

The
Genevieve Stebbins System
of
Physical Training

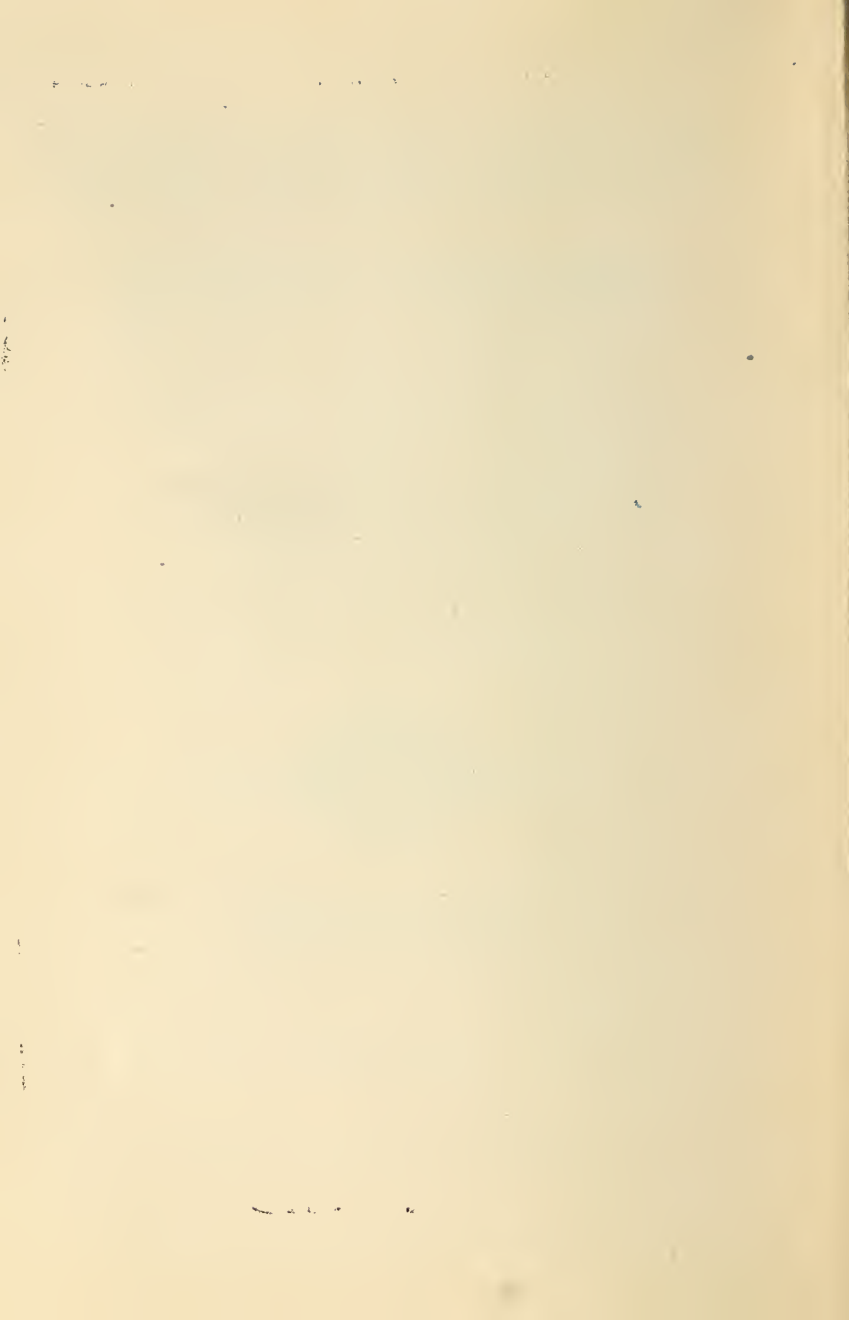
By
GENEVIEVE STEBBINS



Enlarged Edition

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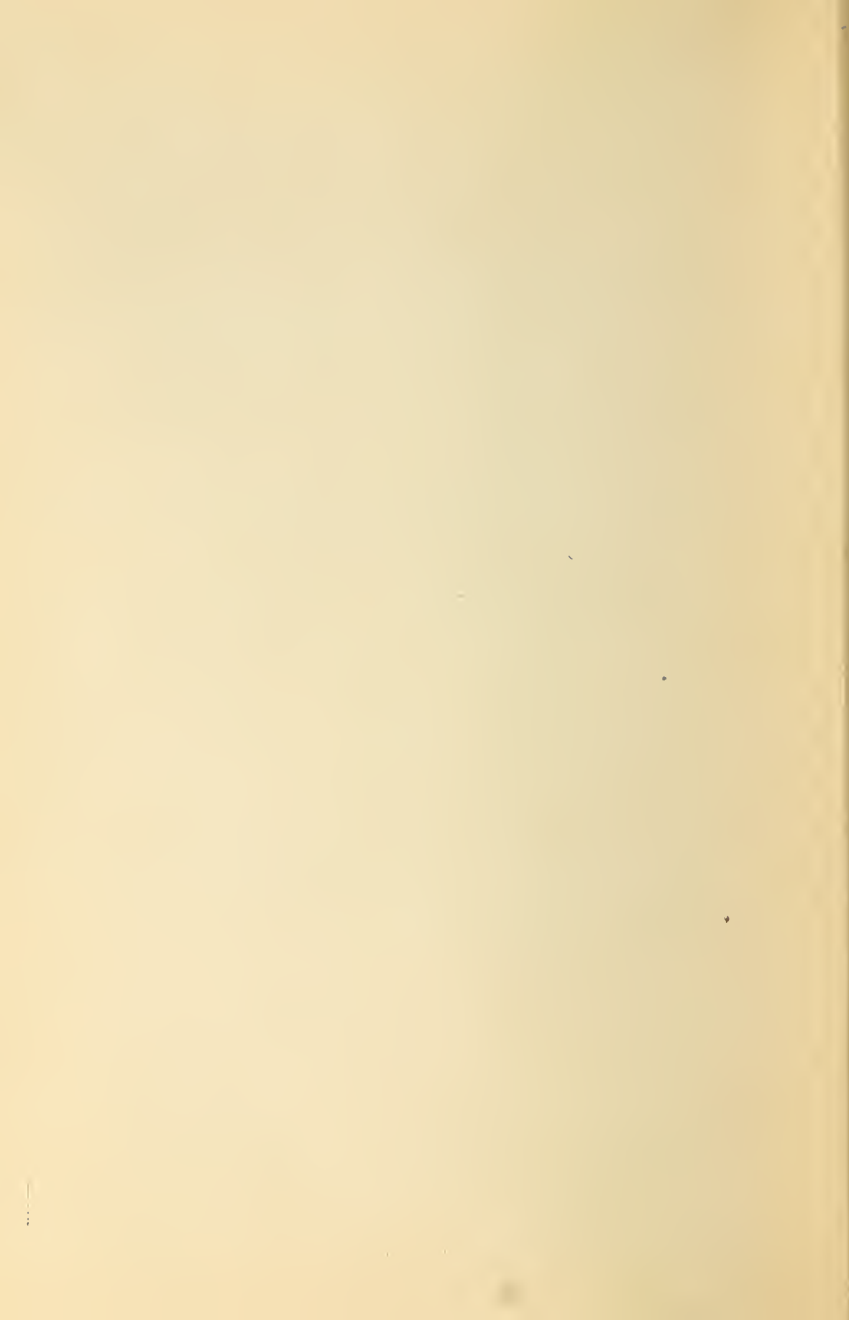
FOREWORD.

THE series of lessons in Part II. have been arranged in response to the urgent demands of many teachers who have needed progressive physical exercises which would lead to æsthetic work and yet be simple enough to teach to the smallest child, and in schoolrooms where the desks are stationary.

The lessons in Part I. are an epitome of all psychological physical culture, and, thoroughly carried out in daily life, will transform that life into a healthy and happy one.

This system will be found to be progressive, going from the simple to the complex. It is a complete gymnastic system along æsthetic lines and has been elaborated by the author after many years' experience as teacher and director of physical training in the best schools of New York, combined with a critical study of the carved works of ancient art. Bas-relief, alto-relief and the free figure, in vase, frieze, pillar, and temple, have been the models for much of the work. This, blended with a knowledge of medical gymnastics, makes the author bold enough to think that she is offering something of real value to the teacher and the pupil of physical culture.

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PART I.

THE principle of correspondence, thoroughly understood, is the key that unlocks many doors, physical and spiritual. It was first formulated in the grand old Valley of the Nile, as the axiom of both science and religion; as it is above, so it is below—as on the earth, so in the sky—as within, so without.

Art could not speak if there was no instinctive comprehension of the language of expression. If the open brow, the honest eye, the tender mouth, meant nothing; if the hero was represented with lowering look, sunken chest and grasping hand; marble and canvas would be meaningless. But it might be argued that we are on the verge of a precipice; that in real life a moral hero might habitually have all three, caused by physical conditions; that pain might have contracted the brow, disease have shrunk the chest, and rheumatism have twisted the hand. Grant all this—the expression would nevertheless be consistent.

Bodily condition, disease, has its expression; mental conditions, efforts of the mind, vacuity or indifference, their expression. Moral defect or obliquity is indelibly stamped, and to the trained eye can never be confounded with physical weakness per se.

The spirit can conquer bodily condition, and shine through any form, but, generally speaking, "a sound mind in a sound body" is the safest and surest adage.

I have stated that art would be meaningless if signs and expressions could not be read. We all must give hearty assent to this proposition, but the converse has not yet been fully enough considered, viz., that signs of expression tend through reflex action to produce states of mind; that the open brow, the expanded chest, the gentle hand, may be assumed as a gymnastic exercise, and by reflex action induce the states of mind of which they are the artistic expression.

To take a familiar example: You are walking and have become very tired; the step lags, the chest sinks, the tired face sags; you notice it and say to yourself, "Rouse up, lift chest and head, step out bravely and the sooner home to rest." You make the effort without knowing that the raised chest means hope and courage, the level shoulders patience, the straight back and girded loins strength, the foot, firmly grasping the earth, possession. You may not know, but the reward comes notwithstanding, for the chest filled with air buoys you up, the tired internal organs are lifted to place, the jar no longer comes from the heel, and you go home the fresher for resisting your fatigue.

Actors, in creating roles foreign to their own person-

ality, instinctively search for some individual whose outward expression indicates the type of character that they desire to represent. By imitating the facial expression and attitude of the selected model, they produce within themselves analogous emotions, and thus color their creations with truth.

Salvini was asked, while in this country, "How is it that you can play Hamlet as you do?" The answer came instantly: "I do not play Amleto, I *am* Amleto."

We are told that Balzac, the famous French novelist, would follow people for miles until he caught their walk, their expression and, as he claimed, their very thoughts. Then home he would go, and, following them in imagination, would write down a complete and characteristic sequence to the little he had seen and heard. This is instructive, as Balzac is universally acknowledged the finest delineator of character in French literature.

Observe the different professions; see how the daily habits stamp the man. The soldier's bearing, the student's stoop, the humility of the nun, the unction of the priest,—can we not from these learn a lesson, striving to make our daily habits significant of health and enthusiasm, and look to it that each and every habit is educational?

The absolute obedience to fundamental laws, from the least to the greatest, is what I would most impress.

Recognizing the interdependence of mind and body, and the great power of habit, let us learn this beautiful philosophy,—training the body easily to express a beautiful soul, or vice versa, training the body to right normal expression—that through reflex action a sickly spirit may grow into uprightness.

LESSON I.

POISE.

In the brief resumé of a great subject I can not of course give in detail all that will be valuable to you. The following lesson will however give the fundamentals of life, viz., breathing, with right thinking; relaxation, with conservation of energy; energizing, with creation and direction of energy.

We need now to generalize all in the one grand theme—Equilibrium or Harmonic Poise,—a well-balanced mind, a well-balanced soul, a well balanced body—the body the plastic image of the soul.

Different parts of the body are especially representative of different departments of the soul.

Broadly considered, the head represents thought, the trunk feeling; but as in the head, especial parts are representative of especial attributes of mind, so in the trunk, especial parts are representative of especial qualities of feeling.

If you have ever seen a skeleton, you have without doubt noticed three cage-like cavities, the top one containing the brain, the ribs forming a cave for lungs and heart, while the pelvic cage becomes a kind of basket

for supporting the important vital functions of the body.

The celebrated metaphysician, M. Alfred Fouillée, states that "sensations stir analogous emotions." For instance, sensations in the pelvic region, if painful, produce the emotion of melancholy, and stir up mournful trains of thought. Sensations in the rib cage produce love, jealousy, anger, hope, aspirations, fear, according as the action is normal or otherwise. These again suggest their corresponding images in the mind. Sensations in the head more immediately produce the images in the mind that stir the analogous emotions.

We are, indeed, wonderful instruments for the play of nature's forces, objective and subjective.

If you follow me so far, you will understand when I add that the head is mental, but is divided into three sections in which the upper part of the face is the most mental, the intermediate section is the most emotional or moral, the lower section the most vital.

Again, the upper chest represents the most mental section of the trunk, the breast the most loving, and the abdominal region the most vital.

All of this must of course be taken very broadly, but, broadly speaking, I think that your experience will bear me out and that you will find that "sensations in these parts stir analogous emotions."

Now, admitting this, the problem is *how* to control sensation so that emotion and thought shall become sane and healthy. My one answer is, "Poise on every plane—mental, moral, and vital."

The exercises given below are for the purpose of training physical poise.

EXERCISE I.—*The Head.*

Let the head fall back, then raise it with a little tension in the back of the neck. Place a book on the head when thus raised and walk with it. Then take the book off and think of the top of the head. With thought directed there as you walk, straighten the whole spine. This gives a royal carriage, other parts being adjusted. The attributes of mind in the top of the head are among the highest in nature.

EXERCISE II.—*The Jaw.*

Shut the mouth, letting the teeth touch lightly at the back, and open the face near the outer corners of the eyes. This poises the jaw and invigorates the muscles of the face.

EXERCISE III.—*The Face.*

Rub the face upward from the jaw to the ear and between the eyes, all of this is to invigorate, but the latter more especially to stimulate breathing.

EXERCISE IV.—*The Chest.*

Raise the chest as though you were trying to bring your breast to your chin, at the same time holding the shoulders down. Do this without the aid of the breath.

EXERCISE V.—*The Abdomen.*

- (a) Lie prone upon the floor, face down.
- (b) Fold the arms under the breast as pillows.
- (c) Energize the whole frame and rest upon the toes and the elbows. In this tension raise the hips as high as possible, then lower them until the abdomen touches the ground.
- (d) Now raise the hips high and hold them so suspended for fifteen seconds.

This last exercise is for the purpose of invigorating the abdominal muscles and is invaluable to anyone suffering from prolapsus of the uterus. Its value as an expressive exercise is to enable one to hold the hips back and the abdomen in.

EXERCISE VI.—*The Calx.*

With head well adjusted, as above, chest forward and up, shoulders down, and hips back, poise forward until the weight is over the balls of the feet, then raise yourself slowly up and down. Be careful to come down gently on the heels, as if eggs were under them.

EXERCISE VII.—*The Hips.*

Practice poising body from right to left, then forward and back. Adjust the hips well, as above, in each poise and carry the head slightly bent toward the leg which holds the weight.

