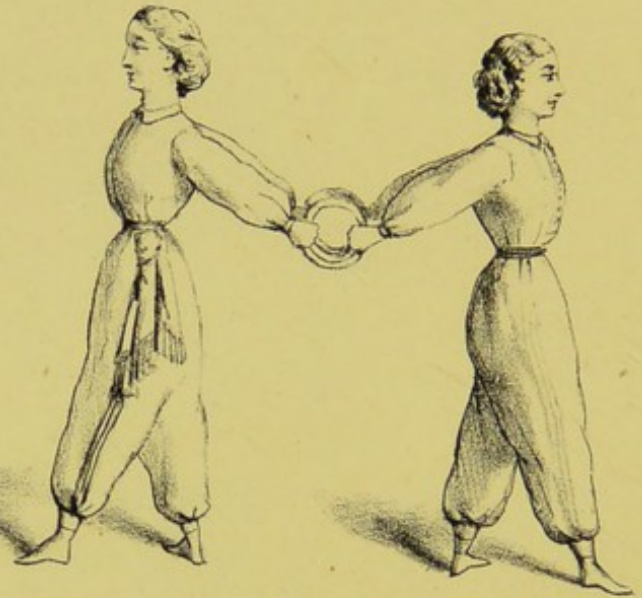


Fig. 2

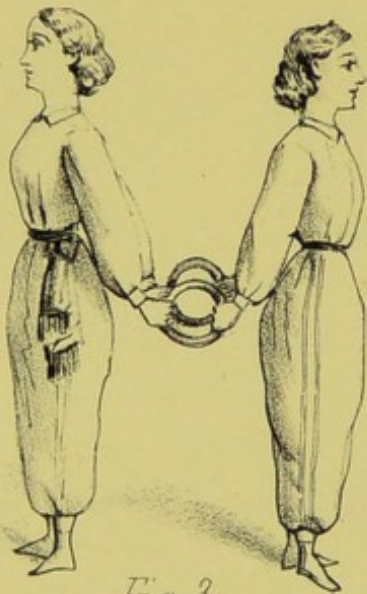


Fig. 3

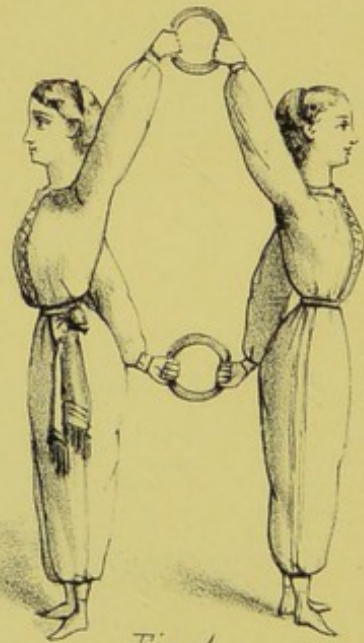


Fig. 4

Eleventh :—*Three Pupils stand in triangular form, so to speak, about one step apart from each other, holding, by their right hands, Three "Rings" in combination; thus:—The left arm of each pupil is bent across the chest; the elbow close to the side; the right arm of one pupil being stretched out towards the chest of another pupil. The engaged hands now pull the Rings towards the chest (Plate XV., Fig. 1). This is done in quick succession by one pupil after the other; then, all pull together. The usual change is now made to the left arm; the same rotation being observed.*

Twelfth :—*The Pupils again stand in the same position, but, now, their arms are straight down the side. The "Rings" are held so as to bring them into the perpendicular. The pupils now swing their arms up, as high as possible, above their heads, until they meet in the centre of the triangle thus formed. The "Rings," brought thus into a horizontal position, are clashed together, the knuckles of the hands coming, as it were, over the "Rings" (Plate XV., Fig. 2). They now describe a half-circle with their arms downwards, until the "Rings" meet again below, when they are again clashed.*

Thirteenth :—*The Pupils—standing as in the preceding Exercise, but a little more apart from each other, their arms disposed as in the preceding Exercise—swing their arms, as before, up and over their heads, and then down (Plate XV., Fig. 3), until the "Rings" strike the floor; after which movement the pupils recover their first position by swinging back again. The arms and knees must be kept as straight as possible during this Exercise.*

Fourteenth :—*The Pupils now turn round, facing outwards, so to speak, and one step apart from each other—the arms, again held straight down, holding the "Rings" in a vertical position—the knuckles*

being over the "Rings" (Plate XV., Fig. 4). They now lunge forward on the right foot—then on the left (Plate XVI., Fig. 1).

Fifteenth:—They now stand shoulder to shoulder, arms bent, the elbows close to the side (Plate XVI., Fig. 2), holding the "Rings" on a level with the shoulders. They now throw their arms outwards from the shoulder. This movement is, at first, performed by one set of arms; the other arms follow in rotation, and, finally, all are engaged together (Plate XVI., Fig. 3).

Sixteenth:—The Pupils—standing in all respects as before—now throw their arms upwards as high as possible (Plate XVI., Fig. 4); the routine being that of the preceding Exercise.

It will now be necessary for me to speak of the particular advantages of "Ring Exercise," and to indicate its special purpose in the Gymnastic Series.

"Ring Exercises" are of great value to the free action of the neck and shoulders, chest and arms. In this, they are, as to their uses, very similar to those Exercises performed with the "Chest Expander," the "Wand" and the "Dumb-Bells;" but, in some of their details, they do more than either, and are, essentially, another step forward in the Gymnastic Series.

They are a link between Exercises where steadiness of position is, more or less, a necessary element, and Exercises where continued and exhilarating motion is the prevailing characteristic. This will be more readily understood when I come to describe Exercises of Swinging and Climbing.

"Ring Exercises," not only aid in the healthy development of frame in the same manner, or much in the same manner, that we find in



Fig. 1

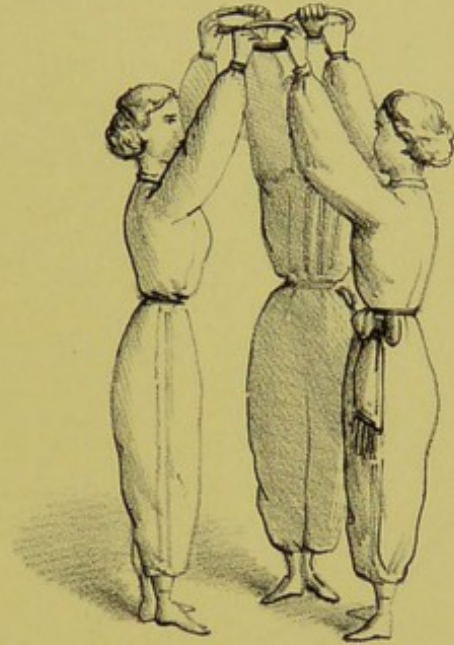


Fig. 2

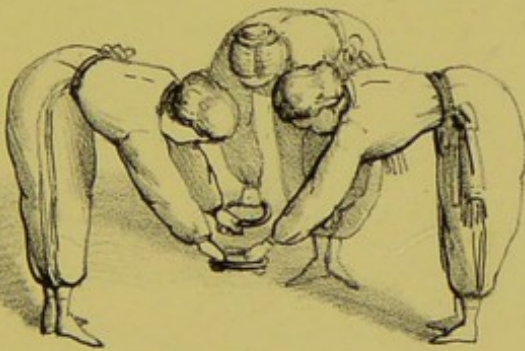


Fig. 3

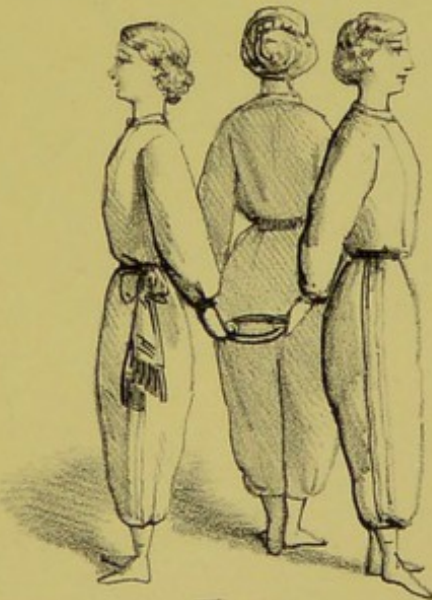


Fig. 4

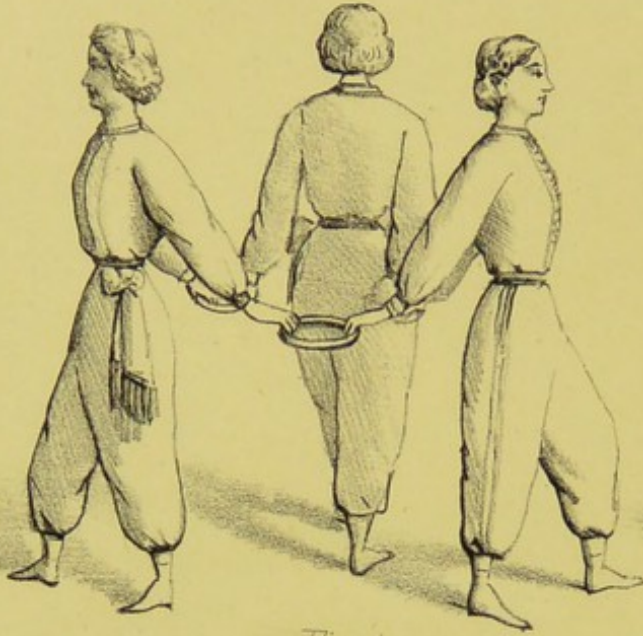


Fig. 1



Fig. 2

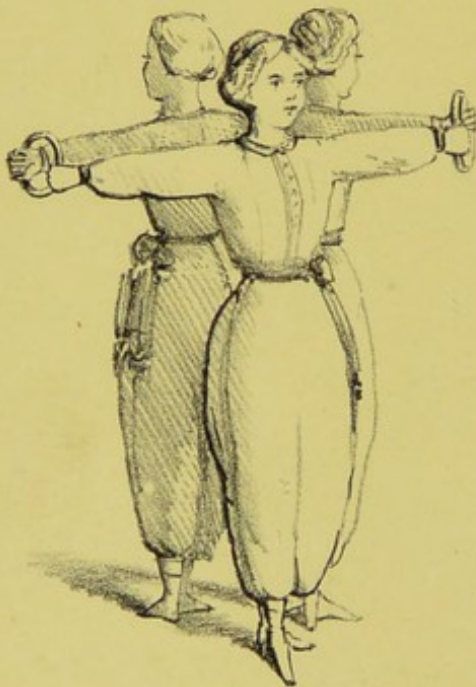


Fig. 3



Fig. 4

the case of those Exercises which precede them,—but they are specially valuable as a medium whereby to strengthen the wrists and hands. When I come to those Exercises which require exceptional strength of hand and wrist, the great advantage and necessity of “Ring Exercises,” as to their progressive value,—will, at once, be apparent.