EXERCISE VIII.—*The Thighs.*

- (a) Take well-poised attitude on both feet.
- (b) Rise on the balls.
- (c) Bend both knees, not letting the heels touch the ground.
- (d) Return to position.

This is to strengthen the spine muscles for holding and for walking. It is invaluable for the rectum.

EXERCISE IX.—*Walking.*

Our exercises would be incomplete without a description of walking, for we all must walk, well or ill. The true dynamic walk is recuperative. It is self-sustaining. It is graceful in the last degree.

Standing in good position, send forth the leg from the region of the lumbar plexus or small of the back.

Grasp the ground with the foot, the side of the little toe just grasping the ground, but so swiftly that the whole foot seems to hold simultaneously. The knee of

the leg holding the weight should be straight. Immediately relax at the knee as soon as the weight is transferred. The feet should be but slightly turned out; the shoulders observe a faint but graceful opposition to the feet.

Each time the foot strikes the ground it is the true centre of gravity of the body. The moving leg swings free and without any muscular bearing upon the other. The ball and the heel strike the ground almost in unison. In ordinary walking the heel strikes first.

LESSON II.

DYNAMIC BREATHING.

Several years ago, while in London, my attention was called to a peculiar method of recuperating brain exhaustion.

The patients were tired brain-workers, some of them Oxford professors; the teacher was a Hindu pundit. I made inquiry, and upon further research was rewarded by the discovery of what I have named "Dynamic Breathing," or the correspondence of breath and thought.

Few of us realize that we breathe as we think, and vice versa, we think as we breathe. The most interesting and at the same time the least understood of the functions of life is the phenomena of breathing. We need to dwell deeply upon the affinity which there certainly is between mental action and respiration. To the air we breathe, as well as to the food we eat, we owe every minute of our mundane existence.

It is quite possible for a man to exist in comparative health for forty or fifty days without a single mouthful of food but we can not keep body and soul together for half as many minutes without breathing. We all know

this, and yet the fact seems to have escaped the general attention that its importance deserves. Every change of mental state is accompanied by a corresponding change in the power, force, and rhythm of respiration.

Is it not legitimate to infer that certain ways of breathing, by reflex action, will produce certain trains of thought? If this be true, what power is really in our grasp! For breath is life, and the power of breathing is the ability to draw in the invisible essence of continued existence.

Does not everything breathe? the plants by the roadsides, the trees of the forest, the birds of the air? Even the fishes depend for their existence and continued life upon the breath and the functions of respiration.

The atmosphere of the planets is the product of solar radiation. Apart from the physical elements of the atmosphere, the air we breathe is charged with nature's finer and more ethereal essences, magnetism, electricity and ether.

Let us examine together a few of the correspondences of thought and methods of breathing.

First, the respiration produced by the state of the mind called courage, when called upon to face danger. We find the inhalations long, deep, and vigorous, the lungs inflated to their utmost capacity. They are attracting the dynamic forces of the atmosphere, to supply

the flashing fires, both mental and physical, which courageous action demands.

Compare this with its opposite emotion, fear. Fear reduces the breathing to the minimum. The greater the fear the less the vigor of the inhalations. The action grows less and less until the muscles seem paralyzed and breathing stops.

We all know how exhausting is anxiety, but few realize that it is because we have not taken long breaths during anxious periods. Continued, unhappy, pessimistic thought is a slow poison. We do not take in enough oxygen to purify the system and we are literally poisoned.

On the other hand, hope produces a similar breathing to courage. It is more peaceful and easier than the breath of courage, requiring less grip and tension of the diaphragm. The emotional force of hope gives full expansion to the mind and, consequently, to the lungs. The nectar of the gods is quaffed.

“As the hart panteth after the water brooks, so panteth my soul after Thee, O God,” expresses aspiration, that complete exaltation of soul and mind which is rewarded by the deepest inspiration, psychical and physical.

The opposite mental state to hope is despair. What are its physical expressions? The muscles become re-

laxed, the brain energy subsides, the whole being becomes devitalized while the breathing is scarcely perceptible.

Anger and hate produce a short, hard, grasping respiration, as though each effort were the malicious signal for evil action.

Their opposites, love and peace, produce a gentle, long-drawn, peaceful, receptive respiration; a yielding, soft breath that speaks of joyful rest, of Paradise and the delicious aroma of summer flowers.

Have you not observed in yourself that you breathe most deeply in the presence of those objects which delight the mind and eye, and reverse this condition in the presence of those things which horrify the mind and displease the sight? How quick the brain and the lungs are to respond to the odors which delight, and to rebel against those which disgust.

By this time, I am sure that those who have followed this thought with me will admit that states of mind affect the respiration. How many will see the converse must also be true, viz., methods of breathing can affect and change states of mind.

Long, deep breathing, united with bright, happy pictures in the mind, will go far to counteract anxiety, fear, and despair. But, you reply to me, "All this is mechanical, not spontaneous. Are we machines?"

Do you not realize that while much comes to man instinctively, he is still a creature of training. Instinct rises to reason, and there can be no lessening of effort if he would progress. Regeneration or degeneration is the law of all life. Thoughts and emotions are closely connected with sensations.

Fear chills the blood. Love and hope warm it. Apprehension and despair interfere with digestion. Confidence and contentment bring health. The attitudes of the body correspond with the emotions of the mind. The attitudes of weakness and fear contract the chest, compress the lungs, retard the action of the heart and bring a thousand physical ills in their train; while the attitudes of firmness, courage, and hope expand the chest, make vigorous the action of the heart and the lungs, and thus directly improve the health.

The effect of the emotions and the body upon each other is reciprocal. The celebrated Frenchman, M. Alfred Fouillée, says: "Reciprocally, the wilful expression of an emotion which we do not feel generates it by generating the sensations connected with it, which, in their turn, are associated with analogous emotions. The actor who expresses and simulates anger ends by feeling it to a certain extent. Absolute hypocrisy is an ideal. It is never complete with a man. Realized in full, it would be a contradiction of the will with itself."

In every case, nature is ignorant of it. Genuineness is the first law of nature as it is the first law of morals."

Admitting all this, it may still be urged: Does not the imagination work first? Is it not the mind that first, through its fancied state of hope or joy, affects the body?

I answer gladly, yes; and to this very question I have been leading you, and now I, in turn, ask: What is the imagination? The imagination is the intrinsic action around which all mental movements cluster, and from which every other mental act is derived. It is the object-glass of the soul in which the human mind realizes and interprets all external forms and movements—symbolic when engaged with impersonal ideas and creative conceptions, and realistic when it reproduces the subjective images, the actual scenes and events of the past.

To come at once to a practical example,—we have learned that hope has corresponding deep breathing, but how excite hope when low spirited and in despair? Deep breathing will do much, but it should if possible be natural. The close attention to the process of breathing will defeat your purpose. Instead, after a few deep breaths, fix the attention on something you hope for—a definite image. Realize it present,—in your possession now. It is in your mind, and soon the joy of life, generated by the image and the breathing, will completely

dispel the cloud of melancholy and doubt which sent despair to your very soul.

The logical conclusion, which we naturally derive from observation of the methods and emotions which dominate us, one and all, is:

First, that various states and conditions of respiration in the natural state are owing to certain manifestations of mind.

Second, that, seeing that certain states of respiration are the outcome of certain states of mind, we are led to infer that with the powerful aid of the imagination and a systematic rhythmic breathing we can stimulate the mental powers and through the ready response of the organism overcome many of the discords of life.

Surely all this is worth a trial, for air can not injure one even if it does not help.

Patience and effort are necessary, for the system of culture advocated is not play. It will need attention and work; but this necessary training will result in a great art, viz., the art of being always able to express the true self, to elevate the soul to its highest aspirations, and the mind to its best thought.

A thorough system of gymnastics must go hand in hand with the breathing-exercises, and the power of concentrating the attention upon an image in the mind must be slowly acquired.

The three principles of our being—mental, moral, and vital—are strictly correlated to and strengthened by breathing, mental imagery, and physical exercises

BREATHING-EXERCISES

EXERCISE I.

- (a) Completely empty the lungs.
- (b) Allow the air to fill the air-cells. Do not make any muscular effort; let the air-pressure expand the lungs. Energy is wasted in making an effort to draw in the air.

Breathe rhythmically. The ingoing and the outgoing breath should be of exactly the same duration. For instance, if you count four for the incoming breath, hold it in two counts, then let it out during four counts. If the breathing be deeper, count seven for the incoming breath, three for holding, seven for letting out the breath. Even ten may be counted with impunity, always holding one-half as long as you inhale. Few people realize how unevenly they breathe. They take in air quickly and let it out slowly, so that we have less fresh air than bad air in the lungs. This is one reason why talking is so fatiguing unless one is also a good listener.

EXERCISE II

Lie or sit in any easy position—preferably, lie on the back—relaxing one knee and one arm, extending the other. Feel restful and dreamy. Put all the will in pressing out the air, then calmly wait until nature has filled you. The second time that you press out the air you will not feel like emptying so much; again let nature replenish the loss. Each time you will find less and less air pressed out, for the lungs retain the oxygen much longer than we imagine and it takes many exhalations to empty the lungs. At last the breathing is quite tacit—a deep exhalation—a deep sigh follows.

The foregoing breathing is the analysis of the kind of breathing that is the correspondent of states of mind when the soul is receptive to states or scenes of loveliness and beauty.

EXERCISE III.

- (a) Lie relaxed in an easy position.
- (b) Breathe strongly, with a vigorous vertical, surging motion, with the same rhythm as in Exercise I. This stretches the whole trunk like an accordion. Concentrate the mind as follows: (1) Imagine the ingoing and the outgoing breath being drawn through the feet, as though the legs were hol-

low; (2) direct the same mental idea to the hands and the arms; (3) to the knees; (4) to the elbows. (5) Now breathe through the knees and the elbows together; (6) breathe through the lips; (7) breathe through the shoulders; (8) breathe through the abdominal and pelvic lumbar regions; (9) breathe through the upper chest; (10) complete this mental imagery by breathing through the head and the whole organism in one grand surging influx of organic life.

This breathing corresponds to energetic states of mind when the concentrated will is directed to the given parts of the body. Its value can not be overestimated. It trains mind and body for strong, well-directed, energetic action, and rests the entire system by the distribution of nerve-force and quickened vigorous circulation, which ensues on its practice. It will almost cure nervous prostration. Fifteen minutes twice a day, about two hours after eating, is the prescription.

EXERCISE IV.—*To Cure Headache.*

- (a) Lie in a relaxed easy position.
- (b) Fold the hands on top of the head.
- (c) Breathe about four counts, heart **rhythm**.
- (d) Hold one count.

- (e) Breathe out four. Think that you are forcing the air out through your feet. The hands on the head lock the upper chest-muscles and force deep breathing, while the hold of breath is only one. All this draws the blood from the head or stirs the circulation.

EXERCISE V.—*To Invigorate the Base of the Brain.*

- (a) Stand and, holding the hands in front, shake them vigorously, relaxed from the wrist.
- (b) Breathe deeply, as you do so, gradually packing the air.
- (c) When lungs are full, and the shaking has continued some time, suddenly stiffen the hands, and holding the breath, carry the hands to the base of the brain, pressing the thumbs on the soft part of the neck just under the bony structure, the fingers clasp and meet above. Press vigorously, holding the breath.

EXERCISE VI.—*To Invigorate the Ovaries.*

Take a good breath and hold it, while pressing the second finger vigorously on the abdomen in the region of the ovaries. Strain downward and will energy into that regio .

EXERCISE VII.—*To Invigorate the Entire Lung-Region
and Prevent Consumption.*

- (a) Fill the upper part of the lungs.
- (b) Hold the breath and with the aid of the chest-muscles force the air down into the lower chest, and then up. Do this for some little time.

EXERCISE VIII.—*To Give Nerve-Power.*

Standing, take a good breath. Hold it and clenching the hands in front, draw them vigorously backward to the shoulder. Repeat several times with great rapidity.

These breathing-exercises constitute physical culture for the diaphragm, the great centre muscle, the roof of the stomach and the floor of the lungs. In its rise and fall, contraction and relaxation, it carries with it all muscles attached, and all the vital functions of life are toned and invigorated by its energetic action. The abdominal contents should be lifted upward toward the chest, so that the great expansion is at the waist, although a slighter outer swell of the abdomen begins the action. The chest-muscles should always allow themselves to be passively raised. God's air is above and around us only awaiting an empty receiver to rush in and stimulate heart and brain and soul.

LESSON III.

RELAXATION.

This must not be mistaken for inertia. Relaxation means rest after effort,—perfect rest after perfect effort. It means the conscious transfer of energy from one department of nature to another, with ease and economy, after a tension of body or brain. True relaxing would mean complete resignation of the body to the laws of gravity, the mind to nature, and the entire energy transferred to a deep dynamic breathing. Before giving breathing-exercises, one must understand relaxation. The complete relaxation of the voluntary muscles at once transfers the energy to the involuntary parts, so that, strictly speaking, there can be no such thing as relaxing except in parts of the body; but this is quite sufficient. Relaxation, then, recuperates power through the repose.

It is the custom among the nomadic Arabs and the caravan merchants journeying in the desert, as soon as they reach an oasis, or other place in the desert, to seek the shade and, throwing themselves prone on the ground, to relax every muscle. In this position they rest twenty or thirty minutes, breathing deeply. When they arise

they are refreshed to such an extent that they could continue their journey another twenty-four hours if necessary.

For many years I have followed a similar practice after an exhausting day's work, and it refreshes me for the evening as nothing else can. It is a great art to be able to rest at will,—merely lying down is not sufficient. The brain must rest, the muscles must relax, the soul cease its striving. This is a consummation not only devoutly to be wished, but to be attained; for the habit of rest can by repeated effort be thoroughly established.

EXERCISE I.

Lie down on the floor, relax at once as completely as possible, so that the body shall be practically limp and lifeless, as though it was no part of you. The mental idea is a calm and perfect consciousness of your separate existence apart from and superior to any part of the body undergoing the exercise. This must be accompanied by rhythmic breathing, while in imagination the mind seeks unaided a pleasing but dreamy kind of rapport with the natural surroundings, if they are beautiful; if not, close the eyes and make a picture of sea and sky, rose garden or hill, lawn or bower.

Bend one leg, say the right, and bend the left arm, or vice versa, while taking this exercise.

When you go to bed, try to lie heavily, for, strange as it may seem, many sleep tensely all night.

EXERCISE II.

Sit in a chair, well back, letting the shoulders rest against the chair; hold up the chest, but let the arms and the legs feel heavy, that is, relax. Many ride in a carriage spending nervous energy enough to draw the vehicle. Learn to let the cushions carry you.

EXERCISE III.

Lift the arms from the shoulders as if they were foreign objects; feel their weight. Gradually raise them over the head; swing them in a circle, feeling their weight constantly.

EXERCISE IV.

Stand on a stool and swing leg from the hip; feel its weight.

EXERCISE V.

Drop the head sidewise until it draws the trunk sidewise. When about to fall suddenly recover balance.

EXERCISE VI.

Hang the head forward as though sleepy.

EXERCISE VII.

Drop the hand from the wrist, heavily.

EXERCISE VIII.

Shake the foot from the ankle, as if the foot was an old boot.

EXERCISE IX.

Strive to shake the forearm, as if it was a stick hanging from the elbow. This last is difficult.

EXERCISE X.

Shake the leg free at the knee.

EXERCISE XI.

Shake the fingers free at the knuckles.