But this is not their only additional importance. We have, here, a peculiarly-admirable opportunity of Gymnastic effort in combination. Not only can two, but three or more pupils act together, and with greater advantage, perhaps, in this, than in any other form of Exercise. Particularly, do I refer to that Exercise which involves the combination of *three* pupils, as indicated in the Plate. The mutual support and assistance, and the additional confidence given thereby, enable, nay, more, *compel* the pupils to exert themselves to the necessary movements with resolution and certainty. Among those Exercises which are more especially pleasing to Gymnastic Students, “Ring Exercise” holds a foremost place. The very fact of these Exercises being necessarily performed by two or more pupils, induces that hearty rivalry in effort which give additional impetus to practice. Not to be outdone by each other, not only improves the effort of each, but contributes to the general amusement. It is one of the most interesting facts, in connection with the experience of a Teacher of Gymnastics, to recognise continually, how example will spur the dullest and most unconcerned into a constant liking for that which, at first, they regarded as wearisome.

“Ring Exercise” is very valuable as a means of inducing that additional Chest Expansion, which gives greater play and free action to the heart and lungs. Also, particularly when performed in combination, this series aids in that throwing back of the shoulder, and

consequent depression inwards of the shoulder blade, which combined, as it necessarily must be, with a graceful hollow and fall in the back, is so great an essential of female beauty and elegant carriage.

With regard to that detail of "Ring Exercise" performed simultaneously with "Steps," I would briefly explain that its chief object is to occupy, as much as is possible, every part of the body at the same time.

I deem it necessary, or at least I hold myself at liberty, to make at this point, a few passing remarks on that worse than foolish and ignorant practice, "Tight Lacing." Many years ago, it was, as we all know, one of the special vices of the age. The amount of ignorance on the part of the young, and cruelty on the part of those who should have known better, but who persistently led them up to the folly, was something marvellous. A revolution, however, set in against this absurdity. Not only frightened as to consequences connected with Health and Disease, but also, at length, brought to believe that a "wasp-like waist" was rather a disfigurement than a charm,—most ladies gradually abandoned the stupid practice and allowed themselves a fair amount of breathing room. It was generally supposed that this ignorant method of self-torture was, except in the case of the few, abandoned. At any rate, those terrific arrangements of wood and steel, in which ladies were formerly accustomed to imprison themselves, were numbered among things of the past.

But although the former *means* of Tight Lacing are done away with, I regret to say that we are, in the present day, very nearly as absurd in this respect, as we were some thirty or forty years ago. There is evidently a return to the old folly, and it is very general.

The Corsets are not as cruel as before, as to their material, but they are every wit as savage in their effects.

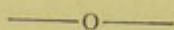
I do not intend to enlarge upon the dangers of "Tight Lacing." Even many of those who are so mad as to adopt the practice, would not be very likely to defend it; though of course they would not be inclined to admit that they were themselves guilty:—"Oh! I assure you, that as far as I am concerned, I abominate 'tight lacing!' I assure you *I* am as easy as possible:"—that is a class of remark we hear continually from ladies who are notoriously wedded to the folly. My reason for referring to this question here, is, in the first place, to add my slight assistance to the general voice of rebuke which, now again, is heard in connection with "Tight Lacing." Secondly; I wish it to be distinctly understood that "Gymnastics" and "Tight Lacing" have nothing whatever in common. No "Tight Lacing," or anything approaching it, can be suffered for Gymnastic Students. The Exercises would be positively injurious, unless perfect freedom of body were not the order of the day.


In these considerations, we have another ground for belief in the indirect as well as direct efficacy of Gymnastic Exercises. They prevent those who adopt them from making themselves ridiculous.





EXERCISES WITH CLUBS.



E now come to another Gymnastic Series, which is not only another move onward in progressive routine, but has particular features of its own which distinguish it from all Exercises hitherto noticed.

Ever anxious to impress upon my readers that, in carrying out my system, I allow nothing of which it can be said that it approaches too near the habits and purposes of the opposite sex, I wish it to be distinctly understood that the "Clubs" which I place in the hands of my pupils are not of an alarming character either as to size or weight. They are carefully graduated according to age and constitution; their weight ranging from half-a-pound to one pound and three quarters the pair.

I deem the present a good opportunity to speak as to the great importance of placing in the hands of pupils, appliances not only adapted to age but also to the *abilities*, if I may so express myself, of the constitution. This also is to be understood as referring to the Gymnastic Education of the pupil concerned; her *position*, as it were, in the Class. It is obvious that one hitherto unacquainted with Gymnastic effort, cannot wield an appliance of this character with the same facility as one accustomed to its use; and reasoning from this self-evident fact, we can at once conceive the possibility of a very

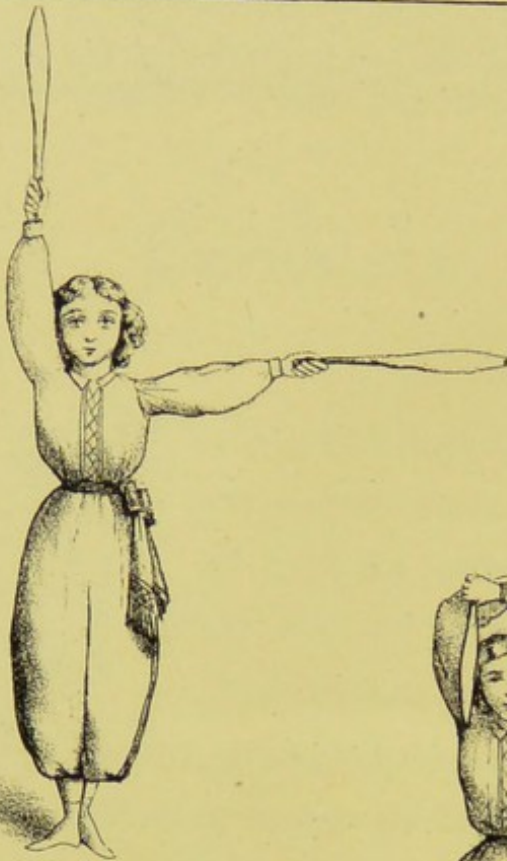


Fig. 1



Fig. 2



Fig. 3

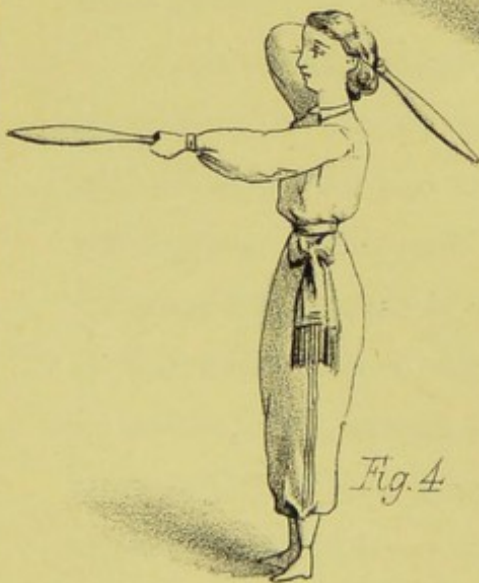


Fig. 4



Fig. 5

juvenile, but well instructed, pupil being able to make use of a heavier appliance than the older but less advanced student.

In fact, we recognise here, as in all phases of Gymnastics, the necessity of adapting not only the duration of Exercise, but the calibre of the appliance according to the condition, requirement, temperament, and health, of the pupil concerned. Merely to generalise in Gymnastics is to cut the very ground from under our feet. *Each pupil must be a study in herself.* I, certainly, have referred to this before, but the subject is so large in its application and responsibilities that my readers will, I am sure, excuse me for the repetition.

I now proceed to a description of those "Exercises with Clubs" which I introduce in my Course of Study, premising that the First Exercises with Clubs are almost, if not quite, similar to those with the Dumb-Bells. A detail which would be, more or less, a repetition unnecessary, I therefore restrict myself to a description of those Four Club Exercises which follow.

First:—*The Pupil—holding a Club in each hand and standing erect, in the "Third Position,"—extends the left arm outwards in a straight line from the shoulder; the right arm being extended straight upwards past the ear (Plate XVII., Fig. 1). The right arm is now dropped until it comes in a straight line with the shoulder, the left arm being now raised, and so on, alternately. [It must not be forgotten that the Club is to be held so as to be the continuation, as it were, of the straight line formed by hand and arm.]*

Second:—*The Pupil, standing as before, holds one Club straight down by the side, the other Club being extended horizontally. With the extended Club the pupil now describes a circle over the head (Plate XVII., Fig. 2) and as far back as possible. The other arm then takes up the*

same movement, and so on alternately. To conclude, both Clubs are wielded simultaneously over the head in circles, which circles, naturally, cross each other (Plate XVII., Fig. 3).