EXERCISE XII.

Relax the jaw and the tongue—the latter to free speech.

Unconscious expression of energy in voluntary muscles, when performing no use, is wasted. We not only fail to avail ourselves of the magnificent life-supply in the air, but we heedlessly throw away the precious life-force in unnecessary waste every moment of our lives.

But here let us pause, for I would not for one moment have it thought that I counsel laziness. No, far from it—energy, whenever needed; but directed, willed, purposeful energy, followed by right relaxation at the right time. Too many of us are constantly working on the fag end of our strength, not leaving in ourselves enough force to direct mind and body to their rest.

This is a great mistake. When one feels completely exhausted in the region of the pit of the stomach and at the base of the brain, the situation is dangerous. We all need reserve force at the centre of strength.

LESSON IV.

ENERGIZING.

The energizing exercises are arranged for the purpose of directing the will force to a given part of the body or to the whole organism. These exercises are the antithesis of the relaxing ones, not rest, but effort, strong and powerful, is their aim.

Have you never observed the unnecessary contortion of the face as some irritated individual struggled with a perverse corkscrew, bureau drawer, or umbrella? Instead of putting the necessary energy into hand and arm, force is wasted, because distributed over so many unused parts. Witness the braced leg, tense arms, wrinkled brow.

We observe and laugh at our neighbors, not realizing that they in turn laugh at us.

“ O wad some power the giftie gie us
To see oursels as others see us!
It wad frae mony a blunder free us,
An’ foolish notion.”

Again we attempt to do many things on exhausted lungs. Little children are wiser. A wee boy will not

attempt to lift a stone without a big breath to aid him; but children of an older growth have forgotten nature's lesson, have lost the instinctive wisdom of infancy. In nervous agitated fashion we rush about, attempting herculean tasks with emptied lungs.

To learn to breathe is the secret of power. It increases the personal magnetism as well as the vital strength.

The mental idea in these exercises is that of absolute power possessed apart from the body, directed to the parts at will.

Caution: Do not energize any part of the body but the parts directed.

EXERCISE I.

- (a) Stand in a normal position.
- (b) Extend the right leg forward, lifting it slightly above the floor and resting the weight on the left leg.
- (c) Inhale, and as you do so, gradually contract every muscle until the left leg is quite rigid at the fourth count.
- (d) Hold the tension and the breath while counting four.
- (e) Slowly relax while you count four.

EXERCISE II.

Repeat this exercise with the left leg.

EXERCISE III.

Repeat the exercise by standing upon both legs and energizing them together, so that in inhaling the breath, the whole body is lifted upward until you stand upon the toes.

EXERCISE IV.

Energize the left arm as you did the left leg, clenching the arm and the hand. The arm is extended slightly.

EXERCISE V.

Repeat with the right arm.

EXERCISE VI.

Repeat with both arms. This will require much care to concentrate the will force in such a way as to leave the throat and the face uninfluenced.

EXERCISE VII.

Gradually energize the chest-walls, lifting them, while energizing the abdomen, loins, etc.; press the arms backward to their utmost capacity, palms outstretched as if raising a heavy weight, making the whole trunk,

except the neck and the head, quite rigid. Slowly relax.

EXERCISE VIII.

Energize the head, drop it backward; then raise it, slowly energizing.

EXERCISE IX.

Stretch the right arm up, the left arm down, stretching the entire body. Repeat with the left arm.

EXERCISE X.

Stretch the entire body in a great, broad, fully expanded yawn, legs astride. Yield yourself to it as naturally as possible.

All of the energizing exercises should be increased in tension during inhalation; should be held at full tension while the breath is held (about four seconds is the average); should be gradually relaxed; and great care must be observed to keep the parts not being energized free from unnecessary tension.

SPECIAL DRILL FOR HOME USE.**EXERCISE I.**

Spread a sheet on the floor and kneel on it. Kneeling, place hands on floor and lower the trunk until the chin rests on the floor. Then place the arms at the side in an easy position, with the backs of the hands on the floor. Breathe deeply for several minutes, expanding at the waist.

EXERCISE II.

Turn the head and rest the right side of the face on the floor; crook the arms and the left knee. Breathe deeply several minutes.

EXERCISE III.

Repeat the same on the opposite side.

EXERCISE IV.

Place both hands, thumbs touching, at the small of the back and curve trunk upward, head leading. Repeat six times.

EXERCISE V.

Place the palms of the hands on the floor and raise the trunk arms' length. Repeat six times.

EXERCISE VI.

Keeping the hands on the floor, rise to the knees and give a good back stretch, like a dog stretching after a nap. Repeat six times.

EXERCISE VII.

Elbows and toes support abdomen straight. Raise hips, hold. Repeat six times.

EXERCISE VIII.

Relax and take position in Exercise II. Breathe.

EXERCISE IX.

Turn on right side, rest on one elbow and on ankles, and raise hips. Repeat six times.

EXERCISE X.

Repeat on left side, then rest.

EXERCISE XI.

Lie on back. Stretch the arms over head back of

hands on floor. Stretch the entire body. Hold, then rest.

EXERCISE XII.

Lay hands on top of head. Bend the knees, place feet on floor and raise hips, resting on shoulders and feet. Rest.

EXERCISE XIII.

Keeping hands on top of the head, with bent knee circle thigh as completely as possible. Repeat a number of times, first with right thigh, then with left. Then place a cushion on the floor, rest the back on it, and keeping knees bent and together, circle both thighs.

EXERCISE XIV.

Circle the right arm, curving over the head; then down at the side. Repeat a number of times with right arm, left arm, and both arms.

EXERCISE XV.

Place hands on top of head and raise both legs about 45 degrees from the ground. Hold; rest.

EXERCISE XVI.

Raise both legs 90 degrees from the ground, straight.

Holding right leg in 'air', gently lead the left leg down laterally. Repeat on other side.

EXERCISE XVII.

Rise to knees; place hands on head. Kneel wide, then drop the body to the right and to the left alternately.

EXERCISE XVIII.

Bring fists to armpits, then extend arms overhead and lean well back. Hold. Repeat several times.

EXERCISE XIX.

Rise and stand against the wall. Place the hands on the hips and stand with the feet apart. Raise heels, bend knees, stretch knees, heels sink. Repeat several times.

EXERCISE XX.

Open some door and place hands on the sides of the frame of the doorway, elbows stretched. Stand on tip-toes. Firmly grasping the frame and holding the toes firmly on the ground, let the body swing forward. Hold.

The foregoing drill is adapted from the finest sanitarium work and the author considers that it is valuable

to anyone. It should be used to keep the entire body in good trim. Its best effects will follow when practiced an hour and a half after eating. When needing exercise, the author uses the foregoing home drill. Its use by those troubled with sluggish action of liver, intestines, etc., is strongly advised. It will also reduce the superfluous flesh from the region of the hips and the abdomen, while making thin people larger by improving the digestion and increasing the size of the muscles. For reducing flesh, starch and sugar must be avoided in the diet and the bowels kept open. Breathing and gymnastics will do the rest.

PART II.

SCHOOLROOM GYMNASTICS.

ADVICE TO TEACHERS.

Have the scholars stand in aisles between desks, or if you have an empty room march your scholars to a line. Front face. Raise left arms and extend them sideways, touching the neighbor's shoulder. The second line is at reach distance (i. e., arms, forward extended, touch the backs of the front row) and is also left-arm distance from their neighbors. When all the class are thus standing, count one—two, one—two, etc., for alternate columns; then give the order: "Twos forward step." The class can now extend both arms and are ready for the drills.

In each advance lesson put some marching, and carefully follow the prescribed order, viz. :

1. Respiratory.
2. Legs.
3. Arms.
4. Trunk.
5. Head.
6. Marching.
7. Respiratory.

Thus all parts of the body are worked in proper relation to each other. If you use two or three lessons at once—say two reviews and one advance—begin the hour with the respiratory, then give the series and end them all with marching and with breathing.

When hands are not in use, order the backs of hands placed lightly on hips, one a little lower than the other, elbows back. The relaxing, energizing, breathing, and walking can be introduced when convenient. *Teachers are earnestly advised to insist on their pupils owning a copy of this book for home practice.*

Perform all the drills to music—march or waltz. After carefully showing the exercise, blend the arm series with the fancy-step marching.

FIRST SERIES.

Waltz Time.

EXERCISE I.—*Standing.*

- (a) Heels on same line and together.
 - (b) Feet turned out 60 degrees.
 - (c) Knees straight.
 - (d) Head held as if bearing a weight, or so a perpendicular line could be dropped from the ceiling or the sky to the centre of the crown.
 - (e) Trunk erect, gluteal mass and hips well back.
 - (f) Shoulders down, arms hanging easily.
- Caution: Avoid unnecessary tension.

EXERCISE II.—*Rising and Sitting.*

- (a) Stand before a chair, one foot in advance of the other.
 - (b) Bend the trunk forward, the head backward, and, as it were, courtesy into a chair. Caution: Do not exaggerate either the trunk or the head motion.
 - (c) Incline the trunk forward and the head backward, and rise slowly by the power of the legs.
- Caution: Do not press the arms on any portion of the body or of the chair.

EXERCISE III.—*Stretching (the Yawn).*

- (a) Extend arms front, shoulder level, palms down.
- (b) Bend arms, bringing finger-tips to chest, elbows at shoulder level, drawn well back.
- (c) Extend arms laterally, still at shoulder level.
- (d) Rotate arms, turning palms up.
- (e) Bend elbows, carrying finger-tips, which do not separate, to base of brain. In this position the elbows are extended at side, the head erect, the finger-tips touching, the shoulder-blades well in.
- (f) Bend arms, bringing fists to shoulder.
- (g) Drop hands, placing them lightly on hips, fingers to the front.
- (h) Take good standing-position and gently rise to the balls of the feet. Descend, without allowing the heels to touch the ground. Perform this several times.

To the foregoing add the deep breathing and hold of the yawn or tired stretch, for the exercise is based on Nature's restorer, the yawn.

EXERCISE IV.—*Harmonic Poising.*

By the term "strong leg" is meant the leg bearing the weight. In these poising exercises, incline the trunk

away from the strong leg, not toward it. There should be no slouching at the hips, and the muscles of the thorax and the back should hold the abdomen up and in.

(a) Side Poise: Stand erect, with the feet slightly apart and the weight on both feet equally.

Sway to the right, putting the weight upon the right leg. Then sway to the left, putting the weight on the left leg. Repeat six times in slow continuous motion.

(b) Forward and Backward Poise: Place one foot a short distance in front of the other, weight on both. Sway forward, throwing the weight on forward foot. Sway backward, throwing weight on backward foot.

(c) Oblique Poise: Place one foot forward obliquely from the body. Incline the weight upon it and back again.

(d) Heel to Toe Poise: Stand on both feet, heels together. Sway forward from heel to toe; then backward; then sideways; then obliquely.

SECOND SERIES.

EXERCISE I.—*Marching with Arm Positions.*

Order of March.

(a) Arms: 1. Wing. Hands resting on hips, thumbs to the back.

2. Rest. Finger-tips touching at base of brain, arms bent, elbows lateral.
 3. Bend. Fists at shoulder, elbows down at sides.
 4. Stretch. Arms extended up, palms facing.
 5. Reach. Arms extended forward at shoulder level.
 6. Hang. Normal position at side.
 7. Fly. Ascending altitudes at sides, from hip over head, wrist leading; hanging hand when ascending, raising hand back on wrist when descending.
 8. Arms forward, bend elbows at shoulder level.
 9. Arms extend sideways.
 10. Arms extend sideways, rotate at shoulder.
 11. Arms extend sideways, bend carrying forearm up vertically.
 12. Shelter. Arms lifted and bent, carrying hands on head, one hand on top of the other.
 13. Basket arm. Arms raised overhead, elbows bent, hands back on wrist to support imaginary basket.
 14. Wreath arms. Arms curved overhead, one palm up, the other down, finger-tips touching.
- (b) Legs: 1. Time. Step in place marking time gently.
2. Ordinary walking. (See lesson.)

3. Heels lift, walk on balls of feet.
4. Back step. Walk backward.
5. Short step. Half of ordinary step.
6. Long step. A long, swinging step.
7. Search step. Knee bent slightly, ball of foot touches first.
8. High step. Lift thigh to right angles with trunk, lower leg hangs vertical, rise on ball of strong foot as step is taken.

In class-use blend the arm and leg orders.

THIRD SERIES.

1. Circle step. Swing free foot in front of and to the outside of wrong leg, walking on balls of feet.
2. Change step; catch step. Step with right foot, bring left to the heel of right, and then again advance right. Step with left and repeat.
3. Left thigh. Keep knees straight and walk with strong uplifting of hips.
4. Swing leg. Swing right leg from hip, forward, backward, and step on second forward swing. Repeat with left.
5. Side step. Stand in lateral position, carry free right foot in front of strong. Describing a half-moon (concave to front), place it outside of

strong foot and immediately transfer weight, again carrying right foot to first position.

6. Hop. Hop twice on each foot, throwing free foot back while advancing.
7. Run. Heels lift, knees bend, arms bend, fists at breast; run on balls throwing free foot well up behind, opposition of arms.
8. Halt. Take one step after the order is given, then bring heels together; in halting after the run, rise on the balls of both feet, one in front of the other, and then swing weight to retired foot.

FOURTH SERIES.

Henceforth, begin and end each lesson with a respiratory exercise. As each new lesson may have a number in review, this must now be left to the teacher. Before the last respiratory exercise order the marching, and take the breathing standing or sitting. See "Dynamic Breathing," page 28, for the exercises.

EXERCISE I.—*Foot Flexion.*

- (a) Poise body on one foot.
- (b) Lift the other lightly, bending knee.
- (c) Raise foot from ankle, first down, then up.

Repeat several times, change and alternate; all to waltz time.

EXERCISE II.—*Arms Front, Lift and Lower.*

- (a) With straight elbow, light relaxed hand, and wrist leading, lift arms from shoulders to a vertical position at zenith.
- (b) Lower; hand well back on wrist, the latter leading. Repeat several times, change and double.

EXERCISE III.—*Front Ribs In and Out.*

- (a) Stand in position, heels together.
- (b) Rest hands lightly on front ribs.
- (c) Bend forward at waist, exhaling while pressing ribs in.
- (d) Inhale, pressing ribs strongly out, as trunk is up-lifted. Repeat several times.

EXERCISE IV.—*Head Bend.*

Bend head back and forward, with elastic neck pull each way. Repeat several times.

FIFTH SERIES.EXERCISE I.—*Foot Side-Flexion.*

- (a) Stand on one foot, lift the other, knee bent slightly.
- (b) Side bend of foot from ankle out and in. Repeat several times, change and alternate, to waltz time.

EXERCISE II.—*Arms Side-Lift.*

- (a) Stand on both feet, hips firm.
- (b) Turn elbows in as arms hang at sides, and with straight locked elbows and palms outward, lift arms overhead with wrists leading, until inside of wrists meet in an arch.
- (c) Descend in same curve, wrists leading, and hand falling inward. Repeat several times.

EXERCISE III.—*Waist, Side Rib Pressure.*

- (a) Stand on both feet, hips firm, and place hands on sides, thumbs near armpit.
- (b) Exhale, while pressing ribs in.
- (c) Inhale, while expanding ribs laterally. Repeat several times.