Third:—*The Pupil now extends one arm straight forward from the shoulder, the other arm being held—from a point nearly level with the top of the head—as far back as possible. This position is then reversed* (Plate XVII., Fig. 4).

Fourth:—*The Pupil, standing somewhat sideways, the right foot advanced a little,—holds the two Clubs parallel, in an oblique upward direction, and as far out from the body as possible. The pupil then swings the Clubs from one side to the other; and, while doing so, must turn the body so as to agree with the movement. A firm standing position must, however, be constantly maintained* (Plate XVII., Fig. 5).

We have now to consider the particular and, as far as former Exercise is concerned, the additional advantages and opportunities which this Gymnastic Series presents.

I would specially indicate *three* considerations of value.

Firstly.—Pliability and strength of wrist.

Secondly.—A free, easy, supple condition of the arm in its entire length, viz: from shoulder to hand.

Thirdly.—A progressive and uniform action of all ligaments and muscles generally called into play in the ordinary habits and movements of life.

With regard to the First of these effects, it will be sufficient for me to point out how, as a natural consequence, must come, from the use of "Clubs," additional strength to the hand and wrist. Especially, when it is remembered that in several positions of "Club Exercise," it

is necessary that the appliances should be held steadily forward in a line continuous with the extended arm.

As to the Second advantage of this Series—this effect being, for the most part, connected with that free swinging action, so peculiarly a feature of “Club Exercise”—we at once perceive that such motion must be all through the upper and lower arm. And here, we have one of the most important considerations of graceful movement. A jerky, half-developed, forward movement *from the elbow only* is, in the last degree, inelegant. The elbow poked in to the side, when the arm is extended in its ordinary forward movements should always be avoided. There should be *a wave of motion*, so to speak, from shoulder to hand. “Club Exercise” very considerably aids this very necessary condition.

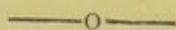
But we have not yet exhausted the special value of this series.

The free swinging action into which the arms are thrown is of that character which carries that action, more or less, through the whole frame. The arms now flung here, now flung there,—the lower limbs at the same time being, at certain times, engaged in corresponding, or, at least, somewhat similar, movements—necessarily induce muscular action from head to foot. Especially, is this noticeable as to the back and loins. Flexion of body is, in “Club Exercise,” greatest in the centre of the frame. Need I point out the advantage, as to beauty and grace, of supple motion here directed.

I have not specially included in these purposes of “Club Exercise,” freedom of chest action, because I have so frequently alluded to it previously as one of the grand effects obtainable through the aid of Gymnastics; but, in passing, I may say, that nowhere do we find it more a consequence than in this series of Gymnastic Study.



EXERCISE WITH FOILS.



NEST any of my readers should be inclined to imagine that by "Exercise with Foils," I desire in any way to assimilate my lady pupils to manly characteristics,— I would, before indicating those Exercises which I select, desire to impress upon them that, in the use of "Foils," for Ladies, I do not propose to teach Fencing. True it is that I take advantage of some of the most important details of Fencing, but this is only because I find them of considerable value in that Series which I carry out, and by which I look for certain satisfactory results.

Still further to satisfy and assure my readers, I wish them to know that the "Foils" placed in the hands of my pupils are of cane; not of steel.

I have spoken before, of the necessity of strict, even time in the conduct of all Gymnastic movements. In order, the more perfectly, to arrange this necessity, it will be remembered that I invariably invoke the aid of Music; and it will be at once evident that the more difficult the Exercise, as far as equality and regularity of movement are concerned, the more valuable the aid of that accompaniment.

This is especially true of "Foil Exercise." Comparatively simple as are the uses of the "Foil" which I direct, they are far from easy of accom-

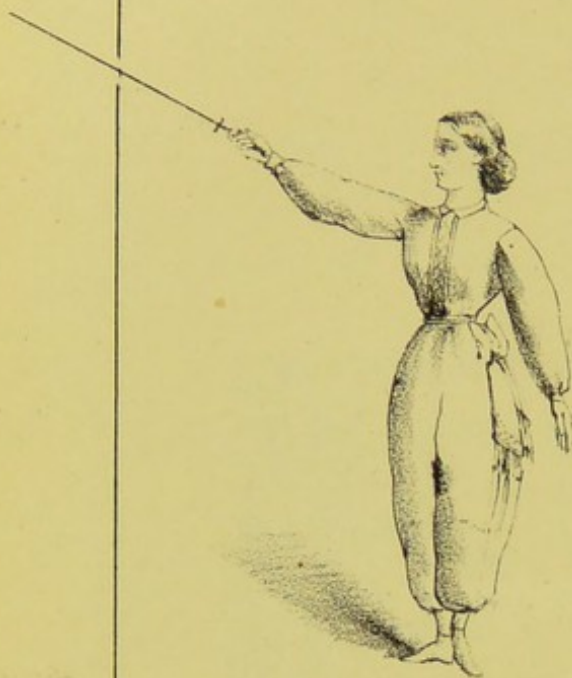


Fig. 1

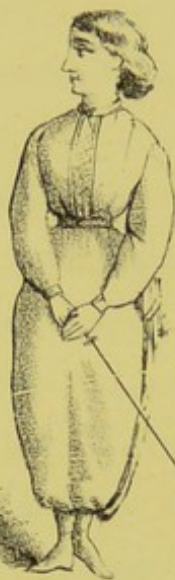


Fig. 3



Fig. 2

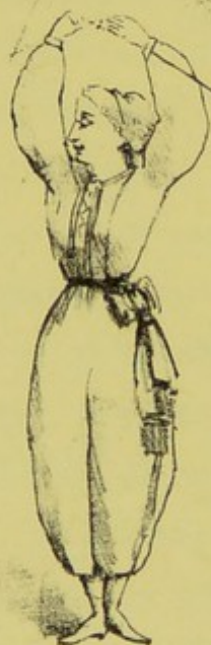


Fig. 4



Fig. 5

plishment in strict and even time. They are very graceful and pleasing, but they require much care and attention. The aid of musical rhythm *compels* the pupil to be more than usually attentive and careful. This is, of course, the great advantage of music in all Gymnastic exercises, and that is why I always insist upon its help; but it is more than ever called for in the case of "Foil Exercise." The hand and ear linked together by the aid of bright spirit-giving sound induce that *will* to succeed, which, scarcely, would arise, where ladies are concerned, in the adoption, however partial, of a manly accomplishment. There is, also, in connection with "Foil Exercise," an *additional* element of sound, to which I will presently refer.

Of the special value of this brief, but very important, Series, as regards general health and frame development,—I will speak, after that explanation of details to which I now invite my readers.

First:—*The Pupil, standing in the "Third Position," extends the "Foil" forwards, and as high up as possible; in fact, "saluting;" the left arm being kept downwards, and close to the side* (Plate XVIII., Fig. 1).

Second:—*The right arm is now dropped as far down as possible; the "Foil" pointing to the floor* (Plate XVIII., Fig. 2).

Third:—*Both arms are now brought in front, the fingers of the disengaged hand resting on the fingers of that hand which holds the "Foil"* (Plate XVIII., Fig. 3).

Fourth:—*Raise both arms together, as high as possible over the head; the fingers of the disengaged hand, in this instance, touching the tips of the fingers of the other hand. When correctly and gracefully performed, the position formed by this movement describes a circle* (Plate XVIII., Fig. 4).

Fifth :—*From this position, the Pupil, lunging forwards with the right foot, points the "Foil" directly forwards and downwards, the left hand and arm being gracefully bent and thrown back; the end of the thumb touching the point of the second finger; the hand itself, as it were, falling* (Plate XVIII., Fig. 5).

(*N.B.*) *The lunge forwards and downwards is directed to some object placed on the floor, the better to induce correctness of "pointing." A "wreath of flowers" is perhaps better than anything; especially as this Exercise is always, where the opportunity serves, performed by several pupils standing in a circle. This practice with the "Foil" is then, in obedience to quick order, performed with the left hand.*

Sixth :—*The Pupil, simply lunging forwards, now aims the point of the "Foil" at a Target; the centre of this Target is a bell, which, whenever struck by the "Foil," sounds brightly.*

(*N.B.*) *It must not be forgotten that all these Exercises with the "Foil" are, as in every detail of this System, carried out in strict obedience to division of time and musical accompaniment.*

I have now to remark upon the particular purpose and value, in the Gymnastic Series, of this Practice.

Though, with regard to "Foil Exercise," repeating—as must necessarily often be the case—the special advantages of other Exercises formerly explained, the repetition is not the less incumbent upon me. I am bound to give good and satisfactory reasons for all my routine, and especially am I bound to give it when any of the Exercises indicated and advised, partake of the manly element. I trust that the majority of my readers are already convinced that, in no way, do I desire to pass those lines of separation between the sexes which all well-ordered

minds must ever wish to see strictly preserved ; but I continually meet, in my effort and resolve to popularise Gymnastics for Ladies, with too many who will persist in opposing certain of these great aids to health, on the ground that such aids are, according to their views, "unfeminine." It is therefore my constant desire to lose no opportunity of defending my position in this most important particular.

Asking forgiveness of those many who do not require this digression, and returning to my immediate subject,—I would say that the principal advantages of "Foil Exercise" are *three* in number.

Firstly.—A free, forward motion of the lower limbs, and an ability quickly to recover the upright position.

Secondly.—Graceful movement of the unemployed arm and hand ; together with strength and suppleness of that arm, hand, and wrist, engaged with the "Foil."

Thirdly.—A steady, well-set position of the head and neck.

It will be at once apparent that every one of these characteristics are—without any reference to "Foil Exercise" in the abstract—most necessary to the proper carriage and movement of a lady ; and it is because I find such characteristics aided in a very large measure by "Foil Exercise," that I include it in my curriculum of study.

The "free forward motion" consequent upon the Lunge, and the "ability quickly to recover the upright position," are among the essentials of a lady's physical education. What can be more undignified and ungraceful than a disposition to stumble after a quick forward movement, or, in fact, after any sudden movement? and, yet, this is what we continually observe among those who have no experience of Calisthenic Exercise ; especially when the frame is in that condition

of false or imperfect development which it is the business of Gymnastics to correct. No quick movement should be, as its consequence, followed by an awkward recovery. A *graceful* recovery after exceptional effort is one of the special purposes of Gymnastics.

With regard to the Second special purpose of "Foil Exercise," it will be sufficient, for the spectator or the pupil concerned, to notice the very elegant position in which the *unemployed* arm and hand are thrown. There is not only a remarkably graceful bend of the arm, but also of the hand, wrist, and fingers; conditions of beauty as to form and position which are not only demanded in the practice of "Foil Exercise," but which are, or should be, constantly carried out where ladies are concerned. Though not, however, confined to "Foil Exercise," these conditions are highly educated by "Foil Exercise," and therefore it is that I particularly value this Series.

I digress here a moment from my remarks as to the special importance of "Foil Exercise," to meet a possible objection which in the minds of some, may arise as to the earnestness with which I speak of "beauty of form" as a *duty*. I may be regarded as making too much of this ground of advocacy for Gymnastic Exercise. To those who judge thus, I would simply defend my position by falling back, in confirmation of my views, upon the words of one who is, on all hands, acknowledged to be a great reasoner and a true philanthropist. Mr. Ruskin has said to the Fathers and Mothers of England, that their *first* duty is to look after the physical perfection of their female offspring, and this, because health goes hand in hand with beauty. I ask for no better support of my views than that which is here conveyed.

With regard to the Third special purpose of "Foil Exercise"—a steady, well-set position of the head and neck—I would say that it is *impossible* to perform "Foil Exercise," with any approach to correctness, without keeping the head in the position which I have briefly described. The *steadiness* will be at once understood to be a necessity consequent upon the unflinching gaze of the eye; a condition, we must remember, that *insists*, as it were, upon a dignified "well-set position of the head and neck." To keep the head and eye in strict accord, there must be no swaying to and fro, no ungraceful restlessness, no awkward protrusion forward and upward of the chin.

Again, I must remind my readers that I do not, in these remarks, necessarily allude to "Fencing." When it is remembered that my pupils are instructed to make the point of the "Foil" repeatedly touch, in strict time, a narrowly-circumscribed mark,—it will be at once understood that the utmost care is required in order to perform this Exercise properly; the elegant and valuable position which I have described being a necessary consequence.

Further, be it remembered, that, for those I instruct, "Foil Exercise" is carried out by the left as well as the right arm, my purpose being to give both sides of the body an equal advantage. I may, in this detail of my system, especially claim the credit of being original.

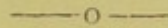
Lastly, with regard to "Foil Exercise," I would say that it is a great pleasure to those who adopt it. There is always, among my pupils, a bright readiness to take the "Foil." It is one of those happy interludes, as it were, which render the Course of Gymnastic Study specially-interesting at certain divisions of the General Series.

I take this opportunity of observing that, between every division of the "Gymnastic Series," I direct my pupils to *march*, in strict time—out of the room, it may be, and back again—during the change of Exercise and appliance. This detail is not so unimportant as it may, at first sight, appear. It keeps order, and, so, prevents a scrambling and noisy method when quitting one set of Exercises for another.





SWING EXERCISE.



HITHERTO, I have spoken of Exercises where the hands and arms, only, have been *directly* concerned. We have, it is true, seen how the lower limbs and all parts of the body are indirectly made use of,—but a direct, or, at any rate, a very active, use of the lower limbs and other portions of the frame, has not yet been explained and reasoned upon.

We have now arrived at that stage in Gymnastic Practice where this more general use of the body comes into play. The Preliminary Series of that which I may call the Second Part of the Gymnastic Curriculum, involves various forms of Swinging.

There are Four special forms of appliance connected with this Series. It is my intention to describe the character and practice of these appliances, separately.

The First is a very admirable yet simple arrangement of strong cord and India rubber, and a wooden framework of Transverse Bars. This appliance is called the "Gymnast." A correct appreciation of its form will be gathered from the Plate devoted to an illustration of this particular form of Exercise. The strength of

the "Gymnast" is almost beyond belief, save to those who have experienced its capabilities. This appliance is attached to the ceiling.

It however must be borne in mind that when I speak of "The Gymnast" as one of the special aids to "Swing Exercise," I do so only in the sense of somewhat complicated or modified forms of "Swinging." It must also be understood that the "Gymnast" allow of much more effort than mere Swinging; as will be presently observed when I indicate the uses to which this appliance may be directed. The "Gymnast," moreover, is a most valuable assistance in the way of preparation for other Exercises, presently to be described. It is difficult to speak too highly of this appliance. It is one of the triumphs of the Art.

The more important of the "Gymnast" Exercises are as follows:—

First:—*The Pupil, standing in the "Third Position," grasps the transverse bars of the "Gymnast"; one in each hand; the knuckles turned out (Plate XIX., Fig. 1).*

Second:—*The Pupil now pulls the "Gymnast" down until, by such movement, the arms are fully bent; the elbows close to the sides, the transverse bars on a level with the shoulders (Plate XIX., Fig. 2). In this position the pupil goes through those different "Step Exercises" which have been previously explained.*

Third:—*The Pupil now goes through a form of Swinging. Keeping her body perfectly straight, she throws herself back as far as possible; the feet remaining quite steady, the toes never allowed to leave the floor (Plate XIX., Fig. 3). The exact reverse of this movement is then performed under the same conditions (Plate XIX., Fig. 4).*