EXERCISE IV.—*Head Side Bend.*

- (a) Body in upright position.
- (b) Head to the side, bend first right, then left; face front. Repeat several times.

SIXTH SERIES.EXERCISE I.—*Foot Circle.*

- (a) Standing firmly on one foot, lift the other from the floor, knee slightly bent.

- (b) Describe outward circle with foot, movement at ankle. Repeat, change and alternate.

EXERCISE II.—*Arm Circle.*

Describe large circle from front to back over shoulder, locked elbows, free hand. Repeat.

EXERCISE III.—*Hand and Trunk in Opposition, Circle.*

- (a) Stand with weight on both feet, keeping hips firm; rest hands lightly upon them.
- (b) Describe a circle with trunk, keeping head in opposition, which thus describes an opposite circle. Repeat on the opposite curve. Caution: Bend at waist-line, not at hips.

EXERCISE IV.—*Head Circle.*

- (a) Bow head on chest.
- (b) Describe a circle over shoulder, back, and again to front. Repeat on opposite curve. Caution: Do this with extreme relaxation, almost as if going to sleep.

SEVENTH SERIES.

EXERCISE I.—*Leg Oblique, Shake.*

- (a) Standing firmly on one foot, lift the other from the floor.

- (b) Turn foot obliquely out, point toe and bend knee.
 (c) Carry lower leg out and back with knee flexion.
 Repeat, change and alternate.

EXERCISE II.—*Arms Oblique, Swing.*

- (a) Lift arms obliquely ascending front, locked elbows and free hands.
 (b) Carry them down a little, then back, describing a hammock line or arc of a circle. The arc must not fall much below the shoulder level.
 (c) Return on the same line. Repeat several times.

EXERCISE III.—*Trunk Oblique, Bend.*

- (a) Place feet in position for oblique harmonic sway.
 (b) Keep feet firmly planted on floor, knees locked and sway body from one foot to the other. Repeat; change. Caution extreme hip action.

EXERCISE IV.—*Head Oblique, Bend.*

Keeping face front, bend head obliquely up and down. Repeat; change. Caution: Always feel the neck pulled, as if it was elastic, in all these neck bends.

EIGHTH SERIES.

EXERCISE I.—*Leg Pendulum Swing.*

Stand firmly on one foot; lift the other leg from the

floor and swing it forward and backward freely from hip, foot escaping floor. Change and alternate.

EXERCISE II.—*Arms, Crank Movement.*

Lift arms level with shoulder and make a movement backward, as if turning a crank. The shoulders must be worked vigorously. Repeat several times.

EXERCISE III.—*Trunk Dervish Swing.*

- (a) Lift arms to vertical position with upward stretch of trunk.
- (b) Bend forward at hips, touching finger-tips to floor; keep knees locked. Repeat several times.

EXERCISE IV.—*Head Oblique, Facing Up and Down.*

- (a) Face obliquely.
- (b) Bow head up and down, with good, strong, elastic neck-pull.

NINTH SERIES.

EXERCISE I.—*Leg Side Swing.*

- (a) Stand firmly on one leg.
- (b) Lift opposite one from hip and swing to side with toe pointing, observing correct opposition of trunk. Change.

EXERCISE II.—*Arms Fly.*

- (a) Lift arms laterally from shoulder, elbows locked, palms down, to hip level; then return to side.
- (b) Carry them successively to altitude of shoulder, half-way to zenith, and last to zenith, meeting backs of wrists over head. Repeat several times.

EXERCISE III.—*Trunk Side Bend with Arm.*

- (a) Carry free foot out at side on line with instep of strong foot.
- (b) Touch toe to floor.
- (c) Bend body to free side, keeping knee straight, as arm on strong side lifts overhead with palm downward.
- (d) On assuming upright position, turn palm outward, as arm returns to place. Repeat, change and alternate.

EXERCISE IV.—*Head Turn.*

- (a) Turn head to right.
- (b) Turn head to left. Repeat.

TENTH SERIES.

EXERCISE I.—*Knee Lift, Toe Point.*

- (a) Stand firmly on one foot.

- (b) Lift the other leg to hip level, lower leg hanging with toe pointing. Repeat, change and alternate.

EXERCISE II.—*Horizontal Swing of Arms.*

- (a) Carry arms in front of chest at shoulder level, with palms facing.
- (b) Swing arms horizontally back and front. Repeat several times.

EXERCISE III.—*Trunk Vibration Up and Down.*

- (a) Heels lift.
- (b) Knees bend.
- (c) With hands on hips, vibrate the trunk up and down by alternately raising and lowering it.

EXERCISE IV.—*Head Bow, Side Bend.*

- (a) Head forward bend.
- (b) Hold this position and bend from side to side. Repeat several times.

ELEVENTH SERIES.

EXERCISE I.—*Leg Circle from Hip.*

- (a) Cross free foot in front of strong, touching an outside point on line of instep.
- (b) Lift free leg from hip and describe a complete cir-

cle, carrying free leg behind strong until starting-point is reached. Repeat and change.

EXERCISE II.—*Arm Circumduction.*

- (a) Extend arms at side on shoulder level, holding palms upward.
- (b) Describe very small backward circles with power at shoulder.

EXERCISE III.—*Trunk Circle from Hip.*

- (a) Stand on both feet, hands on hips.
- (b) Circle trunk from hips, describing as large a circle as possible. Reverse.

EXERCISE IV.—*Head Oblique, Bow Side Bend.*

- (a) Turn face oblique.
- (b) Forward bow.
- (c) Hold *a* and *b*, and add from side to side bend.
Reverse.

TWELFTH SERIES.

EXERCISE I.—*Foot Floor and Knee Touch.*

- (a) Standing at centre of an imaginary circle, tap floor and standing knee alternately with pointed toe, following an imaginary circumference half round.
- (b) Reverse.

EXERCISE II.—*Backward Loop from Shoulder.*

- (a) Carry upper arm to shoulder level front, forearm and hand relaxed.
- (b) Describe four circles, backward, making a loop each time, unbending arm on last one.

EXERCISE III.—*Side Bend of Trunk, Arm over Head, Transfer of Weight.*

- (a) Carry free foot at side, pointing toe, opposite arm hanging over head.
- (b) As hip muscles lift body, weight is transferred.
- (c) Free hand falls in front of face, downward and backward, as opposite arm assumes position over head.

EXERCISE IV.—*Head Back, Side Bend.*

- (a) Head backward bend.
- (b) In this position from side to side bend.

THIRTEENTH SERIES.EXERCISE I.—*Hip Action, Knee In.*

Lift lower leg, bend knee, point toe, touching floor, knee in. Reverse.

EXERCISE II.—*Arm and Head in Lateral Opposition.*

- (a) Stand on right leg.

- (b) Carry right arm to left shoulder as head turns right.
- (c) Extend arm laterally to the right as head turns to left, opposing hand.

Caution: In extending the arm, be careful to carry the elbow as high as the shoulder.

EXERCISE III.—*Trunk Oblique Bend.*

- (a) Place free foot forward, oblique, and clasp fingers over head.
- (b) Bend entire trunk obliquely over free foot, slightly bending both knees.
- (c) Swing trunk to an upright position turned toward strong leg and return to first position. Repeat, reverse.

EXERCISE IV.—*Head Oblique, Back Bend, Side Bend.*

- (a) Head oblique, back bend.
- (b) In a position from side to side, bend.

FOURTEENTH SERIES.

EXERCISE I.—*Forward Charge, Alternating Legs.*

- (a) Carry right leg forward with weight, plant foot, turn toe out slightly and bend knee. Caution: Charging knee turned out and retired heel well lifted.

- (b) Return to place, heels together.
- (c) Repeat several times on each side and then alternate.

EXERCISE II.—*Arms and Head Opposition Lift.*

- (a) Carry arms to a vertical position at zenith as head is bowed.
- (b) Return to place with strong downward pressure as head is bent backward, wrist leading, elbow locked, i. e., the arm straight from shoulder to wrist.

EXERCISE III.—*Backward Charging, Alternately Unfolding Arms.*

- (a) Carry arms over head in broad outside circle, finger-tips touching, one hand palm up.
- (b) Carry foot backward with weight and bent knee; arms extended laterally at shoulder level, palms up.
- (c) Repeat; change. Alternate.

EXERCISE IV.—*Head Forward, Bow and Turn.*

- (a) Head forward bend.
- (b) Head in this position, right and left turn.

FIFTEENTH SERIES.

Fancy Step Marching.

EXERCISE I.—*Military Heels Lift.*

“ Military heels ” means heels together, toes turned out.

- (a) Step with left foot.
- (b) Bring right up to military position.
- (c) Rise on balls of feet.
- (d) Alternate right and thus continue advancing, stopping at each step for the heels lift.

EXERCISE II.—*Military Heels; Knees Bend.*

- (a) Step with left foot, bring right up to military position.
- (b) Heels lift; knees bend.
- (c) Alternate and continue marching, stopping each step for the order; heels lift, knees bend.

EXERCISE III.—*Toe, Heel Sink.*

- (a) Carrying left foot front, oblique, turn knee in, tap floor with toe.
- (b) Turn knee out, and touch heel to floor.
- (c) Carry foot forward and step with bent knee.
- (d) Change and continue advancing.

EXERCISE IV.—*Serpentine Walk.*

- (a) Throw leg back, knee turned in.
- (b) Then turn knee out, as you advance it to the front, and step.
- (c) Change and continue advancing.

EXERCISE V.—*Step, Toes Turned Out and In.*

- (a) Bring foot to military position.
- (b) Turn toes out as far as possible, then in. Give the order: "Feet open, feet close."

EXERCISE VI.—*Oblique Courtesy with Step.*

- (a) Carry free foot obliquely forward, tap toe, bend knee of strong leg slightly, bend slightly forward at hips, head upright.
- (b) After tap carry foot directly in front and step.
- (c) Repeat on other side and walk.

SIXTEENTH SERIES.

EXERCISE I.—*Forward and Back Rocking.*

- (a) Feet in position of backward charge, hands extended at shoulder level front, palms downward.
- (b) Transfer weight to position of forward charge as arms are carried backward, palms up.

- (c) On return to first position, carry palms downward.

EXERCISE II.—*Opposition Side Swing of Arm and Leg.*

- (a) Swing left leg out at side, foot lifted, toe pointing as right arm is carried upward, palm down.
 (b) Repeat on other side.
 (c) Alternate legs, carrying both arms upward, while rising on ball of strong foot.

EXERCISE III.—*Back Kneeling, Hands on Knee.*

- (a) Carry foot well back and kneel, clasped hands falling on outside of knee, which should be turned slightly in, trunk screwed toward advanced leg, head in opposition, i. e., turned slightly away from the forward leg.
 (b) Rise on advanced foot and carry the hands over the head, letting them lie clasped on the crown of the head.
 (c) Repeat several times, and alternate.

EXERCISE IV.—*Front Kneeling with Clasped Hands Over Head.*

Carry right foot well forward and kneel. Heel of advanced foot. upright, retired leg slightly curved at knee, toe well pointed, trunk screwed toward advanced

leg, head in opposition, both arms over head, right hand palm down, rests on fingers of left hand with palm up, elbow of left hand slightly in advance.

SEVENTEENTH SERIES.

EXERCISE I.—*Oblique Transfer of Weight with Floating Arms.*

- (a) Extend free foot forward, oblique, touching toe to floor.
- (b) Lift arms obliquely back on strong side, palms down, hands falling free.
- (c) Swing arms down, front, and up obliquely on opposite side, as weight is transferred to forward foot, heel of back one uplifted.

In this exercise the trunk is twisted strongly to strong leg, while the head is turned to free, forming an opposition to the arms.

EXERCISE II.—*Oblique Swing of Arms and Legs.*

- (a) Stand on left leg, extend the right leg forward, touching toe to the floor. As the right arm swings backward, in opposition at the same time swing the left arm forward.
- (b) Change. Alternate.

EXERCISE III.—*Courtesy.*

- (a) Bowing the head, carry foot back on arc of circle,

place it behind the other and turn knee well out as it bends and receives weight on ball.

- (b) Heel of advanced foot slightly lifted from floor, knee curves, trunk bends, forward to free foot, head is up in opposition.
- (c) In returning to upright position, bend forward knee as if to kneel, head bends slightly forward, as trunk is adjusted. Lastly, the head assumes the erect position.

EXERCISE IV.—*Forward Charge Combined with Courtesy.*

- (a) Carry leg forward in forward charge, and backward in a courtesy done quickly and as if retreating. N. B.—The same leg.
- (b) Hands lightly on hips.

EIGHTEENTH SERIES.

EXERCISE I.—*Running in Place.*

Standing in military position, arms crooked, hands clenched, move the legs as if running, aiming to strike back of hip with foot, breathing slowly.

EXERCISE II.—*Angular Arm-Twist.*

- (a) With arms hanging at sides, clench hands and turn elbows well in.

- (b) Bend elbows, bringing fists to shoulders.
- (c) Lift arm horizontally at side, elbows still bent, and well back, front of wrist to front.
- (d) Extend arms laterally, front of wrist to back.
Repeat, sending arms upward, then forward, to normal.

EXERCISE III.—*Bend Arms Downward While Rising on Toes.*

- (a) Stand in military position.
- (b) Extend arms sideways at shoulder level, palms up.
- (c) Clench hands, as if drawing a heavy weight, and bend elbows near waist as you rise on toes.

EXERCISE IV.—*Head Side Bend, Turn Up and Down.*

- (a) Head to the right, bend.
- (b) In this position, turn up and down.
- (c) Head to the left, bend, turn up and down.

NINETEENTH SERIES.

EXERCISE I.—*Pivot on Balls of Feet.*

- (a) Place one foot a little in advance of the other.
- (b) Rise on toes and pivot toward retired foot, which receives weight.

EXERCISE II.—*Wrist-Action from Shoulder.*

- (a) Place finger-tips on shoulder, upper arm held horizontal and well back.

- (b) With wrist leading, alternately unbend and then again bend the arm, keeping elbows horizontal.
- (c) First both arms and then alternately.
- (d) Carry one hand obliquely up and the other obliquely down, returning to shoulder and reversing the direction each time.

EXERCISE III.—*Forward Charge, Pivot and Courtesy.*

- (a) Charge forward on right leg.
- (b) Pivot as you rise, weight advanced.
- (c) While in this position, courtesy and rise.
- (d) Bring feet together and face front.

EXERCISE IV.—*Head Back Bend, Right and Left Turn.*

- (a) Head back bend.
- (b) To the right and left turn.

TWENTIETH SERIES.

EXERCISE I.—*Forward Charge, Circle and Pivot.*

- (a) Charge forward with right foot.
- (b) Describe a circle with left, swinging in front of right, at the same time pivoting to right all the way round (whirl).

EXERCISE II.—*Fan Action with Opposition Head.*

- (a) Lateral stand with weight right.

- (b) Fan held in right hand, resting lightly near left shoulder.
- (c) Turn head in opposition to right.
- (d) As head turns left, swing fan to right, back oblique and up, elbow held high, feeling as if entire arm was lifted from hip.

There can be no graceful uplifted arm-action, which does not flow from the hip and raise the ribs.

EXERCISE III.—*Fan Action with Stepping.*

Combine fan action with stepping, carrying weight forward on left foot when fan is left and forward on right when it is held high and back. The trunk should always be turned toward strong leg, which is advanced.

EXERCISE IV.—*Head Side Turn, Forward and Back Bend.*

- (a) Head to the right, turn.
- (b) In this position forward and backward bend.
- (c) Reverse.

TWENTY-FIRST SERIES.

EXERCISE I.—*Harmonic Poise with Toe Tapping.*

Start with side harmonic poise. On count one, carry weight to right; on two, three, four, tap toe of free

foot lightly, supporting well at hip; on five, transfer weight to opposite foot; on six, seven, eight, tap toe. Repeat forward and back, and obliquely.

EXERCISE II.—*Combine Arm Circling and Horizontal Swing.*

- (a) Start with arms extended, horizontally front.
- (b) Describe a circle from shoulder, back, down to up front.
- (c) Send arm well back on horizontal line, palm up.
- (d) On horizontal return, turn palm down and retrace lines described.

EXERCISE III.—*Rise on Toes Alternately.*

- (a) Extend left foot in front of right near instep.
- (b) Rise on ball of left, bringing right foot near instep, well supported at hips.
- (c) Carry weight backward and place left foot near instep of right.

Perform foregoing lightly and daintily.

EXERCISE IV.—*Head Forward, Neck Stretch.*

Thrust head forward and elongate neck, giving it a good elastic pull.

TWENTY-SECOND SERIES.

EXERCISE I.—*Feet Open and Close.*

- (a) Stand in military position, heels together.
- (b) Keeping heels together, open toes until they are laterally parallel with heels.
- (c) Close feet, bring toes well together.

EXERCISE II.—*Directing Arm.*

Extend the entire arm in front, level with the shoulder, the hand held easily, palm up, and first finger extended. Draw the arm back, still level with the shoulder, until the wrist is near the armpit, the elbow being well back. Now raise the elbow, allowing the hand to hang lifeless from the wrist. Then extend the arm full length, at the same time sinking the elbow and the wrist to the level of the shoulder, bringing the entire arm and hand to the same level, with the back of the hand up and the first finger extended, pointing as far backward as possible. Care should be taken in this exercise to keep the finger-tips at the same altitude throughout, changing the relative position of the hand and the arm by raising and sinking the wrist and the arm, not the hand.

EXERCISE III.—*Trunk Twist, Back Bend.*

Standing in position, twist trunk to right and then bend back, hands on hips. Repeat left.

EXERCISE IV.—*Head Oblique, Neck Stretch.*

Turn head to oblique and stretch the neck as if elastic.

TWENTY-THIRD SERIES.

EXERCISE I.—*Toe Point, Swing Free Foot.*

Standing firmly on strong leg, swing free foot forward and back of strong leg, foot escaping floor.

EXERCISE II.—*Spiral Arm.*

Raise the arm in front, with will force as yet only in the upper arm. Turn the arm in such a manner as to allow the forearm and the hand to hang lifeless from the elbow. Then pass will force into the forearm, raising it and unbending the elbow, but still having the hand relaxed. Finally, by a rotary movement of the wrist, turn the palm upward, with the hand level with the forearm. In this exercise a gradual development of movement takes place, and unfolds the articulations one after another as the will force progresses through the arm. The movement should be continuous.

EXERCISE III.—*Trunk Twist, Forward Bend.*

Stand firm, keep hips firm, and twist trunk as far as possible to right and left, and bend forward at hips.

EXERCISE IV.—*Head Side Bend, Neck Stretch.*

Bend head to side, then give the neck a good stretch.

TWENTY-FOURTH SERIES.

EXERCISE I.—*Hop and Swing Free Foot.*

- (a) As right foot receives weight, swing left back, and then forward from knee, toe pointing.
- (b) As left receives weight, right swings backward and then forward.

EXERCISE II.—*Solar Cross, Support Circle.*

- (a) Cross hands below wrists in front and above head.
- (b) Throw hands back on wrist, as if supporting a basket held on palms over head. Spread arms, bend elbows.
- (c) Maintaining wrist and elbow position, circle broadly backward, relaxing when nearly down.

EXERCISE III.—*Rocking Legs, Circling Arms.*

Charge forward with left leg as right arm swings in large circle backward from shoulder. As arm circling continues, knees bend; as arms go downward and straighten, as arm is lifted, thereby giving a trunk oscillation.

EXERCISE IV.—*Head Oblique, Back Bend, Neck Stretch.*

Bend head obliquely back and then pull neck.

TWENTY-FIFTH SERIES.

EXERCISE I.—*Serpentine Leg.*

- (a) Lift right leg in front, energy in upper leg, knee turned in.
- (b) With knee turned out, carry leg to right, gradually extending leg as it takes half-circle to back, knee again being turned in.
- (c) Finish by bringing leg to side of strong leg.

EXERCISE II.—*Serpentine Arm.*

Sink the wrist, holding the arm laterally; then turn the wrist until the fingers point to the ground, the palm out. Now raise the hand, holding the wrist still until the fingers point up, and the back of the hand is out. The elbow, which has hitherto remained unbent, now bends and falls until the finger-tips touch the shoulder. Now raise the elbow level with the shoulder, the wrist near the armpit, hand falling lifelessly. Then lower the elbow and turn the forearm and the hand so that the fingers point outward. Then straighten the elbow, extending the arm out to the side, and raise the hand by sinking the wrist by one quick outward action, thus coming back to the same position as in the beginning, the arm out at the side.

EXERCISE III.—*Serpentine Body.*

- (a) Bend both knees so that they are oblique to each

other, heel of one foot to instep of other, clasping finger-tips over head.

- (b) Bend trunk extremely over to left.
- (c) Swing forward as you whirl trunk to right.
- (d) At right rise a little from the knee, bend and swing backward as you continue to rise.
- (e) On the second revolution, substitute the waist twist for the hip circle.
- (f) Separate hands and make a third circle at the ribs and shoulder, a sort of writhe, while spiraling the arms. Feel the spiral motion from the thigh up, all the muscles moving and twisting.
- (g) Gradually quiet the motion until zenith is reached, then expand the arm in support position over head, as if holding basket on palms.

EXERCISE IV.—*Head Back, Bend Back, Neck Stretch.*

Bend head backward and then pull neck as if elastic.

TWENTY-SIXTH SERIES.

Fancy Step Marching.

EXERCISE I.—*Front Cross, Rise, Step.*

- (a) Cross free foot in front of strong, then rise on balls.
- (b) Sink.
- (c) Step, with retired foot forward.

- (d) Repeat with other foot.
 (e) Toe tap backward, then with same foot forward; step with bent knees. Repeat with other foot.

EXERCISE II.—*Side Slide.*

- (a) Military position. Lift right heel and left toes suddenly, bringing toes together as left heel swings out.
 (b) Lift right toes and left heel again, bringing heels together.

EXERCISE III.—*Side Swing of Leg with Stepping Behind.*

Carry right foot behind left and swing it out to one side before advancing and stepping on it. Repeat with other leg and so advance.

TWENTY-SEVENTH SERIES.

Fancy Step Marching Continued.

EXERCISE I.—*Step with Deep Courtesy.*

Start with right foot, take three steps forward; on fourth bring left to military position. Courtesy on left leg and step forward with left leg, repeating on other side.

EXERCISE II.—*Step with Peasant Courtesy.*

Carry right foot back, take peasant courtesy and step forward with same foot. Repeat on left.

EXERCISE III.—*Swing Free Leg Forward and Backward with Double Hop.*

Right foot receives weight as left foot is swung backward. Hop on right foot as left is swung forward. As left falls and receives weight, right is swung backward.

EXERCISE IV.—*Spanish Step.*

- (a) Left foot front, toe of right brought to outside of left instep with these counts: One left, two right, three left. The left is planted flat-footed.
- (b) Reverse, still keeping the right foot to the rear; thus, one, right flat-foot; two, left toe near right toe; three, right flat-foot again. Advance in this way sideways. Then reverse the feet and start with the right foot in advance.

For these side-steps turn the class to one side if there are desks.

PART III.

DRILLS.

A word of caution is necessary to those who attempt to illustrate these drills in public. They require a well-developed physique, natural grace, and perfect æsthetic training to reveal that beauty of motion which has given them public favor. Consequently, they would be a dangerous experiment for the average individual without study to attempt upon the platform.

They are especially adapted, however, for drills at commencement exercises. As such, they will always be successful if the pupils act in perfect unison. When a number of persons perform any given exercise, the lack of individual grace and much of the physical imperfection is lost in the mass. The audience view the picture as a whole, and applaud accordingly. But let one person stand alone upon the platform, and every imperfection, either of personal grace or of physical development, will stand out as clear as noonday.

I have only one thing more to say, and that is that the exercises here given are in the form of notes to pupils. My pupils will I think understand my terms

and method of instruction. I have not the time nor the space at my command to write out each exercise for those uninitiated into my system. Never forget in all your work my oft-repeated axiom that "life, mind and soul" must be manifest in your every action, in order to constitute real beauty of expression.

EASTERN TEMPLE DRILL.

The following exercises are adapted from the various forms of Oriental worship at present observed in Persia, Turkey, and other parts of the East. They do not follow strictly any one of the numerous sects found in Asia, but are a blend of the ceremonials found variously among the Mohammedans, the Druses, the Marabouts and the Dervishes. From long association with one who has spent years in Oriental travel, as well as frequent conversations with learned natives of the East, I have discovered that there is a wonderful unity in their faith; that there is much yet for Christians to learn from the so called heathen; and, lastly, that while a sincere follower myself of the humble Nazarene who sacrificed His life in order to immortalize the truth of His teachings, I can not help admiring the wonderful and beautiful forms of motion in which my Eastern brother expresses his adoration for that great first cause of whom Mahomet is the prophet.

The motive of the exercise is religious aspiration. The flame motion typifies the eternal spirit, the origin of life and mind. This is represented in the motions to east and to west as the rising and the setting of our sun, which gives life and mind to the inhabitants of earth.

The salaam and form of the cross is the union of humble adoration and praise for the manifested wonders witnessed in creation by the union of spirit and matter. The imagination, when roused with these sublime thoughts, instils a magnetism and a beauty into these movements that can scarcely be realized by those who see nothing but mere mechanical motion without soul.

FIRST SERIES.

1. Place the backs of the hands on the forehead, fingers touching, while standing erect on both feet.
2. Extend the arms to the sides, palms down, while bowing the trunk and head; do not bend the knees. Be careful to have the arms and trunk form a cross; do not carry the arms too far behind.
3. Turn the hands and bring the arms above the head, hands in prayer form, palm to palm, while trunk has been lifting.
4. Again extend the arms sideways, trunk bowing.
5. Raise trunk as arms sweep above head to Position 3, which is the symbol of the flame, and henceforth will be named Flame Attitude.
6. Twist the trunk to the right, while holding Flame Attitude.

7. Extend arms sideways, bowing trunk in reverence to rising sun.
8. Return to erect Flame Attitude, facing front.
9. Twist the trunk to the left, holding Flame Attitude.
10. Extend arms sideways, bow trunk in prostration to setting sun.
11. Return to erect position, Flame Attitude, front.
12. Bow to altar front, arms extending sideways, palm down.

In all forward bowing, palms should be down and great care taken to have a flat back and the hands level with the forearm.

SECOND SERIES.

This series may be used as a continuation of the First Series, or independently.

1. Flame Attitude, facing front, standing on both feet.
2. Bring arms down, hands held in prayer form on chest.
3. Return to Flame Attitude.
4. Again bring arms down, hands held in prayer form on chest.
5. Carry hands in prayer form to right shoulder, bending them gently from the wrist, while bending head to right to rising sun.

6. Return to front, hands as in Position 4.
7. Carry hands in prayer form to left shoulder, head bending and turning gently to left to setting sun.
8. Return to Position 4.
9. Raise arms to Flame Attitude.
10. Hold Flame Attitude of arms and gently sway the body sideways, moving only from the waist, as, one—right, two—left, three—right, four—left.
11. Hold Flame Attitude and circle the trunk at the waist twice around. These latter movements symbolize the flickering and blowing flame.
12. Returning to erect Flame Attitude, bow to altar in front, while sweeping arms to cross form, extending sideways.

THIRD SERIES.

This series may be a continuation of the last, or can be given independently.

1. Return to Flame Attitude.
2. Stand in Prostrate Attitude (Courtesy Attitude), right leg behind, while extending the arms sideways, palms up, trunk carried well back, head back. Be careful that the arms form a cross with the trunk, and that the hands are

level with the wrist. This is the receptive cross form.

3. Bend forward leg as if intending to kneel as you sway forward on it, while carrying the form to Flame Attitude as the body regains Position 1.
4. Twist trunk to right, Flame Attitude; keep the feet to the front, standing on both of them in Respect Attitude.
5. Bend trunk back at waist, while extending arms to cross form, palms up. Keep feet to the front.
6. Return to Flame Attitude front.
7. Twist trunk at waist to left, to setting sun, Flame Attitude.
8. Bend trunk back, arms in receptive cross form.
9. Return front to Flame Attitude.
10. Left leg back, receives weight in Prostrate Attitude, while arms extend to receptive cross form as trunk and head are thrown back. Do not exaggerate this.
11. Return to erect attitude as described in Position 3 of this series.
12. Bow trunk forward as arms extend sideways, palms down, prostrate cross form. Keep the weight on both feet and the knees erect.

FOURTH SERIES.

This series may be a continuation of the last, or used independently.

1. Prayer Attitude, hands on chest.
2. Flame Attitude attained by raising hands in prayer form above head as the legs bend, and kneel first on one knee, quickly placing the other knee on the ground, final attitude being on both knees—the supreme prayer form.
3. Extend arms sideways in prostrate cross form as trunk bows. Strive to have a flat back. Return to 2.
4. Flame Attitude of arms, trunk sideways bending, one—right, two—left, three—right, four—left.
5. Body backward bending, while arms take receptive cross form, palms up. Brace your toes firmly against the floor to prevent falling
6. Twist trunk to right to rising sun, Flame Attitude of arms and hands. Preparation for 7.
7. Trunk backward bending, arms sideways extending, palms up, head thrown back, receptive cross form, knees to the front.
8. Flame Attitude front.
9. Twist trunk to left, to setting sun, trunk bending backward, arms extending in receptive cross form.

10. Flame Attitude front.
11. Trunk bending backward, arms extending receptive cross form; toes braced.
12. Returning to Flame Attitude, rise and sweep a forward prostration to the altar.

In the foregoing series the pupil should strive for exact positions, firm attitudes, even, straight lines. For development of chest, back, etc., these exercises can not be excelled.

THE ENGLISH DRILL.

The May.

The English Drill is so called from its being a study of the old-fashioned country festivals that once made the merrymaking of England world famous. Performed on the greensward to celebrate the May, we know it only now as a circling about the May-pole. The old English songs, light marches, etc., furnish the time. The costume should be that known as the Dolly Varden, something like a Dresden China Shepherdess.

Strive to feel the joy of spring-time in your every motion.

FIGURE I.

1. Side Curve. Arm hanging at side is turned palm up and the arm is slowly raised, elbow bending, wrist leading, hand dropping back on wrist. Continue arm raising until the zenith is reached, then hand falls forward.
2. The arm is slowly lowered, keeping well at the side with bending elbow and forward hanging hand. Perform this curve four times with the right arm, the left toe pointing at the side

and the trunk left bending. Perform four times on the opposite side.

3. Both arms should now be used as the body sways in harmonic poise, forward and back.

Four measures must be allowed for each curve, a count to a measure.

FIGURE II.