The Second appliance for "Swing Exercise" involves the use of



Fig 1



Fig 2

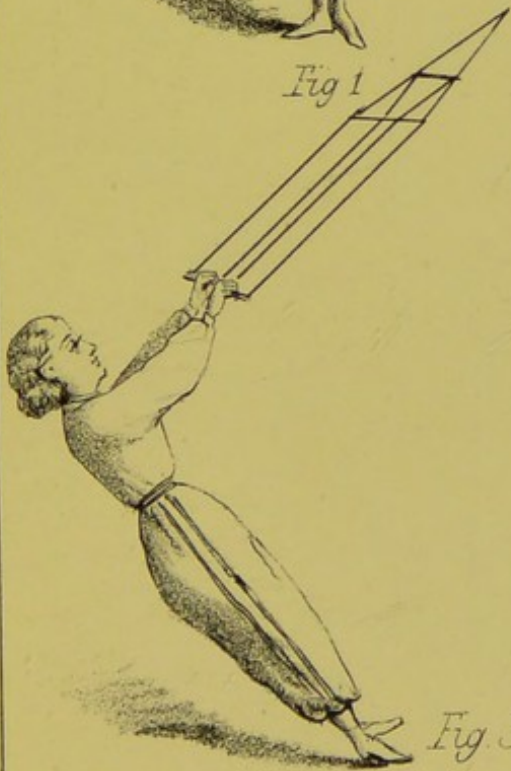


Fig 3

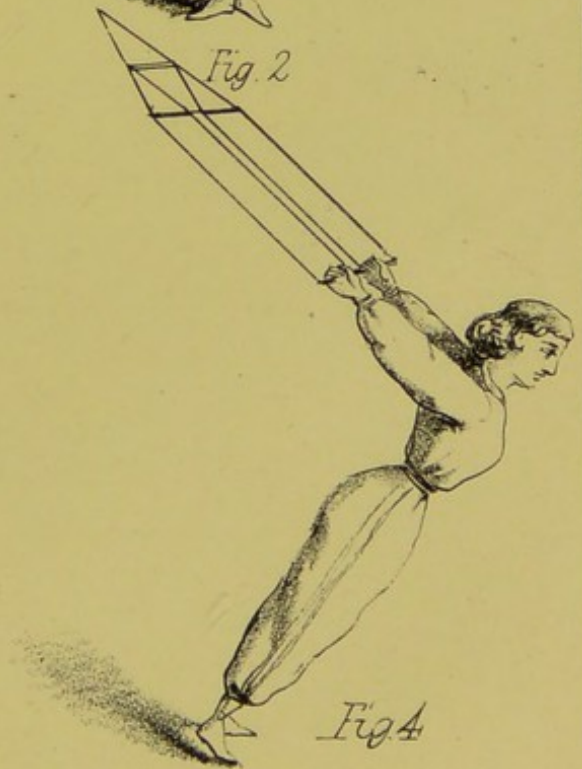


Fig 4

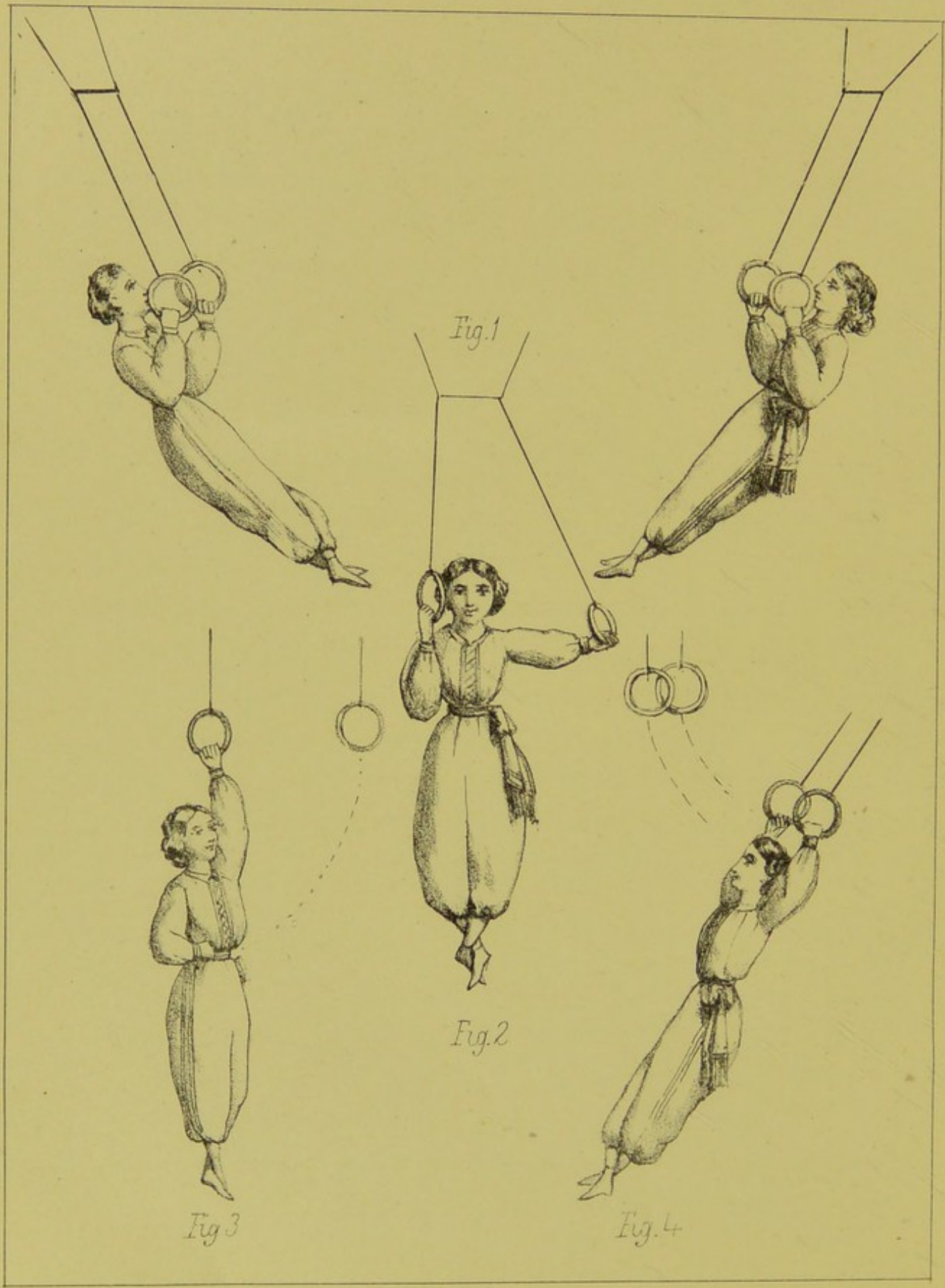


Fig. 1

Fig. 2

Fig. 3

Fig. 4

two Ropes, with Rings attached for the right and left hand. These Ropes with Rings are also attached to the ceiling of the Gymnasium.

Before describing the Exercise performed by these Gymnastic aids, "Suspension Rings," I desire to inform my readers that the apparatus is one of my own invention. It consists of two Ropes suspended, for a part of their length, obliquely downward from the ceiling. An elastic and resisting character is given to the appliance by a strong elastic spring attached to and connecting the Ropes. This elastic spring is placed at a distance of one foot-and-a-half from the ceiling. The Ropes, which I have already said, are suspended obliquely downwards, are, at a certain point, brought near one another by a short transverse bar, the ends of which are notted, as it were, into the ropes. At the extreme end of the ropes—at a distance from between 5 and 6 feet from the floor—there are two Rings of the same character, but somewhat smaller than those used in "Ring Exercise."

The more important practice with "Suspension Rings" is as follows:—

First:—*The Pupil, grasping the Rings, the knuckles turned out,—draws herself up so that the arms are fully bent; elbows close to the sides, the feet crossed, the Rings on a level with the shoulders.*

Second:—*The Pupil now swings forwards and backwards* (Plate XX., Fig. 1).

(*N.B.*) *In order to make this Exercise the more amusing, I generally direct this Gymnastic practice to be carried out by two pupils simultaneously; one swinging forward as the other swings backward.*

Third:—*The Pupil, remaining in a perfectly steady position, as in the first of these Exercises, extends, at first, her right arm straight outwards from the body; then, the left arm* (Plate XX., Fig. 2).

These "Suspension Rings," though very simple, have this special advantage. The Pupil cannot extend her arms or use the apparatus in any manner calculated to overstrain the ligaments and muscles. It is, essentially, a *gentle* appliance, and is, moreover, a preparatory link to other "Swing Exercises," which I now proceed to illustrate.

The Third appliance, connected with this Series, consists of "Swinging Rings," suspended from the ceiling by ropes. These "Swinging Rings" are placed in pairs, at equal distances of three feet, all round the Gymnasium. There is no "elastic spring" in this arrangement. The distance of the Rings from the floor is about 5 feet 10 inches. They are larger than those Rings hitherto described.

The practice is as follows :—

First :—*The Pupil, now, while suspended—the feet being crossed—grasps one Ring only ; then, swinging sideways, catches the next Ring with the hand previously unemployed, and so on from Ring to Ring. The unemployed hand must rest on the hip* (Plate XX., Fig. 3).

Second :—*The Pupil, grasping the Rings with both hands, the feet being crossed, swings forward to an opposite pair of Rings, and catches them while suspended in the air* (Plate XX., Fig. 4).

There are several modifications of these forms of Swinging, but for all practical purposes of description, those I have given above are sufficient.

The Fourth appliance, adopted in this Series, is a combination of Rings and Stirrups. Two webbed bands, suspended from the ceiling, are each divided, in about the centre of their length, by a Ring, the Rings being placed sideways. At the end of each webbed band is a Stirrup of the ordinary kind, covered with leather.

Fig 1



Fig 2

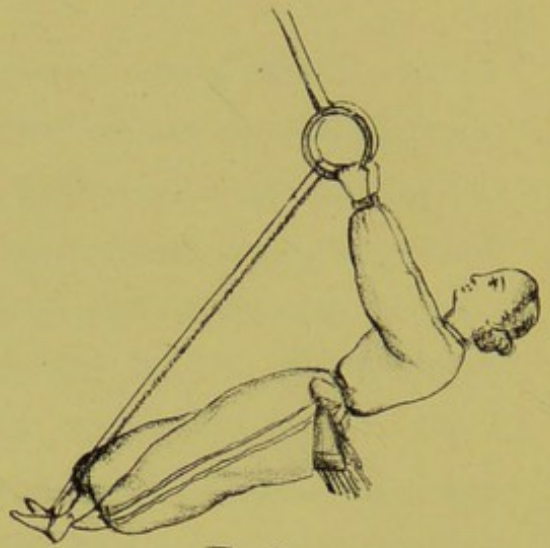


Fig 3

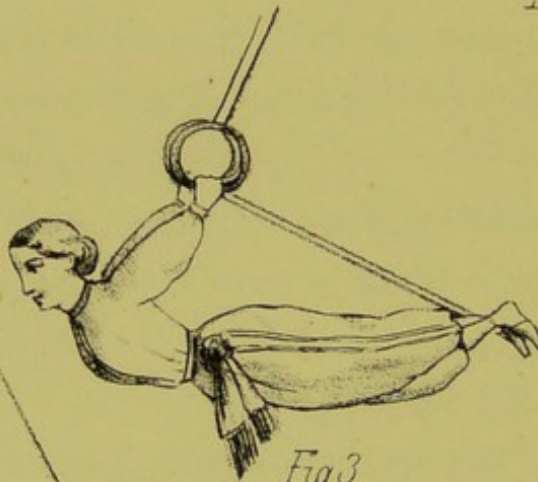


Fig 5

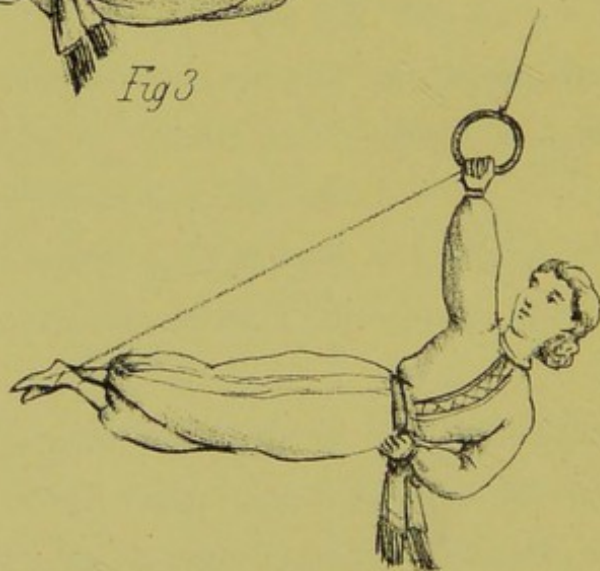
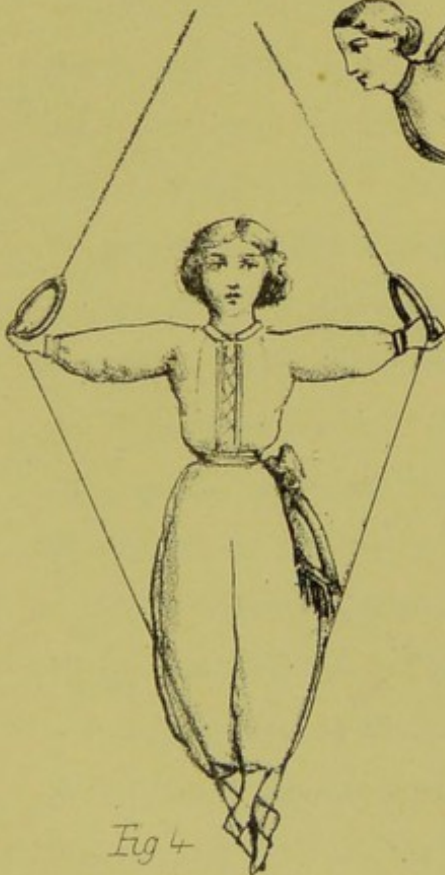


Fig 4



The Exercise, performed with this appliance, will now be described:—

First:—*The Pupil, placing a foot in each Stirrup, the feet crossed, and grasping a Ring in each hand, the arms being outside the “webbed bands,”—stands up perfectly straight; the elbows being fully bent and close to the sides (Plate XXI., Fig. 1). From this position, the pupil throws the body, still kept perfectly straight, as far back as possible; the arms, at the extreme finish of the movement, being straight likewise (Plate XXI., Fig. 2). The reverse of this movement is then carried out, all conditions remaining the same (Plate XXI., Fig. 3).*

Second:—*The Pupil, commencing again from the original position, extends both arms together, outwards, to their extreme length (Plate XXI., Fig. 4).*

Third:—*The Pupil now holds one Ring in the right hand, and, suspending herself from it, places the right foot in the Stirrup. The other foot, being crossed over that foot placed in the Stirrup, the body is twisted round a little, the chest being well expanded. The pupil now swings herself backwards and forwards; the left hand resting on the hip (Plate XXI., Fig. 5).*

Having indicated the particular forms of Exercise which this Swing Series involves, I must, now, in accordance with the custom I have followed from the commencement, give reasons for their adoption.