1. Oblique courtesy. The right foot is carried out right forward oblique. The knee is straight, the toe is pointed, the trunk is bent right forward oblique, left knee slightly bends, the head is raised in opposition to the trunk. Fancy that you bow merrily to a comrade. One measure or count must be allowed for the advanced foot action, one for the return. Perform four times on the right, then four times on the left. Finally perform eight times, alternating from right to left.
2. Cross wave, long serpentine, is what is used in the diagram to express the following motions: (a) The right forearm is carried across the chest, hand is relaxed and falling near left armpit. This is the cross motion. (b) Arm is then carried out sideways. Simultaneously the wrist turns. This is the wave. (c) Wrist leads

the hand curved over head. Hand thrown backward, then the wrist leads the hand diagonally back down. Palm must be out. This is the long serpentine motion.

In all of these motions the free hand should rest gracefully on the thigh or hold the dress daintily. Perform twice on the right, twice on the left and four times with both arms. Sway to the right on two counts of the motion and to the left on the final two counts. Sway forward and back when using both arms.

FIGURE III.

1. Country courtesy. It is so named because it is essentially the manner of making a reverence as performed by country lasses. (a) The right toe is carried behind and placed near the instep of the left foot. (b) Both knees bend. (c) Both knees straighten. (d) The right foot is returned to place. The proper position for standing is to place one foot a little in advance of the other, so that the heel of the advanced foot is near the instep of the retired foot, the weight being carried by the retired foot. Perform four times with the right foot, then four times with the left foot, finally eight times alternately right and left.

2. Cross wave long serpentine is now performed twice on each side and four times alternately.

FIGURE IV.

1. Full wreath arms with front cross leg is a way of abbreviating the following: Place finger-tips of one hand down in upturned fingers of the other, forming a wreath of the arms. Then raise them over the head as the right leg crosses in front of the left and the toe is pointed. Drop the arms, still with finger-tips touching, as foot returns to place. Four counts must be given to the motion. Perform twice with the right leg, twice with the left leg, then four times alternately.
2. The same action is performed with the arms held out at shoulder level while the leg is carried crossing back. The trunk slightly reverses and the head looks over the shoulder to the front. Perform the same number of times as before: Two, two, and four.

FIGURE V.

1. Flower holding hand, toe pointing in opposition, is the abbreviated form of the following movement: Curve the right arm, wrist leading diagonally and

sideways, then a slight return action of the wrist places the hand. A flower is held between the fingers so that it is poised up and out from the head. The face turns and looks up at it while the left toe points left oblique on the opposite side of the arm. One, two, is counted while the position is held. On three the hand is carried down. Four is used as a preparation and as part of the next ascent. Perform twice with the right arm and twice with the left arm, finally four times alternately.

2. The oblique courtesy has been described in Fig. II. Perform twice with the right leg, twice with the left leg and four times alternately.
3. Repeat the flower movements four times alternating from side to side.

On the last count take full wreath form.

DIAGRAM.

I.

Music : March or waltz

Side curve (1) Side pt. toe op. Har. p. bk. rev. turn	}	R. arm L. foot 4	L. arm R. foot 4	B. arms Har. p. 8
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II.

(1) Ob. court. } Ob. toe pt. }	}	R. ob. 4	L. ob. 4	alt. ob. 8
(2) Cr. wave } Long serp. } Har. p. and op. }	}	R. arm 2	L. arm 2	B. arms 4

III.

(1) Country court.		R. leg 4	L. leg 4	alt. leg 8
(2) Cr. wave and } Long serp., etc. }	}	R. arm 2	L. arm 2	B. arm 4

IV.

(1) Full wreath A } and fr. cr. leg }	}	R. leg 2	L. leg 2	alt. leg 4
(2) Full wreath A } and bk. cr. leg }	}	R. leg 2	L. leg 2	alt. leg 4

V.

(1) Flower hold h. } Toe pt. op. }	}	R. arm 2	L. arm 2	alt. arms 4
(2) Ob. court.		R. leg 2	L. leg 2	alt. leg 4
(3) Repeat (1).				alt. arm 4

N. B.—In final attitude take wreath for finish. Fancy march step with waving arms for entrance and exit.

Abbreviations used in "The May : " Alt., alternate ; b., both ; bk., back ; court., courtesy ; fr., forward ; h., hand ; L., left ; ob., oblique ; R., right ; har., harmonic ; p., poise ; pt., point ; rev., reverse ; serp., serpentine.

ENERGIZING DRAMATIC DRILL.

In this drill care should be taken to inhale slowly while preparing an attitude, holding the breath while holding the attitude, and easily exhaling while returning to position from attitude. There should be a few moments of relaxation when the hands are dropped, viz. : Breathe in slowly while doing Positions 1 and 2 until attitude is reached; hold breath on attitude; exhale slowly until you have finished Position 4. Keep your mind intent on the meaning of the attitude, and allow the face to show forth that meaning. Remember that in these exercises we wish to show life, mind and soul.

FIRST SERIES.

1. Bring right clenched hand to left shoulder, at the same time slowly clenching left hand, which hangs at left side; head turns right. The body must be erect, weight on both legs, left foot pointing front, right foot pointing right. Thus placed, the feet form a right angle.
2. Right arm extends sideways, fingers pointing right. Bring left clenched hand to right shoulder, turn head to look left; carry the weight on to advanced, bent right leg, as if running right;

left foot turns by lifting the heel slightly, the toes point and turn left—all the foregoing to be done simultaneously.

Meaning: Flight, pointing to a refuge, calling to another to follow.

3. Return to Position 1.
4. Drop both hands to sides; change the angle of the feet, left foot pointing left, heels together.
5. Repeat 1, 2, 3, 4 on left side.
6. Begin as in Position 1, except that the head is front.
7. Advance as in running; forward left leg bears the weight, right arm a little oblique, points forward, head thrown well back, left arm bent and drawn backward, hand clenched.

Meaning: Excited observation, as if saying "Look! Look!"

8. Return to Position 1.
9. Drop arms; change the angle of the feet so that the right foot points forward. Do this by a pivot on the heels.
10. Repeat Position 7 on the opposite side, advancing on right leg and pointing left hand. Observe the opposition here between the strong advanced leg and the forward arm.
11. Return to Position 1, reversed to left.

12. Drop hands to sides.
13. Position 1, feet turned out 60 degrees, head front.
14. Courtesy backward by carrying the right leg behind and bending the right knee, Prostrate Attitude. At the same time, extend the right arm forward, hand pointing, head thrust forward and a little down, left arm bent and drawn a little back, hand clenched.
15. Return to Position 13.
16. Drop hands to sides.
17. Repeat Position 14, reversing arms and legs.
18. Return to Position 13, reversed arms.
19. Drop hands to sides.

These retreating attitudes show shrinking, horror, while the hand points at the object feared.

SECOND SERIES.

1. Position, arms hanging at sides.
2. Bring both arms (clenched hands) over head (sweep the arms up front, describing a portion of a circle), bending elbows and carrying clenched hands back a little, head thrust forward slightly; advance right leg as in running.

Meaning: Anger, attack.

3. Bring clenched hands to shoulders, returning to first position of feet.

4. Drop arms to sides.
5. Repeat Position 2, left leg forward.
6. Repeat Position 3.
7. Repeat Position 4.
8. Repeat arm motions of Position 2, while the right leg is in prostration behind.
9. Return to Position 3.
10. Drop arms to sides.
11. Repeat Position 8, left leg behind.
12. Return to Position 3.

Meaning : The prostrate legs carry the body into a meaning of recoil, but the arms still show attack. The face should show repulsion and horror. In all of these attitudes strive for facial expression.

THIRD SERIES.

1. Advance right leg as if running front oblique. Carry first on right thigh; carry right arm crooked, a little back.
2. Return to position, weight on both feet; drop hands.
3. Repeat Position 1, reversing arms and legs.
4. Return to Position 2.
5. Carry right leg back, bending knee; at the same time, bringing right arm over head curved, as if holding a shield to shelter behind, left hand drawn back and clenched.

6. Return to ordinary position, hands at sides.
7. Repeat Position 5, reversing the sides.
8. Return to position.

Meaning: That of the first two attitudes of the Third Series denotes excited observation, intention of throwing—then for the sake of the exercise, transfer the action to the left. The meaning of the retreating attitudes is defense, and the right arm seems to hold the shield. For exercise this, too, is also done at the left side.

FOURTH SERIES.

1. Position, arms hanging.
2. Advance right leg as in running, arms sweep upward, hands extended, head thrown back. Do not carry the arms too high; they should be held ascending front.
3. Clench the hands and bring them over head to shoulders, continuing to Position 1 of feet and hands.
4. Advance left leg and repeat Position 2.
5. Repeat Position 3.
6. Retire right leg, Prostrate Attitude. Sweep arms up imploringly.
7. Return as in Position 3.
8. Repeat Position 6, reversing the leg.
9. Return to Position 1.

Meaning: First two attitudes, excited appeal; last two attitudes, despairing appeal.

Do not confuse the attitudes with the merely transition positions.

FIFTH SERIES.

1. Position.
2. Kneel forward, right knee on ground, right arm curved as if making a shield of the arm.
3. Return to position, making a transition position by bringing the right clenched hand to left shoulder.
4. Repeat Position 2, left knee on ground.
5. Return as in Position 3.
6. Carry right knee back and kneel, both hands lifted in front of face as if pushing something away.
7. Return to position.
8. Repeat Position 6, reversing knee.
9. Return to position.

Meaning: First two attitudes, a fight that has thrown the fighter to the ground; the arm is raised for defense; last two, the fighter is being crushed to the ground and is overcome with fear.

Every attitude should be made intensely dramatic, and yet the drill-forms maintained. Keep the hands clenched, except when contrary directions are given. Facial expression must accompany every attitude, and energizing breathing and relaxing carefully observed.

THE SPANISH DRILL.

The Carmen.

This is called the Spanish Drill, as it consists of a collection of beautiful Spanish motions with the famous mantilla or scarf. Among modern nations the Spanish stand supreme for graceful action and the last remnants of the ancient pantomime is still found among them. An enjoyment of all that is graceful and lovely should pervade your thought, as you daintily raise the mantilla while the body sways and the feet mark the rhythm of the music.

FIGURE I.

1. Mantilla Raising. Catching the lace daintily between the thumb and second finger,—after first pinning it on both shoulders—raise the right hand to about the height of the hips, then sink.
2. Raise the hand to the height of the shoulder, then sink.
3. Raise the hand half way between the shoulder and the zenith.
4. Raise the hand over head to the zenith. The time is the same for the last as for the first. One measure allowed for the rising and one for the

sinking. Sway on the right hip, slightly protruding it, in rising motions of the arm. Sway to the left on sinking, but not so strongly. Curve the unused arm, holding the mantilla gently, and rest the back of the hand on the left thigh.

5. Perform 1, 2, 3, and 4 four times on the left.
6. Using both arms, lift the mantilla. As the lace is fastened behind, the long ends, when lifted, form a beautiful background. The feet being brought near each other, heels alternately rise and sink with the rhythm of the arm motion, one foot in front of the other.
7. Both arms now make the four ascending motions while the feet alternately cross in front one of the other and daintily point the toe.
8. Both arms ascend to the zenith as the feet alternately cross back one of the other, pointing toes near instep.
9. Both arms again make the four ascents, while the toe points obliquely front and back without crossing. The trunk bends low as in a courtesy for the two front ones; look back over the shoulder for the two back ones.

FIGURE II.

1. Fancy Step. Standing on the left foot, point the toe of the right foot at the right side.

2. Carry the right foot behind and make a courtesy by bending both knees, keeping the weight front.
3. Return the right foot to the right side and point.
4. Cross the left leg with the right and point the right toe in front.
5. Stand on right foot and point left toe left oblique, then stand on left foot and point right toe right oblique, then left, then right again, changing weight.

Repeat 1, 2, 3, and 4. Perform 1, 2, 3, and 4 on the left twice.

When the movement is to be transferred to the left, the left foot on four is brought to the ground, toe pointing obliquely forward. On one of the new count the same foot is pointed at the side and the movement proceeds as previously described. A slight and graceful agitation of the mantilla accompanies the foot motion and transfers are made with light instep action and bending knee.

Alternate the foregoing step four times. Return to mantilla raising, making four gradual ascents with heel lifting and sinking.

FIGURE III.

1. Beckon. Stand on right leg. Raise the right arm up and out to head height, then turn the

- hand and beckon. Sway on right hip, as you make the arm action.
2. Bring the hand down to about shoulder level but out, and make a side movement of negation as you sway on the left leg. Four counts for the entire motion; a measure to a count. See diagram.
 3. Both arms are used on the right side for the double beckon and then brought down and placed on the hips, while the trunk turns to the left and the head looks over the shoulder to the right oblique back. The weight should not be transferred to the left. Repeat. Perform twice on the left. Alternate four times.
 4. Mantilla holding and swaying with fancy-step opposition. The fancy step has been previously described. You must now add the arm motion to it. On the last count four of the double beckon the left hand is released from its hip attitude and curved over the head, carrying the mantilla. On the count one of the new figure the toe of the right foot is pointed, mantilla held as described. On count two bring the hand down diagonally from right to left, carrying the arm as far behind as the shoulder will allow without destroying the grace of the action. The

courtesy of the fancy step must accompany this motion. On count three the hand turns on wrist as the toe points. On count four the hand is again brought over the head as the foot crosses. Joining the fingers over head, form a wreath or frame and for four counts lightly alternate the toe pointing, as previously described. Perform the foregoing alternately four times.

FIGURE IV.

1. Mantilla veiling. One, point the right toe forward oblique, each hand holding an edge of the lace. Two, raise the mantilla with both hands toward the left, screening face. Turning the trunk to the left, pivot slightly on left foot. Three, raise arms over head, mantilla screening face, trunk turning front. Four, drop hands gently to side, with large outward arm motion, fingers still holding mantilla. Perform twice on each side, then alternate four times.
2. Mantilla raising has been described in Fig. I. Perform with both arms four times gradually ascending while kneeling on right knee. The kneeling must also be made gradual by slowly slipping right foot backward and knee bends.
3. Mantilla veiling while kneeling. Throw the man-

- tilla to the right twice. On the second time kneel on both knees.
4. With both hands perform mantilla raising, four times gradually ascending; the fourth time raise the right knee and perform twice.
 5. Mantilla raising ascending with gradual rising and sinking of the knees until, each one being higher than its preceding motion, full height is attained. There must be four ascending and descending motions.

After each figure a pretty interlude can be given, viz. : (a) Grand Chain. (b) Heel and toe side-step. (c) Opposite lines cross, fanning gracefully and looking over the shoulders. (c) Courtesy to partners and walk gracefully out, holding partner's hand high and fanning. The costume can be yellow, trimmed with Spanish black lace. A lace mantilla caught at the shoulders, with two long ends falling from them, is necessary. A red rose in the hair, a high comb, and *Carmen* stands before you.

DIAGRAM.

I.

Mantilla Raise	}	R. arm	L. arm	B. arms
Hip sway		4 asc.	4 asc.	4 zen.
Heel lift				
	B. arms	B. arms	B. arms	
	alt. fr. cr. ft.	alt. bk. cr. ft.	alt. ob. toe pt.	
	4 asc.	4 zen.	4 asc.	

II.

(1) Fancy Step	}	R. leg	L. leg	alt.
pt. court. pt. cr.		2	2	4
alt. toe pt.				
(2) Mant. Raise	}		B. arms	
Heel left			4 asc.	
(3) Fancy Step, etc.,			alt. legs	
			2	

III.

(1) Beckon	}	R. arm	L. arm	alt. arms
Har. poise		2	2	4
(2) Double	}	Right	Left	alt.
Beckon		2	2	4
(3) Mant. hold	}		alt. arms	
Fancy Step			4	

IV.

(1) Mant. veil		R. leg	L. leg	alt.
		2	2	4
(2) Mant. raise	}		B. arms	
gradually kneel				4 asc.
(3) Mant. veil	}	R. knee	B. arms.	L. knee
kneeling		2	4 asc.	2
(4) Mant. raise	}		B. arms asc.	
slow rising				4

Abbreviations used in "Spanish Drill:" Asc., ascending; alt., altitude; bk., back; b., both; cr., cross; court., courtesy; fr., front; har., harmonic; L., left; ob., oblique; pt., point; R., right; zen., zenith; mant., mantilla.

THE ROMAN DRILL.

The Amazon.

This drill is called the Amazon from its generally athletic nature, and because its figures are principally studies from Amazon statues in the Vatican, Rome.

FIGURE I.

Preliminary Exercise.

1. Bring both clenched hands to shoulders, and count one.
2. Raise elbows sideways, still keeping the hands at shoulders, count two.
3. Extend forearms sideways, clenched hand, palm down, count three.
4. Turn clenched hands palm up; this twists entire arm, count four.
5. Sink elbows to hips; this brings clenched hands to shoulders, palms in, count one, and proceed in a similar way, up, forward, and down, four counts to each direction. Repeat the four directions, and prepare for attitude.

Do not jerk the foregoing, but perform it like a yawn or morning stretch, breathing deeply.

Attitude: Amazon holding a spear on high, horizontal oblique.

1. Right leg forward and strong. Both arms up, with bent elbows and clenched hands, the left arm the more advanced at shoulder level, the right arm the highest, head turned to left forward oblique; fancy yourself hurling a spear. Hold the pose two counts.
2. On three return hands near shoulder level but well out, feet together. On four to sides, keep fist. Repeat on the same side. Perform 1 and 2 on opposite side.

With same arm motion carry the right leg back and stand on it, returning as from front position. Repeat on same side, and perform twice on opposite side.

FIGURE II.

First Attitude: Running Amazon.

Second Attitude: Amazon drawing the bow.

Perform the angular arm stretch as described twice, then take first attitude.

Forward right leg strong, right arm extended, and slanting up from shoulder level, palm down index hand, head looking to left oblique back, left arm bent back near hip, hand clenched. Hold this pose two counts. Return as described in Fig. I. Repeat and perform twice on opposite side. Second Attitude: Retired right leg strong, knee bent, left arm forward, and extended slanting up, right clenched hand near right ear. Return

as in Fig. I. Repeat, and perform twice on opposite side. Take attitudes obliquely.

FIGURE III.

Attitude: Amazon heaving a rock.

1. Perform the preliminary arm exercise as per diagram.
2. Attitude: Forward right leg strong, bent knee, both arms are held over the head with bent elbows, hands seem to hold a huge rock with intention of hurling it below. Finish the figure as previously described, and as per diagram.

FIGURE IV.

Attitude: Wounded Amazon.

1. Preliminary exercise of arms.
2. Attitude: Forward right leg strong, right arm back of head, head bend to the back left oblique, left hand on heart. Hold two counts. Return as previously described. Repeat. Perform twice on opposite side. Perform with retired legs strong, same action of head and arms as per diagram.

FIGURE V.

First Attitude: Amazon charging.

Second Attitude: Amazon retreating.

Perform the preliminary exercise. Then take following: First Attitude: Forward right leg strong, knee

bent, right arm high over head holding battle-ax, left arm across body seeming to hold shield. Perform as per diagram. Second Attitude: Retired right leg, knee bent, left arm held high as if protecting head with shield, right arm, which is the battle-ax arm, held low. Perform as per diagram.

FIGURE VI.

First Attitude: Amazon with broken bow.

Second Attitude: The Amazon's vow.

Preliminary exercise as per diagram, then, First Attitude: Right leg strong, right arm up and bent at elbow, so that forearm is straight and level just above head, the right hand being thus carried to the left side, palm front. The left arm falls at left side, but not touching the side. The hand holds the broken end of bow. This is a study from the most celebrated Amazon statue in the world. Be sure to draw the figure well up under the arm on the right side. Repeat. Perform on the opposite side twice. Second Attitude: Retired right leg strong, right arm up straight, clenched hand, palm in, left arm at side as if resting on shield, clench hand, head thrown up. Repeat. Perform twice on opposite side.

If musical phrase needs it, the heaving attitude can be taken at the end of each attitude, changed slightly by throwing the head back and broadening the arms.

DIAGRAM.

I.

(1) Ang. A. out, up, for., down		A. arms 2
(2) Ama., hurl spear	R. for. ob. l. 2	L. for. ob. l. 2
	R. bk. ob. l. 2	L. bk. ob. l. 2

II.

(1) Ang. A. out, etc.		B. arms 2
(2) Ama. running } Ama. draw bow }	R. for. ob. l. 2	L. bk. ob. l. 2
	R. bk. ob. l. 2	L. bk. ob. l. 2

III.

(1) Ang. A. out, etc.		B arms 2
(2) Ama. heave rock	R. for. ob. l. 2	L. for. ob. l. 2
	R. bk. ob. l. 2	L. bk. ob. l. 2

IV.

(1) Ang. A. out, etc.		B. arms 2
(2) Ama. wounded	R. for. ob. l. 2	L. for. ob. l. 2
	R. bk. ob. l. 2	L. bk. ob. l. 2

V.

(1) Ang. A. out, etc.		B. arms 2
(2) Ama. charge } Ama. retreat }	R. for. ob. l. 2	L. for. ob. l. 2
	R. bk. ob. l. 2	L. bk. ob. l. 2

VI.

(1) Ang. A. out, etc.		B. arms 2
(2) Ama. with bow } Ama. vow }	R. for. ob. l. 2	L. for. ob. l. 2
	R. bk. ob. l. 2	L. bk. ob. l. 2

Abbreviations used in "The Amazon Drill:" Ama., Amazon; Ang., angular; R., right; L., left; l., leg; bk., back; for., forward; ob., oblique.

MINUET FAN-DRILL.

1. Enter. (a) Point left toe oblique, fan held in right hand over head. (b) Place left foot forward and carry weight upon it, at the same time gracefully fanning with light wrist motion; fan against breast. (c) Step on right foot, left foot behind close to right heel; fan as before.

Carry the fan through the air in a long upward curve, thumb uppermost. Just before poising over head let the little finger press the last fan stick in such a way as to turn the fan completely; then follows a slight backward action of the wrist, prior to the fan hovering over the head as if shading it from light. This last attitude is reached as the left toe again points; the trunk is bent at the hips toward the pointing toe. It should be throughout a fine study of oppositions. The drill may have any number of participants. The processional minuet step (an adaptation of the minuet step) is continued until all have entered and formed an ellipse.

2. (a) Deep court courtesy toward centre. (b) The line of the ellipse that is toward the audience then turns facing audience, and alternate girls of the entire ellipse step back one step; all then

courtesy. All are now facing audience ready to begin.

3. (a) Toe points left, right hand holds fan over head. (b) Fan is flourished through the air as described in No. 1. The trunk, which has bent at the hip toward left oblique pointing toe, is now raised and slightly follows the rising right arm which holds the fan. Be careful both of the sequence and the opposition of motion. Repeat the entire motion three times. (c) Raise left arm in flowing motion over head to meet right arm, transfer fan to left hand. (d) Deep court courtesy, placing left leg behind, so that in rising (which is done by bending the forward right leg) it will be easy to point the right toe and take an attitude with the left hand holding the fan over the head, all in opposition. Repeat all on this side as previously described.
4. Position on both feet. (a) Girls step to places, forming the ellipse. Face partners; courtesy. (They come on in single file, but are numbered alternately, one, two.) (b) Ones kneel; twos glide gracefully around ones, with long, slow motions of the fan, fanning the kneelers. (c) Ones rise, twos kneel. Ones glide about twos, fanning as described. (d) Grand chain, minuet

- stepping and attitudes until half around, when kneeling is repeated. (e) Continue grand chain to places, courtesy to each other. (f) Take original places by twos, stepping back. (g) Courtesy to audience.
5. Both hands hold fan over head. (a) Deep courtesy on right leg, fan held in both hands, sweeping to knee. (b) Repeat by courtesying on left leg. Always rise from the courtesy by bending the forward knee, then adjusting the retired leg.
6. (a) Holding fan well out and up left, point right toe sideways and look at it, bending head. (b) Raise head and turn it to the left, as fan is crossed across the breast to right shoulder. This movement is a study in opposition of head and arm. Repeat three times. (c) Holding fan over head with both hands, courtesy as before, up and down, opposition of head and arms. Drop fan back of the head, fan held in both hands, the handle uppermost, for the start, sweep over head and down to knee as you courtesy. (d) Repeat all of the foregoing on the opposite side.
7. (a) Form the ellipse again. (b) March processionally in a spiral, with short, quick fannings. (c) Form two lines. (d) Cross fans, forming an

archway, down which head pair step. They cross fans at the bottom as the line moves slightly up. This is repeated until all have gone under the arch. (*e*) Then opposite pairs join right hands on high, fans held in left hands, as heads look over right shoulders. (*f*) Turn half around and change hands and fans.

8. (*a*) Ellipse is formed again and places taken; courtesies are repeated as in No. 1. (*b*) All kneel and sweep fans, held in both hands, up and down in opposition to the bending body; for instance, the body on both knees, bracing toes against the floor, sways back as far as it can, while the arms swing forward, and vice versa. Repeat three times. (*c*) Fan in both hands held over head, body sways from side to side twice. (*d*) Right knee is raised; trunk sways down obliquely toward it, following the arm-motion (a study in sequence). Repeat three times. (*e*) Again on both knees, hands hold fan over head, trunk circling with fan attitude, fan reversed back of head, trunk twisted to left, head to right. Repeat trunk circling and reverse the attitude. (*f*) Raise left knee and repeat (*c*).
9. Rise, fan flourish attitude, courtesy. Exit in the same way as described for entrance.

THE ATHENIAN DRILL.

The Victory.

This drill is called the Victory as there is a constant use of the grand victory circles, which mean domination and power. The attitudes have been carefully selected from classic models.

FIGURE I.

Attitude: Amazon holding an upright spear. (Vatican.)

1. Forward left leg strong. Right arm forward upward, holding imaginary spear. Hold this pose two counts.
2. Touch fingers over head, one palm up and straighten. One count, same weight.
3. Descend arms in broad outside circle, wrist leading, elbows straight, palms out, as you sway to right retired leg, feet together. One count.
4. Repeat on same side. Perform 1, 2, and 3, on opposite side, twice. Reverse the foregoing, turning the direction of feet and trunk to the rear but facing the front, looking over shoulder of upheld arm. Hold the reversed attitudes each two counts. Then pivot on the toe to the front,

arms over head, fingers touching. One count. Advance forward as arms sweep down in outside curve on one count.

Victory attitudes can now be taken if needed to finish the musical phrase.

FIGURE II.

Attitude: Diana of Versailles. (Louvre, Paris.)

1. Forward left leg strong. Right hand taking arrow-head turned to the right. Two counts.
2. Touch finger-tips over head and stretch trunk upward. One count. Descend in outside curve as right leg becomes the strong one. One count. Repeat on same side. Perform twice on opposite side. Reverse the foregoing, head to the front, looking over arrow shoulder. Observe previous directions.

FIGURE III.

Attitude: Fighting Gladiator. (Louvre, Paris.)

Forward right leg advanced as in running, left arm out as if seizing a bridle. Head looks to left arm. Right arm back right oblique, hand holds short sword. Hold this pose two counts. Return to position as previously described. Make the repeats and reverses as in Figs. I. and II.

Always look to the front in reverse attitudes over advanced arm. If needed, finish in victory attitudes.

FIGURE IV.

First attitude: Quoit player. (Louvre, Paris.)

Forward right leg strong, knee bent, left hand nearly on knee. Right arm carried back and up in attitude of throwing quoit. Follow directions previously given for returns and repeats. This attitude is not reversed, instead the second attitude is taken.

Second attitude: Dying warrior. (Vatican, Rome.)

Retired right leg, strong knee bent, right arm forward and up, hand holds olive-branch. Returns repeats as previously given. The counts are the same.

FIGURE V.

First attitude: Warrior in attack. (Vatican, Rome.)

Forward right leg strong, knee bent, left arm squared over head, right arm back, hands clenched. Returns and repeats as before stated.

Second attitude: Warrior in defense.

Retired right leg, strong knee bent, right arm over head squared, left arm back, hand clenched. Returns, repeats and counts as before stated.

There should be an extreme bending of the knee in all of these warrior attitudes.

FIGURE VI.

Attitude: Winged Victory. (Rome.)

Forward right leg, arms over head in circle, left arm a little straighter and higher than right, index-finger curved, but up. Returns, repeats and reverses as previously described.

March on and off. . The counts are arranged for very slow time, two counts to one measure. If the time is quicker, double the counts. Greek costume must be used. Winged Victory is sometimes added to each figure if the musical phrase needs it; in which case do not perform it as Fig. VI.

DIAGRAM.

Music: March Tune, Andante.

I.

Amazon att.	For. R. arm, L. leg 2	For. L. arm, R. leg 2
Reverse	Back R. arm, L. leg 2	Back L. arm, R. leg 2

II.

Diana att.	For. R. arm, L. leg 2	For. L. arm, R. leg 2
Reverse	Back R. arm, L. leg 2	Back L. arm, R. leg 2

III.

Fighting Gladiator att.	For. R. leg, L. arm 2	For. L. leg, R. arm 2
Reverse	Back R. leg, L. arm 2	Back L. leg, R. arm 2

IV.

1. Quoit Player.	2. Dying Warrior atts.	
1st att.	For. R. leg, L. arm 2	For. L. leg, R. arm 2
2nd att.	Back R. leg, For. R. arm 2	Back L. leg, For. L. arm 2

V.

1. Warrior's Attack.	2. Warrior's Defense.	
1st att.	For. R. leg, L. arm 2	For. L. leg, R. arm 2
2nd att.	Back R. leg, For. R. arm 2	Back L. leg, For. L. arm 2

VI.

Winged Victory.		
	For. R. leg, arms up 2	For. L. leg, arms up 2
Reverse	Back R. leg, arms up 2	Back L. leg, arms up 2

THE GREEK DRILL.

The Nymphs.

This is called the Greek Drill and named "The Nymphs" because it is a study of the beautiful motion often carved to represent the various actions and sportive grace of those ideal creations of the Greek fancy, supposed to people wood, water, air, and fire.

FIGURE I.

1. Unveil. Gradually seem to lift a long veil, nature's veil concealing the fairy forms. Circle the right arm over the head, while swaying on the right hip, harmonic poise, lateral action. Continue this hip sway and arm circling four times, then perform the same motions the same number of times on the left.
2. Alternate arms four times with harmonic poise right and left.
3. Perform the motion of the arms with both arms four times, harmonic poise forward oblique and back oblique. Reverse the back oblique ones a little, facing the front. Each arm circling takes four measures.