There is a peculiarly-exhilarating enjoyment in the commonest forms of Swinging which none of us, probably, in connection with our earliest recollections, are unacquainted with. The bright joyousness of that forward and backward, that upward and downward motion through the air, who does not remember? Of the value,—in respect of healthy

chest action and quickened blood circulation,—of the value of the old “Garden Swing,” there can be no question. When, therefore, added to these great, yet necessarily limited, advantages, we have them in *combination* with other most important Gymnastic practices, we at once perceive how admirably suited to general health, and due development of frame, must those improved methods be which are hereby taught.

We also now again perceive that all the Gymnastic Course is linked together; that no one part but aids another part; one Series either being a preparation for, or an offshoot from, some other.

There is a special instance in point, here. The hands, gradually strengthened by various former Exercises, have been further strengthened by, and adapted to, “Rings.” Now, “Rings” are an essential part of the Gymnastic Swing apparatus; so, the pupil, from having been accustomed to grasp other Rings firmly, is enabled to make use of those adapted to this particular form of practice.

On the strength and straightness of arm induced by this form of Exercise I need scarcely expatiate. When it is remembered that in “Gymnastic Swinging,” nearly the whole weight of the body is thrown upon the arms, it will at once be understood that the effort involved, must add considerably to the full and well-balanced development of the upper limbs.

Let us now briefly glance at the use of “Gymnastic Swinging,” when used in connection with the *lower* limbs.

It will be remembered that there is a form of this Exercise in which the feet and legs, as well as the hands and arms, play an important part. It will be remembered that the feet, right and left, are placed in “Stirrups,” the hands grasping “Rings.”

We have here, in necessary connection with this form of the Series, that enforced straightness of the lower limbs, which, in the other form of the Series, was applied to the upper limbs. In the former case, "Swing Exercise" was an additional and very important means of avoiding the disfigurement of the "pointed elbow." In the present instance, to say nothing of many general advantages of great value, the projecting *knee-pan* is corrected or avoided. I grant, of course, that, for all the ordinary costume of life and society, this last disfigurement of which I speak, is not, *directly*, a matter of the same importance as the "pointed elbow," but, *indirectly*, the importance is none the less. A perfect grace either as to walking or sitting is out of the question with an unnaturally-protuberant knee. Moreover, with such a malformation—the term is not overstrained—the whole course of the limb, by being thrown out of balance, is not only prevented from fine development, but is, from that very want of development, deficient in strength.

Again, as to the special advantages of "Gymnastic Swinging," we may say that, in a very peculiar manner, it promotes the graceful expansion of chest and shoulders. This is especially true of that form of the series where the feet play an important part in the Exercise.

With regard to the First appliance adapted to this phase of Gymnastic practice, we have already perceived, from an examination of the Exercises themselves, that there are many more opportunities of Swinging—whether modified or complicated—presented by "The Gymnast" than could have been possible in the case of the ordinary method.

Particularly do I desire to draw attention to that difficult, but most

admirable, Exercise where the feet, or, at least, the toes, being kept firmly on the floor,—the body is swung backwards and forwards; as far forwards and backwards as possible, and as low down to the ground as possible. This most valuable Gymnastic effort necessarily involves much use of arms, shoulders, and back; strengthening them considerably; while, at the same time, it opens the chest in a very decided manner; and, lastly, calls for much necessary, well-directed, and sustained effort all down the course of the lower limbs.

In passing, I would mention that, in “The Gymnast,” we once more recognize a special evidence of those Gymnastic *links* of Practice to which I have frequently alluded.

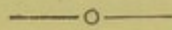
That simple springing up and down on the feet, while grasping “The Gymnast” with both hands, is a lesson in anticipation of another Series, of which Jumping forms a part. Quietly, yet surely, the lower limbs have strength given to them for these forthcoming Exercises. Gradually, but certainly, are the limbs educated into that strength of flexion power by which we are enabled to spring upwards cleverly and without effort.


These thoughts lead me to a consideration of that series which I have in these remarks somewhat anticipated.





CLIMBING EXERCISES.



HE upper and the lower limbs, especially, and all parts of the frame, indirectly, having been, by the aid of those Exercises already considered, now educated into strength, suppleness, and elasticity,—the pupil is enabled to advance still further in the Gymnastic Course ; venturing upon efforts which call for more positive and more general activity.

It is not, however, in any way, a consequence, that because this Series involves greater effort, that therefore it is a greater tax upon the patience and constitution of those concerned. As to “patience,” these Exercises are full of interest and amusement ; as to “constitution” they invigorate, more or less, the whole frame without inducing fatigue.

Anxious to guard myself against the supposition that any of the appliances used in “Climbing Exercises” or the Exercises themselves, are of a character to induce, on the part of those adopting them, characteristics which we are accustomed to associate with the word “Tom-Boy,”—I desire to remind my readers that the means of “Climbing” adapted, in my Gymnasium, to the requirements of Ladies, are, while being thoroughly efficient, extremely *simple*. It will be, presently, apparent that “Climbing Exercises,” are, necessarily, associated with other movements ; such as Jumping, Leaping, and

Swinging. I prefer, however, in the first place, to speak of ordinary "Climbing" only, as an introduction to the rest.

The principal appliances used for "Climbing Exercise" are Four, viz:—"Ropes with wooden Rings at certain intervals;" "Ropes with *Knots*, also at regular intervals;" "Rope Ladders;" and "Ropes with Stirrups;" this last appliance being, mainly, for the purpose of climbing by means of the feet.

These appliances are, of course, suspended from the ceiling. They are of considerable strength, but not at all cumbrous or unsightly.

The character of these Exercises does not call for special description. It will be readily understood, that a systematic detail is almost impossible. Their very nature renders these Exercises variable as to method of application.

Of the advantage, to those who practice them, of this course, it is scarcely necessary that I speak at any considerable length. When it is considered that almost every portion of the body is, either in its turn or simultaneously, exercised—and this under circumstances peculiarly grateful in the way of amusement to those concerned—it will be at once perceived that a large amount of healthy impulse is given to the circulation of the blood, to the muscular tissue, and last, though certainly not least, to the nervous system.

Again; these Exercises *make the very most*—if I may be allowed the expression—*of the frame*. Connected with Drill, there is, I believe, a phrase in vogue among soldiers, that "Drill pulls you out;" a quaint, but I think, happy expression of its effects. It is admitted that Drill gives all the *opportunities* to the body which it is possible to receive. The most of height, the most of breadth, is obtained through Drill.

It is very much the same with Gymnastic Exercises; and, especially, with Exercises of that character upon which we are engaged; led up to, as those Exercises have been, by a judiciously progressive routine of preliminary effort.

Briefly let us observe how and by what steps we have attained to our present position in the Gymnastic Series.

The "Chest Expander" and the "Wand" have gradually straightened and strengthened the arms, back and shoulders; furthermore, these appliances have rendered those parts of the body pliable and elastic.

The "Dumb Bell," with its off shoot or modification, the "Bar-Bell," has helped, not only in the same direction, but has quietly, but not the less surely, given additional power to the lower parts of the frame, besides exciting a genial glow from head to foot.

The "Rings" and "Clubs" have done all this, likewise; but they have further strengthened the hands and wrists in a particular and special degree.

The "Swing Exercise" has induced a desire and an ability for rapid and active motion. It has also given a *quickness of perception*, one of the most valuable aids to a due performance of Gymnastic Exercise.

Nor have the "Foil" been without their value towards helping us on to ability in Climbing; they have assisted in the "quick eye;" "in the steady and strong wrist and hand."

I have briefly recapitulated the effects of these former Exercises, in order to remind my readers of the many beautifully-suggestive links in the Gymnastic chain, which are continually coming beneath our notice.

As this may be a good opportunity to refer, by particular instance, to the effect of Gymnastic Practice upon other occupations, pastimes, or specialities of education,—I would instance the practice of the Pianoforte, as presenting a case in point, where I anticipate an objection to some Gymnastic Exercises, which, in the minds of some, might arise.

I can fancy—nay, I have met with the notion—that Gymnastic Exercise, in some, at least, of its forms, would be likely to render the hands somewhat stiff and rigid, and, therefore, interfere with the suppleness and pliability necessary for brilliant performances.

My answer to those who are inclined to entertain this view is simply that the hands never do get stiff and rigid by reason of Gymnastic Exercise. Additional strength is certainly given to them; but the very fact of additional strength involves additional freedom and elasticity; a combination of qualities which, so far from being a hindrance to Pianoforte Practice, are, I need scarcely say, of the very highest importance, especially when we recollect that we are, in these considerations, dealing also with the arms, and above all, with the wrists, to strengthen which is one of the first and greatest efforts—if not the first and greatest effort—of all Pianoforte Instructors and Students.

Desiring always to meet objections more than half-way, I have referred to this possible argument against Gymnastic Practice. It is not, certainly, an objection which could be otherwise than rare; but I have met with it, and, therefore, notice it.