Make oppositions of head and arm.

FIGURE II.

This figure symbolizes the water-nymphs, the swimming, floating and sudden uplifting as in a spray.

1. Begin with a lateral swimming motion, one arm following the other as if you would lie on the water. Sway the arms to the right oblique back as the weight is received by the right leg retired with bent knee.
2. Expand the arms as you sway the weight to the left leg forward oblique. Observe the following counts. Two measures of music to each. One, right leg retired strong. Two, left leg forward strong. Three, right leg retired strong. Four, left leg forward strong. Five, right leg retired strong. Six, carry the left leg behind the right leg and make it the strong leg. Seven, the right leg forward receives the weight while the arms drop. Eight, the left leg is now advanced in front of the right leg and receives the weight as the right arm is swept up, pointing up like the statue of the Flying Mercury. This represents the rising of the spray.

Repeat same side, then perform twice on the opposite side. Lift the arms over the head, finger-tips touching after taking the Mercury attitude before repeating or

changing. The feet also must be brought together. In the Mercury attitude one foot is raised from the floor, but can be taken without so doing.

FIGURE III.

This figure symbolizes the wood-nymph as she flies through the forest and sways on the boughs.

1. Lightly touching finger-tips over head, immediately bring the arms down in a broad circling motion until the arms are expanded at shoulder level. Right leg forward is strong.
2. The arms are now swept to the left, rising until finger-tips touch. One palm up, the other down. Wreath form, trunk a little reversed, face to the front, weight on left leg retired.
3. Pivot on toes to the front, left leg strong while expanding the arms.
4. Advance on right leg, touching finger-tips over head, one palm up. Eight measures must be allowed for 1, 2, 3, and 4.
5. Bringing the feet together, sway at the waist from side to side, arms wreathed over head during eight measures. Repeat on the same side. Perform 1, 2, 3, 4, and 5, twice on the opposite side.

FIGURE IV.

This one is a figure in the nymphs' dance to Apollo. It represents extreme humiliation in the bowed attitude and adoration of the risen sun in the upright one.

1. Touch fingers over head and then bend the trunk very low over the right leg, oblique line. The weight is on the left leg retired. Two measures must be allowed.
2. Separate the fingers and turn the hands, uplifting trunk, arms, and head in a prayer-offering motion, drawing the forward foot in and turning to the left oblique. Do not change the weight. This is done to two measures.
3. Repeat three times.
4. Perform motion and repeats on the opposite side.
5. Alternate from side to side eight times, gradually reversing trunk; but face to the front as the hands uplift.

FIGURE V.

This symbolizes the flame. It sinks and rises and coils, and finally, as matter in fire goes upward to God, so the flame form is the prayer form.

1. Slowly kneel by bending the right knee and slipping the left foot farther and farther behind you, swaying the arms laterally while doing so. Allow

eight measures for this, clasping the hands on the head on the eighth when finally on the knees.

2. Gradually rise during eight measures, finger-tips touching and trunk circling. A slight separation of hands takes place when half way up and the arms perform spiral serpentine motions and are finally held up in flame prayer form, finger-tips touching. Eight measures should be spent in rising and arm motion and attitude. Perform this twice on each side.

This symbolizes the flame sinking and rising as a prayer to God.

FIGURE VI.

This figure symbolizes the whirl of the wind and the floating of the clouds—the beings of air.

1. Sway the right arm laterally to the right, as the left leg crosses the right in front and then is carried as far around as is possible. Pivot on toes, making one complete turn and joining finger-tips as you come to the front, one palm up. The weight should now be on the left foot retired. Four measures of music must be allowed for the pivot.
2. Sway forward oblique, right leg strong. Sway gently at the waist during four measures.
3. Repeat 1 and 2 on same side.

4. Perform twice on opposite side.
5. Spreading the arms and leaning well back, weight right retired, slowly pivot on right toe, regulating the turn by a continuous little raising of the heel and carrying it around in a tiny circle, but not raising the right toe. The toe is used to pivot. The left leg is extended and carried around by the action of the right. The action is not one continuous whirl, but a series of little turns and waits. The arms alternately open, serpentine and wreath. One circling takes eight measures. Repeat on same side. Perform twice on opposite side.

Entrances and exits should be performed in waltz time, gracefully waving the arms. The costume should be Greek with drapery hanging from the shoulders.

DIAGRAM.

Music: Waltz

I.

Unvell } Har. poise }	Right	Left	Alt.	Both
	4	4	4	4

II.

Swimming arms } Har. poise } Mercury att. }	Right	Left
	2	2

III.

Wreathing Circling } Reverse turns and sways }	Right	Left
	2	2

N. B.—Sway at the end of each side figure.

IV.

Prostration } Adoration }	Right	Left	Alt.
	4	4	8

N. B.—Gradually turn the trunk as you alternate.

V.

Flame Motion } Sinking and Rising }	Right	Left
	2	2

N. B.—Use eight measures in kneeling and eight measures in rising.

VI.

Whirl } Sway } Pivot }	Whirl }	Right	Left	Pivot }	Right	Left
		2	2		2	2

ÆSTHETIC DRILL.**Flying Series.**

1. Raise arms sidewise, hands hanging, fingers pointing to ground.
2. Sink wrists as arms sink to sides.
3. Again raise arms, this time a little higher than at first.
4. Sink wrist as arm sinks to side.
5. Continue raising arms and sinking wrists, each time a trifle higher, until the fingers touch over head.
6. Clasp hands over head and bring them back of head in rest position.
7. Hold hands there while twisting body first to the right then to the left.
8. Bring wrists to shoulders, then to sides, for finish.

Half-Serpentine Series.

Raise arms sidewise level with shoulder, sink wrist, turn hand. Hand should now be well bent back on wrist, fingers to floor.

1. Bring wrist to shoulder.
2. Raise wrist until fingers touch shoulder.
3. Unbend arm, hand well back.
4. Repeat ascending lateral.
5. Repeat over head.
6. Repeat horizontal oblique.
7. Repeat ascending oblique.
8. Repeat front.
9. Repeat ascending front. Finish at sides, then sink wrists to sides, hanging arms.

Serpentine Arm Series.

Carefully study the serpentine motion of arm.* Then

1. Raise both arms sideways level with shoulders, hands hanging. Make the serpentine motion as described until the last unfolding. Instead of returning on the same line, push the hand out, lateral ascending.
2. At that point again make the serpentine motion, but return the hand over head.
3. Repeat descending oblique.
4. Repeat horizontal oblique.
5. Repeat descending oblique.
6. Repeat, right arm ascending oblique while left is descending oblique; repeat with left arm ascending.
7. Repeat, both arms carried to right ascending oblique.
8. Both arms carried to left ascending oblique.
9. Both arms carried back of the head and down.

Spiral Series.

Carefully study the spiral arm. Then unfold the right arm.

1. Descending front.
2. A little higher, but still descending front.
3. Horizontal front.
4. Ascending front.
5. Higher, but still ascending front.
6. Immediately over head.
7. Repeat the foregoing six in the oblique direction.
8. Repeat with the left arm.
9. Repeat with both arms.

* See "Society Gymnastics" (\$1), page 37.

APPENDIX.

The Relation of Physical Culture to Expression.

ANY close observer of the trend of educational thought in our art of expression will have heard the battle-cry of two opposing forces.

First comes, "All should proceed from the mind. Yield to the within. Abandon yourself entirely to mental direction, to the impulses of the heart. Observe the child. Follow the psychology of nature. All else is mechanical, false. The shield is golden." And I look through their glasses and on their side and cry aloud, "Yes, yes, the shield is golden! Who can dispute it?"

But afar off comes the distant tread of many feet and soon on the mountain-top above the valley appear a triumphant band who shout, "The shield is silver!"

"All art must have its technique. Nothing comes without work. No one is worthy the name of an artist who knows not the technique of his profession. And technique is not only the artisan part of the training, but it also consists in the mind's knowledge of the signs of expression and the ability to take them irrespective of the emotions. This is art's true road. This is art's true psychology. For art is not an exact

imitation of nature, but deals in symbols which are felt as truth by the oversoul of masses. You must idealize if you would reach the public. If you trust entirely to the individual mind, uncorrected by a true technique, you reveal, not the signs of universal truth, but only the eccentricities of the individual—eccentricities often entailed upon him by a long line of abnormal heredity. You must have technique. Plainly the shield is silvern!”

Crossing the valley and climbing the mountain, I look down and exclaim with them, “The shield is indeed silvern.” However, remembering my first impression, I am still in doubt. Wandering into the forest to clear my vision, and returning, I look and lo! the flash of gold and silver illuminates the sky.

So, friends, leaving metaphor aside, will you kindly listen while I quickly review with you some of the conclusions my life has brought to me—a life whose early lessons were taken from two such opposed teachers as Steele MacKaye, the representative of Delsarte, and Regnier, late president of the Paris Conservatory?

Says MacKaye, “Be ice yourself, if you would have your audience feel.”

“If you are forced to seek in the head for that which should be in the heart, you are not an artist,” exclaims Regnier.

And in the blended thought of the two, it seems to me, lies truth.

May I show you the foundations upon which I rest my belief that mind, body and soul can not be divorced in any right artistic culture?

This is my creed :

First—All faculties lie deep within the soul and are there potential as the oak in the acorn

Second—These faculties can not be manifested without the cooperation of the brain, each portion of the brain having its own function.

Third—Through the nervous system is established communication between brain and body; each function in the brain sympathizing with some part of the body, and corresponding surfaces also having corresponding meanings,—the upper with the upper, the lower with the lower, the anterior with the anterior, the posterior with the posterior, and so on.

Fourth—The psychic faculties are throned in the brain, the physiological functions find their seat in the body, and action and reaction between the two swings the great pendulum of life. Thus, when anger or love quickens the circulation and changes the breathing, we recognize the physiological correspondence to the psychic faculty which, if unobstructed, is further carried outward into pantomime. *Per contra*, the wilful expression of an emotion which we do not feel generates it by generating the sensations connected with it, which, in their turn, are associated with analogous emotions. Note, friends, this latter statement, for upon it is founded much of my teaching.

Fifth—When emotion has been stirred, from either within or without, impulses of expression are roused into action not primarily initiated by the conscious brain. This we term instinct or inspiration.

Sixth—Again the brain must step in and judge of the impulse, remembering it for future artistic use, otherwise the emotional impulse may indicate the wrong road to true art.

Seventh—Practice in guiding both intellect and emotion when attained, is the sure road to power.

Eighth—Absolute justice in rendering unto Cæsar the things that are Cæsar's and unto God the things that are God's, must be the constant aim of the artist, if he would cultivate in himself those instincts of right which alone will enable him to separate the gold from the dross, the true from the false. This habit of right judgment in the daily life alone leads to true art.

Ninth—Trusting to his past work he feels he has stored his life's lessons in this subconscious memory and can safely look within for his master, knowing that the light which shines there is for him the life-giving sun of his universe.

In the foregoing summary, fellow-teachers, you have heard the profound convictions of my life. To me it is the only path to be followed by the artistic temperament, such temperament implying that its possessor has a sensitive nervous system and both imagination and feeling. But to follow that path, fine preliminary training is necessary in both body and voice. We must make the instrument sure and true before we play upon it. Gymnastics for the body and voice should precede and accompany all expressional use, while the mind should be filled with a knowledge of true artistic signs. In many of us long years of repression have paralyzed the natural

instinct of expression. It must again be awakened. And a right use of signs can be made educational if due attention is paid to the reflex action which should take place when right signs are coordinated. But, you exclaim, all this is Delsarte's system. I answer, not entirely. The great, broad, primitive emotions are selected and the body trained in their signs. Then, when the body has become plastic, yield it an obedient servant to intellect and emotion. The novice needs an experienced teacher gently to guide the subtle play of each one's inner instinct to expression.

Truth has many veils, and the young artist may rend one and then another, gradually getting to the beautiful centre. The young artist is like the young child who imitates his elders and moans over the broken leg of the doll or exults in the glory of the tin soldier; but not until life has brought to each its lessons of pain and pleasure, attainment and failure, can the individual have probed deep enough into the human heart, alone and unaided, to dare interpret its agony or voice its joy.

Believing that it is impossible to divorce body, brain, and soul in any right training, I have been forced to lead you through the labyrinth to make you see from my standpoint the immense value of physical training to expression. Beginning with inexpressive gymnastics for the body and singing-exercises for the voice, my method has been to proceed from them to movements of grace, beauty or meaning and readings requiring thought and emotions. All the art-forms, carved, painted or seen, that possess these requirements have

been adapted into my æsthetic system, which is progressive, advancing from the simple to the complex. At a certain stage of this work comes in statue-posing. Here let me quickly add that I do not mean tableaux with wigs and whitewash.

The statue-posing that I refer to is educational, leading on to pantomime and gesture. Thus you see that statue-posing occupies a transitional place. May I call your attention to the great importance of this study as the direct stepping-stone from meaningless physical training to expressional culture? The Greek gods are not expressive of individual mind but of universal ideas. They were carved to embody those splendid abstract laws of the universe—form, power, balance, rhythm, repose—in one word, beauty. In these statues we see represented the emotions of the gods. The practice of them gives ease, dignity and calm, removing all affectation. Can one affect rhythm, balance and power?

You may here ask, “Do all attain?” And I answer, Yes, if they work and have the artistic temperament and are normally built.

Again you may question, “Do they look like the statues?” To this I answer emphatically, *No!* They look themselves, obeying the laws of correspondence, repose and rhythm.

And now a third query comes to me, “Is it true art to put statue-posing on the platform as a number in an entertainment?” And I reply, “What is the aim of the artist before the public? Is it not to interest, move or persuade?” Then has not beautiful expressive mo-

tion its place as well as beautiful music? The abuse of any good thing does not prove its lack of use. Rant is no arguement against a true elocution, and affectation in the use of motion can not be used as a plea against grace and meaning in action.

In the Greek statues, we come face to face with man's highest ideal of man as represented by art, and when did the ideal ever belittle the student? The innagination is brought into play by studying the probable emotion or action which preceded the carved one. When we consider also the immense value to the whole organism of slow motion and held attitudes in forms of beauty and power, must it not be acknowledged that in them we have found a superb gymnastic?

The Swedish system is based on the same premise of the value of slow motion and held attitude as giving time for nutritive changes in the cellular tissues. An exclusive use of the Swedish system is detrimental to expression, but combined with the æsthetic it proves valuable. It is because of this valuable element that such teachers of physical training as Drs. Anderson, Seaver, and Taylor have recognized its use and counseled its practice. Delsarte's fundamental exercises must precede the statue-posing. It was to complement those exercises that I studied the models found in the galleries of Europe.

In taking other carved forms than those of the gods we learn another great lesson—we see strong emotion controlled by will and represented by beauty.

Is not that last lesson of supreme importance to the

artist of expression? The study of the statues has also its correlative literary value in familiarizing the student with classical and poetic allusions in a vital, living way. The student gathers into his very being forms of beauty and thoughts of God.

Ah! dear ones of Olympus, your frozen lips whisper as nature does. Not in hurry and turmoil, not in turbulence or passion, not in fear and anxiety, but in a glorious calm of being of right rhythmic action and rest do true manhood and womanhood lie.

**"Then life is to wake, not sleep,
Rise and not rest but press
From Earth's level, where blindly creeps
Things perfected more or less
To the Heaven's height far and steep."**