Far more gratifying, however, is it to speak of the certain help to other occupations and pleasures which are given by Gymnastics.

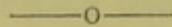
Particularly would I refer to Vocal practice. The Study and Art of Singing is aided, in a remarkable degree, by the physical good balance and development given by these Exercises. Strength of throat and capacity of chest are greatly aided and encouraged by this special stimulus. Let any one who devotes a portion of the day to the Vocal Art, anticipate that practice by Gymnastics. The aid given by the first effort to the second, will surprise any one previously unacquainted with that valuable assistance.

Again, viewed in connection with mental training, how very excellent, in the light of relief and contrast, must Gymnastic Play—for such it always is in my system of teaching—how very excellent must it be? Either before or after a course of study, it will be found of the utmost importance. In the first instance, it prepares the brain to receive; in the second, it lightens the brain from the pressure of concentrated thought.

I take this opportunity of alluding to a difficulty which, in my experience, is only too common. The difficulty is in connection with *delicate* children; a class of children so often gifted—or burdened, rather, shall we say?—with very active and large intelligence. The anxiety of parents, ambitiously-wishful for a child's mental growth, frequently clouds their perceptions as to the value of physical development. As far as my own sex are concerned, I unhesitatingly express my belief—we should remember what Mr. Ruskin has said—that all this anxiety is in the wrong direction. But I frequently have to contend against it, nevertheless. The time which I affirm to be necessary as to Gymnastic Practice is, when regarded by the side of Brain Drill, too often looked upon as, more or less, wasted.



JUMPING, LEAPING, AND TRAPEZE EXERCISE.



WE have now arrived at a condition of Gymnastic Practice where the pupil is enabled to engage in movements of a very graceful and entertaining character. The frame has been, step by step, schooled into healthy development, and power of physical endurance; and now, cleverly and brightly, we can thoroughly amuse ourselves with feats which—though involving no element whatever of dangerous daring—are, yet, associated with a feeling of gratifying surprise on the part of those who witness them.

I stay a moment, to defend this section of the Gymnastic Series from the possible charge of being too Acrobatic. The word "Trapeze" may, perhaps, frighten a few of my readers, and bring to their minds the terrifying gambols which they have seen or heard of at a Circus.

There is nothing of the hair-breadth escape character about those Gymnastics selected for Ladies. We merely select appliances corresponding, in some slight measure, to those adopted by Public Professors of Acrobatic Legerdemain; suiting these modified appliances to the requirements of perfect safety; the height from the floor at which

the appliances are fixed, being very moderate. Furthermore, let me remind my readers, that the floor is *padded*. In this way, we do our best to amuse ourselves, and those who watch us, with Exercises which are not only startling and singularly elegant, but are of much value and assistance to all those requirements of a well-balanced and finely-developed form, which it is the business of Gymnastics to create.

Swing Exercise and Climbing Exercise are, as I said before, bound up with that Series upon which I am now employed.

It is not my intention to give a detailed description of these Exercises. As a means of amusement and variety, they are all of more or less advantage, but they fulfil no special purpose in Gymnastics for Ladies, except that they give additional interest to the course of instruction. I have all the appliances requisite for their performance in my Gymnasium, but I rather restrain their use than not; especially as a particular branch of routine. If those young ladies, under my care, desire to engage in these Exercises, when there is time left after the more real Gymnastic efforts have been carefully studied and practised, I allow them to do so; but never to the exclusion, actual or partial, of other general and more important duties.

It is necessary that Gymnastic Study should be enlivened by occasional opportunities for some Exercise of bright variety which involves a certain pride in its performance; and it is, on this ground, and this ground alone, that I recognise the value of that class of Exercise with which we are now concerned.

I also desire to remind my readers that in nothing which I allow of this character is there the slightest element of danger or risk,

although the practice and appliances give every scope for rapid and ready action, and moreover, for pleasing and exceptional agility. There are no daring flights whatever ; no giddy elevation in any case ; nothing which calls for extreme effort is allowed. Furthermore, the floor of the Gymnasium is, upon such occasions, covered with mattresses ; and, lastly, my personal supervision is never withheld.

It is necessary to control the desire of pupils with regard to these Gymnastic practices, for most pupils would willingly prolong this particular kind of amusement. Certainly, every one of these Exercises ordered—perhaps it were better to say *permitted*—are of great value towards healthy blood circulation and frame development ; but they are not included in the Grammar, so to speak, of Gymnastics. We may call them the Light Literature of the Art, and useful just in the same proportion and for the same reasons.

In connection with this part of my subject, I am more than commonly anxious to receive visits from those who desire to satisfy a natural and laudable curiosity, and to judge for themselves as to the character of my system, and the appliances by which it is carried out. I do not wish, with regard to any detail of Gymnastics, recommended or treated on by me, that my representations should be accepted without that strict personal enquiry, which I not only am willing to indulge, but am most eager to invite.

With regard to the peculiar advantages of these Exercises, I need not enter, at any length, into their particular merits ; for it will be readily understood that those sanitary reasons, which I have given for all those various Exercises upon which I have been treating, apply, much in the same proportion, to this special

Series, or rather, perhaps, I should say, to this *combination* of all that has gone before.

If I am to select the greatest feature of value which these Gymnastic Exercises present, I would say—Amusement. They are very enjoyable. The principal difficulty I have, in connection with these Gymnastic gambols, is in the necessary limit of time. My pupils would willingly protract this part of their Gymnastic Play to an inconvenient duration.

A consideration of this Series induces me to regard it as an opening for some remarks on the probable consequences, to delicate children, of some forms of Gymnastic Practice.

Without denying that certain phases of Gymnastic effort may be, and certainly are, injudicious in certain cases,—I have come to the conclusion, from careful experience and observation, that these cases are very exceptional. It must not be forgotten that the steps of Gymnastic Practice, as I understand my responsibilities, are very gradual, and that they are studiously adapted to the particular requirements, development, and constitution of each pupil.

But, in illustration of this subject, I can speak with that experience, which is not alone dependent on my own general observation. I have two resident pupils; who, both, when first under my care, extremely delicate, and suffering from incipient spinal disease, are now so improved in health and appearance as to be an object of surprise to medical men who knew them in their former condition. Furthermore, Gymnastics are to them a source of continued gratification; especially to that one—and this the younger of the two—in whose case the spinal mischief was most positive.

There are many other cases of the like character which I can instance as evidence of my argument and proof of good system; but these are particularly important, and have been watched by many from day to day.

Speaking of these two resident young Ladies, reminds me of another consideration, exemplified in another of those pupils who carry on the course of Gymnastic Study while residing with me.

The consideration to which I allude is that of "tender years." I am often asked, "How soon should children begin Gymnastics?" My best answer is, to mention my youngest pupil, a very clever little girl of three years old. In the case of this little favorite—for favorite she deservedly is with all who know her—her knowledge of Gymnastics has been gained solely by *observation*. I have never, so to speak, put her through any part of the course. She has watched others, and has been eager to imitate them. She has been allowed to "gang her gait," as the Scotch say, just as it suited her baby inclinations; and now she is, after little more than nine months' opportunity, fairly proficient. This, I think, is as good a proof as I could give of the *interest* created by Gymnastics, where lookers on are concerned.

Referring back somewhat, in connection with delicacy of health, and imperfect or faulty development of frame, I would desire to remind my readers that, in such instances, I always support myself with the manifestly great and imperatively-demanded opinion and guidance of a medical man. A Physician of high standing periodically visits my pupils, and this not only in the event of their being delicate. I speak here of *general* medical supervision; but this is

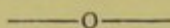
not all. In the event of Spinal difficulty, I ally myself to the constant aid of one of the first Orthopædic Surgeons of the day.

A reference to this detail of my system brings me to the Gymnastic treatment of certain forms of Spinal disease, and, specially, to a brief consideration of that appliance by which this grievous trouble is attacked.





SPECIAL EXERCISE FOR THE WEAK OR DEFORMED SPINE.



STANDING upright, against the wall, is a wooden case, not unlike the case of an old-fashioned kitchen clock. Proceeding out of this case, and carried over rollers, are two sets of Pulleys, with rings attached. One set of Pulleys is near the bottom of the case; the other set, some three feet higher up. At the foot of the wooden case there is an "inclined plane," the inclination *upward* from the case. This "inclined plane" can be padded or not, according to circumstances and necessities.*

The conduct of the pupil while lying on the "inclined plane" may be thus described—

* Since writing the above, I have had occasion to visit the National Orthopædic Hospital, in Great Portland Street, and have noticed with pleasure, that the Surgeons of that valuable Institution have, for years past, treated Weak and Deformed Spines, not only by Instruments and other contrivances, but also by special Gymnastic Exercise, adapted to circumstances. They kindly gave me permission to copy all their appliances, etc., etc.

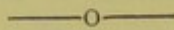
The Pupil, lying prone, the feet towards the appliance, each hand holding a ring of the Lower Set of Pulleys,—draws herself slowly up by their assistance. This movement is then reversed; the Pupil coming back into the prone position. The Exercise is then performed by the Upper Set of Pulleys, in the same manner.

In regarding this appliance as of great value in the treatment of Spinal Disease, I am fortified, not only by a large and most gratifying personal experience, but by the opinion of some of the first Orthopædist. As to the old, and now, happily, all but exploded doctrine of perfect and absolute rest in the recumbent position, I need say little. Others, by reason of their special line of duty and profession, can speak with more authority than I in this matter. I am aware that some cases of Spinal Disease, where the mischief is extensive and peculiar, may—nay, must—require positive rest. But these, for the most part, are not those with which we have to deal; and, moreover, are, as I firmly believe, very exceptional.

My readers will remember that I lately spoke of two young ladies, who reside with me, as being proficient in Gymnastic practice; these particular pupils being, further, the subjects of spinal mischief, now, happily all but conquered, and that, too, in a marvellously-short space of time. These young Ladies were, in their first days of Gymnastic Practice, diligent friends of this Spinal Appliance, and with the most satisfactory results. Briefly—I would say, that in all cases as of Spinal Disease movements in connection with this appliance, form a special feature of the daily instruction. They are never omitted as a preliminary, while any appreciable vestige of the disease remains.



ADDITIONAL AND SUPPLEMENTARY EXERCISES.



STILL looking after the amusement of my pupils—I direct several Exercises—more or less of a very simple and playful character—to be occasionally used as interludes.

There are many which I need not specially indicate. Besides, I am continually adding to those previously arranged. Gymnastic study is, to any one who chooses to regard it *honorably*—to any one who, as a teacher, carries out its details with that conscientious enthusiasm and belief in its power for good which alone befits the teacher of any curriculum,—Gymnastic study is, like all real things, most provocative of originality.

To illustrate what I here intend to consider, I would simply refer to “Hoop Exercise” and that performed with the old and well-known “Battledore and Shuttlecock.”

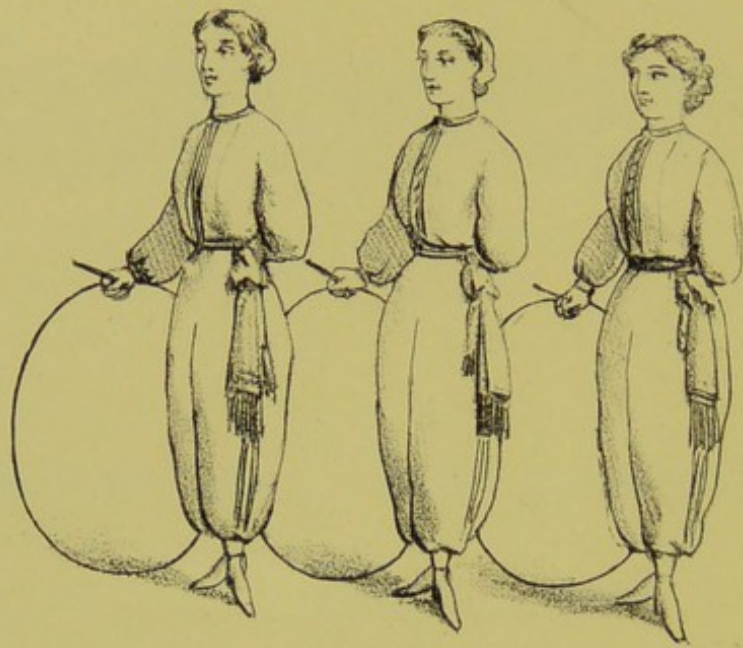


Fig 1.

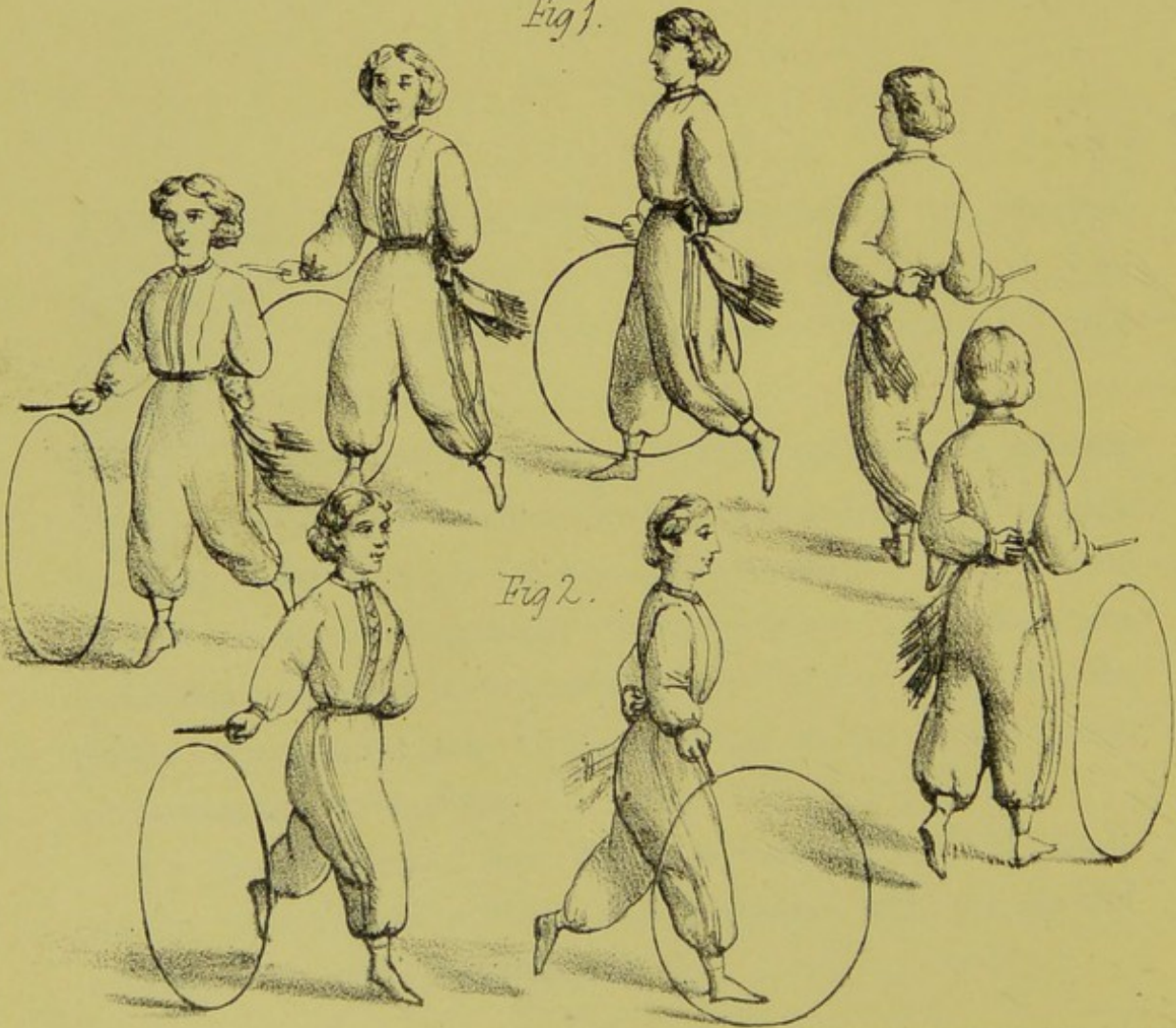


Fig 2.

With regard to "Hoop Exercise" (Plate XXII., Figs. 1 and 2), it is neither more nor less than the trundling of a common Hoop while *marching*; of course, to musical accompaniment.

Marching is frequently requisite in the Gymnastic Course of Study. It not only promotes an equality, as it were, of carriage, but contributes to a general orderly manner and conduct between certain intervals of the Gymnastic Practice.

But, Marching is rather dull work for Ladies; and, therefore, it is, that I direct it to be performed, in different gradations of time, while trundling the Hoop.

Briefly, the object of this Hoop accompaniment is to give interest and variety to that, which, by itself, though most important, is, more or less, wearisome. In this, as in all details of my system, it is my earnest desire to prevent Gymnastic practice from becoming a *task*, rather than that which it can always be made—a *pleasure*.

In "Battledore and Shuttlecock," however, carried out as I direct, there is something more involved than the considerations we have just noticed.

Two Pupils, standing in the "Third Position," opposite to one another—or many Pupils opposite each other in line—strike the Shuttlecock backwards and forwards, in strict obedience to the musical rhythm. While striking, and all through the practice, the feet must not be shifted.

Besides giving additional interest and difficulty to the old, well-known pastime—we have, in this exercise, as here directed, three special elements of usefulness:—education of the eye, education of the ear, and steadiness of posture.

Although extremely difficult to conquer, this Exercise is very

amusing ; and, when correctly and persistently kept up under the happy assistance of music, most gratifying both to pupil and spectator.

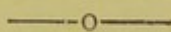
To Exercises of this kind I attach much importance of an *indirect* character. The element of *play* should be continually remembered during the progress of Gymnastics, especially when we remember that many of those placed under the care of a Gymnastic Teacher are, more or less, delicate, and, therefore, all the more predisposed to fatigue not only of body but of mind.

There are several other "Play Gymnastics" which my pupils engage in ; but it is sufficient for me to describe those two which we have just considered, by way of illustrating my purpose. I am also, as I said before, constantly improving this speciality of my system by adding to these Gymnastic Interludes.





CONCLUSION.



I have now finished my duty ; a duty which, from first to last, has been a real pleasure. I have endeavoured to describe and illustrate—I trust to the satisfaction of my readers—that Gymnastic Course which I regard as peculiarly adapted to the requirements of my own sex. I have striven to impress upon those who have carefully followed me, the vast importance of discrimination in the choice of Gymnastic Exercises where Ladies are concerned ; and, further, the necessity of individualizing the special cases by special instruction. While conscious of much valuable effort on the part of others who have—in practice, at least—preceded me, I modestly trust to be regarded as thinking for myself. I do not, in any manner, desire to be looked upon as a mere copyist. I hope I have given fair reason for saying this. I have striven to justify all those Exercises which I include in my system, by giving detailed reasons for them in connection with general health and development of frame. If judged by some as over severe upon those many errors which have crept into the conduct of

Gymnastic Practice, I plead my earnestness in the cause and my anxiety that it should not be injured. If by others regarded as over anxious to claim, in many features, the merit of originality, I would answer, that a natural and pardonable pride must ever so induce the hearty teacher of any special study. Lastly, I would say—I earnestly trust I have satisfied those to whom I have spoken through this volume, that Gymnastic Practice, carried out by the Educated, and in the spirit of refinement and conscientiousness, can never be objectionable to the feelings and habits of the True Lady.

35, BRUTON STREET,

BERKELEY SQUARE,

May 18th, 1870.



BOUND
BY
LEIGHTON
SON AND
HODGE.

